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**APPENDIX: FINDINGS**

**Art in the Elementary Schools of Lane County  
Lane County, Oregon**

**December 1972**

**June King McFee, Director  
Institute for Community Art Studies  
University of Oregon  
Eugene, Oregon**

## SHORT FORM QUESTIONNAIRE

Question 1. How much time are you able to give the arts and crafts each week?

	1970	% School Week*	1972 Non-Workshop	% School Week	1972 Work Shop	% School Week
Grades 1-3	95**	6.3	98	6.5	84	5.6
Grades 4-6	81	5.4	96	6.4	89	5.9

\* Based on a 25 hour school week

\*\* Average number of minutes reported

In thinking of these shifts it is important to remember that 60% of the workshop population was from small towns. The lower figures by workshop people as compared to 1970 responses at both grade levels, appears to be due to the difference between districts where there has been long standing help for teachers within the district and where there has not. The response to this question may also have been strongly influenced by the Edgewood Project where special emphasis was given to the arts in 1972 and in some degree to other Eugene city schools through the traveling art exhibits and Art in the School programs.

By comparing the 1972 workshop with the 1970 and the 1972 non-workshop teachers an important shift is shown. In 1970 more time for art was provided in the early primary grades than in the late primary, but after the workshops in 1972 the participating teachers spent more time in grades 4-6 than in grades 1-3. Also among the non-workshop teachers the gap between the lower and upper grades is reduced. It is important in the face of the many new programs now being included in the elementary schools particularly at these grades. The increase in competition for time within the school day requires considerable effort to even maintain the time for art.

Question 2. Which of the following most describes your work in the arts:

Self-expression

- The workshop teachers increased 7 percentage points more than the non-workshop teachers in the 1972 survey and 9 percentage points more than the 1970 survey. (Pre 88, post non-workshop 85, workshop 92)

Learning to understand the arts

- Both workshop and non-workshop teachers increased in percentage points between 1970 and 1972 but the workshop teachers increased 2 percentage points more. (Pre 25, post non-workshop 32, Post workshop 34).

Working with materials and instruments - In this case the workshop teachers' score was highest. In comparing the two groups in 1972 the workshop people were 5 percentage points higher than the non-workshop people. (Pre 84, post non-workshop 82, workshop 87).

Problem solving in the arts - Again both the 1972 percentages are slightly higher than in 1970 but the workshop people had a lower score than the non-workshop people. (Pre 26, post non-workshop 30, post workshop 27).

### Discussion:

Apparently the workshop did affect teachers' attempts to increase children's self-expression in the arts. This is a term they are familiar with and was responded to strongly in the pre-test among all teachers. A shift of 4 percentage points in this high range does suggest a trend.

Learning to understand the arts was not considered as part of their teaching by over 70% of the teachers in the pre-test. By 1972 some gains were made by both groups but the workshop participants increased the most.

Working with tools and materials has traditionally been the mainstay of art programs. In this case there was some drop by non-workshop teachers in 1972 while the workshop teachers increased a few points over the 1970 group.

Clearly working with materials in the arts and self expression are accepted by teachers and this is where the gains were made. Some gain was made in understanding the arts but still only about a third of the workshop teachers worked toward this goal with their pupils. Ways need to be devised to help teachers in the workshops realize that this is what they are doing in the workshop and that as they carry out such activities in the school their pupils will also be learning to understand what is going on in the arts.

The term problem solving in the arts may be so foreign a terminology that even though they see children doing it, they don't recognize the process. Most of their activities in the workshop involved this process though it was not made explicit. In part it may be considered a question of their recognition of what they were doing and also whether they transferred this experience to their own teaching.

This indicates that future workshops need make understanding art and problem-solving in art clearer and that follow-up work with teachers in their classrooms may be necessary to make the transfer more effective.

The results do indicate that the workshop had effect in that the participants had the highest scores in all four aspects of teaching art -- one area not being stressed at the expense of others.

Question 3. Have you had opportunities to take your classes to the following: art museums, community art shows, architecturally designed buildings or parks?

This question had mixed results and responses to all were very low. Only a small increase in attendance at community art shows by workshop participating teachers was positive.

	<u>Pre</u>	<u>Post Non-Workshop</u>	<u>Post Workshop</u>
Art museums	23%	17%	11%
Community art shows	8%	7%	9%
Architecturally designed buildings and parks	10%	9%	7%

Reasons given why it was difficult to take field trips were:

<u>Workshop Participants</u>		<u>Other Teachers</u>	
1. Time & schedule	11%	1. Money	11%
2. Distance	10%	2. Time	6%
3. Limited field trips	10%	3. Limited field trips	6%
4. Lack of transportation	7%	4. Lack of knowledge	4%
5. Money	<u>7%</u>	5. Distance	<u>3%</u>
Total number of reasons	45%		29%

### Discussion:

The differences between the 1970 and 1972 responses could have been solely due to the differences in the workshop participants. Sixty percent were from rural areas compared to 40% of the total pool of teachers from which the 1970 and 1972 non-workshop questionnaires were received. Also critical reductions in school budgets during this period may be responsible for the reduction in trips of even Eugene-Springfield teachers.

Far more workshop teachers were concerned with why they could not take art related field trips and their reasons were different. It is interesting that money was least considered by workshop teachers and most considered by non-workshop teachers. It should be noted that these questionnaires, written before the development of the Artist in the Schools Program or the Art Exhibits of the Junior League, do not refer to them. But other questions on time spent on art and understanding art do reflect their influence.

The importance of getting more mobile shows or mini art shows to rural areas is clear. Development of other art resources is needed to supplement the

the workshops. The answer to Question Four substantiates this. Helping rural teachers understand the environmental aspects of art in their immediate situation is also needed, but all teachers need more help in making this relationship.

The original questionnaire did not refer to the exhibits that were distributed to some schools during 1971-72 so a repeat question was not practical. Most of these were in the Eugene-Springfield area. These exhibits are having much more extensive use in 1972-73.

Question 4. Check the resource materials you need - books, slides, traveling shows, art prints, films, art supplies, environmental design exhibits.

	Pre	Post Non- Workshop	Post Workshop
Books	30	19	20
Slides	25	17	21
Traveling Art shows	32	33	47
Art Prints	31	25	29
Films	35	27	23
Art Supplies	36	34	34
Environmental Design Exhibits	28	21	26

#### Discussion:

There were very different responses to this question between the workshop and non-workshop people. The workshop teachers increased 5 percentage points in the numbers who wanted traveling art exhibits while there was little or no change from the 1970 to the 1972 non-workshop groups. This seems clear evidence that the workshop experience did increase teachers' interest in having their pupils see original works of art. Also there were more workshop than non-workshop teachers in 1972 who wanted prints and slides.

Clearly there is a strong need felt by many non-metropolitan teachers for art shows. Apparently the workshop was a contributing factor to germinating this need. It is also interesting that the desire for more common school resources -- books, slides and films, went down -- while traveling art exhibits went up. There is a fairly consistent interest in environmental design among teachers. With some 5 percentage points more interest among workshop than non-workshop people in 1972.

Question 5. Do you relate the arts and crafts to science, music, language arts, social studies?

This question produced consistently positive results for the workshop participants and indicates the effectiveness of the program in getting teachers to relate the arts more broadly to other subjects.

	<u>Pre</u>	<u>Post Non- Workshop</u>	<u>Post Workshop</u>
Science	50	51	54
Language Arts	79	78	82
Music	49	41	43
Social Studies	73	87	90

In science and language arts the workshop teachers made some gain while the non-workshop people were almost the same as in 1970. Relating art to social studies had a big gain for both workshop and non-workshop people in 1972 over 1970. The workshop teachers, though, made a 17 percentage point gain. The music response was lower in 1972 but in our long form questionnaire in 1972 74% of the respondents reported then were music specialists who taught the music but only 27% reported that they were art specialists and they rarely taught art. The classroom teacher who taught art had little opportunity to relate it to music when taught by someone else. This does not explain the smaller percentages in 1972. But the workshop percentage was highest for the two 1972 groups. It could be that within the given time the shift to more relating of art to other subjects came from time previously relating it to music.

It is important that in some degree the stereotype of art as an isolated subject -- unrelated to other activities -- is being changed. This may be one of the more important trends produced. Also it is important that in all four areas the workshop people compared to the non-workshop people were still doing this even as long as a year and a half after taking the workshop.

Question 6. How important do you feel arts are in children's education?

This question did not produce any real differences as the scores were all close and high, when very important and important were grouped and not as important or not important slight shifts became apparent.

	<u>Pre</u>	<u>Post Non- Workshop</u>	<u>Post Workshop</u>
Important or very important	87	84	86
Not as important as other subjects or not important	11	14	13

The workshop people decreased slightly less from the 1970 percentage than the non-workshop and had a smaller gain in negative responses. One could look at these scores and consider them as pretty stable scores as to general attitudes towards the arts -- which are hardly reflected in the time given to them.

Question 7. Do you enjoy having children explore with art materials?

The "yes" responses were all very high with the workshop people having the highest score - (Pre 93, post non-workshop 95, post workshop 97). It was most surprising to find this consistent attitude reported by teachers and one that should be utilized as an avenue for getting more actual art activity into the schools. The "no" responses (pre 1.9, post non-workshop 2.6, and post workshop 1.9) were actually very small and probably represent a small core of people who recognize their discomfort concerning art.

Question 8. How many credit hours have you had in art and art education?

In the 1972 responses the differences between workshop and non-workshop people are different.

	<u>Non-Workshop</u>	<u>Workshop</u>
0 - 6 hours	32	14
7 - 12 hours	46	43
13 - 19+ hours	15	35

This indicates that the teachers who elected the workshop tended to be people who already had more hours in art and art education than those who didn't take it. These results are, of course, skewed by the 3 hours of the workshop itself.

Question 9. Check which kinds of in-service help would best suit your schedule.

Workshop teachers who took classes in their districts in evenings preferred this time much more than other teachers though continuing education classes are often available in the county. This time and place was most desired of teachers in the pre test, 60% by non-workshop teachers and 74% by workshop teachers. Summer school was second at 21% by both the 1970 and 1972 non-workshop teachers.

Question 10. With which of the following do you need most help?

This question produced mixed results.

	<u>Pre</u>	<u>Post Non-Workshop</u>	<u>Post Workshop</u>
Confidence in using art materials	39	29	28
Understanding children's behavior in art	18	17	22
Teaching strategies	54	42	48
Developing resource materials	35	49	44
Developing objectives	20	19	20
Evaluating your art program	22	19	18

There was a strong decrease of 10 percentage points between 1970 and 1972 in teachers' need for confidence in using art materials. The workshop and non-workshop people were almost the same - so we have no reason to give for the change except that there is less anxiety among the teachers in using art materials than before. A combination of the Impact Program in Eugene schools, and spillover from our workshop program could be contributors.

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We were pleased to find a small increase of interest by the workshop participants in understanding children's behavior in art. Whether teachers already have adequate understanding or just aren't concerned with this aspect of behavior isn't clarified by the questionnaire, but the response generally was low.

A strong increase in need for help in developing resource materials shows up in 1972 for both groups but less so for the workshop people. This could mean the workshop supplied some of this need. The reason for the 1970-72 shift is not known, nor is the drop in need for help in teaching strategies.

During this period when developing objectives and accountability are becoming required in all subjects only about a 5th of the teachers report they need help. Whether they actually need it or don't recognize the need is hard to identify.



TABLE I.

Short Form Questionnaire - Spring 1970-Fall 1972  
Status of art in elementary education

	1970 Pre- Test	1972 Post Non- Work- Shop	% Pt. Differ- ence	Post Work- Shop 1972	% Pt. Post Work- Shop '70-72	% Pt. Differ- ence Post Workshop to Non-Workshop 1972
1. How much time are you able to give to the arts and crafts each week? (answer in minutes)						
Grades 1-3	73	90	+17	77	+4	-13*
Grades 4-6	62	84	+22	82	+20	-2
*See note of influence of Edgewood School and Eugene School District programs in discussion.						
2. Which of the following most describe your work in the arts?						
Self expression	88	85	-3	92	+4	+7
Learning to understand the arts	25	32	+7	34	+9	+2
Working with materials and instruments	84	82	-2	87	+3	+5
Problem solving in the arts	26	30	+4	27	+1	-3
3. Have you had opportunities to take your classes to the following?						
Art museums	23	17	-6	11	-12	-6
Community art shows	8	7	-1	9	+1	+2
Architecturally designed buildings or parks	10	9	-1	7	-3	-2
4. Check the resource materials you need.						
1. Books	30	19	-11	20	-10	+1
2. Slides	25	17	-8	21	-4	+4
3. Traveling art shows	32	33	+1	47	+15	+14
4. Art prints	31	25	-6	29	-2	+4
5. Films	35	27	-8	23	-12	-4
6. Art supplies	36	34	-2	34	-2	0
7. Environmental design exhibits	28	21	-7	26	-2	+5

## LONG FORM QUESTIONNAIRE

Question 1. See Short Form Answers.

Question 2. Which of the following most describes your work in the arts?

Self-Expression

- This is the most frequently mentioned in both 1970 and 1972 of all of the terms. The 1972 workshop group indicated this item less than the 1972 non-workshop or the 1970 sample. (Pre 80, post non-workshop 81, post workshop 77).

Learning to understand the arts

- Both the 1972 workshop and the 1972 non-workshop marked this item more than the 1970 sample but the 1972 workshop marked it considerably more often than the other two. (Pre 24, post non-workshop 28, post workshop 37).

Working with materials and instruments

- This was the second most frequently marked item for all groups but the 1972 workshop marked it slightly less than the 1970 sample while the 1970 non-workshop marked it a few points more often than the other two groups. (Pre 75, post non-workshop 76, post workshop 72).

Problem solving in the arts

- Both of the 1972 groups indicated this item considerably more than the 1970 sample with the 1972 workshop mentioning it slightly more than the 1972 non-workshop. (Pre 26, post non-workshop 36, post workshop 37).

Discussion:

The long standing traditions in art education of self-expression and working with materials were reinforced by both the 1970 and the two 1972 groups by marking them 2 or 3 times more often than the other terms. However, the teachers who took the workshop marked these less often than those who did not take the workshop. This information coupled with the fact that understanding the arts and problem solving were indicated slightly more often by those who took the workshop than those who didn't can be interpreted as a positive influence of the workshops. The teachers extended the range of their work in art.

Question 3. Have you taken your classes to the following:

	<u>Pre 1970</u>	<u>Post 1972 Non-workshop</u>	<u>Post 1972 Workshop</u>
Art Museums	22%	20%	15%
Concerts	24%	43%	27%
Plays	21%	37%	15%
Dance	3%	13%	7%
Architecturally designed buildings and parks	10%	13%	12%

Discussion:

In all of the items except Art Museums the non-workshop group exceeded the percentages of responses of the 1970 sample. The workshop group exceeded on dance and architecturally designed buildings and parks. The emphasis on performing arts by the more metropolitan group in 1972 reflects more opportunities in the Impact Program. The Artist in the Schools and traveling art exhibits may reduce the trips to the art museum.

The only plausible explanation for the non-workshop group taking more advantage of these kinds of field trips than the workshop group is that the percentage of teachers taking the workshop was much higher in the non-metropolitan area and thus had less ready access to these resources.

Question 4. What resource materials do you need?

	<u>1970</u>	<u>1972 Non- Workshop</u>	<u>1972 Workshop</u>
Books	41	30	33
Records	4	6	6
Prints	45	35	27
Traveling art shows	47	42	53
Traveling groups	26	21	22
Slides	25	26	18
Art Supplies	43	41	44
Photo Equipment	21	25	26
Costumes	7	4	9
Environment	13	21	22

Discussion:

In all but three of the items, Books, Prints, and Traveling Groups, one or both of the 1972 groups indicated a stronger need than was shown in 1970. In comparing the 1972 groups, a higher percentage of the workshop group indicated a need for all items except Records, Prints, and Slides. The largest difference between these groups, 11.1 percentage points, occurred on the Traveling Art Shows.

Since no further data is available at this time, some of the changes in needs between the 1970 survey and the one in 1972 may be attributed to changes in priorities from a need for Books, Prints, and Traveling Groups to the large increase in both 1972 groups for wanting Environmental Design Exhibits. In general, those who took the workshop indicated a stronger need for most of the items than did the non-workshop group, although many of the differences were small. The lesser need for slides and prints by the workshop group may be accounted for by their strong indication for original art work in Traveling Art Exhibits.

Question 5. Do you help the children think of man-made and natural environment as art forms?

	<u>1970</u>	<u>1972 Non- Workshop</u>	<u>1972 Workshop</u>
YES	80%	75%	76%
NO	11%	11%	12%

Discussion:

While there is a slight drop in positive responses to this question between 1970 and 1972, the majority of the teachers indicate that they do help children to think of man-made and natural environment as art forms.

Question 6. Do you combine the arts in any way?

	<u>1970</u>	<u>1972 Non- Workshop</u>	<u>1972 Workshop</u>
YES	74%	81%	77%
NO	11%	6%	12%

Discussion:

The strong positive responses to this question by both the 1970 and 1972 groups indicates that "the arts" are often used in conjunction with other subject matter areas. Since the question is directed toward "the arts" it is not possible to account for the difference between the workshop and non-workshop groups in terms of the Visual Arts.

Question 7. Would you indicate which areas of pre and in-service education you now feel you should have had more work in?

Arts and Crafts

	<u>1970</u>	<u>1972 Non- Workshop</u>	<u>1972 Workshop</u>
Understanding Teaching Process	26%	18%	19%
Practical Experience	46%	36%	37%

Discussion:

There appears to be a decrease in 1972 of the number of people responding to this question. The small difference between the workshop and the non-workshop groups do not seem large enough to make any generalization.

Question 8. How many units of teacher preparation in the arts and crafts have you received?

	<u>1970</u>	<u>1972 Non- Workshop</u>	<u>1972 Workshop</u>
0 Hours	5%	2%	1%
1-3	19%	13%	7%
4-6	14%	16%	13%
7-9	26%	30%	18%
10-12	12%	7%	24%
13-15	4%	5%	10%
16-18	1%	3	7%
19+	4%	5%	7%
Major	0	0	1%
Minor	0	1%	0
Minimum	1%	1%	0

Discussion:

In comparing the total percentages of those who have taken 10 or more units of preparation in arts and crafts, 47.9% of those who had the workshop were in this category compared to 21.8% of the non-workshop teachers. While some of the difference may be attributed to the 3 units given for the workshop, this finding is consistent with the belief that teachers tend to build on their strengths rather than their weaknesses.

Question 9. Are there any specialists in your school?

	<u>1970</u>	<u>1972 Non- Workshop</u>	<u>1972 Workshop</u>
YES	31%	27%	26%
NO	26%	39%	37%
Do they help teach classes?			
YES	22%	18%	19%
NO	1%	2%	1%
Do they work with teachers?			
YES	21%	20%	17%
NO	2%	1%	3%
Do volunteers help with the arts?			
YES	18%	30%	33%
NO	56%	44%	41%
Do you trade classes?			
YES	21%	24%	26%
NO	39%	34%	42%

Discussion:

The drop in "Specialists" from 1970 to 1972 probably is indicative of the budget cuts that have been made during the last years. The increase in "volunteers" may reflect what seems to be a trend toward making more use of the available community resources in the schools. Differences between the workshop and non-workshop groups are small but the workshop teachers indicate slightly more use of volunteers and trading classes.

Question 10. What kinds of in-service or graduate courses would help you the most?

	<u>1970</u>	<u>1972 Non- Workshop</u>	<u>1972 Workshop</u>
Methods	26%	27%	34%
Foundations	12%	15%	12%
Experience	72%	60%	52%

TABLE 11.

Long Form Questionnaire - Spring 1970-Fall 1972  
Status of all the arts in elementary education

	1970 Pre Test	1972 Post Non- Work- Shop	% Pt. Differ- ence	Post, Work Shop 1972	% Pt. Post Work- Shop '70-72	% Pt. Differ- ence Post Workshop to Non-Workshop 1972
1. See Short Form answers						
2. Which of the following most describes your work in:						
Self expression	80	81	+1	77	-3	-4
Learning to understand the arts	24	28	+4	37	+13	+9
Working with materials and instruments	74	76	+1	72	-3	-4
Problem solving in the arts	26	36	+10	37	+11	+1
3. Taken your classes to the following:						
Art museums	22	20	-2	15	-7	-5
Concerts	24	43	+19	27	+3	-16
Plays	21	32	+11	15	-6	-17
Dance	3	13	+10	7	+4	-6
Architecturally designed buildings or parks	10	13	+3	12	+2	-1
4. Resource Materials Needed						
Books	41	30	-11	33	-8	+3
Records	4	6	-2	6	-2	0
Prints	45	35	-10	27	-18	-8
Traveling Art Shows	47	42	-5	53	+6	+11
Traveling Groups	26	21	-5	22	-4	+1
Slides	25	26	+1	18	-7	-8
Art Supplies	43	41	-2	44	+1	+3
Photo Equipment	21	25	+4	26	+5	+1
Costumes	7	4	-3	9	+2	+5
Environmental design exhibits	13	21	+8	22	+8	+1

TABLE II (cont.)

Long Form Questionnaire - Spring 1970-Fall 1972  
 Status of all the arts in elementary education

	1970 Pre- Test	1972 Post Non- Work- Shop	% Pt. Differ- ence	Post Work- Shop 1972	% Pt. Post Work- Shop '70-72	% Pt. Differ- ence Post Workshop to Non-Workshop 1972
5. Do you help the children think of man-made and natural environment as art forms?						
Yes	80	74	-6	76	-4	+2
No	11	11	0	12	+1	+1
6. Do you combine the arts in anyway?						
Yes	74	81	+7	77	+3	-4
No	11	6	-5	12	+1	+6
7. Pre and Inservice education you feel you should have more work in?						
Understanding teaching processes	26	18	-8	19	-7	+1
Practical experience	46	36	-10	37	-9	+1
8. How many units in teacher preparation have you received?						
0	5	2	-3	1	-4	-1
1-3	19	13	-6	7	-12	-6
4-6	14	16	+2	13	-1	-3
7-9	26	30	+4	18	-8	-12
10-12	12	9	-3	24	+12	+15
13-15	4	5	+1	10	+6	+5
16-18	1	3	+2	7	+6	+4
19+	4	5	+1	7	+3	+2
Major	0	0	0	1	+1	+1
Minor	0	1	+1	0	0	+1
Minimum	1	1	0	0	0	0



TABLE II (cont.)

Long Form Questionnaire - Spring 1970-Fall 1972.  
Status of all the arts in elementary education

	1970 Pre Test	1972 Post Non- Work- Shop	% Pt. Differ- ence	Post Work- Shop 1972	% Pt. Post Work- Shop '70-72	% Pt. Differ- ence Post Workshop to Non-Workshop 1972
9. Are there specialists in your school?						
Yes	31	27	-4	26	-5	-1
No	26	39	+13	37	+11	-2
Do they help teach classes?						
Yes	22	18	-4	19	-3	+1
No	1	2	+1	1	0	-1
Do they work with teachers?						
Yes	21	20	-1	17	-4	-3
No	2	1	-1	3	+1	+2
Do volunteers help with the arts?						
Yes	18	30	+12	33	+15	+3
No	56	44	-12	40	-16	-4
Do you trade classes?						
Yes	21	24	+3	26	+5	+2
No	39	34	-5	42	+3	+8
10. What types of In-service or graduate courses would help you most?						
Methods	26	27	+1	34	+8	+7
Foundations	12	15	+3	12	0	-3
Experience	72	59	-13	52	-20	-7

### End of Workshops Questionnaires

At the end of the in-service workshops, questionnaires were distributed to all participants present to obtain their reactions to the course.

In the 1970-71 Report on the Art in the Schools Project in Lane County, Oregon, a partial evaluation was reported by those teachers attending the January-March workshops. Since that writing there have been 6 additional workshops, giving a total of 358 participants enrolled in the 8 classes held from Winter - 1971 to Spring - 1972. One of the workshops (fall - 71) did not have the opportunity to fill out the questionnaire, others were given it to fill out at home and return, and a few teachers were not in attendance at the final meeting when the questionnaire was distributed. These occurrences contributed to a 68% return in total responses, or 244.

Copies of the questions, together with responses (given in percentage points) from 244 participants appear below, followed by discussions and implications.

Part I. Do you feel that the following areas of the booklet are appropriate for your grade level:

1. Area I. Collecting and Organizing Information Through Art.

Yes	No	Not Sure
90%	2%	5%

2. Area II. Developing Our Identity Through Art

Yes	No	Not Sure
87%	2%	8%

3. Area III. The Art of Environmental Design

Yes	No	Not Sure
76%	6%	16%

Discussion:

Responses indicate that participants overwhelmingly accepted the format of the booklet as presented through the workshops. Although the focus of the booklet was designed for the 4th grade, in order to give the workshop in Lane County it was necessary to open the classes to all elementary teachers, grades 1-6. The course description did stress the 4th grade level. Even so, the participants responding by grade level were as follows:

Grade 1	2	3	4	5	6	Misc.
12%	9%	12%	16%	11%	11%	29%

The miscellaneous category includes teachers of more than one grade, specialists, librarians, student teachers working in Lane County, school principals, et cetera.

Reviewing the responses by grade levels to the above questions revealed that Area I was answered "yes" by 88% from teachers of grades 1-3 and by 95% from grades 4-6.

Area II was regarded as appropriate by 83% (grades 1-3) and 93% (grades 4-6) and Area III by 66% (grades 1-3) and 86% (grades 4-6).

These responses give further support to the appropriateness of the booklet's focus for students in the 4th, 5th, and 6th grades but do not negate the usefulness of the concepts and ideas for use in the earlier years.

4. Do you feel that other teachers would benefit from the way the curriculum is written?

Yes	No
98%	2%

5. Do you feel that the philosophy of the curriculum, as presented in class and in the workbook, is appropriate and workable?

	Yes	No
For teachers only:	76%	14%
For students only:	50%	21%

The intent of the questions differs from that of 1-3 in that the respondent is asked to react to the philosophy underlying this entire approach to education, rather than to the feasibility of implementing it in the classroom. Discussion with some of the respondents following collection of the questionnaires showed, however, that there are ambiguities in its wording which prejudiced the accuracy of the replies. While a distinction between students and teachers was created, to discover whether it was felt that students could use the workbook without teacher interpretation a number of respondents replied "no" to both parts since they felt the philosophy to be appropriate both to teachers and to students.

Part II. Mark each question on the 5 point rating scale. Circle one answer.

6. Do you feel that the workbook presents projects which can be easily used at your grade level?

Excellent	Very Good	Fair	Poor	Very Poor
17%	50%	27%	4%	0

Again, when these responses were divided by grade level, the "Poor" category was not circled by any teacher of grade 4, 5, or 6; was circled "Fair" by 19%, "Very Good" by 60% and "Excellent" by 21%. The fact that only 7% of the primary grade teachers rated the adequacy of the workbook as "Poor" would seem to indicate it has adaptability for all grade levels.

7. How would you rate the instruction given in the workshop?

Very Poor	Poor	Fair	Very Good	Excellent
0	1%	20%	47%	30%

Seventy percent of the participants seemed very positive about the instruction offered.

Instructors reported some teachers reacted because the course was so different from their expectations of what an art education course entailed but most appeared to adjust to the problem solving approach.

8. Rate your opinion regarding what you learned in this class.

Learned a great deal	Learned more than average	Learned only average amount	Learned only a little	Learned Nothing
29%	40%	23%	8%	0

Since both Area One and Area Three in this program are not commonly covered in art methods courses at the elementary school level, reports of positive increments in learning are perhaps to be expected. Systematic perceptual training, using art as a vehicle, is rarely practiced in the schools while the analysis of the environment is a comparatively recent innovation in art programs.

9. Compare this class to other workshops or classes you have taken either in college or elsewhere

Much better	Better than	Same	Worse than	Much worse than
23%	45%	20%	6%	1%

Customarily, art workshops are held over only a brief period during which participants are given concentrated exposure to one personality or one material. These workshops provided six days of opportunity to reflect and experiment between each of the ten sessions which made up the course. Generally, participants seemed to have reacted positively to this kind of workshop.

10. Do you think other teachers would benefit from this course?

Not at all	Very little	Somewhat	Quite a bit	A great deal
0	1%	14%	44%	30%

The nature of the responses to this question is particularly important, since it provides a measure of the enthusiasm with which participants have reacted to the course.

11. Do you feel more confident about teaching art to your students as a result of the workshop program?

Very Confident	More Confident	Confident	Less Confident	Undermined Confidence
3%	50%	36%	1%	4%

A general increase in confidence appears to have resulted among the participants as a result of belief held by the instigators that customarily elementary school teachers feel a lack of structure in their art programs, a lack which the workshops help fill. Of the 4% responses in the "undermined confidence" category, one or two may have been misplaced since it appears that a small percentage of respondents read the category as "undetermined confidence" (i.e., not sure whether or not confidence has increased).

Part III. Answer the following questions with a short paragraph or short answers.

This part of the questionnaire does not lend itself to quantification. Responses to the questions were read, then grouped according to the affinities or mutual characteristics which numbers of them displayed.

12. List major strengths and weaknesses you found in the curriculum text Art in the World Around Us.

Strengths: The major strength of the booklet, as stated by 33% of the teachers responding, is its organization; that it is comprehensive in inclusiveness and/or clarity. Twenty percent mentioned the strength of the booklet is its workability or adaptability and 16% responded that the ideas or concepts are good or very good. Other less frequent, but noteworthy, responses included student interest and personal value to the teachers.

Instead of a sequence of activities related only by their presence in traditional art categories, the program provides a defined set of related goals. It has already been noted that these goals seem to meet with the approval of a majority of the participants. Responses to this question confirm their value as agents in bringing cohesion to the art program.

Weaknesses: The major weakness of the booklet seems to be a lack of visual materials as stated by 10% of the respondents. Nine percent mentioned the terminology was too advanced or it was difficult to interpret at times and 8% stated the text was too advanced for primary grades. Other mentions were: include a wider variety of materials to be used; it is too condensed; include applicability to other areas.

It is important to note that approximately 75% of the respondents answered the question regarding strengths, while less than 30% of the teachers identified weaknesses.

13. List the major weaknesses you found in the class instruction.

Four major objections recurred: there was not enough time to complete in-class work or to explore other media (20%); the directions were sometimes

vague and unclear (17%); the class was too large (12%); and the pace in class was at times a little slow (4%).

The lack of specific directions was, at times, intentional by the instructors in order to force the participants into making decisions for themselves. The fact that 4% felt the class pace was too slow while 20% needed more time could be attributed to individual differences or to having had different instructors.

14. What kind of activities would you add to the curriculum workbook?

The most frequent request was for an increase of specific art activities (18%). In addition, many wanted information or ideas to use with specific grade levels.

15. What kind of activities would you add to the class sessions?

Working with a variety of media (29%) easily dominated responses to this question. Seven percent wanted more time to share ideas or have small group discussions. Other responses included needs for learning more skills and techniques, and for relating the text to primary grades.

16. What do you feel are the underlying major ideas presented in the program?

Thirty-one percent felt the program's major ideas were relating art to the environment while 14% stated its emphasis was in the design potential all around us. The idea of pushing a theme as far as it would go was mentioned by 13%. This 13% of the responses came from the first two workshops, in which the instructors gave emphasis to this idea of pushing a theme beyond one step.

17. Assuming that the present workshop format will continue next year, what additional kinds of workshops, if any, do you think should be offered? Briefly describe your ideas.

Workshops on the use of various media was the largest single response (31%), however, there were also several mentions of wanting workshops where ideas and concepts were emphasized rather than participation in activities.

18. Use the back of page for any additional comments you wish to make regarding the program.

The only recurring pattern to this question was that a great majority of the responses were positive reactions to the course along with some constructive suggestions for improvements. Most of those suggestions were repetitions of ideas presented in previous answers.

FOLLOW-UP

Interviews: Spring 1972

In addition to the long form questionnaires that were sent out and the workshop questionnaires administered, 50 personal contacts were made in the city and county in the spring of 1972 (25 who had taken the workshop and 25 who had not) where they filled out the same forms they had done before by mail. The purpose was to provide a comparison or substantiation of the larger group responses. The results from these provided no measurable differences in attitudes which may only further support the accuracy of the larger population responses. Also, conversation with some of those in the county who had taken the workshop indicated a need to have someone come into their schools to help develop ideas from the workbook, especially in the area on environment. This is apparently due to the emphasis being placed in recent years on environmental awareness and, perhaps, because this was least emphasized in the workshops.

Respondents from schools and in the county who had taken the workshop made the following key points:

1. ... to have follow-up activities in their own school situation by the Institute staff to help develop ideas from the workbook for their particular situation in relating art to environment.
2. There was an interest to go beyond the usual approach of just working with "materials and techniques" or projects as an end in itself toward a desire to relate art to the students' own experience and other areas of the curriculum.
3. ...that with more and more being included as essential in the elementary curriculum, it is increasingly difficult to include art experiences as often as they like.
4. After the workshop they were more aware that art can be related to these other areas of curriculum and vice versa, but need more help in making these relationships.

Further follow-up interviews in 1972 with six workshop teachers provided the following directives:

1. There is a need for follow-up help at grade level.
2. Pupils are positively responsive to the material. They are very curious and interested.
3. Teachers feel the problem-solving approach rather than project-product art activities more valuable to learning.
4. The first area Collecting and Organizing Information Through Art is useful in all grades.
5. Developing Our Identity Through Art, and The Art of Environmental Design are best at grades four through six.