

AN ANALYTICAL STUDY OF EDUCATION AND ART  
PUBLICATIONS TO DETERMINE THE TRENDS  
IN ART EDUCATION

By

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## CHAPTER I

### INTRODUCTION

#### I. THE PROBLEM

This thesis is an analysis of art books, books on education, and articles on art from a selected group of magazines to determine the "Trends in Art Education" from 1900 to 1935.

#### II. PROCEDURE AND TECHNIQUE IN SECURING DATA

The material compiled in this thesis has been obtained through a survey of publications dealing with art.

1. Analysis of outstanding books. An analysis of a number of important books on art and art education from 1900 to 1935 was made. The principal ones are:

The Elementary School Curriculum by F. G. Bonser

Fine Arts and Public School Administration by Sallie B. Tannahill

Art Education in the United States by J. P. Haney

The Child-Centered School by Harold O. Rugg and Ann Shumaker

Art Education Today, Teachers College, Columbia University, New York

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Art and Education by John Dewey, Albert Barnes,  
Thomas Munro, and others.

Theory and Practice of Teaching Art by Arthur  
W. Dow

The Art of the Child by Alfred G. Pelikan  
An Introduction to Art Education by W. G.  
Whitford

2. Analysis of several courses of study. An analysis of several courses of study was made to determine the trend in content and subject matter commonly employed in organizing the curriculum in art.

3. Analysis of articles in art periodicals. Articles in the following art periodicals were surveyed.

Design

American Magazine of Art

School Arts Magazine

4. Analysis of educational periodicals. An analysis of the following educational periodicals dealing with art was made.

Secondary Education

School and Society

Teachers College Record

Progressive Education



Bulletin No. 13, Bulletin No. 38

Second Yearbook, Department of Superintendence

## CHAPTER II

### BRIEF HISTORICAL SUMMARY OF ART EDUCATION IN THE UNITED STATES PRIOR TO 1900

Art instruction has swung from one extreme to another, and at the present time more than at any other time in its history seems to be emphasizing the needs of the great majority of pupils. Present objectives of art education are expressed chiefly in terms of "everyday art for everyday people."

Harold O. Rugg in his book, The Child-Centered School, makes the following statement,

Analysis of our art shows that ability to express one's self has been given slight consideration. On the contrary, children have been asked repeatedly to express the ideas of others; through this imitation they have acquired skill in handling material for which they have felt no need. Art during the last three-hundred-year cycle has been essentially pictorial representation, mere photography.<sup>1</sup>

The history of any movement presents a picture which is very helpful in considering present day and future values. The changing status of art education in the schools is like a river wandering from one side of its valley to the other, yet continually making progress towards a natural outlet.

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Harold O. Rugg and Ann Shumaker, The Child-Centered School (New York: World Book Company, 1928).

## I. A "BIRD'S EYE VIEW"

A brief history of art education in the public schools of the United States shows the general trend of art education from its introduction into the school system to the present time.

The following overview of the early status of art education from Haney is interesting:

The early history of drawing, like the early history of other school subjects, offers the picture of a small and scattered group of enthusiasts on the one hand, and an apathetic public and antagonistic school faculty on the other. The country was then largely in the hands of the farmer and business man. The manufacturer played as yet a minor part in the community life. The apprenticeship system was still in vogue, and the industrial drawing needed by the worker was taught him at his bench. The schools were few and small and the school term short, while the curriculum had not adopted the several subjects which a later and more diversified age finds necessary. As the three R's were necessary to good clerical work, they formed the pillars of the pedagogic temple. In the commercial man's ideas of a good clerk, drawing played no part; it was not necessary to be able to draw or to design if one were to keep books.<sup>2</sup>

Haney stressed the fact that the small amount of drawing in that early day emphasized the cultural value rather than the utilitarian.

It was accepted as a means of refining the taste and of giving, particularly to young ladies in private schools, the finishing touch of art to an education incomplete without a few lessons upon the

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2

James P. Haney, Art Education in the United States, American Art Annual, New York, 1908, p. 21.

harp and a few others in sketching in pencil or sepia. The earliest approach was largely through the copy, and technical skill was sought through the reproduction of pictures.<sup>3</sup>

## II. PIONEERS IN ART EDUCATION

The first attempt in art education in the public-school curriculum was made in Boston in 1821 by William Bentley Fowle. The work was restricted to the teaching of outline drawing, chiefly geometric, by the copy method.

Art work was advocated by Rembrandt Peale of Philadelphia in 1840. This work consisted of a system of school exercises for the education of the eye and the training of the hand, an auxiliary to writing, geography, and drawing.

Beginning in 1853<sup>4</sup> William Newton Bartholomew became an influential figure in promoting art instruction in the city of Boston. These early efforts to introduce the new subject to the schools influenced other educators, and successful experiments were conducted along this line in many cities of the eastern part of the United States. A foundation was laid for the work of Walter Smith

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<sup>3</sup> Haney, op. cit., p. 36.

<sup>4</sup> Historical dates taken from Royal Bailey Farnum, "Present Status of Drawing and Art in the Elementary and Secondary Schools of the United States," Bulletin No. 13, United States Bureau of Education, 1914.

who later played an important part in the development of art in the Commonwealth of Massachusetts and throughout the country. Massachusetts was the first state to adopt art as a part of its general educational program. The initial step was taken in 1860.

In 1871 Walter Smith was made director of art for all the public schools of Massachusetts. He thus became the first state director of art education in the United States, and inaugurated the use of a series of drawing-books in the public schools. Smith's system, to use his own words, was: "The basing of all drawing on a geometrical foundation and, by use of instruments, to learn the properties of regular form; and the practice also of exercises in design." He advocated the drawing model in the form of geometric discs and solids, and planned his lessons in sequential exercises very appealing to the schoolmaster. It is, however, to be suspected that these had no great interest for the pupil.<sup>5</sup>

Various drawing books appeared upon the market. Through the study of these from year to year, an increasing freedom in the lessons was suggested for all pupils and a growing emphasis was placed on the teaching

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5

J. P. Haney, Art Education in the United States, American Art Annual, New York, 1908, p. 49.

of appreciation of fine form and good pattern, by the use of much illustrative matter. This change, however, was slow. This drawing-book approach continued until the spirited and childlike work done from imagination, life, and brightly colored toys, by teachers spurred by the "child-students," sounded the first strokes of the knell of the drawing book in the elementary schools.<sup>6</sup>

Perhaps one of the most significant things in the history of art education was the national recognition on the part of art educators in 1924 of a unified problem, and the establishment of a commission in 1925. The Federated Council on Art Education was organized to study systematically and scientifically from a national point of view the problems of art education.

Arthur W. Dow in 1904 began to organize the art department of Teachers College, Columbia University, New York, and Walter Sargent in 1909 started his work in the School of Education, at the University of Chicago. These two probably did more than any other two of their contemporaries to modify the practices of public school art teaching.

They assembled the materials of art information, simplified and arranged them in order of difficulty

for use in the schools. They developed the basic principles of composition and design; illustrated them with examples from the classical, contemporary, and practical arts; and intellectualized the appreciative understanding of art in its various manifestations. Line, harmony, rhythm, symmetry; color in its variations of hue, value, and intensity; the opposition and subordination of mass in composition, were analyzed, illustrated, and amplified with simple directions for practice in their use.<sup>7</sup>

In 1915 Miss Caroline Pratt began her work in the Play School which has developed into the City and Country School of New York. In 1917 the Lincoln School of New York and numerous other schools representing many progressive features were organized.

In the last twenty years outstanding progressive art teachers such as Florence Cane in New York, and George J. Cox of Teachers College, Columbia University, have contributed a great deal to the field of art education. In 1932 Miss Sallie B. Tannahill of Teachers College, Columbia University, contributed to the advancement of art through her book, Fine Arts for Public School Administration.

### III. PERIODS OF DEVELOPMENT

Art education has made marked progress since its experimental beginning in the public schools in 1821,

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Harold O. Rugg and Ann Shumaker, The Child-Centered School (New York: World Book Company, 1928), p. 216.

but a reliable history of the movement is difficult to obtain because of the scarcity of adequate printed reports and accurate data on the subject. A fairly comprehensive idea can be obtained of the development of art teaching in the United States by studying the reports of the various large expositions of the country where public-school art work has been displayed.

The first of these expositions was the art exhibit of the Massachusetts public schools at the Philadelphia Centennial Exposition in 1876. The work was largely straight and curved line drawing, geometric forms and designs, perspective, objects in outline, and light and shade.

Art instruction developed rapidly after 1876 and became less formal and geometric. The World's Columbian Exposition at Chicago in 1893 gave to the country the greatest stimulus for art that it had yet received.

In the early years of the 1900's, however, says<sup>8</sup> Rugg, there came a slight step in advance in art education. With the development of the new school of education two trends of significance to art education emerged. First, professors of the teaching of art were

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<sup>8</sup> Harold O. Rugg and Ann Shumaker, The Child-Centered School (New York: World Book Company, 1928), p. 213.



established in the most conspicuous of these centers and shortly began to send younger exponents of their ideas out into public and private schools. Second, paralleling this movement and preceding it in expansion, was the development of the new scientific psychology. In the first two decades of the twentieth century these two movements were opposed to each other.

The following is a graph showing dates and periods of development.

	19 35	Integration
National Education Association Convention, Dallas	19 29	Art for Life's Sake
San Francisco-San Diego Exposition	19 15	Practical Industrial Art
Jamestown Exposition	19 07	Industrial Arts Movement
St. Louis Exposition	19 04	Arts and Crafts
"Art for Art's Sake"	19 00	Emphasis on Technique
World's Fair, Chicago	18 93	Color Introduced
Philadelphia Centennial Adopted by Massachusetts	18 76	(for the Industries)
	18 21	Beginning

FIGURE 1.

PERIODS OF DEVELOPMENT OF ART EDUCATION  
IN THE PUBLIC SCHOOLS OF THE  
UNITED STATES

At the St. Louis Exposition held in 1904 in honor of the Louisiana Purchase, a vast hall was utilized for the display of educational work, the so-called Arts and Crafts Movement making its first appearance.

A critic would have noted with surprise to what a great extent the pencil had been abandoned in favor of the brush, chalk, charcoal and crayon, and this surprise would have been mixed with regret that the efforts to secure good arrangements had been effected too often at the cost of good drawing. In the work in applied design, the exhibition showed a marked advance over that of a decade past. Spots, blots, and dashes made up into formal rosettes and borders still appeared here and there in the primary and grammar grades, but throughout the earlier years there was much evidence of a desire to make the primary work free, by permitting the little children to use a variety of decorative motifs drawn from their study of nature and from their story telling and language work.<sup>9</sup>

In the higher grades there was a noticeable use of pattern planned for actual application to constructed forms. While the decorations applied to these often lacked sound structural qualities, they still were infinitely more individual and intelligent than the wiry pencil designs of the abandoned drawing book. The disappearance of these copies was in part due to the changed point of view as to the teaching of design.<sup>10</sup>

Then in 1907 at the Jamestown Exposition, the Industrial Arts Movement began. The San Francisco and the

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9

Haney, op. cit., pp. 54-60.

10

Ibid., p. 55.

San Diego Expositions in 1915 showed closer relation of art and industrial education.

The conclusion can be drawn from the reports of the early exhibitions of school work, that there was little system or organization and much hit-and-miss method in these first attempts.

The art work of public-school children exhibited at the Dalls, Texas, Convention of the National Education Association in 1927 indicates that stress was being placed more and more upon objectives that met the needs of the average pupils, those having ordinary ability, as well as the needs of the small per cent of pupils having special ability. This exhibition also displayed, "The modern trend of education is toward the development of the originality of the child, which is called social education," to quote Florence Allen.<sup>11</sup>

The "untaught" reactions of the children to art materials were demonstrated in the Exhibition of North American Children's Painting,<sup>12</sup> held in the R. C. A. Building

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11  
Florence F. Allen, "A Model Bungalow," School Arts Magazine, 1923, p. 137.

12  
"The Art of American Children," Design, December, 1935, p. 42.

in Rockefeller Center, New York City.

The three hundred paintings chosen from three thousand paintings submitted by children in twenty-three states, Hawaii, Mexico, and Canada illustrate their ability to express their own ideas in their own way without coercion or formal art training.

Miss Elizabeth Irwin, president of the Associated Experimental Schools sponsoring the exhibition explained:

We do not look upon the finished product of children's painting as its significant factor. It is the process of child development that takes place during the painting that is important. We are not consciously trying to make artists, of any kind of our children.

The paintings have been assembled by the Associated Experimental Schools from Youth Camps, Settlement House Art Classes, Mexican Government Free Schools, Indian Reservation Schools, Museum Art Classes and from public and private art classes throughout the North American continent and Hawaii.<sup>13</sup>

The chief purpose of this first exhibition sponsored by the Associated Schools Experimental, is to demonstrate the reactions of children who have been permitted to express their own ideas in their own way without adult interference.

The modern movement is toward the creative approach and Felix Payant says:

Those who know the significance of art and the creative approach to education must assert emphatically that therein lies the way to developing well rounded, socially minded, individuals. Educators need to see beyond courses of study, methods and the worship of the intrinsic value

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13

"The Art of American Children," Design, December, 1935, p. 42.

of subject matter. Beyond is something immeasurably more important in giving the individual power to meet life, acquire knowledge, appreciate life about him; thereby live a full, constructive life.<sup>14</sup>

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<sup>14</sup> Felix Payant, Design, 37:Editor's Page, April, 1936.

## CHAPTER III

### TRENDS IN THE AIMS AND OBJECTIVES

There are, no doubt, many general aims of education, limited only by the number of individual authors, but this thesis is limited to those general aims that are more or less agreed upon. Radical changes have been made since 1899 when Dewey made the following statements and the extremes have been touched. However, Dewey was away ahead of his time, and the influence of his work is very marked today.

#### I. PERIODS OF DEVELOPMENT IN AIMS

According to Dewey's<sup>1</sup> theory, the life of the school was to be active, not passive; the children were to work, not merely to listen. The curriculum was to be organized around four chief impulses: (1) the social instinct of the children, (2) the instinct of making--the constructive impulse, (3) the expressive instinct--the art instinct, and (4) the impulse toward inquiry or finding out things.

In the State Manual of 1904-1905 for Indiana,

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<sup>1</sup> John Dewey, School and Society (Chicago: University of Chicago Press, 1899), p. 11.

the findings were as follows:

The most practical course of study is the one which will in the most concrete way adjust the child to the life he is to live.

The school is sometimes too foreign to life.

The school completely overlooks every-day experiences which ought to be utilized in the process of education.<sup>2</sup>

The general objectives of education then were set forth by the Committee of Ten. These objectives add greatly to the present status and show the development of aims.

The Committee of Ten on Drawing (in 1899) of the National Education Association reported on the following objectives:

- a. To offer a consistent development of the faculty of sight
- b. To develop an appreciation of the beautiful
- c. To acquire ability to represent (objects)
- d. The development of the creative impulse
- e. The aim of preparing pupils for manual industries is purely incidental.
- f. The development of professional artists is in no sense the aim of art education in the public schools.<sup>3</sup>

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2

State Manual and Uniform Course of Study for the Elementary Schools of Indiana, 1904-1905, p. 141.

3

Walter H. Klar, Leon L. Winslow, and C. Valentine Kirby, Art Education (Springfield, Massachusetts: Milton Bradley Company, 1933), p. 27.

In the Drawing Course of Study for the Minneapolis Public Schools in 1908-1909 was found the following objectives:

We are always striving to develop the appreciation of the beautiful in nature and art and to teach such technical skill as may be acquired in the short time which is given to the subject.<sup>4</sup>

From the Los Angeles Course of Study, in the year 1913-1914, the objectives were:

- a. To attain the artistic habit of mind
- b. To cultivate appreciation and enjoyment of the beautiful by observation, by reproducing what is seen, by cultivating the imagination through evolving new creations, by helping students to acquire a sense of power through skill in technique and a knowledge of the principles of harmony of color
- c. To utilize in the practical affairs of life their technical attainments
- d. To give labor esthetic expression
- e. To assist in raising the standard of civic art in the community<sup>5</sup>

The general aims of education now are in part as follows:

1. The Social Civic Aim. The preparation of the

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<sup>4</sup> Course of Study of Minneapolis Public Schools, Minneapolis, Minnesota, 1908-1909.

<sup>5</sup> Course of Study for High and Intermediate Schools of Los Angeles City School District, 1913-1914, pp. 37-39.



individual as a prospective citizen and co-operating member of society

2. The Economic-Vocational Aim. The preparation of the individual as a prospective worker and producer

3. The Individualistic Avocational Aim. The preparation of the individual for those activities which, while primarily involving individual action, the utilization of leisure and the development of personality are of great importance to society.

The real aim of education, according to Rugg, is:

The all-round growth of the child. The body is to be educated as well as the mind; the rhythmic capacities, as well as the abstract intelligence. Individuality, the true outcome sought in education, is the harmonious integration of all these powers.<sup>6</sup>

Another writer has said,

We as teachers should aim to fit the student with courses that will open for him and help him through any avenue he may follow in after-life. Our best effort can only fit the student to live strongly and happily.<sup>7</sup>

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6

Harold O. Rugg and Ann Shumaker, The Child-Centered School (New York: World Book Company, 1928).

7

W. R. Yelland, "Vitalizing Art," School Arts Magazine, 22:40, 1922-1923.

## II. PERIODS OF DEVELOPMENT IN OBJECTIVES

Statements of the general objectives of art are supplemented in some courses of study by general educational objectives on which the course is based, adhering closely to the broad objectives of the secondary school.

Whitford states,

When the various special objectives of education flow along together with the big general educational objectives, there will be greater harmony of purpose than has occurred in the entire history of education.<sup>8</sup>

Among the statements of objectives typical of the present trend toward appreciation, creativeness, and self-expression, the Monograph from Denver, Colorado, sets forth:

1. To enable pupils to appreciate and enjoy beauty wherever found and to desire it in their personal possessions, their homes, and the city; to stimulate desire for the expression of art qualities in public works that can be enjoyed by all citizens; to show the place of art as a fundamental factor in the history of the race and as a unifying influence that brings into kinship all ages and all races

2. To develop selective judgment in the choice of design, color, and construction in clothing, home furnishings, and decorating, in matters pertaining to the individual, the home and the city

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8

Wm. G. Whitford, An Introduction to Art Education (New York: D. Appleton and Company, 1929), p. 7.

3. To develop ability to express creative ideas not only by means of line, light and dark, and color with various mediums, but also by the application of art principle to the arranging of one's possessions to the best advantage; thereby not only helping to produce the vast army of amateurs essential to the existence of the great artist, but also giving to pupils who have unusual potentiality an opportunity to develop their powers of artistic expression<sup>9</sup>

Many courses and many authors list various divisions of these objectives. Whitford, an authority, states, "The field of modern art education may be further divided into three major objectives: (1) the social objectives, (2) the vocational objectives, and (3) the leisure-time objectives."<sup>10</sup>

The Art Outline for the Terre Haute Public Schools, Terre Haute, Indiana, in 1913, is an example of the objectives which differ greatly from the preceding objectives found in the Monograph. These objectives were:

The purpose of drawing in the public schools is to give the child a general conception of the nature of art, to give a working knowledge of its various applications, and to develop good taste. The general conception must contain a love for the beautiful, and a knowledge of that which constitutes beauty; and the

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Monograph 14, Course of Study, Art for Senior High School, Public Schools, Denver, Colorado, 1925.

10

Wm. G. Whitford, An Introduction to Art Education (New York: D. Appleton and Company, 1929), p. 19.

working knowledge demands skill, and familiarity with the materials best fitted to portray aesthetic ideals.<sup>11</sup>

An examination of the important objectives outlined by Leon Winslow are as follows:

- A. The Development of
1. Appreciation of art
  2. Industrial intelligence, through understanding the things of the environment which have resulted from man's transformation of the raw materials about him into finished products
  3. Taste, through the making of choices of materials and products of art and industry with reference to established ideals
  4. Skill, through training in drawing and construction

B. Vitalization and Motivation of the Curriculum, Through Correlation and by the Project Method of Instruction

C. Vocational Guidance Through the Investigation and Study of Art Occupations

D. Social Efficiency Through the Project Method of Instruction. The Capacity to Work Harmoniously with Others<sup>12</sup>

Four Ultimate Objectives were set forth in the West Virginia Course of Study in Fine Arts, in 1929:

The disposition and ability:

1. To acquire and use the skills, habits,

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11

Art Outline for the Terre Haute Public Schools, Terre Haute, Indiana, 1913. (Rosa B. Griffith, Supervisor.)

12

Leon L. Winslow, Organization and Teaching of Art (Baltimore: Warwick and York, Inc., 1928), pp. 22-23.

attitudes, appreciation, ideals, knowledges and the fundamental intellectual processes needed in our American life

2. To participate with discernment, self-control and honesty in affairs pertaining to the general welfare of the State and the nation

3. To do one's part as a worthy member of a home in securing and maintaining the best family standards

4. To employ leisure time in a worthy manner<sup>13</sup>

The following four aims are from Alfred G. Pelikan's book, The Art of the Child, published in 1931:

1. To develop the ability to judge and discriminate between good and bad examples of Fine and Industrial Art through proper selection, use, and arrangement of material, colored design in everyday life

2. To foster the appreciation and enjoyment of all art activities for recreative leisure and happiness

3. To vitalize other subject matter by means of representation and construction

4. To discover, guide, conserve, and encourage those endowed with special art ability<sup>14</sup>

According to Sallie B. Tannahill, the objectives of fine arts in the junior high school should be:

To continue required art activities similar to those begun in the lower grades so that there will be

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Course of Study, Junior and Senior High School of West Virginia State Department of Education, William C. Cook, 1929.

14

Alfred G. Pelikan, The Art of the Child (Chicago: Bruce Publishing Company, 1931), p. 13.

steady growth and as little break as possible between the elementary school and the junior high school. Opportunities should be provided for continuous release of creative power, for improvement of the skills necessary in expressing this power, and for growth in good taste and discrimination. Whenever possible, unit work should continue so that art will be fused with other school subjects. In a departmentalized organization, however, the co-operation of the teachers of history, geography, science, and English is necessary in order to prevent art from becoming too isolated from school and life interests. Units at this time might consist of experiences developed around the school, the home, and the community.

To "reveal" to the youth of junior high school age the vast and peculiar possibilities in the art field. The attractiveness and possible enjoyment of these art interests should be stressed so as to create in these boys and girls, while they are in school and also during their later lives, a desire to maintain and further their interest in some art activity.

To "explore" the capacities and abilities of early adolescent youth in order to discover latent talents. By trying out many processes and materials, discoveries will undoubtedly be made of real ability in various phases of art. Emphasis may be placed upon the variety of these experiences so that the field of art will be well explored.

To "find" out the natural interests of young people at this age level; at school, play, home, and in the community; to discover what they are actually doing with their free time, and to help them to do these things better.

To "prepare" junior high school children to make a wise choice of electives when opportunities to select are given them during the ninth to the twelfth grades.

To "guide" in the selection of art as a means of livelihood. In the work of revealing and exploring the possibilities of the art field, such keen interests may be aroused that there will be little difficulty in choosing a life work. In this connection the vocational possibilities in the art field may be pointed out.

To "co-operate" as far as possible with the household arts and the industrial arts departments, so that fine arts will become an integral part of these fields. More can be accomplished through friendly contacts than by means of any set program.<sup>15</sup>

From the Art Activities Course of Study for Indiana schools the following objectives are set forth for the Elementary grades, compiled by Miss June Reynerson and her classes in methods of Indiana State Teachers College, Terre Haute, Indiana:

1. To keep alive and develop through varied activities the creative ability which every child possesses to a greater or less degree
2. To make art function as a means of bringing about greater happiness in the daily life of the child
3. To allow for experimentation with a wide range of media in order to furnish the child experiences which will develop growth in appreciation and enable him to give better graphic expression to his own mental pictures
4. To stimulate the child to appreciate good color combinations and enjoy their use
5. To bring about a better co-ordination of the finer muscles through the manipulation of various materials
6. To develop a love for the elements of beauty in nature, households, utensils, clothes and surroundings, as well as in the fine arts
7. To vitalize and interpret other subject matter through drawing, design and construction

8. To provide for desirable social situations which will develop the ability to use individual liberty and to respect the rights of others

9. To interest the child in his home and community and stimulate him to try to make them better

George J. Cox states the only way to make art function effectively in education is to hold clearly in view its true function in life. This function is two-fold:

To provide with music and poetry the necessary inspiration and release from a mechanized civilization, and as a practical tool to make this world not so much a happier and prettier one, but a more intelligent, stimulating, and beautiful abode--one in which we transient taxpayers can live a maximum of convenience and self-respect.

Cox concludes that the concept of the objectives of art education are:

1. To encourage creative activities directed toward the solution of contemporary affairs
2. To make an intelligent liaison between art and industry
3. To train the whole people for sensitive and practical appreciation<sup>17</sup>

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16

An Art Activities Course of Study for Indiana Schools, Division of Inspection, Bulletin No. 100-H2, 1933.

17

George J. Cox, "Give Us Art in Our Time," Art Education Today, Teachers College, Columbia University, New York, 1935, p. 77.



May Gearhart, Supervisor of Art, Los Angeles, California, says,

Our objectives in art for 1935 are:

1. To preserve the identity of art in the fused program, with emphasis on aesthetic experiences rather than merely factual contributions
2. To enlarge the conception of art in terms of design as a potential leisure-time activity
3. To insure the recognition and attainment of these objectives as a shared responsibility resting on the whole faculty of every school<sup>18</sup>

### III. CONCLUSION

A history of art education reveals clearly the fact that objectives have changed frequently during the brief sojourn of this subject in the curriculum. Emphasis has been placed from time to time upon the vocational objectives, upon "Art for Art's Sake," upon the Commercial Arts, the Household Arts, the History of Art, and the Practical Arts. Art for industry, culture, pure esthetics, and art for everyday life has been noted. One after another a series of slogans and catch phrases have been used in an attempt to define the objectives of art education.

Like all departments of the school, that of art has passed through periods of experimentation, and many

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May Gearhart, Art Education Today, Teachers College, Columbia University, New York, 1935, p. 77.

times during the brief history of this subject it is found that objectives have been stressed which would not meet the educational demands today.

Perhaps one of the most significant things in the history of art education was the national recognition on the part of art educators in 1924, of a unified problem, and the establishment of a commission in 1925, The Federated Council on Art Education, to study systematically and scientifically from a national point of view the problems of art education.

Teachers and supervisors of art who have followed the literature of education are aware of the problems that are being studied and solved through research in all departments of the school.

In the preceding part of this thesis some of the most significant facts found show an encouraging trend, the trend of definite objectives, which meet the real needs of the pupil. In order to survey this trend in art education it is necessary to make a careful survey of the requirements for art in the home, in the community, in industry, and in life in general. It is evident that the present trend in objectives is toward appreciation, creativeness, and self-expression.

The two paragraphs which follow, taken from the

School Arts Magazine, editorial, contain most excellent advice for every one interested in art education.

Every great movement has its trends and these trends are sometimes rather roundabout in reaching their objective. And every great movement seems to have to go through a lot of discussion and hand waving and hurrahing and announcements of what is going to be done, but the doing is another thing.

Art education probably has to go through all of these stages and undoubtedly will come out of the cocoon stage a full fledged creature of beauty, but sometimes I wish there could be a lot less hubbub and a lot more doing.<sup>19</sup>

Of the courses analyzed, about 12 per cent failed to list objectives or aims. In 14 per cent of the courses the specific aims were directed toward definite phases of subject matter with no reference to the general aims.

One can conclude that professional skill is no longer an aim, but a by-product of native love for art. Only one child in a hundred may eventually adopt art as a profession; but the others, through their contact with the primitive forms of art within their comprehension, may be helped to develop many desirable habits, also find a possible field to employ leisure time. Today the child's impulses, emotions, and capacities are respected; he responds with direct and fearless statements to his emotions. These responses may or may not be of intrinsic worth, that does

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19

Pedro J. Lemos, "Let Us Make It Art Appreciation and Not Art Depreciation," School Arts Magazine, Editorial, 24:604, June, 1925.

not matter, it is their formative values that counts.

The old objectives in art teaching are going, according to Cox<sup>20</sup> in an article on "Give Us Art in Our Time," with all their paraphernalia of unsound methods. The idea of attempting to make every child a faithful copyist of dull cliches and the insistence upon meticulous techniques for all, irrespective of natural endowment or ultimate profession, are repugnant to any art teacher who has common sense and an appreciation of values.

As an example of the new objectives, the Los Angeles Course of Study states that art is no longer taught as an integral part of all school activities. Life situations are utilized. An interest in art has sometimes been utilized to help a child overcome a dislike for chemistry, or geography, or to stimulate a love of poetry, history, or literature. Briefly, it is said that the modern teacher, in the light of child psychology, skilfully projects the pupil into the world of living art, instead of dragging him through the formal teacher-chosen subjects unrelated to life and child. The aim of modern art instruction is to develop a sound feeling for art

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20

George J. Cox, "Give Us Art in Our Time," Art Education Today, Teachers College, Columbia University, 1935, pp. 34-39.

that will be of service in whatever situation the child may find himself in later life. Thus summarized, the function of art in the schools is seen to be in direct contrast to the dull isolation in which it existed a few decades ago.

The general objectives of art education should include, (1) drawing primarily for self-expression, as a means rather than an end; (2) closer relationship to community needs; (3) training in appreciation, taste, understanding of art; (4) development of orderly habits and artistic skill; (5) education for the profitable enjoyment of leisure; (6) art as expressed in the industrial and commercial development of the race; (7) self-expression in the life needs of the child through the "project method"; and (8) discovery and encouragement of special abilities.

The field of modern art education may be further divided into three major objectives: (1) the "social" objectives, (2) the "vocational" objectives, and (3) the "leisure-time" objectives.

## CHAPTER IV

### TRENDS IN THE COURSE OF STUDY

In respect to actual subject-matter content or types of classroom activities which may be supplied under the various topics listed in the curriculum there is no general agreement in regard to minimum essentials of art education. Art has been a part of public school education for only a little over one hundred years and during this short period it has represented so many fads and frills and various kinds of instruction that it is hard to enumerate all that has been taught under the head of art education. Art is classified as fine art, applied art, constructive art, practical art, representative art, visual art, decorative art, graphic art, plastic art, the space arts, useful arts, household arts, manual arts, and the industrial arts, the arts of design, aesthetic arts, independent arts, time arts, minor and lesser arts, related arts, fictile arts, classical arts, commercial and advertising art, civic art, theater art, modern art, et cetera.

When it is said that drawing is taught in the school, the statement may mean one of a number of things. Likewise the terms used to designate other phases of the course of study

in art may mean that a certain definite thing is taught in one school or community and that an entirely different thing is taught in another locality.

Whitford says,

We need uniformity in the use of terms and the employment of words which can be accurately interpreted to apply to the present and deferred life interests of the pupils. A more exact designation of the subject-matter content of art is essential as a better means of curriculum planning.<sup>1</sup>

## I. PERIODS OF DEVELOPMENT IN PLANNING

### A COURSE OF STUDY

A widespread rearrangement of the materials of instruction within the school subjects was launched by a succession of national committees, the personnel of each of which was composed predominantly of university and private school administrators and professors of the academic subjects. There was the Committee of Ten (1892), the Committee of Fifteen (1893), the Committee of Eight, the Committee of Seven, and the Committee of Five in History. For thirty years, under the sponsorship of universities and their certificating agencies, specialists in subject matter laid down rigid prescriptions for the content of secondary and upper elementary school

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1

Wm. G. Whitford, An Introduction to Art Education (New York: D. Appleton and Company, 1929), p. 84.

subjects.

Mary Upham states in the Teachers College Record of 1906,

The art course in many schools at the present time is based upon object drawing. This tends to narrow the child's experience to the single art of painting. Such drawing is a necessary part of an art course, yet it is only a part, and we believe that the course should be made as broad and as inclusive as possible to awaken the appreciative faculties early and strengthen and refine them as the child progresses.<sup>2</sup>

In 1908 the course of study had undergone some changes as shown in the following statement by Haney:

The changes in the drawing course have not been accomplished without the protests of those who are strong in the belief that the primary purpose of the work is not to give technical skill and ability to produce, but a nicer sense of taste and a keener power of appreciation. Many courses of study present an effort to effect a compromise between these points of view. These seek to give a certain amount of skill, while developing from the earliest years aesthetic elements of form, pattern, and color, in exercises designed to lead to appreciation of these in the work of master painters or designers.<sup>3</sup>

Probably the one outstanding mark of progress in planning a course of study in the elementary grades was the serious effort in many cities to study the problem

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Mary C. Upham, Teachers College Record, 7:23, 1906.

3

J. P. Haney, Art Education in the United States, American Art Annual, New York, 1908, p. 72.



from a scientific standpoint.

From the "Biennial Survey of Education," 1922-1924, Royal Bailey Farnum compiled the following:

Proceeding upon this basis a number of school departments have taken the matter under advisement and have issued tentative courses in art, preliminary to more thorough study. In each case the first step would be to appoint a committee composed of (a) persons qualified in art outside of the department; (b) teachers, including principals and art director, in the department; (c) art teachers and the director or head supervisor; or (d) members from all these groups. In most cases these committees would make immediate studies of the outlines in current use in cities of similar size or larger and also analyze their local study courses. This would be followed by careful revisions of the local course, based upon the most advanced thought on methods, objectives, standards of attainment, general subject matter, et cetera, as well as other art outlines. Then would follow a year of trial, with many carefully devised experiments conference discussions, and tabulated results. Denver, Los Angeles, Boston, Toledo, Minneapolis, Baltimore, and Seattle are typical examples of cities studying the whole question from this scientific angle.<sup>4</sup>

Alfred Howell of Cleveland says,

If we are to plan wisely in this new day, we must work closely with the new leaders in the field of the curriculum. They base their work on the social needs of our time. We must work with the psychologist who sees in the arts, the way of vitalizing the school life of the child. We acknowledge our debt to the fine leadership in other fields, but we ourselves must assume the responsibility of planning the new art program.<sup>5</sup>

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4

Royal B. Farnum, Art Education in the United States, Bulletin No. 38, 1925.

5

Alfred Howell, Artist-Teacher of Cleveland, Ohio, Design, 37, April, 1936.

Although there are comparatively few cities that have wholly adopted the unified course of study, yet the idea is growing more popular in many cities and in experimental schools. Under the direction of Doctor H. B. Bruner of the curriculum construction laboratory of Teachers College, Columbia University, New York, the city schools of Houston, Texas, have developed a number of courses.

The following is a modern trend of Curriculum Procedure as worked out in Cheney, Washington Schools:

First draft written by a supervisor, Head of department or by a classroom teacher.

Second issue of the course represents the work of a committee of teachers who have experimented with the first draft.

Third, the Consultant makes several visits and spends a considerable amount of time during the course of a year watching the developments. During these visits he works directly with the curriculum department. At other times during the year manuscripts are sent to him for suggested revisions.

Thus the curriculum is becoming the product of constructive thinking of teachers, principals, supervisors, and specialists.<sup>6</sup>

## II. DEVELOPING THE COURSE OF STUDY

The organization and development of an effective course of study in art for the public school seems at first

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Art Activity Course of Study for Elementary Junior High School, State Normal School, Cheney, Washington, 1932. (Mary G. Swerer, Instructor.)

to be a hopeless task. The types and kinds of art are so varied, and the lack of standards is so apparent that the subject matter is presented in a bewildering mass of material.

Many teachers may ask the question, and often with much concern, what is a course of study and what is it for? A course of study has been defined "as a document which is intended to guide the teacher in her attempts to aid pupils in learning. The curriculum, on the other hand is defined as the body of experiences to be communicated. It is what the pupil learns and experiences."<sup>7</sup>

William G. Whitford suggests a workable plan for the development of a course of study consisting of twelve steps as follows:

1. Determining definite aims and objectives of art education
2. Determining subject matter content and types of pupil activities which will fulfill these aims
3. Arranging subject matter in a logical sequence and in the order best fitted for mastery by the maturing child
4. Providing for the factor of correlation with other subjects of the curriculum and with the community and daily life of the child

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7

James F. Hosis, "What Are the Essentials of a Course of Study," Second Yearbook, Department of Superintendence, National Education Association, 1924, p. 127.

5. Placing of definite emphasis upon significant features of art knowledge. (Consideration of the elements and principles of art and their relation to all problems of the course)
6. Testing results of the instruction of the course to see if objectives are obtained
7. Establishing standards of attainment
8. Suggestions for collateral reading and study (Carefully worked out bibliographies)
9. Suggestions for educational methods to vitalize the course. (Lesson plans, type lessons, and classroom procedure)
10. Developing illustrative material and other aids for making the teaching act more effective
11. Reorganization of the plan in the light of educational investigation centered upon it
12. Making provisions for publication of the course of study<sup>8</sup>

It is necessary to make a careful study of the psychology of child development so that the crucial periods of learning and the breaks in the line of intellectual progress may be determined and special instructional measures established to bridge these gaps. At the present time the public school is quite uniformly subdivided into four educational groups as follows: the primary grades, the grammar or middle grades, the junior high school, and the senior high school. The course of study and the subject

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Wm. G. Whitford, An Introduction to Art Education (New York: D. Appleton and Company, 1929), p. 55.

matter of the course of study are organized and developed as appropriate for each of these four groups.

Many factors may cause a change in the prescribed course of study to meet the individual requirements of the classroom teacher. Special occasions and unusual events, local resources of the community, the interests and experiences of the children, a project curriculum and correlation with other work of the school, are only a few of the things which may be listed as being appropriate reasons for an elastic program.

The modern course of study allows for individual differences by defining a definite minimum of required work, a complementary field from which instructors may make selection according to their needs, and a supplementary field of suggested optional material. There are many "mediums" between the rigidly organized "dictated course of study" and absolute freedom of procedure without purpose or responsibility for "outcomes" of instruction.

Some guiding principles from a very valuable source, Fine Arts for Public School Administration, by Sallie B. Tannahill, are given below. These are very helpful in making a course of study. Miss Tannahill states these principles are suggestive, not final by any means.

1. The course should be based upon present and possible future interests, needs, capacities, and talents of boys and girls.

2. These interests, needs, capacities, and talents should be discovered and listed, in order to be sure that the art work is not too isolated and adult-imposed.

3. Future possible needs in vocations or in social life afterschool, ways of providing for leisure, may also be listed so that the future as well as the present will be cared for.

4. Suggestions for units of art activities such as those centering around the home, the school, the community, et cetera, showing rich ramifications into other fields, might be listed as helps to teachers.

5. Ideas how to develop the revealing and exploratory work, including means and methods, may be listed.

6. All suggestions need to be flexible so that each school in the city may have a chance to adapt the course of study to its own peculiar community. No single course can fit the needs of every school.

7. Whatever work is given in junior high school should be worth while to every boy and girl, whether he or she continues in senior high school or leaves at the end of the last year of junior high school.

8. The individual, as well as the group, should be considered. Social experiences are particularly valuable at this time, but the individual with his special talents and interests, should not be overlooked.

9. Supplementary material which contains descriptions of successful activities that have already been carried out, technical aids, descriptions of processes, and general information necessary for teachers of little experience may be provided.

10. A list of desired accomplishments would serve as a check to determine the progress of work.<sup>9</sup>

### III. SYNOPSES OF COURSES ANALYZED

A complete revolution of the courses of study in public school art took place in the years 1900 through 1935. Many courses were examined but only The Prang Course of Study, 1894, A Course of Study for Minneapolis Public Schools, 1908-1909, A Course of Study for Terre Haute Public Schools, 1913, A Course of Study for Baltimore County, Baltimore, Maryland, 1921, A Course of Study for Des Moines Public Schools, 1926, and The State Course of Study for Indiana, 1933, are analyzed here.

1. The Prang Course of Study, 1894. <sup>10</sup> The exercises, from the Prang Course of Study require, drawing from models and objects, from dictation, from well-chosen copies, from memory, from original design, from making models, and from objects. The following are examples of working details:

I. In construction and in representation, teachers lead pupils to study models or objects and examples; in decoration, to study arrangement and examples of ornament.

II. Pupils place their books with long edges parallel to the front of the desk, but pushed well back; they take pencils and positions for drawing the construction lines, sitting upright.

III. They hold pencils long, and place them at right angles to the line to be drawn.

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10

J. S. Clark, M. D. Hicks, and Walter S. Perry, The Prang Complete Course (Boston: Prang Educational Company, 1894), Teachers Manual, Part III, Books V, VI.

IV. They draw all construction lines continuously, without stopping, and at the word of the teacher; one line being drawn, all lines parallel to that line are next drawn. Light work. No testing, no erasing.

V. The outlines desired are then drawn, either as a class exercise or each pupil moving and drawing by himself and correcting with his pencil.

VI. Pencils are then placed on the desk, the eraser is taken for the first time and used in erasing superfluous and incorrect lines.

VII. The eraser having been used, it is put aside and pencils again taken to finish the work.

In connection with this course, preliminary practice is to be given by drill exercises, which, while taking but little time, are of the great importance in producing freedom of movement and confidence on the part of the pupil.

"Making" in connection with Form-Study and Drawing, is also of great importance. The Prang Pattern Sheets have been prepared to accompany the Drawing-Books of this course and are furnished with the books. Upon these sheets, patterns are printed for the pupils to cut out and fold to make familiar forms.

The course is divided into the following topics:

#### CHAPTER I. CONSTRUCTION

I. Cone-Pattern

II. Cube, Cylinder, and Cone, Two Views

III. Vase Form

IV. Three Views of a Book

V. Drinking-Cup-Pattern

#### CHAPTER II. REPRESENTATION

#### CHAPTER III. DECORATION

#### CHAPTER IV. REVIEW



2. <sup>11</sup> A Course of Study for Minneapolis Public Schools, 1908-1909. An example of a course of study for the Minneapolis Public Schools in 1908-1909 follows:

FIRST GRADE

Imaginative drawing to illustrate stories and games  
 Painting and drawing of landscape and nature according to season  
 Drawing from life after dramatic action  
 Seeing lessons of all kinds  
 Clay modeling, and the beginning of design in repetition of unit in borders for booklets, et cetera

3. <sup>12</sup> A Course of Study for Terre Haute Public Schools, 1913. Following is an example of a course of study taken from the Terre Haute School System, Terre Haute, Indiana, 1913:

Dictating the work for grade one,

FIRST WEEK, SEPTEMBER

Base the September work on the idea of autumn. Include in this the study of the season, the name of the month, the colors seen in all growth, and original illustrative drawings of autumn activities.

Teach from the concrete.

In form, develop the ideas of circle and sphere.

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11

Course of Study for Minneapolis Public Schools, Minneapolis, Minnesota, 1908-1909.

12

Art Outline for the Terre Haute Public Schools, Terre Haute, Indiana, 1913.

In color, teach red, yellow and blue as primary colors, and as varying in tone.

Develop the ideas of color and form by use of all the senses.

Memorize forms.

Teach muscular control.

Use related ideas that are interesting to the children.

Teach the children to express in language the impression they wish to give with the brush or crayon.

Language deepens the visual impression.

Teach the idea of the inch.

Keep work and make into booklet at end of the term.

Make a few letters of the alphabet with pegs or lentils. Make any size the child chooses.

Borders may be made by use of circles and colored crayon.

A tile may be made on inch squared paper. Copy from the board. Use crayons and slant lines.

Make original illustrations of autumn activities such as starting to school, gathering grapes, making jelly, et cetera. Use crayons.

SECOND WEEK IN SEPTEMBER, ALSO OCTOBER,

NOVEMBER AND SO ON. LESSON ONE

Place painting material properly on the desk. Talk of autumn. Name some colors in fruits and flowers. Speak of rainbow colors. Name colors in box. Count them. Name colors not there. Paint nicely arranged spots of red, yellow and blue.

4. Course of Study for Baltimore County Public

13

Schools, 1921. A synopsis of a course of study for the First Grade for the Baltimore County Public Schools, Baltimore, Maryland, 1921, follows:

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13

Course of Study for Baltimore County Public Schools, Baltimore, Maryland, 1921, Revision.

The aim is to keep the children alive, alert, joyous, securing, originality rather than accuracy and precision in representation. Children love to color pictures and to meet this desire, hectograph copies and outline pictures from various sources are presented for coloring. Cutting of flowers, birds, animals, houses, made by the children themselves, and children of older classes for them, may be colored.

In the illustrative work, black or brown crayola is preferable as a medium, since the child's love of color tends to distract his interest from the story representation and colors should therefore be used sparingly. Aim in every drawing for good size and good placing on paper. See that the paper is suited to the correct placing of the object.

#### SEPTEMBER

##### Color:

Discover through conversation what children know about color. Lead them to note color in flowers, fruits, trees, birds, fields, bubbles, et cetera. Make cards or charts showing color tints and shades. Introduce box of crayons, colors, method of handling. Plan a "Yellow Day."

##### Illustrative:

Interest children in looking at pictures in text books.

Let the first drawings be undirected and from memory of familiar plays and incidents. Teach correct position and necessity for moving whole aim in drawing.

Make blue sky and green fields. Illustrate in cutting and drawing nursery rhymes, games, plays.

5. A Course of Study for Des Moines Public Schools,  
 14  
1926. In this course of study from the First Grade of the

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14

Course of Study, Des Moines, Iowa, 1926.

Des Moines Public School System, 1926, suggestions for correlating Fine and Industrial Arts and History are given.

TOPIC: IMMEDIATE COMMUNITY LIFE. GRADE I

I. Subject Matter

A. Refer to the History Course of Study for the Community activities to be studied.

II. Suggestions for Teaching Projects Growing Out of the Study of Community Life

A. The farm (adapted from "The Farm" Frances Parker, Year Book, June, 1915.)

1. Center of interest

- a. The orchard
  - (1). How the trees are grown
  - (2). How the fruit is gathered
- b. The animals
  - (1). Cattle
    - (a). Care--food--shelter
    - (b). Milking
  - c. Geese, turkeys, ducks, hens, et cetera
    - (1). Use of eggs
    - (2). Use of feathers
  - d. Hogs
    - (1). Care
    - (2). Use
  - e. Sheep
    - (1). Care
    - (2). Use
  - f. Horse
    - (1). His work
  - g. The cornfield
    - (1). Cutting the corn
    - (2). The silo
    - (3). Corn husking by hand and by machinery
  - h. The garden
    - (1). Planting in the spring
    - (2). Care of the garden
    - (3). Harvesting in the fall
  - i. Haying
    - (1). Cutting, racking hay, pitching hay, stacking it or piling on the hay wagon and in the barn. Modern machine methods

- vegetables           j. Methods of preserving fruits and
- k. Methods of transporting and marketing
- fruits and vegetables
- 2. Activities growing out of the study of
- farm life
- activities           a. Collect and mount pictures of farm
- b. Make a booklet illustrating farm
- life                   c. Construct a farm on the sand table

6. A State Course of Study for Indiana, 1933.     The following course of study for Indiana, 1933, was developed by Miss June Rynerson of Indiana State Teachers College, Terre Haute, Indiana, and her methods classes; it shows the development of various units.

Indiana's State Course of Study is developed around type Social Studies units, which are taken from the Tentative Course of Study in Elementary Social Studies. Typical units are used for the various grades and show how the art work may be integrated and correlated with the Social Studies activities.

## GRADE ONE

Type Unit: The Family and The Home. Other suggested units: School Life, Farm Life, The Town or City Community and Its Workers.

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 Illustration and Representation
 

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Expected Outcomes	Procedure
1. A greater knowledge of the immediate environment. 2. An increased interest in the home and school. 3. The habit of expressing ideas through drawing and painting. 4. An increased ability to handle art materials to express mental pictures.	Lead the child to talk freely about the work that is done in the home.  Drawing in the beginning must be imaginative, so let the child express his ideas in the way he desires. The teacher should not endeavor, in the primary grades, to get the child to draw from objects. He should be permitted to use color as he feels inclined.  After the work is completed, time should be allowed for criticism, also remember it is not a time for faultfinding.
References	
A number of references is given with group number and page where found.	
Related Activities	
Draw the members of the family at work and on a holiday.	Encourage each child to find wherein he can improve his own work, and et cetera.
Draw playmates, pets, toys, their homes, children playing games.	
Illustrate how they can help mother, father, their playmates, how they care for their pets.	
Make pictures for the stories read and told.	
Show where the children have been and what they have seen.	
Draw the things the children eat and how food reaches the home.	

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 Design--Art Structure
 

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Expected Outcomes	Procedure
1. A knowledge of the making of all-over patterns and borders.	Let the children plan and make rag dolls.
2. An appreciation and enjoyment of rhythmical repetition and unity.	After rag dolls have been made, interest the children in decorating material with which to dress the dolls.
3. A development of the sense of rhythm through repetition.	Discuss with class, patterns in material. Have children tap time to rhythm of simple song, then use crayons on paper making simple dots or strokes in time to music.
4. Ability in spacing units.	Let children make their own choice of colors. Carry out the same ideas of spacing on cloth for costume of doll.
References	
I. pp. 99-113	
VI. pp. 12-13, Book I	
V. pp. 16-17, Book I	

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Color, Lettering and Poster, Construction and Modeling, and Appreciation are carried out for each grade under the unit topic.

#### IV. CONCLUSION

A complete revolution in curriculum making is at present taking place in the public schools of the nation. Through new and advanced methods of teaching, through diagnostic tests and individual remedial work, the amount of time necessary to the mastery of the three R's, formerly considered the major obligation of the elementary school, has been greatly reduced, and this time is being devoted to the development of more creative forms of work.

While a marked improvement in the development of the art curriculum was shown in its written form, as compared with the earlier form, a greater progress can be found in actual classroom situations where innovations in subject matter are being followed.

While art education and certain other new and specialized fields have not maintained the pace set by the other academic subjects in curriculum development, several cities have employed curriculum specialists to organize and conduct the programs of curriculum construction. An example of this is given from the work of Doctor H. B. Bruner in the preceding chapter of this study, page 36.

It is the fostering of the individual creative impulse that has done the most toward revising the school art curriculums. Nowadays the best schools are fostering this creative urge of the individual and permitting the pupil to express himself in any medium.

Art for art's sake is gone. Technique is secondary; the idea, the need for expression, comes first. Subject matter is unimportant; anything is of interest.

The determining principle in forming a course of study must be that of the child's generic tendencies or interests, modified by individual interests.



Most of the subjects taught in the school curriculum follow a definitely arranged and progressive course of study, but in the modern schools which are following to a limited extent the project method, it is felt that the subject matter should develop from the interests of the class.

An analysis of recently formulated courses shows an essential difference in method, namely a tendency to abandon a detached course of instruction planned mainly from the point of view of logical progression in the subject in the hope that the principles and practice gained will be carried over and put to use in fields where they are needed. This somewhat formal work is being displaced by courses in which principles and practice are concerned mainly with problems selected from the field of immediate needs.

The extent to which the course of study in printed or mimeographed form are prescribed for teaching exactly as prepared is surprisingly small. Of the courses examined by the writer of this study 47 per cent did not state whether they were to be flexible or to be followed rigidly, 14 per cent implied flexibility, 33 per cent definitely indicated flexibility, and 5 per cent were definitely prescribed.

Most of the printed courses of study in art develop

the subject matter from the standpoint of the subject field itself, rather than through correlation. Twenty-eight per cent of the courses analyzed mentioned correlation in the introduction, but relatively few mentioned it later or actually developed it in subsequent treatment of subject matter.

The old art curriculum was a list of things for the children to make, a number of skills for them to acquire, or a combination of the two at regular intervals according to the calendar. The predesignated curriculum can take no account of children's needs and interests. For example, the curriculum states: "Third week in March study perspective of circle and apply to drawings of castles," et cetera.

The changed attitude broadly summarized is as follows:

1. That the tendency is less toward trying to interest children in drawing as a subject, and more toward using drawing as a efficient and unique means of expressing and promoting whatever interests school, home and community life have aroused.

2. That instruction in design deals less with formal exercises, in arrangement, and more with problems directly and practically concerned with school and home

surroundings and with industrial life.

3. That, industry, commerce, and the public generally have awakened to a partial realization, at least, of the social, economic and cultural value of aesthetic training.

4. That the activities of any course should be suggestive only. The teacher should plan experiences for children through which they may find opportunities for expression. If the experiences are vital, the children will express them in a creative way, as children reflect their interests in their activities.

5. That the art activities suggested, grow out of the child's interests in Social Studies, English, Nature Study, et cetera. These interests combined with accumulated knowledges, skills, and habits, form a rich background for his creative activities and provide opportunity for growth. The interest is not in literal photographic realism, but in imaginative interpretation of events and things coupled with as fine an organization and as excellent craftsmanship as the child is capable of producing at each age level. Correlations should never be forced, but grow naturally out of interests at the time.

6. That the outcomes or results must be judged

in terms of growth in purposefulness, resourcefulness, mastery of technique, growth in creative power, orderliness, industry, self-control, leadership, growth in enjoyment and sensitiveness to beauty rather than in terms of the finished product.

7. That the outstanding mark of progress in art teaching especially in the elementary grades is the serious effort in many cities to study the problem from a scientific standpoint. Denver, Los Angeles, Boston, Toledo, Minneapolis, Baltimore, and Seattle are typical examples of cities studying the whole question from the scientific angle.

## CHAPTER V

### TRENDS IN THEORY AND METHODS OF TEACHING ART, ALSO ITS FUNCTION

#### I. CHANGES IN THE PRINCIPLES OF ART EDUCATION

There has been greater change in the theory and practice of teaching art during the past few years than in most other subjects taught in the public school.

Unfortunately, the history of schools not only in art but in all lines shows a swing of the pendulum between extremes, though it must be admitted that the simile of the pendulum is not a good one, for the schools remain most of the time, near one extreme, instead of swinging periodically and evenly between the two. These two extremes are External Imposition and Dictation, and "Free-Expression."<sup>1</sup>

In the 1890's and early 1900's the technique was direct imitation of set models, not of the work of the teacher, nor of real objects. Children, naturally interested in portraying their ideas of objects in the inanimate world, of poses and actions of the animate, or even in scribbling for the sheer love of manipulation and movement, were not permitted to begin with this natural starting point.<sup>2</sup>

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1

John Dewey, "Individuality and Experience," Art and Education (Barnes Foundation Press, 1929), p. 175.

2

Harold O. Rugg and Ann Shumaker, The Child-Centered School (New York: World Book Company, 1928), p. 210.

The child's generic interest shows that he should commence drawing with man and the things that men do or have about them: the human figure, the house he lives in, animals he sees or fears. Mother and form are therefore inseparable in childhood and the progress is toward a separation; hence abstract geometric forms will come last, not first.

Drawing to the child is language for the expression of his ideas; and form pure and simple, constitutes a very small modicum in his interest. It is not possible to segregate form in the child's mind in an intelligent manner to him.<sup>3</sup>

The old idea of teaching art without direct reference to the pupil's life activities has passed, and the new ideas of connecting the art lesson with the personal and environmental experiences of the pupil, and of correlating art work with all other work in the school, are finding favor with educators everywhere. Methods which are suited to the development and power of the child's mind are essential.

Problems that are of real interest to the child, and that are a part of his experience are available on every hand. The child's home life, his play and games, his amateur projects of various types, his activities in the community, and his studies of nature are all within his sphere and are of interest to him because he has had a part in them. One must avoid planning the work and

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F. L. Burk, "The Genetic Versus the Logical Order in Drawing," Pedagogical Seminary, 9:296-323, September, 1902.

judging the results from the standpoint of an adult.

Art education has been criticized freely in the past by educators for certain practices in regard to instruction. Today it is realized that these criticisms have been in a large degree just and that a maximum of results has not been attained. The major mistake has been that of too much emphasis upon fineness of work and excellence in the finished product rather than in the educational training to be given the pupil.

Miss Elizabeth Irwin, president of the Associated Experimental Schools sponsoring the exhibition of free-expression in art by children who demonstrated their reactions without adult interference, explained:

We do not look upon the finished product of children's painting as its significant factor. It is the process of child development that takes place during the painting that is important. We are not consciously trying to make artists, of any kind, of our children.<sup>4</sup>

The paintings in this exhibit have been assembled by the Associated Experimental Schools from Youth Camps, Settlement House Art Classes, Mexican Government Free Schools, Indian Reservation Schools, Museum Art Classes and from public and private art classes throughout the North American continent and Hawaii.<sup>5</sup>

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4

"The Art of American Children," Design, 37:42, December, 1935.

5

Loc. cit.

Miss Irwin feels,

The chief purpose of this first exhibition sponsored by the Associated Schools Experimental, is to demonstrate the reactions of children who have been permitted to express their own ideas in their own way without adult interference.<sup>6</sup>

Professor Wm. G. Whitford writes concerning the standardizing of subject matter:

The subject-matter content of art education can never become narrowed down to one field and standardized like that of some subjects. It is too broad in scope for this. New ideas, new material, new methods and angles of approach will continually present themselves for the betterment of our work, but we do need a better classification of "aims" and fundamentals so that the "outcomes" of the multitude of splendid problems being developed in progressive schools throughout the country can be measured in terms of definite objectives.<sup>7</sup>

Art education of necessity must possess variety in the things taught, in materials used, and in methods followed. The educational process in general is not static; there will be continual changes, improvements, and constant adjustment to new conditions and demands. Art expression requires careful, thoughtful procedure.

Professor Whitford says:

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6  
"The Art of American Children," Design, 37:42, December, 1935.

7  
Wm. G. Whitford, An Introduction to Art Education, (New York: D. Appleton and Company, 1929), p. 103.



Art is being taught in a manner designed to connect theory and principles with daily problems. Discussions are presented in such a way that the pupils get the desired reaction from the problems. They are made to know why they draw or design certain things, and what they are supposed to learn from these practices. The principles underlying the appreciation or production of art quality in various forms are used as a basis for art problems, and their definite application to life is being made in every possible way.<sup>8</sup>

An excellent digest of the modern trend in art education was presented at the Sixth International Art Congress, Prague, Czecho-Slovakia, August 1, 1928, by B. Kirk Smith of the University of California. Professor Smith outlined nine criteria as a basis for evaluation of the present day trend of art instruction as follows:

1. Substitution of the larger idea of composition for drawing
2. Abandonment of naturalism as an ideal
3. Loosing of the imagination
4. Rising above the fear of distortion, which is just a frank approach to form and structure
5. Using daring color
6. Development of emotional suggestion rather than cause
7. Recognition of rhythmical wholeness in unity
8. Setting aside the objectives of technique

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Wm. G. Whitford, An Introduction to Art Education, (New York: D. Appleton and Company, 1929), p. 189.

9. Evaluating in terms of life objectives<sup>9</sup>

"The school of today is a miniature so-called organization reaching out and touching life activities in every possible way,"<sup>10</sup> to quote from an article by Goldman.

Closer articulation of art with life makes the work fuller, richer and more vital to the pupils. Today to be educated in the social era implies an understanding of art in its broadest sense and a practical understanding of its relationship to everyday needs.

1. Drawing before the time of Arthur Dow. When art was first introduced into the school program, the term "drawing" was adopted to designate the subject incorporated into the curriculum. This term continued to be used to designate the art program long after many other types of activities were introduced.

In the beginning, the work consisted largely of accurate representation or the abstract copying of objects with little attention to creative effort or original

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9

B. Kirk Smith, "The Influence of the Modern Art Movement in the School," Address given before the Sixth International Art Congress, Prague, August 1, 1928.

10

Robert D. Goldman, "The Survey of Art Needs," School Arts Magazine, 34:3, September, 1934.

thinking on the part of the pupil. The academic method of instruction used in the art school prevailed. Nature imitation, drawing from casts and other objects, and the recording of facts of observation were the chief objectives. Later, the copying of historic styles of ornament was introduced.

The design or "structure" method of teaching was first advocated by Ernest F. Fenollossa and Arthur W. Dow in 1889. Credit should be given to Professor Dow for starting the departure from the academic standards of instruction. He was the first art educator to recognize the need for practical art teaching in the public schools. His broad point of view gradually broke down the old traditional methods, and introduced in their place the progressive theory of relating art teaching to creative activity and to direct relationship with life needs. He developed his theory "with the intent of helping his students to think, to feel, to appreciate, to express, to grow."<sup>11</sup> To him, art was not a matter of copy-books or exercises in drawing. It was a dynamic, living force in the lives of his pupils, and he taught them the use of art in everyday life. Dow designated

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11

Sally B. Tannahill, "Problems in Art Education," Teachers College Record, Columbia University, New York, Vol. 28, March, 1927, p. 702.

his method of instruction as the "structural system-- the synthetic method of approach through design instead of through drawing."

2. The Dow Method and its influence. Professor Dow's life-work was a struggle against the academicism which he saw throughout the field, and his own ideals were always presented in sharp contrast to it. Instead of the academic method he proposed instruction by the synthetic method in the principles of design or composition. These he redefined and listed under the headings of Opposition, Transition, Subordination, Repetition and Symmetry. Each he illustrated with many examples chosen with catholic taste and an eye to underlying resemblances from the Greek, Oriental, Gothic, Renaissance and modern traditions, from textile, pottery, furniture and architecture as well as from painting and sculpture. This approach he believed would involve "a new classification of the world's art, cutting across the historical, topical and geographical lines of development . . . with many examples differing as to time, locality, material and subject, but alike in art-structure." The elements in art he classified as line, notan (dark-and-light), and color, and went on to show how the principles of harmonious composition can be

realized in each, and in combinations of them.

All are attempting more strenuously to encourage individual variation and originality in creating new design, an aim which Dow recognized in general, but for which there was little place in his rather standardized system of procedure. There is greater attention also to the problems of stimulating the interest of children in art work, and correlating it with other phases of their mental growth. In view of these ends, pupils are led to choose subjects for plastic expression from their own experience. By the project method and other devices their initiative is encouraged, and art-work made a process of gradual, continuous enrichment of everyday life. They are following no rigid order of progress, and are using color from the start, not beginning with abstract lines. Dow admitted the propriety of this step in the case of young pupils only but he never incorporated it in his own method.

Dow's method begins with what is logically simplest, the basic elements in a work of art, such as lines, dark and light spots, hues and intensities, and with the general definitions of the principles of design. From these atomic elements he invites the pupil to put together a beautiful form, leading him on in strict logical order from simple to complex: first straight lines, properly spaced, then curves, then two values of light and dark, then three, four, five values, then one hue in two and three values, two hues and so on until a form as complex as an ordinary painting

is finally reached. This is a "natural method," says Dow, "of exercises in progressive order, first building up very simple harmonies, then proceeding on to the highest forms of composition . . . It offers a means of training for the creative artist . . .<sup>12</sup>

The two diagrams one of the Academic Method, the other the Synthetic Method are taken from Dow's book, The Theory and Practice of Teaching Art.

#### ACADEMIC METHOD<sup>13</sup>

The effort of the Academic Method is centered upon "learning to draw" and in two directions: Nature forms and historic art. The principle is-- first acquire a knowledge of facts, then use them in your own creative expression.

	Drawing from casts and other subjects	Pencil drawing Pen drawing Charcoal line Brush drawing, etc.
Representation	Perspective Light and shade Color study from nature Painting Picture study Composition, incidental	Charcoal Water color Oil
Design	Historic ornament Structure of pattern Perspective Color exercise Wash drawing Composition in some style or period	

12

Thomas Munro, "The Dow Method and Public School Art," Art and Education (The Barnes Foundation Press, 1929), pp. 329-336.

13

Arthur Wesley Dow, Theory and Practice of Teaching Art, Teachers College, Columbia University, New York, 1912, p. 3.

SYNTHETIC METHOD<sup>14</sup>

Synthetic Method of teaching approaches art from the side of composition and is called the Synthetic Method to distinguish it from the academic, which is analytic.

	Line	Spacing, line structure Character of lines, expression Principles of Design Composition of line Representation	Drawing and Modelling
Synthetic Method	Dark and Light	Massing, Values Quality of tone Composition of Dark- and-Light Light and shadow in representation	Painting
	Color	Hue, value, intensity Color harmony Color composition	

3. The Jessie Todd Method. Unrelated to the Dow Method the Jessie Todd method is distinctly the dictated approach in art instruction. Some may agree, and others may question the method. Miss Todd says,

The more I see teachers trying to get children to illustrate history stories and the children failing to do it I realize that it is because the children have no foundation. Suppose the children have to illustrate, in geography, the type of work elephants do in some countries. They can't draw an elephant. Let us stop talking about correlating art with other subjects or teach children something in the primary grades and

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Dow, op. cit., p. 6.

teach them still more in the upper grades. If they can draw some things, the correlation will take care of itself.<sup>15</sup>

4. Walter Sargent and his method. Three lines of method are prominent in art education and they are here stated as the basis of a theory as to how children learn to draw, to quote Professor Sargent.

1. Interest in telling something is the motive which inspires all good drawing.

2. Industrious drawing directly from objects, unaided by other sorts of study and practice, has not proved to be the most effective way of learning to represent them.

3. Progress in ability to draw is not general but specific.<sup>16</sup>

Two uses of drawing have been emphasized, Sargent states:

First, its use as a means of intellectual expression; second, its use as a form of aesthetic expression a means of developing artistic appreciation, and an avenue to the sources of aesthetic enjoyment.<sup>17</sup>

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Jessie Todd, "Public School Drawing," School Arts Magazine, 22:626, 1922-23.

16

Walter Sargent and Elizabeth Miller, How Children Learn to Draw (Boston: Ginn and Company, 1916), p. 231.

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Loc. cit.



In so far as the experiments recorded can serve as a basis for a theory of method which shall make drawing a profitable, stimulating and generally used medium of expression in elementary schools, the principles of that theory may be summed up as follows:

Children draw well only when they wish to tell some specific thing by their drawing. They should be trained to explore not only nature but also pictorial material as sources of reference from which to obtain data and methods for telling what they wish. Incidentally this experience gives them considerable independence; they can learn by themselves how to draw new things.<sup>18</sup>

5. Franz Cizek and the Free Expression Method. The work of the pupils of Cizek's school is well known in America. He maintains that only a small percentage of children are capable of producing art work that is significant. His pupils were selected, and subtly inducted into art appreciation by being surrounded by an atmosphere of freedom and inspiration. No instruction was given and the pupils were allowed to use their opportunities as individual fancy dictated. The work produced, inevitably had the Cizek hallmark, but it was by no means stereotyped, and showed an immense advance in both spirit and technique.<sup>19</sup>

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Sargent, op. cit., p. 260.

19

George J. Cox, "Modern Trends in Art Education," Teachers College Record, 31:514, March, 1930.

Cizek himself, a man to command respect, assured, quiet and intent in manner, strikes one as an intelligent enthusiast, quite confident that the road he has mapped out is the best one. He is a teacher, not a politician, and has been forced by intolerant superiors to abandon a modernist class of older students in favor of conventional craft training. The outside world has honored him more than his own country.

A more detailed inspection of the Cizek classroom revealed a fact already observed in similar American schools: that in general the most original and appealing designs were those of the youngest pupils; the older the child the more his picture tended to be sentimental conventional and weak in plastic form.

The restrictions of the Cizek method and the old academic method spring from the same source. The Cizek plan, far from achieving its end of freedom, robs and restricts the student when it shuts out all but a few influences, and these few none of the best. Both methods fail to aid as they might the growth of real creativeness, because they fail to present a sufficient variety of artistic forms and techniques.<sup>20</sup>

The theory and practice of Cizek has been intelligently modified in part to suit the American scene and the American child by Mme. Galka Scheyer in Berkeley,

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Thomas Munro, "The Dow Method and Public School Art," Art and Education (The Barnes Foundation Press, 1929), pp. 311-16.

California, and by Miss Florence Cane in New York.

The success of Miss Gerehart, of the Los Angeles public schools, a pupil and disciple of Professor Dow, indicates a great advance in the standards of the elementary school teachers. It suggests also that the Dow method, with such additions or modifications as child psychology dictates, still holds its own with the best educational theories of the European schools.

Today it appears to have nothing novel or exciting about it; it neither panders to the neurotic nor makes concessions to the phlegmatic, but in its fine balance of the emotional and the intellectual, in its insistence upon spirit as well as skill and power, as well as knowledge, it still provides a solid foundation upon which more immediately attractive or spectacular or revolutionary theories may be tried out, without undermining the solid basis of art education now building in the public schools.<sup>21</sup>

6. Psychology of child development. The psychology of arousing and holding the interest of pupils in art exercises and projects is a factor of significant value. In order to make a real appeal to children one must get down on a plane with the children and grow up with them.

It is not necessary to include in the curriculum any great amount of foreign material. Real substance

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21

George J. Cox, "Modern Trends in Art Education," Teachers College Record, 31:518, March, 1930.

of art training lies all about one. It should not be necessary for the child to make a forced adjustment to an abstract problem, or to problems bearing no relation to his child experiences or environment. The child possesses a wealth of experience which he has been developing for years.

The educational principles to be followed in the lower grades are to develop interest, freedom, and self-activity; to guide the play impulse and the instinct of imitation; and to provide a foundation for later real problems of art.

Pupils must be allowed freedom of expression if originality, invention and self-activity are to be aroused and stimulated. Their interest is held better in this way than by the old method of continual copying or tracing.

Story telling is an important feature of work in the lower grades. By the story-telling method an interest in art may be aroused easily and naturally. The late Dr. James Parton Haney was a master of the story-telling method in art education.

The learning process is being studied minutely in all subjects of the school, but no subject offers a more fascinating field for investigation, or greater possibilities, than the study of methods of teaching

and learning in art education. The value of using educational methods, contrasted with the lack of such methods, may be illustrated by the attitude of mind of the pupils and their reaction to various problems presented from day to day.

In the public school, attention may be profitably given to these various periods of pupil interest. The work may be so planned that it varies with periods of changing interest. Judd discusses periodicity of pupils' development, and distinguishes the different periods as follows:

Both the school curriculum and the general organization of the school program in such matters as the length of class periods and the forms of order required, reflect the fact that the pupil passes through distinct periods or epochs in his physical and intellectual development. Each of these epochs requires that a certain type of subject matter be used for instruction and that a certain type of school discipline be administered. There is a progressive maturing of the pupil and a corresponding broadening and deepening of the education which can be given him.

Ages 1 to 5. Period of Infancy (preschool period)

Ages 5 to 6 to 8 or 9. The Primary Period (one of social imitation)

Ages 8 or 9 to 11 or 12. Period of Individualism (intermediate or grammar grades)

Ages 12 to 14. Early Adolescence Period (period of social consciousness) (Junior High School)

Ages 15 to 18. Later Adolescence Period (period

of individual differences. Beginning of Specialization) (Senior High School)<sup>22</sup>

## II. CHANGES IN THE FUNCTION OF ART EDUCATION

Educational standards require that the idea of equipping the pupil with a fund of functional information to aid him in the varied problems of life be emphasized throughout all the work of the school. The term "function" as used in this sense, refers to the type of knowledge imparted to the individual through all the activities of modern education that will really assist him in meeting present and future needs outside of school and that will really "function" in the practical affairs of a practical world.

Education does not deny the individual the right to "emote." Instead he is taught how to "emote" through experiences in art. Any intelligent person knows that through a wise exercise of emotion come the finest qualities of life, good balance, and complete living; and within a nation of emotionally directed persons arise cultural standards of the highest order. Art in education will help to develop a society emotionally, intellectually

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Charles Hubbard Judd, Introduction to the Scientific Study of Education (Boston: Ginn and Company, 1918).

and socially fit.

1. Project method. The project method has both hurt and helped the art training. When the right sort of co-operation is obtained, when all forces are working harmoniously for the common good, the art work is found to be rather fundamental in its bearing upon the situation. When, however, the art teacher is used only because she knows how to paint or construct a part of the project expression; when sloppy results, crude effects, and harsh discords are overlooked in the enthusiasms of a project plan, then art education becomes a farce and a frill.

During the past two years the art departments have unquestionably strengthened their positions because of the project method, but until the art specialist is recognized as a necessity throughout a given project, that particular project is a failure. For this reason orderly habits and artistic skills are receiving more and more emphasis as objectives in art training.<sup>23</sup>

Bonser describes the project method:

The "project method" holds that the desirable and interesting life activities in which children spontaneously engage, or the activities in which they may be led to engage whole-heartedly and enthusiastically should be the basis of all educational endeavor. Having purposes of their own which furnish the "drive" for their activity, they will, if given opportunity, plan and execute whatever is necessary to realize their purposes. They will have to judge their planning and

executing as we do normally in life, that is, by the degree in which whatever is done brings about satisfactory results.<sup>24</sup>

One of the most important problems in making projects of the greatest value educationally is to use those activities freely imitated by the children as avenues to other projects which they will enter upon with just as great zeal and enthusiasm if the way is opened by the teacher.

While the drama has played a part in the school program for many years, it is only within the last few years that it has taken form as art or assumed real educational values.

The main function of dramatics in the formal school of the past and of today is the performance or the spectacle. When the curtain descends on the last act of the play, success or failure has been achieved. Recently, however, educators have been discovering that the drama is one of the most potential forces of creative teaching. In a recent survey of art in education from kindergarten through college, dramatizations, plays, and festivals are taking an important part in the development of the individual.

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24

Frederick G. Bonser, The Elementary School Curriculum (New York: The Macmillan Company, 1927).



Some schools have organized their entire program about the theater project. New teaching positions have been created in education, such as the Dramatic Co-ordinator whose business it is to integrate school studies with the dramatic program, and the Theater Arts Teacher who conducts the stage crafts.

The drama contributes two outstanding values to education: first, as motivation for every kind of activity; and second, as a means of developing the needs and interests of all types of children.<sup>25</sup>

The project method is opposed to departmental teaching in the elementary school. Preparation of teachers for this work does mean a change of selection and emphasis, but it does not require anything impossible or unreasonable. It merely asks for the doing of that which is most worth while.

Bonser says,

As a method of teaching it is not easier than the usual form of work and not nearly so easy as departmental work. But it is far more stimulating, more satisfying, and more effective. Teaching by the departmental method in the elementary school almost necessarily means teaching isolated subject matter. There are no life activities in subject matter as such. Few life activities are so narrow as any single subject.<sup>26</sup>

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25

Victor E. D'Amico, "Theater Art as Education," Progressive Education, 13:356, May, 1936.

26

Frederick G. Bonser, The Elementary School Curriculum (New York: The Macmillan Company, 1927), pp. 104-105.

Quoting Florence Allen:

The modern trend of education is toward the development of the originality of the child, which is called social education. A good example is given in the making of a stucco bungalow by the pupils of Grade 5A in the John Pitman School, Kirkwood, Missouri. A great interest was manifested in it by both the pupils and parents, the latter gladly contributing all the material necessary.

The bungalow was built as a project in art in interior decorating and was made larger at the suggestion of the children. When each phase of the work was under construction, all pupils were asked to observe that in their homes and in those of others and to express their opinions as to what should be done. It was also correlated with language in composition, nature study in landscape gardening, and arithmetic in drawing to a scale.<sup>27</sup>

2. Correlation movement. Bonser, concerning the correlation movement, states:

Correlation means a relationship of two or more subjects in helping in an activity for meeting a single need. Correlations cannot be made. In the sense in which these different kinds of activity contribute to the solution of the single problem we have correlation. Correlations are "discovered" and "not made". If it is the "subjects" that are the bases of study rather than the "activities" to which the subjects contribute, there can be no genuine correlation.<sup>28</sup>

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27

Florence Fowlkes Allen, "A Model Bungalow," School Arts Magazine, 1923, p. 138.

28

Bonser, op. cit., pp. 85-86.

In 1899, Parsons discussed the correlation of subjects:

The first requisite to successful work is perfect sympathy between all who work together in one system. The correlation of subjects becomes the inevitable outcome. Let us give the child then what his nature demands, the right conditions for physical, mental and moral activity, the best objects to excite their action and we shall awaken, stimulate, direct, broaden and systematically develop in him the man, which is the image of the Creator.<sup>29</sup>

A common error in organizing subjects in "correlation" is,

Thinking chiefly on the basis of subjects alone, even as reduced in number, it is not uncommon to find several of them developed in connection with some particular material or topic rather than in connection with a project. The study of milk is sometimes so conducted as to illustrate this error in organization. Children are assigned the study of cows and the production of milk as lessons in nature study or elementary agriculture; the study of the sale and transportation of milk from the farmer to the creamery or city market or factory, as commercial and industrial geography; of the making of cheese, condensed milk, or malted milk, as industrial arts; of the care of milk and its values and forms as a food, as household economics; and of the costs of production, transportation, manufacture, and use, as arithmetic. But have these subjects--nature study, geography, industrial arts, household arts, and arithmetic--been studied in relationship to each other? Rather are they not clearly studied in relationship to milk--to one thing used as a common point of departure? The organization here is not one of bonds between subjects, but bonds between a topic

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Frank A. Parsons, "Broader Art in the Public Schools," Art Education, 6:242, May, 1899.

and several subjects used in connection with that topic.

Whatever value there may be in genuine correlation lies in the unity between an activity and the subjects which, together, serve it. The bonds are not between one subject and another, but between each subject and the common purpose to which all contribute.<sup>30</sup>

3. The integration program. Education today is integration conscious, yet the definitions of that word vary among different persons. The only kind of integration worthy of the present day schools is the kind that happens within the individual himself, not within the teacher's plans or in the curriculum. Art experiences of the sort that grow out of the life of the individual, himself, and call into play his emotion, his intellect and his will, as any real activity must, will do more for the proper integration of the person than any other type of educational exercise.

There are varied angles and possibilities for integration. One phase which has been developed is the theater project. The greatest asset of the theater project is that it can be generated and sustained by child interest without coercion or adult direction. As such, it forms the basis of real "integration" because it integrates the

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Frederick G. Bonser, The Elementary School Curriculum (New York: The Macmillan Company, 1927), pp. 136-138.

child, and not the curriculum or the school.

If the theater presents a nucleus for integrated teaching, then the following shows the relation it has with other studies,

Theater art has interests in common in all the "fine arts" because it works with the esthetic values of line, form, and color.

Because of its use of construction and structural forms, it has a common field with the "mechanical" and "industrial arts."

Theater art works directly with "literature" and "language" studies because of its outstanding objective of transforming verbal imagery into visual form.

It is in close harmony with the "social studies" since it deals with the people, customs and habits of all civilizations; and re-creates the present and past "history" in form, color, motion, sound, and action, so that it becomes a living experience to the child.

The drama has aims in common with the arts of "music" and the "dance" because it trains the auditory and kinesthetic senses through tone and movement.<sup>31</sup>

If a layman were to witness a play produced in a modern progressive school, he would probably wonder why players were chosen who had faulty speech, moved awkwardly, or seemed shy or afraid. He might boast that when he went to school, only the best students were chosen and that no play was ruined by bad actors or crude scenery. This point

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31

Victor E. D'Amico, "Theater Art Education," Progressive Education, 13:356, May, 1936.

of view is still true in the formal schools. They value the success of the performance above the needs and development of the child.

It should be recognized that although theater art is motivated entirely by creative expression, the child is constantly gaining necessary skills and techniques through the various processes and materials which demand technical perfection and workmanship to insure practical results, and safety, through the drawing of plans, making models and building scenery. These techniques are never developed as ends in themselves, but as means to creative results.<sup>32</sup>

### III. CONCLUSION

In this chapter different methods have been analyzed from which it can be seen the surface has just been scratched.

Art educators in the early 1900's were interested mainly in art rather than in childhood. They followed set rules of procedure, demanded precision and placed emphasis upon exactness and uniformity. Hence children became discouraged in the art class because their results did not achieve a satisfying result. Thus early years were marked by uneducative aims. Imitation, copying, drawing, and painting were the goals of the early twentieth century.

In the short space of thirty years students of education have registered in increasing numbers under the banner of the doctrine of self-expression and maximum

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D'Amico, op. cit., p. 356.

child growth. As a result of the transformation which the new theories have already worked, all persons who think much about education now align themselves in two opposing camps. There are, on the one hand, those who center education on adjustment to Society; there are, on the other hand, the protagonists of self-expression and maximum child growth.

The former, the protagonists of the adult-centered school, would impose education from without; the latter, the proponents of the child-centered school, would draw it out from within and remake child experience by the interplay between expression and the social heritage.<sup>33</sup>

In the past, schools and teaching methods, did not take into consideration the emotional life of the individual. In fact, emotions were to be ignored, held in abeyance, crushed out completely, if possible, thus robbing the individual of self-expression.

The wise teacher does not superimpose, but allows the child to work out his own conceptions of art, and by criticism and guidance leads him to progress to more advanced work of his own seeking. The individual has a right to his conceptions. The teacher no longer teaches a set method or idea but guides the student's creative searchings for expression.

Art instruction in the school must result in self-expression. If it fails to gain this end, it ceases

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Harold O. Rugg and Ann Shumaker, The Child-Centered School (New York: World Book Company, 1928), p. 210.

to be art and becomes a mechanical exercise, if not an injurious one. Much of the so-called art work in the past has been of this nature.

In the past the subject matter was drawing, paper-cutting, printing, book-binding, costume designing, pottery, the making of jewelry, embroidery, and many other crafts which made the children in the grades and high school feel that their skill in drawing was of major importance. Art training is not hand-work or drawing. Example of art activities unrelated to life and child are given on page 41, of this thesis. Here the ability to express one's self was given little consideration. It can be seen children were asked to express the ideas of others and through imitation acquire skill in drawing the drinking-cup, the cube, or cone for which they felt no need.

Methods of instruction which see beyond courses of study, and the worship of the intrinsic value of subject matter, are important in giving the individual power to meet life, acquire knowledge, appreciate life about him, and thereby live a full, well rounded life in his community.

The results of this survey reveal that research would contribute to the progress of art education in the choice of subject matter and in methods of teaching. Research is needed to determine also the extent to which



art functions in life in order that there may be developed a curriculum to replace or supplement the present one. A study of different methods of instruction and of the influence of training on ability in art is needed to evaluate present and proposed methods of teaching.

## CHAPTER VI

### TRENDS IN MEASUREMENTS IN ART EDUCATION

In planning tests for use in art education, one must be sure that they are appropriate and deal with important aspects of the work.

The content of art tests may be divided into special groups covering special fields of art such as fine art, industrial art, commercial art, graphic art, household art and for everyday life. Or the content may be divided according to particularized activities or manifestation of art such as drawing, painting, design, modeling, and the various exercises and projects of the handicrafts and industrial arts.

A scale is a model, while a test is a measurement. Both scales and tests make a distinct contribution to the modern program of investigation within the field of art education. An excellent treatise on the subject of rating scales was published in 1922 under the joint authorship of Carey and Kline.<sup>1</sup>

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<sup>1</sup> Linus Ward Kline and Gertrude L. Carey, A Measuring Scale for Free-Hand Drawing, Part I, "Representation," (Baltimore: The John Hopkins Press, 1922).

<sup>2</sup>  
 Thorndike has also made investigations in this field. Christensen and Karwoski produced a valuable treatise on testing in 1925. <sup>3</sup> A testing problem on a much larger scale is being conducted by Mr. Christensen. Meier published monographs on the measurement of art talent in 1926. <sup>4</sup> The Meier-Seashore Art Judgment Test <sup>5</sup> was also published in 1928. <sup>6</sup> Pressey and Knauber of Ohio State University have developed an art test for university students. <sup>7</sup> A. S. Lewerenz of Los Angeles has devised a test on fundamental abilities in visual art. Aesthetic Judgment of Art Appreciation Test by

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<sup>2</sup>  
 E. L. Thorndike, "The Measurement of Achievement in Drawing," Teachers College Record, Vol. 14, November, 1913, pp. 345-383.

<sup>3</sup>  
 Edwin O. Christensen and Theodore Karwoski, "A Test in Art Appreciation," University of North Dakota Bulletin, Vol. IX, January, 1925.

<sup>4</sup>  
 Norman C. Meier, "Aesthetic Judgment as a Measure of Art Talent," University of Iowa Studies, Vol. I, No. 19, August, 1926.

<sup>5</sup>  
 Norman C. Meier and Carl Emil Seashore, "The Meier-Seashore Art Judgment Test," Bureau of Educational Research and Service, University of Iowa, Iowa City, Iowa, 1928.

<sup>6</sup>  
 L. W. Pressey and Alma J. Knauber, "Art Ability Test," Ohio State University, Columbus, Ohio, 1928.

<sup>7</sup>  
 A. S. Lewerenz, "A Test of Fundamental Abilities in Visual Art," Research Service Company, Los Angeles, California, 1928.

Margaret McAdory has been published. Several other experiments have been made, and several studies are under investigation.

Very little has really been accomplished in public school art testing up to the present time. Scientific measurement of pupil attainment offers fascinating possibilities for progressive teachers. It is certain that innumerable problems exist, needing careful systematic study.

It is difficult to test and measure the results of art education, especially where the general aim is the development of attitudes and appreciation and not the acquisition of knowledge nor the development of skills. Scientific investigators untrained in art often wish to measure the results of the experiments in art by using the material phase of the experiences or creative self-expression which often accompanies art appreciation; that is, the drawings, designs and craft work of pupils. Thus, the first tests and scales published were for the measurement of drawings and not of appreciation or creativeness. Such results may be reported objectively and dealt with statistically, but they fail to measure the

qualities which modern art education aims to develop. Modern art teaching recognizes imagination as one of the important things in life; unfortunately, this imagination does not lend itself to present methods of measurement.

## CHAPTER VII

### RESEARCH IN ART EDUCATION

In the preceding chapters of this thesis some of the most significant problems of modern art education have been discussed.

A most encouraging trend in the national problem of art education is evidenced in the activities of the Federated Council on Art Education, a research body, backed by sufficient enthusiasm to assure the success of its undertakings.

Research is one of the guiding principles of education. Scientific educational investigation, not guess work, will solve the problems pertaining to art in the school system.

Almost every day new facts are discovered and new theories are propounded relative to the teaching of art. New educational material is always of great interest to the teacher, but she must acquire the ability to weed out, from the quantity of new suggestions, those which are vital to the interests of her subject.

It is certain that innumerable unsolved problems exist which need careful systematic study. The following topics suggest themselves for systematic investigation:

1. A comparative analysis of published "Courses of Study" in art with respect to their content and organization
2. An analysis of the project method of teaching in art and other methods
3. A classification of major objectives and minimum essentials in art education
4. Relation of art to other subjects in the curriculum
5. Correlation and its place
6. Recent changes in all phases of art education

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