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A STUDY OF ART EDUCATION BELIEFS
OF TEACHERS AND ADMINISTRATORS
IN A LARGE SCHOOL SYSTEM

THESIS

Presented to the Graduate Council of the
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By

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The purpose of this study was to examine certain art education beliefs of teachers and administrators in a large school system.

A review of related literature furnished information which gave support to the ideas behind the study and helped in the design of the data-gathering opinionnaire. After being tested in a pilot study, a revised opinionnaire was sent to teachers and administrators in ten elementary schools of a large North Texas district.

Analysis of the data revealed areas in which respondents were united in their beliefs, as well as areas of controversy. It was concluded that the district could benefit from using the findings to stimulate increased awareness and communication among those who influence its art program.

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CHAPTER I

INTRODUCTION

Statement of Problem

In a public school, there are various people who can, either directly or indirectly, influence the art education of the students. If these individuals agree upon matters concerning certain dimensions of art education in their school district, their energies can work together smoothly in attempts to produce a strong, well-rounded program.

Besides sharing ideas as to what should exist in regard to art education, it also seems important that the parties concerned should agree as to what actually does exist. For example, if an art director believes that a district's art program is being carried on under a clearly-defined philosophy, but the art teachers are unaware of any such philosophy, problems will undoubtedly arise. In dealing with questions about art education in a school system, it would be unrealistic to expect all persons to reach absolute agreement and understanding; however, comparison of beliefs could open the way to increased communications and more unified ideas concerning art education and its implementation.

The general purpose of this study was to determine and compare art education beliefs of teachers and administrators in a large city school system with a well-established art education program at the elementary level. Specifically, it was proposed that beliefs about the objectives, content, and form of art education would serve as the focus of the study. The following persons were asked to participate in the study: the art director, the superintendent of schools, principals, art teachers, and classroom teachers.

Ideas Behind the Study

In an article for the November, 1971 issue of Art Education, Del Dace speaks convincingly of the need for stability and a sense of direction in art programs (3, pp. 28-33). He suggests that the path to these qualities lies in communication and cooperation among the art staff members (3, p. 28). Such efforts are, in Dace's estimation, necessary to improve the status of art education and gain support from people outside the field (3, p. 30).

In the Ladue School District of St. Louis, Missouri, Dace observed that when a sense of purpose and direction was developed in an art program, the result was encouragement of interest and participation by students plus

interest and support from the counselors, the staff, the parents, and the administration (3, p. 33).

Going beyond the idea of outside support, Martin Haberman speaks of a "positive use of conflict" (10, p. 67) and states his belief that an art curriculum could benefit from the combined input of people both inside and outside of the art education field (10, pp. 67-68). Haberman's "conflict" model pertains to curriculum development projects (10), and the study proposed here was concerned with an already existing program. However, a basic idea applies in both cases--value and strength can be derived through consideration of views from inside and outside one's immediate field.

In addition to a study of goals that guide art activities in the classroom, Vincent Lanier suggests a study of the correlation between aims of teachers and aims as stated in the curricular materials (13, p. 127). He advocates the collection of data which would help teachers, supervisors, and educators in the field of art to discover not only what art activities exist but also what others consider to be desirable goals and methods (13, p. 128). He also suggests the development of effective procedures to bring such knowledge to the attention of teaching and supervisory personnel in public education (13, p. 128).

In order to insure the maximum benefits of an art education program, the parents' attitudes and influences must also be considered (16, p. 101). Studies have been done which support the contention that children tend to reflect their parents' attitudes about art (12, p. 59; 8, pp. 11-17), and, on the basis of their findings in one study, James Hogg and Harold McWhinnie maintain that "children seem to be affected as much or more by what is said and done in the home in the realm of art than in the school" (12, p. 59). Therefore, a part of this study was aimed at discovering some opinions of the teacher and administrators regarding parental influence and involvement in the art program.

Another vital influence in an art program is exercised by the classroom teacher.

In fact, it is possible that the effect of the classroom teacher is so great that it overcomes any effect that might be produced by class size, room size, or pupil-art teacher contact. The effect of the classroom teacher may persist, even if the art teacher is especially good (14, p. 74).

This is understandable, considering the amount of time the classroom teacher spends with a select number of children.

Gene A. Mittler says that the effort to expand the ranks of school art specialists attends to only part of the task at hand (18, p. 8). He feels that even if it offers quality art instruction during special art periods, an

art education program cannot achieve its maximum potential until art teachers and classroom teachers join in efforts at planning and implementing the curriculum (18, p. 8).

According to Mittler,

Even in those cases where an art specialist is available, the classroom teacher remains as a potent influence on pupil reactions to art. It is quite possible that the level of success or failure realized by the art specialist is due in large measure to the positive or negative effects of this influence (18, p. 8).

Mittler also believes that the overall success of an art education program "is often dependent upon the amount and quality of the art activities provided to children on days the art specialist is not scheduled to appear" (18, p. 9). This idea is interesting in light of the findings of a study by Marvin Grossman which indicate that teachers with positive art attitudes tend to devote more time to art activities (9, p. 66). Also, if one accepts the theory that teachers tend, either consciously or unconsciously, to reward students in terms of their own ideas and values (4, p. 43), it can be seen that a classroom teacher's art attitudes could possibly effect his or her evaluation of regular classroom art activities and art products.

Of course, the art teachers and the art supervisor can exercise certain direct controls on an art education program, but many of their responsibilities lie in the area of informing and influencing others. For instance, classroom

teachers should be made aware of the role they have to assume if a good quality art education program is to be maintained (18, p. 11). "If they are not made aware of it in the art and art education classes they take when preparing for teaching, this task becomes the responsibility of the art specialist in the field" (18, p. 11). The art director can also aid in this endeavor.

In their article, "How Good is Your Art Program?," Howard Conant and Clement Tetkowski give a list of ways in which the art teacher can serve as a consultant serving the teachers and parents in a school (2, pp. 13-15), and Jerome Hausman says of the art director, "In larger school systems an art supervisor performs the role of coordinating and giving over-all leadership to art programs in its various schools" (11, p. 145). Hausman says that the art supervisor is in a good position to give leadership and direction to the art program by working with art teachers and other coordinators of instruction, and that the supervisor can establish ties among teachers, administrators, members of the board of education, and others within the system (11, p. 145).

As for the principals and the superintendent, they can serve to give the art education program the much-needed support both in the school and in the community. The following suggestions by Conant and Tetkowski could be used

by principals interested in giving this support. Superintendents can also consider some of these suggestions:

- 1) Discuss the broad educational values of art for children with your art teacher.
- 2) Visit art classes in action.
- 3) Recommend art education courses for classroom teachers.
- 4) Encourage teachers to set aside part of the room as an art activity area.
- 5) Encourage teachers to integrate art throughout their programs.
- 6) Include in future remodeling or building plans such things as well-lighted art activity rooms and exhibition space.
- 7) Plan to purchase equipment needed to improve the art education program (2, pp. 15-16).

Among different groups of people and even within certain groups, there may be differing ideas about the nature of art and about the rationales for art education (7, pp. 4-7). In Walter Monroe's words, "There is some disagreement as to what materials, methods, and objectives (in art) ultimately add most to the enrichment of human life" (19, p. 68).

In a particular public school, the researcher observed that while some teachers seemed to agree about certain values and proper aims of art education, their means for achieving these aims were sometimes quite varied. Perhaps the variation in their approach was caused by disagreements about still other values and aims. However, in many cases, regardless of such disagreements, the teachers seemed to choose very similar projects and methods. This was even

the situation among the art teachers in a particular district, some of whom had received instruction from many of the same teachers, had taken the same types of art and education courses, and had graduated from the same university within a few years of one another. There were indications that the principals also had varying art attitudes. Such a situation would not seem to lend itself to the stability and sense of direction lauded by Dace (3, p. 33).

A similar lack of uniformity which can weaken an art education program can occur when teachers or administrators verbally support one thing and in practice support another. In an article concerned with conflicting values, Leven C. Leatherbury says that throughout his professional life he has heard and read the cliché: "Art education is essential for every individual" (15, p. 6). He says that while he subscribes to this concept and others do also, practice fails to support it (15, p. 6).

As such, success goes to those who can produce art, and teachers frequently have little interest in those students who are unable to produce. In effect, "talent" is what pays off, and everyone doesn't fall into that category (15, p. 6).

Leatherbury points out that the conflict in commitment occurs between a stance that professes art education for everyone and practice which supports art programs appealing to relatively few students (15, p. 6).

Finally, there is the instance in which the classroom teacher or art teacher merely conducts art activities "in the approved manner" of the district or particular school. Such "tolerance" (18, p. 9) of art education guidelines must result in a deplorable state of affairs for the teacher, the pupil, and the art program in general. Personal experience has shown that this type of situation is not rare. Mittler shares this belief (18, p. 9).

Manual Barkan says,

Provision of effective curricular experiences requires teachers who want to provide such experiences and who are committed to the values that can accrue from them. To teach effectively requires knowledge both about art and about children; and perhaps children would be better off not being taught art at all rather than being taught by teachers who lack the necessary knowledge about art or who have little desire to teach it (1, p. 83).

Barkan's sentiments might also be extended to teachers who, although they possess enough knowledge and desire to teach art, are forced to teach it in a manner contrary to their beliefs. The required aims and methods might even be of superior quality, but unless the teachers are helped to understand why, they are likely to show resistance and resentment--qualities not typical of a smooth-running dynamic art program which gives maximum benefits to students.

The question which then arises is one of how to arrive at a state of cooperation, increased interest and voluntary participation, as well as an all-around better attitude among those who are responsible for art education. The answer seems to lie in increased communication and the sharing of ideas among the parties concerned. According to Mittler, once classroom teachers come to view themselves as a part of the art program, they will be more inclined to make contributions toward improving the program (18, p. 11). Surely, art teachers, principals, the art director and the superintendent can help classroom teachers in this area.

In speaking of a curriculum development project in which teachers' opinions and criticisms were sought, Elliot Eisner says that the frankness and honesty of the teachers was essential (6, p. 108) and that such qualities might have been withheld if the teachers had felt that their judgements were not being taken seriously (6, p. 108). Eisner emphasizes how important it was to have the interaction with the teachers (6, p. 102). Feedback was also sought from administrators and parents (6, p. 116).

In his article, "Responsible Curriculum Development," James B. MacDonald addresses himself to the need for a curriculum which exists for the individual learners rather than as a thing in its own right (17, p. 122). He speaks out against the linear development models such as the

expert to teacher to student form (17, p. 125). Instead, he favors what he calls a circular model in which students, parents, teachers, experts, professional educators, and administrators would all give information toward development, and feedback for revision would be generated by all groups in one constant process (17, pp. 127-132). Thus, the curriculum would become a flexible, living structure, automatically suited to a specific school situation.

MacDonald's circular vs. linear curriculum model theory, when carefully considered, holds a special meaning in relation to the following study. Under his circular plan it would seem that the beliefs of the persons involved would be more readily ascertained and more easily linked with their reactions to elements of the curriculum. Areas in which disagreement or misunderstanding existed would tend to become apparent more readily.

The following study served as a needs assessment for an art program. Beliefs were the main focus. Some studies might center around such things as what is being taught, how it is being taught, what teaching facilities and materials are being used, or what the results of the program are. These are important considerations to be sure, but they do not touch upon one other essential factor in the realm of needs assessment. This factor is the human one, and an examination of it may yield insight into

differing beliefs, misunderstandings, or gaps in communication among those responsible for an art program. This area may well contain significant "whys"--why certain things are taught, why teachers and administrators favor certain methods and activities within certain facilities, and why they favor instruction toward certain goals. These "whys" may not necessarily have a great deal to do with curriculum guidelines. Eisner says, "Theories that are developed in non-educational settings are applied to educational practice in the hope that they will predict and control educational phenomena" (5, p. vii). Although the theories now in use may not all be arrived at in this manner, Eisner's statement seems deserving of some thought. He goes on to say, "Educational phenomena are much more complicated than the best theoretical networks we have and more often than not escape the nets that curriculum theorists have woven" (5, p. vii).

Goals of the Study

The ultimate goal of this study was not to provide an in-depth, comprehensive needs assessment for an art program. The study was aimed at determining and comparing beliefs of the persons who influence art education in the district being studied. If areas of controversy or dissatisfaction exist, the findings of the study could be used at the

district's discretion, possibly providing a basis for valuable in-service programs. In this way it is believed that the study could be potentially beneficial in strengthening art education by increasing awareness of beliefs, and thus paving the way for increased interest, cooperation, and participation in the program. Furthermore, the study can provide a model which could be used to examine beliefs about art education in other settings.

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CHAPTER II

REVIEW OF RELATED LITERATURE

In the attempt to find literature which might be related to this study, writings from art education, general education, psychology, and sociology were investigated. Four general categories of literature were found to be most useful as sources of information and insight. These categories were

- 1) literature concerned with the objectives, activities (including integration of art with other subjects), methods, personnel, and facilities for art education;
- 2) literature dealing with the effects of attitudes of those who influence art education;
- 3) literature concerned with general problems in education and art education;
- 4) literature which gave descriptions of or suggestions for studies similar in some way to this one.

As might be expected, these areas had a tendency to overlap.

Of the four categories, the first yielded the greatest amount of related literature. Since this study was to examine beliefs about art education, it was helpful to examine the beliefs of recognized authorities in the field. There seemed to be no shortage of ideas concerning the most desirable objectives, activities, methods, personnel and

facilities for art education, although there was not always agreement or equal emphasis on these dimensions. Several writings in this area did give valuable insight needed in designing the opinionnaire which was to serve as the study's data-gathering instrument.

In their previously-mentioned article, "How Good is Your Art Program?," Howard Conant and Clement Tetkowski were concerned with the need for art program evaluation and needs assessment. In the article, they presented lists of statements which compared good quality art education program characteristics with those of a poor one, which compared the outmoded practices and methods of art teachers with those of the modern, progressive art teacher, and which gave suggestions to administrators for improving and expanding their art education programs (4, pp. 11-17).

Certain statements in the article dealt with allowing students to experiment with art tools and media, extending art activities beyond the formal art class, and rejecting evaluation of student artwork according to its conformity to set rules (4, pp. 11-12). The authors also pointed out the need for all children to have their work exhibited, the importance of the artistic process vs. that of the product, and the value of art teachers working with classroom teachers and administrators in the development of long-range art plans (4, pp. 12-15). In addition, there were

suggestions for special art activity rooms, art activity and exhibition areas within all regular classrooms, and the purchasing of special equipment such as storage bins, work benches, kilns, looms, and tools (4, p. 16).

As a result of the Seminar on Elementary and Secondary Education in the Visual Arts, similar suggestions were made. Seminar participants supported the belief that every elementary school should be provided with a specially-equipped art room, that specially-trained art teachers should be provided in every elementary school, and that there should be frequent in-service art workshops for elementary classroom teachers, parents, and administrators (3, p. 173). The participants also suggested that regular classroom teachers be encouraged to assume more responsibility for teaching certain elements of art education such as scientifically devised color theories and urban design (3, p. 173).

Among the findings of a study by Bill Lockhart, it was noted that art specialists ranked certain practices as high in use but low in desirability (17, p. 100). Some of these practices were students' use of art time to make posters or displays for band, P.T.A., etc., participation by students in art contests, and art supervisors or teachers making posters or displays for organizations (17, p. 100). These findings and others to be discussed later gave

support for some of the questions used to gather data for this paper.

Two other studies which supported the questions on the opinionnaire were those which examined such things as the effect of a depth vs. a breadth method of art instruction (2, pp. 75-87), and the effect of different types of motivational stimulus structures (12, pp. 15-22).

In the study by Beittel and Mattil, a comparison of the effectiveness of the breadth method and the depth method of instruction was made, with the basis for the comparison being on "mean gains and losses on the spontaneity and aesthetic quality" of the art products of students in two experimental groups and one control group (2, p. 75). "Many teachers and supervisors through general observation and practice have developed convictions regarding the superiority of the depth or breadth methods of instruction. The merits . . . have been argued but not often studied" (2, p. 75). The findings of Beittel and Mattil's study showed that there was a difference as the result of employing the two methods (2, p. 86).

A study by George W. Hardiman and James J. Johnson, Jr. assumed that "both the art process and the art product are indicative of the type of motivating stimulus structures imposed within the instructional frame" (12, p. 14). One purpose of their study was "to differentiate . . . the

specific effects of structured, scrambled, and non-structured stimuli on the art product and art process" (12, p. 14). As a result of the study it was found that the use of a high degree of stimulus structure produced a dependence on the structure which did not allow the student to exercise personal expression and self-dependence (12, pp. 17-18). Using a primarily suggestive or non-structured stimulus caused students to "internalize" and resort to their own problem-solving abilities and experiences (12, pp. 17-18). The scrambled stimulus was found to produce scrambled products and force the students to rely on confused points of departure for their creative activity (12, pp. 17-18).

Another question which was deemed important was that of whether or not it is worthwhile for the elementary child to "broaden his perceptual vocabulary through lessons involving formal art terms and concepts" (13, p. 52) in order "to change his behavior in terms of making art" (13, p. 52). Hogg and McWhinnie's study addressed itself to the topic, "'What is the readiness of the elementary school child to effectively learn formal art terms and concepts?'" (13, p. 52). It was found that children as low as first grade level were able to change their drawing behavior after a verbal lesson of abstract terms and concepts (13, p. 59). It was also found that terms such as

"cool colors" and "perspective" were within their cognitive grasp (13, p. 53).

Upon moving further into an investigation of related literature, several writings were noted which discussed, rather specifically, objectives of art education and the activities necessary for achieving the objectives. The need for such discussion is stated by such people as Manuel Barkan. In his words, "Though instruction in literature, music, and the visual arts is offered by most schools . . . the outcomes of such instruction typically suggest that students have not had authentic aesthetic experiences" (1, p. iii). Barkan cites a reason for this situation when he says, "While curriculum goals for aesthetic education have been proposed in theory, in school practice these goals usually have been interpreted ambiguously" (1, p. iii).

In his book, Meaning In Crafts, Edward L. Mattil gave several objectives of art education. He referred to five growth areas and indicated ways in which a child's growth in particular areas could be seen (19, pp. 11-12). The areas were.

- 1) Creative growth as seen in originality of ideas;
- 2) Social growth as seen in the child's increasing ability to work with a group and his increased sensitivity to the feelings and needs of others;
- 3) Physical growth as seen in increased motor control and the ability to coordinate mind, eye, and hand;

- 4) Emotional growth as seen in the child's ability to identify with his work and to express personal feelings or experiences without reliance on stereotypes or cliches;
- 5) Aesthetic growth as seen in increased sensitivity to the organization of ideas and feelings by means of the media (19, pp. 11-12).

In an article about structured curriculum in art, Mary Rouse and Guy Hubbard seemed to echo Barkan's sentiments when they said, "The expected outcomes of art learning long have been stated in the vaguest terms, so much so that they are usually quite meaningless" (23, p. 21). Rouse and Hubbard said that, while other subject areas have a common "systematic organization of instructions," elementary art education "is conspicuous for its lack of system" (23, p. 14). Therefore, feeling a sense of challenge, they devised and tested a sequential, conceptually based program of elementary art instruction (23, p. 14). For the program, they designed a set of "Learning Task Categories" (23, p. 20) with a rationale for each category. Put simply, the categories were as follows: Learning to Perceive, Learning the Language of Art, Learning About Artists and the Ways They Work, Criticising and Judging Art, Learning to Use Tools and Materials, and Building Artistic Abilities (23, p. 21).

In an examination and analysis of eight different efforts in the arts area, Donald Jack Davis found resemblances to the work of Bloom, Krathwohl, and their

colleagues who sought to classify educational objectives (6, p. 3). In his paper Davis went on to say that,

While different labels have been used by different individuals and different groups of individuals, the basic ideas are consistent and the evidence indicates that we can now identify some six or seven generic behavioral categories (6, p. 4).

The seven categories are as follows:

- 1) perception or seeing, which includes such behaviors as receiving, attending, discriminating, observing, distinguishing, and the like.
- 2) knowing or conceptualizing, which includes naming, identifying, defining, generalizing, and related endeavors;
- 3) reacting, which involves feeling, undergoing, being absorbed, sensing, and empathizing;
- 4) analytical behaviors, which include classifying, describing, exploring, and interpreting;
- 5) judgement or evaluation behaviors, which include criticising, assessing, estimating, ranking, and related sub-behaviors;
- 6) production and execution, which includes learning to use tools or materials as well as synthesizing and the actual production of art forms utilizing various techniques and methods;
- 7) valuing, which is generally determined in terms of long-term effects such as attitudes (6, pp. 4-8).

"In the fall of 1967, Elliot W. Eisner of Stanford University received a grant from the Charles F. Kettering Foundation to develop a curriculum in the visual arts for primary school children" (24, p. 4). In Studies in Art Education, Decker F. Walker reported findings of a study which dealt with the way in which the Kettering Curriculum Development Project in the Visual Arts went about its

work (24, p. 3). Walker used the term "platform" to describe the values, beliefs, assumptions, and preconceptions that curriculum project members hold in regard to learning, teaching, children, teachers, subject matter, etc. (24, p. 3).

Since the guiding ideas for the Kettering Project came mainly from Eisner (24, p. 4), Walker searched for the Project's "platform" in Eisner's writings. Six articles were found which were deemed relevant to the project's work, and statements which could help the reader understand the art curriculum material or the activities Eisner would favor were used to draw up a final list of twenty-three statements (24, p. 4). Walker referred to these statements as the major "planks" in the Kettering Project platform (24, p. 4).

Several of the plank statements described by Walker were concerned with things similar to those covered by the opinionnaire statements of this study. These planks were

- 1) An understanding of the culture of which a work of art is a part can enhance its import both substantively, in terms of its historical meaning, and formally, in terms of its qualitative meaning;
- 5) Linguistic labels, vocabulary if you will, can serve as handles or tools for thinking about important phenomena in art;
- 7) Art education has no franchise on creativity;
- 9) The teacher should have curriculum options;
- 11) Even very young children can be helped to obtain both competence and satisfaction in the visual arts;

- 12) Students need to learn how to look at art, and they need to have tools with which to look;
- 13) The quality of the product of an art activity is a major source for making inferences about what children have or have not learned (24, pp. 4-5).

Finally, in the area of suggestions for objectives, activities, personnel, and facilities for art education, there was the position statement by the National Art Education Association. The Board of Directors of the NAEA adopted it as the official position of the Association "with regard to the development of quality art programs in the elementary and secondary schools of the United States" (21, p. 21).

In the area of art education objectives, the NAEA said that,

As a result of the art program, each pupil should demonstrate, to the extent that he can, his capacity to:

- 1) have intense involvement in and response to personal visual experiences;
- 2) perceive and understand visual relationships in the environment;
- 3) think, feel, and act creatively with visual art materials;
- 4) increase manipulative and organizational skills in art performance appropriate to his abilities;
- 5) acquire a knowledge of man's visual art heritage;
- 6) use art knowledges and skills in his personal and community life;
- 7) make intelligent visual judgements suited to his experience and maturity;
- 8) understand the nature of art and the creative process (21, p. 22).

To achieve the above-mentioned objectives, the NAEA statement supported experiences in

- 1) examining intensively both natural and man-made objects from many sources;
- 2) expressing individual ideas and feelings through use of a variety of art media suited to the manipulative abilities and expressive needs of the students;
- 3) experimenting in depth with art materials and processes to determine their effectiveness in achieving personal expressive form;
- 4) working with tools appropriate to the students' abilities in order to develop manipulative skills needed for satisfying aesthetic expression;
- 5) organizing, evaluating, and reorganizing work-in-process to gain an understanding of the formal structuring of line, form, color, and texture in space;
- 6) looking at, reading about, and discussing works of art . . . using a variety of educational media and community resources;
- 7) evaluating art of both students and mature artists, industrial products, home and community design;
- 8) seeing artists produce works of art in their studios, in the classroom, or on film;
- 9) engaging in activities which provide opportunities to apply art knowledge and aesthetic judgement to personal life, home, or community planning (21, p. 22).

The NAEA also said that, while an art education program might achieve some of its objectives with inadequate personnel, facilities, materials, and time (21, p. 23), maximum art learning is fostered by "adequate and flexible facilities, quality equipment and materials, sufficient time, and properly trained and experienced teachers and supervisors" (21, p. 23). The NAEA statement also called

for homogenous grouping of the academically talented, slow learners, and the vocationally oriented (21, p. 23).

As for the administration of the art program, the NAEA pointed out the important role played by the curriculum specialist, the principal, and the superintendent in the implementation of the program (21, p. 25). The position statement said that school administrators could lend support to the art education program through awareness of

- 1) the characteristics of a quality school art program;
- 2) the contribution that the visual arts can make to the educational program
- 3) the relationship of art to other disciplines in the school curriculum (21, p. 25).

The NAEA said that administrators could also aid art programs by

- 1) providing an adequate number of art teachers;
- 2) scheduling art as a regular part of the total school program;
- 3) controlling student-teacher ratios in art classes;
- 4) providing time and space for in-service education of teachers of art;
- 5) maintaining facilities for an effective art program;
- 6) securing opportunities for utilizing community resources;
- 7) encouraging art teachers to take an active part in local, state, and national professional art education associations (21, p. 25).

An investigation of related literature in the area of art education attitudes and their effects also served as a major basis for this study. In their study, Hogg and McWhinnie examined the reactions to art which children

received at home. It was hoped that the findings would provide "guidelines for further research on the reactions to art the child receives in the home and his willingness to accept art in the classroom" (13, p. 52).

In the Hogg and McWhinnie study, ninety-two first, third, and sixth grade children were given the Eisner Art Attitude Inventory Test and their parents were given art attitude questionnaires. The parent questionnaires were read carefully and rated as very favorable, favorable, or unfavorable. Then parents' questionnaires were matched with their children's scores on the Eisner Art Attitude Inventory (13, pp. 53-58). The findings showed that generally, children whose parents played down the importance of art had scores on the Eisner Art Attitude Inventory which showed that they, too, had low attitudes toward art (13, p. 59). The reverse was also found to be true (13, p. 59). It was concluded from the total findings of the study, (which also included other tests of the children), that "students seem to be affected as much or more by what is said and done in the home in the realm of art than in the school" (13, p. 59).

In her study of the effects of parental injunctions on the visual art education of children and adults, Nancy Green presented data from a questionnaire which illustrated some aspects of parental influence on the artistic growth of

children (9, p. 11). Green said, "Although the findings of the questionnaire are limited and are not conclusive, the preliminary data are intriguing enough to suggest that parental interference in a child's visual artistic development can have long range effects" (9, p. 16). Green also suggested that it is likely that teachers, through their verbal and non-verbal behavior, "validate and augment parental injunctions which contribute to the interference in a child's artistic growth" (9, p. 16).

Barkan, Brittain, and Lowenfeld also agreed about the impact of the teacher (1, p. 83; 18, p. 58), and in his aforementioned study, Marvin Grossman indicated that teachers possessing positive attitudes about art spent more time on art activities during the school day (11, p. 66). In Understanding Children's Art for Better Teaching, Betty Lark-Horowitz, Hilda Lewis, and Mark Luca supported the idea that the teacher's approach to art and the teaching of art can serve to engender a creative attitude in students or serve to block students' creative development (16, p. 189).

In his article on the classroom teacher, Mittler agreed with Heider's theory that a person tends to react to others and to objects and ideas in a definite pattern (20, p. 9). For example, if a pupil likes a teacher and the teacher likes art, then the student will also be inclined to like art (20, p. 9). Since an art specialist does not see

students as often or for as long as a classroom teacher, it is not likely that an art teacher's positive attitudes toward art could successfully overcome a classroom teacher's negative attitudes; thus, the classroom teacher's art attitudes carry extra weight with the pupils (20, p. 10). This idea is supported by Kenneth Lansing (15, p. 74) and, in an article by Davis and Torrance they say that, "Because teachers either consciously or unconsciously reward pupils in terms of their own ideas, teachers are not able to free the creative capacities of their pupils if their own values do not support creativeness" (7, p. 43).

A third category of literature which was examined was that concerned with general problems in art education. One of these problems is the overall attitude generated toward art by society. In Barkan's words, "Problems of implementing aesthetic education in the schools are also caught up in the problems of society at large. Aesthetic experience is seen repeatedly as an educational frill" (1, p. iii). A solution to this dilemma was suggested by Conant and Tetkowsky, who advocated increased parental and community awareness of and involvement in the school art program and related activities (4, p. 15).

In the previously-mentioned study by Bill Lockhart, a questionnaire was used to measure parental understanding of a school art program as well as the effect of supervisory

practices upon that understanding. The study, which was done in Athens, Pennsylvania (17, p. 97), indicated that parental understanding of the art program was promoted by special supervisory practices (17, p. 101), and that during the school year covered by the study, the highest growth of parental understanding of the art program was achieved by those parents who were more directly involved with the program (17, p. 102). Lockhart gave the art specialist responsibility for nurturing parental understanding (17, p. 101).

In Dace's report on the art program development project in the Ladue School District, he attended to the importance of staff involvement in the art program (5, pp. 28-33).

The art staff was pleased to have the opportunity to voice their opinions, feelings, aspirations, and desires about the purpose, the objectives for the students, staff, and coordinator, the curriculum description, and the evaluation for the visual arts education program (5, p. 33).

Once the program was underway, there was continuous opportunity for staff members "to share their feelings about the art program through periodic staff surveys, committee work, and shared experience via art planning sheets" (5, p. 32). The sharing of information added to a "cohesiveness of staff and an esprit de corp" (5, p. 32). As a result, a well-designed visual arts program was developed with help of the art staff members, and the outcome was encouragement

of continued interest and support by counselors, teachers, parents, administrators and the community (5, p. 33).

In "Staff Involvement and Structural Change," Robert Gross and Robert Watt reported on the way in which Pacifica's Oceana High School prepared for and initiated a major time schedule change with the help of staff participation. To prepare for the change, all certificated staff members, the clerical and custodial staff members, and even some of the students visited schools with variable time schedules like the one proposed for Oceana (10, pp. 112-113). For fifteen weeks during the spring and summer of 1968, over half of the Oceana staff attended an in-service course designed to investigate large and small group instruction, team teaching, individualized instruction, and the use of audio-visual materials (10, p. 114). Through their visitations, study, discussions, and votes, the entire staff did their part to help implement the structural change (10, p. 113). This serves as another example of how awareness, communication, and participation can smooth the path to educational change.

In the category of literature dealing with descriptions of or suggestions for studies similar to the one proposed here, the amount of relevant literature was somewhat disappointing. Nevertheless, three publications did provide interesting material.

In his suggestions for curriculum improvement, Eisner presented his idea for curriculum research and development centers (8, p. 233). These centers would assess learning related to the objectives in a school's curriculum (8, p. 233). They would also appraise other educational outcomes of the curriculum and the methods being used to implement it (8, p. 233). Working with the staff of the center, the faculty of a school would help administer instruments to samples of students in order to draw up profiles of achievements, skills, and attitudes for the school and the school district (8, p. 233). The results would then be presented and interpreted to the faculty in an attempt to identify strengths and weaknesses in the curriculum (8, p. 233).

While the service proposed by Eisner's centers would be different from that of the following study because it would deal mainly with results, a parallel can be drawn in that its goal would be a needs assessment followed by presentation of results to the school faculty. Attitudes would also be recognized for their importance.

Although it was undertaken some twenty years ago, a 1955 study in the field of art education also proved interesting. As a result of the 1955 NAEA Convention, a group of art supervisors in cities with a population of 200,000 or over organized a committee for study and recommendations

for teaching art at the junior high level (22, p. 13). In a beginning study, a questionnaire was designed to determine art offerings, time credit, class size, curriculum development, course content, the place of crafts, and community participation (22, p. 132). Areas were also included in which teachers could give suggestions for a better organization and more desirable methods of teaching art (22, p. 132). The questionnaire was sent to 80 art educators in 35 cities of over 200,000 population (22, p. 132). The value of the study was in defining then current points of view, and the study made no attempts to define what points of view would be most desirable (22, p. 132). In conclusion, the author who reported the study said, "It is well for us to look for solutions to this problem on the national level, but in the final analysis our problems are so individual that our strength will come in the answers which we find to the problem through research at the local level" (22, p. 136).

During the 1972-73 school year, evaluations were made of 102 elementary schools, 84 junior high/middle schools, and 56 senior high schools by art educators on the public school and college level. The evaluators worked in association with the Illinois Office of the Superintendent of Public Instruction (14, p. 5).

To evaluate the art education programs the evaluators used a check list of 22 items which were to be rated on a

five-point scale ranging from "excellent" to "needs improvement" (14, p. 5). The first 13 items to be rated were traditional art objectives and objectives related to general goals as defined by Office of the Superintendent of Public Instruction; other items dealt with such things as time allotments, in-service training, and teaching materials (14, p. 5). The form also contained a section for the evaluators' written comments related to the "commendable features of the art program," "areas of concern," and "recommendations" (14, p. 5).

The Illinois study of 1972-73 differs from the one which follows because, first, it sought to judge the quality of specific aspects of art education programs, and second, because it depended upon evaluators for those judgements. However, the Illinois study was deemed relevant because of the aspects chosen for examination and evaluation.

In the following study, the emphasis was on art education beliefs of art teachers, classroom teachers, principals, the superintendent, and the art director in a large school district. Instead of using the judgement of evaluators, the researcher used these beliefs to determine agreement or disagreement about certain dimensions of art education in the district. One goal was the same as that of the 1955 study and the same as that of the 1972-73 study--improved art education programs.

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CHAPTER III

METHODS AND PROCEDURES

Purpose of Study

The purpose of this study was to determine certain art education beliefs of teachers and administrators in a large school system with a well-established art program at the elementary level. The ultimate goal of the study was to provide information which could be used to increase understanding and awareness among teaching and administrative personnel. It was also hoped that the study would provide a test model for examining art education beliefs in other settings.

Sources of Data

The main focus of the study was on beliefs about the objectives, content, and form of art education in the elementary schools of a large North Texas school district. The study was done using a cross section of ten schools in the district and was treated as a case study of the district. Opinionnaire responses were sought from the superintendent, the art director, 10 principals, 10 art teachers, and 101 classroom teachers. The study took place during the spring semester of the 1975-76 school year.

Definition of Terms

For the purpose of this study, the following terms were used:

- 1) Art teacher--a certified teacher of art who conducts formal art classes within a school.
- 2) Classroom teacher--a teacher who deals with the so-called academic subjects such as math, language arts, science, etc.
- 3) Objectives--the goals or outcomes of the art program.
- 4) Content--that which is taught or done under the heading of "art," either as part of formal art instruction or as part of general school activities.
- 5) Form--the type of personnel and facilities available in the art program, the frequency and length of art periods, the budgeting, grouping, grade-giving, integration of art with other subjects, staff and parental involvement, the existence or lack of an overall philosophy of art education and the nature of that philosophy if it exists, and the type of art curriculum guide used.

Procedures

To find information and gain insight useful in this study, four areas of literature were investigated. These areas included writings in art education, general education, psychology, and sociology. A review of this literature furnished information which gave support to the ideas behind the study and helped in the design of the opinionnaire. Especially useful in the design of this data-gathering instrument were the suggestions of the National

Art Education Association about the "essentials of a quality school art program" (1).

Initially, as ideas for opinionnaire statements were found, they were placed on index cards. These ideas were eventually put into statement form. Finally, over 100 statements were listed on index cards; and, in turn, the cards were grouped into categories roughly corresponding with the areas of objectives, content, and form of art education.

After a consideration of several modes of response, the Likert Scale method was chosen, and the statements were arranged in an opinionnaire form with the possible responses labelled, "Agree Strongly," "Agree," "Undecided," "Disagree," and "Disagree Strongly." Copies of this original opinionnaire were submitted to the thesis committee for evaluation.

Following the committee's suggestions, several of the statements were stricken, and a large number were re-written or arranged differently for the sake of clarity. Although some reservations were expressed about the large number of statements on the revised opinionnaire, it was decided that further revisions should be postponed until after a pilot study was done.

In order to test the data-gathering instrument, it was administered to the faculty and the headmistress of a private school in the North Texas area. These persons were

asked to fill out the opinionnaire and also to make recommendations about its content and structure. The data obtained in this pilot investigation served as a guide for making further revisions on the opinionnaire before beginning the actual study. Useful suggestions were also made by the art director who participated in the major study. Based on this input, several more statements were discarded and some were combined. Also, a few minor changes were made in the wording of certain statements. The final version of the opinionnaire was given to the thesis committee and received their approval.

When permission to do the study was obtained from the research and evaluation department of the school district, the opinionnaire (Appendix I) was sent to the teachers and administrators.

The responses of the superintendent, the art director, the principals, the art teachers, and the classroom teachers were divided into groups for analysis along with a sixth group of responses given by persons who failed to identify their positions. Since elements concerning objectives, content, and form tended to overlap in the opinionnaire statements, no attempt was made to group the statements and responses as they pertained to these dimensions of art education.

Because of the small number of responses, the idea of statistical analysis was discarded in favor of a simple descriptive analysis. The purpose of the analysis was to examine beliefs overall, between groups, and within groups of persons.

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CHAPTER IV

PRESENTATION AND ANALYSIS OF DATA

The purpose of this study was to discover certain art education beliefs of teachers and administrators in a large school system with a well-established art program at the elementary level. An analysis of the findings was made in order to compare the beliefs of these persons.

To obtain the needed data, an art education opinionnaire of fifty-seven statements was distributed to the superintendent, the art director, and a cross section of the principals, art teachers, and classroom teachers from a large North Texas school district. Of 123 opinionnaires sent out, 69 were returned. The superintendent and art director responded along with 4 principals, 5 art teachers, 42 classroom teachers, and 16 persons who failed to identify their positions.

The opinionnaire statements are discussed and their responses are presented in corresponding tables. The tables show the total number of responses in each of the six possible categories: "Agree Strongly," "Agree," "Undecided," "Disagree," "Disagree Strongly," "No Response." By referring to the tables, one can see exactly how the superintendent,

art director, principals, art teachers, classroom teachers, and unidentified persons responded to each statement. No attempt was made to group statements and responses as they pertained to the objectives, content, or form of art education, because these areas tended to overlap.

The first statement on the opinionnaire sought to determine how the subjects would rate development of creative thinking and creative behavior as an objective for elementary students. The respondent also had to consider the suitability of art activity for achieving this objective.

TABLE I
RESPONSE TO STATEMENT 1*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	1	..	..	..	..	..
Art Director	1	..	..	..	..	..
Principals	2	2	..	..	..	..
Art Teachers	4	1	..	..	..	..
Classroom Teachers	20	22	..	..	..	..
Unidentified	9	7	..	..	..	..
Total	37	32	..	..	..	..
Percentage of the Whole	54%	46%	..	..	..	..

*Statement 1: "The elementary student should develop the ability to think and act creatively through experimenting with art materials and processes."

Statement 1 received a consistently positive response, with over 53 per cent agreeing strongly and the remaining 46 per cent agreeing.

The beliefs of the respondents regarding the development of personal expression are reflected in Table II.

TABLE II
RESPONSE TO STATEMENT 2*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	..	1	..	..	..	..
Art Director	1	..	..	..	..	..
Principals	3	1	..	..	..	..
Art Teachers	5	..	..	..	..	..
Classroom Teachers	23	19	..	..	..	..
Unidentified	9	7	..	..	..	..
Total	41	28	..	..	..	..
Percentage of the Whole	59%	41%	..	..	..	..

*Statement 2: "It is important that the elementary student be given opportunities and encouragement to develop satisfying modes of personal expression."

The response to Statement 2 was even more positive than the response to Statement 1. Fifty-nine per cent of the respondents agreed strongly. This included the art director and all of the art teachers. The remaining 41 per cent responded with "Agree."

Statement 3 dealt with the development of artistic skill.

TABLE III
RESPONSE TO STATEMENT 3*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	1	..	..	..	..	..
Art Director	..	..	..	..	1	..
Principals	..	1	1	1	1	..
Art Teachers	1	..	2	2	..	..
Classroom Teachers	6	12	3	19	2	..
Unidentified	4	3	1	7	1	..
Total	12	16	7	29	5	..
Percentage of the Whole	17%	23%	10%	42%	7%	..

*Statement 3: "The development of artistic skill should not be considered an important objective of art education on the elementary level."

A considerable amount of controversy can be seen in the response to Statement 3. Forty per cent either agreed strongly or agreed, while 49 per cent either disagreed strongly or disagreed. The remaining 10 per cent were undecided. It is interesting to note that the art director felt strongly that development of artistic skill should be considered an important objective, but the art teachers

did not seem as sure, and the superintendent disagreed strongly.

Next, the subjects had to judge the importance of developing a sensitivity to the organization of art elements in works of art. The response to this item is contained in Table IV.

TABLE IV
RESPONSE TO STATEMENT 4*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	::	::	::	1	::	::
Art Director	::	::	::	::	1	::
Principals	::	1	::	2	1	::
Art Teachers	1	1	::	2	1	::
Classroom Teachers	1	4	9	26	2	::
Unidentified	1	1	2	9	2	1
Total	3	7	11	40	7	1
Percentage of the Whole	4%	10%	16%	58%	10%	1%

*Statement 4: "Developing a sensitivity to the pleasing organization of the art elements in artworks is not an important goal on the elementary level."

Sixty-eight percent of the respondents (a majority from all groups) disagreed strongly or disagreed with Statement 4. However, two of the five art teachers were among the fourteen per cent who responded positively.

Table V indicates the respondent's views about developing awareness of the environment.

TABLE V
RESPONSE TO STATEMENT 5*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	..	1	..	..	..	..
Art Director	1	..	..	..	..	..
Principals	1	3	..	..	..	..
Art Teachers	3	2	..	..	..	..
Classroom Teachers	15	25	2	..	..	..
Unidentified	5	9	2	..	..	..
Total	25	40	4	..	..	..
Percentage of the Whole	36%	58%	6%	..	..	..

*Statement 5: "It is important for elementary students to develop visual and tactile awareness of their environment through careful examination of natural and man-made objects."

Thirty-six per cent agreed strongly with Statement 5 and another 58 per cent agreed, making the overall response consistently positive.

The idea of using art activities to illustrate or reinforce learning in other subject areas is presented in Statement 6. The reactions of the respondents to this idea are revealed in Table VI.

TABLE VI
 RESPONSE TO STATEMENT 6*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	..	1	..	..	..	..
Art Director	..	1	..	..	..	..
Principals	2	2	..	..	..	..
Art Teachers	2	2	..	1	..	..
Classroom Teachers	15	23	2	1	1	..
Unidentified	7	6	1	..	1	1
Total	26	35	3	2	2	1
Percentage of the Whole	38%	51%	4%	3%	3%	1%

*Statement 6: "Elementary students should engage in art activities which illustrate or reinforce learning in other subject areas such as history, science, and language arts."

Eighty-eight per cent, including the superintendent, the art director, and all of the art teachers and principals agreed or agreed strongly with Statement 6. However, in responding to a later statement (#31), only 48 per cent of the respondents agreed that classroom teachers should share in the responsibility of integrating art with other subjects.

In Statement 7, teachers and administrators were asked to respond to a statement concerned with the practical values of art and the creative process.

TABLE VII
RESPONSE TO STATEMENT 7*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	..	1	..	..	..	..
Art Director	1	..	..	..	..	..
Principals	3	..	..	1	..	..
Art Teachers	1	4	..	..	..	..
Classroom Teachers	6	24	4	7	1	..
Unidentified	2	8	2	4	..	..
Total	13	37	6	12	1	..
Percentage of the Whole	19%	54%	9%	17%	1%	..

*Statement 7: "It is important that elementary students understand the practical values of art and the creative process."

Table VII reveals that 19 per cent agreed strongly and 54 per cent agreed with the above statement. The superintendent, the art director, three of the four principals, and all of the art teachers were among those who responded positively; however, it should be noted that 28 per cent of the respondents either disagreed or were undecided.

Table VIII indicates the beliefs of the teachers and administrators regarding Statement 8 which dealt with the cultural and historical significance of art.

TABLE VIII
RESPONSE TO STATEMENT 8*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	..	1	..	..	..	..
Art Director	1	..	..	..	..	..
Principals	3	..	1	..	..	..
Art Teachers	1	3	..	1	..	..
Classroom Teachers	2	20	7	11	2	..
Unidentified	2	6	4	4	..	..
Total	9	30	12	16	2	..
Percentage of the Whole	13%	43%	17%	23%	3%	..

*Statement 8: "It is valuable for elementary students to understand the historical and cultural significance of art and the creative process."

While 57 per cent agreed or agreed strongly with Statement 8, 43 per cent were either undecided or negative in their responses. The superintendent, the art director, three of the four principals, and four of the five art teachers were among those responding positively. Forty-eight per cent of the classroom teachers were either undecided or in disagreement with Statement 8.

Statement 9 was concerned with another aspect of art and the creative process--social importance. Here, as with preceding statements, the responses may have been influenced

not only by consideration of the grade level, but also by the respondent's personal knowledge or feelings about this aspect of art. The results are presented in Table IX.

TABLE IX
RESPONSE TO STATEMENT 9*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	..	..	..	1	..	..
Art Director	..	..	..	..	1	..
Principals	..	..	..	4	..	..
Art Teachers	..	2	1	2	..	..
Classroom Teachers	2	10	9	19	2	..
Unidentified	1	4	2	9	..	..
Total	3	16	12	35	3	..
Percentage of the Whole	4%	23%	17%	51%	4%	..

*Statement 9: "Understanding the social importance of art and the creative process is not valuable to the elementary student."

Fifty-five per cent of the respondents disagreed or disagreed strongly with Statement 9. However, 45 per cent were either undecided or in agreement with the statement. Among those agreeing were two of the five art teachers. Another of the art teachers was undecided. This is in contrast to the answers of the superintendent, the art

director, and the other two art teachers, all of whom were among the 55 per cent responding negatively.

Statements 10, 11, 12, and 13 were concerned with things which would probably be included in a secondary level art program. Whether or not these areas of knowledge or ability should be nurtured in elementary students was another question. The response to Statement 10 is shown in the following table.

TABLE X
RESPONSE TO STATEMENT 10*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	::	::	::	1	::	::
Art Director	::	::	::	::	1	::
Principals	::	::	::	4	::	::
Art Teachers	2	::	::	3	::	::
Classroom Teachers	::	8	7	25	2	::
Unidentified	::	2	4	9	::	1
Total	2	10	11	42	3	1
Percentage of the Whole	3%	14%	16%	61%	4%	1%

*Statement 10: "A vocabulary of art terms is not of benefit to students on the elementary level."

Sixty-five per cent of the respondents disagreed or disagreed strongly with Statement 10, but it is interesting

to note that two of the five art teachers agreed strongly. This contrasts markedly with the responses of the superintendent, the art director, the principals, and the other art teachers who responded negatively.

Statement 11 indicated that elementary students should be expected to organize the art elements in their artworks. The respondents' attitudes about this statement are reflected in Table XI.

TABLE XI
RESPONSE TO STATEMENT 11*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	..	1	..	..	..	..
Art Director	1	..	..	..	..	..
Principals	1	..	..	3	..	..
Art Teachers	..	2	..	3	..	..
Classroom Teachers	2	15	7	16	2	..
Unidentified	1	6	4	4	1	..
Total	5	24	11	26	3	..
Percentage of the Whole	7%	35%	16%	38%	4%	..

*Statement 11: "Elementary students should be expected to organize the lines, shapes, forms, colors, values, and textures in their artworks."

There was virtually an even split in the response to Statement 11, with 42 per cent agreeing or agreeing strongly

and 42 per cent disagreeing or disagreeing strongly. Sixteen per cent were undecided. Among those agreeing with this statement were the superintendent and the art director, in contrast with three of the four principals and three of the five art teachers who disagreed.

Table XII shows how the respondents felt about expecting students to evaluate the elements in their own artwork.

TABLE XII
RESPONSE TO STATEMENT 12*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	..	1	..	..	..	..
Art Director	..	..	..	..	1	..
Principals	..	1	..	2	1	..
Art Teachers	..	2	1	2	..	..
Classroom Teachers	1	22	5	14	..	..
Unidentified	1	4	3	8	..	..
Total	2	30	9	26	2	..
Percentage of the Whole	3%	43%	13%	38%	3%	..

*Statement 12: "Elementary students should not be expected to evaluate the lines, shapes, forms, colors, values, and textures in their artworks."

As with Statement 11, there was a split in the response to Statement 12; however, there was somewhat less indecision.

Forty-six per cent agreed or agreed strongly and 41 per cent disagreed or disagreed strongly. Thirteen per cent were undecided. Note that the superintendent's and art director's responses were in conflict, and a split also existed among the art teachers.

The question of how soon to introduce art concepts is one which elementary teachers must face. Statement 13 dealt with this problem. The response to this statement is shown in Table XIII.

TABLE XIII
RESPONSE TO STATEMENT 13*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	..	1	..	..	..	..
Art Director	..	..	..	..	1	..
Principals	..	..	..	4	..	..
Art Teachers	..	4	..	1	..	..
Classroom Teachers	4	26	7	3	1	1
Unidentified	4	4	1	7	..	..
Total	8	35	8	15	2	1
Percentage of the Whole	12%	51%	12%	22%	3%	1%

*Statement 13: "Children in the primary elementary grades cannot be expected to grasp art concepts and should mainly concentrate on development of manipulative ability and visual perception, etc."

Sixty-two per cent of the respondents agreed or agreed strongly with Statement 13. Among the 25 per cent which disagreed or disagreed strongly were the art director and all of the principals. In contrast to the views of the art director and the principals were those of the superintendent and four of the five art teachers.

Social growth was the subject of Statement 14. The way in which teachers and administrators responded to this statement is reflected in the next table.

TABLE XIV
RESPONSE TO STATEMENT 14*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	..	1	..	..	..	..
Art Director	1	..	..	..	..	..
Principals	3	1	..	..	..	..
Art Teachers	2	3	..	..	..	..
Classroom Teachers	18	23	1	..	..	..
Unidentified	5	9	1	1	..	..
Total	29	37	2	1	..	..
Percentage of the Whole	42%	54%	3%	1%	..	..

*Statement 14: "Elementary students can grow socially by engaging in art activities which encourage sharing of materials and ideas."

Statement 14 received a consistently positive response with 42 per cent agreeing strongly and 54 per cent agreeing.

The next opinionnaire statement was based on an assumption about emotional growth. Table XV shows how the respondents reacted to this statement.

TABLE XV
RESPONSE TO STATEMENT 15*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	1	::	::	::	::	::
Art Director	1	::	::	::	::	::
Principals	3	1	::	::	::	::
Art Teachers	4	1	::	::	::	::
Classroom Teachers	24	17	1	::	::	::
Unidentified	6	10	::	::	::	::
Total	39	29	1	::	::	::
Percentage of the Whole	57%	42%	1%	::	::	::

*Statement 15: "Elementary students can grow emotionally through engaging in art activities which emphasize self-expression, originality, and increased feelings of self-worth."

The response to Statement 15 was more positive than to Statement 14. Fifty-seven per cent agreed strongly and 42 per cent agreed that students could grow emotionally through art activity.

Statement 16 dealt with competitive student art exhibits, a controversial subject in the field of elementary education. Table XVI shows how teachers and administrators felt about this subject.

TABLE XVI
RESPONSE TO STATEMENT 16*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	::	::	::	::	1	::
Art Director	::	::	::	::	1	::
Principals	::	1	::	3	::	::
Art Teachers	::	1	1	2	1	::
Classroom Teachers	::	12	7	16	6	1
Unidentified	2	4	5	4	1	::
Total	2	18	13	25	10	1
Percentage of the Whole	3%	26%	19%	36%	14%	1%

*Statement 16: "Competitive student art exhibits, (those in which only the best works are exhibited or in which prizes are awarded), are valuable activities on the elementary level."

Fifty-one per cent of the respondents disagreed or disagreed strongly with Statement 16. An additional 19 per cent were undecided. One should note the spread of responses among the art teachers, with one agreeing, one

undecided, and two disagreeing. Twenty-nine per cent of the respondents favored competitive exhibits.

Art museum field trips were the subject of the next opinionnaire statement. The judgements from the school district being studied were as follows:

TABLE XVII
RESPONSE TO STATEMENT 17*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	1	..
Art Director	1	..
Principals	3	1	..
Art Teachers	2	3	..
Classroom Teachers	..	3	5	24	10	..
Unidentified	..	4	1	7	4	..
Total	..	7	6	36	20	..
Percentage of the Whole	..	10%	9%	52%	29%	..

*Statement 17: "Art museum field trips are not a desirable educational activity on the elementary level."

Statement 17 received a consistently negative response. Twenty-nine per cent disagreed strongly and 52 per cent disagreed. Nine per cent were undecided, and 10 per cent agreed.

Statement 18 sought opinions about using a wide variety of media and processes in the art program. It was thought that considerations of practicality might play a part in the response to this statement. The results are shown in Table XVIII.

TABLE XVIII
RESPONSE TO STATEMENT 18*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	..	1	..	..	..	..
Art Director	1	..	..	..	..	..
Principals	1	3	..	..	..	..
Art Teachers	4	1	..	..	..	..
Classroom Teachers	15	22	4	1	..	..
Unidentified	7	8	..	1	..	..
Total	28	35	4	2	..	..
Percentage of the Whole	41%	51%	6%	3%	..	..

*Statement: "Providing students with opportunities to experiment with a wide variety of art media and art processes is desirable on the elementary level."

Forty-one percent agreed strongly and 51 per cent agreed with Statement 18.

Linked closely with Statement 18 was Statement 19 which dealt with the breadth vs. the depth approach to (art) education. The response was as follows:

TABLE XIX
RESPONSE TO STATEMENT 19*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	..	1	..	..	..	..
Art Director	1	..	..	..	..	..
Principals	1	3	..	..	..	..
Art Teachers	4	1	..	..	..	..
Classroom Teachers	11	26	5	..	..	..
Unidentified	4	10	2	..	..	..
Total	21	41	7	..	..	..
Percentage of the Whole	30%	59%	10%	..	..	..

*Statement 19: "At the elementary level, students benefit more from exposure to a wide variety of activities than from an in-depth exposure to a few activities."

Eighty-nine per cent either agreed or agreed strongly with the above statement.

Statement 20 listed thirteen types of art projects. The teachers and administrators were asked to respond to each type of project according to its desirability on the elementary level. Their responses are shown in Table XX.

TABLE XX
 RESPONSE TO STATEMENT 20*

Process Being Judged	Positions	Number of Responses					
		Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Modeling with Clay	Superintendent	..	1	..	..	..	..
	Art Director	1	..	..	..	..	..
	Principals	1	3	..	..	..	..
	Art Teachers	4	1	..	..	..	..
	Classroom Teachers	18	22	..	..	..	2
	Unidentified	6	9	..	..	1	..
	Total	30	36	..	..	1	2
Percentage of the Whole	43%	52%	..	..	1%	3%	
Drawing	Superintendent	..	1	..	..	..	..
	Art Director	1	..	..	..	..	..
	Principals	1	3	..	..	..	..
	Art Teachers	4	1	..	..	..	..
	Classroom Teachers	16	25	..	..	..	1
	Unidentified	8	8	..	..	..	..
	Total	30	38	..	..	..	1
Percentage of the Whole	43%	55%	..	..	..	1%	

*Statement 20: "The following type of art project is desirable on the elementary level: modeling with clay, drawing, painting, weaving, stitchery, macramé, papier maché, appliqué, sculpture, printing, batik, mosaics, collage."

TABLE XX--Continued

Process Being Judged	Positions	Number of Responses					
		Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	NO Response
Painting	Superintendent	..	1	..	..	..	..
	Art Director	1	..	..	..	..	..
	Principals	..	4	..	..	..	..
	Art Teachers	5	..	..	..	..	..
	Classroom Teachers	16	25	..	..	..	1
	Unidentified	6	9	..	..	..	1
	Total	28	39	..	..	..	2
	Percentage of the Whole	41%	57%	..	..	..	3%
Weaving	Superintendent	..	..	..	1	..	..
	Art Director	1	..	..	..	..	..
	Principals	..	4	..	..	..	..
	Art Teachers	3	2	..	..	..	..
	Classroom Teachers	7	29	4	..	..	2
	Unidentified	6	8	1	..	..	1
	Total	17	43	5	1	..	3
	Percentage of the Whole	25%	62%	7%	1%	..	4%
Stitchery	Superintendent	..	1	..	..	..	..
	Art Director	1	..	..	..	..	..
	Principals	..	4	..	..	..	..
	Art Teachers	3	2	..	..	..	..
	Classroom Teachers	5	20	10	3	1	3
	Unidentified	5	5	4	1	1	..
	Total	14	32	14	4	2	3
	Percentage of the Whole	20%	46%	20%	6%	3%	4%

TABLE XX--Continued

Process Being Judged	Positions	Number of Responses					
		Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Macramé	Superintendent	..	..	..	1	..	..
	Art Director	1	..	..	..	..	..
	Principals	..	2	2	..	..	..
	Art Teachers	..	3	2	..	..	..
	Classroom Teachers	4	13	13	9	..	3
	Unidentified	2	6	2	4	1	1
	Total	7	24	19	14	1	4
Percentage of the Whole	10%	35%	28%	20%	1%	6%	
Papier Maché	Superintendent	..	1	..	..	..	..
	Art Director	1	..	..	..	..	..
	Principals	1	3	..	..	..	..
	Art Teachers	3	2	..	..	..	..
	Classroom Teachers	8	29	2	2	..	1
	Unidentified	6	8	1	..	1	..
	Total	19	43	3	2	1	1
Percentage of the Whole	28%	62%	4%	3%	1%	1%	
Appliqué	Superintendent	..	..	..	1	..	..
	Art Director	1	..	..	..	..	..
	Principals	..	2	2	..	..	..
	Art Teachers	..	2	3	..	..	..
	Classroom Teachers	4	11	14	9	1	3
	Unidentified	2	1	6	4	1	2
	Total	7	16	25	14	2	5
Percentage of the Whole	10%	23%	36%	20%	3%	7%	

TABLE XX--Continued

Process Being Judged	Positions	Number of Responses					
		Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Sculpture	Superintendent	..	..	..	1	..	..
	Art Director	1	..	..	..	..	..
	Principals	..	1	3	..	..	..
	Art Teachers	3	1	1	..	..	..
	Classroom Teachers	5	16	7	9	2	3
	Unidentified	1	3	8	3	..	1
	Total	10	21	19	13	2	4
Percentage of the Whole	14%	30%	28%	19%	3%	6%	
Printing	Superintendent	..	..	..	1	..	..
	Art Director	1	..	..	..	..	..
	Principals	..	3	..	1	..	..
	Art Teachers	3	2	..	..	..	..
	Classroom Teachers	8	19	9	3	..	3
	Unidentified	4	7	2	2	1	..
	Total	16	31	11	7	1	3
Percentage of the Whole	23%	45%	16%	10%	1%	4%	
Batik	Superintendent	..	..	..	1	..	..
	Art Director	1	..	..	..	..	..
	Principals	..	2	2	..	..	..
	Art Teachers	1	3	1	..	..	..
	Classroom Teachers	4	7	20	8	..	3
	Unidentified	3	5	4	2	1	1
	Total	9	17	27	11	1	4
Percentage of the Whole	13%	25%	39%	16%	1%	6%	

TABLE XX--Continued

Process Being Judged	Positions	Number of Responses					
		Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Mosaics	Superintendent	..	1	..	..	..	..
	Art Director	1	..	..	..	..	..
	Principals	..	4	..	..	..	..
	Art Teachers	2	3	..	..	..	..
	Classroom Teachers	9	17	5	7	1	3
	Unidentified	3	8	2	1	1	1
	Total	15	33	7	8	2	4
	Percentage of the Whole	22%	48%	10%	12%	3%	6%
Collage	Superintendent	..	1	..	..	..	..
	Art Director	1	..	..	..	..	..
	Principals	..	3	..	1	..	..
	Art Teachers	3	2	..	..	..	..
	Classroom Teachers	11	23	2	2	1	3
	Unidentified	6	9	..	1	..	..
	Total	21	38	2	4	1	3
	Percentage of the Whole	30%	55%	3%	6%	1%	4%

The response to modeling with clay was consistently favorable, with 43 per cent agreeing strongly and 52 per cent agreeing.

In regard to the desirability of drawing as an elementary art project, 43 per cent agreed strongly and 55 per cent agreed, making a total of 98 per cent who responded

positively. Ninety-eight per cent also viewed painting as desirable.

Twenty-five per cent agreed strongly and 62 per cent agreed that weaving is desirable. Although a majority of the responses were positive, weaving was less strongly favored than some of the other projects. The superintendent responded negatively.

While 66 per cent felt positively about stitchery, a fairly large percentage (29 per cent) were undecided or gave negative responses.

There was a noticeable spread in the response to macramé, with 45 per cent agreeing or agreeing strongly, 28 per cent undecided, and 22 per cent responding negatively. Among these negative responses was the superintendent's. Two of the art teachers and two of the principals were among those who were undecided. The somewhat large amount of "Undecided's" may have been due to a lack of knowledge about macramé.

Papier maché received a very positive response. Twenty-eight per cent agreed strongly and 62 per cent agreed that it is desirable on the elementary level.

As in the case of macramé, there was a possibility that some of the respondents were not familiar with appliqué or with ways to use it on the elementary level. There was a spread in the views about this process. Thirty-three per

cent responded positively. Thirty-six per cent were undecided, including two of the four principals and three of the five art teachers. Twenty-three per cent, including the superintendent, disagreed or disagreed strongly.

Next, teachers and administrators were asked to rate sculpture as an elementary art project. While 44 per cent agreed or agreed strongly about its suitability 28 per cent of the respondents were undecided, and among the 22 per cent responding negatively was the superintendent.

Regarding printing, 23 per cent agreed strongly and 45 per cent agreed that it is a desirable type of project. Among the 12 per cent responding negatively were the superintendent and one of the four principals.

The opinions regarding batik included a high number of "Undecided's." Once again, a lack of familiarity with this process may have been responsible for some of the indecision. There was a spread in the responses, with 38 per cent agreeing or agreeing strongly, 39 per cent undecided, and 17 per cent responding negatively. The superintendent accounted for one of the negative responses.

Although 70 per cent judged mosaics to be suitable on the elementary level, 25 per cent were either undecided or gave negative responses.

The last process, collage, received a consistently positive rating (85 per cent).

The next two opinionnaire statements were concerned with using "color-ins" to achieve certain goals. The reactions to Statement 21 are shown in Table XXI.

TABLE XXI
RESPONSE TO STATEMENT 21*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	::	::	::	::	1	::
Art Director	::	::	::	::	1	::
Principals	::	2	::	1	1	::
Art Teachers	::	1	::	1	3	::
Classroom Teachers	5	16	6	9	5	1
Unidentified	3	5	1	5	2	::
Total	8	24	7	16	13	1
Percentage of the Whole	12%	35%	10%	23%	19%	1%

*Statement 21: "Having elementary students color in teacher-prepared outlines of things is a desirable way to help them develop fine motor skills and eye-hand coordination."

There was a split in the overall response to the above statement. Forty-six per cent agreed or agreed strongly, while 42 per cent disagreed or disagreed strongly. Among the negative responses were those of the superintendent, the art director, two of the four principals, and four of the five art teachers.

Statement 22 dealt with using color-ins for development of artistic skill. The response to this idea is seen in Table XXII.

TABLE XXII
RESPONSE TO STATEMENT 22*

Positions	Number of Responses					
	Agree strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	::	::	::	::	1	::
Art Director	::	::	::	::	1	::
Principals	::	::	::	3	1	::
Art Teachers	::	1	::	::	4	::
Classroom Teachers	1	7	3	17	13	1
Unidentified	1	1	::	8	6	
Total	2	9	3	28	26	1
Percentage of the Whole	3%	13%	4%	41%	38%	1%

*Statement 22: "Having elementary students color in teacher-prepared outlines of things is a desirable way to help them develop artistic skill."

On Statement 22 the positive responses dropped to 16 per cent, with 41 per cent disagreeing and 38 per cent disagreeing strongly. Among these negative responses were those of the superintendent, the art director, all of the principals, and four of the five art teachers.

The views regarding Statement 23 are shown in the next table.

TABLE XXIII
RESPONSE TO STATEMENT 23*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	..	..	..	..	1	..
Art Director	..	..	..	..	1	..
Principals	..	1	..	2	1	..
Art Teachers	..	1	1	..	3	..
Classroom Teachers	1	24	6	8	1	2
Unidentified	..	8	3	3	2	..
Total	1	34	10	13	9	2
Percentage of the Whole	1%	49%	14%	19%	13%	3%

*Statement 23: "Having elementary students copy photos or illustrations is a desirable way to help them develop fine motor skills and eye-hand coordination."

A majority (51 per cent) responded positively to Statement 23, but 14 per cent were undecided, and 32 per cent responded negatively. These negative responses included those of the superintendent, the art director, three of the four principals, and three of the five art teachers.

Table XXIV reflects the opinions of the teachers and administrators about using copying to develop artistic skill.

TABLE XXIV
 RESPONSE TO STATEMENT 24*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	::	::	::	::	1	::
Art Director	::	::	::	::	1	::
Principals	::	1	::	2	1	::
Art Teachers	::	1	1	::	3	::
Classroom Teachers	1	10	8	16	6	1
Unidentified	::	5	3	5	3	::
Total	1	17	12	23	15	1
Percentage of the Whole	1%	25%	17%	33%	22%	1%

*Statement 24: "Having elementary students copy photos or illustrations is a desirable way to help them develop artistic skill."

The positive response to Statement 24 fell to 26 per cent compared to 51 per cent for Statement 23. Seventeen per cent of the respondents were undecided, 33 per cent disagreed, and 22 per cent disagreed strongly. Among the negative responses were those of the superintendent, the art director, three of the four principals, and three of the five art teachers.

According to Statement 25, copying can be used to develop personal expression. Opinions about this procedure are seen in Table XXV.

TABLE XXV
RESPONSE TO STATEMENT 25*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	::	::	::	::	1	::
Art Director	::	::	::	::	1	::
Principals	::	1	1	1	1	::
Art Teachers	::	::	::	1	4	::
Classroom Teachers	::	10	8	18	5	1
Unidentified	1	3	2	8	2	::
Total	1	14	11	28	14	1
Percentage of the Whole	1%	20%	16%	41%	20%	1%

*Statement 25: "Having students copy photos or illustrations is a desirable way to help them develop satisfying modes of personal expression."

Twenty-two per cent responded positively to Statement 25, 16 per cent were undecided, 41 per cent disagreed, and 20 per cent disagreed strongly. Among the negative responses were those of the superintendent, the art director, and all of the art teachers. The principals' opinions were split.

Statements 26 through 30 dealt with reading about, discussing, viewing, and evaluating artists and works of art. Table XXVI contains reactions to Statement 26.

TABLE XXVI
RESPONSE TO STATEMENT 26*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	..	..	..	1	..	..
Art Director	..	..	..	..	1	..
Principals	..	1	1	1	1	..
Art Teachers	..	1	..	3	1	..
Classroom Teachers	2	21	10	8	..	1
Unidentified	1	6	5	3	1	..
Total	3	29	16	16	4	1
Percentage of the Whole	4%	42%	23%	23%	6%	1%

*Statement 26: "Evaluating the work of artists is not an important activity for elementary students."

Forty-six per cent of the response to the above statement was positive. A fairly large number of persons (23 per cent) were undecided. Twenty-nine per cent responded negatively, that is, they favored having elementary students evaluate the work of artists. Among this minority were the superintendent, the art director, two of the four principals, and four of the five art teachers.

The feelings about Statement 27 are indicated in the following table.

TABLE XXVII
RESPONSE TO STATEMENT 27*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	::	::	::	1	::	::
Art Director	::	::	::	::	1	::
Principals	::	::	1	3	::	::
Art Teachers	::	::	1	4	::	::
Classroom Teachers	1	9	11	20	::	1
Unidentified	1	3	3	8	1	::
Total	2	12	16	36	2	1
Percentage of the Whole	3%	17%	23%	52%	3%	1%

*Statement 27: "Reading about and discussing artists and works of art is not an important activity for elementary students."

There was a spread in the response to Statement 27. Fifty-five per cent responded negatively, including the superintendent, the art director, three of the four principals, and four of the five art teachers. However, 23 per cent of the respondents were undecided, and another 20 per cent responded positively.

Statement 28 was about seeing artists at work in films. Opinions pertaining to this idea are indicated in Table XXVIII.

TABLE XXVIII
 RESPONSE TO STATEMENT 28*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	..	1	..	..	..	..
Art Director	1	..	..	..	..	..
Principals	..	2	1	1	..	..
Art Teachers	..	4	..	1	..	..
Classroom Teachers	1	22	13	3	1	2
Unidentified	2	13	..	1	..	..
Total	4	42	14	6	1	2
Percentage of the Whole	6%	61%	20%	9%	1%	3%

*Statement 28: "Seeing artists produce works of art in films is important for elementary students."

Sixty-seven per cent of the response to Statement 28 was positive. This included a majority of all of the groups except the principals. Although only 10 per cent of the responses were negative, 20 per cent of the respondents were undecided. The negative and undecided responses included two of the four principals.

Seeing artists produce works of art firsthand was the subject of Statement 29. The next table shows how the respondents felt about this.

TABLE XXIX
RESPONSE TO STATEMENT 29*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	::	::	::	1	::	::
Art Director	::	::	::	::	1	::
Principals	::	::	::	4	::	::
Art Teachers	::	::	::	5	::	::
Classroom Teachers	::	6	8	26	1	1
Unidentified	::	5	1	8	1	1
Total	..	11	9	44	3	2
Percentage of the Whole	..	16%	13%	64%	4%	3%

*Statement 29: "Seeing artists produce works of art in the classroom or in their studios is not important for students on the elementary level."

Sixteen per cent agreed with Statement 29, another 13 per cent were undecided, and the majority of respondents (68 per cent) responded negatively.

Statements 30 and 31 were designed mainly to test the feelings of classroom teachers about sharing the responsibility of art education. The opinions of the other respondents were also considered to be important. Table XXX indicates the reactions to Statement 30.

TABLE XXX
 RESPONSE TO STATEMENT 30*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	::	::	::	1	::	::
Art Director	::	::	::	1	::	::
Principals	::	::	::	3	1	::
Art Teachers	::	::	::	3	2	::
Classroom Teachers	2	10	4	20	5	1
Unidentified	1	2	::	10	2	1
Total	3	12	4	38	10	2
Percentage of the Whole	4%	17%	6%	55%	14%	3%

*Statement 30: "Art activities should be limited to art class except for occasional projects introduced by the classroom teacher on a voluntary basis."

Twenty-two per cent agreed or agreed strongly with Statement 30. Seventy per cent of the respondents disagreed or disagreed strongly. This included the superintendent, the art director, the principals, and the art teachers.

The next statement was concerned with the responsibility for integrating art with other subjects. Views surrounding this matter are indicated in the following table.

TABLE XXXI
RESPONSE TO STATEMENT 31*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	::	1	::	::	::	::
Art Director	1	::	::	::	::	::
Principals	::	4	::	::	::	::
Art Teachers	::	2	::	1	1	::
Classroom Teachers	8	29	::	3	1	1
Unidentified	3	12	::	1	::	::
Total	13	48	::	5	2	1
Percentage of the Whole	19%	70%	::	7%	3%	1%

*Statement 31: "The responsibility of using art activities to illustrate or reinforce learning in subject areas such as history, science, and language arts should be assumed by the regular classroom teacher--not just by the art teacher."

Nineteen per cent agreed strongly and 70 per cent agreed with Statement 31. Of the 10 per cent who gave a negative response, two were art teachers. This contrasts with the positive responses of the superintendent, the art director, the principals, and the other three art teachers.

Table XXXII shows the beliefs of the respondents about having a specialized art instructor.

TABLE XXXII
RESPONSE TO STATEMENT 32*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	..	1	..	..	..	..
Art Director	..	1	..	..	..	..
Principals	..	3	..	1	..	..
Art Teachers	5	..	..	..	..	..
Classroom Teachers	13	17	4	4	3	1
Unidentified	4	6	..	5	1	..
Total	22	28	4	10	4	1
Percentage of the Whole	32%	41%	6%	14%	6%	1%

*Statement 32: "In an elementary school, a specialized art teacher is a necessity for maintaining a quality art education program."

Thirty-two per cent agreed strongly and another 41 per cent agreed with Statement 32. This positive response is strong, but one must consider that 26 per cent of the respondents either disagreed or were undecided. One of the negative responses was a principal.

Statement 33 said that a special art room is not a necessity for maintaining a quality art education program. The opinions about this idea are shown in Table XXXIII.

TABLE XXXIII
RESPONSE TO STATEMENT 33*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	..	1	..	..	..	..
Art Director	..	1	..	..	..	..
Principals	..	2	..	2	..	..
Art Teachers	..	..	1	1	3	..
Classroom Teachers	1	12	2	18	8	1
Unidentified	1	3	..	8	3	1
Total	2	19	3	29	14	2
Percentage of the Whole	3%	28%	4%	42%	20%	3%

*Statement 33: "A special art room is not a necessity for carrying on good quality art instruction in an elementary school."

Forty-two per cent disagreed and 20 per cent disagreed strongly with Statement 33. However, a fairly large percentage (30 per cent) agreed or agreed strongly. Among this minority were the superintendent, the art director, and two of the principals. This is in contrast with the response of the art teachers.

Table XXXIV shows reactions to a statement regarding the assignment of certain types of duties to the art teacher.

TABLE XXXIV
RESPONSE TO STATEMENT 34*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	..	..	..	1	..	..
Art Director	..	1	..	..	..	..
Principals	..	2	1	1	..	..
Art Teachers	..	..	1	2	2	..
Classroom Teachers	..	8	5	23	5	1
Unidentified	2	4	2	6	2	..
Total	2	15	9	33	9	1
Percentage of the Whole	3%	22%	13%	48%	13%	1%

*Statement 34: "An art teacher should be expected to assume such duties as making posters for school organizations such as P.T.A., band, etc."

Twenty-five per cent (including the art director and half of the principals) felt that the art teacher should be expected to do such things as P.T.A. and band posters. Sixty-one per cent disagreed with this. Among this 61 per cent were the superintendent, a majority of the classroom teachers, and four of the five art teachers.

Beliefs about when to begin art instruction are indicated in Table XXXV.

TABLE XXXV
 RESPONSE TO STATEMENT 35*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	NO Response
Superintendent	1	..	..	..	..	..
Art Director	1	..	..	..	..	..
Principals	2	2	..	..	..	..
Art Teachers	5	..	..	..	..	..
Classroom Teachers	13	25	2	1	..	1
Unidentified	8	6	..	1	1	..
Total	30	33	2	2	1	1
Percentage of the Whole	43%	48%	3%	3%	1%	1%

*Statement 35: "I feel that art instruction should begin in kindergarten or first grade."

Consistent support for beginning art education in kindergarten or first grade was evident in the responses to Statement 35. Forty-three per cent agreed strongly, and 48 per cent agreed. This included the superintendent, the art director, all of the principals, and all of the art teachers.

Statement 36 dealt with a common grouping method-- the homeroom. The response to this statement was as given in Table XXXVI.

TABLE XXXVI
 RESPONSE TO STATEMENT 36*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	..	1	..	..	..	..
Art Director	1	..	..	..	..	..
Principals	..	4	..	..	..	..
Art Teachers	2	3	..	..	..	..
Classroom Teachers	9	27	3	2	..	1
Unidentified	4	8	4	..	..	..
Total	16	43	7	2	..	1
Percentage of the Whole	23%	62%	10%	3%	..	1%

*Statement 36: "I feel that art classes should be grouped by homeroom rather than by some other grouping such as sex, exceptional abilities, etc."

Eighty-six per cent of the respondents favored art classes grouped by homeroom rather than by some other grouping such as sex, exceptional ability, etc.

The response to Statement 37 (concerned with possible overcrowding in art classes) is shown in Table XXXVII.

The superintendent and the art director responded for the entire district.

TABLE XXXVII
 RESPONSE TO STATEMENT 37*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	::	1	::	::	::	::
Art Director	::	1	::	::	::	::
Principals	::	1	1	2	::	::
Art Teachers	2	2	::	1	::	::
Classroom Teachers	5	13	9	12	1	2
Unidentified	1	8	4	3	::	::
Total	8	26	14	18	1	2
Percentage of the Whole	12%	38%	20%	26%	1%	3%

*Statement 37: "The art classes in our school generally contain too many children to allow for effective teaching."

Forty-nine per cent of the respondents felt that art classes were overcrowded. This included the superintendent, the art director, one of the principals, and four of the five art teachers. Twenty-eight per cent did not agree with this, and a fairly large number (20 per cent) were undecided. Since the majority of the "Undecided's" were classroom teachers, it might be supposed that they did not feel qualified to offer an opinion on this particular matter.

Statement 38 sought opinions about the length of art periods. Here, as for Statements 37, 39, and 40, the superintendent and art director answered for the district as a whole.

TABLE XXXVIII
RESPONSE TO STATEMENT 38*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	..	..	..	1	..	..
Art Director	..	1	..	..	..	..
Principals	..	2	1	1	..	..
Art Teachers	..	2	..	1	2	..
Classroom Teachers	25	9	5	1	..	2
Unidentified	..	12	1	1	1	1
Total	25	26	7	5	3	3
Percentage of the Whole	36%	38%	10%	7%	4%	4%

*Statement 38: "The length of art periods in our school is adequate for carrying on art activities successfully and comfortably."

Seventy-four per cent responded positively to Statement 38. It should be noted that while the art director agreed, the superintendent, one of the principals, and three of the five art teachers gave negative responses.

The next opinionnaire statement was concerned with the frequency of art periods. Table XXXIX contains responses related to this matter.

TABLE XXXIX
RESPONSE TO STATEMENT 39*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	..	..	..	1	..	..
Art Director	..	..	..	1	..	..
Principals	..	1	..	3	..	..
Art Teachers	2	..	..	3	..	..
Classroom Teachers	1	5	8	27	..	1
Unidentified	..	1	1	13	1	..
Total	3	7	9	48	1	1
Percentage of the Whole	4%	10%	13%	70%	1%	1%

*Statement 39: "The frequency of art periods in our school is not adequate for maintaining a good art program."

Seventy-one per cent of the respondents felt that the frequency of art periods was adequate. However, one principal and two of the five art teachers were among the persons who did not think so.

The amount of money allotted to art education was the subject of Statement 40. Reactions to this statement are presented in the following table.

TABLE XL
RESPONSE TO STATEMENT 40*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	..	..	..	1	..	..
Art Director	..	..	..	1	..	..
Principals	..	2	..	1	..	1
Art Teachers	2	2	..	1	..	..
Classroom Teachers	2	3	18	17	1	1
Unidentified	1	5	4	5	1	..
Total	5	12	22	26	2	2
Percentage of the Whole	7%	17%	32%	38%	3%	3%

*Statement 40: "The amount of money allotted to art education in our school is not adequate for maintaining a good art education program."

Forty per cent disagreed or disagreed strongly with Statement 40; however, among the 25 per cent who gave positive responses were two of the four principals and four of the five art teachers.

The next four statements dealt with the curriculum guide for art. Opinions related to Statement 41 are indicated in Table XLI.

TABLE XLI
RESPONSE TO STATEMENT 41*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	1	..	..	..	..	..
Art Director	..	1	..	..	..	..
Principals	..	3	..	1	..	..
Art Teachers	1	2	1	1	..	..
Classroom Teachers	2	13	14	10	1	2
Unidentified	2	4	1	6	3	..
Total	6	23	16	18	4	2
Percentage of the Whole	9%	33%	23%	26%	6%	3%

*Statement 41: "To produce a good art education program, a detailed, comprehensive curriculum guide on art is a necessity."

There was a noticeable spread in the responses to the above statement. Forty-two per cent agreed or agreed strongly about the need for a comprehensive curriculum guide on art. Among those responding positively were the superintendent, the art director, three of the four principals, and three of the five art teachers. There was, however, a fairly

large percentage (23 per cent) of persons who were undecided and a large percentage (32 per cent) who responded negatively.

Table XLII shows the reactions to Statement 42.

TABLE XLII
RESPONSE TO STATEMENT 42*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	..	1	..	..	..	..
Art Director	..	1	..	..	..	..
Principals	..	1	1	2	..	..
Art Teachers	..	2	1	2	..	..
Classroom Teachers	2	19	11	8	1	1
Unidentified	2	7	4	2	1	..
Total	4	31	17	14	2	1
Percentage of the Whole	6%	45%	25%	20%	3%	1%

*Statement 42: "An art curriculum guide for the elementary level should deal with what should be offered rather than with how it should be offered."

As with the preceding statement, the response to Statement 42 showed a spread of opinion. Fifty-one per cent agreed strongly. Among the 25 per cent who were undecided were one principal and one art teacher. Twenty-three per cent disagreed or disagreed strongly, including two principals and two art teachers.

Statement 43 was included to determine whether or not teachers found their curriculum guide helpful when planning art activities. Views pertaining to this statement are seen in Table XLIII.

TABLE XLIII
RESPONSE TO STATEMENT 43*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	::	::	::	::	::	1
Art Director	1	::	::	::	::	::
Principals	::	::	::	::	::	4
Art Teachers	::	3	1	::	1	::
Classroom Teachers	::	13	13	8	4	4
Unidentified	::	4	2	4	1	5
Total	1	20	16	12	6	14
Percentage of the Whole	1%	29%	23%	17%	9%	20%

*Statement 43: "Art teachers and classroom teachers only: I find our curriculum guide helpful when I am planning art activities."

Thirty per cent of the respondents, including the art director and three of the five art teachers, gave positive responses to Statement 43. Twenty-three per cent of the respondents were undecided, and a fairly large number failed to respond. Even allowing for the superintendent and principals, who were not supposed to respond, the number of

those who were undecided or who failed to respond totaled 36 per cent. The question which arises is that of whether or not these persons were even aware that a curriculum guide on art existed. In addition, 26 per cent of the respondents did not feel that the curriculum guide helped them in planning art activities. Among those giving negative responses was one art teacher who disagreed strongly with Statement 43.

Table XLIV gives the response regarding another aspect of the curriculum guide on art.

TABLE XLIV
RESPONSE TO STATEMENT 44*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	::	::	::	::	::	1
Art Director	::	1	::	::	::	::
Principals	::	::	::	::	::	4
Art Teachers	::	3	1	::	1	::
Classroom Teachers	1	13	15	7	3	3
Unidentified	::	3	1	5	1	6
Total	1	20	17	12	5	14
Percentage of the Whole	1%	29%	25%	17%	7%	20%

*Statement 44: "Art teachers and classroom teachers only: I find our curriculum guide helpful when I am conducting art activities."

Thirty per cent felt that the curriculum guide did help them in conducting art activities. This included the art director and three of the art teachers. Once again, a large number of respondents (45 per cent) were undecided or failed to respond. In addition, 25 per cent did not feel that the curriculum guide helped them conduct art activities.

As with some of the preceding statements, Statement 45 was concerned with the classroom teacher's role in the art education of elementary school students. Beliefs pertaining to this statement are indicated in Table XLV.

TABLE XLV
RESPONSE TO STATEMENT 45*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	::	1	::	::	::	::
Art Director	::	1	::	::	::	::
Principals	::	1	1	2	::	::
Art Teachers	::	1	::	2	2	::
Classroom Teachers	2	15	10	13	1	1
Unidentified	1	10	3	2	::	::
Total	3	29	14	19	3	1
Percentage of the Whole	4%	42%	20%	28%	4%	1%

*Statement 45: "The regular classroom teachers in our school do an adequate job of helping with the art education of the children."

There was a substantial spread in the responses to the above statement; however, this might be partly explained by the fact that the situation might be different in different schools. Forty-six per cent of the respondents felt that the classroom teachers did an adequate job in helping with the art education of the students. Among this 46 per cent were the superintendent, the art director, one principal, and one art teacher. Twenty per cent of the respondents were undecided. More importantly, 32 per cent responded negatively, and among these persons were two principals and four of the five art teachers.

The concern about the effect of parental art attitudes has been mentioned in previous chapters, and Statements 46 through 48 deal with this.

TABLE XLVI
RESPONSE TO STATEMENT 46*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	::	::	::	1	::	::
Art Director	::	::	::	::	1	::
Principals	::	::	::	3	::	1
Art Teachers	1	1	::	3	::	::
Classroom Teachers	::	14	9	17	1	1
Unidentified	2	2	1	10	::	1
Total	3	17	10	34	2	3
Percentage of the Whole	4%	25%	14%	49%	3%	4%

*Statement 46: "Parental attitudes about art are not a strong influence on elementary age children."

Twenty-nine per cent of the respondents agreed or agreed strongly with Statement 46. This included two art teachers. Another 14 per cent were undecided. Fifty-two per cent of the respondents disagreed or disagreed strongly. Among these persons who felt that parental art attitudes are influential were the superintendent, the art director, three of the four principals, and three of the five art teachers.

Table XLVII shows judgements about a statement concerning parental participation in art education.

TABLE XLVII
RESPONSE TO STATEMENT 47*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	..	1	..	..	..	..
Art Director	1	..	..	..	..	..
Principals	1	3	..	..	..	..
Art Teachers	2	3	..	..	..	..
Classroom Teachers	5	32	4	..	..	1
Unidentified	4	12	..	..	..	..
Total	13	51	4	..	..	1
Percentage of the Whole	19%	74%	6%	..	..	1%

*Statement 47: "Parents can participate in the art education of their children in many ways."

A large majority (93 per cent) gave positive responses to Statement 47.

Whether or not more parents would participate in the art education of their children if they were aware of ways to do so was the subject of Statement 48. Table XLVIII shows beliefs about this.

TABLE XLVIII
RESPONSE TO STATEMENT 48*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	..	1	..	..	..	..
Art Director	1	..	..	..	..	..
Principals	..	2	1	1	..	..
Art Teachers	2	1	..	2	..	..
Classroom Teachers	2	20	14	6	..	..
Unidentified	2	9	1	3	1	..
Total	7	33	16	12	1	..
Percentage of the Whole	10%	48%	23%	17%	1%	..

*Statement 48: "More parents would participate in the art education of their children if they were aware of ways to do so."

Fifty-eight per cent agreed or agreed strongly with Statement 48. Among those responding positively were the superintendent, the art director, two principals, and three

of the five art teachers. However, 23 per cent of the respondents were undecided, and another 19 per cent responded negatively. Among these negative responses were those of one principal and two art teachers.

Statement 49 was concerned with efforts to improve art education. The response to this statement is found in the following table.

TABLE XLIX
RESPONSE TO STATEMENT 49*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	..	..	..	1	..	..
Art Director	..	..	..	..	1	..
Principals	..	..	..	3	..	1
Art Teachers	..	..	..	5	..	..
Classroom Teachers	1	8	2	26	5	..
Unidentified	1	..	..	11	3	1
Total	2	8	2	46	9	2
Percentage of the Whole	3%	12%	3%	67%	13%	3%

*Statement 49; "Improving the art education in an elementary school should be the responsibility of the art staff; regular classroom teachers should not share this responsibility."

Only 14 per cent of the respondents felt that classroom teachers should not share in the responsibility for

improving art education. Among the 80 per cent who disagreed with this were the superintendent, the art director, three of the principals and all of the art teachers.

Statements 50 and 51 were concerned with a common problem in the field of elementary art education--grading. Table L shows the response to the first of these statements.

TABLE L
RESPONSE TO STATEMENT 50*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	..	1	..	..	..	..
Art Director	1	..	..	..	..	..
Principals	..	3	..	1	..	..
Art Teachers	3	2	..	..	..	..
Classroom Teachers	10	19	4	9	..	..
Unidentified	2	10	2	2	..	..
Total	16	35	6	12	..	..
Percentage of the Whole	23%	51%	9%	17%	..	..

*Statement 50: "Artwork of elementary students should not be graded."

Seventy-four per cent felt that the artwork of elementary students should not be graded. Seventeen per cent, including one principal, disagreed with this.

Opinions about Statement 51 are shown in Table LI.

TABLE LI
RESPONSE TO STATEMENT 51*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	::	1	::	::	::	::
Art Director	::	1	::	::	::	::
Principals	::	2	::	1	::	1
Art Teachers	::	1	2	1	1	::
Classroom Teachers	3	16	8	13	2	::
Unidentified	2	6	1	6	1	::
Total	5	27	11	21	4	1
Percentage of the Whole	7%	39%	16%	30%	6%	1%

*Statement 51: "Artwork of elementary students should be given a written evaluation, though not necessarily a letter or number grade."

Forty-six per cent agreed or agreed strongly that elementary students' artwork should be given some type of evaluation. This positive response included the superintendent and the art director but only one of the five art teachers. Two art teachers were among the 16 per cent who were undecided. Among the 36 per cent who responded negatively to Statement 51 were a principal and two art teachers.

The next two statements centered around the question of process vs. product. Reactions to Statement 52 are found in Table LII.

TABLE LII
RESPONSE TO STATEMENT 52*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	..	1	..	..	..	..
Art Director	1	..	..	..	..	..
Principals	..	4	..	..	..	..
Art Teachers	1	4	..	..	..	..
Classroom Teachers	6	16	8	10	2	..
Unidentified	2	8	4	1	..	1
Total	10	33	12	11	2	1
Percentage of the Whole	14%	48%	17%	16%	3%	1%

*Statement 52: "In elementary art education, the artistic process should receive more emphasis than the end product."

Sixty-two per cent agreed or agreed strongly that the artistic process should be emphasized over the end product. Among these respondents were the superintendent, the art director, all of the principals, and all of the art teachers. It should be noted that nearly half of the classroom teachers were undecided or responded negatively to Statement 52.

Table XIII reflects beliefs concerning Statement 53.

TABLE LIII
RESPONSE TO STATEMENT 53*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	..	..	..	1	..	..
Art Director	..	..	..	..	1	..
Principals	..	..	1	3	..	..
Art Teachers	..	2	..	2	1	..
Classroom Teachers	2	9	10	17	4	..
Unidentified	..	2	4	7	3	..
Total	2	13	15	30	9	..
Percentage of the Whole	3%	19%	22%	43%	13%	..

*Statement 53: "In elementary art education, the product of the artistic process is more important than the process itself."

Twenty-two per cent felt positively about Statement 53, 22 per cent were undecided, and 57 per cent either disagreed or disagreed strongly. Overall, this response would seem to make sense when compared to that for Statement 52. Those who responded positively to the first statement should have responded negatively to the second and visa versa. However,

this was not the case with some of the respondents. The logical assumption would be either that these persons favored process and product equally, or that they failed to understand the statements.

A lack of understanding might also account for the pattern of responses to Statements 54 through 56. These statements dealt with basic beliefs about the nature of creative ability. None of the persons in the pilot study gave responses which would indicate confusion due to sentence structure, terminology, etc. However, when tabulating individual responses in the major study, it was noticed that some of the respondents agreed with more than one of the three statements. This is disturbing because a positive response to any one of these statements would logically preclude a positive response to the other two. It must be assumed that unless they were confused by the wording of the statements, some of the respondents were confused about the nature of creative ability. (Note the response pattern of the art teachers.)

Table LIV indicates how the teachers and administrators felt about Statement 54.

TABLE LIV
 RESPONSE TO STATEMENT 54*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	..	..	..	1	..	..
Art Director	..	..	..	..	1	..
Principals	..	1	1	1	..	1
Art Teachers	1	1	2	..	1	..
Classroom Teachers	5	17	6	10	3	1
Unidentified	..	9	2	3	1	1
Total	6	28	11	15	6	3
Percentage of the Whole	9%	41%	16%	22%	9%	4%

*Statement 54: "Creative ability is a gift; some people are creative and some people are not."

Forty-nine per cent of the respondents agreed or agreed strongly that creative ability is a gift. Among these positive responses were those of one principal and two of the art teachers. Among the 30 per cent responding negatively were the superintendent, the art director, and one of the art teachers.

Table LV contains reactions to the idea that creativity is "learned" as opposed to "innate."

TABLE LV
 RESPONSE TO STATEMENT 55*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	::	1	::	::	::	::
Art Director	::	::	::	::	1	::
Principals	::	::	2	2	::	::
Art Teachers	1	1	::	3	::	::
Classroom Teachers	2	8	8	21	3	::
Unidentified	1	5	::	8	::	2
Total	4	15	10	34	4	2
Percentage of the Whole	6%	22%	14%	49%	6%	3%

*Statement 55: "Creative ability is not innately present in anyone; one must learn how to be creative."

Twenty-eight per cent agreed that nobody is innately creative and that one must learn how to be creative. Among these responses were those of the superintendent and two of the art teachers. Fifty-five per cent responded negatively. This included the art director and two of the principals.

The next statement suggested that creative ability is "innate." Opinions about this were as follows:

TABLE LVI
 RESPONSE TO STATEMENT 56*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	..	..	..	1	..	..
Art Director	1	..	..	..	..	..
Principals	..	2	2	..	..	..
Art Teachers	1	2	..	2	..	..
Classroom Teachers	4	12	14	12	..	..
Unidentified	1	6	3	6	..	..
Total	7	22	19	21	..	..
Percentage of the Whole	10%	32%	28%	30%	..	..

*Statement 56: "Creative ability is innately present in everyone."

There was a spread in the views about the above statement. Forty-two per cent responded positively. This included the art director, two principals, and three of the art teachers. A fairly large percentage (28 per cent) were undecided, and 30 per cent responded negatively to the idea of innate creativity. Among these negative responses were those of the superintendent and two art teachers.

The last statement, Statement 57, had to do with the existence or lack of a well-defined philosophy of art education in the district being studied. Actually, teachers

and principals answered for their schools and the superintendent and art director answered for the district as a whole. The results are shown in Table LVII.

TABLE LVII
RESPONSE TO STATEMENT 57*

Positions	Number of Responses					
	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly	No Response
Superintendent	..	1	..	..	..	..
Art Director	1	..	..	..	..	..
Principals	..	2	1	1	..	..
Art Teachers	..	1	1	2	1	..
Classroom Teachers	3	16	14	7	2	..
Unidentified	1	5	3	7	..	..
Total	5	25	19	17	3	..
Percentage of the Whole	7%	36%	28%	25%	4%	..

*Statement 57: "The philosophy of art education in our school is well-defined."

There was a marked spread in the response to Statement 57. Forty-three per cent of the respondents agreed or agreed strongly. Among these positive responses were those of the superintendent, the art director, and two of the four principals. Only one of the art teachers agreed. Twenty-eight per cent of the persons were undecided, and 29 per cent, including one principal and three of the five

art teachers, did not feel that a clearly-defined philosophy of art education existed in their schools.

In the following chapter, recommendations will be made about the possible use of this study's findings.

CHAPTER V

SUMMARY AND RECOMMENDATIONS

The general purpose of this study was to determine certain art education beliefs of teachers and administrators in a large school system with a well-established art education program at the elementary level. Specifically, it was proposed that matters concerning the objectives, content, and form of art education would serve as the main focus of the study. An analysis of the findings was made in order to compare the beliefs of the participants.

In an attempt to find literature which might be related to the study, writings in art education, general education, psychology, and sociology were investigated. These areas of literature were found to be useful as sources of information and insight and as a basis for the development of a data-gathering device.

The first draft of the opinionnaire was tested in a pilot study of a private school in the Dallas-Fort Worth area. The participants were invited to make comments about the opinionnaire. As a result of these comments (and some additional suggestions made by the art director who took

part in the larger study) some statements were discarded, reworded, or rearranged.

The actual study was undertaken upon receiving official permission from the school district. An opinionnaire of fifty-seven statements was sent to the superintendent of schools and the art director, as well as the principals, art teachers, and classroom teachers from a cross section of ten schools in the district.

Of 123 opinionnaires distributed, 69 (56 per cent) were returned. The respondents included the superintendent, the art director, four principals, five art teachers, forty-two classroom teachers, and sixteen persons who failed to identify their position. Because of the small number of respondents, the idea of a statistical analysis and comparison was discarded in favor of a simple, descriptive analysis. The analysis of the data revealed areas in which the respondents were largely united in their beliefs, as well as areas of controversy.

Definite trends of opinion could be seen in the responses to matters concerned with developing the ability to think and act creatively, developing an awareness of the environment and a sensitivity to the organization of art elements, and giving students opportunities to develop modes of personal expression. These activities drew strong support. Overall, the respondents felt that students

could grow socially and emotionally through art activities, that it was important for students to understand the practical values of art and the creative process, and that art activities should be used to illustrate or reinforce learning in other subject areas.

Art museum field trips received strong endorsement as did the practice of allowing children to view artists at work in films, the classroom, or the studio. Teachers and administrators favored the use of a wide variety of art media and processes, as well as a breadth rather than an in-depth method of instruction. Six types of art projects were given very strong support. These included modeling with clay, drawing, painting, weaving, papier maché, and collage. An activity which drew largely negative response was that of having students do color-ins to develop artistic skill. Copying to develop personal expression was also considered to be undesirable.

A majority of persons felt that the classroom teachers should help art teachers use art activities to illustrate or reinforce other subjects and that they should share in efforts to improve art education. In addition, the consensus was that art classes should begin in kindergarten or first grade and be grouped according to homeroom. A large majority felt that elementary artwork should not be graded.

Many of the respondents also thought that art classes were scheduled often enough, and the length of the periods was adequate for carrying on art activities successfully and comfortably. Finally, the respondents believed that there were many ways in which parents could participate in the art education of their children.

For the most part, members from all groups shared the same beliefs about the aforementioned subjects. However, both the art staff and the administrators exhibited a conflict of opinion regarding the length and frequency of art periods as well as about the importance of developing a sensitivity to the organization of art elements and the importance of seeing artists at work in films. The art staff was divided in their opinions regarding the classroom teacher's responsibility for using art to illustrate or reinforce other subjects.

A variety of subjects drew a spread of opinion which was judged large enough to indicate potential problems or weakness in the art program. There was some argument about the importance of developing artistic skill, understanding the historical, cultural, and social significance of art, and maintaining a vocabulary of art terms. The beliefs were also diverse on the subject of expecting elementary students to grasp art concepts and to organize and evaluate the art elements in their artwork. Also, there was some

controversy regarding the value of competitive student art exhibits and the desirability of certain types of projects such as stitchery, macramé, appliqué, sculpture, printing, batik, and mosaics on the elementary level.

Having elementary students copy pictures or color in teacher-prepared outlines of things in order to develop fine motor skills or eye-hand coordination drew a sizable number of both positive and negative responses as did the practice of using copying to develop artistic skill. There was also division of beliefs about the importance of having elementary students read about and discuss artists and works of art and evaluate the work of artists.

While a large number of respondents did not feel that art activities should be limited mainly to art class, a substantial number favored such limitation. There was also some disagreement about the necessity of having a special artroom and a specialized art teacher, as well as about the amount of money allocated to the art program. The opinions about the existence of overcrowding in art classes were varied.

A sizable amount of response was given both against and in favor of expecting art teachers to assume such duties as poster-making. A noticeable difference in opinion also occurred when the respondents had to judge whether or not

the classroom teachers were doing an adequate job of helping with the art education of the students.

Statements 41 through 44 dealt with the curriculum guide on art. Division was seen in the responses to all four of these statements. Since a large number of persons were either undecided or gave no response to some of these statements, one must consider the possibility that they were unacquainted with the curriculum guide on art.

Although many of the teachers and administrators felt that parental art attitudes were influential and that more parents would participate in the art education of their children if aware of ways to do so, many of the respondents doubted this.

While a large majority of the respondents were against the grading of elementary artwork, there was a spread in the response to a suggestion about giving a written evaluation to the artwork. On the question of artistic process versus artistic product, a large number of persons seemed to favor placing more emphasis on the process; however, the amount of response favoring an emphasis on the product was large enough to be worthy of note.

Statements 54 through 56 were concerned with the nature of creative ability. Respondents had to make a choice about whether creative ability is a gift given only to some persons, or an innate ability in all persons, or something

which has to be learned. Not only were there mixed responses to each of these statements, but some persons gave support to more than one of the statements. This might indicate confusion about the nature of creative ability, because a positive response to one of the statements would logically preclude a positive response to the other two.

The last statement dealt with the philosophy of art education in the district. The respondents were divided in their beliefs concerning the existence or lack of a well-defined philosophy.

It should be noted that in some of the preceding cases where the overall response indicated controversy, the responses of the art staff and/or those of the administrative staff did not indicate a marked spread of opinion. This would mean that conflicts of belief existed mainly within the ranks of the remaining groups. For instance, both the art staff and the administrators tended to favor emphasizing process over product. Most members of these groups also felt that a special art teacher was a necessity and that students should understand the historical and cultural significance of art. They also saw value in having elementary students read about and discuss artists and works of art, and they felt that art activities should not be limited mainly to art class.

In spite of a general spread in beliefs about the subject, the art staff members were almost unanimous in the belief that the art classes contained too many children. This group also felt that color-ins were not a desirable method for developing fine motor skills and eye-hand coordination, and that it was valuable for elementary students to evaluate the work of artists.

The superintendent and most principals were unified in their negative attitudes toward using copying to develop fine motor skills and eye-hand coordination and toward having competitive student art exhibits. They favored a detailed curriculum guide for art, and they felt that students could benefit from a vocabulary of art terms as well as from a knowledge of the social importance of art. These administrators also felt that parental art attitudes were influential on elementary children.

An examination of this study's findings shows several cases in which the respondents share the same beliefs about matters concerning art education. Only the district will know whether or not these beliefs coincide with the situations or practices which actually exist in relation to its art program. If there is a conflict between practice and belief, the district may wish to take action. In addition, consideration should be given to the cases where opinions were spread. These mixed responses might indicate areas in

which certain of the art program's goals or activities do not receive full support. In fact, teachers and/or administrators might actually be pulling against one another, favoring different objectives, activities, or facilities for the program. Also, the district should take note of the cases where responses indicated dissatisfaction with some aspect of the art program.

The need for more communication about the art program was epitomized by the large number of persons who failed to perceive any set philosophy of art education in the district. The ultimate goal of this study was to provide information which could be used to strengthen art education in the district by increasing awareness of beliefs, and thereby paving the way for increased interest, cooperation, and participation in the program.

The findings could provide a basis for valuable in-service programs dealing with areas where the data indicate controversy, dissatisfaction, lack of support, or the need for change. The art director and art staff could also step up efforts aimed at evolving and publicizing a unified philosophy about creativity and art education, complete with rationales for activities and objectives. A survey could be done asking teachers how to improve the curriculum guide for art and how to encourage parental support of the art

program. In fact, "mini surveys" could be used to give more insight about a number of dimensions of the art program.

Finally, it is hoped that this study has provided a model which can be used to examine beliefs about art education in other settings.

APPENDIX

School _____

Circle the position you hold:

- Art Teacher, Principal,
- Classroom Teacher, Art Director,
- Superintendent

Directions:

Carefully read each statement: then place an X in the box (to the right) which best describes your reaction to that statement.

Please respond to all statements unless directed otherwise. Mark "Undecided" if you have no particular belief about a statement.

	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly
1) The elementary student should develop the ability to think and act creatively through experimenting with art materials and processes.					
2) It is important that the elementary student be given opportunities and encouragement to develop satisfying modes of personal expression.					
3) The development of artistic skill should not be considered an important objective of art education on the elementary level.					
4) Developing a sensitivity to the pleasing organization of the art elements in artworks is not an important goal on the elementary level.					
5) It is important for elementary students to develop visual and tactile awareness of their environment through careful examination of natural and man-made objects.					

	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly
6) Elementary students should engage in art activities which illustrate or reinforce learning in other subject areas such as history, science, and language arts.					
7) It is important that elementary students understand the practical values of art and the creative process.					
8) It is valuable for elementary students to understand the historical and cultural significance of art and the creative process.					
9) Understanding the social importance of art and the creative process is not valuable to the elementary student.					
10) A vocabulary of art terms is not of benefit to students on the elementary level.					
11) Elementary students should be expected to organize the lines, shapes, forms, colors, values, and textures in their artworks.					
12) Elementary students should not be expected to evaluate the lines, shapes, forms, colors, values, and textures in their artworks.					

	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly
13) Children in the primary elementary grades cannot be expected to grasp art concepts and should mainly concentrate on development of manipulative ability and visual perception, etc.					
14) Elementary students can grow socially by engaging in art activities which encourage sharing of materials and ideas.					
15) Elementary students can grow emotionally through engaging in art activities which emphasize self-expression, originality, and increased feelings of self-worth.					
16) Competitive student art exhibits, (those in which only the best works are exhibited or in which prizes are awarded), are valuable activities on the elementary level.					
17) Art museum field trips are not a desirable educational activity on the elementary level.					
18) Providing students with opportunities to experiment with a wide variety of art media and art processes is desirable on the elementary level.					

	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly
19) At the elementary level, students benefit more from exposure to a wide variety of activities than from an in-depth exposure to a few activities.					
20) The following type of art project is desirable on the elementary level:					
modeling with clay					
drawing					
painting					
weaving					
stitchery					
macramé					
papier maché					
appliqué					
sculpture					
printing					
batik					
mosaics					
collage					

	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly
21) Having elementary students color in teacher-prepared outlines of things is a desirable way to help them develop fine motor skills and eye-hand coordination.					
22) Having elementary students color in teacher-prepared outlines of things is a desirable way to help them develop artistic skill.					
23) Having elementary students copy photos or illustrations is a desirable way to help them develop fine motor skills and eye-hand coordination.					
24) Having elementary students copy photos or illustrations is a desirable way to help them develop artistic skill.					
25) Having students copy photos or illustrations is a desirable way to help them develop satisfying modes of personal expression.					
26) Evaluating the work of artists is not an important activity for elementary students.					
27) Reading about and discussing artists and works of art is not an important activity for elementary students.					
28) Seeing artists produce works of art in films is important for elementary students.					

	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly
29) Seeing artists produce works of art in the classroom or in their studios is not important for students on the elementary level.					
30) Art activities should be limited to art class except for occasional projects introduced by the classroom teacher on a voluntary basis.					
31) The responsibility of using art activities to illustrate or reinforce learning in subject areas such as history, science, and language arts should be assumed by the regular classroom teacher--not just by the art teacher.					
32) In an elementary school, a specialized art teacher is a necessity for maintaining a quality art education program.					
33) A special art room is not a necessity for carrying on good quality art instruction in an elementary school.					
34) An art teacher should be expected to assume such duties as making posters for school organizations such as P.T.A., band, etc.					
35) I feel that art instruction should begin in kindergarten or first grade.					

	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly
36) I feel that art classes should be grouped by homeroom rather than by some other grouping such as sex, exceptional abilities, etc.					
37) The art classes in our school generally contain too many children to allow for effective teaching.					
38) The length of art periods in our school is adequate for carrying on art activities successfully and comfortably.					
39) The frequency of art periods in our school is not adequate for maintaining a good art program.					
40) The amount of money allotted to art education in our school is not adequate for maintaining a good art education program.					
41) To produce a good art education program, a detailed, comprehensive curriculum guide on art is a necessity.					
42) An art curriculum guide for the elementary level should deal with <u>what</u> should be offered rather than with <u>how</u> it should be offered.					
43) Art teachers and classroom teachers only: I find our curriculum guide helpful when I am planning art activities.					

	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly
44) Art teachers and classroom teachers only: I find our curriculum guide helpful when I am conducting art activities.					
45) The regular classroom teachers in our school do an adequate job of helping with the art education of the children.					
46) Parental attitudes about art are not a strong influence on elementary age children.					
47) Parents can participate in the art education of their children in many ways.					
48) More parents would participate in the art education of their children if they were aware of ways to do so.					
49) Improving the art education in an elementary school should be the responsibility of the art staff; regular classroom teachers should not share this responsibility.					
50) Artwork of elementary students should not be graded.					
51) Artwork of elementary students should be given a written evaluation, though not necessarily a letter or number grade.					

	Agree Strongly	Agree	Undecided	Disagree	Disagree Strongly
52) In elementary art education, the artistic process should receive more emphasis than the end product.					
53) In elementary art education, the product of the artistic process is more important than the process itself.					
54) Creative ability is a gift; some people are creative and some people are not.					
55) Creative ability is not innately present in anyone; one must learn how to be creative.					
56) Creative ability is innately present in everyone.					
57) The philosophy of art education in our school is well-defined.					

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