

A THEORY FOR THE DISSEMINATION OF EDUCATIONAL CHANGE
FOUNDED ON DEVELOPMENT OF AFFECTIVE VALUES
USING ADAPTIVE BEHAVIOR

An abstract of a Field Report by
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The problem. Research into the value of art education within the curriculum has evolved a mode of instruction based on developing the individual student and his critical sensibilities, referred to as aesthetic education. The mode of art instruction currently in wide use based on the beauty of the final product and facility in the use of a wide range of materials has proven resistant to change. The problem lies in changing from one philosophy of art education to another.

Procedure. Literature in the areas of aesthetic education, creativity, the affective domain, and behavior modification were searched for relationships which would be useful in formulating a theory that would be effective in changing teaching behaviors while developing a positive attitude about change.

Findings. A theory was developed with two attendant models for its use, that combined the following characteristics: 1) the adaptive behavior that developed a creative product was suitable for introducing and developing a value, 2) the durability of the change would be governed by the rewarding contingencies, 3) an environment that encouraged divergence promoted an open attitude toward change.

Conclusions. The successful assimilation of a new educational practice will be based on the value of its use rather than the knowledge of its attributes. Continuing and increasing emphasis upon inservice programs, provision for model programs, and continual self evaluation of teacher training programs regarding "theory into practice" are needed in the future.

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Chapter 1

INTRODUCTION

Statement of the Problem

There is in wide use a model of art instruction based on the beauty of the final product and facility in the use of a wide range of materials. This model focuses on the product rather than the process of arting. Instructional input is largely in the use of materials and evaluation is comprised of selecting the best art.

In contrast to this practice stands a model of instruction characterized by an emphasis on aesthetics and the view that materials are a medium or means to express individual ideas. This model holds that the value of art instruction within the curriculum has been in its discreteness for developing an image of self and in making qualitative decisions. Elliot Eisner has stated: "The contributions that are most valuable for art education are what art has to provide for human experience and understanding."¹ Art enriches the quality of living.

The problem lies in changing from one philosophy of art education to another. While the immediate concern is the introduction and implementation of the philosophy of

¹Elliot W. Eisner, Educating Artistic Vision (New York: Macmillan Company, 1972), p. 63.

aesthetic education stated above, there continues to be a need for means to update the curricular structure and rationale. Change is a constant in our society. Growth and maturing of content and of educational techniques and strategies will necessitate the introduction of "strange" ideas again in the future. Due to the nature of the teaching process, it is necessary for each individual teacher to assess the value of any given information in relation to individuals within his classroom, the social structure of the community, and the demands of the discipline he teaches. The more creatively he can deal with information the more effective he can become in designating its use.

Benjamin Bloom's Taxonomy of Educational Objectives, Handbook II: The Affective Domain was published in 1964. It is still unfamiliar information to the average teacher. It was not until 1971 that the writing of behavioral objectives in the cognitive domain (Bloom's Handbook I published in 1956) came into wide use in the Newton (Iowa) Community Schools. Given the same time lapse it will be 1979 before teachers there will be stating objectives for the affective domain. From the beginning of kindergarten until graduation from high school is usually 13 years. A fifteen year lapse before implementing educational change would have to be considered significant to the groups of learners that miss its benefits entirely.

Purpose

Therefore, the purpose of this study is to develop a theoretical base for producing a change in teaching behavior. The writer will examine research and literature in the fields of creative behavior, behavior modification, and behavioral objectives in the affective domain, and will identify means of initiating changes in teaching behavior that will be characterized by:

- a. critical examination of new ideas
- b. inductive use of ideas
- c. examination of values
- d. high morale among participants

Procedure

To accomplish the purpose of this study several steps will be taken. First the literature will be reviewed to further establish the need and to identify sources of research pertinent to the study. The areas of aesthetic education, value development, behavior modification, and creativity are of particular importance. After the primary sources have been determined the material will be reviewed in depth and the contents summarized for reference. The information extracted will be studied for relationships useful in formulating a theory that would be effective in affecting change in teaching behavior. The theory will be further expanded by adapting its features into one or more

models of change appropriate for use in an existing educational situation.

Definition of Terms

Due to the nature of this paper most terms were defined in the course of the research in chapter four.

Artng - creative activity directed to the production of an aesthetically valued product or experience.

Aversive - a consequence or attendant phenomenon that tends to make an action distasteful or undesirable.

Contingencies - phenomena attendant to a particular behavior.

Referent - sources of reference that establish validity.

Chapter 2

REVIEW OF LITERATURE

Introduction

A review of the literature in art education indicated there had been a concern that art education practice, particularly at the secondary level, had remained basically studio oriented in the face of research into creativity, human development and aesthetic education. The potential for expression and adaptive learning in arting was largely undeveloped.

In the early 1940's art education leaders D'Amico, Read, and Lowenfeld were researching and writing about the psychology of unlocking the human potential. Art Education practice was studio oriented. During the 1950's art educators Barkan, DeFrancesco, Beittel, and others explored the transfer of creative capabilities. Art education practice continued to be studio oriented. During the 1960's Feldman, McFee, Ecker, Eisner, and others researched and outlined the basics of aesthetic education. In this mode the student was encouraged to be artist, historian and critic, able to create a product and to develop the critical and cultural values preparing him to adapt and grow with the world. However, Art education practice remained largely

studio oriented. It was a modern tragedy.¹

Harold Rosenberg felt that the arts, whether painting, poetry, or music, permitted the individual to come to know himself and to develop his self-image. The self-aware person was a positive force in society and a cultural necessity in an age of mass production and mass education. Arting developed self understanding.²

Aesthetic Education

Stanley Madeja posed three referents for building curriculum in aesthetic education. The discipline was the major determinant. The society and the individual learner were additional referents that dictated the alternatives and the validity of the program.³

The thrust of aesthetic education was to give the traditional product of studio art the validity of individual expression and cultural attendance. The combination, however, demanded an involvement on the part of the student. In developing his own feelings, the learner participated in

¹Vincent Lanier, "A Plague on All Your Houses: The Tragedy of Art Education," Art Education, XXVII, No. 3 (March, 1974), 12-15.

²Harold Rosenberg, "On the Definition of Art," Art News, LXX (December, 1971), 23.

³Stanley Madeja, "Methods for Structuring an Aesthetic Education Curriculum," Supervision: A Mandate for Change, ed. Leslee Bishop (Washington, D.C.: National Art Education Association, 1970), pp. 73-79.

an adaptive process that not only provided insight into his feelings but developed adaptive behavior that was useful in a dynamic culture.

In the philosophy of Sir Herbert Read, the child should learn by the cultivation of his senses, by coming into direct contact with an object, by feeling it. In this manner the foundation for intellectual abstraction was laid. An active examination of things, feelings, and culture facilitated an understanding of the relationships and similarities that existed in an apparently diversified world.¹

Jerome Hauseman felt the arts must be an integral part of the curriculum and as vital as science and mathematics. In his estimation the visual arts, music, dance, and drama should be ready to deal with a range of forms and senses. The creative disciplines possessed the possibilities to develop insights and understandings by involving differing sense modalities.²

The thread of individual reaction to phenomena and cultural validity of the product evidenced itself consistently in the literature. The well-designed and

¹Sir Herbert Read, Redemption of the Robot: My Encounter with Education Through Art (New York: Trident Press, 1966), p. xxix.

²Jerome J. Hauseman, "The Seminar - A Summary Statement," Bishop, op. cit., pp. 107-110.

articulated product was but one of three components of the art program.

Creative Behavior

Creativity has been called an adaptive process. The creative person was able to adapt materials, systems, ideas to fill sensed needs. The non-creative individual, by contrast, adjusted to the environment. The psychological processes involved in learning existing knowledge and systems were different from those processes used in producing new knowledge and new systems.¹

The characteristics of creativity were listed as fluency, flexibility, sensitivity to problems, ability to abstract, originality and the ability to rearrange. The person who evidenced these attributes did it by overcoming peer pressure to conform, overcoming environmental sanctions against questioning and exploring, overcoming the popular conception that men were not sensitive and women were not independent (both are attributes of creativity), and lastly overcoming the feeling that the inquiring activity was playing as opposed to the seriousness of acquiring knowledge.²

¹Calvin W. Taylor, "Research Findings on Creative Characteristics," Creativity and Art Education, ed. W. Lambert Brittain (Washington, D.C.: National Art Education Association, 1964), pp. 27-36.

²Paul R. Hendrickson and Paul Torrence, "Some Implications for Art Education from the Minnesota Studies of Creative Thinking," *ibid.*, pp. 18-26.

The creative product was better understood than the creative process. The product was tangible. As a residue of a creative activity the product might be felt, explored, and examined closely. The process by which the product was conceived was much more obscure and relatively uncommunicated. Nature evidences the process in the selection and discarding of cells that produced individual persons. The flow of individuality from nature's unique products is a form of creativity. The moment of inspiration that produces creation is characterized by unity, harmony, and security in the interacting universe. In that moment, originality is sensed and creative activity emerges.¹

The creative person had been stereotyped as being odd or out of step with the rest of the world. Indeed, the creative personality was healthy, relaxed, and characterized by a sense of humor.²

Changing Teaching Behavior

Efforts to insert an advance in educational practice had met with mixed results. Responsible research was the originator of improved educational practice. The benefits of that research came from the use of its products in the

¹Harold H. Anderson, "The Nature of Creativity,"
ibid., pp. 10-17.

²William E. Roweton, Creativity: A Review of Theory and Research, Theoretical Paper #24, U.S., Educational Resources Information Center, ERIC Document ED 044 012, March, 1971.

classroom.

A study of major change efforts from the past 75 years by Donald Orlosky and Othanel Smith showed a trend in the results of attempts to insert a change in the educational structure. Changes in method of instruction were more difficult than changes in curriculum or administration. When teachers abandoned an established practice the risks of defeat were high. Retraining for team teaching, for example, was difficult. The lighter the cognitive load, the more apt the change would continue. When a diffusion system was provided, the change became widespread or permanent. The authors concluded that the educational system was a dynamic society and cannot be allowed to stagnate.¹

Teachers were the key variables in making a change in their domain. The commitment of a teacher to the change derived from making the decisions concerning his area of expertise. The strategies used to change the behavior of highly innovative teachers must differ from the change strategy used to change low innovators. It had been a practice to use the same process for all teachers with diminishing rewards as the process continued. Under this system the low innovator received low rewards. The opportunity to receive equal reward for achievement will have

¹Donald Orlosky and B. Othanel Smith, "Educational Change: Its Origins and Characteristics," Phi Delta Kappan, LIII (February, 1972), 412-14.

to be available to the low innovating teacher if he is expected to adopt new behavior.¹

Attention focused on the behavior change and the individual values of participants to the exclusion of the environment or structure containing the behavior, resulted in no change. The acquiescence and assistance of key people is not enough. The host structure required attention for its inherent reward and punishing value.²

Teaching strategies to increase the creative thinking abilities of elementary school children were successfully developed in a process attending to the attitudes of the participants. The process began with an initial emphasis on the psychological process of creative thinking and moved to a more personalized emotional concept. A climate of psychological security was developed for the emotion phase to permit free discussion for feelings. The third phase of the process was reintroduction of the cognitive material aimed at meshing the intellectual and emotional aspects of creativity gradually.

The teachers that participated in this program

¹K. A. Leithwood and H. H. Russell, The Development and Evaluation of One Strategy for Implementing Change in Schools, U.S., Educational Resources Information Center, ERIC Document ED 077 084, February, 1973.

²Michael Brick and Andrew Bushko, eds., The Management of Change, U.S., Educational Resources Information Center, ERIC Document ED 079 861, December, 1973.

evidenced more willingness to try new approaches. They appeared more open with both students and colleagues. Individual contracts and individual approaches to problems were more evident in their classrooms.

Principals that participated in the program reported they felt more effective and more able to support innovative ideas. They observed teachers concentrating more on individual problems and being able to more efficiently diagnose individual problems. More attention was given to high level thinking and less to simple recall. The use of force decreased in classrooms. An atmosphere where children could try without failure was more evident.¹

The Supervisor as a Change Agent

The role of the art supervisor had grown to include the responsibility of change agent. The responsibilities for change procedures included being familiar with the change process and identifying and developing strategies to help teachers move from one step in the change process to another. The steps in fulfilling these responsibilities included analyzing the school and teachers in terms of the change, removing any roadblocks to orderly change and developing strategies to assist in the orderly progression

¹Mitchell Bruce, "The Classroom Pursuit of Creativity: One Strategy That Worked," Journal of Research and Development in Education, IV (Spring, 1971), 57-61.

of change until it had been inserted into the ongoing system.¹

The responsibilities of art supervisors listed by Jerome Hausman included providing operational meaning, mobilization, leadership, and evaluation. The supervisor identified new roles for teachers and provided leadership in clarifying purposes and objectives of programming. The supervisor mobilized the efforts, involving many persons in the purposes of the program. Interdisciplinary contacts and programs fell within his realm. He provided leadership in program planning and promoting operations to help teachers help themselves. Supervisors provided ongoing evaluation of teaching efforts assessing for clarity, feasibility, efficiency, and acceptability of program.²

Summary

Research in art education over the past thirty years had developed a foundation for the shift in focus from art as a product to art as a process. Art education practice has remained largely unaffected by this development. It was a responsibility of the art supervisor to facilitate this change.

¹L. W. Hughes and C. M. Achilles, "The Supervisor as a Change Agent," Educational Leadership, XXVIII (May, 1971), 840-43.

²Jerome J. Hausman, "The Seminar - A Summary Statement," Bishop, op. cit., pp. 107-10.

The literature suggested that changes in teaching behavior were complex in nature requiring acceptance as a value as well as intellectual acceptance. Furthermore the change involved use of and promotion of creative behavior as a teaching tool and as a teaching outcome.

Development of a theory to facilitate a change in the behavior of art teachers would benefit from search into the areas of:

1. aesthetic education
2. creative behavior
3. value development
4. behavior modification.

Chapter 3

PRINCIPLES TO APPLY

Introduction

Five sources felt to deal comprehensively with the information useful to this inquiry were selected for review. An outline of the basic information was contained in the text that follows. While it is not possible to deal adequately and briefly with fields so comprehensive in scope, the information included attempted to synthesize the principle points of the authors' findings, particularly those with implications for this inquiry.

Elliot Eisner dealt with the field of art education from historical views to recent research. His concern was to fulfill the educational potential that experience in the visual arts held for the maturing student.

Herbert Thelen's monograph on adaptive behavior has been dealt with herein as a supplement to Eisner's views on art education. Thelen dealt specifically with the activities that could most fully develop the type of learning Eisner proposes. It's adaptive nature also made it useful in developing models for adopting teaching changes, making the suggested behavior useful at two levels.

The taxonomy for the affective domain was included originally to facilitate the understandings of values and emotional development that were encountered in the

expressive content of aesthetic education. As the inquiry proceeded the repeated reference to the necessity of valuing creative behavior made by Torrence and valuing a behavioral goal mentioned by Bandura made the taxonomy of triple value.

Torrence's findings on rewarding creative behavior were appropriate to art education but they were chosen here to apply to facilitating teaching change. Any information or value presented to an educational group should have been dealt with creatively and openly. Creative behavior could be an important attribute for an educator to possess as well as to foster.

The principles of behavior modification were selected for insights into why people behave as they do and for methods to implement changes that are characterized by a lack of threat and confusion. A change that undermines confidence in an existing phenomenon without replacing it with a behavior of higher value to the participant is of no use to an educational system.

Aesthetic Education

Elliot Eisner developed his theories regarding the purposes of art education on the premise that art was an expression of the individual--a response to his surroundings. The artist perceived and felt, then produced. Critically evaluating the emerging product, he endeavored to build

aesthetic meaning. The emphasis upon personal expression unfortunately was not always implemented in educational practice. Secondary educational programs were now primarily concerned with the productive realm of the art curriculum as opposed to the cultural or critical.¹ ". . . the tendency to separate art from intellect and thought from feeling has been a source of difficulty in art education."²

In developing his arguments for aesthetic education, Eisner has built his foundation on the following points:

1. Artistic development was not an automatic consequence of maturation but a process affected by the type of experience children had. A child's artistic ability was a function of what he had learned.
2. Within the productive realm several factors functioned:
 - a. the ability to have perceived the environment and imagined visual possibilities,
 - b. the ability to have managed materials so they function as a medium of expression,
 - c. the ability to have invented visual codes that transform an image, idea, or feeling into

¹Elliot Eisner, Educating Artistic Vision (New York: The Macmillan Company, 1972), pp. 151-52.

²Ibid., p. 115.

appropriate form,

- d. the ability to have seen the forms he created as part of an emerging visual configuration and to make decisions in view of these relationships.¹

These bases pointed out the complexity of art as a process. The development of curriculum goals to meet the needs of the individual encompassed more than the productive realm. To develop the perceptions, feelings, critical sensibilities of the producing student, Eisner felt that the art program should:

1. manage goals so they extend into depth or across problems in several media,
2. attend to developing confidence within the student in his own ideas and abilities,
3. use motivations that stimulate and focus the aesthetic sensibilities of the children,
4. recognize four possible successful outcomes from an art activity:
 - a. a pleasing product,
 - b. broadening aesthetic appreciation (learning to see visual form),
 - c. deeper understanding of how art functions in culture,

¹Eisner, pp. 105-06.

- d. an expression of individuality,
5. develop and use aids to visual instruction that will demonstrate visual and aesthetic concepts.¹

Within this framework three sources of educational outcome contributed to the success of the class experience:

1. the specific subject matter,
2. the students, as a group from common experience and as individuals with unique skills, attitudes, and ideas,
3. the teacher as an individual model, producing his own solutions and in encouraging activity by his response or lack of response to their efforts.

The student input might be submerged if the individuals felt their unique thoughts would not be openly received. It was important that the teacher build a supportive atmosphere where mutual trust for the thoughts and feelings of other permitted each student to express his oneness--confident of support from his teachers and his peers.²

Adaptive Behavior

Herbert Thelen examined art as a component of human activity, a response to life situations. If public education were to be justified, he felt it should deal with the art of living, of developing more humane, aesthetic, and

¹Eisner, pp. 23-7.

²Ibid., pp. 180-85.

interesting responses to life situations. The "art" of children was not the art of artists but it was a primitive or naive form and precursed a potential. Therefore, the process and responses valid in arting were more important than the product.

Thelen had classified five naturally occurring, universal adaptive behaviors that, while not art, were used to develop art. In sequence they were:

STARTING: Involuntary arousal of emotion in an ambiguous, demanding, or inviting situation; sense of being confronted; displacement of equilibrium; behavior may be "realistic" (remedy or rectify) or escapist (fight, flight, dependency, pairing--a la Bion).

ORIENTING: Seeking organization of details by prominent features such as landmarks, purposes; formulating alternatives; locating one's "place"; putting self in the picture; "to take one's proper bearings mentally".¹

ASSIMILATING: Accepting or rejecting elements of present experience into already-developed structures of ideas, expectations, and/or moods. Reorganizing mental structures to accommodate new insights.

SYMBOLIZING: Putting experience into words; processing experience memory storage or relationship seeking; connecting instance to universals; the language of art as culture symbols (media, methods, materials) through which culture is communicated and expressed.

COMPLETING: Task completion; design closure, release of attention, disentanglement of emotion,

¹Herbert A. Thelen, "From Individual Behavior to Classroom Activity. An Inquiry into Art Education," Supervision: A Mandate for Change, ed. Leslee Bishop (Washington, D.C.: National Art Education Association, 1970), p. 12.

solution, restoration of equilibrium, fulfillment, satisfaction of goal criteria, readiness for new adventure. Sense of episodes, phases, units, rebirth, and drama.¹

Thelen then examined varieties of art education looking for patterns of instruction. He found three emphases of art education available, each with two sub models. His models of art education functioning were:

1. SHAPING MODELS - (emphasis on behavior)
 - a. Technique shaping - Teacher set techniques.
 - b. Appreciation shaping - Teacher guided to approve attitudes.
2. PERSONALITY - RELEASING MODELS
 - a. Build self-esteem or confidence - The authority was the student and the teacher in a conspiracy of good will.
 - b. Competence building - The students' own aspirations were the goals being continually and realistically revised upward.
3. ENVIRONMENT MODELS - (Transactional)
 - a. Communication - The challenge was for behavior to create a product that communicated with others. The reward was the response from teacher, public, parents, peers, etc.
 - b. Action on visual environment - The goal was to

¹Thelen, pp. 14-15.

change an ugly or undesirable part of the environment. This required a sense of common purpose with criteria set by the group.¹

Thelen examined the models to see which most effectively used the five activities that man used to organize his adaptive behavior.

I found that emphasis may be placed on variations of behavior-shaping, personality-releasing, or in transactions with the environment. I found that the unstructured situation for personality-releasing will be most likely to "start" the student; that the sharing of reactions and setting of purposes in the social action model would be most useful "orienting"; that the competence model should maximize meaningful "assimilation"; that the social action model would have the most marked "completion".

Concluding that the six existing sub models were constructive but each incomplete in dealing most effectively with the subject, student and desirable behavior patterns, Thelen proposed a model for consideration that he had been working on for sometime and had now applied to art education.

The model views teaching as the supervised movement of the class among six major activities:

1. Alone: being confronted
2. Alone: investigating own project
3. Small groups: getting hold of thoughts and feelings after being confronted
4. Small groups: reviewing project work of individuals and trying to facilitate it
5. Class: listing alternatives reactions, developing sense of purpose, planning activities

¹Thelen, pp. 17-19.

6. Class: pooling the project learnings of class members in a single integrative activity. Mediation together on the whole unit: meanings ways to improve, etc.

A suggested sequence for the events was 1 - 3 - 5 - 2 - 4 - 6, but the arrangement may be adapted to fit the material, place, and teaching situation.¹

Organization of the Affective Domain

The affective domain of educational objectives contained those goals dealing with values, feelings, and emotional set.² The taxonomy for this domain was written as a partner to the earlier Taxonomy of Educational Objectives: The Cognitive Domain. The authors, Krathwohl, Bloom, and Masia, indicated that knowledge and intellectual skill, built from cognitive achievement, obtained purpose from being used by students who valued those skills and who derived pleasure and purpose from using their skills.³

The value of a system of classification for affective objectives was:

1. to clarify the language and categories so that common agreement existed as to what is meant by an item,

¹Thelen, pp. 34-35.

²David R. Krathwohl, Benjamin S. Bloom, and Bertram B. Masia, Taxonomy of Educational Objectives, The Classification of Educational Goals Handbook II: Affective Domain (New York: David McKay Company, Inc., 1964), p. 7.

³Ibid., p. 60.

2. to provide a classification scheme useful in the construction of evaluation instruments,
3. to provide a tool for comparison of educational programs,
4. to reveal order among the outcomes.¹

Internalization described the process used to embrace a value or to incorporate it into the personality. The process began with becoming aware of a phenomena. At some time the individual then began to respond to that phenomena. Eventually he would seek opportunities to respond to the phenomena. He then conceptualized his behavior and his feelings become organized into a structure. The complexity of the structure evolved until it was part of a person's outlook on life.²

The categories of the taxonomy and their subdivisions were:

- 1.0 Receiving (Attending)
 - 1.1 Awareness
 - 1.2 Willing to receive
 - 1.3 Controlled or selected attention
- 2.0 Responding
 - 2.1 Acquiescence in responding
 - 2.2 Willingness to respond

¹Krathwohl, Bloom and Masia, pp. 4-6.

²Ibid., p. 27.

- 2.3 Satisfaction in response
- 3.0 Valuing
 - 3.1 Acceptance of a value
 - 3.2 Preference of a value
 - 3.3 Commitment (Conviction)
- 4.0 Organization
 - 4.1 Conceptualization of a value
 - 4.2 Organization of a value system
- 5.0 Characterization by a value or value complex
 - 5.1 Value set
 - 5.2 Characterization¹

The first level of the taxonomy was receiving. Its goals were designed to make the student aware that a phenomena existed, to become open to the phenomena, and to separate it from its surroundings. It was becoming aware of moods in music, aesthetic factors in design, and social situations. This level was passive.

There were several methods to test for evidence of receiving. Testing for awareness was done on an informal basis as giving the student an item to describe and noting what elements he mentioned or giving him a group of objects and having him pair them according to similarities and explain the pairings. Willingness to receive was tested with an interest inventory. Selectivity was detected by

¹Krathwohl, Bloom, and Masia, p. 95.

increasing the specificity of the item in the inventory.¹

On the next level of the taxonomy, responding, the student became active. Included within this level were behaviors varying from response simply because asked to taking satisfaction from the response. This sequence included reading assigned literature, looking for additional books on the subject, and finding pleasure in reading for recreation.

Testing for evidence of responding used observations of responses to class assignments. How did the student do his work? Willingness was noted in how many times a student had to be encouraged to finish an assignment. Assignments done early and neatly indicated willingness over-acquiescence in response. An open-end quiz that required the student to finish a sentence about a specific book or painting would also indicate how a student was responding to a value.²

The third level of the taxonomy was valuing. Here the phenomenon comes to have worth. To achieve this level the worth must have derived from the students' criteria. This was the level usually desired by teachers. As an example, the student desired to see more good art and

¹Krathwohl, Bloom, and Masia, pp. 98-117.

²Ibid., pp. 119-138.

initiated activities to accomplish the desire. Loyalty and faith were in the higher segments of this level.

To test for evidence of valuing, the student was asked to indicate his degree of agreement with a statement. Consistency in choices derived from a test situation indicated preference for a value. Detecting commitment to the value was more involved as it included endurance of the value and some energy invested in support of the valued phenomenon. Sociodrama involving a situation based on use of the value revealed the commitment. Questionnaires were built around activities, opinions, and choices to show evidence of commitment.¹

The fourth level of the taxonomy involved organization of the value into a system within which the value operated relevantly with many other values. Organization probably began at some point earlier in the development of the continuum and took place over a period of time. Once achieved the child should have been able to make choices and to explain them. He would attempt to identify the characteristics of an art object he admired.

A test for organization of a value system showed evidence that a student considered the value in a deeper sense. A sense that involved evaluative judgments, abstract or symbolic thinking, and generalizations about a set of

¹Krathwohl, Bloom, and Masia, pp. 140-153.

values. The student was asked to respond to questions of opinion on broad matters to which there was no common agreement. Testing for organization of a value system required identification of the component parts of a student's value system and its patterns. Complex personality inventories and preference schedules had been devised to measure these.¹

The last step in the process of internalization was characterization by a value or value complex. This level of the taxonomy was rarely used by educators since the behavior had become part of the uniqueness of the individual. It was included in the values that controlled his life and was integrated within his philosophy. At this level he revised judgment on the basis of new evidence, and he was consistent within his philosophy. Tests for characterization of a value revealed the maturity of the subject's personality and his willingness to change opinions in the face of the new evidence.²

Creative Behavior

Creativity was a "noun naming the phenomenon in which a person communicated a new concept". It was an activity that involved a person within his environment formulating a

¹Krathwohl, Bloom, and Masia, pp. 154-64.

²Ibid., pp. 165-75.

concept that was new. Whether that concept must be new just to the individual or to the entire host environment has been the subject of some controversy. Torrence cites Guilford's belief that creative thinking involved divergent production. Divergence was characterized by fluency (number of responses), flexibility, originality, and elaboration (making things fancy or intricate). To make the products of divergent thinking useful, a person must have had skills in redefining the information and have had a sensitivity to the problems involved.¹

Creativity emerged on several levels. Expressive creativity involved independent expression. The skill, originality, and quality of the product were secondary to the expressed concept. Productive creativity centered on artistic or scientific products. This level of creativity was used to develop techniques for production of finished products. Free play was secondary. Inventive creativity centered on ingenuity with materials and techniques. Inventors, explorers, and discoverers used this creative level. Innovative creativity centered on modification of existing phenomena, pushing the boundaries of knowledge outward. Emergentive creativity centered on the creation of an entirely new assumption. This level of creativity tended to

¹E. Paul Torrence, Rewarding Creative Behavior (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1965), pp. 2-5.

be rare but perhaps is the most commonly accepted definition by the general population.¹

As a child developed his thoughts and assigned values, he learned to know himself. Peers interacted, observed, and came to know each other. Their creative ability gave them the flexibility to deal with environmental change as a constant and therefore, the best goal of education was to give an individual the basic skills and motivations to learn throughout his life.²

A creative person was curious. His work was characterized by humor, playfulness, relative lack of rigidity, and relaxation. He generated many ideas.³ The challenge of exploring the possibilities that emerged within his own mind made his own creativity a powerful motivation for learning.

Encouraging and rewarding creative activity was not automatic. Many teachers found it against their nature or basic needs to reward creativity. Children wanted to succeed and to be accepted. They would conform to achieve success. They were expert at reading the expectations of their peer group and their teachers. Their teacher dictated the behavior to be rewarded by success within the classroom.

¹Torrence, pp. 5-6.

²Ibid., pp. 11-12.

³Ibid., pp. 33-39.

The phrasing of instructions, evaluation procedures, responses to acts or products, and grading scales, all affected creative behavior.¹ A classroom would be characterized by behavior that the teacher expected and rewarded.

Torrence tested several hypotheses about creative behavior and the conditions and rewards that foster creativity. Some of his conclusions were:

1. Children needed the opportunity to develop creativity.²
2. Self-initiated activities and learning were essential to creative achievement. Self-involvement provided a freedom to make mistakes then correct them and developed confidence in problem solving.³
3. Creative activities and exercises lead to creative development, other factors being favorable. A larger environment that valued his creative output was a contributing factor.⁴
4. Output would be in the terms of rewards offered. If instructions specified quantity or correctness, originality suffered.
5. Competition increased fluency more than warm up exercises.

¹Torrence, pp. 14-19.

²Ibid., p. 68.

³Ibid., p. 26.

⁴Ibid., p. 100.

6. Evaluation during the practice stage interfered with exploration and generation of ideas.¹
7. Creative evaluation by peers encouraged originality.²
8. Because of the stress factor, homogeneous groupings normally produced more creativity. If actions were taken to neutralize the stress present in heterogeneous groups, they were more creative than homogeneous groups.³

According to Torrence an environment that permitted and rewarded creative behavior must be built into educational practice. The characteristics to attend to in developing an environment that nurtures creativity were:

1. receptive listening,
2. relief from fears for the limited and over-taught,
3. defense from negative criticism,
4. development of an awareness of what is good,
5. satisfaction for every sincere effort regardless of quality so each child wants to try again,
6. effort to stir the sluggish and deepen the shallow,
7. stimulation for sensory awareness,
8. zest in creative activity,
9. willingness to halt an activity when the creative urge slows.⁴

¹Torrence, pp. 140-49.

²Ibid., p. 172.

³Ibid., p. 203.

⁴Ibid., p. 22.

Evaluation of a creative activity was a problem area. In many cases evaluation had a negative effect on creative output. But in the school situation, evaluation in some form was required. In response to the dilemma, Torrence suggested that the following questions be asked in evaluating children's creative products:

1. How much creative strength or qualified intellectual energy was involved in solving the problem?
2. How useful would the idea be if executed or found tenable?
3. How did the idea represent a step forward or an advance over present knowledge, theory, or practice of the individual?
4. How much originality was used in overcoming a special difficulty? How close had others come to the same solution?
5. How surprising or remarkable was the solution suggested?
6. How adequate was the statement of the idea and proposed plans for its development?¹

Many teachers have trouble discussing creative products with students. Their interest and acceptance was personally rewarding to the student artist. Torrence suggested the following useful concepts for the discussion of

¹Torrence, p. 37.

creative writing: original and surprise endings, unusual settings or plots, picturesque speech, vividness, flavor, humor, individuality of style, imagination, emotions or feelings, and curiosity.¹

Evaluations stated as a hypothesis were more effective than praise or criticism in strengthening creative activity.² The critical thinking inspired by hypothesizing strengthened the problem solving skills necessary to creative growth.

His studies of creative behavior led Torrence to several conclusions about how teachers accepted creativity in their classrooms. Some of those conclusions were:

1. A value must be part of a teacher's personal value set before he would use it in the classroom.
2. The principles of rewarding creative behavior were manifestations of an attitude many teachers did not possess.
3. Providing less effective teachers with materials that were easy to administer and lead to naturally creative performance helped open them to fostering creativity.
4. When teachers were asked to behave in certain ways, their values should be taken into consideration.³

¹Torrence, p. 261.

²Ibid., p. 263.

³Ibid., p. 74.

To overcome teacher resistance to change Torrence suggested five steps. They were:

1. overcome ignorance by having innovative materials available,
2. suspend judgment allowing the adventuresome to try without pressure while the hesitant observe,
3. provide a general environment conducive to experimentation,
4. relieve the anxiety of those who do not want to change,
5. recognize that there are teachers who will participate in an experiment or procedure desiring or expecting to fail. If they are provided with objective and honest guidance the negative may become positive.¹

Research was a valuable tool for the teacher. As an attitude it was worth cultivating. The stimulation, questioning, observations, and testing of research activity increased teacher effectiveness. Research could not tell a teacher what to do. It could be a guide in developing or improving his way of teaching.² The open attitude of a teacher regarding a researching model permeated a classroom and motivated the child.

¹Torrence, pp. 253-54.

²Ibid., pp. 250-55.

Principles of Behavior Modification

There are two agents that controlled the behavior of an individual: 1) the consequences that reinforced or rewarded the behavior, and 2) the stimuli in the environment which signified possible consequences of the action. In instances where the reinforcement was delayed, a person's self evaluation of the circumstances and consequences mediated the behavior.¹ A person was not a tool of his environment but a reciprocating member of it. His characteristic responses, as hostility fostering hostility, or amicability creating a cordial atmosphere, shaped the environment. Socially unacceptable and self destructive behavior was developed by an individual to cope with his environment and his personal needs.²

To justify treatment to change behavior, the subject involved needed to help determine the outcomes. Sustaining a behavior at an effective level required the establishment of reciprocating reinforcing processes within the subject.³ This internal consistency of attitude could only be reached with self-determination.

When developing a program to modify behavior, the

¹Albert Bandura, Principles of Behavior Modification (New York: Holt, Rinehart, and Winston, Inc., 1969), pp. 616-18.

²Ibid., p. 10.

³Ibid., pp. 46-48.

selection of goals was of central importance. The responsibility for making these decisions rested with the change agent and the subject. The subjects' role was primary in the selection of goals because of the value judgments required. The procedures for achieving those goals should have been made by the change agent.¹

There were two basic characteristics of a well stated goal. It identified and described the behaviors considered appropriate to the outcome and it stated the conditions under which the behaviors should occur.²

The first objectives should be provisional. In this matter the subject can experiment with the objective behavior and its contingent consequences. The trial period provided an opportunity to pursue or reject the goals. The subject might even discover goals that were more important than the original set.³ Then the subject himself related the behavior to self imposed standards and created self rewarding or self punishing consequences; the behavior could be adopted more readily and with the probability of more permanent results.⁴

The establishment of complex social behaviors and modification of existing response patterns were most

¹Bandura, pp. 70-101.

²Ibid., pp. 73-74.

³Ibid., pp. 103-04.

⁴Ibid., p. 239.

consistently achieved through a gradual process. The skillful arrangement of the intermediate goals served to guide development and focus behavior toward a distant objective. The intermediate rewards recommended were:

1. When the benefits accruing to the change in behavior required some time to achieve, social recognition, financial benefit, leadership positions, status conferring symbols were useful to sustain incentive until the ultimate goal was realized.¹
2. Complex behavior changes were achieved when each goal required skills the participant already possessed so the reinforcement factor remained high.²

A positive approach concentrated on new alternatives and arranged optimal conditions for producing a desired behavior change. A new practice that was beneficial and personally reinforcing to its user would eventually become strongly established. If an attitude was incongruent with the new behavior the attitude would be modified to coincide with the adopted behavior or pre-existing beliefs.

In affecting behavior change there were a number of negating consequences that served as barriers to the change. Some of these were:

1. The time that persons spent in affecting change could have been spent on personal gratification.

¹Bandura, p. 201.

²Ibid., pp. 74-75.

2. The benefits were not immediately discernible.
3. Conventional patterns were supported by beliefs and moral codes. Departure from socially (even deviant society) accepted practices portended hazards.
4. Vested interests, traditional prestige, and members of the power structure were threatened by the behavior change.¹

The selection of reinforcers was central to the effectiveness of a program to change behavior. They served to enhance the focus response.² An effective reinforcer increased the chances that the behavior would be repeated. Appropriate arrangement of reinforcement contingencies provided guidance and support for the new behavior.³

Effective reinforcers were:

1. powerful and durable enough to maintain responsiveness until complex behavior patterns were established and strengthened
2. contingent upon desired behavior
3. reliable in inducing the specific response or response pattern.⁴

For behavior to endure, the change should be assured through the arrangement of additional learning conditions to

¹Bandura, pp. 199-200.

²Ibid., p. 130.

³Ibid., pp. 217-230.

⁴Ibid., p. 225.

facilitate the generalization of the behavior beyond the treatment period. Contingencies to consider were:

1. gradually reduce the frequency or magnitude of the reinforcement,
2. change the locus of the reinforcement to favorable contingencies that exist within the subjects' social milieu,
3. alter events that assume reinforcing functions.¹

Effective instructions were imperative to obtaining appropriate responses. They served to activate the client to respond to a specifically described behavior in a definite order.

Modeling or vicarious experience was one effective means to facilitate behavior change or adoption.² The client observed the behavior and its consequences under non-threatening conditions. He was then given the opportunity to practice the behavior and discuss the role before deciding to adopt or reject it. A decision to adopt would be followed by further rehearsal or perhaps appropriate research.³

The variables that influenced modeled behavior were:

1. the characteristics of the observer,

¹Bandura, p. 283.

²Ibid., p. 151.

³Ibid., pp. 163-64.

2. the reinforcing contingencies associated with matching the behavior in a particular setting,
3. the attributes of the model.

The attitudes and actions of entire groups were modified by changing the behavior of its key member or members. By the same token, resistance to a change was encountered from the power structure. Resistance to change was overcome by:

1. use of socially interdependent rewards determined by the performance of individuals and a composite performance of the group,
2. use of social pressure producing costly consequences for negative responses (provided the power and social support was present),
3. establishing credibility in areas that have little resistance and move into more controversial areas after power has been established.¹

Punishment or aversive consequences that follow a behavior suppressed a response but did not necessarily eliminate it.² Negative sanctions were most effective when applied early in the behavioral sequence. Waiting until the disapproved act was completed usually involved both reward and punishment. Simply observing a behavior and its punishment consequence would inhibit the behavior in

¹Bandura, pp. 198-201.

²Ibid., p. 295.

observers. Withdrawal of the reinforcement was a most useful aversive agent.¹

Punishment was used carefully, specifically, and matter of factly. Circumstances when behavior would be punished should have been explained specifically. When necessary, the aversive consequences would be applied immediately and consistently. In this manner, negative sanctions were predictable consequences and not arbitrary or vindictive reactions of the change agent.²

When a behavior was not rewarded or reinforced it continued for some time then decreased in frequency until it disappeared. There were several theories developing the methods that might be used to extinguish an undesirable behavior:

1. The interference interpretation posited that a behavior deteriorated from the appearance of incompatible responses strong enough to supercede the ongoing behavior. The competing response might have been linked to the same or different stimuli.
2. The discrimination theory of extinction emphasized the role of observational and cognitive processes. Within this framework behavior might be continued for some time after reinforcement was discontinued because the subject failed to recognize the

¹Bandura, pp. 302-05.

²Ibid., pp. 317-18.

reinforcement agent was no longer operating.

3. The cognitive dissonance theory of extinction posited that behavior had been acquired under unfavorable conditions of reinforcement as was resistant to extinction. In order to justify engagement in a behavior that was insufficiently rewarded the subject might have enhanced the value of the behavior itself. Thus it was difficult to extinguish a behavior when the subject had convinced himself he enjoyed the activity.¹

The factors that govern the rate of extinction were:

1. irregularity with which the behavior had been reinforced in the past
2. the amount of effort required to perform the behavior
3. the level of deprivation during extinction
4. the ease with which the change in reinforcement could be discerned by the subject
5. the availability of alternative modes of behavior.²

Aggressive behavior was a frequent candidate for extinction. Aggression was a naturally dominant response to frustration. Nonaggression as a response occurred when aggression was neither rewarded nor punished. Aggressive behavior might originate when observed as a response of

¹Bandura, pp. 355-64.

²Ibid., p. 355.

parents and other models as they dealt with thwarting events.¹

Counter-conditioning was the form of behavioral modification used to treat behavior with conditioned emotionality. Emotion provoking stimuli were presented contiguously with emotion countering stimuli. The effect was to counter or neutralize the offending emotional behavior.² A fear of snakes could be overcome by introducing the presence of a snake at a distance that aroused no emotion and move the snake gradually closer while the subject was engaged in an emotion countering activity as eating, muscle relaxing exercises, or positive imagery.³ Many phobias could be successfully countered by this procedure. In all counter-conditioning, the stimuli must have been scaled in terms of emotion-eliciting potential and equated with a countering agent of equal strength.⁴

Aversive counter-conditioning paired a preferred but undesirable stimulus with an aversive stimulus. Drinking problems and smoking could be countered using nausea producing drugs. Electrical shock, and aversive symbolism were other useful negative stimuli.⁵

¹Bandura, pp. 378-83.

²Ibid., p. 442.

³Ibid., pp. 480-85.

⁴Ibid., pp. 471-72.

⁵Ibid., pp. 502-05.

Attitudes were altered with behavioral methods through:

1. anticipation of rewarding or punishing consequences that altered beliefs about the attitude,
2. pairing the stimuli with a strong emotional response that would alter its affective properties,
3. countering the attitude with an opposing activity that reduced the distaste and was persuasive to a new position.¹

It is not necessary for the subject to be aware of the rules that govern reinforcement. The consequences independent of awareness could alter behavior. The subject would eventually infer the correct responses. Awareness was, however, a powerful facilitator that increased the response frequency.²

A persons' cognitions or ideas about himself and his environment were organized into an internally consistent system. A behavior became a part of this internal set when it was accompanied by congruent attitudes.³ To justify behavior change and to assure its compatibility to the internal set of an individual, it was necessary to have cooperation in the selection of goals and reinforcers in a program of

¹Bandura, pp. 599-613.

²Ibid., pp. 622-23. ³Ibid., p. 615.

behavior change. Over a period of time the new behavior acted reciprocally with existing behaviors and attitudes. It was internalized.

A behavior might be modified when an individual desired to make the change. Reinforcement contingencies supplied the impetus to continue the behavior until it supported itself. If the new behavior was compatible with attitudes already held by the individual, it continued as part of his internal set. Rewards facilitated the adoption of a behavior. The desirability of the change and its congruence with existing attitudes and values were the final test of the durability of the modification.

Conclusion

The purpose of this inquiry was to search literature in the areas of creative behavior, value development, and behavior modification for guidelines to be used in developing a theory or theories to be used by an art supervisor in directing a change in emphasis from the product art to the process of arting. It was central to the inquiry that the changes be received and responded to by the teachers on an inductive and a creative level without any inhibiting fear. The information outlined in the literature must now be sifted for the salient principles that are mutually reinforcing and to apply them to the development of a theory for change of teaching behavior.

Chapter 4

A THEORY FOR THE DISSEMINATION OF EDUCATIONAL CHANGE FOUNDED ON DEVELOPMENT OF AFFECTIVE VALUES USING ADAPTIVE BEHAVIOR

Introduction

Effective incorporation of a new phenomenon into the educational mainstream of a school system seemed to hinge upon two factors:

1. The incorporation of the value into the practitioners personal value set,
2. The reinforcement of appropriate behavior during the internalization process.

The first factor was suggested by Torrence's studies. In conducting his experiments on creative behavior, Torrence found a disparity in the effectiveness of groups of teachers when fostering creative activity. As he read the reports of cooperating teachers it became apparent to him that the ineffective group did not value a creative response. He concluded that the values of the implementing teacher must be considered and respected in conducting a research program. It would seem to follow in conducting a change program the teachers must first be led to value the objective behavior.

Bandura based his behavior modification study on the premise that the consequences of an act determined its value to the actor. Supplying a reinforcing contingency at

the proper moment assured the act would be repeated. Continued reinforcement led to incorporation of the behavior into a set or habit where the behavior would continue on its own merit. A program to assure the continued use of an educational phenomenon in the classroom must then have been prepared to supply reinforcing contingencies until the behavior became self rewarding.

One method to accomplish the first premise was suggested by Herbert Thelen's five adaptive behaviors and the model he prepared for use in the art room. The "starting" behavior appeared to call for the receiving or attending responses on the taxonomy for the affective domain. Thelen's "orienting" behavior called for responding to a value. As he described "orienting" it was less passive but corresponded with responding to a value in the taxonomy. The "assimilating" and "symbolizing" behaviors could have paralleled the first two steps under the taxonomies "valuing" level; 3.1 acceptance of a value, and 3.2 preference of a value. The 3.3 level could have been reached during this sequence. Thelen's "completing" behavior did not appear to relate directly to the taxonomy but did describe a behavior expected at the end of an experience designed to introduce a new value.

The described parallel development suggested that the structure Thelen proposed for optimum use of the adaptive behaviors combined with a discrete program of reinforcement

might prove an effective means for the incorporation of a valued behavior into the educational structure. The organization of a valued behavior into the educational structure. The organization and conceptualization levels of the taxonomy would have to be provided by on-going reinforcement until the rewarding contingencies were transferred to the personal environment of the teacher.

The Theory

A procedure in keeping with Thelen's principles is to:

1. evaluate the art faculty members to determine who is:
 - a. already using a concept,
 - b. open to or closed to change,
 - c. able to function as natural leaders or models,
2. confront the individuals with the phenomenon,
3. divide the participants into groups to examine the concept and its usefulness to their sphere of activity,
4. meet as a full staff and establish broad goals and modes of activity,
5. investigate the goals as individuals within the classroom,
6. evaluate the progress or process as a group,
7. provide for continued reinforcement of the behavior until such a time that it sustains itself.

Reinforcements would be arranged to reward the intermediate steps in the process. Participants should be

reinforced for:

1. achieving awareness,
2. responding, by developing areas to use the phenomenon and developing goals to implement its use,
3. valuing the phenomenon and carrying through its use,
4. organizing and continuing use of the phenomenon.

According to behavior modification theory a positive new phenomenon that is reinforced would overshadow and eventually replace a negative behavior that is ignored or unrewarded. Putting accent upon positive behavior with only a minimum of aversive action results in reduced frustration.

The change agent or supervisor must be prepared to reward diverse responses to the new concept. Responses from a group of art teachers would hopefully span the creative definition and be multiple, elaborate, original, and flexible. The agent must have a deep understanding of the concept to recognize a variety of appropriate manifestations if he is to be effectual in mediating the outcomes by reinforcement.

It seems necessary at this point to state several factors that control the outcome of a change program and are assumed to be operative before such a program is considered. They are:

1. The change attempted would be tested as to its validity to the community, the students, and the

discipline.

2. The change agent is credible to the art staff.
3. The change agent has the power to control the reinforcement contingencies.
4. The change agent is open to proposals for change that may appear through:
 - a. professional study,
 - b. the activities and studies of any member of the staff,
 - c. the community, including student requests to meet a need.
5. The change agent has access to the school system hierarchy and to his peer level.

The procedure for incorporating a change should be facilitated by the existence of a structure for interaction within the art faculty that operates both horizontally through a grade level and vertically encompassing all grades and providing for a smooth educational flow of concepts and skills to the student.

The selection of reinforcement contingencies requires some ingenuity on the part of the agent, coupled with a knowledge of the values held by the faculty personalities. There are several possibilities for reinforcement contingencies that might be explored:

1. recognition of achievement,
2. use of behavior as a model for peers for the community,

3. awards,
4. special showings of student outcomes,
5. media coverage of the successful activity,
6. coverage in a system news vehicle,
7. financial return,
8. time,
9. travel to professional meetings.

The effectiveness of a reinforcement contingency comes with the promptness of its application. In an optimum program, arrangements will be made for self-evaluation and self-reward.

A Model for the Implementation of Educational Change
Based on Affective Growth (Figure 1)

- I. Starting activity,
 - A. Affective goal - attending to the value,
 - B. Activities - large group,
 1. Confront with the phenomenon,
 2. Discuss the event and its implication.
- II. Individual orientation,
 - A. Affective goal - attending to or responding to the value,
 - B. Activities - alone,
 1. Examine the implications of the phenomenon,
 2. Draw up tentative uses for their own classroom,
 - C. Reward those persons who achieve attendance to

the phenomenon,

- D. Withdraw the unaware individual for a different confrontation.

III. Focusing,

- A. Affective goal - responding to or valuing the phenomenon,

- B. Activities - small group,

1. Discuss the suggestions of individuals,
2. Set tentative goals for the implementation on a trial basis,
3. Encourage diversity of response,

- C. Reward those persons who achieve response to or value of the phenomenon,

- D. Withdraw and reassure the unresponsive for more individual activity.

IV. Implementation,

- A. Affective goal - valuing the phenomenon and beginning to organize it in relation to other values,

- B. Activities - alone,

1. Apply tentative goals within classrooms,
2. Gather information attending to the success or failure,
3. Maintain confidence of participants by assuring them of right to fail at this level,

- C. Reward those persons who achieve valuing the

phenomenon.

V. Assessment,

- A. Affective goal - valuing the phenomenon and beginning to organize it in relation to other values,
- B. Activities - large group,
 - 1. Assess the findings of the trial phase and discuss the implications,
 - 2. Accept or reject the phenomenon as useful to their classrooms,
- C. Reward those persons who achieved valuing the phenomenon,
- D. Withdraw those who do not evidence valuing for another implementation experience.

VI. Continuation,

- A. Affective goal - characterization of the value of the phenomenon,
- B. Activities,
 - 1. Evaluate the continuing behavior with supplementary reinforcement as necessary until the behavior based on value becomes self reinforcing,
 - 2. Repeat activities appropriate to each level for persons withdrawn,
 - 3. Reinforce the later achievers at a level necessary to maintain their interest.

As an explanation of the model shown in Figure 1, suppose the concept to have been introduced by the change agent is that there are four possible successful outcomes from an art activity. The starting activity could be the observation of an aesthetically oriented art class in action. Film, workshops, closed circuit television, all pose means of confronting the teachers. While all the aspects of aesthetic education are present in the confronting experience, discussion centers on evaluation of outcomes only. The group discussion begins by stating the goal of the activity and asks for evidences of achievement of the goal from the observers. The agent carefully lists the observed evidences of success. If any were overlooked he should draw attention to the outcome by asking:

1. Was Johnny's or Susie's participation in the activity successful in any way?
2. How?
3. If Johnny's or Susie's success took a different form, was it less valuable?
4. What was of lasting value from the art experience?

Discussion concludes by taking the successful outcomes listed and organizing them into the four manifestations of success posed by Eisner:

1. a pleasing product
2. broadening aesthetic appreciation (learning to see visual form)

3. deeper understanding of how art functions in culture
4. an expression of individuality.

The discussion itself serves to identify members of the group who have attended to the value, level 1.1 and 1.2 of the taxonomy. Those persons aware of varieties of success beyond the pleasing product are separated to continue to the next level and those who remain unaware are then held to be restarted later.

Step two of the model in Figure 1, individual orientation, calls for the individual teachers to respond to the concept. As an assignment they might be asked to evaluate, for their own benefit, one of their own classroom projects identifying successes in the four areas. The change agent assures the participants that the assignment does not call for actual classroom use of the procedure. Evaluation of the success of the step in the model requires an individual interview with the participants. The interview informally and simply discusses their project and how they feel about it. The purpose of the change agent is to identify and reward with praise those teachers who responded to the concept by identifying the varieties of success, level 2.1 and 2.2 of the taxonomy. Those unable to respond are reassured and scheduled with those dropped at the first level for a different starting experience. It is important that all participants remained open to the concept.

The teachers that attain level three on the model, focusing, are scheduled for small group discussion. The groups are arranged into grade level or discipline areas depending upon the size of the system introducing the concept. The supervisor places no more than five persons in a group to assure they all have the opportunity to contribute. The purpose of this activity is to bring the value of the concept to a point where the participants would want to try it in their classrooms. To accomplish this goal a discussion leader is identified for each group and given a suggested list of tasks for the group's use. The supervisor should visit each group at some time to encourage their efforts and to identify those persons ready for the implementation step.

Additional cognitive data or aesthetic experiences should be inserted at this step to refine the participants knowledge of the value. This should facilitate focusing and fulfill step 1.3 in the taxonomy while striving for step 2.3 satisfaction in response. Satisfaction indicates readiness for the implementation phase of the model.

The supervisor should assure the group that the tasks are only suggested as one means to reach their goal. Their goal is to individually, or as group, to prepare a classroom activity to be evaluated using the aesthetic mode. They may use the suggested tasks or prepare their own set of tasks to meet this objective. The list of suggested tasks

might include:

1. discuss tentative trials of the evaluation concept and how they feel about it,
2. identify strengths and problem areas,
3. participate in a search for further information on the points in question,
4. identify a project they want to try evaluating aesthetically,
5. prepare the project for classroom use.

Additional reading, searching activities, and active participation at this level indicate a response to the value, 2.1 or 2.2, and readiness for the implementation step on the model. The implementation level should be made a reward and handled to confer status.

During the implementation phase of the program the evaluation procedure enters the classroom. The individuals that participate are assured that the task is simply to use this form of evaluation and gather information for the group assessment that will follow. The agent is working with members of the staff that have continued to evidence development toward valuing the concept. He maintains their confidence by assuring them the outcome of this project could be positive or negative.

The teachers that participate in the implementation phase of the program are screened for evidence of preference for the value by observing the amount of energy they have

invested in the focusing phase and/or by answering a questionnaire as added verification. The questionnaire is brief, giving a variety of art evaluative problems and asking the participants to indicate a preference. Consistent preference for aesthetic evaluative outcomes confirms a preference for the value.

The teachers who evidence level 3.1 or 3.2 of valuing the aesthetic form of evaluation are advanced to step five assessment. They should meet to assess the findings of the implementation phase. Their purpose is to discuss the trial implementation and its implications. Even those who have so far valued the concept may find the results confusing and need reinforcement. The evaluation of an art product solely on its artistic merit is a long established practice. Teachers that recognize and reward a messy somewhat disorganized work that evidences individuality, or a broadened aesthetic appreciation, have made a difficult even revolutionary step.

Those who accept the value of the concept at this point are placed in a continuation program. They are rewarded for reaching this level and observed for continued development in the use of the concept until the higher level of acceptance and characterization is reached. At the continuation level the program becomes self-directed. The supervisor rewards self-initiated steps in the direction of aesthetic evaluation. It is critical at this point to be

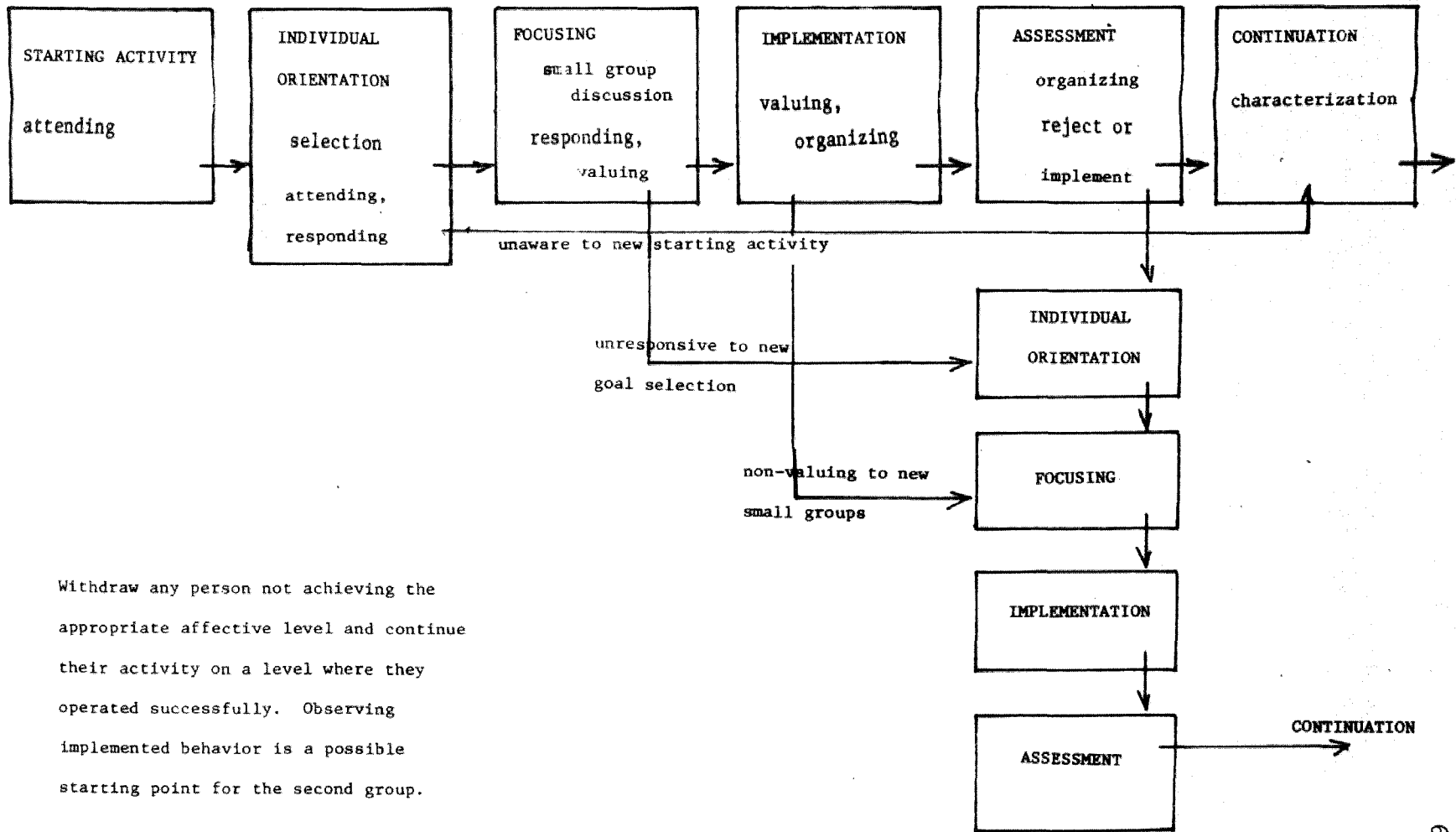
prompt in reinforcing positive behavior if the value of the concept is to endure.

The supervisor should select model teachers from the continuation group to use in further programs with the teachers who are still operating at a lower level of valuing the concept. Special training may be required for the model and should serve as reward and impetus toward levels 5.0 and 6.0 of the taxonomy.

The emphasis in the program outlined in Figure 1 is on the affective development or valuing the concept as opposed to a cognitive knowledgeable understanding of the concept. Cognitive data will be required to develop the value but affective progress denotes readiness for the next activity level. Similar activities to those originally outlined should be repeated for the teachers not progressing through the sequence on the first effort. The supervisor should repeat each level only once in the formal program. It may be desirable to wait and deal with an entire new sequence picking up persons waiting on each level of valuing the concept.

Figure 1

A Model for the Implementation of Education Change based on affective growth



Withdraw any person not achieving the appropriate affective level and continue their activity on a level where they operated successfully. Observing implemented behavior is a possible starting point for the second group.

A Model for the Implementation of Educational Change
Based on the Development of a Model Teacher (Figure 2)

- I. Starting Activity,
 - A. Affective goal - awareness of the phenomenon,
 - B. Activity,
 1. Confrontation - workshop, conference, or professional experience.
- II. Orientation,
 - A. Affective goal - response to the phenomenon
 - B. Activities - research and formulation of tentative goals
- III. Focusing and implementation,
 - A. Affective goal - select attention and satisfaction in response to the phenomenon,
 - B. Activity - classroom use of the phenomenon.
- IV. Assessment,
 - A. Affective goal - valuing the phenomenon,
 - B. Activities,
 1. Consultation and research indicated by findings in implementation,
 2. Formulate goals for use in standard classroom procedure.
- V. Insertion,
 - A. Affective goal - organization of a characterization by the value,
 - B. Activities,

1. The phenomenon is standard practice in the models classroom,
2. Models behavior is used as confrontation for other members of the faculty,
3. Activities repeated with confronted teachers.

A second adaptation of the theory beginning with a single participant and proceeding at their speed is to develop a model teacher as shown in Figure 2. The starting activity is a workshop or a visitation experience. The supervisor directs a progressive teacher to the activity or takes advantage of an experience the teacher participated in on his own, then provides reinforcement to develop the value of the concept through orientation, implementation, and assessment. The supervisor and model then plan a confronting activity to use modeled behavior as a starting experience for another teacher or teachers.

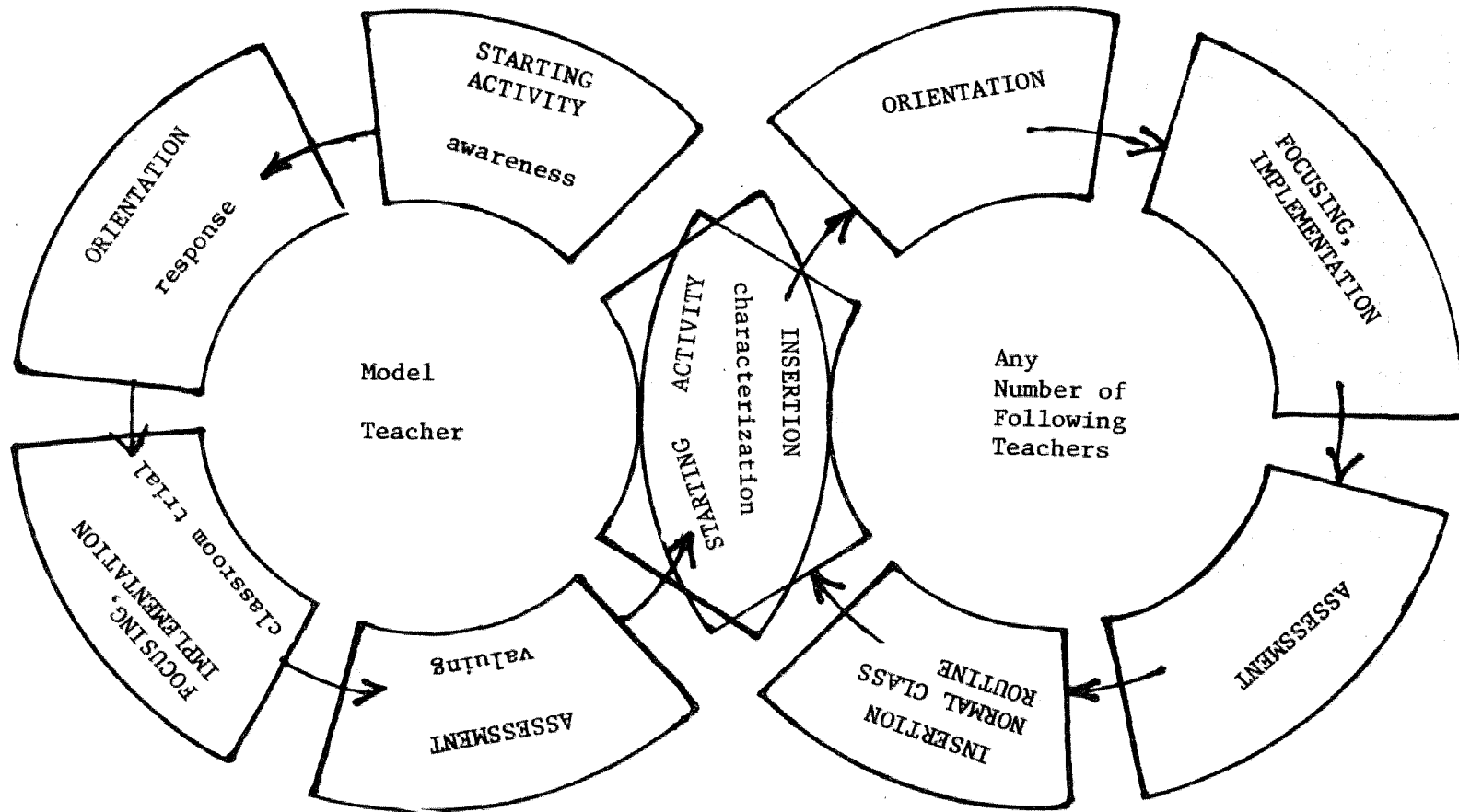
The sequence of activities remain the same as the first model except focusing is incorporated into the orientation and implementation phases. Care should be taken by the supervisor at that point to reward the focusing values as they are achieved. While the model teacher may be the type that finds innovation and keeping up with theory self-rewarding, recognizing that teachers value to the system with a formal reward assures the continuance of their seeking activities and makes educational growth a competitive function. The model serves as a dissemination point for

educational growth. The success of the dissemination is dependent upon the discrete distribution of rewards to make acquiring the behavior valuable to following faculty members.

A model teacher bonus on the salary schedule is a suggestion to facilitate the model teacher program. The bonus provides compensation for teachers designated as model instructors. The bonus should be contingent upon professional activity, researching, and classroom application of "new" processes, rather than educational level or tenure. Participation in the program to disseminate as a model would be a contingency of the model teacher status. As a bonus it should be reviewed annually to protect its contingent value. Through the bonus the effort and expense of a commitment to education validity is born by the system and the teacher. The incorporation of a model teacher bonus should not be confused with merit pay. It is compensation for fulfilling a specific desired function for the school system. A model teacher is the source of teaching innovation and inspiration. The effort required to fulfill this responsibility is great. The designated teachers should be protected from a level of competing responsibilities that would endanger that function. The program for the dissemination of modeled behavior into the system and the distribution of rewards for follower participation is an administrative or change agents responsibility.

Figure 2

Model for the Implementation of Educational Change based on the development of a Model Teacher



Conclusion

The theory presented above uses a sequence of activities keyed to growth of a value as described in the affective domain taxonomy. Two models for the use of this theory are proposed. The objective of the theory is to provide an open constructive means to insert an educational change while maintaining the integrity of all participants.

Chapter 5

SUMMARY AND CONCLUSIONS

Summary

The purpose of this inquiry was to examine research and literature in the fields of creative behavior, behavior modification, and behavioral objectives in the affective domain, and to identify means of initiating changes in teaching behavior that will be characterized by:

- a. a critical examination of new ideas
- b. inductive use of ideas
- c. examination of values
- d. high morale among participants.

In his book Educating Artistic Vision, Elliot Eisner developed the basis of an aesthetic education. The curriculum referents for the mode of instruction were the discipline, the child, and the teacher. Evaluation of aesthetically oriented products recognized four possible successful outcomes: a pleasing product, a broadening of aesthetic appreciation, a deeper understanding of how art functions in culture, and an expression of individuality. The development of a student's confidence in his own ideas and abilities was central to the aesthetic sensibilities of the children.

Herbert Thelen classified arting as adaptive behavior and explored the activities that develop art: awareness,

orienting, assimilating, symbolizing, and completing. The models of art education he found in use were effective for some of the adaptive behaviors but incomplete by themselves. He proposed a model that moved the class through six major activities, alone, in small groups, and as an entire class to take full advantage of the process of adaptive behavior.

The Taxonomy of Educational Objectives: The Affective Domain, provided a continuum describing the acceptance of a value or feeling. The process began with awareness of the phenomenon. Being aware of the phenomenon, the subject responded to it willingly or with satisfaction. The next level of the taxonomy was the one most desired by teachers, the phenomenon became valued. Beyond valuing, the phenomenon began to operate in a system with other values and finally was incorporated into the subject's value set and characterized his behavior.

According to the studies of Paul Torrence, creativity evidenced itself in several ways. Independent expression, development of new products, inventive use of materials, and the creation of an entirely new assumption. Divergent thinking was a common factor in all of the forms of creativity. Divergence and creativity required a nourishing environment to flourish. Opportunity to experiment without fear of failure, receptive listening, phrasing instructions to expect divergent results, are all means used to encourage creative activity. Evaluation of creative products required a

sensitivity to all elements of creative activity and should have recognized that exploration in a strange direction would have required extended development to reach a completely finished state. Evaluation should have rewarded positive accomplishment.

The principles of behavior modification rested on two basic principles: (1) a behavior with rewarding consequences was repeated, and (2) the environment signified the consequences of an action. The subject of the behavior modification with the change agent determined the behavior goal and the change agent controlled the modification program and the reinforcing contingencies. The program varied depending on the type of behavior, the immediacy of the goal, and the resistance of a competing behavior. The effectiveness of the reinforcing contingencies rested on their value strength and the propriety of application.

The theory for the dissemination of educational change founded on development of affective values using adaptive behavior combined the principles of the previous research into a proposed means of facilitating incorporation of an educational value into an existing educational structure. A framework for the theory is provided by activities designed to confront the participants with the phenomenon, allow them to examine its implications, investigate the results of the value, then evaluate the consequences. Each of the activities was designed to facilitate the participants

acceptance of the objective value. When confronted with the phenomenon they were to attend to the phenomenon. During the orientation activity, they were to attend to and begin to respond to the phenomenon. During the focusing activity, the participants were to respond and begin to value the phenomenon. During the implementation activity, the value was to be accepted and begin to organize itself into the participants value structure. During the assessment activity, organization of the value persists. During continuation activities, the objective value became a characteristic of the teachers classroom behavior. The sequence of affective goals must have been provided for. Until the affective goal had been achieved the participants were not given any activities beyond the value level they had achieved. Rewards were distributed discretely during the program for achieving each value level. The effectiveness of the process lay in distributing the reward as each participant earned it. The last participant to achieve each value level deserved the reward as much or more than those who preceded him and must be rewarded accordingly. Intermediate rewards might have been necessary to continue the activity of hesitant participants. The sequence of activities while designed to facilitate recognition and evaluation of the value were deliberately open ended, to encourage divergence in response to the value.

Conclusions

As the writer progressed through the formulation of this theory several points presented themselves as critical. Central was the importance of recognizing the difference between knowing intellectually the facts about a subject and valuing behavior attendant to the knowledge. It is not the knowledge but use of the knowledge that is the aim of the theory.

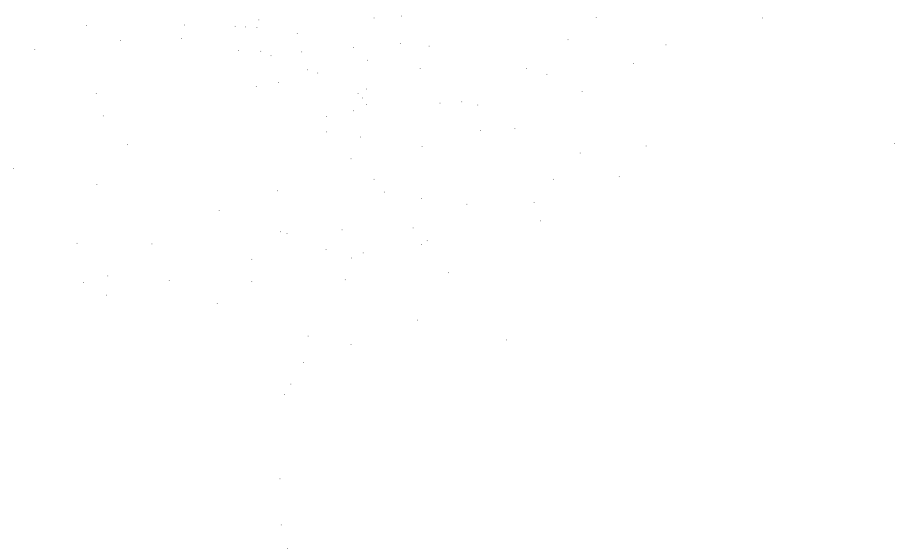
To accomplish this aim, the selection of rewards to reinforce the desired behavior is critical. The reinforcing contingencies must have sufficient strength to overcome the existing personal satisfaction that reward present behavior. Financial gain, money, the universally acceptable reward is not readily available. Salary advancement in teaching is almost universally based upon education and experience. For status, praise, recognition, professional activity, to function as counters for continuing financial reward, they will have to be imaginatively handled. It is necessary to devise a reward or selection of rewards attractive enough to generate the desire to be active in the adaptive behaviors.

The two models included in this study are intended as examples of the application of the theory. Other persons using the theory may find it necessary to change the activities to fit their situation. The procedures should retain clearly defined affective goals and a carefully delineation

of adaptive activities designed to reach those goals. Rewards in any case will have to be examined for desirability to the participants. The process will be of most lasting value if the divergent responses it engenders continue to be rewarded so that research and use of educational research becomes a characteristic of the sponsoring system.

The supervisor-change agent should encourage and be sensitive to opportunities for change that originate within the faculty. The faculty itself, via phenomenological considerations, might determine a new goal for the group. Sensitive leadership rewards the creative and researching activities of the faculty, provides a viable access to change for the entire group, encourages continued activity, and avoids stagnation.

Dissemination of information in education continues to lag behind the initiation of new information flow. There is an even greater lag on the part of many teachers and school systems in the assimilation of new insights into an operative value system. Continuing and increasing emphasis upon inservice programs, provision for model programs, and continual self evaluation of teacher training programs regarding "theory into practice" are needed in the future.



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