

had already been made of the Cross English Test, Form A. Beck collected data from this experiment for over two years, and from 184 students. His conclusions were that students who had been given these conferences did "truly better" than non-conference freshmen. There was meanwhile no loss of social contacts, for the class period taught by the regular instructor preserved these. The conference leaders, too, had benefited in that (1) they had been placed in an actual teaching situation, (2) they had acquired a sympathetic understanding of freshmen, who after all are only three months or so older than high school seniors, (3) they had practice in analyzing student difficulties and in remedial work for individuals in the groups, (4) they had come in close contact with the instructor and had had the advantage of broad experience. The college meanwhile had better results and more efficient teaching at no increase of cost.

This study of the conference has shown its range, scope, and possibilities. However, the success of the conference must depend always on the personality of the instructor, his insight, sympathy, humor, and tact. There is no one way to make the conference effective. Each instructor must take from the practice of others that which meets his own teaching situation and the individual needs of his students, and in many cases he must find his own methods of approach.

REFERENCES

- Beck, E. C., "Composition in State Teachers Colleges," *English Journal* (College Edition), Vol. XVIII, p. 594-596.
- Cox, Sidney, *The Teaching of English*, Harpers, 1928, pp. 162-172.
- Hopkins, E. M., *The Labor and Cost of Teaching English*, p. 26; National Council of Teachers of English.
- Lyman, R. L., *The Enrichment of English Curriculum*, pp. 145-150; University of Chicago Press, 1932.
- Noyes, E. A., and Towle, Carroll S., "The Awkward Squad," *English Journal* (College Edition), Vol. XVIII, 672-680.
- Shepard, Warren, "Three Types of Confer-

ence," *English Journal* (College Edition), Vol. XIX, pp. 388-389.

Shipperd, H. R., *The Fine Art of Writing, for Those Who Teach*, pp. 26, 35-38, 387-389; Macmillan, 1926.

Simons, Sarah E., *English Problems in the Solving*, p. 107; Scott Foresman, 1920.

Stephens, *Individual Instruction in Teaching English Composition*, Harvard University Press, 1928.

ANNE W. STEVENS

FOURTH GRADE STANDARDS AND OBJECTIVES FOR THE TEACHING OF ART

IN CONTINUING the formation of these art standards into the grammar grades it was felt that some general objectives for all work in the three upper grades should be assembled first, and also the general standards in art for the grammar grades. These were done in a joint meeting of the supervisors of the grammar grades, the directors of training, and the members of the art department. They were planned to serve as a check on the art objectives formulated by the individual committee for each grade and so to unify the work of the three committees.

As in formulating the objectives for the lower grades, acknowledgment is made of the help received from various books on art in the grades, as: Mathias's two books, Sargent and Miller, Boaz, etc.

GENERAL OBJECTIVES FOR THE GENERAL WORK OF THE GRAMMAR GRADES

All round development by means of:

1. Development of skills in tool subjects
2. Development of desirable habits of work

The standards and objectives here given were assembled by the two supervisors of the fourth grade in the Training School, Mrs. J. L. Fristo and Mrs. Lila Milliken, and the members of the art department, Miss Alimae Aiken and the author. Sets of objectives for the first three grades were prepared in a similar manner some time ago, and appeared in the VIRGINIA TEACHER for July, 1929.

3. Appreciation for fine arts
4. Development of habits of social co-operation
5. Acquaintance with knowledges and facts necessary for complete living and understanding social processes.
6. Development of desirable physical habits
7. Attitude of looking for beautiful in nature and life

GENERAL OBJECTIVES IN ART IN THE GRAMMAR GRADES

By the end of the grammar grades the average child should:

A. Have arrived at ability to continue a problem through a period of time with enjoyment—sustained effort—and enjoy a conscious mastery of materials and abilities.

B. Have arrived at a considerable degree of independence in his thinking along art lines, and so be able to initiate and recognize problems of worth and of some proportions in the art field.

C. Have been given a comparatively wide range of materials "which he knows and can use with sufficient will to carry out" his purposes to his own satisfaction; and should feel responsible for the care of materials with which he works.

D. Have become sensitive to the beauty in his everyday surroundings in nature and objects of art and recognize the various art problems in his daily living situations.

E. Take and give constructive criticism in a wholesome spirit; and take pride in good standards of workmanship.

F. Find satisfaction in the usefulness of objects made for society at large as well as for personal use.

GENERAL OBJECTIVES IN ART IN GRADE IV

By the end of the fourth grade the average child should:

A. Have become more independent in his thinking in art problems through closer observation of his surroundings.

B. Have a helpful, wholesome attitude in giving and taking criticism of his work; be somewhat conscious of superior standards of workmanship and strive more than in the lower grades toward such a standard; and be able to continue a problem with sustained interest through several days.

C. Have arrived at some degree of conscious mastery of materials and abilities; enjoy such mastery; and feel a greater responsibility for the care of materials than previously.

D. Enjoy the making of objects which are useful, not only to himself but to others in his social environment.

E. Be growing in his sensitiveness to beauty in nature and in objects of art.

OBJECTIVES IN DESIGN

By the end of the fourth grade the average child should:

A. Have had practice in the arrangement of motives and development of simple motives for use in surface patterns, borders, etc. This would involve adaptation of natural forms to decorative uses in a more facile way than in Grade III; it includes the application of such decorative motives to certain definite purposes, as linings of booklets, borders on curtains, etc. (Practice in Rhythm and Adaptation).

B. Have had some practice in matching colors; also practice in making different values of a color and in intermediate steps in hue.

C. Know the meaning of terms "warm" and "cool" in regard to color, and have had some experience in balancing these warm and cool colors in a composition.

D. Carry Design Objective A, Grade II, more continuously and consciously into his compositions than in previous grades. This

should be clearly understood in this grade. (Subordination).

E. Be much clearer in his appreciation of the importance of line direction as a balancing element in composition, and of its importance in bringing about emphasis in a composition. (Emphasis, Balance).

F. Cut and draw better letters than in Grade III and appreciate the fact that letters may fill any given space in an interesting way. This will include practice in spacing the letters of a word in a fine way.

G. Have used color in his work unrestrainedly.

H. Have had critical discussions of color compositions as to their beauty and means of acquiring beauty in combinations. Occasionally his own work should be subjected to such criticism.

I. Be led to further enjoyment of rhythmic borders. Some comparison with rhythms in music could be added here.

J. Have arrived at some definite standards for judging margins, as: bottom widest, top next widest, sides equal.

K. Have had some experience in designing such objects as festival cards, magazine covers, etc.

L. Have become conscious of the *need* for a center of interest and of balance in his compositions, as: stage settings, costumes, illustrations of themes, etc. Also have some feeling for space relationships, so that he does not constantly use uninteresting equal spacing in his illustrations, as: sky space same depth as land space. (Emphasis, Balance, Proportion).

M. Have discussed together with his fellows suiting material to its use, shape to use, and also shape harmony as applied in mounting pictures and in lettering on a booklet cover. (Harmony).

See also Objective C under Construction, Grade II.

OBJECTIVES IN REPRESENTATION

By the end of Grade IV the average child should:

A. Show growth over Grade III in his ability to gather material for use in his illustrations and in all of his art work from pictures and descriptions.

B. Have been encouraged to use drawing in free illustrations in all of his work.

C. Know and show in his illustrations involving sky that sky is lighter as a rule nearer the horizon and darker above.

D. Know and demonstrate in his illustrations that objects nearby are lower on the paper, as well as larger than objects farther away, and also that objects farther away are grayer.

E. Know how to represent characteristic skyline of flat, hilly, and mountainous country.

F. Know that dark objects show best against a light background, and light objects best against a dark background.

G. Have been given the simplest principles in drawing of ellipses and curvilinear objects.

H. Get relative proportions of the parts of objects, as: human forms, trees, buildings, etc., better than previously.

I. Have had practice in giving and taking criticisms of his work in representations with more emphasis than in previous grades laid on the "why" of the criticism.

J. Have had some conscious experience in trying to show simple rectangular objects in different positions, and have been given, as needed, the simplest perspective principles relative to this.

K. Have used various mediums in his illustrative work, more skillfully than heretofore.

L. Use in his work in illustrations the design principles of emphasis, balance, and good spacing, as suggested under standards in design for Grade IV.

M. Have made some further study of

animal and human forms in action, in order to get more expression in his illustrations than in previous grades.

N. Basing his study on the various bird, animal and flower forms learned up to this grade, work out some type forms, as: circles and ellipses for different views of commonly known disc-shaped flowers, rectangles for certain animals, etc., as needed in his different units of work. An effort to show distinguishing details should be included in this study.

OBJECTIVES IN CONSTRUCTION

By the end of the fourth grade the average child should:

A. Know how to make and use working drawings including simplest drawing to scale, as 1 foot equals 1 inch.

B. Be able and willing to do more careful planning than previously in construction work.

C. Have shown continual growth in ability to fit the material, shape and size of an object to its use, also in ability to fit decoration to object decorated.

D. Show greater satisfaction than heretofore in good workmanship.

E. Be able to construct simple looms, and weave patterns (that are simple, but a step beyond previous grades in difficulty.)

F. Be able to use coil method well in handling clay; to make spouts, arms, etc., with a greater degree of skill than previously.

G. Have added to his knowledge of preparation of raw products two others. (In Virginia tobacco and fish, or apples, are suggested.)

H. Continue to model natural objects with more skill than in Grade III.

I. Have had further experience in using different available materials in construction, as clay, wood, paint, cloth, paper.

J. Know $\frac{1}{8}$ -in. measurement and use it in work, in addition to others previously learned. Review terms, vertical, etc., given

under Construction Objective A, Grade III.

OBJECTIVES IN APPRECIATION

By the end of the fourth grade the average child should:

A. Continue to enjoy expression in the various mediums.

B. Have added a third group of carefully selected pictures to his knowledge and appreciation.

C. Have developed some critical ability in studying pictures. This will involve a review of various elements of composition previously studied, as suggested under Design and Representation Objectives, Grade I through III, but may also include rhythm of line as an element to enjoy in pictures, sense of balance, the definite presence of a center of interest and should include study of relative sizes of areas, as to their beauty of spacing.

D. Continue enjoyments as suggested under Grade I through III. Many chances for choices should be made with the question *Why* asked at times.

E. Have gained some appreciation of the art activities of another people to add to that of the Greeks, Indians, etc., of previous grades.

F. Have learned to bring to his daily problems which involve art questions the benefit of his studies in art.

C. Continue to enjoy the work of his fellows and of other artists. This might include appreciation of book-binding and the printer's art, some feeling for plans of an architect in connection with his first drawings to scale.

GRACE MARGARET PALMER.

AMERICAN education costs no more today than it did at any time during the past century . . . The tendency to believe the contrary is promoted by the maladjustments, or lack of adjustments, in the measure and method of school support.—*The Kansas Teacher*.