A survey and appraisal of teachers’ opinions of the current elementary art resource program, Escambia county, Florida

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DEDICATION

To My Husband,
James S. Young

and

My Mother
Louise K. Washington
ACKNOWLEDGEMENTS

The writer acknowledges with heartfelt thanks the professional guidance and leadership given by her adviser, Dr. Lynette Saine Gaines, who maintained a scholarly interest from the time of its inception to the final stages. Her inspirational leadership has been a continuous challenge throughout the investigation. Without her profound breadth of experience, the investigation would not have been completed.

A special word of gratitude goes to Mr. Bruce Rosen, the writer's co-adviser, for his helpful comments and suggestions.

M. K. Y.
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CHAPTER I

INTRODUCTION

Rationale

Historically, many schools have moved from the strict perspective drawings of Walter Smith to an almost laissez-faire situation of letting the children have complete freedom in expression. In 1872, Smith directed the Massachusetts Normal School, which trained many of the teachers who established art activities in public schools in many parts of the United States. Other influences on art education came from the philosophies of William James and John Dewey in the early 1900's, and the resulting emphasis on child-centered education stressed freedom and opportunity for learning through experience. Today, in shows of children's art work all these influences from the past can be found in the classrooms represented. Each teacher has been exposed to one or more of these trends in art education or to different stereotypes about art in our culture.¹

Children in elementary school should have the kinds of art activities which enrich their knowledge, understanding, and enjoyment. They need the experience of beauty in form, space, color, and design. They need the insight and awareness that come through the visual sense. They

need the feeling of achievement which results from the projection of their own ideas and the creation of their own art.

Teachers want and need ideas and projects to help them build an educationally sound creative art program. Art has ways, processes, and products unlike those of any other subject; thus teachers feel a need for help in this specialized area. Teachers must also have an understanding of philosophy and methods of modern art education, and access to art projects which follow this philosophy.

Within the span of one generation, art education has changed its philosophy and methods. The old ideas that art was something a teacher poured into children have been replaced by the belief that art is an outpouring of the child's ideas and feelings. From the knowledge of individual differences has come the conviction that each child's art should reflect his uniqueness. Children learn about art or anything else in relation to their need and interest at the moment.¹

An appreciation of current philosophies of art education is basic to the understanding of all aspects of the art program. In a good art program, art is for all children. The gifted, the slow learners, the typical—all are engaged in purposeful work at the level of the limits of their capacity. Swynehardt states that one of the most important criteria for an acceptable art program is that all of the work is creative. This is evident in both product and process of working. Children are challenged to think and solve problems.²

²Mary Swynehardt, "The Role of the Principal in the Elementary Art
Unfortunately there still exists a teaching technique which educators call "stereotyped art." These two words are set in quotation marks because they are contradictory in meaning. "Stereotyped" means to repeat without variation; it is the opposite of originate or create. "Art" implies individually different expressions of ideas. If it is stereotyped, it is not art; if it is art, it is not stereotyped. Swynehardt states definitely that the educational value of "stereotyped art" is close to zero, the products barren, the whole process sterile.

A number of writers in the art field have recognized two things: (1) the children's desire to express themselves, and (2) the effectiveness of art media for expression. Knudsen and Christensen, in particular, speak of the "deeply rooted creative impulse." They are confident that children would produce creative work without additional stimulation if they were free from interference in their development.

Elementary school teachers have been observed introducing a medium about which they have negative feelings. Without realizing it, by the expressions on their faces and the way they handle the medium, they communicate to the children their dislike for it. For this reason, many educators recommend the assistance of an art specialist.

McFee states that an art consultant in an art room or in the class-

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1Jefferson, op. cit., p. 3.

2Swynehardt, op. cit., pp. 9-10.

room, has been found effective, particularly in the upper grades. The success of the plan depends on two important factors: (1) that the consultant knows enough about the children to allow for individual differences and (2) that the teacher utilizes this art learning activity in self-directed and integrated art activities.

Art education in the elementary school is no longer considered a "frill" in the curriculum. Creative art provides opportunities for educational enrichment geared to the child's level of development. Children need the educational balance that takes into account the creativity they were born with. Independence to create something different is a necessary balance to the kinds of learning which require all children to arrive at the same solutions. To a great extent conformity is necessary in factual learning; similarly, nonconformity is essential to art. Both play a part in the complete development of the child's personality and education.

Evolution of the Problem

The writer's interest in this problem stemmed from her having taught for two and one-half years as an art resource teacher in Escambia County. The current art program was designed to fill a real need for "art help" expressed by elementary teachers. It was designed to help those with little or no art training. The organization of the program featured four main services: (1) The first of the services was demonstration teaching. The teachers requested the particular art lesson they wished to see taught. (2) Workshops and in-service courses were organized for the teachers who felt that they would need more help. (3) Resource materials were assembled

\[1\] McFee, op. cit., pp. 274-275.
and made available at the request of the teacher. (4) Televised art lessons were shown twenty-one times per week.

Possessing a keen interest in the effectiveness of this program, the writer used this subject for research.

Contribution to Educational Research

The writer felt that the findings of this study would give definite directions toward effectively improving the elementary art program in light of trends used in art education. It was further intended that this study would help in describing techniques which this program can best serve the classroom teacher.

Statement of the Problem

The problem involved in this study was to survey and analyze teachers' opinions regarding the current art resource program. These opinions were subjected to criteria which authorities in the area consider requisite and/or highly acceptable as current trends in the field.

Purpose of the Study

The main purpose of the study was to describe and analyze the elementary art program as seen by the teachers of Escambia County, Florida. More specifically, the purposes of this research determined the teachers' opinions regarding:

1. The influence of the educational television art program upon the art programs in the specific schools.
2. The implications for the continuance of a correlated art program and the "sign-up" type of schedule.
3. The extension and use of varied art media as a result of the television art program and demonstration teaching by the specialist.
4. The services of the art specialist.
5. The content of the current art program.
6. Proposed extensions of the current art program.

A further aim of the research was to determine how the foregoing opinions agreed with or differed from criteria found in authoritative sources.

Definition of Terms

It was the opinion of the writer that the following terms should be defined:

1. "Art education" is an activity of children in their individual reactions to their environment. It is a language that enriches the entire curriculum.¹

2. "Creative art" is a child's way of free expression of ideas with materials.²

3. "Creativity" means the ability to produce or the quality of producing something new, unique, original, not existent before.³

Limitation of the Study

The limitations of this study were as follows:

1. The fact that the information received in this study involved only the opinions of teachers in the elementary schools of Escambia County.

2. The extent to which the respondents could not give factual opinions, freed of biases or other arbitrary factors.

3. The inherent limitations of the questionnaire technique as identified and agreed upon by researchers.

Locale of the Study

At the time of the study, there were 2,500 teachers, principals and

¹McFee, op. cit., p. 7.
³Helen Heffersman, "The Step Beyond: Creativity," Childhood
supervisors employed in the Escambia County School System. The Board of Public Instruction was operating 72 schools. This study involved 450 teachers employed in 50 elementary schools. The range in experience provided significant survey appraisal of the elementary creative art program.

Method of Research

This study employed the Descriptive-Survey methodology, utilizing the questionnaire and interview techniques, and documentary analysis as research tools to collect data necessary to fulfill the purpose of this research. The writer felt that this method was appropriate for ascertaining the status of the phenomena under consideration.

Materials and Subjects

The materials and subjects used in this study are identified below:

1. Subjects - The subjects involved in this study were the classroom teachers employed in the Escambia County Public Schools during 1967-1968 school year. Teachers indicated a need for "art-help" in a survey conducted by the Administrative staff of Escambia County School System. Seventy-five percent of the teachers had taken only two art courses which were not structured to develop a good creative art program. Twenty-five percent of the teachers indicated a total of six or more semester hours in creative art courses. The current art program was initiated involving twelve art specialists. The subjects signed a schedule which was placed in each school, indicating their specific needs. Conferences were arranged with specialists and subjects to determine ways to meet these needs. Subjects would observe the specialists' teaching with subjects' class and proceed with follow-up suggestions.

2. Materials -

   (a) The basic data-gathering instrument was a specially designed questionnaire which was structured by compiling a set of criteria from the surveyed literature. The criteria were...
formulated into a set of questions which were submitted in questionnaire form to an adviser on the staff of Atlanta University. With the assistance of the adviser, the instrument was logically validated, and later submitted in its final form. A copy of the questionnaire will be found in the Appendix.

(b) A checklist of criteria ascertained from the literature was formulated according to the major purposes of the study.

Procedural Steps

The procedural steps involved in this study were as follows:

1. Permission was obtained from the necessary authorities to conduct this study.

2. The questionnaire was constructed and distributed to respondents.

3. Where possible, interviews were held with the respondents.

4. The literature germane to the study was reviewed and summarized.

5. Data was recorded and assembled into appropriate tables.

6. Findings, conclusions, implications and recommendations were presented in the final thesis copy.

Survey of Related Literature

The literature pertinent to this study was examined to identify current changes and philosophies of art education in the elementary schools. Literature was also examined to identify standards or criteria for constructing an art program to meet the needs of today's children.

Within the art education profession in the United States a vigorous debate which is now in process promises to bring about major transformations of the goals, content, and methods for the teaching of art. Long established assumptions are being challenged, and a new level of analytical clarity is beginning to emerge, especially in the elementary schools.
Barkan states that, an indication of this change can be seen in a comparison of statements by three leading American art educators.

In 1957, Viktor Lowenfeld expressed the then-prevailing view when he wrote:

...in art education, art is used only as a means to an end and not as an end in itself. It is the aim of art education to use the creative process to make people more creative regardless of where this creativeness will be applied.

In contrast, Vincent Lanier objected in 1963 to "...using creativity as the prime value of art activity..." A further objection was raised by David W. Ecker who declared that there is a difference between "what forms of creativity ought to be encouraged and which forms discouraged in education and society."¹

Barkan further stated that:

...while such objections are challenging the wisdom of exclusive attention to creative behavior as the major goal of art education, they do not deny the significance of creativity in art. Rather, they are trying to identify the distinctiveness of art as a means to determine what art teachers ought to teach.²

Schuchat quoted Francis Keppel in an article, when for a different outlook in art education, Keppel stated, "...provisions for teaching creative arts are notably inadequate in our schools."³ He further cited, "...institutes in elementary school art as a source of help to the

² Ibid., p. 5.
classroom teacher who, for lack of training, uses stereotyped devices, or copying, or unguided self-expression under the guise of teaching art."¹

The ability to create an original, expressive and imaginative work is valued above mere technical facility. Creativity has been the essential component of art education and research is now beginning to appear in this area. Lark-Horovitz asserts that, people look hopefully to the schools to nurture creativeness through art education, and this responsibility is both a tribute and a challenge to the teacher.² They point out that creativity can be encouraged, but we cannot specify how this can be done, nor indeed guarantee that anything teachers do will have a marked effect on the creativity of their students.³

In another article, Tomkinson states that, free expression by itself is merely freedom to do nothing. A child must first have the tools to express himself. Then he must be challenged to use them imaginatively. This writer states very definitely that the child should be guided to gain the necessary skills with which to make adequate expressions. Without this and the self-discipline that the exercise of these skills demands, "creative expression" is just as unsatisfactory as the stereotyped art program.⁴

¹Ibid., p. 5.
³Ibid.
Of all the curriculum areas of the elementary school, art offers the greatest opportunity for establishing conditions conducive to the development of creativity. Through art activities, children can be helped to retain or regain their freshness of vision, their sensitivity to the physical world, or their "openness to experience."

Krippner identifies ten rules which hamper creativity. 1

1. Everything thou doest must be useful.
2. Everything thou doest must be successful.
3. Everything thou doest must be perfect.
4. Everything thou knowest must like thee.
5. Thou shalt not prefer solitude to togetherness.
6. Remember concentrated attention and keep it holy.
7. Thou shalt not diverge from culturally imposed sex norms.
8. Thou shalt not express excessive emotional feelings.
9. Thou shalt not be ambiguous.
10. Thou shalt not rock the cultural boat.

Authorities agree that creativity should not be hampered. Children should be encouraged to give expression to their imagination by having them draw fantastic animals, worlds, dreams and wishes.

Art education should be a creative process which requires flexibility and it should afford ample opportunity for desirable experience and learning. Art becomes a way of living in the classroom when children express themselves and interpret what they see, feel and hear. Experiences of self-expression and self-evaluation contribute to the development of the intellectual, emotional, and social qualities of their personality and point the way to self-realization and self-confidence. 2

Relatively few studies have been devoted to curriculum methods and


improvements in instruction in art education. Virtually none of the research has been concerned with art education teaching methods. Some experimental studies have attempted to analyze various methods of motivation in art work based on age-grade development. It has been found through survey techniques that a general pattern of individuality-involvement and flexibility exists in the development of art abilities. This pattern has important implications for creative teaching.

Schwartz examined the effects of conditions upon children's color choices and color usage in an attempt to discover the basis for the development of their likes and dislikes in color. Using sixty-nine children in grade two, she compared selection and object drawings made by randomly chosen groups, and discovered significant differences in color preference. Results indicate that it is possible to influence or change the color choices of children by means of experimental conditioning. It was concluded that pleasure-and-non-pleasurable experiences with chosen colors definitely influenced the subsequent color choices of the subjects when the colors were presented in the form of color-objects and also, in the form of colored pictures printed on paper or in selected colors used to express an object in drawing. It was also concluded that preferences for colors are probably acquired responses, based on emotional experiences, and are capable of being modified by subsequent experiences.

Johnson surveyed supervisory practices for art education in large city school systems to determine their effectiveness in helping teachers become more proficient in the teaching of art. Results revealed that in large school systems the art supervisor usually was a member of the instructional services staff under the leadership of the director of instruction. The art supervisor worked more frequently with groups in the large
school systems than with the individual teachers. It was found that
group supervisory practices valued most were: discussion groups, demon-
strations, workshops, conferences, and group observations of a good teach-
ing situation. The chief responsibility of the art supervisor was recog-
nized as that of helping teachers improve art teaching.¹

Lansing examined the effects of class size and room size upon the
creative drawing of a group of fifth grade pupils. Results indicated
that class size from eighteen to forty children produced no significant
effect upon the quality of drawings. Room size and increased teacher-
pupil contact seemed to have no significant effect on drawings of fifth-
grade children. However, it was observed that motivation and the general
classroom climate did have a significant relationship to children's cre-
ative drawings.²

Research gives evidence that imitative methods have detrimental
effects on the child's creativeness. According to the experiments of
Russel and Waugaman, 63 per cent of all children who had been exposed to
coloring birds lost their initially established sensitivity to birds and
changed their concepts to resemble the stereotyped.³

Lowenfeld indicated eight basic aspects of the creative process.
These factors are sensitivity, fluency, flexibility, originality, reorgani-

¹Ivan E. Johnson, "Supervision of Art in Large Cities: Supervisory
Practices for Art Education in Large School Systems which Have Implica-
tions for Helping Teachers Become More Effective in Teaching Art," (un-

²Kenneth M. Lansing, "The Effect of Class Size and Room Size Upon
the Creative Drawings of Fifth Grade Children," (unpublished Ph.D. dis-
sertation, Pennsylvania State University, 1964).

³Viktor Lowenfeld and W. Lambert Brittain, Creative and Mental
zation, abstractness, synthesis, and the ability to organize. He points out that these factors are some of the basic qualities of any art experience.

A program of art experiences for children belongs to the children; and if a program should be planned otherwise in the mistaken belief that adult standards of the achievement are right for children, then the program is of no value in the elementary school. Erdt states that well-planned art program will provide many opportunities for freedom of choice so that children may choose and investigate different kinds of materials. She further states that a good program will be directed to meet expected changes in normal growth.¹

Authorities agree that the program of art education is a means for expression and communication to be used by every teacher for every discipline in the class working program. Conrad supports this concept by stating that the elementary teacher must always be aware of the relationship between art and other disciplines. He further states that the teacher's basic frame of reference is provided by the relation of the child's growth to the activities that grow out of the curricular program.² Swynehardt's theory of integrating art with other disciplines of the curriculum indicates that art can and should enrich activity in other subject areas, but it must not be allowed to sacrifice its objectives in the process.³

Research in the area of art education seems to indicate that every

³Swynehardt, op. cit., p. 9.
is creative in different degrees and in different ways. Creativity can be discouraged or developed through the kind of directions children have at home and in school. Work in art acts as a spur or as a brake to creative opportunity for every child. Authorities seem to agree that since children must rely so heavily upon themselves, it is essential that every problem be taken from the knowledge and experience common to them. With proper guidance in art, each child can become more dependent and resourceful in his thinking, and more discriminating in his art judgments.

Six general concepts necessary for effective children's art education as listed by Knudsen and Christensen are: (1) permissive atmosphere, (2) stimulation, (3) guidance, (4) acceptance, (5) developmental levels, and (6) evaluation.¹

Authorities in the art field agree that creative art programs should be planned and directed so as to open wide vistas of possibility for self-expression and to cause children to realize the satisfaction and joy that come through engaging in art experiences. Bradfield has identified and listed a number of important factors to be considered in an art program for the elementary school.

1. A classroom atmosphere which is conducive to creativity should be maintained.

2. Pupils should contribute to the atmosphere of creativity in the classroom.

3. The necessary materials and equipment should be provided for a good art program.

4. All children should be given sufficient opportunities to express creative ability in art.

¹Knudsen and Christensen, op. cit., p. 13.
5. The art program should consist of well-planned activities which build one learning experience upon another.

6. Teachers should grow and develop professionally in their ability to guide children's art experiences.

7. A proper balance of art activities should be provided so that the needs of the group and of individuals are met.

8. A variety of materials and teacher guidance should be readily available so that children can move freely from one medium to another in the expression of their ideas.

9. The art period should be organized in such a way that pupils may work in groups as well as individually. The teacher should give individual instructions when needed.

10. Wholesome teacher-pupil relationship should be encouraged by showing an appreciation to every child as a creative individual and by offering constructive suggestions and encouragement.

11. All resources of the classroom including time, space, tools, furniture, supplies, books and the like, should be utilized with flexibility, and the proper care of materials should be emphasized.

12. The classroom and materials should be organized effectively for art experiences, and the community resources and free materials utilized when possible.

13. Art should be correlated with other areas. Through drawings, paintings, and construction. Children should be given an opportunity to crystallize their ideas and to recreate the experiences they have had.

14. Children should evaluate creative expressions by standards set up by teacher-pupil planning. They should cooperate in planning attractive and meaningful displays of their work and of other materials needed for learning purposes.

15. A basis for art expression should be provided by arousing each child's interest in his own personal experiences.

16. Children should be stimulated to acquire new art interest by being exposed to a variety of possibilities for expression and appreciation.

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1Luther E. Bradfield, Teaching in Modern Elementary Schools (Columbus, Ohio: Charles E. Merrill Books, Inc., 1966), pp. 110-111.
Bradfield further asserts the task of the art specialist as listed below:

1. Assumes leadership in organizing and executing the art program.

2. Organizes workshops, meetings, institutes, and other types of in-service improvement programs.

3. Assists in the classroom when called upon by the classroom teacher for a specific purpose.

4. Demonstrates or arranges for demonstrations of specific procedures and techniques.

5. Keeps teachers informed of newest developments in this specialized field through newsletters and bulletins.

6. Provides for the establishment and maintenance of a school environment for teachers and pupils conducive to creative thought and action.

7. Provides leadership for the development of fine-arts program which helps children to develop resourcefulness, responsibility, and self-reliance.

8. Collects, organizes, and distributes teaching materials, and encourages teachers to make use of facilities, resources and talent of the community in the art program.

9. Assists teachers to use varied methods, materials, and activities for an effective arts program.

10. Arranges for a library of available books, materials and other resource aids for an effective program for improvements.

11. Facilitates the work of the specialist and classroom teacher by maintaining lines of communication between them.

12. Arranges for schoolwide art exhibits.

13. Arranges for special help to new teachers and teachers who feel insecure in teaching art.

14. Arranges for space, facilities, materials and equipment in the school to accommodate the art program.

15. Provides for cooperative evaluation of the effectiveness of the program and practices in terms of improved instruction.

16. Provides assistance in the selection and use of a variety of
media to meet the needs of children at different levels of development.

17. Assists teachers in planning for meaningful and purposeful experiences which stimulate self-expression and appreciation in children.

18. Assists teachers in providing experiences in art and music for children in connection with units of work and in all areas of the curriculum.

A position statement issued by the National Art Education Committee asserts the following as the essentials of a quality school art program for the elementary school:

**Content:** The art program should provide experiences in:

1. Examining intensively both natural and manmade objects from many sources.

2. Expressing individual ideas and feelings through use of variety of art media suited to the manipulative abilities and expressive needs of the student.

3. Experimenting in depth with art materials and processes to determine their effectiveness in achieving personal expressive form.

4. Working with tools appropriate to the students' abilities in order to develop manipulative skills needed for satisfying aesthetic expression.

5. Organizing, evaluating, and reorganizing work in process to gain an understanding of the formal structuring of line, form, color, and texture in space.

6. Looking at, reading about, and discussing works of art; painting, sculpture, and construction.

7. Evaluating art of both students and mature artists, industrial projects, home and community design.

8. Seeing artists produce works of art in their studios, in the classroom, or on film.

9. Engaging in activities which provide opportunities to apply art knowledge and aesthetic judgment to personal life, home or community planning.

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Ibid., pp. 113-114.
**Time and Scheduling:** Every elementary school child should receive regularly scheduled art instruction from a certified art teacher in a specially equipped art room for a minimum of 100 minutes per week. In addition to regular instruction, time, space, and materials should be provided for supplementary independent and individual art experiences in the regular classroom. Every elementary art teacher should have at least one period per day for advanced planning and preparation of materials and displays.

Albert Hurvitz, Supervisor of Art Education, Dade County Public Schools has suggested these "Cardinal Principles of Art Education" for a quality art education program for the elementary school:

1. Planning and designing of at least one mural a year. Murals are important because they involve the seeking and displaying of information, planning and working together and sharing with the rest of the school. (A puppet show also has these values with the added one of creative writing.)

2. Construction of at least two three-dimensional projects involving individual dioramas, or a class model of some community problem.

3. Use of an easel in a painting area for someone with special interests and ideas.

4. Employment of a variety of drawing and painting activities to be rotated so that the idea of novelty and excitement never disappears: crayons (and its many uses in combination with paint or cloth, as an etching technique, and the like), soft lead pencils for upper elementary, chalks, construction paper, tempera, collage and so on.

5. Engagement in at least two painting sessions a month.

6. Manipulation of modeling and carving materials. (Clay, large bars of soap, plaster of paris mixtures, etc.).

7. Printing experiences with potatoes, carrots, turnips, soap, erasers, linoleum, and the like.

8. Rotation of committees to set up well-spaced bulletin boards.

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9. Construction of at least one poster project a semester to serve a school or community function.

**Summary of the Survey of Related Literature**

Basic summaries and inferences evolving from the literature in this study were summarized in the following statements:

1. Creative behavior is the major goal of art education.

2. Institutes or workshops in elementary school art are sources of help to the classroom teacher.

3. Creativity is the essential component of art education.

4. Creativity can be motivated.

5. Imitative methods have detrimental effects on the child's creativeness.

6. The basic qualities of any art experience are sensitivity, fluency, flexibility, originality, reorganization, abstractness, synthesis and the ability to organize.

7. A well-planned art program will provide many opportunities for freedom of choice and investigate different kinds of materials.

8. A good program will be directed to meet changes in normal growth.

9. Art can and should enrich activity in other subjects. It is a means of expression and communication for every discipline.

10. Six general concepts necessary for effective children's art education are: (1) permissive atmosphere, (2) stimulation, (3) guidance, (4) acceptance, (5) developmental levels, and (6) evaluation.

11. All children should be given sufficient time and opportunities to express creative ability in art.

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12. Teachers should grow and develop professionally in their ability to guide children's art experiences.

13. A proper balance of art activities should be provided so that the needs of the group and of individuals are met.

14. The art specialist should assume the responsibility of organizing and executing the art program.

15. The contents of a good elementary art program should provide the following experiences: (1) Execution of murals, (2) Three-dimensional projects, (3) Painting and drawing activities, (4) Varied modeling and sculpture techniques, (5) Printing and design (6) Weaving and stitchery, (7) Collage and mosaic techniques, and (8) Visual aids (films, art reproductions, slides and art shows).

16. Techniques and procedures for motivating an art lesson should vary.

17. Children should engage in art activities one hundred minutes per week.

18. A certified art specialist should be based in each school.

19. A specially equipped art room is the component of a sound art program.

20. The art specialists should assist teachers with specific problems.

The basis of these criteria stemmed from the "Goals", "Structure" and "General Characteristics" of a good art program as found in the literature pertinent to the purposes of this study. The survey of the literature served as a basis for many of the procedures and much of the content included in the chapter which follows.
CHAPTER II

PRESENTATION AND INTERPRETATION OF DATA

Introductory Explanations

The main purpose of the study is to describe and analyze the elementary art program as seen by the teachers of Escambia County, Florida. More specifically, the purposes of this research determined the teachers' opinions regarding:

1. The influence of the educational television art program upon the art program in the specific schools.
2. The implications for the continuance of a correlated art program and the "sign-up" type of schedule.
3. The extension and use of varied art media as a result of the television art program and demonstration teaching by the specialist.
4. The service of the art specialist.
5. The content of the current art program.
6. Proposed extensions of the current art program.

A further aim of the research was to determine how the foregoing opinions agreed with or differed from criteria found in authoritative sources. This chapter is designed to fulfill these purposes.

The data as obtained from the responses of teachers to a specifically designed questionnaire are presented in this chapter. The questionnaires were distributed to teachers in the elementary schools in Escambia County, Florida. Four hundred and fifty questionnaires were distributed and a total of two hundred and sixty or 57.7 per cent were returned. The
data derived from the responses to the questionnaires were organized into nine tables and are presented herein.

Responses of Teachers Regarding the Educational Television Art Program

This section of the questionnaire regarding the educational television art program contained eight items as found in Table 1, page 24. Two hundred and fourteen participants responded to all of the items while forty-six or 17.6 per cent gave no response. The sections which follow are organized according to the major areas of response provided for the participants.

Positive reactions of the teachers to the Educational Television Art Program

One hundred seventy-five or 81.7 per cent of the teachers indicated that televised art lessons were conducive to creativity on the part of the pupils and beneficial to teachers' need for "art-help". One hundred fifty-eight or 73.3 per cent of the participants ranked as second their belief that the televised art lessons were provided with successive experiences in all art media. The item regarding art experiences in connection with units in all areas of the curriculum received only 62.6 per cent of the responses.

It would appear that the participants considered the educational television art lessons of great value to the art program. The fact that only 62.6 per cent of the participants responded positively to the items regarding art experiences in connection with units indicated that the program could have been strengthened in this area.

Responses indicating occasional use of the television art program
<table>
<thead>
<tr>
<th>Items</th>
<th>Yes</th>
<th>No</th>
<th>Occasionally</th>
<th>Never</th>
</tr>
</thead>
<tbody>
<tr>
<td>Were televised art lessons:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Conducive to creativity on the part of the pupils?</td>
<td>175</td>
<td>11</td>
<td>28</td>
<td>0</td>
</tr>
<tr>
<td>Related to children's interest?</td>
<td>183</td>
<td>13</td>
<td>18</td>
<td>0</td>
</tr>
<tr>
<td>Continuously motivating to the viewers?</td>
<td>158</td>
<td>21</td>
<td>36</td>
<td>0</td>
</tr>
<tr>
<td>Provided with successive experiences in all art media appropriate to children's levels of development?</td>
<td>157</td>
<td>16</td>
<td>41</td>
<td>0</td>
</tr>
<tr>
<td>Conducive to interest span of the viewers?</td>
<td>162</td>
<td>18</td>
<td>36</td>
<td>0</td>
</tr>
<tr>
<td>Motivating to encourage self-directed activities on the part of the pupils</td>
<td>170</td>
<td>12</td>
<td>32</td>
<td>0</td>
</tr>
<tr>
<td>Items</td>
<td>Yes</td>
<td>No</td>
<td>Occasionally</td>
<td>Never</td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>-----</td>
<td>----</td>
<td>--------------</td>
<td>-------</td>
</tr>
<tr>
<td></td>
<td>Number</td>
<td>Per Cent</td>
<td>Number</td>
<td>Per Cent</td>
</tr>
<tr>
<td>Beneficial to teacher's need for &quot;art-help&quot;?</td>
<td>175</td>
<td>81.7</td>
<td>19</td>
<td>9.0</td>
</tr>
<tr>
<td>Related to experiences in connection with units in all areas of the curriculum</td>
<td>134</td>
<td>62.6</td>
<td>28</td>
<td>21.7</td>
</tr>
</tbody>
</table>
A range of eighteen to fifty-three or 8.5 per cent to 24.7 per cent of the teachers said that the televised art lessons were occasionally designed to benefit the teachers' need for "art-help". On the basis of these percentages, one might conclude that a relatively small proportion of the teachers rated the art lessons as occasionally beneficial.

**Teachers' indication of no participation in the program**

A very small percentage of the participants indicated a "no" response to the items listed in Table 1. A range of eleven to twenty-eight or 5.1 per cent to 12.7 per cent indicated that the television art lessons were of no educational value. It appeared from the above analysis that for a small percentage of the teachers the educational television art lessons were inadequately designed as "art-help". A further explanation might be that there were limited television sets in the various schools.

**Responses of Teachers Regarding the Use of Varied Art Media as a Result of the Television Art Program and Demonstration Teaching**

This category of the questionnaire regarding the use of various art media contained sixteen items as found in Table 2, page 27. Eighteen or 6.9 per cent of the respondents gave no response to the items in this section. The sections which follow are organized according to the major areas of responses provided for the participants.

**Positive reactions of the teachers to the use of varied art media**

Teachers indicated that all art media had been used frequently, with each item receiving responses ranging from 54.5 to 97.1 per cent. Crayons, drawing paper, and construction paper received more affirmative responses
TABLE 2
RESPONSES OF TEACHERS REGARDING THE USE OF VARIED ART MEDIA AS A RESULT OF
THE TELEVISION ART PROGRAM AND DEMONSTRATION TEACHING

<table>
<thead>
<tr>
<th>Items</th>
<th>Often</th>
<th></th>
<th>Seldom</th>
<th></th>
<th>Never</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Number</td>
<td>Per Cent</td>
<td>Number</td>
<td>Per Cent</td>
<td>Number</td>
<td>Per Cent</td>
</tr>
<tr>
<td>Finger Paint</td>
<td>152</td>
<td>62.8</td>
<td>48</td>
<td>19.8</td>
<td>42</td>
<td>17.4</td>
</tr>
<tr>
<td>Crayons</td>
<td>233</td>
<td>97.1</td>
<td>8</td>
<td>2.3</td>
<td>1</td>
<td>.6</td>
</tr>
<tr>
<td>Chalk</td>
<td>193</td>
<td>79.7</td>
<td>36</td>
<td>14.8</td>
<td>13</td>
<td>5.5</td>
</tr>
<tr>
<td>Burlap</td>
<td>132</td>
<td>54.5</td>
<td>47</td>
<td>19.4</td>
<td>63</td>
<td>26.1</td>
</tr>
<tr>
<td>Yarn</td>
<td>159</td>
<td>65.7</td>
<td>57</td>
<td>24.5</td>
<td>26</td>
<td>9.8</td>
</tr>
<tr>
<td>Construction Paper</td>
<td>230</td>
<td>95.0</td>
<td>10</td>
<td>3.9</td>
<td>2</td>
<td>1.1</td>
</tr>
<tr>
<td>Tissue Paper</td>
<td>194</td>
<td>80.0</td>
<td>43</td>
<td>17.8</td>
<td>5</td>
<td>2.2</td>
</tr>
<tr>
<td>Newsprint</td>
<td>179</td>
<td>73.5</td>
<td>46</td>
<td>18.3</td>
<td>17</td>
<td>8.2</td>
</tr>
<tr>
<td>Manila Paper</td>
<td>201</td>
<td>83.0</td>
<td>33</td>
<td>13.9</td>
<td>8</td>
<td>3.1</td>
</tr>
<tr>
<td>Drawing Paper</td>
<td>218</td>
<td>90.0</td>
<td>17</td>
<td>7.9</td>
<td>7</td>
<td>2.1</td>
</tr>
<tr>
<td>Water Colors</td>
<td>186</td>
<td>76.8</td>
<td>49</td>
<td>20.2</td>
<td>17</td>
<td>3.0</td>
</tr>
<tr>
<td>Magic Markers</td>
<td>202</td>
<td>83.4</td>
<td>35</td>
<td>14.4</td>
<td>5</td>
<td>2.2</td>
</tr>
<tr>
<td>Clay</td>
<td>184</td>
<td>76.0</td>
<td>48</td>
<td>19.8</td>
<td>10</td>
<td>4.2</td>
</tr>
<tr>
<td>Papier Mache</td>
<td>146</td>
<td>60.3</td>
<td>49</td>
<td>20.2</td>
<td>47</td>
<td>19.5</td>
</tr>
<tr>
<td>Tempera</td>
<td>201</td>
<td>83.0</td>
<td>30</td>
<td>11.8</td>
<td>11</td>
<td>5.2</td>
</tr>
<tr>
<td>Plaster of Paris</td>
<td>147</td>
<td>61.0</td>
<td>39</td>
<td>16.3</td>
<td>56</td>
<td>22.7</td>
</tr>
</tbody>
</table>
than any of the other media, with an average of 95.5 per cent. Some of
the newer materials introduced such as tissue, magic markers and moist
clay received an average positive response of 80.0 per cent. Burlap,
finger paint, and plaster of paris ranked lower with a range of from
54.5 to 61.0 per cent.

From the above information, it appeared that the participants more
commonly used the more conventional materials, but new materials were used
to some advantage.

Responses indicating infrequent use
of art media

Materials which the respondents labeled as "seldom used" were finger
paint, burlap, yarn, newsprint, watercolors and papier mache. The responses
to these items ranged from 14.8 per cent to 20.2 per cent. For an
appreciable number of teachers, this information indicated a possible need
for more effective techniques in using these materials.

Teachers' indication of non-use of
art media

Inspections of this section revealed that there were participants
who had not used any of the media listed in Table 2. One or less than one
per cent had not used crayon. Materials which were used least were finger
paint, burlap, papier mache and plaster of paris.

An analysis of the above information indicated that a relatively
small percentage of teachers reported no use of varied art media.

Responses of Teachers Regarding the Proposed
Extensions of the Art Program

Ten items regarding the proposed extensions of the art program were
included in the questionnaire. Two hundred forty-six participants reacted
to all of the items; fourteen or 5.3 per cent did not respond. The sections which follow are organized according to the major areas of response provided for the participants. Numbers and percentages of responses are found in Table 3, page 30.

Positive reactions of the teachers regarding the proposed extensions of the art program

Participants agreed strongly on all of the items listed in this section of the questionnaire, with an average response of 95.5 per cent on each item. The item regarding increased art personnel ranked highest, with 96.3 per cent of the teachers indicating this as a need in balancing the classroom activities. Items concerning more workshops for teachers and vertical files of resource materials maintained a percentage of 89.0. It was evident on the basis of these responses that an extension of the program as related to the items in Table 3, was needed to meet the vast needs of teachers and pupils.

Responses indicating rejection of extensions of the art program

Responses ranging from .1 per cent to 10.4 per cent indicated that the current art program should not be extended as suggested in the items listed in Table 3. Twenty-three or 10.4 per cent of the participants felt that more conference time with the specialist was not needed. Only two or less than one per cent rejected the idea of an art specialist based in each school, while two or less than one per cent said there was no need for a specially-equipped art room and more resource materials in individual schools.

On the basis of these responses, one might conclude that a very
TABLE 3

RESPONSES OF TEACHERS REGARDING THE PROPOSED EXTENSIONS OF THE CURRENT ELEMENTARY ART PROGRAM

<table>
<thead>
<tr>
<th>Items</th>
<th>Yes</th>
<th>No</th>
<th>Uncertain</th>
</tr>
</thead>
<tbody>
<tr>
<td>The art program would be more beneficial if it provided:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>More workshops and in-service training courses.</td>
<td>219</td>
<td>8</td>
<td>19</td>
</tr>
<tr>
<td>More conference time with specialist</td>
<td>198</td>
<td>23</td>
<td>25</td>
</tr>
<tr>
<td>Increased art personnel to balance needs of classroom teacher</td>
<td>237</td>
<td>1</td>
<td>8</td>
</tr>
<tr>
<td>An art specialist in each school.</td>
<td>236</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>Regularly scheduled art instructions for individual classes</td>
<td>231</td>
<td>4</td>
<td>11</td>
</tr>
<tr>
<td>More resource materials in individual schools.</td>
<td>236</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>A specially equipped art room in each school.</td>
<td>230</td>
<td>2</td>
<td>14</td>
</tr>
<tr>
<td>Items</td>
<td>Yes</td>
<td>No</td>
<td>Uncertain</td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>-----</td>
<td>----</td>
<td>-----------</td>
</tr>
<tr>
<td></td>
<td>Number</td>
<td>Per Cent</td>
<td>Number</td>
</tr>
<tr>
<td>More time for specialist's guidance for guiding creative talented children.</td>
<td>231</td>
<td>93.4</td>
<td>3</td>
</tr>
<tr>
<td>Vertical files of art materials, resource materials and professional books recommended for classroom use.</td>
<td>220</td>
<td>89.0</td>
<td>8</td>
</tr>
<tr>
<td>Special Help for new teachers</td>
<td>224</td>
<td>91.0</td>
<td>4</td>
</tr>
</tbody>
</table>
small percentage of respondents did not desire an extension of the art program and its resources.

Teachers' indication of uncertainty regarding the extension of the current art program

Nineteen or 8.1 per cent of the teachers indicated that they were uncertain about the need for more workshops, and in-service training courses. Two other items which received an average of 4.1 per cent responses were increased art personnel and a based art specialist in each school. Twenty-five or 13.5 per cent of the teachers indicated uncertainty regarding increased conference time with the specialist.

Inspection of this category revealed that there were more participants uncertain about the extensions of the program than those indicated a "no" response—and that these subjects might have needed further explanations of the program.

Responses of Teachers Regarding the Total Elementary Art Program, Escambia County, Florida

This category of the questionnaire contained forty-seven items regarding the content of the total current art program as outlined in Tables 4, beginning on page 33 and continued on pages 34, 35, and 36. Two hundred forty-seven respondents answered all of the items. Forty-seven or 5.0 per cent of the respondents did not respond. Since the components of the total program were so closely related, the sections which follow are organized according to the major areas of response provided for the participants, rather than on the subject area which are identified as Table 4 continues.
TABLE 4
RESPONSES OF TEACHERS REGARDING THE TOTAL ELEMENTARY ART PROGRAM, ESCAMBIA COUNTY, FLORIDA (CONTENT AND MATERIALS)

<table>
<thead>
<tr>
<th>Items</th>
<th>Yes</th>
<th>No</th>
<th>Occasionally</th>
<th>Never</th>
</tr>
</thead>
<tbody>
<tr>
<td>Did the content and materials of the telecasts and classroom demonstration lessons measure up to these standards?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ideas reflected changing patterns and styles of self-expressions.</td>
<td>206</td>
<td>83.4</td>
<td>8</td>
<td>3.2</td>
</tr>
<tr>
<td>Experiences motivated children to observe, to make comparisons, to select and make judgement.</td>
<td>196</td>
<td>79.5</td>
<td>12</td>
<td>4.8</td>
</tr>
<tr>
<td>Provisions were made to help children to identify their own problems and to find their own solutions</td>
<td>180</td>
<td>72.8</td>
<td>16</td>
<td>5.6</td>
</tr>
<tr>
<td>Sufficient resource materials were available at all times to take care of children's factual problems.</td>
<td>166</td>
<td>67.3</td>
<td>27</td>
<td>10.9</td>
</tr>
</tbody>
</table>


TABLE 4--Continued
(CONTENT AND MATERIALS)

<table>
<thead>
<tr>
<th>Items</th>
<th>Yes</th>
<th>No</th>
<th>Occasionally</th>
<th>Never</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adequate time was allotted for art experiences to insure personal satisfaction on the part of the pupils.</td>
<td>220</td>
<td>0</td>
<td>21</td>
<td>0</td>
</tr>
<tr>
<td>Experiences provided reflected good working and clean-up habits for further growth and development</td>
<td>226</td>
<td>8</td>
<td>15</td>
<td>0</td>
</tr>
<tr>
<td>Children were given a chance for two or three consecutive experiences with each medium to insure opportunity for progress in learning to use the material and to develop techniques.</td>
<td>226</td>
<td>6</td>
<td>10</td>
<td>0</td>
</tr>
</tbody>
</table>
TABLE 4—Continued

(TEACHERS' RESPONSES REGARDING MOTIVATION OF CREATIVE EXPRESSION)

<table>
<thead>
<tr>
<th>Items</th>
<th>Often</th>
<th>Seldom</th>
<th>Never</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Number</td>
<td>Per Cent</td>
<td>Number</td>
</tr>
<tr>
<td>To what extent was creative expression motivated by the following?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Materials (clay, paper, etc.)</td>
<td>225</td>
<td>91.0</td>
<td>16</td>
</tr>
<tr>
<td>Units</td>
<td>204</td>
<td>82.5</td>
<td>32</td>
</tr>
<tr>
<td>Children's personal experiences</td>
<td>199</td>
<td>81.5</td>
<td>39</td>
</tr>
<tr>
<td>Work and Play activities</td>
<td>206</td>
<td>83.4</td>
<td>32</td>
</tr>
<tr>
<td>Events within the family, community and neighborhood—</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Special Holidays</td>
<td>181</td>
<td>73.4</td>
<td>50</td>
</tr>
<tr>
<td>Movies and slides</td>
<td>213</td>
<td>86.2</td>
<td>24</td>
</tr>
<tr>
<td>Poems and stories</td>
<td>162</td>
<td>65.5</td>
<td>35</td>
</tr>
<tr>
<td>Exhibits</td>
<td>184</td>
<td>74.1</td>
<td>47</td>
</tr>
<tr>
<td>Observing</td>
<td>182</td>
<td>73.3</td>
<td>53</td>
</tr>
<tr>
<td>Music</td>
<td>206</td>
<td>85.5</td>
<td>38</td>
</tr>
<tr>
<td>Illustrative material</td>
<td>162</td>
<td>65.3</td>
<td>55</td>
</tr>
<tr>
<td>Types of evaluation used in your situation:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Teacher evaluation</td>
<td>224</td>
<td>90.6</td>
<td>17</td>
</tr>
<tr>
<td>Group evaluation</td>
<td>220</td>
<td>88.7</td>
<td>23</td>
</tr>
<tr>
<td>Self-evaluation</td>
<td>218</td>
<td>87.9</td>
<td>26</td>
</tr>
</tbody>
</table>
TABLE 4--Continued
(Responses of the Teachers Regarding the Art Projects)

<table>
<thead>
<tr>
<th>Items</th>
<th>Yes Number</th>
<th>Yes Per Cent</th>
<th>No Number</th>
<th>No Per Cent</th>
<th>Not Needed Number</th>
<th>Not Needed Per Cent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mobiles</td>
<td>179</td>
<td>75.5</td>
<td>48</td>
<td>20.2</td>
<td>10</td>
<td>4.3</td>
</tr>
<tr>
<td>Dioramas</td>
<td>185</td>
<td>78.0</td>
<td>43</td>
<td>18.1</td>
<td>9</td>
<td>3.9</td>
</tr>
<tr>
<td>Murals</td>
<td>204</td>
<td>86.0</td>
<td>28</td>
<td>11.8</td>
<td>5</td>
<td>2.2</td>
</tr>
<tr>
<td>Puppets</td>
<td>197</td>
<td>83.1</td>
<td>38</td>
<td>15.0</td>
<td>2</td>
<td>1.9</td>
</tr>
<tr>
<td>Modeling</td>
<td>226</td>
<td>95.3</td>
<td>11</td>
<td>4.7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Painting</td>
<td>227</td>
<td>95.3</td>
<td>9</td>
<td>3.7</td>
<td>1</td>
<td>1.0</td>
</tr>
<tr>
<td>Construction</td>
<td>221</td>
<td>93.2</td>
<td>13</td>
<td>5.4</td>
<td>3</td>
<td>1.4</td>
</tr>
<tr>
<td>Finger Painting</td>
<td>208</td>
<td>87.7</td>
<td>24</td>
<td>10.2</td>
<td>5</td>
<td>2.1</td>
</tr>
<tr>
<td>Drawing</td>
<td>230</td>
<td>97.0</td>
<td>7</td>
<td>3.0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Collage</td>
<td>210</td>
<td>87.1</td>
<td>25</td>
<td>10.3</td>
<td>6</td>
<td>2.6</td>
</tr>
<tr>
<td>Weaving</td>
<td>199</td>
<td>82.5</td>
<td>36</td>
<td>14.9</td>
<td>6</td>
<td>2.6</td>
</tr>
<tr>
<td>Printing</td>
<td>207</td>
<td>85.8</td>
<td>29</td>
<td>12.0</td>
<td>5</td>
<td>2.2</td>
</tr>
<tr>
<td>Mosaics</td>
<td>210</td>
<td>87.1</td>
<td>23</td>
<td>10.8</td>
<td>8</td>
<td>2.1</td>
</tr>
<tr>
<td>Table Displays</td>
<td>217</td>
<td>90.0</td>
<td>21</td>
<td>8.7</td>
<td>3</td>
<td>1.3</td>
</tr>
</tbody>
</table>
TABLE 4--Continued

(TEACHERS' REACTIONS TO CORRELATION OF ART EXPERIENCES AND SUBJECT AREAS AND THEIR APPRAISALS OF SPECIAL RESOURCES)

<table>
<thead>
<tr>
<th>Items</th>
<th>Often Number</th>
<th>Per Cent</th>
<th>Seldom Number</th>
<th>Per Cent</th>
<th>Never Number</th>
<th>Per Cent</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>To what extent were art experiences correlated in these areas?</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Science</td>
<td>221</td>
<td>89.1</td>
<td>23</td>
<td>9.2</td>
<td>4</td>
<td>2.6</td>
</tr>
<tr>
<td>Arithmetic</td>
<td>176</td>
<td>71.0</td>
<td>50</td>
<td>20.4</td>
<td>22</td>
<td>8.6</td>
</tr>
<tr>
<td>Social Studies</td>
<td>243</td>
<td>97.5</td>
<td>6</td>
<td>2.5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Language Arts</td>
<td>202</td>
<td>81.4</td>
<td>38</td>
<td>15.4</td>
<td>8</td>
<td>3.2</td>
</tr>
<tr>
<td>Health</td>
<td>206</td>
<td>83.1</td>
<td>28</td>
<td>10.9</td>
<td>14</td>
<td>6.0</td>
</tr>
<tr>
<td><strong>To what extent were resource materials available for increasing children's knowledge of art appreciation?</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Filmstrips</td>
<td>158</td>
<td>66.0</td>
<td>51</td>
<td>21.5</td>
<td>28</td>
<td>12.5</td>
</tr>
<tr>
<td>Slides</td>
<td>141</td>
<td>59.4</td>
<td>45</td>
<td>19.1</td>
<td>51</td>
<td>21.5</td>
</tr>
<tr>
<td>Films (16mm)</td>
<td>152</td>
<td>64.1</td>
<td>64</td>
<td>27.8</td>
<td>21</td>
<td>8.1</td>
</tr>
<tr>
<td>Sculpture (Reproductions)</td>
<td>141</td>
<td>59.4</td>
<td>47</td>
<td>20.0</td>
<td>49</td>
<td>20.6</td>
</tr>
<tr>
<td>Art Reproductions (Works of famous artists)</td>
<td>156</td>
<td>65.8</td>
<td>59</td>
<td>75.2</td>
<td>22</td>
<td>9.0</td>
</tr>
<tr>
<td>Art Shows</td>
<td>123</td>
<td>51.8</td>
<td>70</td>
<td>29.4</td>
<td>44</td>
<td>18.8</td>
</tr>
</tbody>
</table>
Positive reactions of the teachers regarding the content of the art program

The first major aspect of the program is content and materials. In the area of positive response, the three standards which rated highest related to time, working and clean-up habits, and opportunities to work with various art media. The teachers’ percentages of positive reactions were 91.1, 93.0, and 93.3, respectively. Standards which were related to motivating children to observe, to make comparisons, to select, and identify problems were endorsed by the participants, with percentages ranging from 79.5 to 72.8. Teachers further indicated that ideas gained from the telecasts encouraged changing patterns and styles of self-expression.

Authorities agree that specific art projects, such as are listed in Table 4, are necessary to provide art knowledge and support it. With a high degree of endorsement, teachers indicated that drawing and table displays were effective in developing art skills and knowledge. The percentages of positive responses regarding these media ranged from 90.00 to 97.00 per cent. Murals, puppets, finger painting, weaving, printing, and mosaic projects were favored by teachers, with 85.0 as the average per cent of positive responses.

One section of Table 4 carries items regarding motivational procedures which authorities in the field consider requisite for stimulating creative expression. Inspection of the table indicated that art materials were used more frequently by teachers and specialists than any of the other resources. Ninety-one per cent of them reacted positively to these items. Secondly, the teachers considered units, personal experiences of children, work and play activities, special holidays, observing, and illustrative materials to be strongly motivational in value.
Research studies indicate that often after art projects are initiated they are often evaluated in order to increase learning skills and to further stimulate creative expression. Authorities agree that teacher evaluations, group evaluations, and self-evaluations are the three main means of appraisal. In their response to this item on the questionnaire, the teachers revealed that their own evaluations were used more frequently than group and self-evaluations. The respective percentages of positive responses were 90.6, 88.7, and 87.9.

A survey of related literature indicated that the art experiences are more meaningful when they are integrated with other content areas in the curriculum. Responses from participants revealed that to a greater extent art activities were correlated with social studies and science than any of the other subjects. Percentages of positive reactions were 97.5 and 89.1, respectively. Language arts and health were favored with the second highest percentages of 84.4 and 83.1, respectively, while arithmetic rated only 71.0 per cent of the positive responses.

The item regarding the availability of resource materials was less positively endorsed than any other area of the program. Percentages of affirmative reactions to filmstrips, films, and art reproductions were 66.0, 64.1, and 65.8, respectively. Slides, sculpture reproductions, and art shows received an average affirmative response of 59.4 per cent.

On the basis of the total positive responses of the participants, it would appear that the contents of the art program were favorably received by a large number of the subjects and that these responses accorded with current trends in the literature.
Negative responses regarding the content of the current art program

As indicated in Table 4, a very small percentage of the participants rejected the contents of the art program. Standards which received the highest percentage of negative responses related to availability of resource materials, provisions to help children identify problems, and motivating experiences. Percentages representing these negative reactions were 10.9, 5.6, and 4.8, respectively.

Negative responses to the art program were higher in areas concerned with art projects than they were with respect to standard practices and procedures. In Table 4 one may note that certain areas of expression were rejected by a range of from 10 to 20 per cent of the subjects. These were: mobiles, dioramas, puppets, finger painting, collages, weaving, printing, and mosaics. Media with fewer negative responses were painting, drawing, modeling, and table displays.

There were fewer negative responses concerning resources for stimulating creative expression than in any other area of the content. Movies, slides and music received the highest negative responses with percentages of 20.2, and 12.6, respectively. Other resources which were rejected by the participants by from 2.1 per cent to 4.6 per cent, were art materials, units, work and play activities, special holidays, observing, poems and exhibits. Illustrative materials drew a negative response or less than one per cent.

Very few of the teachers responded negatively regarding the evaluation of art projects. Group evaluations and self-evaluations were rejected by 2.1 and 2.0 per cent, of the subjects, respectively, while teacher evaluations were slightly higher with a percentage of 3.2.
Negative responses regarding art activities being correlated with other subjects in the curriculum indicated arithmetic and health to be least often related. This was in direct contradiction to social studies, which was highly endorsed. Language arts and science received less than three per cent of the negative responses regarding correlated activities.

Teachers' reactions to available resource materials were strongly negative. The percentages of subjects responding negatively to slides, sculpture reproductions, and art shows were 21.5, 20.6, and 18.8, respectively. Art reproductions, films (16mm), and filmstrips were reportedly used more than the latter aids since the percentages of teachers who responded negatively were 9.0, 8.1, and 12.5, respectively.

An investigation of the total negative responses indicated by the participants revealed that an average of thirty or 12.2 per cent of the teachers rejected all or parts of the content design of the art program. It was further observed that the highest negative responses concerned lack of availability of resources.

**Responses which indicated occasional or infrequent endorsement of certain aspects of the art program**

Inspection of Table 4, revealed that the greater proportion of the teachers who did not respond positively to the content of the program "seldom" or only "occasionally" endorsed it. The respective percentages of 20.6, 19.4, and 15.7, indicated such responses to resource materials, children's identification of problems, and motivational experiences. Again, it is believed that positive reactions to the need for working and clean-up habits, experiences with varied media, and idea reflecting changing patterns in art accounted for the very few teachers who registered only "occasional" support of such practices and ideas. These percentages
ranged from 2.1 to 3.2 of the total number of respondents.

On the other hand, the participants' responses regarding "occasional" use of certain sources of motivations were as high as fifty-five per cent of the total and no lower than 20 per cent. Examples of the latter responses were percentages of 22.1, 21.4 and 20.2 in the respective areas of music, exhibits, and events within family and community. According to these groups of teachers, each of these areas was used only "occasionally" for purposes of motivating artistic expression.

Authorities agree that children's personal experiences, units, poems and stories, and observational experiences should be used frequently to motivate creative expression. Teachers' responses to the items mentioned above revealed that between 14 and 19 per cent of them made "occasional" use of personal reading and special observation.

As indicated in Table 4, some teachers reported that they "seldom" made use of types of art evaluations used in the televised art program. Teachers' reactions to this item were indicated with percentages of 10.1 for self-evaluations, 9.2 for group evaluations, and 6.2 for teacher evaluations.

Further inspection of Table 4 indicated that appreciable numbers of teachers reported that they "seldom" correlated art experiences with other disciplines in the curriculum. Arithmetic and language rated percentages of 20.4 and 15.4, respectively, while social studies and science had percentage responses of 2.5 and 9.2, respectively.

An average of sixty-five or one third of the teachers indicated that they "seldom" made use of available resource materials for increasing children's knowledge of art. Fifty-nine or 75.2 per cent of the teachers reported that art reproductions were "seldom" used for increasing children's
art appreciation. Occasional uses of filmstrips, films (16mm), sculpture reproductions and art shows rated percentages of 21.5, 27.8, 20.0, and 29.4, respectively.

On the basis of the wide range of responses, which indicated areas "seldom" or "occasionally" used by the teachers, one might conclude that there were important aspects of the art program which were not applicable to the basic needs of the teachers.

**Teachers' indications of projects not needed in the art resource program**

Inspection of Table 4 revealed that a small percentage of teachers indicated that specific art projects were not needed in the art program. Mobiles and dioramas were among these indications, with percentages of 4.3, and 3.9, respectively. Murals, finger painting, collages, weaving, printings, and mosaics were identified as not needed by an average of 2.4 per cent of the teachers. As indicated in Table 4, other projects rated one per cent or less.

An analysis of the above information would indicate that certain art projects were not used in the art program. This finding might further indicate teachers' limited knowledge of art techniques and the use of varied art media.

**Report of Teachers' Opinions Regarding the Services of the Art Specialist in the Elementary Schools, Escambia County, Florida**

This category included nine items regarding the services of the art specialist as found in Table 5, page 44. Two hundred forty-nine participants responded to all of the items. Eleven or 5.1 per cent made no response. The sections which follow are organized according to the major
### TABLE 5

**REPORT OF TEACHERS' OPINIONS REGARDING THE SERVICES OF THE ART SPECIALIST IN THE ELEMENTARY SCHOOLS OF ESCAMBIA COUNTY, FLORIDA**

<table>
<thead>
<tr>
<th>Items</th>
<th>Yes</th>
<th>No</th>
<th>Occasionally</th>
<th>Never</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Number</td>
<td></td>
<td>Number</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Per Cent</td>
<td></td>
<td>Per Cent</td>
<td></td>
</tr>
<tr>
<td>Did the art specialist:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Allow for individual differences in teaching techniques?</td>
<td>209</td>
<td>17</td>
<td>20</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>83.8</td>
<td>6.8</td>
<td>9.0</td>
<td>.4</td>
</tr>
<tr>
<td>Provide a flow of materials and new teaching methods?</td>
<td>203</td>
<td>19</td>
<td>25</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>81.5</td>
<td>7.6</td>
<td>10.1</td>
<td>.8</td>
</tr>
<tr>
<td>Allow for engagement in mutual exchange of ideas with classroom teacher?</td>
<td>214</td>
<td>16</td>
<td>18</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>86.4</td>
<td>6.4</td>
<td>7.2</td>
<td>.4</td>
</tr>
<tr>
<td>Assist teachers in providing experiences in art for children in connection with units in all areas of the curriculum?</td>
<td>208</td>
<td>17</td>
<td>23</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>83.6</td>
<td>6.8</td>
<td>9.2</td>
<td>.4</td>
</tr>
<tr>
<td>Assist teachers in planning for meaningful experiences to meet the needs of children?</td>
<td>203</td>
<td>15</td>
<td>29</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>81.5</td>
<td>6.1</td>
<td>11.6</td>
<td>.8</td>
</tr>
<tr>
<td>Items</td>
<td>Yes</td>
<td>No</td>
<td>Occasionally</td>
<td>Never</td>
</tr>
<tr>
<td>---------------------------------------------------------------------</td>
<td>-----</td>
<td>----</td>
<td>--------------</td>
<td>-------</td>
</tr>
<tr>
<td>Allow for special help upon request to help teachers who felt insecure in teaching art?</td>
<td>210</td>
<td>16</td>
<td>23</td>
<td>0</td>
</tr>
<tr>
<td>Organize workshops and other types of in-service improvement program?</td>
<td>145</td>
<td>64</td>
<td>23</td>
<td>17</td>
</tr>
<tr>
<td>Assist teachers to use varied methods, materials and activities for an effective art program?</td>
<td>208</td>
<td>15</td>
<td>23</td>
<td>3</td>
</tr>
<tr>
<td>Collect and organize resource materials as a stimulating interest for meaningful participating of children?</td>
<td>198</td>
<td>21</td>
<td>26</td>
<td>4</td>
</tr>
</tbody>
</table>
areas of response provided for the participants.

Positive reactions of the teachers regarding the services of the specialist

Among their positive reactions to the art specialist, eighty-four per cent of the teachers indicated that frequently there was mutual exchange of ideas. Items regarding request for special help, using varied methods, correlating experiences, individual differences, meeting the needs of children and provision of materials rated percentages of positive responses which ranged from 81.5 to 84.4. The item regarding organization of workshops and other improvement programs received affirmative responses from only 53.5 per cent of the teachers. One hundred and ninety-eight or 79.5 per cent indicated that the specialists' services were adequately rendered in collecting and organizing resource materials.

It appeared from the above information that the teachers rated the services of the art specialists as adequate, particularly in the areas of mutual exchange of ideas and resources. This finding is in substantial agreement with current discussions found in the literature which define these services as among the most important roles of art consultants.

Teachers' negative responses regarding the services of the specialist

The sharp decrease in the positive responses regarding the specialists' services in organizing workshops and other improvement programs and slight increase in negative responses may be noted at points in Table 5. Twenty-one or 8.5 per cent of the teachers indicated that the art specialist did not collect and organize materials, while nineteen or 7.6 per cent did not provide new materials and teaching methods. Regarding allowances for individual differences in teaching techniques, mutual exchange of ideas, and
assistance in the use of varied methods, an average of six per cent of different groups of the teachers indicated virtually no help from art specialists.

The questionnaire provided space for the participants to react to a negative response of "never" with respect to the specialists' services. In this regard less than one per cent of the teachers indicated that the specialists gave no consideration to individual differences, sharing of materials, exchange of ideas, providing experiences, and planning for needs of children. Seventeen or 6.8 per cent indicated that workshops and other improvement programs were not provided.

It was evident from the total negative responses that a relatively small percentage of the respondents rated the services of the specialists as inadequate. Observations further revealed that a possible need for more workshops and improvement programs as recommended by authorities in the field was evident.

Teachers' indications of occasional services of the art specialists

Certain teachers registered the belief that only "occasionally" did the art specialists plan for meaningful experiences, organize materials, and provide help with teaching methods. The respective percentages were 11.6, 10.4, and 10.1. The participants ranked as second their belief that the art specialists "occasionally" allowed for individual differences, assisted teachers, gave special help, organized workshops and used varied methods. The average percent of this type of response was 9.0.

An analysis of the above information would indicate that in certain aspects of the art program the specialists' services were only "occasion-
ally beneficial to appreciable numbers of the respondents. Furthermore, this type of response might have indicated a kind of indifference to or lack of understanding of the role of the art specialist.

Responses of Teachers' Opinions Regarding the Implications for the "Sign-Up" Type of Schedule and Correlated Art Program in the Elementary Schools, Escambia County, Florida

Table 6, page 49 includes two items regarding a specific type of schedule and art program in the elementary schools in Escambia County, Florida. Two hundred and fourteen participants responded to all of the items while fourteen or 5.3 per cent gave no response. The sections which follow are organized according to the major areas of response provided for the participants.

Positive reactions of the teachers to the "sign-up" schedule and correlated art program

Seventy-five per cent of the participants preferred the "sign-up" type of schedule, while 91.0 per cent indicated that the correlated art program was adequate and enhanced learning in all areas of the school curriculum. On the basis of these responses, one may conclude that teachers agreed to the adequacy of this type of program which is considered acceptable to authorities in the field.

Negative responses of the teachers regarding the "sign-up" schedule and correlated art program

Forty-eight or 19.8 per cent of the teachers indicated a negative response to the "sign-up" type of schedule. Three or 1.1 per cent of the participants rejected the correlated art program. The responses indicated that a small percentage of the teachers would prefer another type of schedule and program design.
TABLE 6
RESPONSES OF TEACHERS REGARDING SCHEDULING AND CORRELATIONS OF THE ART PROGRAM

<table>
<thead>
<tr>
<th>Items</th>
<th>Yes</th>
<th>No</th>
<th>Uncertain</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Preference for the &quot;sign-up&quot; type of schedule for the 1967-1968</td>
<td>185</td>
<td>48</td>
<td>13</td>
</tr>
<tr>
<td></td>
<td>75.2</td>
<td>19.8</td>
<td>5.0</td>
</tr>
<tr>
<td>Correlated art experiences for enhancement of learning in all areas</td>
<td>224</td>
<td>3</td>
<td>19</td>
</tr>
<tr>
<td>of the school curriculum</td>
<td>91.0</td>
<td>1.1</td>
<td>7.9</td>
</tr>
</tbody>
</table>
Teachers indications of uncertainty regarding the "sign-up" schedule and correlated art program

A total of thirty-two or 12.9 per cent of the participants were uncertain about the "sign-up" type of schedule and the correlated art program. To this writer, this response indicated a need for increased effort to interpret the proposed programs and to consider the wishes of those participants who registered rejections and/or uncertainties.

Summary of Interpretations

Four hundred fifty questionnaires were distributed to teachers in the elementary schools of Escambia County, Florida and a total of two hundred sixty or 57.7 per cent were returned. The sections which follow contain summaries of interpretations according to the major areas of the study.

Educational Television Art Program

1. The majority of the participants considered the educational television art lessons of great value to the art program.
2. A range of eighteen to fifty-three or 8.5 per cent to 24.7 per cent of the teachers indicated that television art lessons were occasionally designed to fill the teachers' need for "art-help".
3. Twenty-eight or 12.7 per cent indicated that televised art lessons were inadequately designed as "art-help".

Use of Varied Art Media

1. Ninety-five per cent of the teachers indicated that they often used conventional materials such as crayons, drawing paper and construction paper.
2. Finger paint, burlap, yarn, newsprint, watercolors and papier mache were labeled as "seldom used".

3. A relatively small percentage of the teachers indicated "non-usage" of all art media as listed in Table 1.

Proposed Extensions of Art Program

1. Teachers indicated with high positive responses of 95.5 per cent to each item listed in this section. The item regarding increased art personnel ranked higher, with 96.3 per cent of the teachers indicating this as a need for balancing the classroom activities.

2. Twenty-five or 13.5 per cent of the teachers revealed uncertainties regarding the extensions of the art program.

Content of the Art Program

1. The three standards which were rated highest related to time, working and clean-up habits, and opportunities to work with various art media.

2. Drawings, table displays, printing and puppets were recorded as projects most frequently used.

3. Art materials were used more frequently by teachers for stimulating creative expression than any other resource.

4. Teachers ranked first their belief that teacher evaluations were used more frequently than group and self-evaluations.

5. Social studies and science were correlated to a greater extent than any of the other subjects in the curriculum.

6. The availability of resource materials was less positively endorsed than any other area of the program.
Services of the Specialist

1. The majority of the teachers indicated the services of the art specialist as favorable, particularly in the areas of mutual exchange of ideas and resources.

2. One half or 53.5 per cent of the teachers indicated negative responses regarding the specialists' services in organizing workshops and other improvement programs.

3. Six per cent of the teachers indicated virtually no help from art specialists.

"Sign-up" Schedule and Correlated Art Program

1. Seventy-five per cent of the participants preferred the "sign-up" type of schedule.

2. Ninety-one per cent indicated that the correlated art program was adequate and enhanced learning in all areas of the school curriculum.

3. Forty-eight or 19.8 per cent of the teachers were negative toward the "sign-up" type of schedule while three or 1.1 per cent registered rejections to the program.
CHAPTER III

SUMMARY, CONCLUSIONS, IMPLICATIONS AND RECOMMENDATIONS

Review of Basic Rationale and Design of the Study

Historically, many schools have moved from the strict perspective drawings of Walter Smith to an almost laissez-faire situation of letting the children have complete freedom in expression. In 1872, Smith directed the Massachusetts Normal School, which trained many of the teachers who established art activities in public schools in many parts of the United States. Other influences on art education came from philosophies of William James and John Dewey in the early 1900's, and the resulting emphasis on child-centered education stressed freedom and opportunity for learning through experiences. Today, in shows of children's art work, all these influences from the past can be found represented in the classroom. Each teacher has been exposed to one or more of these trends in art education or to different stereotypes about art in our culture.¹

Children in elementary school should have the kinds of art activities which enrich their knowledge, understanding, and enjoyment. They need the experience of beauty in form, space, color and design. They need

¹June King McFee, op. cit., pp. 179-180.
the insight and awareness that come through the visual sense. They need the feeling of achievement which results from the projection of their own ideas and the creation of their own art.

Within the span of one generation, art education has changed its philosophy and methods. The old ideas that art was something a teacher poured into children have been replaced by the belief that art is an out-pouring of the child's ideas and feelings. From the knowledge of individual differences has come the conviction that each child's art should reflect his uniqueness. Children learn about art or anything in relation to their need and interest at the moment.¹

Many writers in the art field have recognized two things: (1) the children's desire to express themselves, and (2) the effectiveness of art media for expression. Knudsen and Christensen, in particular, speak of the "deeply rooted creative impulse." They are confident that children would produce creative work without additional stimulation if they were free from interference in their development.²

Elementary school teachers have been observed introducing a medium about which they have negative feelings. Without realizing it, by the expressions on their faces and the way they handle the medium, they communicate to the children their dislikes for it. For this reason, many educators recommend the assistance of an art specialist.

Art education in the elementary school is no longer considered a "frill" in the curriculum. Creative art provides opportunities for educa-

²Knudsen and Christensen, op. cit., p. 13.
tional enrichment geared to the child's level of development. Children need the educational balance that takes into account the creativity they are born with. Independence to create something different which require all children to arrive at the same solutions. To a great extent conformity is necessary in factual learning; similarly, nonconformity is essential to art. Both play a part in the complete development of the child's personality and education.

The writer's interest in this problem stemmed from her having taught for two and one-half years as an art resource teacher in Escambia County. The current art program was designed to fill a real need for "art-help" expressed by elementary teachers. It was designed to help those with little or no art training. The organization of the program featured three main services: (1) The first of the services was demonstration teaching. The teachers requested the particular art lesson they wished to see taught. (2) Workshops and in-service courses were organized for the teachers who felt that they would need more help. (3) Resource materials were assembled and made available at the request of the teacher. (4) Televised art lessons were shown twenty-one times per week.

Possessing a keen interest in the effectiveness of this program, the writer used this subject for research. The writer felt that the findings of this study would give definite direction toward effectively improving the elementary art program in light of trends used in art education.

The problem involved in this study was to survey and analyze teachers' opinions regarding the current art resource program. These opinions were subjected to criteria which authorities in the area consider requisite and/or highly acceptable as current trends in the field.
The main purpose of the study was to describe and analyze the elementary art program as seen by the teachers of Escambia County, Florida. More specifically, the purposes of this research determined the teachers' opinions regarding:

1. The influence of the educational television art program upon the art program in the specific schools.

2. The implications for the continuance of a correlated art program and the "sign-up" type of schedule.

3. The extension and use of varied art media as a result of the television art program and demonstration teaching by the specialist.

4. The services of the art specialist.

5. The content of the current art program.

6. Proposed extensions of the current art program.

A further aim of the research was to determine how the foregoing opinions agreed with or differed from criteria found in authoritative sources.

It was the opinion of the writer that the following terms should be defined.

1. "Art education" is an activity of children in their individual reactions to their environment. It is a language that enriches the entire curriculum.¹

2. "Creative art" is a child's way of free expression of ideas with materials.²

3. "Creativity" means the ability to produce or the quality of producing something new, unique, original, not existent before.³

¹McFee, op. cit., p. 7.
³Hefferman, op. cit., p. 191.
The limitations of the study inhered mainly in any inadequacies which might have inhered in the ability and willingness of the subjects to respond to the questionnaire which was the major instrument used in the investigation. The checklist of criteria was derived from careful study of the literature and from no other source.

At the time of the study, there were 2,500 teachers, principals and supervisors employed in the Escambia County School System. The Board of Public Instruction was operating 72 schools. This study involved 450 teachers employed in 50 elementary schools. The range in experience provided significant survey appraisal of the elementary creative art program.

This study employed the Descriptive-Survey methodology, utilizing the questionnaire and interview techniques, and documentary analysis as research tools to collect data necessary to fulfill the purposes of this research. The writer felt that this method was appropriate for ascertaining the status of the phenomena under consideration.

The basic data-gathering instrument was a specially designed questionnaire which was structured by compiling a set of criteria from the surveyed literature. The criteria were formulated into a set of questions which were submitted in questionnaire form to an adviser on the staff of Atlanta University. With the assistance of the adviser, the instrument was logically validated, and later submitted in its final form. A copy of the questionnaire will be in the Appendix. A checklist of criteria ascertained from the literature was formulated according to the major purposes of study.

The procedural steps involved in this study were as follows:

1. Permission was obtained from the necessary authorities to conduct this study.
2. The questionnaire was constructed and distributed to the respondents.

3. Where possible, interviews were held with the respondents.

4. The literature germane to the study was reviewed and summarized.

5. Data were recorded and assembled into appropriate tables.

6. Findings, conclusions, implications, and recommendations were compiled and presented in the final thesis copy.

Summary of the Survey of Related Literature

Basic summaries and inferences evolving from the literature in this study were summarized in the following statements:

1. Creative behavior is the major goal of art education.

2. Institutes or workshops in elementary school art are sources of help to the classroom teacher.\textsuperscript{1}

3. Creativity is the essential component of art education.\textsuperscript{2}

4. Creativity can be motivated.

5. Imitative methods have detrimental effects on the child's creativeness.\textsuperscript{3}

6. The basic qualities of any art experience are sensitivity, fluency, flexibility, originality, reorganization, abstraction, synthesis and the ability to organize.\textsuperscript{4}

7. A well-planned art program will provide many opportunities for freedom of choices and investigate different kinds of materials.\textsuperscript{5}

8. A good art program will be directed to meet changes in normal growth.\textsuperscript{6}

\textsuperscript{1}Schuchat, \textit{op. cit.}, p. 54.

\textsuperscript{2}Lark-Horovitz, \textit{op. cit.}, p. 166.

\textsuperscript{3}\textit{Ibid.}, p. 166.

\textsuperscript{4}Lowenfeld, \textit{op. cit.}, pp. 7-9.

\textsuperscript{5}Erdt, \textit{op. cit.}, p. 5.

\textsuperscript{6}\textit{Ibid.}
9. Art can and should enrich activity in other subjects. It is a means of expression and communication for every discipline.

10. Six general concepts necessary for effective children's art education are: (1) permissive atmosphere, (2) stimulation, (3) guidance, (4) acceptance, (5) developmental levels, and (6) evaluation.

11. All children should be given sufficient time and opportunities to express creative ability in art.

12. Teachers should grow and develop professionally in their ability to guide children's art experiences.

13. A proper balance of art activities should be provided so that the needs of the group and of individuals are met.

14. The art specialist should assume the responsibility of organizing and executing the art program.

15. The contents of a good elementary art program should provide the following experiences: (1) Execution of murals, (2) Three dimensional projects, (3) Painting and drawing activities, (4) Varied modeling and sculpture techniques, (5) Printing and Design, (6) Weaving and stitchery, (7) Collage and mosaic techniques, and (8) Visual aids (films, art reproductions, slides and art shows).

16. Techniques and procedures for motivating an art lesson should vary.

17. Children should engage in art activities one hundred minutes per week.

4. Ibid.
5. Ibid.
6. Ibid.
9. Ibid.
18. A certified art specialist should be based in each school.  

19. A specially equipped art room is the component of a sound art program.

20. The art specialists should assist teachers with specific problems.

Findings of the Study

This study was made to describe and analyze the elementary art program as seen by the teachers of Escambia County, Florida.

The following findings were the following:

1. One hundred seventy-five or 8.17 per cent of the teachers considered the educational television art lessons of great value to the art program.

2. A relatively small proportion of the teachers indicated that televised art lessons were inadequately designed as "art-help".

3. Teachers frequently used the more conventional materials; however, findings indicated that new materials were used to some advantage. The least used materials were finger paint, burlap, papier mache and plaster of paris. Crayons, drawing paper, and construction paper received more affirmative responses than any of the other media.

4. Ninety-five per cent of the teachers agreed to the proposed extensions of the current art program as outlined in Table 3. Ninety-six per cent of the teachers ranked as first the belief that increased art personnel was needed to balance classroom activities.

5. The contents of the art program were favorably received by a large number of the teachers.

6. Only thirty or 12.2 per cent of the teachers registered rejection to all or parts of the content design of the art program.

7. Teachers rated the services of the art specialists as generally adequate, particularly in the areas of mutual exchange of ideas.

1 Ibid.
2 Ibid.
3 Ibid.
and resources. Six per cent of the teachers indicated virtually no help from art specialists, while only thirty revealed negative responses, particularly in organizing workshops and other improvement programs.

8. Ninety per cent of the respondents indicated that the correlated art program was adequate and enhanced learning in all areas of the school curriculum.

9. Seventy-five per cent of the teachers preferred the "sign-up" type of schedule while 19.8 per cent indicated a negative response.

Conclusions

On the basis of the findings as outlined in this study, the writer concluded that:

1. The educational television art lessons were beneficial to teachers in the elementary art program, Escambia County, Florida. The preponderance of positive responses to most aspects of the program led the writer to conclude that the influence on the telecasts was good.

2. More conventional art media were used by teachers than the new materials which were introduced by television programs and specialists. Crayon, drawing paper and construction paper received a high affirmative response therefore it seemed logical to conclude that the telecast programs and art specialists did not encourage the use of varied art media to a great extent.

3. A greater proportion of the teachers indicated high positive responses regarding the content of the art program; therefore the writer concluded that the teachers accepted the content design of the art program.

4. The services of the art specialists were rated favorably. Teachers indicated an average of 80.0 per cent positive responses to more than two-thirds of the items regarding the specialists; therefore the writer, concluded that the specialists' services were satisfactory to a large proportion of the respondents.

5. The correlated art program was favorable to a large number of subjects; therefore the writer concluded that the relating of art activities to all content areas would be continued in these schools.

6. The majority of the teachers preferred the "sign-up" type of schedule. It seemed logical to draw this conclusion with one hundred eighty-five or 75.2 per cent of the teachers
indicating a positive response.

7. A large percentage of the teachers indicated a positive response regarding the extensions of the art program; therefore the writer concluded that the extensions of the program should be considered for further study.

Implications of the Study

It would appear that:

1. Increased art personnel is needed in the elementary schools, Escambia County, Florida and specialists based in each school.

2. The design of the correlated art program should be restructured in an effort to strengthen related work in specific subject areas.

3. The art program would be more beneficial if its proposed extensions were implemented.

4. Teachers' desires for more workshops and opportunities to experiment with varied art media - need immediate attention.

5. Although educational television art programs were adequately designed for "art-help" to a large proportion of the teachers, there may be need for follow-up of specific reactions which were negative or indicative of only "occasion" use of certain resources.

Recommendations

In the light of the findings of this study it is recommended:

1. That an art specialist be based in each elementary school in Escambia County, Florida.

2. That more workshops and improvements courses be provided for classroom teachers, with special attention to:

   (a) More effective correlation of art and subject techniques.

   (b) The effective use of new and varied art media.

   (c) The importance and use of sculpture and art reproductions as teaching aids in the classroom.

   (d) The availability and suggestive uses of resource materials.
(e) More effective motivational procedures for stimulating creative expression.

(f) The introduction and use of varied art projects to support learning in all areas.

3. That the art resource program will be extended according to these proposals:

   (a) Regularly scheduled art instructions for individual classes.

   (b) More resource materials in individual schools.

   (c) A specially equipped art room in each school.

   (d) More time for specialists to guide creatively talented children.

   (e) Vertical files of art materials, resource materials and professional books recommended for classroom use.

   (f) Special help for new teachers.

4. That the educational television art program will be continued and procedures for "follow-up" activities will be extended for better classroom use.
BIBLIOGRAPHY

Books


Articles


**Unpublished Materials**


APPENDIX
QUESTIONNAIRE - ART RESOURCE PROGRAM

To: Teachers of Elementary Schools in Escambia County

From: Marie K. Young - Art Resource Teacher

In Re: Data for Thesis Project

I am attempting to collect data on the current art resource program. Please supply the requested information and return it to me immediately.

Your assistance in this respect will be highly appreciated. I look forward to sharing the findings and recommendations with you for our mutual concern and subsequent work pertinent to the creative development of our boys and girls in this county.
I. Educational Television Art Lessons

Directions: Put a check (x) in the appropriate space to indicate your answer

A. Were televised art lessons:

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
<th>Occasionally</th>
<th>Never</th>
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</thead>
<tbody>
<tr>
<td>1. Conducive to creativity on the part of the pupils?</td>
<td></td>
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<td></td>
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</tr>
<tr>
<td>2. Related to children's interest?</td>
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<td>3. Continuously motivating to the viewers?</td>
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<tr>
<td>4. Provided with successive experiences in all art media appropriate to children's levels of development</td>
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<tr>
<td>5. Conducive to the interest span of the viewers</td>
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<td>6. Motivating to encourage self-directed activities on the part of the pupils?</td>
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<td>7. Beneficial to the teacher's need for &quot;art-help&quot;</td>
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<tr>
<td>8. Related to experiences in connection with units in all areas of the curriculum</td>
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</table>

II. Services of the Specialist

A. Did the art specialist:

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<th>Yes</th>
<th>No</th>
<th>Occasionally</th>
<th>Never</th>
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</thead>
<tbody>
<tr>
<td>1. Allow for individual differences in teaching techniques?</td>
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<tr>
<td>2. Provide a flow of materials and new teaching methods?</td>
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<tr>
<td>3. Allow for engagement in mutual exchange of ideas with classroom teacher?</td>
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<tr>
<td>4. Assist teachers in providing experiences in art for children in connection with units in all areas of the curriculum?</td>
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<tr>
<td>5. Assist teachers in planning for meaningful experiences to meet the needs of children?</td>
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</tbody>
</table>
6. Allow for special help upon request to help teachers who felt insecure in teaching art? | Yes | No | Occasionally | Never |
7. Organize workshops and other types of in-service improvement programs? | | | |
8. Assist teachers to use varied methods, materials and activities for an effective art program? | | | |
9. Collect and organize resource materials as a stimulating interest for meaningful participation of children? | | | |

III. Content and Materials

A. Did the content and materials of the telecasts and classroom demonstration lessons measure up to these standards?

1. Ideas reflected changing patterns and styles of self-expressions. | | | |
2. Experiences motivated children to observe, to make comparisons, to select and make judgement. | | | |
3. Provisions were made to help children to identify their own problems and to find their own solutions. | | | |
4. Sufficient resource materials were available at all times to take care of children's factual problems. | | | |

5. To what extent was creative expression motivated by the following?

a. Materials (clay, paper, etc.) | | | |
b. Units | | | |
c. Children's personal experiences | | | |
d. Work and play activities | | | |
e. Events within the family community and neighborhood. | | | |
f. Special holidays | | | |
6. Evaluation is a continuing and encouraging process used to promote growth, ability, confidence, enthusiasm and constructive attitudes.

a. Types of evaluation used in your situation:
   1. teacher evaluation
   2. group evaluation
   3. self-evaluation

7. To what extent were art experiences correlated in these areas?
   a. Science
   b. Arithmetic
   c. Social Studies
   d. Language Arts
   e. Health

8. To what extent were resource materials available for increasing children's knowledge of art appreciation?
   a. Filmstrips
   b. Slides
   c. Film (16mm)
   d. Sculpture (reproduction)
   e. Art reproductions (works of famous artists)
f. Art shows

9. Were these projects provided to apply art knowledge and support learning in all areas of the curriculum?

a. Mobiles
b. Dioramas
c. Murals
d. Puppets
e. Modeling
f. Painting
g. Construction
h. Finger Painting
i. Drawing
j. Collage
k. Weaving
l. Printing
m. Mosaic
n. Table Displays

10. Adequate time was allotted for art experiences to insure personal satisfaction on the part of the pupils.

11. Experiences provided reflected good working and clean-up habits for further growth and development.
12. Children were given a chance for
for two or three consecutive ex-
periences with each medium to
insure opportunity for progress
in learning to use the material
and to develop techniques

13. To what extent were these materials
used?

- Finger paint
- crayons
- chalk
- burlap
- yarn
- construction paper
- tissue paper
- newsprint
- manilla paper
- drawing paper
- water colors
- magic markers
- clay
- paper mache
- tempera
- plaster of paris
- paris craft
- scrap materials
- craypas
- wire
- nuvon paper

IV. Extension of Program

The art resource program would be more beneficial if it provided:

1. More workshops and in-service training
courses
3. Increased art personnel to balance needs
of classroom teachers
4. An art specialist in each school.
5. Regularly scheduled art instructions for
individual classes.

7. A specially equipped art room in each school.  

8. More time for specialist's guidance for guiding creative talented children.  

9. Vertical files of art materials, resource materials and professional books recommended for classroom use.  

10. Special help for new teachers.  

General Reflections:  

1. I preferred the "sign-up" type of schedule for 1967-1968.  

2. Correlated art experiences enhanced learning in all areas of the school curriculum.
VITA

YOUNG, MARIE KILLETTE

Education: Bachelor's degree in Elementary Education, Florida A. & M. University, Tallahassee, 1955; Further study at Pensacola Junior College, Pensacola, Florida; Florida Institute for Continuing Studies, Tallahassee, Florida; Atlanta University Summer Sessions, Atlanta, Georgia, 1965-1968.


Area of Concentration: Elementary Education

Personal Information: Married to James S. Young; religious faith, Baptist