CALIFORNIA STATE UNIVERSITY, NORTH RIDGE

A SURVEY OF WAYS TO UPGRADE TEACHING EFFECTIVENESS IN ELEMENTARY ART EDUCATION

A thesis submitted in partial satisfaction of the requirements for the degree of Master of Arts in ART by Joan Linda Evans

July, 1976
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Committee Chairman

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Elizabeth Javor, Art Advisor, Los Angeles Unified School District.

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Dolores Ratcliffe, Coordinator of Instruction, Culver City Unified School District.

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E. E. Schwartz, Elementary Principal, John Muir Elementary School, Santa Monica Unified School District.

Dr. Ronald Silverman, Professor of Art, California State University at Los Angeles.

Frank B. Webber, Director of Curriculum, Lennox School District.

John R. Wolff, Elementary Principal, La Ballona Elementary School, Culver City Unified School District.

Lois Woodall, Director of Instructional Services, Manhattan Beach City School District.
Frances Worthington, Assistant Superintendent of Elementary Instruction, Inglewood Unified School District.

Joan Vaupen, Teacher-Curriculum Assistant, Art, Santa Monica Unified School District.

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ABSTRACT

A SURVEY OF WAYS TO UPGRADE TEACHING EFFECTIVENESS IN ELEMENTARY ART EDUCATION

by

Joan Linda Evans

Master of Arts in Art

Art education has had a low priority in elementary school curriculums. The average elementary classroom teacher's lack of training and experience in art education causes dependence on stereotype approaches, dittos, copying, and tracing in place of original art experiences. In addition to the above, "formula" projects and the "laissez-faire" method of teaching art often prevail in the elementary classroom. Elementary school teachers must constantly be encouraged to nurture children's creative art expression; visual and tactile perception; aesthetic judgment; conceptual growth, and awareness of art heritage. Furthermore, economic pressures in education have also adversely affected educational programs in the humanities, particularly art. Art specialists and art programs have become severely limited. Although the Art Education Framework for California Public Schools was adopted to improve art education, the components of the program have not been effectively implemented. The major purpose of this
The survey was to investigate and attempt to discuss specific ways to upgrade teaching effectiveness in elementary art education.

By means of the survey questionnaire, four professional groups of educators involved with children, made specific recommendations for upgrading teaching effectiveness in elementary art education. The thirty-five survey participants consisted of elementary classroom teachers, art specialists, elementary principals, curriculum consultants, and college and university faculty in randomly selected areas of Los Angeles County.

Professional literature and recent data on elementary art education was correlated with the survey results obtained in this investigation. The final analysis of data indicated unanimous agreement among authors and survey participants on the need for: more in-service training and art workshops; additional art resource teachers and art specialists in most school districts in the areas surveyed; additional college and university art course requirements for prospective elementary teachers; and providing the public with more specific data on the importance of art in the elementary school curriculum.

The valuable recommendations offered by the majority of survey participants were affirmed and substantiated by major authorities in the field of art education. Due to the limited sample of school districts, the survey results are not considered totally conclusive. Yet, an abundance of valid possibilities for improving art programs were discovered by the writer. It is hoped that all individuals who are professionally involved with elementary education, will do their utmost to implement these proposals in order to enhance the scope and quality of art education for all children in Los Angeles County.
CHAPTER I

INTRODUCTION

This survey will attempt to determine, specify and find solutions for the problems involved in ineffectiveness in art instruction in the elementary curriculum. The importance of art education in the elementary school classroom, the role of the classroom teacher, and the need for art curriculum specialists in upgrading art education at the elementary level will be reviewed in the survey. Existing art programs and methods of teaching art in the elementary schools will also be reviewed. Opinions of elementary school classroom teachers, art curriculum specialists, elementary school principals, and college and university art department faculty, regarding the effectiveness of upgrading art, will be analyzed. The completed analysis of the survey will be correlated with the writer's personal research and investigation. The writer will attempt to summarize the data, draw conclusions and make recommendations regarding the importance of upgrading teaching effectiveness in elementary art education. Finally, the writer will suggest ways to implement effective art programs in the Los Angeles County Elementary Schools, and make recommendations for further study.
Statement of the Problem

One of the major problems in art education at the elementary level is that elementary teachers lack the necessary training and experience to teach art effectively. Many general elementary classroom teachers lack the desire to teach art because they feel insecure about teaching art. Consequently, the classroom teacher relies on stereotypes, dittos, copying, tracing and formula projects for convenience and security. Although an effective Art Education Framework for California Public Schools was adopted in 1971 to upgrade teaching effectiveness in art education, the actual teaching of art is not being successfully implemented. In fact, many teachers are not even aware of the fact that the framework exists. The review of recent literature on elementary art education confirms the writer's concern that art education is not being emphasized in elementary education as are other subject areas of the curriculum. Furthermore, recent budget cuts have caused cut-backs in art programs and staffs so that art specialists, art resource teachers, art advisors, and art consultants are either non-existent in many school districts in Los Angeles County or they are extremely limited on the time they can spend in the elementary classroom assisting the classroom teacher. The additional problem of curriculum pressures, accountability, and behavioral objectives have adversely affected the students' education in the arts and humanities. These problems have caused elementary art education to be somewhat ignored and neglected by elementary classroom teachers and administrators. Consequently, the writer hopes to survey ways to
resolve these stated problems and at the same time hopes to find ways to upgrade teaching effectiveness in elementary education.

Need for the Study

The elementary school classroom teacher must have adequate art training and experience in their college art education programs, in order to prepare them to become effective teachers in art. College and university preparatory art courses for prospective elementary teachers should provide the students with the cultural history of art, the "philosophical and social implications" (86:13) of art and "the practice of creating art." (86:13) In addition to the manipulation of materials and having art experiences, the prospective elementary teacher must learn about art concepts, the developmental growth of children, and art appreciation. Elementary classroom teachers need to understand the psychology of children and the child's behavior in creating works of art. (3:40) It is important for the teacher to be able to communicate effectively with children of different ethnic backgrounds, and to have knowledge of cultural history and to understand cultural values. It is also the responsibility of college and university art education courses to make certain that teachers are trained in academic art areas in addition to the creative and manipulative aspects of instruction.

If elementary classroom teachers were to receive this kind of training and preparation for elementary art education, it would be possible that their feelings of inadequacy and insecurity about teaching art would dissipate. More than likely the desire to teach art would be greater and they would approach the teaching of art with
confidence, competency and enthusiasm. An increase in knowledge and affection for children, might also enhance the student-teacher relationship and more effective art teaching will result. Furthermore, the increased training and experience in art might alleviate the problem of the elementary classroom teacher's reliance on stereotypes, dittos, copying, tracing and formula projects for convenience, if they feel secure and knowledgeable about the constituency of an effective art program. Although the self-expression era believed in the idea that children are "self-taught" (60:24), they usually cannot continue creating successfully without the guidance of a skilled and competent teacher. The review of the literature will state what qualities and abilities are possessed by an effective art teacher in the elementary classroom.

Art education is a vital part of the total educational program and needs to be emphasized by competent elementary classroom teachers. Elementary children need good art programs planned by well-qualified art personnel to provide art learning experiences and situations which encourage pupils to develop to their greatest creative capacity. But before we can encourage pupils to develop to their fullest potential, we must encourage and develop the potential of the art educators and art education to enhance art instruction in the elementary school classroom. Vincent Lanier supports the idea that we are not presently fulfilling the potential in art education, as follows:

American art education still blunders along, exploiting only a small portion of its potential like an iceberg, while the arts become more precious and tenuous—in the overwhelming majority of instances. (44:15)
In addition to realizing the full potential of art education, we need to stress the importance of art education in the elementary schools by correlating art with other subject areas taught and integrate art into the total curriculum in addition to the scheduled art periods. Rather than reserving art for Friday afternoons or using the subject of art as a reward or a treat if the children in the classroom have finished all their academic work, art should be integrated and correlated with the total elementary curriculum as a reinforcement, not as an excuse for art. Wright supports this idea by saying that "art teachers (especially in open curricula) need to better understand the rationales and relationships of other subjects." (86:13) Bruce McPhail goes one step further. He believes that in integrating art with all subject areas in the curriculum, art will be the means through which children will see the world as a cohesive unit. He states:

... art is the only academic area which can effectively combine other academic areas into its program and enrich each of them through doing what art does best: synthesizing and evaluating life's experiences, then providing a means whereby those experiences can be given tangible form. (53:21)

In order to successfully upgrade teaching effectiveness in elementary art education, more art specialists are needed to work with the elementary school classroom teacher. Presently, many school districts in Los Angeles County do not have an art specialist. Those school districts which do have an art specialist or resource teacher are limited on time spent in the classroom assisting the elementary classroom teacher. In many school districts in Los Angeles County, the curriculum consultant or curriculum coordinator is responsible for coordinating instructional programs in reading, math, social studies,
science, language, music, as well as art. In self-contained classrooms, elementary teachers are responsible for teaching all subject areas, including art. Due to the increasing growth of school populations, art specialists are needed to assist the classroom teacher by helping in program coordination, and frequent visitation and consultation.

In the sample of twelve elementary and unified school districts in Los Angeles County, it was found that five districts (478 elementary schools) have an art coordinator, art resource teacher, art specialist, art consultant, art curriculum assistant or art advisor, while seven elementary school districts (103 elementary schools) do not have an art specialist. The curriculum consultant or coordinator in these seven elementary districts are responsible for all academic subjects in addition to art. Specifically, Los Angeles Unified School District has twelve art advisors, one in each administrative office (A-L) and one instructional specialist for the entire district. Beverly Hills Unified School District has one elementary art coordinator who visits the elementary schools, and one art teacher at each of their four elementary schools. Hermosa Beach City School District has an art resource teacher who visits each of the four elementary schools each day of the week. Santa Monica Unified School District has a teacher-curriculum assistant in art who visits each of the twelve elementary schools monthly. Pasadena Unified School District has an art consultant for their twenty-two elementary schools. The sample of elementary school districts which do not have an art specialist(s) are: Lennox, Manhattan Beach, Redondo Beach, Culver City, Inglewood, Torrance, and
Hacienda-La Puente. Lennox School District has a director of curriculum for their five elementary schools. Manhattan Beach City School District has not had an art specialist for over ten years. Their director of instructional services is responsible for curriculum development for their eight elementary schools. Redondo Beach City School District has not had an art specialist since 1961. Their coordinator of curriculum and special services handles curriculum development in all subject areas for their fourteen elementary schools. Culver City Unified School District has not had an art specialist for three years. The curriculum coordinator is responsible for curriculum development for their eight elementary schools. Inglewood Unified School District, comprised of thirteen elementary schools, has not had an art specialist for over ten years. Their assistant superintendent of elementary instruction is responsible for elementary curriculum development. Torrance Unified School District has a curriculum consultant for reading and art in grades kindergarten through twelve for their twenty-five elementary schools, and Hacienda-La Puente Unified School District has a curriculum coordinator for their thirty elementary schools. Consequently, it is the primary responsibility of the elementary classroom teacher to handle the art program in 103 elementary schools surveyed for this study in Los Angeles County. The classroom teachers in these districts receive no additional help from an art specialist and must rely solely on their own resources. If the teachers in these schools were not effectively trained in art education in their college and university teacher training courses, and they do not have the guidance of an art specialist, it is possible that they are at a loss as to how to effectively teach art and integrate art into the total educational
elementary curriculum in their classrooms. Figure 1 (See Appendix A) represents the relationship between the size of elementary and unified school districts (based on the number of schools) and the number of art specialists in the district. The tables 1 and 2 on page 9 represent the sample of elementary school districts in Los Angeles with and without an art specialist, the corresponding number of schools in the districts, and the number of art specialists employed in the district.

In-service training of teachers is also needed to upgrade teaching effectiveness in elementary art education. The in-service training classes or workshops can be organized and run by the art specialist or the elementary classroom teachers who have expertise in art. Opinions of classroom teachers at the elementary level support the idea that more art workshops and in-service training experiences in art education are needed to upgrade teaching effectiveness in art education.

In light of recent budget cuts which have caused cut-backs in art programs and staffs, there's a great need to effectively communicate the importance of art education in the elementary schools to the government. Vocal leaders in art education who believe in the importance of upgrading the elementary education program in art need to communicate with the Department of Education of the state, the art commissions and legislatures. These governmental personnel need to be made aware of the importance of adequate funding for effective art instruction, just as other subject areas require.

The problem of budget cuts, staff reorganization, teacher accountability and behavioral objectives, which have created pressures...
TABLE 1  
Sample Of Elementary School Districts In Los Angeles County With An Art Specialist  

<table>
<thead>
<tr>
<th>Name of School District</th>
<th>Number of Schools</th>
<th>Number of Art Specialists Employed</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Beverly Hills Unified</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>2. Hermosa Beach City</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>3. Los Angeles Unified</td>
<td>436</td>
<td>13</td>
</tr>
<tr>
<td></td>
<td>12 Areas (A-L)</td>
<td></td>
</tr>
<tr>
<td>4. Pasadena Unified</td>
<td>22</td>
<td>1</td>
</tr>
<tr>
<td>5. Santa Monica Unified</td>
<td>12</td>
<td>1</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>478</strong></td>
<td><strong>21</strong></td>
</tr>
</tbody>
</table>

TABLE 2  
Sample Of Elementary School Districts In Los Angeles County With No Art Specialist  

<table>
<thead>
<tr>
<th>Name of School District</th>
<th>Number of Schools</th>
<th>Number of Art Specialists Employed</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Culver City Unified</td>
<td>8</td>
<td>0</td>
</tr>
<tr>
<td>2. Hacienda-La Puente Unified</td>
<td>30</td>
<td>0</td>
</tr>
<tr>
<td>3. Inglewood Unified</td>
<td>13</td>
<td>0</td>
</tr>
<tr>
<td>4. Lennox</td>
<td>5</td>
<td>0</td>
</tr>
<tr>
<td>5. Manhattan Beach City</td>
<td>8</td>
<td>0</td>
</tr>
<tr>
<td>6. Redondo Beach City</td>
<td>14</td>
<td>0</td>
</tr>
<tr>
<td>7. Torrance Unified</td>
<td>25</td>
<td>0</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>103</strong></td>
<td>0</td>
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</table>
on the elementary classroom teachers, need to be alleviated in order for effective art instruction to take place. School administration now requires that elementary teachers submit behavioral objectives for all areas of education at the beginning of each school year, and the public is demanding teacher accountability in all areas of education. Thus, the arts and humanities education is not being emphasized. The curriculum pressures felt by elementary classroom teachers need to be lessened by shifting the emphasis toward the humanities. Administrators need to understand and appreciate the nature, potential and value of the arts.

Finally, there is a great need to effectively implement the Art Education Framework for California Public Schools, which specifically defines and describes the following:

1. The principles for art education programs
2. The goals of art education
3. The components of art instruction
   a. Development of Visual and Tactile Perception
   b. Encouragement of Creative Art Expression
   c. Study of Art Heritage
   d. Development of Aesthetic Judgment
4. Administrative responsibilities in art education
5. Objectives and instruction in art education programs
6. Scheduling and financing of instruction in art
7. Evaluation and review of art education
8. Teachers and resources for art education programs such as qualified instructional staffs, teacher preparation, elementary art specialist teacher, teacher competence in art, teacher-student relationships, teaching strategies, school district-college relationships, continuing education of teachers.

The framework was written for teachers, curriculum leadership
staff members and school administrators to help them improve and expand their art programs. However, at the present time many elementary classroom teachers are not even aware of the existence of this important document. Elementary classroom teachers need to read, understand, and implement the Art Education Framework for California Public Schools to upgrade teaching effectiveness in elementary art education.

Definition of Terms

Accountability: Refers to a system supported by special California State legislation whereby the California elementary classroom teacher is held accountable and responsible for explicitly stating criteria and goals for subject areas taught in the elementary curriculum in the form of observable behavioral objectives at the commencement of each school year. Elementary classroom teachers are evaluated in terms of the progress made by their students.

Art Specialist: A full-time director, supervisor, coordinator, advisor, consultant or qualified art resource teacher at the elementary level with expertise in art. The art specialist is assigned to provide guidance in improving the art program by developing and reviewing the art curriculum and maintaining competent art instruction by frequent consultation and visitation with the regular classroom teacher.

Behavioral Objectives: Refers to observable criteria and goals of curriculum content explicitly stating, by the teacher, things a child will be able to do after engaging in a learning experience to assess
their performance. Behavioral objectives were formulated for the purpose of measuring student growth and evaluating teachers in terms of the progress their students make.

Curriculum: Refers to a specific course of study or all of the courses of study taught in a school.

Effectiveness: Refers to the quality of being effective or producing a definite, desired and efficient result.

Humanization: Refers to a sensitive concern for human interests, values and dignity and a high regard for the uniqueness and potential of the individual.

Laissez-faire: Refers to an attitude which allows people to do as they please with no interference.

Self-contained classroom: A classroom in elementary school where one teacher is responsible for teaching all the academic subjects in the curriculum.

Stereotypes: A form, pattern, concept, subject, media or technique used repeatedly with little deviation, variation or individuality.

Team teaching: A method of teaching whereby more than one teacher is responsible and accountable for the same group of elementary children in terms of teaching the curriculum content, evaluation, setting standards, classroom management and environment and meeting behavioral objectives.
Upgrade: In this study, the term upgrade will refer to the improvement of teaching effectiveness in elementary art education.

Limitation of the Study

This survey was limited geographically to eight elementary school districts in Los Angeles County. Within the eight districts, thirteen teachers in ten elementary schools participated in the survey.

<table>
<thead>
<tr>
<th>ELEMENTARY DISTRICT</th>
<th>NAME OF SCHOOL</th>
<th>PARTICIPATING TEACHERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alhambra City</td>
<td>Ramona</td>
<td>1</td>
</tr>
<tr>
<td>Hacienda-La Puente Unified</td>
<td>Wedgeworth</td>
<td>2</td>
</tr>
<tr>
<td>Inglewood Unified</td>
<td>Woodworth</td>
<td>1</td>
</tr>
<tr>
<td>Los Angeles Unified</td>
<td>Marvin Avenue</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Murchison</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>West Athens</td>
<td>1</td>
</tr>
<tr>
<td>Manhattan Beach City</td>
<td>Robinson</td>
<td>1</td>
</tr>
<tr>
<td>Pasadena Unified</td>
<td>Hale</td>
<td>1</td>
</tr>
<tr>
<td>Santa Monica Unified</td>
<td>John Muir</td>
<td>3</td>
</tr>
<tr>
<td>Torrance Unified</td>
<td>Carr</td>
<td>1</td>
</tr>
</tbody>
</table>

A total of ten elementary art coordinators, art specialists, art advisors, art resource teachers and art consultants in Los Angeles County were randomly selected to participate in this survey. All elementary districts listed (p. 14) have one art specialist with the exception of the Los Angeles Unified School District, of which four were included in this survey. In addition, the instructional specialist in art education of the Los Angeles Unified School District and the art education consultant at the Los Angeles County Education Center were interviewed.
<table>
<thead>
<tr>
<th>ELEMENTARY DISTRICT</th>
<th>TITLE</th>
<th>NUMBER INTERVIEWED</th>
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</thead>
<tbody>
<tr>
<td>Beverly Hills Unified</td>
<td>Elementary Art Coordinator</td>
<td>1</td>
</tr>
<tr>
<td>Hermosa Beach City</td>
<td>Art Resource Teacher</td>
<td>1</td>
</tr>
<tr>
<td>Los Angeles Unified</td>
<td>Art Advisors</td>
<td>4</td>
</tr>
<tr>
<td>Los Angeles Unified</td>
<td>Instructional Specialist, Art Education</td>
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</tr>
<tr>
<td>Office of the Los Angeles County Superintendent of Schools</td>
<td>Art Consultant</td>
<td>1</td>
</tr>
<tr>
<td>Private Art School</td>
<td>Art Specialist-Teacher</td>
<td>1</td>
</tr>
<tr>
<td>Santa Monica Unified</td>
<td>Teacher-Curriculum Assistant, Art</td>
<td>1</td>
</tr>
</tbody>
</table>

A total of six elementary school principals, curriculum coordinators, and directors of curriculum and instructional services were randomly selected to participate in this survey.

<table>
<thead>
<tr>
<th>ELEMENTARY DISTRICT</th>
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<th>NUMBER INTERVIEWED</th>
</tr>
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<td>Culver City Unified</td>
<td>Elementary Principal</td>
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<td>Culver City Unified</td>
<td>Curriculum Coordinator</td>
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<td>Director of Curriculum</td>
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<tr>
<td>Santa Monica Unified</td>
<td>Elementary Principal</td>
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A total of six art and education instructors and professors from various colleges and universities in the Los Angeles County were selected by the writer to participate in this survey.
<table>
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<th>COLLEGE OR UNIVERSITY</th>
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<td>Art Professor</td>
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<td>Art Instructor and Chairman of General Studies</td>
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<td>Education Instructor and Coordinator of Teacher Training</td>
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The survey was limited to elementary art education in grades kindergarten through six and was primarily intended to seek ways of upgrading teaching effectiveness. The scope and content of this survey was not concerned with other subjects enhancing the study of art, but rather the importance of stressing art education in the elementary curriculum. In addition, the survey was concerned with integrating art education into the curriculum to enhance the total educational program for children in the elementary grades.

The opinions and responses of elementary classroom teachers, art specialists, elementary principals and college and university faculty were collected over a period of two years. This survey will be limited to analyzing and correlating this recent data from art educators, administrators, curriculum personnel and college and university faculty with the hopes of combining it with the writer's findings and research in art education from 1974-1976.
CHAPTER II

REVIEW OF THE LITERATURE AND LOCAL PROGRAMS

The Importance of Art Education in
The Elementary School Classroom

Background and History of Art Education

In examining the literature on the history of art education from the early nineteenth century to the present day, it was found that the importance and emphasis in education did not stress the arts as an integral part of the school curriculum, until the middle of the twentieth century. In the early nineteenth century, art education was introduced as an addition to young women's social education. Art works such as needlepoint, oil painting on glass and velvet, and pencil drawings were regarded as original works of art of high quality by their producers and their families, but were of little artistic value or significance. Before the 1850's the teaching of art was restricted and leaders of public education were reluctant to recognize its importance or support it as a serious part of the school program. Drawing and crafts training to help children of the working class learn practical skills took place shortly after 1870. Late in the nineteenth century, art was viewed as a luxury item and could only be indulged in after all essential human activities were attended to. The philosopher, Herber Spencer believed that art should only be considered "as a leisure-time activity." (23:30) He was influenced by Darwin's Origin of Species in that "fundamentals of good education depended largely on activities
contributing to human survival in a world of fierce biological com-
petition." (23:30)

Art education was gradually added to the school curriculum dur-
ing the nineteenth century. Eventually it was added to coeducational
schools, boys' schools and was extended to the art museum's educational
programs. Art appreciation was also added to the school program but
was not considered artistic "because it dealt superficially with the
subject matter of works of art rather than with their aesthetic quali-
ties." (10:32)

Conant says that America failed to produce a significant num-
ber of great artists during the nineteenth and twentieth centuries
because of inadequate programs of art education. John Dewey and
Williams James influenced art education in the early 1900's. Their
philosophies dealt with child-centered education stressing freedom and
opportunity for learning through experience. During this time, "the
United States was exposed to the work of a European art revolt (Armory
exhibit of 1913) against nineteenth century realism, which had been the
basis of art training." (51:179) The fine and applied arts were sepa-
rated further when the cubism, expressionism and surrealism educators
encouraged emotional expression instead of literal portrayals. Franz
Cizek in Vienna, the faculty of the Bahaus in Weimer and Dessau and
other pioneering groups and people developed theories in the early
twentieth century which brought about change. Just before World War
II, the Bahaus School came to the United States and tried to alleviate
the problem of separation of fine arts and product design. New theor-
ies of teaching art were refined and validated and ineffective methods
were discarded. Walter Gropius gave many years of valuable leadership
to American art education. Art educators began to offer the kind of instruction "which is now known to provide a foundation for sound aesthetic judgment and artistic productivity," (10:33) after the first decade of the twentieth century.

Although art education has undergone considerable change in being accepted as an important area of study and progressively moved to the forefront of educational development at the turn of the century, the focus of interest and need, in American education, in recent times, has shifted elsewhere. There has been more emphasis on reading, math, science, social studies and language. Educators have worked toward the improvement of teaching effectiveness in these areas rather than art. Ten years ago, in 1966, the California State Board of Education finally realized that curriculum pressures were having an adverse affect on the quantity and quality of instruction in the arts and humanities. In April of 1966, Max Rafferty, former Superintendent of Public Instruction, addressed the Pacific Regional Conference of the National Art Education Association. He said that if the curriculum imbalance continued, it would "result in a generation with no artists able to produce masterpieces and with no patrons able to mourn their loss." (3:2) Three months later, the California State Board of Education supported a formal resolution to reemphasize the arts and humanities education in California schools and requested "local districts to assist in reversing the current trend to deemphasize the arts and humanities education." (3:2) According to the California Concurrent Resolution No. 117, of July 1, 1966, "state legislators and leaders in education called upon school districts to correct curriculum imbalance." (3:2)
Finally, in 1971, for the first time in California's history, the California State Department of Education published a fifty-three page Art Education Framework for California Public Schools for teachers, curriculum personnel and administrators in California Public Schools in grades kindergarten through twelve. This framework defines and outlines four components of art education which include: visual-tactile perception, creative expression, art heritage and aesthetic judgment. It was prepared by the "Art Framework Subcommittee of the Fine Arts and Humanities Framework Committee" (4) and contains the "philosophy and requirements of a quality art program." (4) However, according to a "Report of the Joint Committee on the Arts" of the California State Legislature of February, 1975:

Unfortunately, 4 years later, there is little evidence of its implementation by local school districts, most of which have been hit hard by rising costs and limited revenues. (4)

The lack of evidence of implementation of the art framework and the additional pressures and responsibilities placed on the classroom teacher have been detrimental to effective elementary art education. Elementary classroom teachers should be aware of the existence of the framework and should be implementing the four stated components to upgrade elementary art education.

In the forward of the framework, Wilson Riles, Superintendent of Public Instruction in California states:

We must establish good strong art education programs. If we fail in this, our children will suffer. They will suffer because they have been deprived of one of the most precious and essential of the human experiences—gaining an understanding of life's creations. (3:iii)
Art Education is an Essential Part of Life and an Integral Part of the Educational Curriculum

There is general agreement among art educators and authorities such as Conant, Winslow, Hurwitz, Nuell, Foote, McPhail and Mendelowitz that art education is an essential part of life and should be integrated into the total educational curriculum. Conant says that "art is a fundamental element of human life; it is a major discipline as essential to education as the language arts and sciences." (10:41)

Winslow further substantiates the importance of art education in enhancing all aspects of human endeavor:

Throughout the elementary school, art may broadly be conceived of as a component part and frequently as the outgrowth of the entire school curriculum. Because some experience with art is involved in almost every field of human endeavor, the subject helps the pupil to learn more effectively, the pursuit of it being essential to his liberal education on intellectual as well as on aesthetic grounds. There is no history, no geography, no science, which is not intimately associated with the topics around which the art course is organized. (84:48)

In Programs of Promise, Hurwitz explains that art is an integral part of the school curriculum and that art activities and experiences should not be limited to a specific time of day or week. He states:

Art permeates every aspect of our surroundings and lives. Art values are inherent in the arrangement of classroom furniture, the arrangement of a current events bulletin board, the format of an arithmetic text, our dress, or the conduct of a group discussion, just as they are in painting a picture or carving a piece of wood. Art for the schools cannot be thought of in its traditionally narrow and limited interpretation, if the values of art education are to be realized. (70:17-18)

Leon R. Nuell supports the fact that art is an integral part of the school curriculum. He says that we must "begin to make art education as important to a child's education as are the language arts." (61:25)
In his article, "For the Elementary Teacher--Time for Art," in School Arts, Theodore P. Foote states:

Art that is identified by a child as something occurring on Friday afternoon "if you are good, and we have time" and never becomes anything more then passing out a box of crayons and a sheet of newsprint, will never assist him in understanding that art is the essence of man's hopes, feelings and dreams and relates to all that is learned. (20:8)

In the article, "Art as Communication," in Art Education of December, 1973, Bruce McPhail says that young elementary school children are given a large exposure to art but concurs with many art educators that too often art instruction is used as a means of keeping children occupied and interested or "as a means of teaching cooperative interaction with other children." (53:18) He says that oftentimes after the second grade, the amount of the child's involvement in art is reduced and by the fourth grade art involvement does not exist at all. He states:

In all but the most advanced elementary and junior high schools, art is a one-time-a-week subject offered in the form of a 'treat'--a lollipop to sweeten the learning pill. (53:18)

His statement further supports the fact that teachers consider art as a non-relevant subject. Instead of considering art as a pastime or cultural pursuit, teachers should realize that art is an important part of the child's total education.

Furthermore, Hurwitz says that art education in the schools will not be maintained by a simple end-of-year art show or simple holiday projects for Halloween, Christmas and Valentine's Day. Mendelowitz says that many people do not realize that an abundance of our fundamental ideas about life "are drawn from artistic experiences--from literature, the drama, movies, music, painting, and the allied
Thus, art education is significant in the total elementary school curriculum and sufficient time should be allotted for art instruction and for incorporating art into every aspect of the educational program.

Child Growth and Development Through Art

There also seems to be a consensus of opinion among art educators and experts in the field of art that art education plays an important part in growth and development of the child. Wachowiak and Ramsay agree that art education enhances "the expressive, personal growth of each child." (82:8) McIlvain supports this by saying that "art is a natural form of expression for the child." (52:274) June McFee further upholds this view of the importance of expression in elementary education by stating that "art is one of man's means for reflection of his personal and collective experiences." (51:179) Furthermore, she believes that the art activity "helps a child objectify and organize his own feelings and interaction on living." (51:179) Field also believes in the importance of art expression in the educational curriculum but not for its therapeutic, recreational and vocational value. He says that "the general function of art education is to lead children towards an understanding of art as a means of organizing experience." (19:9) The importance of experiencing the arts was discussed in the Report of the Joint Committee on the Arts, in 1975 by the California State Legislature:

We believe that the most important value of the arts is in the experience it affords a person both as a participant in artistic creation or as an audience. Experiencing the arts is already
a vital part of the quality of life in this state for many people. These experiences can increase individual perception and sensitivity to oneself and others. People can grow through experiencing the arts and our society may be better for it. But basically, we believe these experiences are good in themselves." (4)

When the child's experience in art requires his thinking, inventiveness, self-direction, imagination and individual self-expression, the child is showing signs of developmental growth. Artistic expression reflects the child's personality, behavior and perception. Experiences in art affords him with opportunities to make discoveries and know himself. Thus, art education is important in the elementary curriculum because it fulfills the child's basic need to express himself, organize his experiences and understand himself as an individual.

Art as Communication

In addition to the expressive aspect of art education, another view on the importance of art education is the role it plays in communication. The term "communication" generally implies an exchange of thoughts and ideas but in art this exchange does not take place. The value of communication in the arts is that art carries and transmits impressions, thoughts and feelings. Luca and Kent say that "art is a basic means of man's communication that relies on both cognition and emotion to make its greatest impact on the sensitivities of man." (49:2) In Preparation for Art, June McFee says that art education is needed as a basic form of communication because it can convey qualities of experience that cannot be verbalized. (51:7) Children should be made aware of visual forms as communication because "art communicates (externalizes) that which cannot be verbalized in ways which cannot
be verbalized . . . " (19:112) Communication in the arts are transmitted regardless of cultures, language barriers and time, and provide children in elementary schools with a greater understanding of other periods of time and of other peoples. The Art Education Framework for California Public Schools upholds this view in one of its goals which states that art education should "develop knowledge and appreciation of the visual arts in this and other cultures, both past and contemporary." (3:5) The study of cultures, more specifically, art heritage, should be incorporated into the elementary art curriculum. One of the four components of the Art Education Framework for California Public Schools deals with the study of art heritage, which can and should be brought to the attention of elementary school children. The component of art heritage is stated in the framework for California schools as follows:

The study of art within cultural contexts develops a broad base of understanding of artists and of works of art and their evolution and function in both past and contemporary times. Knowledge of the artistic accomplishments of the great cultures of the world enables the student to see the place of art in relation to those cultures and to grasp the relevance of the arts in the value structure of our own society. (3:6)

To further validate the importance of the art heritage component, in Art For Today's Schools, Horn says that the development of the student's knowledge of the art of the past and present will "contribute to the intellectual and cultural maturity of the student," (32:262) and he will have a greater understanding of cultures of the past and become sensitive to understanding the role of art in the world today.
Art education is important in the elementary classroom because it contributes to the aesthetic, perceptual and creative growth of children. Elementary classroom teachers should be responsible for helping children "develop aesthetic behavior and make aesthetic responses to the natural and man-made environment." (65:4) In the article, "Which Looks Faster, Red or Blue?," in Instructor of December, 1975, Carol D. Holden presents some guidelines for teachers to follow to help children respond to visual art. She states:

In aesthetic education we want children to do more than merely look at art; we want them to see all there is to see. We are not prescribing what children should value in the aesthetic domain; we are equipping them to make decisions based on educated perception. What they ultimately decide in the final analysis is their own choice. (30:83)

The development of individuals who are creatively and aesthetically sensitive to the conduct of their personal lives and environment will result in the betterment of our world. (70:18) One of the goals in the Art Education Framework for California Public Schools states that art education should "cultivate intellectual bases for making and justifying aesthetic judgments in the visual arts in relation to personal and community life," (3:5) and should "develop the skills of visual and tactile perception, that increase the individual's sensitivity to the visual world." (3:5) It is important to stress aesthetic guidelines and priorities in the elementary schools especially in today's society which is characterized by "the steady erosion of aesthetic values already too painfully evident in the despoilation of our rapidly vanishing resources and in the flood of tasteless products
being spewed forth to an aesthetically dormant consumer." (49:2) Art education can develop the children's ability to see the visual world aesthetically, increase his level of sensitivity to design and to "criticize discernly, thereby improving his own position in society and in turn that of society itself." (32:262) Of the four components of art in the Art Education Framework for California Public Schools, two components deal with perception and aesthetics. The first component emphasizes the fact that perception is fundamental to art expression and appreciation. The framework states:

Perception sensitizes students to the world about them. It enables them to see, feel and comprehend form, color and texture as well as subtleties in daily experience. Through the development of heightened perception, individuals come to value, use, and derive pleasure through the faculties of sight and touch. (3:6)

The fourth component of the framework emphasizes the importance of developing aesthetic judgments. The framework states:

Aesthetic judgment involves the study of the visual, intellectual, and philosophic bases for understanding art and for making judgments about its form, content, technique, and purpose. Students' concern for their visual environment is enhanced as they learn to recognize, talk about, and work with the underlying structure of art. They also come to understand issues and to develop criteria for appraising visual forms and for arriving at personal preferences and opinions. (3:7)

To help implement the fourth component of the framework which deals with aesthetic judgment, the National Endowment for the Humanities appropriated funds for the "Aesthetic Eye Proposal" in June of 1975. The purpose of the "Aesthetic Eye Project" is to develop an aesthetic education program for children in the Los Angeles County Schools. Dr. Harry Broudy, a prominent art educator, provided the motivation in the "Aesthetic Eye Project," for the fifty seminar participants to
begin utilizing his suggested aesthetic properties in the classroom.

Dr. Broudy suggests that classroom teachers and art museum docents utilize the sensory, formal, technical and expressive aesthetic properties to help children respond to visual art and make aesthetic judgments. His rationale for aesthetic education is that it is necessary for human development, as are the other subjects.

Art Develops the Child's Creative Potential

Much literature has been written on the importance of developing the creative potential of the individual in elementary art education. Most experts in the field agree that this is one of the most important aspects of the elementary art education program. June McFee believes that the development of the creative potential of children is an essential part of the education of children. (51:129) One of the goals of the Art Education Framework for California Public Schools states that art education should:

Develop respect for originality in one's own visual expression and in the expression of others, including recognition of the impetus that creativity gives to human achievement. (3:5)

Mendelowitz also believes in the importance of creative development in art education, as evidenced in the following statement:

The visual arts provide areas for distinguished nonverbal achievement in a nonvocational level. More than any other activity, the arts provide for the creative integration of sensory and social experience of thought, feeling and action. (54:12)

Rueschhoff says that one of the goals in art education is to foster "the growth and development of the creative, spiritual, appreciative and aesthetic qualities, abilities and potentialities of
An education in art should include a wide variety of opportunities for personal creative expression; an intensive study of the works of major painters, sculptors, architects, craftsmen and designers and related studies of important works in literature, music and other academic fields. (10:41)

Conant also believes that an art program should give attention "to skillfully-guided, aesthetically-oriented creative expression and to the development of the pupils understanding of works of art produced by professional artists." (32:262) Furthermore, Horn believes that art education develops the student's creative potential and provides for his uniqueness. In his book, Art For Today's Schools, he states:

Art education provides a new dimension to the student's personality and broadens the boundary of his experience. Art activities nurture the student's creative and imaginative capacities, develop in the student a spirit of inquiry and adventure, in his search for a personal response to a problem. The uniqueness of art education is that it provides for the need to be unique. (32:262)

The second component of the Art Education Framework for California Public Schools summarizes the importance of the encouragement of creative art expression in the educational curriculum:

Purposeful visual expression is accomplished when the urge to communicate is linked with originality and with knowledge of the structure and language of art. Expression is cultivated through direct personal experiences with art media and involves those skills that enable students to communicate ideas, images, symbols, spirit, and feelings in visual form. (3:6)

Art Education Needs To Be Strengthened and Preserved

Despite financial pressures, curriculum pressures, accountability and behavioral objectives, many art educators give convincing arguments for preserving and strengthening art education in the
elementary classroom. In Programs of Promise, Art in the Schools, Hurwitz says:

Educators in all subjects are scrambling for class time and the financial structures presently being experienced in all areas of education suggest that budgets are going to be even tighter in the future. Meanwhile, the public is expressing a growing demand that all teachers be held accountable for accomplishing acceptable and observable objectives. (35:15)

Hurwitz doesn't believe that art shows and holiday art projects will suffice in maintaining art at its present level, nor create "a more liberal point of view about the place of art in the schools." (35:15)

Elliot Eisner believes that the elementary art program will be strengthened if classroom teachers act responsibly and professionally in recognizing the limitations of accountability and behavioral objectives in art. In his article, "Do Behavioral Objectives and Accountability Have a Place in Art Education?" in Art Education of May, 1973, he states:

We should not try to reduce a potentially rich, even noble field within education for the sake of over-simplified administrative edicts. I am suggesting that because of such edicts the parameters of our educational responsibilities have expanded. We need to help those who have come out of military training programs and industrial management understand that being accountable is not the same as becoming an accountant and that education is not the same as training. (14:5)

Eisner accepts the idea that behavioral objectives can be useful in art education but says that teachers should recognize their limitations and should not over-emphasize their importance. Eisner states:

The major emphasis regarding objectives is to find out what they're useful for, when they're useful and for what purposes. (14:3)

He does not believe that specific objectives is the "most important step in educational planning." (14:3) Elementary classroom teachers
should communicate their ideas to administrators on the importance of art education in the elementary curriculum. Teachers should also express the fact that the pressures caused by accountability and behavioral objectives are resulting in ineffective teaching practices. Eisner says that we will be benefiting our students and other teachers if we communicate these ideas "rather than jumping on bandwagons."

In the article, "Issue--You Gotta Have Art," in *Art Education*, September, 1973, Leon R. Nuell expresses a pessimistic view about the future of art education: "We are being eliminated from the public school domain, slowly, to be sure, but nonetheless eliminated." (61:24) Nuell suggests that teachers communicate with state boards of education, art commissions and legislatures, on the importance of art education:

Only through a concerted effort of hard talk and substantial curricular revisions and presentations will art education be allotted a place in the academic structure of our elementary schools. (61:24)

He maintains that the National Art Education Association should encourage state art education organizations to develop curriculum revisions in art education.

Virginia G. Timmons says that an effort must be made by teachers and all those concerned with upgrading teaching effectiveness in elementary art education to guide people who control budgets and curriculum to see"that art more than any other subject area, provides opportunities for personal growth and the development of creativity." (76:29)

Although the *Art Education Framework for California Public
Schools states that "effective instruction in art, as in any other subject area, requires adequate funding," (3:31) elementary school teachers continue to feel the pressure of inadequate funds. Thus, elementary classroom teachers need to forcefully and effectively articulate the value of art in the total educational program and the importance of the framework in our elementary art programs. Education in art is important at all age and grade levels, but the elementary school art programs provide the basis and foundation for the higher levels of learning in art. Conant says that "all persons should receive a thorough education in art, beginning in nursery school or kindergarten and continuing throughout secondary school, college and adult life." (10:41)

In evaluating the value of art education in the elementary classroom, the following conclusions were drawn from the literature reviewed:

1. Art education has undergone severe change from the early nineteenth century to the present day, and was not considered an important part of the educational curriculum for children until the middle of this century.

2. Art education is an essential element of human life.

3. Art is an integral part of the total elementary curriculum.

4. Elementary art education plays an important role in the growth and development of the child.

5. Elementary art education fulfills the child's basic need for self-expression.

6. Art education provides a basic form of communication to transmit ideas, impressions, thoughts and feelings.

7. Art education provides elementary children with an understanding of cultures of the past and present day.
8. Art education develops the child's ability to see the visual world aesthetically and helps the child make aesthetic judgments.

9. Art education increases children's perceptual growth and sensitivities to the environment.

10. Art education develops the creative potential of the child.

11. Elementary art education needs to be preserved and strengthened.

The Importance of the Role of
The Classroom Teacher In
Upgrading Art Education

This portion of the review of the literature will deal with the consensus of opinions of art educators and writers in the field of art education on: the importance of the role of the classroom teacher in upgrading art education, the responsibility of college and university courses to train prospective elementary teachers to deal with effective elementary art instruction, and the qualities and abilities an elementary classroom teacher should possess in order to upgrade teaching effectiveness in art education.

The Importance of the Elementary Classroom Teacher

Most art educators and authors in the field of art education agree that the essential ingredient in effective elementary art programs is the role of the classroom teacher. In *Art for Today's Schools*, George F. Horn states that "the key to quality in the art program is the teacher . . . the effectiveness of the art program may be measured by the performance of the art teacher." (32:264) Wachowiak and Ramsay agree that the elementary classroom teacher is "the essential catalyst
in the development and implementation of a qualitative program in elementary art." (82:15) Although there is agreement among authors, that the classroom teacher's role is essential to quality art education, we must not ignore the fact that teacher competency is also extremely important. The National Art Education Association supports this idea in their position statement on "The Essentials of a Quality School Art Program" which states "effective learning in art depends directly on the competency and enthusiasm of the art teacher." (60:24) Victor D'Amico also supports the idea that children need the guidance and experience of a skilled art teacher for effective art education:

A grave misconception resulting from the self-expression era is the notion that children are self-taught. Even when certain children do create automatically, they cannot as a rule sustain this creativeness over an extended period without skilled guidance. The art teacher is vital to the education of the individual. (12:9)

Elementary classroom teachers should realize that they are needed by the children during their art experiences. According to Blanche Jefferson in Teaching Art to Children, the teacher should not use the art period to correct papers while the children work independently on an art activity. In regard to the art period, she says:

It is not a time when the teacher can put the children to work on an art problem, provide them with materials, and withdraw to correct workbooks from a previous session or to put some work on the chalkboard. The teacher is extremely important in art education. (38:65)

In Programs of Promise, Art in the Schools, Hurwitz agrees that the classroom teacher must do more than just hand out materials. He states:

One of the most pervasive assumptions is that children develop
their potentiality in art if only they have a warm, supportive teacher and materials with which to work. . . . art, it has been assumed, is not taught, it is caught." (35:8)

Furthermore, Conant agrees that knowledge and ability in the arts cannot be gained "in capsule form, by means of do-it-yourself kits or short courses on art appreciation or from poorly qualified teachers." (10:41)

The Importance of College Preparatory Art Courses For Elementary Teachers

Despite the evidence that the elementary classroom teacher is important in art education, "many classroom teachers attach little importance to art instruction in their own teaching." (55:10) The classroom teacher's lack of interest and desire to teach art might stem from the fact that they have not had adequate training in elementary art education in their college preparatory courses. In regard to this problem, Gene A. Mittler states:

The likelihood that the elementary teacher might exhibit a negative attitude toward art is by no means remote, nor should it be entirely unexpected. However, it would be inappropriate to hold these teachers responsible for their actions in this regard . . . most classroom teachers have had little prior experience with art or art education courses in their preparation for teaching. Added to this is the fact that many of the college art courses that are designed for elementary education students seem to reflect the belief that exposure to art media and production methods is sufficient training for future classroom teachers. (55:9)

Mittler does not believe that the present college preparatory art courses sufficiently equip the prospective elementary teachers with the necessary knowledge, skills and desire to effectively teach art. (55:9)
In summarizing Elliot Eisner's paper, "American Education and the Future of Art Education," Mittler again reaffirms the conviction that teachers lack the training and experience to teach art effectively. He writes:

Art education for the majority of American children is the responsibility of 1 1⁄2 million teachers who've majored in elementary education and may have taken two art education courses in a teacher training program. This contributes to a lack of knowledge and indifference toward it, exhibited by the classroom teacher. (55:8)


Perhaps children would be better off not being taught art at all rather than being taught by teachers who lack the necessary knowledge about art or have little desire to teach it.

The Art Education Framework for California Public Schools, adopted by the California State Board of Education also says that art training for elementary teachers has not been adequate:

. . . the art training of general elementary teachers has been for the most part inadequate. The major sources of training of today's elementary teachers are those provided by the school district after employment. Teachers depend largely upon contacts with art supervisors and upon the sharing of information with other teachers for their own education. (3:39)

In Art in the Elementary School, Harold A. Schultz concludes that the average elementary teacher feels unsure and inadequate about teaching art and attaches little importance to art instruction because of the lack of training and experience. (69:5) To support this idea further, Keiler, in his book Art in the Schoolroom, says that it is understandable that many elementary teachers feel at a loss during an art period because they've only had a semester or two of art. (39:7) He says that the lack of training results in a laissez-faire attitude whereby
the teachers are "telling students to paint what they please," (39:8) while the teachers sit at their desks. Keiler says that teachers have been offered little to help this situation. Many teachers feel that in order to teach art, they must be artists, (69:5) and consequently feel "personally inadequate in art." (61:5) However, this attitude is invalid. (69:5)

The teacher's lack of training and experience compounded with the teacher's feelings of inadequacy in teaching art, create the problem of the elementary classroom teacher's reliance on stereotypes for convenience and security. Dittos and seasonal holiday art formulas are used yearly. Teachers rely on "the Thanksgiving turkey made from tongue depressors, the Christmas tree from a fanned Reader's Digest, and the paper doily Valentine," (81:9) for easy and secure art projects. These formula projects guarantee success and silence but the students are being deprived visually and aesthetically. Teachers are permitting children to copy, trace and imitate; thus, the art period is being misused and children are gaining a "false feeling of achievement." (39:11) Due to the fact that "a thorough background in art and art education is seldom a requirement in college training programs nor for teacher certification in many states," (55:10) many teachers continually "rely on Friday afternoon coloring in of duplicated patterns and other forms of busy work with various art media" (55:12) for instructional art periods in the elementary classrooms.

To alleviate the problem of inadequate and ineffective art training and experience of general elementary classroom teachers, James Wright states some suggestions for the college art education programs for prospective elementary teachers, in his article "Who Should
Teach Art?" (Art Education, February, 1975) He says that college programs need to give "a solid understanding of art: its cultural history, its philosophical and social implications, and very importantly, the practice of creating art, as a specialist." (86:13) He also believes that there needs to be a shift in emphasis from "manipulation of materials to dealing with concepts." (86:13) In a position statement, "The Essentials of a Quality School Program," the National Art Education Association suggests that the elementary school teacher should have, as part of his college preparation:

... a major concentration that includes course work in the areas of art history and art studio with the opportunity to pursue one or more areas of art in depth. A minimum of 45 semester hours of art should be considered the minimum preparation for a teacher of art.

... the elementary classroom teacher needs to include in his college preparation the study of the developmental growth of children in art and ways of selecting, stimulating, guiding and evaluating art experiences, the appreciation of the visual arts and their importance in people's lives and participation in art studio activities which provide understanding and skill in the use of a wide range of 2- and 3-dimensional materials and processes suitable for children's art experiences. (60:25)

The Art Education Framework for California Public Schools states that college and university teacher education programs should be geared to today's needs, but until they do so, "school district and site administrators must assume responsibility for maintaining teacher competence in art," (3:39) at the elementary level. The framework states that school district administrators should do the following to maintain quality art programs under competent teaching staffs:

Insist upon a minimum of 4-6 units of art study in the college preparation of elementary school teachers considered for employment in a self-contained classroom organization plan. (3:39)

The framework also states that college institutions will need to adjust
to the new requirements of incorporating into programs of teacher preparation in art the following major areas:

New understandings are required of the psychology of children and adolescents and the behaviors involved in learning to create art, to respond to the environment, to perceive, to symbolize, to abstract, and to design... A thorough knowledge of and affection for children will lead to teacher-student relationships that make learning vital and relevant. It is urgent that teachers have the ability to communicate effectively with students of diverse ethnic backgrounds and especially with students from impoverished families and those whose mother tongue is a language other than English. Today's teachers need to understand and value the contributions of many cultures. Competence in teaching art requires skill in art expression and art criticism and knowledge of cultural history. (3:40-41)

In Leon R. Nuell's article in *Art Education*, "Issue--'You Gotta Have Art," he states:

... university level training programs for art educators and elementary school teachers must be changed. Future teachers must be trained in a way that would enable them to approach art education as an academic discipline as well as a creative experience. (61:24)

**Important Qualities and Abilities of Elementary Teachers**

In the review of the literature on the role and value of the classroom teacher in upgrading elementary art education, the writer found that there was a consensus of opinion among art educators and writers in the field of art education that the qualities and abilities possessed by effective classroom teachers are of extreme importance to art education. The authors agree that effective classroom teachers must be: enthusiastic and inspiring, creative and imaginative, understanding and sympathetic, knowledgeable and resourceful, flexible and organized, motivating and encouraging, sensitive and calm, competent and confident, qualified and capable and have a love for art.
In Experiments in Creative Art Teaching, D'Amico states:

... important qualifications of a good teacher are comprised of experience, awareness of concepts of psychological growth of age levels, a warm human attitude, an inspired feeling toward the arts, respect for individuality and devotion to excellence of design and craftsmanship. (12:9)

Enthusiasm. Blanche Jefferson, author of Teaching Art to Children; says that one of the most valuable assets a teacher can possess is enthusiasm. In regard to the teacher's role, she states:

Her lively interest in art and her warm zeal for teaching it are contagious at a time when children sometimes become discouraged by their inability to produce adult, naturalistic art. (38:228)

Wachowiak and Ramsay agree that "a creative, enthusiastic, imaginative, adaptive, sympathetic, and constantly resourceful teacher is the essential catalyst in the development and implementation of a qualitative program in elementary art." (82:15) Mittler believes that it is important for the classroom teacher to realize that "any elementary art program, if it is to be worthwhile, requires the active participation as well as the enthusiastic support of the classroom teacher." (55:11)

In Art for Today's Schools, George F. Horn states:

One characteristic of the good teacher is her personal, genuine enthusiasm for art as a significant force in the ultimate maturity of the student. The good teacher projects an enthusiasm that is catching; an enthusiasm that 'rubs off' on the student; an enthusiasm that excites and inspires the student. The effective art teacher conveys to the student that art is important, even indispensable. He generates a feeling that the unique act of creating with materials is exciting, vital, momentous, urgent. (32:265)

The National Art Education Association also substantiates the fact that "effective learning in art depends directly upon the competency and enthusiasm of the art teacher," (60:24) in their editorial,

In the article, "Fair and Warmer," in *Art for Children's Growing*, Maud Ellsworth says that:

Only love and understanding can provide children with the conditions that facilitate growth. Sentimentality will not do and even real love for children, which means a deep respect for them and concern for their welfare, may fail short. Understanding of children and of what art experience means to them, educationally, must accompany love. If teacher love is present, and teacher understanding is growing, classroom spirit should be increasingly happy, lively, controlled and forward going. (6:24)

**Knowledge.** In addition to enthusiasm and understanding children, it is essential to effectiveness in art education that the classroom teacher understands the content of art education. George Horn states:

Essential to quality teaching is that the teacher must have a comprehensive understanding of the basic content of the art program. (32:265)

This means that the teacher must understand art traditions, visual organization, design, and the use of tools and materials. Furthermore, the elementary teacher should understand "developmental variations in children and youth from different cultural, ethnic, regional, and socio-economic backgrounds and must be capable of providing learning situations which encourage pupils to perform at successfully higher levels of creative performance." (60:24) In his article, "The Classroom Teacher: Missing Element in Efforts to Improve Elementary School Art Programs," in *Art Education*, January, 1974, Gene A. Mittler reaffirms the importance of the classroom teachers' possession of knowledge in order to effectively teach art. He writes:
It is widely recognized that in order to effectively present any information to be learned to students, two requirements are called for. First, the teacher must have a thorough knowledge of the subject matter to be presented; and second, he must also possess a substantial knowledge of the students for whom the information is intended. (55:11)

In *The Art in Teaching Art*, Manfred L. Keiler also expresses the fact that a well-qualified art teacher should have a thorough knowledge and understanding of art. In describing what constitutes a well-trained art teacher, he says:

He should have a thorough knowledge of the history of art, be creative, and have considerable studio experience. In addition, he must be thoroughly familiar with the processes of children's . . . psychological development, especially in relation to their creative growth. Last, but not least, he must have a deep understanding of art, and of the art of teaching. (40:50)

If teachers have sufficient knowledge of art and of children's developmental and psychological growth, they'll be able to effectively nurture the child's abilities.

**Creative Growth and Expression.** The teacher's attitudes and understanding of children can provide a classroom atmosphere which would be conducive to their creative growth. Manual Barkan states:

The way children live in a school can either nurture their creative strength or can stifle it. When teachers value the creative potential in their children they seek ways to nurture its growth. They use all they know about the developmental characteristics of their children to create an emotional climate in which the values of the arts can be experienced. They use the physical and human resources in their schools and communities to enhance the creative life of their children. They encourage the creative growth of their children because they value it. (6:9)
For example, if the teacher understands that older children in the upper elementary grades can work on a task for a longer period of time than primary children, more complex art projects can be planned to fulfill their needs. Older children are also able to undertake group projects and have a richer foundation of knowledge from which to draw ideas for their art. Older children in elementary school can also set higher standards for themselves (38:209) and require more detailed information and technical knowledge than younger children. (11:22) The classroom teacher should certainly be aware of these basic interests, needs and abilities of children at different ages and levels of growth.

There is general agreement among educators that the individual teacher should possess knowledge about the nature of art, however, the teacher need not be a professional artist to teach art to children at the elementary level. The teacher can be trained in learning the technical skills that children need. Manual Barkan's statement for the Commission on Art Education states that at both the kindergarten and early elementary grades, almost any teacher who accepts commitments of basic components of general education for young children, can teach art well; and that at the middle and upper grades, special background and knowledge about the nature of art is essential. (23:51) However, in teaching children the knowledge of techniques and skills necessary to create art, teachers should not form rigid rules and regulations about materials, techniques and processes. The classroom teacher should promote an environment conducive to thriving creativity. Inflexible rules and regulations about materials, techniques and
processes might inhibit the creative act. Maud Ellsworth describes the importance of the classroom teacher in determining the classroom climate in her article, "Fair and Warmer," in Art For Children's Growing. She states:

Research shows that children who are surrounded by rigid regulations, who are afraid, and who are held to adult standards, are seriously hindered in their art expression and in their general development. On the contrary, those permitted surroundings that nurture confidence, happiness, and self-direction are more expressive and show greater advancement than the repressed in acquiring desirable personality traits. It is the teacher who determines the climate of his classroom, and the purposes of the teacher furnish the base on which it is formed. (6:24)

Harold A. Schultz agrees that the classroom teacher is the catalyst in promoting a classroom climate free of unnecessary restraints and conducive to creative expression. In Art in the Elementary School he states:

The teacher must, through her actions as well as her words, show respect for and sympathetic understanding of individual ideas . . . If we want children to have ideas and to carry them out, we must not frustrate them by unnecessary restraint upon their physical movement and sensory impressions. (69:15-16)

Problem-Solving. In addition to building a classroom climate for creative growth and development, it is the teacher's responsibility to provide for purposeful endeavors, search, inquiry and problem solving. Conrad believes that effective teachers of art will be able to help children increase their ability to find answers to problems. In The Process of Art Education, he states:

This ability involves the ability to ask questions and to be persistently curious and willing to try many different approaches. Children need to learn that a failure is simply a sign that something else ought to be tried . . . The teacher should furnish children with the opportunity to try solving problems themselves before supplying them with explanations of the more standard technique. (11:224-225)
Conrad says that the teacher should give children the opportunity to solve problems and that purposeful art activities emphasize "habits of creative action, imagination and the seeking of relationships between the parts of a structure, concepts, ideas and image symbols."

(11:225) In Change in Art Education, Dick Field describes the role of the art teacher in analysis and problem-solving:

... in art education it is most noticeable that while we try to ensure that children have experiences, we seldom provide them with adequate means of analyzing those experiences, or of relating them to each other, to abstract principles, or to other modes of thinking. (19:106)

Although problem-solving is usually associated with mathematics and science, it is of extreme importance in art education as well. In Preparation for Art, June McFee says that "creative problem solving ability is crucial in both science and art." (51:8) Supplying children with answers to problems inhibits their thinking capacity. This is detrimental to art education. Children should be given an opportunity to analyze, rearrange, abstract, and draw conclusions as individuals. In this regard, Conrad states that:

Much of the value of art education will be lost if children are given only answers. Prepared answers limit thinking and learning and the art forms that result may be stereotypes rather than unique expressions of unique individuals. (11:225)

Organization and Flexibility. Another quality which the elementary classroom teacher should possess to upgrade their effectiveness in art education is organization and flexibility. There seems to be a consensus of opinion that the classroom teacher should plan lessons for an art activity and prepare materials needed for the art experience in advance. New materials, processes and techniques should be
explored by the teacher before the students engage in an art activity.

Wachowiak and Ramsay state:

Teachers of art develop expertise and confidence through continuous involvement with exciting media and techniques. They experiment with new materials and new processes now available in order to share them with their students. They do not assign a new project to the class before exploring its possibilities and its limitations on their own. (82:16)

The two authors agree that, "the best teachers continue to search for new variations utilizing familiar art media . . . ." (82:16) Conant says that "elementary classroom teachers should provide materials and, to the extent of their qualifications, guidance in supplementary art experiences." (10:43) Furthermore, the Art Education Framework for California Public Schools says that "the teacher's role is vital, demanding more of him than that he merely motivate students and hand out materials." (3:2) The framework suggests that art instruction "requires objectives, planning, continuity and skillful guidance by well-qualified teachers." (3:2) The Art Education Framework for California Public Schools also upholds the idea that teachers must possess knowledge "in the technical use of art media, both traditional and experimental."

George F. Horn in Art For Todays Schools agrees that planning and organization are essential ingredients for upgrading teaching effectiveness in art education. He maintains:

The importance of thorough planning and organizing of a meaningful, sequential program of art cannot be over-emphasized. Quality teaching does not happen when the art teacher operates from an 'off the cuff,' spur-of-the-moment, 'instant' lesson plan. Each aspect of the art program must be related, thoughtfully, to the level of knowledge, experience, and skills of a specific group of students. Consideration should be given to areas of expression to be taught, the objectives to be achieved,
the materials to be used by the students, the mechanics for handling art materials and student work, techniques to be employed in implementing specific lessons, definition of art problems, time for student response and the relating of the work of the students to establish goals. (32:265)

Dorothy S. McIlvain in *Art For Primary Grades* also stresses the importance of the teacher's role in planning for an art experience by choosing materials and tools which are suitable to the child's capabilities. She states:

By choosing art mediums in which each child attains satisfactory expression, the teacher increases the child's desire and potential capacity for self-expression. (52:10)

The author believes that the teacher should consider the child's muscular control and mental abilities in choosing tools appropriate for his use and should make it clear to the child why and how tools should be used. Thus, projects which have been planned adequately, with preliminary experimentation of the materials and techniques and careful selection of tools and materials to be used by the children will enhance the art program. The classroom teacher should be flexible in budgeting time and scheduling. If the total class is participating in an art activity, sufficient time should be allotted for the motivation, demonstration and the working period. Children should not feel rushed to finish a product. Wise teachers carefully plan the amount of time needed for preliminary discussion and dialogue for demonstrations and motivational presentations, for distribution of and collection of materials and tools, and for classroom clean up. George Conrad in *The Process of Art Education in the Elementary School*, points out the importance of designating time during the art lesson to explain to children what their purposes are:
From time to time, throughout the development of an art activity, it is most useful to have group discussions about the progress of the activity and to point out how some children are achieving their purposes. If some children are not achieving their purposes, it is necessary to demonstrate why they are not. (11:264)

Integration. In addition to planning adequate time for total class participation in an art activity, the teacher should also allow time for the integration of art with other areas of study in the classroom. Conrad expresses his view on the classroom teacher's role in integrating art with other areas in the following statement:

In an elementary-school program, where art becomes an area of the curriculum, every teacher teaches art. It is the general teacher who can relate art activities to the subject fields. Art becomes the means for expression and communication needed by every teacher for every discipline in the class working program. (11:22)

The National Art Education Association has great confidence in the ability of the classroom teacher to integrate arts with the curriculum, as evidenced in the following statement:

... many people consider that it is the classroom teacher who knows the child and can best relate art experiences to the other areas of learning that the child is encountering in his daily program. They feel strongly that through such relationships and understanding, art becomes a means for expression and communication which is needed for every other learning experience in the daily class program. (23:51)

The classroom teacher can correlate art with activities in math, reading, science, language arts and social studies. In his article, "Art as a Learning Motivator," in Arts and Activities, Melvin J. Card describes teachers merging art activities with social studies and creative writing in their unit on Indians. Children participated in making papier-mache Indian masks, totem poles, and woven Indian
blankets. He said that the children were motivated and found satisfaction for their emotional needs. Children had the opportunity to create and to be verbal which grew into reading and writing. Thus, the elementary classroom teacher should be flexible enough in scheduling to relate art to all subjects studied in school, rather than keeping art isolated and separate.

**Imaginative and Resourceful.** Art educators agree that the classroom teacher should be creative, imaginative, and resourceful, too. In *Art for Today's Schools*, George F. Horn says that the classroom teacher should inspire students. He states:

> The imaginative, inventive teacher tries the unusual in communicating his ideas to the students. He utilizes teaching procedures that infuse the art room environment with a spirit of adventure and discovery. Students become bored with 'sameness.' The good art teacher is often unpredictable, cannot be anticipated, does the unexpected. Students look forward to being in his presence. (32:265)

There is much evidence to support the fact that art teachers should keep updated art resources such as "reproductions, photographs, color slides, filmstrips and loops, magazine articles and illustrations, recordings, illustrated art books and examples of student art projects." (82:17) The Long Island Art Teachers Association in *Art Education in Modern Elementary Schools* says that teachers can do more to enrich art programs than simply hand out paper and crayons to fill in blocks of time in a teacher's daily schedule. They believe that in spite of the present trend of inflation, there are many ways to enrich art programs within the financial means of most school systems with filmstrips, slides, reproductions and rental films. They state:
Loan exhibitions, many of them neatly packaged and labeled for school use, are circulated by many museums throughout the country. (70:20)

In New York, the Museum of Modern Art and Metropolitan Museum offer these services free of charge. The Los Angeles County Museum of Art offers a workshop tour of the museum for children in Los Angeles County Elementary Schools. The museum provides the upper grade elementary classes participating in the tour, with materials to review and filmstrips to see before visiting the museum. The Art Education Framework for California Public Schools says that the teacher's role is to "guide discussions of art, provide viewing and study trip experiences" (3:2) which will help the children make aesthetic judgments, and "possess skill in preparing and using instructional devices such as prints, slides, multiple projections, films, televisions and displays." (3:45) Teacher travels to United States destinations and foreign countries can also provide children with enlightenment in the arts. Teachers can bring back objects reflecting the beauty in industry, religion, social custom and daily living of people of other cultures. Snapshots, slides and postcards of teacher travels "may afford hours of enlightening discussion based on common interests." (70:21) These are a "realistic method of revealing the unity of the arts to children." (70:21)

Although the classroom teacher's resourcefulness is important, upgrading teaching effectiveness in art education involves more than the use of magazines, slides, films, filmstrips, visual materials, demonstrations and other media. The teacher's personality in particular is essentially the most important. If the classroom teacher is
not enthusiastic, inspiring, sensitive, calm, sympathetic, understanding, motivating and encouraging, all the techniques and instructional media are of little value in art education.

Teacher Attitude and Personality

According to James Wright in his article, "Who Should Teach Art?" in Art Education of February 1975, the most important element in the art program is having teachers who care:

In the final analysis, the most critical factor for bringing art appreciation to children in elementary schools is the classroom teacher. All of the instructional instruments in the world mean little if the teacher doesn't see any value in them because the teacher's life has never been renewed and refreshed through contact with art. The only way that children learn to care about the role of art appreciation in their lives depends upon whether or not they have teachers who care. (86:13)

The classroom teacher's attitude and personality will determine whether a child will appreciate art and whether the child will create freely.

In discussing what makes a good art teacher, Margaret Hamilton Erdt in Teaching Art in the Elementary School states that teachers should encourage children to build up their self-confidence, motivate and understand children until their creative task is finished. She says:

Children are sensitive and must not be defeated by a negative attitude before they start; they will blossom forth when they believe that there is understanding. (65:17)

In addition, the classroom teacher should also be sensitive. In discussing the importance of the art teacher and effective teaching methods, D'Amico says that most children need the guidance and experience of sensitive teachers. (12:9) George F. Horn substantiates this fact by stating that the effective classroom teacher "is open-minded, seeks new ideas, and keeps informed. He is sensitive to the total educational program, the students, the other teachers, the administration,
the parents, the community." (32:265)

In *The Art in Teaching Art*, Keiler says that the teacher should know his students well. He should be sensitive to his students' wishes and interested in them. (40:51) In addition to caring, understanding and sensitivity, the competent classroom teacher should remain calm in teaching situations. The article, "Fair and Warmer," by Maud Ellsworth, reaffirms the fact that the classroom teacher must be calm in order to promote a relaxed attitude "that helps to keep busy sounds from turning to wasteful racket." (6:27) Furthermore, she maintains:

> To develop creatively, children must have security. . . . Security comes when children understand what the teacher expects of them. . . . The teacher who gives security develops tranquility within himself. He does not consider a bit of spilled paint a tragedy and is not easily shocked. (6:25)

If the teacher remains calm and possesses a sense of humor, many a disastrous situation will be alleviated.

These personal qualities and traits are important to teaching effectiveness in art education. Manfred L. Keiler in *The Art in Teaching Art* says that "teaching is an art, not a science," (40:50) and Gilbert Highet in *The Art of Teaching* states:

> Teaching is not like inducing a chemical reaction: it is much more like painting a picture or making a piece of music, or on a lower level like planting a garden or writing a friendly letter. You must throw your heart into it, you must realize that it cannot all be done by formulas, or you will spoil your work, and your pupils, and yourself. (40:50)

The final component of teaching effectiveness in elementary art is the classroom teacher's love for the subject matter she is dealing with. In *Art Education*, Luca and Kent state:
the teacher of art should know and love art, should be proficient in it and should be able to relate the teaching of art to child development. (49:30)

Despite the fact that art educators have identified these qualities, abilities and personality traits as important for upgrading teaching effectiveness in art education, these same attributes apply to other subjects. However, teaching ability is even more critical in art since it is less structured than a more arbitrary subject. It is the general elementary teacher's responsibility in the self-contained or multi-subject classroom to teach all subjects, including art. Due to the recent emphasis on accountability, meeting objectives and overloaded classes and schedules, the classroom teacher's job is more difficult and complex, than ever before. However, the classroom teacher must "be made aware of the important role they can and must play if an effective art program is to be realized." (55:11) If they are not made aware of their importance, then this task becomes the responsibility of the art specialist in the field.

Summary

In summary, the review of the literature on the importance of the role of the classroom teacher in upgrading art education in elementary education, has indicated the following:

1. The elementary classroom teacher is the essential ingredient in the development and implementation of effective elementary art programs.

2. Effective learning in art is dependent upon the competency, enthusiasm, guidance and experience of the classroom teacher.

3. College and universities do not equip the prospective elementary classroom teacher with the necessary conceptual knowledge, artistic skills, and desire to effectively teach art.
4. The classroom teacher's lack of training, experience and desire to teach art results in laissez-faire methods of teaching and reliance on stereotypes and art projects.

5. Elementary classroom teachers must possess the following qualities and abilities to teach art effectively: enthusiasm, creativity, imagination, understanding, knowledge, flexibility, organization, resourcefulness, inspiration, motivation, sensitivity, calmness and tranquility, competence and confidence and above all have a love for art.

The Importance of the Role of the Art Curriculum Specialist in Upgrading Art Education

This section of the review of literature will attempt to emphasize the importance of the role of the art curriculum specialist in upgrading elementary art education. Although much evidence was stated in the preceding section to support the fact that the general elementary classroom teacher in the self-contained classroom is essential for effective elementary art instruction, there is also a great deal of literature on the importance of the art curriculum specialist in enhancing the elementary art program.

The roles and responsibilities of the art specialists vary in each school district. In *Preparation for Art*, June McFee explains that the duties of the "art consultant" (51:273) vary in each school district depending on "the size of the district, the number of consultants and the attitudes of the school and community toward the arts as part of elementary education." (51:274) The varied roles of the art specialist are expressed in *Planning Facilities for Art Instruction* by a National Art Education Association committee as follows:

Art activities may take place within the self-contained classroom under the direction of the home teacher, or they may be taught in a special art room under the direction of a special art teacher, or by the combined efforts of both the room and
the art teachers. If the school system has sufficient enrollment, there is usually an art supervisor to assist with the elementary art program. (59:11)

Some large districts may have an "art supervisor" working with elementary art specialists. The supervisor plans the long range goals and develops the art curriculum while the specialist serves as the consultant for the elementary school teachers, orders films, provides resource materials such as prints and art objects, organizes field trips, arranges for museum loans, plans workshops and in-service training sessions. In some elementary school districts, the art specialist or consultant is invited to visit the classrooms for demonstration lessons, while in other districts, it is mandatory that the art specialist visit elementary classrooms on a regular basis, either weekly or monthly, to teach demonstration lessons.

For example, in the Los Angeles Unified School District, the second largest elementary school district in the United States, the art supervisor or "Instructional Specialist in Art Education" is responsible for coordinating the elementary art program for twelve areas comprised of 436 elementary schools. Each of the twelve areas has one art advisor. The art advisor has this position for three years after which time they are rotated back into the classroom and a new art advisor is selected. Some of the art advisors have a strong art background while others do not. The role of the art advisor in the various areas of the Los Angeles Unified School District are to visit the elementary classrooms for demonstration lessons by the request of the elementary classroom teacher, provide resource materials and plan in-service training art workshops.
The Beverly Hills Unified School District also has an art supervisor whose title is "Elementary Art Coordinator." Her responsibilities are to provide the teachers with resource materials, organize the in-service training and art workshops, coordinate field trips with the Los Angeles County Museum of Art, demonstrate art lessons in the elementary classrooms, order materials, coordinate the gifted art program and help classroom teachers implement the art framework. According to the present elementary art coordinator for the Beverly Hills Unified School District, the job is that of "helping, guiding, facilitating and lending assistance to the elementary classroom teachers."

In addition to the elementary art coordinator, Beverly Hills has four full-time and four part-time art teachers at each of their four elementary schools which range from grades kindergarten through eight. These additional teachers at the individual schools assist the elementary teachers by visiting their classrooms once a week to teach a short art lesson.

In the Santa Monica Unified School District, the art supervisor for elementary and secondary art education is called the "Teacher Curriculum Assistant in Art." Her responsibilities in elementary education are to provide teachers with resource materials, order materials, prepare art bulletins, arrange for field trips to artists' studios and the Los Angeles County Museum of Art, organize art workshops, help teachers implement the art framework and visit each of the twelve elementary schools once a month to do one half-hour demonstration lessons for teachers who request assistance. The teacher curriculum assistant in art in Santa Monica has selected one or two teachers
in each of the twelve elementary schools to be art representatives. Their job is to communicate information regarding art courses being offered, art conferences and workshops, and to distribute art news and bulletins from the art office to the faculty at their individual schools.

According to June McFee, art consultants in some districts plan and prescribe the curriculum contents for days and weeks for the entire school district, provide materials and tell the teachers exactly what to teach. She believes that "such a system does not allow for individual differences in either teachers or pupils." (51:274) In the sample of elementary schools in Los Angeles County surveyed, the writer found that there were no districts with this rigid, inflexible system.

Although the elementary art specialist plays an important role in facilitating, guiding and assisting elementary teachers with their art program, the actual time they spend in the elementary classroom is generally very limited. Some authorities agree that the art specialist is ineffective due to the infrequency of their classroom visitations. In Through Art to Creativity, Manual Barkan cites an example of a traveling art teacher who visits each class in the school just once a week for a very brief period. He says that the classroom teacher considers this inadequate. Consequently, the classroom teacher took the full responsibility for the teaching of art to the class. In another example cited, Barkan describes a situation in a very large school district. The art consultant is responsible for assisting the classroom teacher but is very limited on the time she can spend with the individual teachers. Therefore, the classroom
The teacher uses the resources at hand to plan, develop and implement an art program for the classroom. (1:258-259)

Barkan says that classroom teachers are best suited to handle the art program because they know their students and can develop art activities which relate to their interests and needs. An art specialist can't really get to know the children if the contact the art specialist has with them is limited. The fact that some art specialists meet with each group of children once a week or once a month for less than one hour, is reason for doubting their effectiveness. He states:

She cannot know about the other things they are studying, the books they are reading, and the stories and poems they are writing; she cannot be familiar with the many different interests and backgrounds for ideas among all the groups she teaches; she cannot enliven the experiences of her children, because she has little or no contact with the content of their experiences. Consequently, she cannot help her children to draw upon their own experiences to create their own ideas. At best, her teaching can only be spotty and superficial. (1:354)

In Programs of Promises, Art in the Schools, Hubbard and Rouse say that the future of elementary art education is "distinctly gloomy." (35:15) They state:

Approximately 90 per cent of elementary art is taught by classroom teachers of whom only 15-20 per cent receive help from art specialists. Of the 10 per cent of children who are lucky enough to have art instruction from professional art teachers, most are likely to meet their art teachers with a frequency of anywhere between twice a week and once a month. In many elementary schools, art flourishes in outstanding ways, but the predicament of the vast majority is a tragic commentary on the esthetic vitality of the nation. (35:15)

According to Howard Conant in Art Education, the elementary school teacher believes that the art specialist is not as important as the regular "child-centered" classroom teacher. He states:
Child centered teachers do not see the importance of specialists and believe that she is the best suited person for teaching all subjects to her pupils as she knows their personalities, needs, strengths and weaknesses better than the specialists. (10:36)

In *The Art in Teaching Art*, Keiler says that the art specialist is not effective in elementary art education in many school districts where the art specialist "must work with 450-500 pupils per week, and in some situations with an even greater number." (40:63) He believes that if the art specialist "rushes into a class of elementary children once a week for a harassed twenty to forty-five minutes," (40:63) strong personal student-teacher relationships cannot develop. Keiler stresses the importance of the student-teacher relationship in this statement:

"... it is this personal relationship between pupil and teacher which is of the greatest significance on the elementary school level; through visual and verbal means the child often allows the teacher to gain a deeper insight into his personality during an art session than during any other activity. This intimate knowledge, a precious byproduct of the art activity and of great value to the regular classroom teacher, is wasted whenever a specialized art teacher takes over a class of elementary pupils. It is therefore very doubtful whether an art instructor, specialized in teaching young children, will ever be more than a fair substitute for a good elementary teacher who is well trained in art education. (40:63)

In the article "By-Passing the Dittoed Easter Bunny," in *Art Education*, of January, 1973, Vitoria says that the classroom teacher should be responsible for detecting stereotypes because she sees their art work more frequently. Although the art specialist has a more experienced eye in detecting stereotypes, their contact with the elementary school children is limited due to their infrequent visits to the classrooms. She states:
Although an art specialist may have a more experienced eye in detecting stereotypes, his schedule rarely allows for more than forty minutes of contact with up to 1,200 children per week at most. The classroom teacher has a better opportunity to see more of a child's work from day to day and has the advantage of knowing each child better. Also, stereotypes, which a formal art lesson may circumvent, often show up more naturally in the course of daily classroom work. (81:11)

The writer agrees with the statements made by Barkan, Hubbard and Rouse, Conant, Keiler and Vitoria on the ineffectiveness of the art specialist due to inadequate time spent in the elementary classroom. However, if we were to seriously consider these problems and free the art specialist of all responsibility and obligation to visit elementary classrooms for demonstrative lessons, the sole responsibility of the elementary art program would be placed on the shoulders of the classroom teacher. It would then be the major responsibility of the classroom teacher to provide art experiences for children. If the classroom teacher has had a limited background and exposure to elementary art education, the art program would suffer and be seriously neglected. Furthermore, in many school districts the art specialist is non-existent and the responsibility for coordinating the elementary art program is left up to the general elementary curriculum consultant or curriculum coordinator. In the elementary school districts contacted by the writer for the purpose of this survey, it was found that most elementary school districts, in fact, do not have an art specialist, but rather, a curriculum consultant or coordinator who is responsible for planning, assisting, facilitating and guiding elementary teachers in all subject areas including art. The writer also found that the majority of the general elementary curriculum coordinators in the survey sample of Los Angeles County have
had little or no art background or experience. The lack of knowledge, training and experience in art of general elementary curriculum consultants and coordinators will hinder the elementary art program and teacher effectiveness in elementary art education will be down-graded. In regard to this problem, June McFee states:

Some of these consultants are well trained in the arts, but when they are not, or do not understand the educational values of art, the art program may be neglected. (51:274)

In light of the current trend in elementary art education, and in order to alleviate the problem of neglect in elementary art education, supervisors, consultants and specialists with art training and experience are needed to plan the elementary art curriculum and assist the classroom teachers. The need for a greater number of art specialists in school districts should be recognized, as this would alleviate the problem of inadequacies in time allotments for classroom visitations and demonstrations by art specialists. The additional number of art specialists, the cooperative interaction of the classroom teacher with the art specialist and in-service training and art workshops planned by the art specialist for elementary classroom teachers would serve to upgrade teaching effectiveness in elementary art education.

In the text, Art Education: Strategies of Teaching, Luca and Kent say that many systems, such as the special art teacher, the art consultant, the art supervisor and team teaching arrangements, have been provided for the teaching of art by a person more qualified and specialized than the classroom teacher. The ideas they expressed in their book, written in 1968, reflected the belief that the trend
toward more specialization in teaching subject matter was gaining momentum and they predicted the following:

It seems likely that the self-contained classroom will continue to be the most common pattern in the kindergarten and the first three grades. Grades four, five and six will probably be taught more and more by art specialists. (49:31)

Although there are more art specialists in elementary education than there were ten years ago, there's still room for further improvement. Much recent literature alludes to the fact that art specialists are needed to upgrade elementary art education. In the article, "The Classroom Teacher: Missing Element in Efforts to Improve Elementary Art Programs," Gene A. Mittler states the need for art specialists:

Some might suggest that the quality of art instruction in the grades might be raised significantly if the services of an art specialist or consultant were made available to every elementary school. Indeed, few if any art educators would argue with the notion that most elementary schools could profit substantially from the services of an art specialist charged with enhancing the quality of instruction in art (55:8)

The National Art Education Association suggests that "every elementary school child should receive regularly scheduled art instruction from a certified art teacher in a specially equipped art room for a minimum of 100 minutes per week." (60:23) The Art Education Framework for California Public Schools also states the need for having an art specialist with specific responsibilities in the art program:

The need for administrative and consultant positions in art programs is increasing as a consequence of the need to coordinate instruction within growing school populations. In self-contained elementary classrooms where art instruction is the responsibility of each teacher, consultation with trained art resource personnel on a regular and frequent basis is essential. (3:10)
In *Art Education*, May 1974, Phillip James discusses an evaluation of 102 elementary schools in Illinois during the 1972-1973 school year in his article, "An Evaluation of Art Education Programs." The purpose of the evaluation was to assist in the improvement of each individual school. In the 102 art programs viewed by the Illinois Office of the Superintendent of Public Instruction, the elementary classroom teacher has total responsibility for the art program in forty-one of the elementary schools. The elementary teacher and the art specialist are responsible for the art program in thirty-five schools, and in twenty-six schools the art teacher has sole responsibility for the art program. A summary of conclusions of the study were as follows:

When art teachers do all of the teaching, the programs get a higher rating. When an art teacher works with elementary classroom teachers, the ratings are higher than those taught by classroom teachers alone. (37:7)

In *Through Art to Creativity*, Manual Barkan also expresses the importance of art specialists. He states:

In those schools where special assistance is adequately provided and where the art consultant or supervisor is able to work with classroom teachers directly and frequently, many fine programs of continuous in-service education have stimulated and developed the knowledge of classroom teachers in art. (1:355)

Al Hurwitz, in his book, *Programs of Promise*, says that the best solution for improving art education in the schools is to have a competent art specialist at each school. However, he believes that his solution is a remote possibility. He states:

... without a doubt the best solution is to have a talented art teacher in every school. Even increasing the present number of elementary art teachers might turn the tide, if only by enlarging the possibilities of personal contact. And yet, as desirable as such a solution is, it would be hopelessly romantic...
to expect it to occur in the current educational climate and equally hopelessly unrealistic in view of the expanded training programs that would be required. Similarly, the allocation of plentiful time during the school day and adequate funds for the purchase of materials will not happen. (35:15)

Although it seems unrealistic to expect each elementary school to have at least one person trained in visual arts to give leadership and assistance to the art program, it is certainly a possible solution for upgrading teaching effectiveness in elementary art education. Additionally, the person in this capacity would be a catalyst and unifying force for the elementary child, the classroom teacher and the art program. June McFee supports this idea in the following statement:

A fairly new system that appears to have merit keeps a specialist working within each school building. Each teacher in the building is well trained in all elementary fields, plus an area of specialization. Within each building one of the teachers is an art specialist, part of whose duties is to plan the general scope and sequence for the school and to serve as a consultant to other teachers in their art programs. Other teachers do the same for him in arithmetic, social studies, reading, music and other subjects. (51:274-5)

The National Art Education Association in their April 1973 editorial on "The Essentials of a Quality School Art Program," made the following statements to support the idea of the importance of having a sufficient quantity of art specialists:

1. The art supervisor or consultant should serve no more than fifty teachers; he should be a guide and consultant, not an itinerant teacher. In small communities, the supervisor may have a joint appointment with two or more school districts or may be attached to county or state administrative units.

2. A school system with several art teachers at the elementary and secondary school levels should engage in the services of one individual as director to coordinate the art program. In large school systems, additional supervisors are needed to extend services and provide leadership.

3. There should be a person in the state department of education whose full and total responsibility is to assist in the development and improvement of the school art programs throughout
There is strong agreement among many art educators that the elementary art program will be most effective if the art specialist and the classroom teacher join efforts in the development and implementation of the art curriculum. In *Children and Their Art*, Charles D. Gaitskell states:

The classroom teacher will serve as a partner to trained art personnel in planning and will take on a significant share of the program. (23:51)

Al Hurwitz describes a successful art program in *Programs of Promise*, whereby art specialists would spend time working with classroom teachers who have special difficulties with art or who have classes with children who are physically disabled or emotionally handicapped. He states:

The art teacher could demonstrate exemplary lessons in which the classroom teachers could model their own teaching. They could also develop exhibits to supplement and enrich the basic program. (35:26-7)

*Art Education in Modern Elementary Schools* explains the importance of the art specialist working cooperatively with the classroom teacher. The author states:

The special teacher in art cannot always be on hand during the exact moment when a fruitful situation leading to an appreciation for art develops. He can only be in one room at a time, trying his best to focus his lessons in the direction of needs and readiness hoping throughout that there will be time left for the discussion of the art work that will add appreciation to the joys of the creation. Obviously his greatest ally can be the classroom teacher. Between them they can arrange a cooperative art program that covers a wider span of activities in the child's life than just the art lesson itself, and one which enables the child to understand better that art is a way of life. (70:19)

In his article, "For the Elementary Teacher - Time for Art," in *Schools Arts*, of October 1971, Theodore P. Foote supports the view
that the "ideal situation" for elementary art education is to have art specialists working with the classroom teacher, rather than excusing children to go to a special art room for an art activity. He believes that isolating art is dangerous. (20:8) Furthermore, Gene A. Mittler says that regardless of how effective the art specialist's instruction might be in the period of time he visits the elementary classroom, the art program will only succeed with the cooperative planning of both the art specialist and the classroom teacher. He states:

...the program would not achieve its full potential until the art teacher and the classroom teacher join efforts in the development and implementation of an art curriculum designed to develop artistic concepts and skills in children. (55:8)

Mittler believes that the joint efforts of the art specialist and the classroom teacher are even more effective for upgrading elementary art education, than increasing the number of visitations by qualified art specialists because he says that the classroom teachers might be encouraged to leave the room as the art teacher enters.

Due to the limited amount of time the art specialists spend with children in the elementary classroom compounded by the problem of the large number of students at each grade level he works with, it is impossible for the art specialist to gear the art curriculum to the interests, needs, and capabilities of individual children. Therefore, the cooperative planning of the classroom teacher and the art specialist are essential. In this regard, Mittler states:

The classroom teacher becomes an indispensable ally, an equal partner in both program design and implementation. The classroom teacher brings to this partnership a knowledge of the learner, which, when combined with the art specialist's knowledge of art content, increases dramatically the chances for program effectiveness. (55:11)
According to Howard Conant in *Art Education*, there's been active professional debate in the history of art education focusing on the question of who is best qualified to teach art - the art specialist or the elementary classroom teachers. He says that the consensus among professionals now is that the art specialists are needed at all grade levels to teach art and work with classroom teachers to provide supplemental activities. He also says that the art specialists should train the classroom teachers through in-service workshops to increase their effectiveness in elementary art education (10:43). In regard to in-service training, the *Art Education Framework for California Public Schools* states:

> Consultant services, including in-service teacher programs, are characteristic of school districts that are committed to a high level of art education. (3:11)

To further support the importance of in-service training in elementary art education, in *Through Art to Creativity*, Barkan cites an example of an art specialist who "concentrates her efforts on in-service workshops, and in helping those teachers who need it most," (1:259) since the time she can spend with individual classroom teachers is limited and her visits are infrequent.

Thus, the increased number of art specialists working in the schools, the cooperative planning, consultation and interaction of the art specialist with the classroom teacher would improve the art program. In addition, the organization of more in-service workshops in art for elementary classroom teachers by the art specialists would greatly enhance teaching effectiveness in elementary art education.

In summary, the review of the literature on the importance of
the role of the art curriculum specialist in upgrading art education in elementary education, has indicated the following:

1. The roles and responsibilities of the art specialists vary in each school district depending on the size of the district and the enrollment.

2. The varied roles of art supervisors and art specialists include the following: plan goals, develop curriculum, consult with classroom teachers, order films, provide resource materials, organize field trips, arrange for museum loans, plan art workshops and in-service training sessions, visit elementary classrooms for demonstration lessons, coordinate the gifted art program, help teachers implement the art framework, and prepare art bulletins for teachers.

3. Some authorities say that the art specialist is ineffective due to the infrequency of their classroom visitations for demonstration lessons.

4. Some authorities say that classroom teachers are best equipped to handle the art program because they know the children better, can develop art activities which relate to their individual interests and needs, and can develop important student-teacher relationships with her pupils.

5. In some school districts where the art specialist is nonexistent, the general elementary curriculum consultant or coordinator is responsible for the elementary art program. In Los Angeles County, the majority of curriculum consultants and coordinators have a limited background in art.

6. Each elementary school should have at least one art specialist to give leadership and assistance to the elementary art program. The increased number of art specialists would upgrade teaching effectiveness in elementary art education.

7. The art specialist and elementary classroom teacher should join efforts in the development and implementation of the art curriculum to upgrade teaching effectiveness in elementary art education.

8. Art specialists should organize more in-service training and art workshops for elementary classroom teachers to increase their teaching effectiveness in elementary art education.
Present Methods of Teaching Art at the Elementary School Level

This section of the review of the literature will deal with the existing methods of teaching art at the elementary level. Whether art lessons and related art activities are taught by the regular classroom teacher, the art specialist or the combined efforts of both the teacher and the specialist, a variety of teaching methods may be employed. The major responsibility of teaching art at the elementary level is in the hands of the regular classroom teacher. There is a consensus of opinion among art educators that classroom teachers' methods of teaching art at the elementary level vary greatly from one school to another depending on the individual teacher's background and experience. The literature reviewed revealed that the most predominant methods of teaching elementary art today are the following: the stereotyped, directed teaching approach involving copying, tracing and filling in dittoed patterns; the laissez-faire approach of "do your own thing" with no formalized curriculum instruction; and the product-project oriented approach. The classroom teacher with little or no background in art usually relies on these three common methods of art instruction at the elementary level. Elementary classroom teachers who are more experienced and knowledgeable in art, don't rely on stereotypes, copying, tracing and coloring books, nor do they simply hand out art materials and leave the children alone to create. The skilled classroom teacher plans, organizes and guides art lessons to foster creative growth and development, creative expression and visual and aesthetic awareness. In addition, the children are given
making and evaluating art products. Effective teaching methods in elementary art education also include the actual instruction of technique and skill, the integration and correlation of art with the total educational curriculum and evaluative procedures. Art lessons and related activities are provided by the elementary classroom teacher for either the entire class, small groups or individual children at an art center in the self-contained classroom, the multi-purpose classroom or in the team-teaching facility.

**Stereotypes, Copying and Coloring Books**

Art educators and experts in the field of art generally agree that stereotypes and copying are ineffective methods of art instruction at the elementary level. In *Art Education*, Howard Conant says that the "directed teaching" (10:34) approach utilizes the procedures of stereotyped, step-by-step copying, tracing and imitative procedures which have been proven to be harmful and outmoded by major professional organizations and leaders in art education. Many classroom teachers use outlined illustrations, coloring books, number paint sets and precut craft kits. Conant believes that these procedures are detrimental to the development of children's conceptual and expressive abilities. In *Art For The Primary Grades*, Dorothy McIlvain agrees that creative growth is destroyed, imagination is stifled and spontaneity is hindered when children are allowed to copy and be praised for the work he has copied. She states: "copying is based on the assumption that the child has no ideas of his own, and the child senses that his own work is not acceptable." (52:13) When a child
copies, his perception becomes confused, he does not have an opportu-

nity to form his own ideas on a subject, and he reproduces something

without understanding the meaning of it. He does not have an oppor-
tunity to select media and does not show developmental growth. Ruth

Mock expresses the fact that teachers especially rely on tracing and
duplication for holidays and special occasions. In Principles of Art

Teaching, she maintains:

Many teachers suffer from seasonal aberration as Christmas or
Easter approaches, or when programmes and invitation cards
are needed for a school function. They abandon their usual
teaching methods and give children tracings of duplicated
pictures to fill in with colour, protesting that this is an
occasion when the children must produce 'something good.'
This reveals a sorry state of mind. (56:82)

Mock says that teachers rely on these tracings because they are not
satisfied with the children's abilities and progress. In "By-Passing

The Dittoed Easter Bunny," Vitoria describes copying as follows:

Copying is a form of stereotyping which may imply an associ­
ation of friendship, loyalty, or admiration between one per­
son and another. In addition to being an instructional cue,
stereotypes when they appear, are a form of resignation, an
abandonment of a part of curiosity. (81:11)

In addition to copying, another form of stereotypes is the
child's reliance upon an art concept or symbol, an art media or a par-
ticular technique. The classroom teacher should detect these visual
stereotypes (such as the circular shape used repeatedly to represent
the sun or a treetop), the repeated use of the same material, and the
repetition of specific figures (such as a lollipop tree and the rec­
tangular house with a triangular roof). Vitoria describes these
stereotypes as follows:

Stereotypes also provide a kind of anonymity which the indi­

vidual may use as a protective camouflage against criticism
or attention. (81:11)

The use of stereotypes and copying cripples the creative spirit and indicates that the children are experiencing aesthetic and visual deprivation. Children's art expression should be unique. Since no two children are alike, each child's work should be different. F. Louis Hoover, Professor of Art in Illinois, agrees that stereotypes and patterns hinder creative, visual and perceptual growth. In Art Activities For The Very Young, he states:

There is no room in the art program for patterns, stereotypes, cutouts and hectographed outlines. The sooner these are discarded from a teacher's file the better. Young teachers should never collect them... From the very first day of school, children should take it for granted that whatever they produce with art materials will reflect their own thinking, their own feelings, their own seeing. (31:11)

Many parents and classroom teachers utilize the coloring books or duplicated coloring book illustrations as an art activity for their children. Although the coloring book is the most common means with which parents and teachers try to satisfy the child's need for art expression, it has been proven to be the most harmful to creative expression. According to Viktor Lowenfeld, experimentation and research have revealed that children lose their creativeness and their independence of expression after they've been exposed to coloring books. Children become rigid, dependent and inflexible. In this regard, Lowenfeld states:

... the coloring book makes the child dependent in his thinking (it does not give him freedom to create what he wants); it makes the child inflexible because he has to follow what he has been given; it does not provide emotional relief, because it gives the child no opportunity to express his own experience and thus acquire a release for his emotions; it does not even promote skills and discipline, because the child's urge for perfection grows out of his own desire for expression; and
finally, it conditions the child to adult concepts which he cannot produce alone, and which therefore frustrate his own creative ambitions. (48:14)

Although there's evidence to prove that the use of stereotypes such as patterns, copying, tracing and the use of filling in between the lines in duplicated patterns and coloring books is detrimental to creative growth and development, one procedure of utilizing stereotypes has not been proven harmful. Some art teachers and classroom teachers give the children reproductions of artist's work, reference materials and photographs of varied subjects for students to study, interpret and copy. According to Howard Conant, this procedure is frowned upon by some art educators but there is no published and proven evidence and research to prove it harmful. Although this particular method of teaching art is somewhat accepted, it should not be the basis of the classroom teacher's art program for the entire school year. Elementary classroom teachers should utilize other methods of art instruction which foster creative expression, visual and aesthetic awareness and perceptual and conceptual growth and development to upgrade teaching effectiveness in elementary art education. The use of stereotypes, copying, tracing and duplicated patterns will not suffice.

The Laissez-Faire Method of Art Instruction

Another method of teaching art at the elementary level is the laissez-faire approach whereby classroom teachers allow children to create freely without interruption or interference. Howard Conant describes the laissez-faire approach to teaching art as follows:
Laissez-faire teaching is a term used to describe a situation in which pupils are permitted to do pretty much what they please when they wish and in any way they choose, as long as they work creatively and behave themselves. (10:36)

A form of laissez-faire teaching involves the art teacher's emphasis on experimenting with materials. Some teachers believe that the child's exploration and experimentation with materials on their own, will increase their flow of creative expression. In *The Art in Teaching Art*, Manfred L. Keiler says that some classroom teacher's methods of teaching art involve the "playful manipulation of materials--a pleasant and to some degree harmless time killer." (40:62) He believes that the classroom teachers who really understand the role and function of art education, allow the child freedom of expression in art as a constructive and emotional release. He states:

> Fortunately, there are also many teachers in the elementary schools who possess a deeper understanding of the function of art education. They regard the art sessions as a period during which a child can find an outlet for his emotions in a constructive manner: when he may explore materials and techniques freely, give vent to his innate curiosity, or exercise his inventiveness. And though he may be for the most part unaware of it, the child often will acquire a great assortment of new information. (40:62)

However, other art educators express disagreement with the laissez-faire philosophy of teaching art to elementary children. Viktor D'Amico believes that if children are left alone to experiment, explore and create, they'll have a tendency to imitate stereotypes seen in motion pictures, television and comic strips. In *Experiments in Creative Art Teaching*, he expresses the fact that children will exert themselves and express themselves creatively if they are motivated and challenged. He states:
The laissez-faire approach in which children are given materials and left completely alone without guidance is not approved because it has been discovered that children lack the experience to motivate themselves continuously and to differentiate between creative and non-creative expression. (12:23)

Wachowiak and Ramsay agree that elementary classroom teachers should teach art dynamically, conscientiously and purposefully to foster creative growth, mastery of skill, process, technique and knowledge in art. They state:

Frequently, we hear from professors long absent from the contemporary elementary school climate advising teachers to "give the child materials and let him alone to create" or "teach the child, not the subject" or "remember that it's the process not the product that is important." . . . An art class where the teacher "lets the children do as he pleases" is usually a class where a minimum of qualitative effort and progress takes place. (82:8-9)

The laissez-faire philosophy of freedom of expression dates back to the 1830's in the experimental kindergarten of Frederick Froebel in Blankenburg, Germany. Froebel believed that children should not be treated as small adults. Franz Cizek, an artist-teacher in Vienna, reflected Froebel's practices by pursuing a program which allowed children to paint freely without restrictions, restraints and interference of external influences. His belief was that children are inherently creative. Viktor Lowenfeld was highly influenced by Cizek's ideas that children should be given the opportunity to create freely. In his popular art education text, Creative and Mental Growth, Lowenfeld advocates the teaching method which allows for creative expression. However, some elementary classroom teachers today have taken advantage of the creative approach of allowing children to express themselves freely. The permissive "do your own thing" idea has been overdone in the elementary classroom. In "Currents and
Bernard I. Forman explains that some art educators during the Lowenfeld era were advocating totally unstructured art education methods which had not been tested, while others used no method at all. Lowenfeld called the "'no-method-at-all'" approach, laissez-faire. Forman states:

Some overzealous or unthinking educators probably still believe in "doing your own thing." But, by and large, the bulk of evidence seems to indicate that, among the majority of "grass roots" art educators at least, the philosophy of art education still rests on a solid foundation of continuing, open-ended investigation into the nature of art expression along with efforts in the areas of identification, typology and taxonomy of creativity. (21:12)

Classroom teachers should allow children to explore, experiment and create freely with a variety of media in a structured setting with careful guidance and planning. Lowenfeld's philosophy on art education does not mean total lack of structure. In this regard, Forman states:

Those who have misread Lowenfeld's theories have apparently overlooked his frequent, specific admonitions that purposeful creativity requires careful and judicious guidance if it is to bear fruit. That means, it would seem to follow, that some structure and planning is indispensable— even if minimal. But it must grow out of the needs of the child and the nature of the art experience, without necessarily becoming rigid or formal in its organization or sequence. (21:12)

The Art Education Framework for California Public Schools reaffirms the fact that learning in art does not simply happen. Children need guidance and instruction. The framework states:

Artistic growth must be fostered through instruction; it does not develop automatically with maturation. Learning in art is as complex as in other subjects; it does not simply happen. (3:2)

With proper instruction, guidance, planning and structure, classroom teachers can encourage children to explore and experiment with many
forms of media and expression. Many art educators agree on the importance of guidance and well-planned and organized methods of teaching elementary art. In *Self Expression in Classroom Art*, John Lidstone agrees that children need guidance and direction during their experiences and exploration of process and media in order to sustain high interest levels and enthusiastic class participation in art projects. Lidstone states:

Ideally, it would seem best to allow children to explore such processes and materials on their own so that each individual might discover for himself the potential inherent in a material and then develop his own means to use it aesthetically to express his own ideas. Unfortunately, experience indicates that in a typical classroom especially at the intermediate level, children need far more guidance and direction than this if interest levels are to be kept high and enthusiastic class participation sustained. (46:13)

In his outline of imaginative projects for class activities, small groups or individuals, children follow directions and guidelines, and then are allowed freedom for creativity, exploration, and discovery with a variety of processes and materials. Some children will not participate in art activities if they are simply given materials and left alone to create. E. Louis Hoover in *Art Activities For The Very Young* says that the teacher should plan activities and organization of materials. He states:

Merely having art materials available is not enough. Programs which leave all choices to the children often fail because a child who feels insecure hesitates to explore a material with which he is unfamiliar. It is the teacher's responsibility to plan activities—to organize the presentation of a new material or process—so that all the children will look forward with eagerness to this portion of the daily schedule. (31:12)

Consequently, it is the classroom teacher's responsibility to plan and organize art activities and materials for elementary children to
encourage freedom of expression, creativity and individuality. If
elementary children are permitted to explore and experiment with tools,
materials and processes in a "do-your-own-thing," "laissez-faire" at-
mosphere, creative growth and development will not thrive.

**Art Products and Projects vs. The Conceptual, Aesthetic and Visual Methods**

While many elementary classroom teachers plan their total art
curriculum around the creation of art projects, the elementary art cur-
riculum should nurture creative and conceptual growth and development
in art, as well. The classroom teacher's reliance on teaching children
how to make holiday and seasonal art projects will not upgrade effect-
iveness in elementary art education. Other methods of teaching need to
be included. The classroom teacher's emphasis on finished products
and project-oriented curriculums is frowned upon by experts in the
field of art education. Dorothy McIlvain in *Art For the Primary Grades*
says that teachers should not dictate every step of a project to a
child. She states:

... showing him how to do something makes the child lose con-
fidence in his own expression and ideas, makes him timid, imi-
tative and dependent upon help. (52:11)

Frank M. Young, a prominent art educator at the University of Kansas
says that students need a foundation of knowledge on which to base
visual and aesthetic judgments about their environment. He states:

This knowledge cannot be achieved by the product-oriented cur-
riculums that currently exist. (61:27)

In "Issue - 'You Gotta Have Art,'" Leon R. Nuell agrees that art educa-
tion involves much more than the "project-oriented programs" which
exist today. He states:
There is nothing simple or easy in or about art education. There is certainly more to it than is found in a project-oriented program. The challenge inherent in the creation of a workable, dynamic art education curriculum is immense. It cannot be met by running around and shouting, "You Gotta Have Art." (61:24)

Nuell explains that the phrase "You Gotta Have Art" implies art projects rather than art education. He strongly recommends that art educators be cognizant of the fact that there is a difference between art projects and art education.

Concepts in art need to be taught in addition to creating projects. Nuell says that the inclusion of a conceptual background and frame of reference in the art education program will serve to upgrade teaching effectiveness in elementary art education. Rueschhoff and Swartz agree that building concepts in art education are important. They advocate the teacher's responsibility of selecting direct experiences for children which raise their levels of conceptualization. They state:

If experiences in art are selected and directed so that they contribute to an enhanced use of the visual sense, children should be able to continue to form and enrich concepts, enlarge their frames of reference, and become increasingly aware of and sensitive to the visual world. (65:39)

Rueschhoff and Swartz advocate the multi-sensory approach in formulating art concepts by manipulation of materials to discover and discriminate sizes, shapes, colors and textures. In Teaching Art in the Elementary School they state:

Art concepts are formed as a result of multi-sensory experiences, and are enriched through additional sensory and more abstract experiences. The enriched concepts enable children to develop extended frames of reference for viewing works of art. The continuous enrichment of art concepts leads to the continuous enhancement of visual perception. (65:43)
According to Hurwitz in Programs of Promise, contemporary practice in art education has devoted their attention to productive aspects of art and "asking children to make objects." (35:9) Stanford University's Kettering Project attempted to deal with more than making products. They were involved in the critical aspects such as seeing visual forms and the historical aspects.

Elementary classroom teachers who rely solely on the "how to" approach in elementary art education are not utilizing effective teaching methods. If the classroom teachers' art program is centered around creating holiday art projects and emphasizing end-products to enter in art shows or place on bulletin boards, many of the essential ingredients of effective methods of art instruction at the elementary level will be overlooked. In The Art in Teaching Art, Keiler agrees that some art teachers use art simply to impress parents and administrators with finished products. He states:

Unfortunately, there are teachers who make use of the art area to impress administrators and parents with their pedagogical skill. Their emphasis is on the finished product, and its success is judged according to adult tastes and standards. The medal or the ribbon presented to the child is transferred, figuratively speaking to the teacher's chest. (40:62)

Instead of emphasizing finished products and projects, the elementary classroom teacher should plan art activities for children which coincide with the four components of art instruction as outlined in the Art Education Framework for California Public Schools as follows: the development of visual and tactile perception, encouragement of creative art expression, study of art heritage and the development of aesthetic judgment.

Many experts in the field of art education agree that the
development of aesthetic judgment and visual perception is more important than art production. In the article, "Returning the Art to Art Education," March, 1975, Vincent Lanier supports the idea that art products are not necessarily the most effective way to promote increase in scope and quality in the art program. He advocates methods of art instruction which develop aesthetic and visual experiences. Jean Maryorman in *Art: Of Wonder and A World* agrees that we need to develop the sense of seeing. Furthermore, in *Readings in Art Education*, Ecker and Eisner say that students should be taught to use their eyes, not just their hands; students should discover creative looking as well as painting. (16:243) Howard Conant supports the idea that the art educators who emphasize the "aesthetically oriented creative teaching" approach will provide their pupils with the highest possible level of liberal arts education. In *Art Education* he says that these teachers want their students to develop the following:

... an understanding of the arts of all periods and to strive for the attainment of the highest level of quality in their own creative works. (10:38)

Also, Conant believes that elementary teachers should be responsible for developing aesthetically oriented creative expression. He states:

A knowledge of art is best fostered through broad studies of periods and styles; through depth studies of major works within particular periods and styles; through emphasis upon the aesthetic qualities which underlie and interrelate the arts, rather than memorization of names, dates and places; through personal creative work in media related to the periods and styles being studied... (10:42)

Furthermore, Frank Young supports the idea that art education should become multidisciplinary. He states:

Visual education is a creative experience predicated on academic disciplines. What better way can one justify a program
to a school board? . . . For art education to succeed, it must become multidisciplinary. Through the development of visual-education programs in the public schools, the process of multidisciplinary study would emerge and would introduce the concept that all fields of knowledge are part of the same endeavor. (61:27)

Consequently, teaching effectiveness in elementary art education will be upgraded if the classroom teacher utilizes methods of teaching which enhance aesthetic, visual, perceptual and conceptual development in art. The simplicity of doing art projects and emphasizing the end product will not enhance the quality of elementary art education in our schools.

Methods of Art Instruction in Technique and Skill

An important method of teaching elementary art involves the development of techniques and skills. Classroom teachers should guide children in improving their skills and abilities in the use of art media. However, teaching a technique is not an isolated activity and should not be taught as an end in itself. In regard to teaching techniques, McIlvain states:

A child is ready to learn the next technique when he asks for the knowledge that technique provides. When the child reaches the stage of dissatisfaction with his results and asks how to use a certain tool, or how to make some specific thing . . . then give the child the technique he needs. . . . (52:12-3)

Teachers should plan the introductory session of a new or difficult project, skill or technique with care. Students who understand the new process or technique might demonstrate the procedure and technical information in small segments to other children in the class. The teacher should repeat the difficult steps. Wachowiak and Ramsay
suggest that students explore and experiment with new materials. They state:

In a complex technique, it is advisable to have students explore or experiment with the specific materials or tools of the project before they engage in the final work. The teacher, too, should know what tools and techniques are best in order to guide the student in the process. Innovation and exploration of art media by the student should always be encouraged. (82:24)

Classroom teachers should realize that children will not appreciate or enjoy using new materials and techniques until they understand and become involved in the new process and media. The child's interest and desire to create will grow after he has explored and experimented with the new media and process and feels comfortable using it. In Preparation for Art, June McFee says that the child may depend on one successful tool or material. She suggests giving the child "new experiences that lead to the necessity of trying new ways of using the medium." (5:224) In Arts and Crafts in Our Schools, Gaitskell says that the teacher should not expect young children to master skills according to adult standards. He says that the development of the child, rather than the development of trained craftsmen is most important. He states:

The mastery of tools and materials comes slowly . . . the complete development of the child, rather than the objects produced, is the most important outcome of the programme. We must develop children who, while working to the full extent of their individual capabilities, can think for themselves, and can govern their emotions. (22:45-6)

The Method of Art Integration and Correlation

Classroom teachers should utilize the method of integrating art into the total educational curriculum for the elementary children and
correlating art with all subjects. Gaitskell defines correlation as follows: "Correlation is a device to allow children to summarize their experiences related to other subjects." (22:23) Since art is an essential part of life, it should not be exclusively taught as an isolated entity. Elementary classroom teachers must realize that reserving art lessons for Friday afternoons, special occasions and holidays is not an effective method of teaching art. According to Rueschhoff and Swartz, "knowledge in art is as important as knowledge in any other subject." (65:310) Therefore, art should not be ignored, neglected and reserved for rewards, treats and special events for elementary children. Conant agrees that art is just as essential to education as are all the other subjects. He suggests that classroom teachers should carefully plan the "correlation of art studies with other subjects." (10:42) In Art Education, Conant emphasizes the fact that art study and expression should be viewed as follows:

... in the broad setting of such related academic disciplines as history, sociology, philosophy and psychology. Art educators who subscribe to this philosophy attempt to provide their pupils, even in the elementary school grades, with the highest possible level of liberal arts education. (22:38)

Furthermore, Burton Wasserman, Professor of Art Education in New Jersey agrees that art education should be integrated into the total elementary curriculum. In "Art Appreciation in the Elementary School," School Arts, March 1971, he states the best way "to augment art appreciation" in the elementary school classroom as follows:

... to weave it into the overall fabric of the instructional program ... the making of art has always been integral to the life of human beings on our earth. (83:12-3)

In The Art in Teaching Art, Keiler discusses the integration of art at
On the elementary school level, art is an integrated part of the whole educational program, and the classroom teacher is the major integrating force. Her understanding and constant contact with at least one form of art expression—children's art—helps her to develop an appreciation of this form of universal communication. Furthermore, most elementary school teachers have been exposed to a variety of creative art experiences during their training, and have become familiar to some degree with several aspects of the visual arts. (40:69)

Many art educators suggest ways in which art can effectively be integrated into the elementary school program by the classroom teacher. Wasserman suggests the use of art reproductions, art books, art films, field trips to museums, galleries and artist studios in order to upgrade teaching methods in elementary art education. Additionally, classroom teachers should employ methods of teaching art which correlate with reading, language arts, math, social studies and science. In *Teaching Art in the Elementary School*, Erdt describes effective integrated art programs in the area of social studies as follows:

An intelligent approach to an integrated art program first establishes functional and aesthetic relationships between the two subjects, then provides the classroom activities that will make possible a natural integrative experience for children. The vitality of an integrative experience for children is lost when integration does not rest upon honest relationships between art and the social studies unit. If this occurs, integration becomes superficial, devoid of opportunity for true creative expression, and no longer a means for child growth. (18:57)

Erdt says that the value of integrating art into the social studies program is that it stimulates children who aren't interested in art and develops "a feeling of kinship with another culture when they are given opportunity to work with their hands." (18:58) In *Picture and Pattern Making*, Tomlinson suggests that art be correlated with activities such as dramatized English, history and geography. Gaitskell
describes the correlation of art with other areas of the elementary curriculum. In Art and Crafts in Our Schools he states:

... music, poetry and prose usually allow greater freedom for personal expression in art than do many other fields of study... one of the best techniques for correlating of all subjects is in puppetry or marionette work. Here, spoken and written English, craft, art, mathematics, social studies, music and other subject fields may be fused naturally to great advantage and at a high degree of creativeness. (22:24)

June McFee suggests integrated art activities to compliment learning in other areas in Preparation for Art. In discussing integrated art in the primary years she states:

As language, art helps children to organize their learnings and to reinforce their verbal concepts. The symbolization in graphs, charts and models necessary in all levels of scientific study demonstrates that words alone are inadequate to structure the patterning of relationships. Learning to see aesthetically, as well as visually and cognitively, helps to make elementary science more meaningful. (51:227)

For integrating art with science in the intermediate years, McFee makes the following suggestion:

Because of our cultural tendencies to separate the sciences and arts, we may have to help children learn that it is possible to see beauty under a microscope as well as in a meadow; that beauty of form and pattern can be found in all of nature's structures. (51:240-41)

To integrate art with social studies, McFee suggests that children become aware of processes and production of early periods of history by working with clay, tin, copper and weaving; by studying Mexican, Indian and Spanish art which influenced early settlers and art forms of all ethnic groups. She states:

These social studies activities in the arts can enrich the art learning and self-directed art activities. They can increase children's appreciation and acceptance of art and in many ways give them a broader base for their own creative activity. (51:239)
Also, other subject areas often provide the stimulus and motivation for an exciting art experience. Leon Winslow agrees that elementary children should make use of creative activities "often inspired by school experiences arising entirely outside of the art field." (84:48)

Since art permeates our lives and surroundings, elementary classroom teachers should integrate and correlate art with all subjects in the curriculum so that elementary children will use art as a vehicle for expression and communication. When art activities are exclusively taught in isolation and separation from all other areas of the elementary curriculum, children do not view art as an integral part of life. Furthermore, the reservation of art activities for rewards, treats, holiday projects, special occasions and events by the classroom teacher, do not promote creative, aesthetic, visual, perceptual and conceptual growth and development in art. The ineffective methods of art instruction must be abandoned in order to upgrade teaching effectiveness in elementary art education.

Methods of Evaluation

In addition to planning, organizing and guiding art lessons which foster creative growth and development, effectively teach technique and skill and integrate art into the elementary curriculum, classroom teachers should develop methods of evaluation of art activities and art products. Gaitskell suggests that classroom teachers take stock of the progress and achievements of art lessons and activities in order to maintain an effective elementary art program. In Arts and Crafts in Our Schools he lists some questions to help teachers appraise the effectiveness of their program such as:
a) Does the teacher respect the pupils as individuals?
b) Does the teacher use effective teaching methods? (22:55)

A simple list of questions devised by the classroom teacher from resource books and curriculum guides seem appropriate in evaluating the art program. However, with the recent advent of the Stull Bill in California, elementary classroom teachers are now required to write goals and objectives for the entire school year to measure student growth and evaluate teachers in terms of the progress which their students make. In "Evaluating Goals for Art Education," Art Education, February, 1974, Arthur D. Elfand explains that teachers are angered over this systematic evaluation procedure. Furthermore, Elliot Eisner believes that behavioral objectives are not the most essential part of the educational program. Classroom teachers feel pressured by the new law which requires them to write behavioral objectives. Consequently, a re-examination of the value of accountability and behavioral objectives for evaluative purposes should take place to upgrade teaching effectiveness in elementary art education. It seems justifiable for teachers to formulate appropriate evaluative procedures and questions to meet the needs of their individual students, for the exclusive purpose of helping teachers evaluate the effectiveness of their art program and teaching methods.

Some art educators agree that children should participate in the planning and evaluation methods. For example, in Art in the Elementary Schools, Schultz states, "Learning in the arts is also more fruitful if children participate in both the planning and evaluation of activities." (69:17) Helen Sandfort believes that teachers want children to evaluate their progress and knowledge in art. In Art For
Children's Growing, she states:

At all levels and in all subjects teachers are striving to do the kind of teaching which gives them the satisfaction of having helped their students become well educated, well balanced, useful young people. The problem lies in how best to do it. Most teachers are aware of the shortcomings of a program of education which relies on a discipline of memorization, a program based only on the accumulation of facts. Of course they are eager for their students to know as much as possible, but in addition they want them to think about what they know and to relate it to themselves and to the world in which they live. (10:36)

In regard to the teacher's evaluation of children's art products, June McFee says that "letter grades have little value in art." (51:209)

The subjective nature of letter grades do not tell the next teacher or parent about the child's art work. In Preparation for Art, McFee suggests the following evaluative method:

Evaluation can be used educationally as (1) a tool for teachers in recording individual differences to help plan for the continuing art program and (2) a means of helping parents understand the teacher's evaluation of the child's development. (51:207)

She suggests questions to be used for criteria in the evaluation of art products, analysis of behavior and a list of the media used during the school year.

The Self-Contained Classroom and Multi-Purpose Art Room

The most common instructional facility for teaching art in the elementary grades is the self-contained classroom. The elementary classroom teacher is responsible for teaching all academic subjects in the curriculum, including art, in the self-contained classroom. All thirteen elementary teachers who participated in this survey, teach art in a self-contained classroom. The majority of art specialists,
principals and curriculum coordinators interviewed by the writer for the purpose of this survey expressed the fact that the elementary classroom teacher is responsible for teaching art in the self-contained classroom. In surveying nine elementary school districts, the writer found that only one elementary school in West Los Angeles has a "departmentalized" art program, where elementary art instruction is handled by an art teacher in a special art room in the school. All children in the school attend the art class once or twice a week. In Planning Facilities For Art Instruction, the National Art Education Association describes the "multipurpose art room" as a special art room with a special art teacher, to supplement and broaden art activities of the self-contained classroom. They state:

In this room, space and facilities are provided for various projects and processes which form a part of the art program but which require more work area, special equipment, and tools that can be shared by all the classrooms. (59:16)

The National Art Education Association recommends that the regular classroom teacher accompany her class in the special art room and stay with the children during the work period. Their reason for this recommendation is stated by the National Art Education Association as follows:

... with the two teachers working together, projects may be developed which are closely related to pupil interest ... opportunities may be presented for the fullest use of materials, tools, and equipment.

Art lessons and activities in the self-contained classroom are planned and organized by the classroom teacher for the entire class, small groups or for individualized learning. While many methods of instruction in art are appropriate for total class lessons, needs of
individual children can be met more effectively in working with small
groups or individuals. It is difficult for the classroom teacher to
effectively meet the diversified needs of each child during art les-
sons involving the entire class. The individual needs of children
can be met more effectively in working with individual children or
small groups. Parents, aides and para-professionals working in Early
Childhood Education schools can help upgrade teaching effectiveness in
elementary art education by working with small groups of children.
Also, volunteer sides, senior citizens and college students can help
in this same manner.

It is essential for classroom teachers to provide space in the
self-contained elementary classroom where children can work indepen-
dently and in small groups. There is a consensus of opinion among
some art educators that it is important for the classroom teacher to
provide elementary children with an area for independent art expres-
sion and exploration. In Teaching Art in The Elementary School, Erdt
says that the opportunity for children to work independently in a work-
shop area, often called an art center is an invaluable art experience.
He states: "A workshop takes children away from the distractions
and interruptions of class activity and gives opportunity for initi-
ative. . . . (65:11) Children can work on independent art activities
and projects and programmed instructional processes at the art center.
In Planning Facilities For Art Instruction the National Art Education
Association makes the following suggestions for elementary school art
activities:

... a space for working both individually and in groups, furni-
ture which is easily moved for varied classroom projects, storage
for additional supplies, space for use and storage of visual
materials, clean-up space including a sink, vertical wall work areas, display areas and traffic lanes to supply, work and clean-up areas. (65:13)

In planning art activities for the total class, small groups or for individual students at the art center, the teacher in the self-contained classroom should provide opportunities for individual expression. Wachowiak and Ramsay suggest that the classroom teacher create a climate conducive to the development of individual expression. They state:

Wise teachers allow the child to work independently until they see that the youngster is in need of further motivational fuel, then provide him with rich incentives to reach new levels of artistic growth. (82:20)

Group Art Activities in the Self-Contained Classroom

There's a consensus of opinion among some art educators such as Erdt, Gaitskell and Hoover that group activities are important for the emotional growth of the child at the elementary level. In Arts and Crafts in Our Schools, Gaitskell says that although the contemporary art program is more concerned with the development of the individual child, he must not ignore his responsibility to his classmates. He states:

Self-expression with no other reference but the self is a mark of immaturity . . . Art in the schools of today should be taught in such a way as to lead the child to realize that he has responsibilities toward his fellows. (22:50)

Gaitskell says that the best way for children to learn how to get along with one another is by participating in group activities. He suggests the following group art activities: decorating the school halls, mural making, puppets and marionettes. In Teaching Art in the Elementary School, Erdt says that group activities build social re-
relationships and give opportunity for interaction, in the cooperative planning and execution of art projects. He believes that children experience the democratic process and assume leadership roles and responsibility in group art activities such as murals, dioramas and puppet shows. He states:

The interaction of group techniques gives opportunity for unexpected character strengths to develop. Unsuspected talents often come to the fore when group work gives security to children who are afraid to go too far by themselves. . . . When many participate, interaction within a class acts as stimulation to all children, with the result that clever and ingenious solutions to art problems occur which might otherwise have never happened. (65:9)

F. Louis Hoover, Professor of Art in Illinois, in Art Activities For The Very Young, says that during group art activities, children should invent and explore materials and themselves. He says that children can seek new ideas, feelings, sensations and learn new disciplines such as sharing and respecting the work of others during the group process. (31:12-2) However, as beneficial as the group art experience might be, the elementary child should not be deprived of individual expression. Although some group art experiences are important, the emphasis of the art program should not be in this area. Methods of art instruction by the classroom teacher should focus mainly on the individual expression of the child. In this regard, Erdt states:

Successful as the cooperative project is, children are not to be deprived of individual expression where each does his own piece of work . . . Every child has the right to work for himself and to keep what he has made. . . individual work helps the teacher know the child better because the art production clearly shows patterns of growth. (18:9)

In Your Child and His Art, Lowenfeld agrees that the group experience is important. He states: "Without any doubt, working in a group is an important experience for a child, especially an only child." (48:52)
However, he believes that in the group experience children should have "the freedom to express themselves according to their own personality." (48:52) He says that the group experience should serve no other purpose but that of helping the child express himself individually.

Although some authorities in the field of art education agree that group art activities are important in teaching elementary children skills in sharing, social interaction, democratic processes, respecting the work of others and assuming leadership roles, the foundation of the art program should not be based solely on these ideals. Classroom teachers should primarily focus on methods of instruction in elementary art education which are geared to meet the needs and interests of each child to foster individual creativity and expression.

Team-Teaching

Another effective method of instruction in elementary art education is achieved in team-teaching, whereby two or more teachers are responsible for the planning, implementation and evaluation of the total elementary curriculum, including art. Elementary teachers in the team situation are responsible for the same group of children. In addition to their cooperative planning, implementation and evaluation of the curriculum content, team teachers must jointly set standards for classroom management and the classroom environment. Cooperative interaction and similarity of educational philosophies are important prerequisites for classroom teachers who are involved in teaming. Some schools provide facilities for team-teaching which consists of a large open area with partitioned work spaces. Other schools have provided for teaming by installing movable accordion doors between self-
contained classrooms. This allows for flexibility in the movement of teachers and children in the classroom. Teaching effectiveness in elementary art education can be upgraded by team-teaching. Some elementary classroom teachers who have had little or no background and training in art will benefit from the expertise and knowledge possessed by teachers with a more extensive background in art. The joint planning, cooperation and interaction of team members with specializations in diversified areas of the elementary curriculum will be beneficial for the teachers and especially the children. Elementary children in the team will reap the benefits of this program. The practice of teaming allows a greater number of children to have exposure to teachers with special talents. With the increasing number of children in schools, and the disproportionate number of teachers being hired, improved methods of effective instruction must be sought.

In the literature reviewed, authorities in the field of education agree that one possible solution for upgrading teaching effectiveness in art education at the elementary level is the utilization of the team-teaching method. In *Changes in Art Education*, Dick Field recommends team-teaching. He states:

> It is finally greatly to be hoped that art teachers will help to explore the possibilities of team-teaching, since this is closely related to the more proper implementation of one of our principal aims. (19:73)

Additionally, Michael Stevens advocates the method of team-teaching whereby two teachers work in conjunction with each other and with a group of children, to upgrade teaching effectiveness in elementary art education in his text, *Art and Education*. 
Only one of the thirteen elementary classroom teachers who participated in this survey, are presently involved in a team-teaching situation. However, according to the art specialists, principals and curriculum coordinators in the nine elementary school districts in Los Angeles County, interviewed for the purpose of this survey, team-teaching methods are being practiced in at least one or more elementary schools in their school district. The inexperienced teacher's admission of the fact that help and guidance in art instruction is needed by those elementary teachers possessing specialized talents, would be a step in the right direction. Methods of elementary art instruction which involve team-teaching can only help upgrade the effectiveness of the elementary art program and enlighten those teachers in need of specialized assistance.
Existing Art Programs in Los Angeles County Elementary Schools

This portion of the literature will deal with examples of elementary art programs which presently exist in the Los Angeles County Schools. The implementation of these effective local art programs will improve the quality, scope and sequence of elementary art education. Many art educators have stressed important principles and components of successful elementary art programs. There is general agreement among the authors that perception, creativity, skill and evaluation are essential in elementary art curriculums, but creativity and production are usually considered the most important elements.

According to the National Art Education Association in "The Essentials of a Quality School Art Program," a meaningful school art program will include experiences in these four areas: "seeing and feeling visual relationships, producing works of art, knowing and understanding about art objects and evaluating art products." (60:23)

While the National Art Education Association says that the learning situation at the elementary level should have opportunities for the child to gain knowledge about art objects in his culture, and develop the ability to make aesthetic judgments, they believe that at the elementary level, the main emphasis should be on producing art with a variety of tools, materials and processes.

Elliot Eisner, Associate Professor of Education and Art at Stanford University makes this statement regarding creativity in the art program in American education:
I believe that our programs are programs that reflect the values and objectives of the progressive educators and the progressive movement generally. The curriculum of art education and the purposes of art educators are wedded to the development of creativity. (32:261)

In regard to creativity, Gaitskill states:

... one of the most important ideas affecting art education is closely related to the creative ability of children. It is now believed that every child can produce art work which for him is new, superior, or unique when compared with previous performances. Creativeness is therefore, no longer considered a special ability reserved for a gifted minority. (22:3)

Rueschhoff and Swartz also view creative art activities for the enhancement of visual perception, a part of the foundation of the elementary art program. They believe that these activities are important for the child's intellectual and emotional growth. However, it is important to examine the current practices of creative art experiences in the elementary art programs. Creativity and production in elementary art should not rest solely on creating holiday projects and, of course, does not imply filling in outlined designs, copying and tracing. Furthermore, the effectiveness of art programs should not be measured by the quantity of art projects the children create. In this regard, George F. Horn states:

Many art programs today can be measured almost entirely by the amount of gluing, soldering, tying, bending, cutting, sawing, pouring, dribbling, spattering, pressing, mixing, and tearing that a student may accomplish with balsa wood, toothpicks, wire, string, pipe cleaners, newsprint, scrap materials, plaster, paint, clay, wheat paste, and colored tissue. (32:261)

He says that this does not enhance the depth and quality of the student's personal relationship to "art forms, his creative responses, and his maturing level of esthetic sensibility." (32:261)
The elementary art program should generate an effective force for meaningful creative expression. In addition to skillfully-guided creative expression, there should be emphasis on the quality of the overall elementary art program. Creativity and production should be related with "the cultural, historical and critical elements in art expression." (32:263) Less time should be devoted to art activities which have little or no educational merit. The scope, sequence and continuity of the art program needs expanding. The Art Education Framework for California Public Schools defines four principles for art education programs which will expand the quality of elementary art education beyond the simplicity of creating art projects. These principles are stated as follows:

1. The major value of art education consists in providing that which is unique to art. Education in art lies in visual aesthetic perception, in inner satisfactions that come from both perceiving and creating visual forms, in understanding aspects of reality through the visual image, in an understanding of the role of art in human affairs, and in developing capacities for self-expression. (3)

2. Artistic growth must be fostered through instruction; it does not develop automatically with maturation. Learning in art is as complex as in other subjects; it does not simply "happen." The teacher's role is vital, demanding more of him than that he merely motivate students and hand out art materials. Instruction requires objectives, planning, continuity, and skillful guidance by well-qualified teachers. In some activities, teachers instruct in the skills of handling art media; in others they teach for expressive content, guide discussions of art, provide viewing and study trip experiences, or help develop bases for making aesthetic judgments. (3)

3. Art instruction should be treated as a discipline with both cognitive and affective elements. Art learning includes the development of visual sensibilities, an understanding of the functions art performs in culture, the ability to make informed judgments about art, and an understanding of the bases on which judgments about art rest. Art deals with emotional, subjective, and intuitive responses as well as with intellectual and objective responses. (3)
Learning in art can be evaluated. It is true that much growth in art learning is not easily assessed by the usual means of testing. However, responsible art teachers must be objective and thoughtful in assessing the consequences of instruction. They must also be sure that their assessment focuses on the growth of the individual rather than on the art works he produces.

To implement these principles which expand the scope of elementary art education, the Federal Government has provided funding for some new programs and projects such as The Aesthetic Eye Project, Visual Thinking Project, The Artists-in-Education Program, The Children-Meet-Artists Program, and the Arts for Communities Program. Furthermore, the Los Angeles County Museum of Art and the Barnsdall Park Junior Arts Center offer art programs for elementary children. With the development of Early Childhood Education (ECE), parents and para-professionals now contribute to the elementary art program on a voluntary basis. The use of volunteers such as parents, senior citizens, and college students in Volunteer Art Programs in many school districts in Los Angeles County, serve to upgrade elementary art education. The Art Education Framework for California Public Schools, district curriculum guides and resource books and manuals in elementary art education offer suggestions for the expansion of effective elementary art programs. Gifted art programs and art clubs have been instituted to upgrade teaching effectiveness in elementary art education in some schools. Packaged programs such as the new Southwest Regional Laboratory (SWRL) Elementary Art Program is now offered to upgrade teaching effectiveness in elementary art education. It is the responsibility of classroom teachers, art specialists and administrators to gain knowledge of the various resources and opportunities available to
expand the quality, scope and sequence of the elementary art education program.

The Aesthetic Eye Project

In June of 1975, the National Endowment for the Humanities funded the Aesthetic Eye Project sponsored by the Office of the Los Angeles County Superintendent of Schools. The purpose of the project was to develop an aesthetic education program for children in Los Angeles County. Elementary classroom teachers, junior and senior high school art teachers, college and university art instructors, school administrators, museum docents, practicing artists and community resource people involved in art were selected to participate in the project. The fifty participants attended a six week seminar to:

1) Develop knowledge about the nature and unique characteristics of aesthetic perception and judgement.
2) Make application of knowledge about aesthetic perception with serious and popular works of art in formal and informal environments.
3) Develop curriculum, instructional materials and strategies that can be tested with pupils in various learning situations.
4) To explore and develop some methods of assessing the attainment of aesthetic perception and judgement.

The activities of the participants of the Aesthetic Eye Project included the following:

1. Discussions with aesthetic education consultants to develop knowledge, clarify terminology and identify key concepts related to aesthetic education.
2. Read selected writings on aesthetic education and related fields.
3. Visit museums, galleries and community centers with aesthetic education consultants and staff for direct experience in using the four types of aesthetic properties with serious and popular works of art.
4. Talk with artists to gain some understanding of the artists aesthetic perspective.
5. Talk with other professionals in music, poetry and drama to gain additional insights.

6. Write critiques.

7. Experiment with art media in a non-technical way to become acquainted with their unique characteristics, qualities and limitations.

8. Review and use films, art reproductions, colored slides, photographs of art objects and other media for the purpose of exercising skills in aesthetic perception and judgment.

9. Formulate objectives and concepts appropriate to particular age levels to be used as structure for aesthetic educational curriculum.

10. Identify specific strategies for helping students acquire knowledge related to aesthetic perception and judgment using the four aesthetic properties.

11. Organize strategies to initiate and develop a consistent program of instruction.

12. Review and select visitation situations for pupil interaction with serious and popular works of art.

13. Examine, select and develop instructional materials to use in clarifying and extending learners aesthetic understandings.


15. Test seminar outcomes with students in learning situations.

During the 1975-76 school year, the participants were expected to implement an aesthetic education curriculum plan for use with students in their teaching-learning situation. In addition, the participants attended five full day workshops to extend the development of aesthetic education curriculum, instructional strategies and materials and assessment.

In the article, "Returning the Art to Art Education," Vincent Lanier strongly advocates the returning of art to art education by
increasing the scope and quality of visual aesthetic experience. He says that we must effectively design an art curriculum for visual aesthetic experiences based on these assumptions:

1. The aesthetic experience is already enjoyed by the individual before entering school. Therefore, "we do not initiate it in our pupils, but build upon what is already there." (45:29)

2. The visual arts, which provoke visual aesthetic experiences, "must today include far more than the giltframed oil or pedestal marble in the museum. They must include the folk arts, in particular electronic media such as film and television." (45:29)

3. "Studio production in art is not necessarily the most effective way to promote increase in scope and quality of visual aesthetic experience." (45:29)

4. "Only the individual who is adequately informed about the nature of aesthetic experience can easily increase the scope and quality of that experience." (45:29)

Furthermore, Rueschhoff and Swartz say that children can learn to react empathically, intelligently and aesthetically to the world of art, through art education. They state:

The responsibility of art education to help children develop aesthetic behavior and make aesthetic responses to the natural and man-made environment is a major one, but it is one that can be met. And it is important that the responsibility be met in the elementary school since this is the last experience many children have with art. (65:4)

In the article, "Issue - 'You Gotta Have Art'" in Art Education, September, 1973, several art educators strongly respond to Leon Nuell's intimation that art education is project-oriented and "artsy-craftsy."

In opposition to Nuell's ideas, Muriel Cassidy says that there is growing concern for responding to art, perception, developing an awareness of the environment, training in making aesthetic judgements, developing and art vocabulary and to acquiring sensory experiences that relate to shape, size, color, sound and texture. She states:
...it is very evident that the designers of art programs are very much aware of the needs to develop concepts as well as skills, to understand the part visual arts play as a source of communication and to foster individual development in art. (61:25)

The growing concern for integrating a visual, aesthetically oriented educational curriculum will help upgrade the art program by expanding the scope of elementary art education beyond the creation of art projects.

Visual Arts Education

In 1970, the San Francisco Regional Office, Bureau of Research, United States Department of Health, Education and Welfare provided a mini grant for a visual arts proposal in Los Angeles County. The Rosenberg Foundation provided further funding for the continuation of the visual arts education pilot study conducted by the Office of the Los Angeles County Superintendent of Schools in 1971-1972. Nineteen teachers in Alhambra City School District, Beverly Hills Unified School District, Compton Unified School District and Los Nietos School District, with limited preparation in art education, participated in experimental work with children to develop visual awareness in art education. Los Angeles County Museum of Art docents worked with children and teachers during the three year study. The final report of the study, A Pilot Study of Visual Arts Curriculum and Related Methods of Evaluation, December, 1972, reviews the research findings of the study and provides information and ideas for educators to develop children's abilities to see and appreciate visual arts. (29)

The Los Angeles County Superintendent of Schools offered a Visual Thinking workshop for elementary classroom teachers in May of
1974 and April of 1975. The workshop was organized around a multidimensional approach to thinking and focused on ways to develop children's abilities to conceptualize through visualization and to use problem solving processes. The workshop had application to elementary art education as well as other curriculum areas. Visual thinking and visual arts education in the elementary art program is important for the child's growth and development and communication. Bruce McPhail expresses the importance of the visual arts in communication in his article "Art As Communication." He states:

The visual language of art is a communication form that transcends abstract concepts to practical living. It's visible, tactile, end products have provided man with one of his most powerful tools for the dissemination of knowledge over the entire history of human development. (53:18)

Rueschhoff and Swartz express the need for visual art education in the following statement:

When children are able to see more because they know more, when they have developed enhanced visual perception, they have acquired a foundation for making intelligent and evaluative observations of the visual world and for forming aesthetic judgments and discriminations about it. (65:4)

In addition, visual arts education will increase the students ability to create successful art products. Children need visual stimulation for increased perception in order to express themselves and create products which are personally satisfying. Creative expression cannot take place in a vacuum.

**Artists-in-The-School Program**

In 1969, the National Endowment for the Arts and the Office of Education funded money for the Artists-in-The-School Program. In the article in *Art Education*, February, 1974, "Is the Artist-in-The-School
Program Effective?", Elliot Eisner states the original intention of the program:

When the program started, it was believed to be useful to invite artists to teach in schools since it was also believed that the people who can best teach a subject are those who know the subject best. In this case, those who are believed to know the subject best are artists. (15:19)

The program is presently being implemented in all states to creatively increase the child's perception, expression and communication. However, according to Elliot Eisner, the program is presently operating under the premise that those who can teach art best are those who produce art. He states:

... art teachers and school art programs are apparently not considered competent to provide valid art education to students in American schools. Artists are presumably able to do what art teachers are not competent to do. (15:21-2)

He challenges the belief that "high level artistic competency is a necessary condition for the effective teaching of art" (15:21) with the idea that the success of such a project is dependent upon the personality of the teachers and the rapport which is established between the teacher and student. He believes that the flexibility in the organization of the project setting is another important factor. Eisner believes that it is important to know how many students in each school are involved in the program and the extent of their involvement, the satisfactions and dissatisfactions with the programs, a description of the goals of the project, what factors are related to the success or failure of the project and finally, to test the results of the program to see if in fact artists should teach art education to children.
James Wright of the Department of Art at Glassboro State College in New Jersey strongly protests the idea that professional artists should replace art teachers. He says that practicing artists are mainly concerned with producing art works for sale in galleries which is quite a contrast from teaching art to children. He states:

Inundated by the daily pressures and demands of a teaching program the artists would soon be confronted with the hard choice: To do their own art works or to teach the learners. If the artist chooses the latter, he becomes an art educator, and no longer the practicing artist. Once this decision had been made, the artist would find he had precious little pedagogical understanding or interest, and little or no understanding of the interrelationships of the total curriculum. (86:13)

The Report of the Joint Committee on the Arts of the California State Legislature of February, 1975 states the purpose of an Artists-in-Education program as follows:

The purpose of this program is to provide children in the public schools opportunities for increased appreciation of the arts as audience and for more artistic activity of their own. Not only would this program provide students with fulfilling new experiences, but it would affect the climate for arts in the future. (4)

Local schools should involve parents, students, classroom teachers and citizens in the Artists-in-Education Program. The program will fund contracts negotiated through the individual schools to purchase the services of a artists and arts organizations. However, as beneficial as this program might be to upgrade teaching effectiveness in elementary art education, it has yet to be evaluated.
Children-Meet-Artists-Program

The Los Angeles County Art Education Council, art consultants, university art education professors and community agency people are sponsoring the Children-Meet-Artists Program organized by the Los Angeles County Superintendent of Schools. Several schools in Los Angeles County were selected to participate in this program in May, 1976. Children in grades four through nine accompanied by a parent, teacher or other adult will visit artists' studios in their neighborhoods. The artists will show children their work and will have materials set up so that the children can work. Several artists will follow up this event by volunteering at their local schools. The purpose of the program is to bring children in contact with artists in their neighborhood to see where the artist works, what he/she does to produce art and to talk informally with an artist about his work.

Arts for Communities

The Arts for Communities Committee began in 1969 by representatives of cultural institutions who shared the conviction that creative self-expression is basic to the well being of every individual and enhances the quality of life in communities. Los Angeles County public agencies assisted with the planning and development during their pilot years. Arts for Communities is a non-profit corporation which cooperates with arts organizations, educational institutions and individuals. Its aim is to encourage and assist the many communities within the complex Los Angeles County region to find and strengthen their cultural resources and identity. Using the arts as a base, local seminars, regional meetings and an annual spring
conference work as vehicles to widen and deepen community involvement in the Arts. Arts for Communities is designed to serve as a link between local, state and national organizations with similar goals. Their goals are as follows:

1. To collect and transmit successful program experiences and provide expertise for strengthening programs in the Arts.
2. To help communities organize for greater and more effective cultural communication.
3. To motivate large numbers of citizens to participate in arts programs in their communities.
4. To achieve greater public recognition of the role the Arts play in Los Angeles County communities.

Their current projects are as follows:

1. Provide Community Resource Teams to interested individuals and agencies in Los Angeles County communities to assist in research, development and establishment of local arts programs.
2. Monthly regional seminars highlighting the interrelationship between public arts agencies and community cultural institutions.
3. Annual Spring Conference.
4. Assist in the development of Community Arts Councils.
5. Act as an information center to assist Community Advisory Councils in their development of arts-in-education programs.
6. Establish an inventory of cultural resources in Los Angeles County.

On December 13, 1975, Arts for Communities sponsored an all day Mexican Folk Art Workshop in cooperation with the Los Angeles County Museum of Art, Los Angeles City Schools and the Office of the Los Angeles County Superintendent of Schools, as a follow through of the
meeting at the Los Angeles County Museum of Art on November 10, 1975. Superintendents, principals, curriculum directors, music and art specialists and community support groups were invited to send two or more representatives of their school community to attend the workshop. Famous Historical Folk Art from the collection of the late Ellen Sheridan and exhibits of children's art from the Whittier City Schools adapted from Mexican Folk Art, were viewed by the participants of the workshop. Participants attended two workshops from the following categories: Tree of Life, Mexican Yarn Painting, God's Eye, Puppets, Mexican Cut Paper Design, Tin Ornaments, Piñatas and Bark Painting. The exhibits and workshop experiences offered a productive and stimulating way to develop knowledge and appreciation of the visual arts of other cultures, both past and contemporary.

Programmed Instruction in Art

In 1967 the Charles F. Kettering Foundation funded a project proposed by Elliot Eisner to support curricular development in art at the elementary level. He worked on the proposal at Stanford University for two years with a group of graduate students and elementary teachers. One of the underlying assumptions of the project was stated as follows:

Elementary school teachers untrained in art, working in the self-contained classrooms, would increase their effectiveness as teachers of art if they could use a sequentially ordered curriculum accompanied by specially designed instructional media. (35:7)

The goal of Stanford University's Kettering Project was to demonstrate that upgrading teaching effectiveness in art is possible by revamping the concepts, aims and methods of elementary school art education.
They developed, implemented and evaluated a curriculum in the visual arts for elementary school children, to be used by elementary school teachers with little or no art background or education. A two volume curriculum guide containing seventy lessons within seven units in three domains of art education (the productive, the critical and the historical) were developed by the project staff. Approximately seven hundred instructional resources contained in large coded boxes were designed to accompany these two volumes. In Programs of Promise, Art in the Schools, Hurwitz says that the program is self-explanatory and no special preparation or in-service is needed before teachers can use the program in their classrooms. In regard to the classroom teacher's initial response to this program, Hurwitz states:

The first response to the idea of the program by classroom teachers was enthusiastic, and yet they expressed some uncertainty when it actually came time to use the lessons. As classroom teachers they were never expected to have expertise in art and now they had to teach not only an occasional class but a continuing program. (35)

At the present time, Kettering Project ideas are being employed in many states in the United States including Hawaii and California. Eisner's project at Stanford University provided the impetus for the development of other sequentially ordered curriculums in elementary art education such as the Southwest Regional Laboratory (SWRL) Art Program.

In 1975 the SWRL Educational Research and Development devised a sequenced systematic elementary art program for children in grades kindergarten through six to develop children's abilities as artists, critics and historians. It was designed to provide a solid foundation for continued growth in the visual arts while encouraging
independent inquiry. This instructional program can be used by the regular classroom teacher who has had limited specialized training and background in art. A minimum amount of planning and preparation is needed by the teacher to implement this program. The SWRL Art Program promotes the skill of using a variety of media in many subject areas, major styles and movements in art. The program is divided into a series of twelve blocks with the idea that two blocks are used per school year. There are four units in each block. Children can do two through four activities in each unit. The program allows for sixty to ninety minutes of instructional time in art per week. Teachers' guides, instructional materials, assessment guidelines and checklists are provided in each program. The program requires the use of art supplies which are typically available in the schools. Visual media such as filmstrips provide imagery for the following: visual analysis activities to develop perception, production activities to acquire technique and critical analysis activities to encounter works of art in a cultural and historical context. The teachers' guide for each block contains an overview of unit material and activities, guidelines for discussing visual and critical analysis, simple outlines for instructional activities and additional enrichment activities. The art program is non-graded and can be used with individuals, small groups or large classes.

Many school districts in Los Angeles County are using the SWRL Art Program on a trial basis and it is in the process of being evaluated. An art consultant in one of the school districts in Los Angeles County, interviewed by the writer, made favorable comments
about the SWRL Art Program which is being used by four elementary teachers at four different schools in the district at the present time. She said that the program's visual aids are valuable and beneficial for elementary students to view, even if the teacher didn't precisely follow the lesson plans provided in the program. She states:

I just think that they can't help but be inspiring to the children. And I don't think it's going to eliminate a teacher. I don't think a teacher ever needs to be afraid of visual aids. I think that a visual aid is only as good as the teacher presenting it . . . . If I had to choose one or the other, I'd choose the teacher, anyway. Give me a good teacher and I'd put her on the front lawn to teach. You can give me a bad teacher and put her in the Guggenheim and she couldn't do anything.

She agreed that art programs like SWRL would help teachers who have no experience in art and the SWRL art program will help teachers with art experience "do an even better job."

According to one of the art advisors in the Los Angeles Unified School District, some teachers like SWRL because they need it and don't teach art on their own. He said that "some children wouldn't have art if it weren't for SWRL types of things." On the other hand, he said that some teachers don't like it because it "cramps their style." Another art advisor in Los Angeles expressed the fact that the SWRL program is a good program for inadequate teachers. She said that some artists say it's stereotyped and not creative.

In their article, "Where is Art Education in Early Childhood Today?", Art Education, May, 1975, Julia Schwartz and Nancy Douglas describe a sampling of five kindergarten commercial materials listed in the 1974-75 State Adopted Textbooks in Florida which were randomly
selected for examination. Handbooks, modules, lesson plans, work-sheets and materials intended for use by the children were examined. The following results of the study of art education in the packaged program were stated as follows:

The packaged programs view art, if they view it at all, as a supplementary or reinforcing kind of activity. The learning potentialities available in and through art are largely ignored. In actuality, the practices suggested would tend to develop in the young child, negative attitudes and real understandings about the nature and value of art. (71:10).

Swhartz and Douglas agree that programmed instruction in art is limiting to the child. They state:

If it is maintained that life is not compartmentalized, why should art experiences be seen as fragmented into knowing about and feeling for, or onto intellectualizing apart from imagining? (71:10).

On the other hand, Luca and Kent advocate the use of systematized, programmed instruction and teaching machines in art because the use of such programs releases the teacher for worthwhile endeavors in individualized instruction. In Art Education: Strategies of Teaching, they state:

Programmed instruction wisely used can help provide lessons and tests in art history; display art that relates to the individual or group laboratory work; show examples of reproductions of art that correlate with other curriculum subject; present technical information to help with problems being encountered in art; and so on. (49:34)

In spite of the great potential of a systematized instructional program in art, many teachers feel threatened by the use of teaching machines. Luca and Kent say that the core of the problem in programmed instruction is not that the machine will replace the role of the classroom teacher, but rather, exactly how programmed instruction can be used to its best advantage. In "Teaching Machines and
Aesthetic Values," an article in Studies in Art Education, David W. Ecker states:

... a logically valid answer will depend partly upon the value commitment of the art educator - what his educational goal is - and partly upon the tested consequences of machine vs. human teaching.

Since the number of children in schools is increasing and the number of teachers hired does not increase proportionately, the use of teaching machines can help individualize instruction and help upgrade elementary art education. Programmed instruction machines in art which presently exist should be used to their fullest capacity and the potentialities of teaching machines which involve the projection of visual images should be explored further.

Early Childhood Education Art Programs

In the United States, Early Childhood Education is an organized educational program for children between two or three and eight years of age supported by the state. One aspect of the ECE program is the use of parents and para-professionals in classrooms as assistant teachers. As an adjunct to the elementary art program in ECE schools, teachers use parents and para-professionals to work with children in small group art lessons.

Additionally, a requirement of the ECE program is that the individual school's projected plans for the following school year be written up in terms of goals and objectives and be submitted to the state for approval. Components of the ECE project in the subject areas usually include reading, math and language arts. Last year, for the first time, art was included as a component in the ECE project.
in Santa Monica. This portion of the project was written by the teacher-curriculum assistant in art and several classroom teachers with expertise in art. It defines the goals and objectives of the elementary art program and outlines specific art materials and activities to be experienced by the children by the end of the school year. The teacher-curriculum assistant in art for the Santa Monica Unified School District provided a class art continuum for each classroom teacher to keep a record of each art activity the children experienced during the school year. The form includes media exploration (such as clay, paint, dough, chalk, collage, paper, three-dimensional construction, mixed media, drawing, fiber and filmmaking) and art integration (in multi-cultural events, dance, reading, music, mathematics, science, social sciences and language arts). The staff development component of the ECE project provides a solution to the problem of the existing condition in elementary art education - that insufficient time is devoted to art activities due to academic priorities. The project states that art workshops will be given for teachers, parents and aides on art learning centers, perceptual art activities, multi-cultural art activities and art activities which relate to reading, language and math. The workshops provide elementary classroom teachers with motivation to teach art in their classroom. Furthermore, the art workshops foster good parent-teacher relationships. A recent art workshop for teachers, parents and para-professionals at an ECE elementary school in Santa Monica was very successful. Classroom teachers, parents, and aides responded favorably to the art workshop experience and expressed the desire for more art workshops of this nature.
In Art Education in Modern Elementary Schools, the Long Island Art Teachers Association say that art educators should organize parent-child workshops in arts and crafts. They advocate the joint participation of parents and children in art activities and experiences so that family members have an opportunity to develop their individualities and establish closer relationships among themselves. They state:

All parent-child courses, and especially those in arts and crafts, are of tremendous value in that they provide a closer relationship and better understanding not only between parents and children within a family, but also between the family, the community and society. (70:39)

Thus, teachers, parents, para-professionals and aides working cooperatively in the elementary classroom and in in-service training art workshops can help upgrade teaching effectiveness in elementary art education.

Volunteer Art Programs

Some schools have art programs which utilize the interests and talents of individuals willing to volunteer time to the education of children. Volunteers such as parents, senior citizens and college students are used to establish personal contact with parents, tutor individuals or small groups, and contribute in skilled areas such as music, science and art. Many volunteer art programs in Los Angeles County have proven to be successful in upgrading elementary art education.

In Inglewood Unified School District, Project INVEST, provides volunteer art instruction to students as well as parents. Cheremoya Elementary School in Hollywood recently organized an art festival. The popularity of this event led to a volunteer art instructional
program in this school. An art center staffed by volunteer workers was recently established at Calabash Avenue Elementary School in the San Fernando Valley. In a recent study on volunteer art enrichment programs in the Los Angeles Elementary Schools in May, 1975, parents participated in introductory and in-service meetings prior to participating in an art workshop for children. The purpose of the in-service training was to acquaint parent volunteers with some of the basic fundamentals of children's art, to experience the use of specific media and to become familiar with the importance of art in children's growth and development (72:46) Although volunteer art programs are another way to upgrade elementary art education, the in-service training of the volunteer workers is essential for the success of the program. If the volunteers are not adequately trained and informed prior to working with the children, the purpose of this type of enrichment program in art might be fruitless and possibly even disastrous.

Gifted Art Programs

Some schools in Los Angeles County provide enrichment activities in art for gifted children. For example, one elementary school district in Los Angeles County has a gifted art program on Saturdays called Extended Day. Elementary children from all schools in the district may apply for this program. If parents want their children to attend the class, a form must be submitted along with a portfolio of the child's art work. The Extended Day Class is taught by outside experts and artists. They are not necessarily required to have a teaching credential. The teacher for grades five through eight is an
artist-teacher from Barnsdall Junior Arts Center and the teacher for grades one through four is from Art Center School. In the Extended Day Class, children have art experiences which are different from what they get in their regular classrooms. The teacher for grades five through eight is presently working on cartooning and film-making with the children. The Extended Day Class is very competitive and there is a waiting list of children who want to attend. If a child misses three class sessions with an unexcused absence, he/she is dropped from the class and someone on the waiting list may enroll. The program consists of twenty-three lessons, held every Saturday morning from September to June.

Parents and teachers should be aware of the children's artistic talent. While the home should provide stimulation necessary for the child who is gifted in art, the teacher should provide art enrichment experiences and lessons to promote further growth and to fulfill the child's needs. It is essential to recognize and not neglect the special artistic talent of a child. In Your Child and His Art, Viktor Lowenfeld advises teachers and especially parents to be aware of the child who possesses special talent in art. He states:

Artistic talent is a rare gift with which not many individuals are blessed. To neglect it would not only mean unhappiness on the part of your child, but would be wrong on your part. One of the basic differences between man and animal is that men create and the animal does not. If this quality, in its highest form, that of artistic talent, remains unused or neglected, one of the greatest contributions of man to society remains unfostered or undeveloped. It is therefore one of our highest duties toward our children and toward society to contribute to the development of artistic ability by whatever means we can.(48:175-6)

The recognition of children who possess special talents and abilities in art by parents and teachers will significantly upgrade elementary
art education.

The Barnsdall Junior Art Center Program

The Barnsdall Park Junior Arts Center, located in Barnsdall Park in Los Angeles, is a division of the Municipal Arts Department of the City of Los Angeles staffed by professional artists. The purpose of the Junior Arts Center is to offer the children in Los Angeles a full opportunity to develop their creative capacities through participation in the arts. This opportunity is provided by association with practicing artists who have the ability to share their insights, knowledge and imagination with children. Three basic programs are offered: art instruction, exhibitions in the Junior Art Center gallery and special events at schools in the community. The program fills a need for professional art instruction for children. The art activities offered are those not usually taught by the regular classroom teacher in the school art program nor in the Departments of Parks and Recreation arts and crafts programs.

They offer free art activities for children, ages four through seventeen using traditional media such as painting, drawing and graphics and experimental media such as stereo photography, holography art and technology, environmental planning and conceptual sculpture. Filmmaking, video arts, photography and silk screen photography have been offered as well as ceramics, weaving and doll making. Children participate in these activities after school and on Saturdays, voluntarily on a first come, first serve basis. The low teacher-pupil ratio allow for individual attention to children's developmental skills. Professional art equipment and supplies are used. During the morning hours,
classes from local schools participate in the art experiences. Special workshops for the teachers and others who work with children can be arranged. The Barnsdall Junior Art Center also offers gallery programs and special events to enliven community interest. One of their recent events was the Venice Kite Day and Kite Making in the Schools. The Junior Art Center has received grant assistance from the California Arts Commission, "50 Inches off the Ground in Los Angeles," during which children in six diverse schools in Los Angeles County documented their perceptions of the environment. Grant assistance from the National Endowment for the Arts administered by the Los Angeles County Parks and Recreation Department also sustained a nine-month school workshop program at the center in art and technology, and a program for children who designed their own playground equipment in Plummer Park in Hollywood. The Junior Art Center's Bicentennial Project for 1975-76 is called "Halfway Up The Block: The Los Angeles Neighborhood As a New Art Form." Seventy Los Angeles communities will be participating in this project. Seminars and workshops to assist representatives of the various communities will emphasize activities such as map and model making, banner making and creative writing.

The Barnsdall Junior Arts Center also offers Programs for Inter-school Enrichment (PIE) funded by Title I support from the Federal Government. Every Friday morning during the school year, sixty children from different ethnic and socio-economic backgrounds are bussed to the Junior Art Center, the zoo, the planetarium and other places of interest. In-service workshops are provided by the Junior Art Center for teachers. One of the recent workshops allowed for one hundred teachers to participate in making masks, prints and drawings.
and they discussed their views on children and art. Administrators, curriculum coordinators, art specialists, classroom teachers and parents should be aware of art enrichment programs offered by community resources such as the Barnsdall Junior Art Center to upgrade teaching effectiveness in elementary art education.

Museum Programs

The Los Angeles County Museum of Art coordinates an art program with elementary schools in the Los Angeles County. Docent leaders take children on tours of the museum which is sometimes followed by a workshop experience where children do art projects. In Santa Monica the museum tour is available for fifth and sixth graders at the teacher’s request at the beginning of the school year. A kit of preview materials which includes filmstrips and discussion questions are sent to the classroom teacher prior to their visit to the museum. This acquaints the children with what they’ll be viewing and gives them some background information about the works of art and specific things to look for. According to one of the art advisors in the Los Angeles Unified School District, parents occasionally walk to the Los Angeles County Museum of Art with groups of children since it is so close to their elementary school. In one of the affluent school districts in Los Angeles County, a liberal budget is allowed for teachers to take their classes to the Los Angeles County Museum of Art. The museum usually sends the school districts a monthly calendar of events and exhibits. Some school districts have lists of names of parents and people in the community who volunteer their time to take children on museum field trips. Some art
specialists and curriculum coordinators expressed the fact that no money was available for field trips to museums.

At the University of California at Los Angeles, trained gallery guides lead walking tours through the permanent collection in the Franklin F. Murphy Sculpture Garden. The works of renowned sculptors such as Rodin, Matisse, Lipschitz, Moore and Arp are arranged in a landscape setting for children to tour. The UCLA Arts Council sends a schedule of the Frederick S. Wright Art Gallery exhibitions to various school districts in Los Angeles. Classroom teachers can arrange for field trips so that their students can visit the UCLA gallery.

The J. Paul Getty Museum in Malibu exhibits Greek and Roman art, 18th century French Furniture, works by European artists and Renaissance art in the setting of a Roman villa with gardens. Classroom teachers can make arrangements for their class to visit these museums to enrich their art background.

Field trips to art museums and museum workshop programs can help foster creative expression, aesthetic awareness and intellectual growth, beyond the learning that takes place in the regular classroom. However, thoughtful planning and follow-up activities by the classroom teacher is important. In Footprints and New Worlds, Temima Gezari expresses the fact that museum trips should be meaningful experiences. She states:

A teacher who walks with the children through the various rooms of a museum and reads off labels and inscriptions to them has not fully understood how full of adventure the trip might be. Children must have a museum experience, not just an aimless ambling through many rooms. (24:70)

Many classroom teachers might rely on this procedure of simply stating the titles and artists' names in a museum exhibit due to their lack of
knowledge and familiarity with art works on display. In addition, the classroom teacher may not be aware of questions to ask their students which elicit aesthetic responses of the art works viewed. In this regard, Gezari states:

Many teachers are really very ill at ease when they take their classes on a trip to an art exhibition. They do not have any confidence in their ability to give the children an experience because they have never actually had one themselves. But there are those who take the time to prepare themselves for such a trip so that, when the proper rapport is established between the children and the teacher, the result is a truly profound experience. The children react to the paintings as creatively as if they had done the painting themselves. (24:73)

In Teaching Art in the Elementary School, Erdt suggests that the classroom teachers visit the museum first to investigate what's available for the children to see and arrange for a guided tour by a member of the museum staff. He states:

Museum trips may have a cultural goal - to acquaint children with great works of art - or they may be planned in order that children may see a specific exhibit related to some phase of their school work.(18:13)

Whether the tour is led by a museum leader or the classroom teacher, the art museum field trip with its wealth of exhibit material, gives the elementary art program an added dimension. The experience of becoming familiar with and responding to masterpieces of art and the artifacts of historical cultures is invaluable for elementary children.

Art Clubs

To enrich and expand the elementary art program, some schools in Los Angeles County have an after school art club. For example, two elementary schools in the Los Angeles Unified School District have an art club organized by parents in the community. Children voluntarily attend art classes after school for enrichment activities.
In some schools in the Los Angeles Unified School District, classroom teachers organize enrichment activities such as art, physical education and music for the last hour of the day, once a week. The classroom teachers decide which elective classes they'd prefer to teach and the children sign up for the classes of their choice. One particular school calls this elective program the "Do Your Own Thing Club."

Another elementary school district in Los Angeles County has a similar program whereby faculty members and parents with expertise in specific areas organize activities in an elective program. Classes such as art, cooking and sewing are offered for the last hour of the day once a week. According to the Long Island Teachers Association in Art Education in Modern Elementary Schools, one of the essential ingredients of a good art program is art clubs. They state:

Opportunity is provided for those children who desire to gain fuller development of skills and interests and social interaction through art clubs. (70:24)

Many classroom teachers complain that there's no time to teach art in the school day. We must find a sound solution to this problem in order to upgrade teaching effectiveness in elementary art education. The after school art club and the art elective program seem like one of many justifiable solutions to enrich and expand the elementary art program.

Books and Curriculum Guides

To implement their art programs, each school district in Los Angeles County has an art curriculum guide. Most guides contain general philosophies of art education, the teacher's role, organization and motivation for the art program, descriptions of art experiences
for the different grade levels, evaluation techniques, and tools and materials which can be used for art experiences. Elementary classroom teachers, especially new teachers can and should refer to these guides for general information about the elementary art program and to help them plan art lessons and activities during the school year. However, many teachers do not refer to the curriculum guides and in some school districts, the guides are outdated and need revision. According to Virginia Timmons in an article in School Arts, "Clipboard," in March, 1975, we must maintain the place of art in our schools by evaluating what is going on in the classrooms. She suggests that what is happening in the classroom "does not always reflect the recommendations of the printed course-of-study or curriculum guide." (76:29) If classroom teachers are not using current curriculum guides and if some of these guides are in need of revision, the use of such printed material is of little or no value in upgrading elementary art education. In light of this problem, other printed material and resource materials in elementary art education must be made available to classroom teachers. Unfortunately, there isn't an abundance of textbooks and teaching aids in elementary art education as there are in other subject areas such as science, social studies, language arts, reading and mathematics. Considering that most classroom teachers have less background and knowledge in art than in other areas of the elementary curriculum, textbooks and teaching aids in elementary art education are essential to upgrade the quality and continuity of the elementary art program.

A very valuable set of resource books for elementary classroom teachers, art specialists and curriculum coordinators to refer
to for planning their elementary art program is *Art - Meaning, Method, Media* written by Guy Hubbard and Mary J. Rouse. These books provide the classroom teacher who has had no special preparation for art teaching, a tested art program for the entire school year. (33) In *Programs of Promise, Art in the Schools*, Hurwitz says that this inexpensive structured art program provides written information for children and classroom teachers since art specialists are not always available and classroom teachers have little or no background in art. Hubbard and Rouse explain that the framework of lessons provided in this program may be modified and changed to meet the needs of individual children in the community. Six categories of desirable learning tasks were devised by the authors to provide every student with "the greatest opportunity for success in art that could be devised." (33:iv)

The six categories of art learning tasks are: Learning to Perceive, Learning the Language of Art, Learning About Artists, Criticizing and Judging Art, Learning to Use Art Tools and Materials, and Building Productive Artistic Abilities. In organizing the learning tasks, the authors attempted to integrate the art lessons with other fields of study. For example, a piece of music, literature or poetry may provide a source of inspiration for a drawing or painting. Art activities which deal with shape, line, proportion and space may be integrated with math and science concepts. Hubbard and Rouse describe the program as follows:

*State departments across the nation tend to recommend about 100 minutes a week for art instruction. This program is limited to 80 minutes, comprising two 40-minute lessons each week. The year is made up of 60 lessons organized singly or in blocks of two, three, or four lessons. Field tests have revealed that more than five lessons on a single theme tend*
to lead to a rapid loss of interest and to a corresponding
decline of learning . . . it is important for the teacher
to present the lessons to the class in the order in which
they appear in the book. (33:vi)

Ideally, each student should have a copy of the textbook so that he
can fully participate in the program. Each lesson has the written
material about the lesson, pictures of student's art work and pro-
fessional art works, the learning objectives, a list of materials and
an art concept vocabulary. Resource books, such as *Art: Meaning,
Method and Media* provide teachers with a program of quality and con-
tinuity which is needed from one grade to another.

In order to maintain the place of art in elementary education
and to successfully upgrade teaching effectiveness in elementary art
education, curriculum coordinators, art specialists and classroom
teachers must plan art programs which satisfy the goals of art edu-
cation which serve to sensitize the child and make him more aware of
art and his environment. Art educators must clearly state the goals
of the art education program to the administration and the community
to gain their financial support. Recent budget cuts are primarily
responsible for the lack of art specialists in school districts.
Los Angeles County is one of many school systems across the nation
to experience staff cut backs due to limited funds. Since "the art
programs and art staffs are first to bear the brunt of budget cuts
and staff reorganization," (76:29) we need to educate the public
about the importance of the elementary art program. Presently, the
public is voting against issues and proposals in education which re-
quire more of the taxpayers money. According to David Templeton in
his article, "Art Teacher As Instrument," in *Art Education*, April,
1973, the public is voting against issues in education. He states:

Recent budget cuts resulting from defeats of school levies and bond issues which in turn frequently strike at the art teacher most quickly, have not been born out of anger over 'needless frills.' The public is no longer scoffing, 'What good is art?' With many fathers standing in the same unemployment lines as their recently graduated, expensively trained youngsters, they are now asking, 'What good is education?' (77:5)

The school administration, the community and especially the parents of children in elementary schools in Los Angeles County must realize the importance of effective art programs. In The Process of Art Education in the Elementary School, Conrad discusses the difficulties involved in determining whether or not effective art education programs exist in an elementary school. He states:

Many of the things we consider necessary for learning through art activities are not always visible to the casual observer. The subjective nature of the art processes makes it difficult to use objective criteria for determining the success or lack of success of an art program. (11:277)

A parent casually observing an elementary classroom will not readily see the benefits of an effective art program. Therefore, they must be educated about what constitutes a quality art program and the importance of such programs for their children.

Elementary art programs should emphasize meaningful creative expression by correlating art activities with the cultural, historical and critical aspects of art expression. We can expand the quality, scope, sequence and continuity of elementary art education through the implementation of programs such as The Aesthetic Eye, Visual Thinking, Children-Meet-Artists, Artists-in-Education, Arts for Communities, museum tours and workshops, Early Childhood Education art programs, Volunteer Art Programs, gifted art programs, after
school art clubs and art elective programs, programmed instruction in art, community art centers such as The Barnsdall Junior Arts Center, by implementing the Art Education Framework for California Public Schools, and utilizing current art curriculum guides and art resource materials.
CHAPTER III

RESEARCH PROCEDURES

This chapter describes the development of the written survey questionnaire for elementary classroom teachers and the development of oral survey questions for personal interviews with art curriculum specialists, elementary school principals, curriculum coordinators and college and university art department faculty. The design and implementation of the written questionnaire and oral questions for personal interviews were used to compile the opinions of professionals in the field of education and art education. Obtaining the suggestions and recommendations of elementary school classroom teachers, art curriculum specialists, elementary school principals, curriculum coordinators and college and university art department faculty on ways to upgrade teaching effectiveness in elementary art education was facilitated by the written survey questionnaire and oral survey questionnaire interviews. (Appendices C, D, E, and F contain the results of survey data compiled from these questionnaire devices.)

The Development of the Survey Questionnaire

The written survey questionnaire, designed specifically for elementary classroom teachers, was composed of approximately forty questions. After reviewing the current literature, the writer found no current data regarding the opinions of elementary classroom teachers in Los Angeles County on upgrading teaching effectiveness in
elementary art education. Consequently, the questionnaire was one device which was used to gather opinions and information from classroom teachers. Effective questions were formulated which correspond with areas of need in upgrading teaching effectiveness in elementary art education. The most important question which deals with the classroom teacher's opinions, suggestions and recommendations for upgrading teaching effectiveness in art education in the elementary school classroom was intentionally written for the teacher's first response, in order to be uninfluenced in their opinions by the remaining thirty-nine questions. Most of the questions require the teacher's response by circling "yes" or "no." Some questions required teachers to check appropriate words or phrases.

Elementary classroom teachers were randomly selected from elementary and unified school districts in Los Angeles County to participate in this survey. Questionnaires with an accompanying letter explaining the purpose of the survey were mailed to eighteen elementary classroom teachers. A total of thirteen questionnaires were returned and this constituted 72%. These represented the following eight elementary and unified school districts in Los Angeles County: Alhambra City Schools, Hacienda-LaPuente Unified School District, Inglewood Unified School District, Los Angeles Unified School District, Manhattan Beach City School District, Pasadena Unified School District, Santa Monica Unified School District and Torrance Unified School District. These sample districts represent 11% of the total number of elementary and unified school districts in Los Angeles County. (The results of the written survey questionnaire for elementary classroom teachers are presented in Appendix C.)
The Survey Questionnaire Interviews

Twenty-two questions were formulated for the oral survey questionnaire for the following professional groups: art curriculum specialists; elementary school principals and curriculum coordinators; and college and university art department faculty. Again, the writer found no significant current data affirming consensus of opinions of these three professional groups regarding ways to upgrade teaching effectiveness in elementary art education in the current literature reviewed and researched. The oral survey questions for these three groups of professional educators were devised to gather the same information as the elementary classroom teacher's written questionnaire. However, the oral survey questions were worded in a different manner so that they would elicit appropriate responses from these three professional groups. Appointments for personal interviews were made with twenty-three professional educators in Los Angeles County. (See Appendix B). During the 20-30 minute interviews, the evaluator utilized the oral survey questionnaire. To assist in recording information, a cassette tape recorder was used during the personal interviews, if permission of the survey participant was approved. Only one participant did not grant permission to utilize the cassette tape recorder. The use of the cassette recorder and oral survey questions provided the evaluator with a definite, reliable and valuable source of information on opinions of ways to upgrade teaching effectiveness in elementary art education.

Eight art curriculum specialists, curriculum coordinators and elementary school principals randomly selected to participate in this
survey represent the following elementary and unified school districts in Los Angeles County: Beverly Hills Unified School District, Culver City Unified School District, Hermosa Beach City School District, Inglewood Unified School District, Lennox School District, Los Angeles Unified School District, Manhattan Beach City School District, Santa Monica Unified School District and one private art school in the San Fernando Valley. These districts comprise 11% of the total number of elementary and unified school districts in Los Angeles County. (The results of the oral survey questionnaire interviews for art curriculum specialists, elementary school principals and curriculum coordinators are presented in Appendices D and E.)

College and university art department faculty from the following colleges and universities in Los Angeles County consented to participate in this survey: California State University at Los Angeles, California State University at Northridge, Loyola Marymount University, Mount Saint Mary's College, West Los Angeles College and University of California at Los Angeles. (Appendix F contains the results of the oral survey questionnaire interviews for college and university art department faculty.)
CHAPTER IV

ANALYSIS OF DATA

This chapter will deal with the writer's analysis of data and responses compiled from the written and oral survey questionnaires (See Appendices C, D, E and F). The suggestions and recommendations on ways to upgrade teaching effectiveness in elementary art education of the four survey groups were summarized and categorized into twenty-three areas of need. These categories will be discussed in priority order. The summary of opinions of the survey participants were compared and correlated with the writer's research and investigations in the review of literature. The following table represents a list (in priority order) of the twenty-three categories of suggestions and recommendations of elementary classroom teachers, art curriculum specialists, elementary principals, curriculum coordinators, and college and university art department faculty on ways to upgrade teaching effectiveness in elementary art education.
TABLE 3

ANALYSIS OF SUGGESTIONS AND RECOMMENDATIONS ON WAYS TO UPGRADE TEACHING EFFECTIVENESS IN ELEMENTARY ART EDUCATION

(X) Indicates that one or more survey participants expressed agreement with the given suggestion or recommendation

<table>
<thead>
<tr>
<th>SUGGESTIONS AND RECOMMENDATIONS</th>
<th>ELEMENTARY TEACHERS</th>
<th>ART SPECIALISTS</th>
<th>PRINCIPALS/CONSULTANTS</th>
<th>COLLEGE FACULTY</th>
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<tbody>
<tr>
<td>1. In-service Training and Art Workshops</td>
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<td>2. Art Resource Teachers and Art Specialists</td>
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<td>X</td>
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<tr>
<td>3. College and University Art Course Requirements</td>
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<td>4. Educating the Public</td>
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<td>5. Less Emphasis on Art-Products and Art-Projects</td>
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<td>6. A Higher Priority for Elementary Art Education</td>
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<td>7. Adequate Funding</td>
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<td>8. Special Art Classrooms and Improved Facilities</td>
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<td>9. Individualized Instruction</td>
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<td>SUGGESTIONS AND RECOMMENDATIONS</td>
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<td>10. Art Integration</td>
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<td>11. Team-Teaching</td>
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<td>12. Art Enrichment Classes</td>
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<td>13. Adequate Supplies, Materials and Books</td>
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<td>14. Art Courses for Administrators</td>
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<td>15. Evaluation</td>
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<td>17. Brainstorming</td>
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<td>18. Art Task Cards</td>
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<td>19. College and University Assistance</td>
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<td>20. Artists-in-Residence Program</td>
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<td>21. Teacher Personality</td>
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<td>22. Elementary Teaching Experience for College and University Art Education Instructors</td>
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<td>23. The Importance of Art Education</td>
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*Elementary School Principals, Curriculum Consultants and Coordinators

**College and University Art and Education Department Faculty
The Analysis of Recommendations and Suggestions on Ways to Upgrade Teaching Effectiveness in the Elementary School Classroom

The analysis of data reveals that the art specialists gave the greatest number of suggestions and recommendations and the elementary classroom teachers gave the least number of suggestions and recommendations on ways to upgrade teaching effectiveness in elementary art education. Unanimous agreement was revealed in only four of the twenty-three suggested categories. All four survey participant groups expressed strong agreement on the need for in-service training and art workshops; art resource teachers and art specialists; improved college and university art course requirements; and educating the public to improve elementary art education. The recommendation to place less emphasis on art-products and art-projects; to give art education a higher priority; to provide adequate funding; and to provide special art classrooms and improve educational facilities was stated by only three of the four survey participant groups. Only two of the four survey participant groups suggested individualized instruction, art integration, and team teaching as ways to enhance elementary art curriculums. The remaining eleven suggestions were recommended by only one of the four professional groups participating in the survey.

1. In-service Training and Art Workshops

The analysis of data revealed that all four professional groups participating in the written and oral survey questionnaire were unanimously in favor of in-service training and art workshops to upgrade teaching effectiveness in the elementary school classroom.
The classroom teachers suggested that in-service training and art workshops are needed to give classroom teachers creative new ideas for art activities, especially prior to holidays. One teacher explained that teachers usually don't make time to select and prepare materials for valuable art projects. She states:

To upgrade teaching effectiveness you almost have to hand them the lesson plans (with pictures and diagrams) and make sure all the necessary materials are readily available.

Another teacher expressed her suggestion for art workshops as follows:

Workshops in creativity so that intimidated teachers can gain confidence and thereby encourage and recognize creativity in classroom; then art might follow.

One art consultant suggested that the in-service training is needed over a long period of time, thus enabling teachers to meet and discuss ideas, make practical applications in the classroom, and then come together again for evaluation procedures. Another art specialist suggested that in-service training is beneficial for teachers because they can learn and have the opportunity to try out new art procedures and experiences. Two art coordinators expressed that they organize slide presentations on different topics and subjects at their in-service meetings. Some of the topics were stated as follows: nail sculpture, non-loom weaving, murals and abstract expressionism painting.

One art specialist said that teachers are encouraged to bring art projects, art objects and books which have been successful in their teaching to share with other teachers at their district art workshops. She explained that this procedure is very successful because teachers get recognition from peers. In addition, the teachers...
are stimulated and motivated to try these new ideas in their classes.

The recommendation was made by an art consultant in Los Angeles County to have competent classroom teachers organize the in-service training for elementary teachers. This would provide classroom teachers with the opportunity to be in a leadership role. She explained that there have not been many opportunities in the past for teachers to be leaders. An art coordinator in the Los Angeles Unified School District indicated that the advantage of in-service training to upgrade teaching effectiveness in elementary art education is that art specialists can reach a greater number of teachers. Consequently, a greater number of children will reap the benefits. Another art resource coordinator in the Los Angeles Unified School District revealed that teachers favor in-service training in art because it's an enjoyable way to earn a point for salary increments. Another art resource teacher explained that teachers need in-service art training for new ideas so that they won't rely on paper, pencil and ditto work so frequently.

Several elementary principals and curriculum coordinators suggested that more than one art workshop should be held at each elementary school during the school year. They recommended staff development art workshops which actively involve the teachers in learning about sequential development in art curriculums. The college and university art department faculty survey participants strongly agreed that in-service training and art workshops are needed to upgrade teaching effectiveness in elementary art education. One particular art education instructor said in-service education would
provide teachers with an orientation on how to use materials and how to make their own curriculum materials for art education.

The opinions of these four professional groups on the need for in-service training and art workshops to upgrade teaching effectiveness in elementary art education, correlates with the views of Howard Conant and Manual Barkan in the review of literature. Both authors revealed that art specialists should train classroom teachers through in-service workshops to increase their effectiveness in elementary art education. (10:43) (1:259)

There was general agreement among the survey participants, Barkan, and Conant that the in-service workshops can facilitate the exposure of art specialists to a greater number of teachers, since classroom visitations are infrequent due to time restraints.

Furthermore, the Art Education Framework for California Public Schools firmly ascertains that elementary school districts which are "committed to a high level of art education," (3:11) are characterized by in-service training programs for teachers.

2. Art Resource Teachers and Art Specialists

There was unanimous agreement among all four professional groups participating in the survey that art resource teachers and art specialists are needed to upgrade teaching effectiveness in elementary art education. Many elementary classroom teachers said that art resource teachers and art specialists are needed "at least occasionally" to visit each elementary school to assist them. One art specialist expressed that ample time is not provided for art
demonstrations in classroom visitations. Several curriculum coordinators explained that art supervisors are needed to help give teachers ideas, encouragement and motivation. They agreed that the regular classroom teacher cannot be expected to be an expert in all fields. Several curriculum consultants pointed out that their school districts have not had an art consultant or specialist for many years. The college and university art department faculty agreed that art specialists are needed at each elementary school to upgrade teaching effectiveness in elementary art education.

The views of many authors in the field of art education coincide with the opinions of the survey participants. The review of literature clearly indicates strong agreement among such authors as Barkan, Hubbard and Rouse, Mittler, Hurwitz and McFee on the need for art specialists in each elementary school to upgrade the elementary art program. Barkan, Hubbard and Rouse expressed concern with the infrequency of classroom visitations by the art specialists. (1:354) (35:15) Mittler, Hurwitz and McFee agreed that the quality of art instruction in the elementary grades might be significantly raised if the services of an art specialist were made available in each school. (55:8) (1:355) (51:274-5) Furthermore, the National Art Education Association supports the idea of having an adequate number of art specialists to meet the needs of the elementary school programs. (60:25) In addition, the Art Education Framework for California Public Schools states the need for art specialists due to growing school populations. (3:10) Gait-skell, Hurwitz, Foote and Mittler strongly advocate the need for cooperative planning and implementation of the elementary art program.
by the joint efforts of both the classroom teacher and the art specialist. (23:51) (35:26-7) (20:8) (55:8)

3. **College and University Art Course Requirements**

The analysis of data revealed that all four professional groups participating in the written and oral survey questionnaire were unanimously in favor of improving university and college art course requirements for prospective elementary classroom teachers to upgrade teaching effectiveness in elementary art education. On the written survey questionnaire, most elementary teachers indicated that college preparatory art courses were taken in college. However, the courses "Art in the Elementary School" and "Art Education for Elementary Teachers" received the greatest number of responses. Although some teachers indicated that college and private art classes in painting, drawing, ceramics, design, sculpture, printmaking and crafts were taken, more classroom teachers need art experiences of this nature. Some art specialists recommended that teachers take art courses in curriculum development, theories, painting and drawing (to increase their knowledge of techniques and skills) and art heritage (to increase their knowledge of art appreciation and cultural arts). They explained that classroom teachers have had many experiences in working with art media and learning new processes, but need more assistance in learning curriculum theories, objectives in art, and in understanding what their role is in providing learning opportunities in art for children. Several elementary school principals, curriculum consultants, and college and university art
Department faculty survey participants suggested that prospective elementary teachers should be required to take college and university art classes in their training programs. One particular college instructor pointed out that under the new Ryan Bill, some colleges no longer require students to take art courses in their teacher training programs. Instead, the student may choose to take elective courses of their choice. The college faculty survey participants agreed that adequate teacher training at the pre-service level is needed to develop art principles as well as learning crafts. One instructor said that if teachers are expected to teach art, they should be trained and qualified teachers in art. Otherwise, they should not be expected to teach this subject.

This opinion strongly coincides with Manual Barkan's statement in the Report on the Commission on Art Education in which he explains that children would be better off not being taught art at all, rather than being taught by teachers who have limited knowledge and desire to teach this subject. Many authorities strongly agree that college art course requirements are needed. The opinions of Mittler, Barkan, Schultz, Keiler, Wright and Nuell correlate with the survey participant opinions on improving college training requirements for prospective elementary teachers to upgrade teaching effectiveness in elementary art education. Mittler, Schultz and Keiler agree that elementary teachers lack the necessary knowledge, skills, experience, desire and training to teach art effectively. (55:9) (69:5) (39:7) The Art Education Framework for California Public Schools also agrees that college training requirements are not adequate. They recommend that
school districts insist that elementary teachers have at least four-six units of college preparatory courses, and that these art courses should incorporate the study of the psychology of children and behaviors involved in learning to create, respond to the environment, perceive, symbolize, abstract and to design. The framework suggests that elementary teachers have a thorough knowledge of and affection for children, have the ability to communicate effectively with children of diverse ethnic backgrounds, understand contributions of many cultures, have skill in art expression and art criticism and a knowledge of cultural history. Wright agrees that colleges give teachers a foundation for understanding art in relation to its cultural history, philosophical and social implications and the practice of creating art. (86:13) Furthermore, the National Art Education Association suggests that the minimum college preparation for elementary teachers should include classes in art history and art studio with the opportunity to pursue one or more areas of art in depth. (60:25) In addition, Nuell, suggests that university programs should train teachers to approach art education as an academic discipline. (61:24)

4. Educating the Public

All four professional survey participant groups suggested that parents and adults in the community need to understand and accept children's art work in order to upgrade teaching effectiveness in elementary art education. To implement this idea, several art specialists suggested that we bring art into the community with community art shows and exhibits, perhaps planned and organized by parents. Thus, children and their parents would gain recognition.
One school district is presently implementing this idea by inviting parents to ongoing art exhibits and shows held in various elementary school auditoriums. In addition, the Los Angeles Unified School District has a yearly show called "Festival of Fine Arts," centered around different themes. In the spring of 1975 the theme was "Our Heritage: The Arts." The show was planned by teachers, administrators and the community. On display at the Music Center were children's works of art and literature.

One curriculum consultant apathetically explained that we must educate the public about the importance of elementary art education because at the present time, parents are more concerned with other areas of the curriculum. He said that it is equally important for children to develop their creative talents as it is to develop their abilities in other subject areas.

Although the literature reviewed did not cite specific examples of how to upgrade teaching effectiveness in elementary art education by informing and educating the public on the importance of elementary art education, many authors did advocate that art education is an essential part of life and an integral part of the educational curriculum. Authorities such as Conant, Winslow, Hurwitz, Foote, Nuell, McPhail and Mendelowitz strongly agree that art is involved in all fields of human endeavor, that art permeates our surroundings, and is an essential part of the educational program. (10:41) (84:48) (70:17) (20:8) (61:25) (53:18) (54:2)

Many effective elementary art programs presently exist in some Los Angeles County Schools. However, many parents may not be informed about the importance and value of these programs. To upgrade
teaching effectiveness in elementary art education, parents need to become acquainted with and involved in the Children-Meet-Artists Program and Arts for Communities (See Chapter II "Existing Art Programs in Los Angeles Elementary Schools"). Parental involvement in Early Childhood Education art programs and Volunteer Art Programs will provide a closer relationship between parents and children and society. (70:39) In addition, parents might become more familiar with the importance of art in children's growth and development. (15:46)

5. Less Emphasis on Art-Products and Art-Projects

Three of the four survey participant groups were strongly in favor of placing less emphasis on the product-oriented art curriculums which currently exist in many elementary classrooms. To upgrade teaching effectiveness in elementary art education, they suggested emphasis on the process, experience, development of creative potential, exploration and experimentation, problem-solving and expression, rather than just doing art projects.

Many elementary classroom teachers and art specialists agreed that art processes and experiences are more important than perfection of a product. They explained that children need more opportunities to develop creatively. Most experts in the field of art education such as McFee, Mendelowitz, Rueschhoff, Conant and Horn agree that the development of the creative potential of the individual is one of the most important aspects of the elementary art program. (51:129) (54:12) (65:7) (10:41) (32:262)

Some teachers and art specialists agreed that children should have ample time to explore and experiment with art materials so that
the processes of art are enjoyable. They expressed that the child's experience in experimenting with and exploring materials should be a positive, rather than a destructive experience. One specialist said that teachers should realize that art experiences which are not messy, are not necessarily the most effective art experiences for children. He explained that teachers should learn that messiness is to be expected in art processes. Another art specialist said that since the process of creating art is most important, the teacher should accept everything the child produces. In the review of literature, no evidence was found to support the idea that the teacher should accept everything the child creates. However, there was agreement among such authors as Conant and Keiler, that the method of allowing children the freedom to explore and experiment with materials will increase their flow of creative expression. (10:36) (40:62) Many authors expressed strong disagreement with the laissez-faire method of teaching art which allows children freedom in exploration and experimentation with no interference by the classroom teacher. Art education experts such as D'Amico, Wachowiak, Ramsay, Forman, Lowenfeld, Lidstone and Hoover advocate the exploration and experimentation of art media only with structure, guidance, planning, organization and sequence provided by the elementary classroom teacher. (12:23) (82:8-9) (21:12) (46:13) (31:12)

Many art specialists expressed agreement that teachers should emphasize problem-solving processes in the art curriculum. They stated that teachers should be aware of the fact that there's no one right answer and that there's more than one way to solve a problem in art processes. Several authorities in the field of art education such
as Conrad, Field and McFee agree that elementary classroom teachers should provide activities for elementary children which involve search, inquiry and problem-solving processes. (11:224-5) (19:106) (51:8)

One of the university art department faculty survey participants suggested that elementary classroom teachers should stress the value of art as expression and revelation of self. She said that art is a form of communication and should be process-oriented rather than project-oriented. Many authorities agree with this point of view. McIlvain, McFee and Field support the idea that art education plays an important role in fulfilling the child's basic need to express himself, organize his experiences and understand himself as an individual. (82:8) (52:274) (51:179) (19:9) The review of literature revealed that art experts such as Luca and Kent and McFee agree that art plays an essential role in communication. (49:2) (51:7) According to many art specialists participating in the survey, classroom teachers usually request demonstrations which explain the step-by-step procedures of how to make art projects. Specifically, a questionnaire sent to all elementary teachers in one school district revealed that the majority of teachers wanted more holiday project ideas for art lessons, and art project ideas for individualized learning centers in their classrooms. The art specialists agreed that teachers want children to do art projects which are "popular," "look good," and "can be sold."

The analysis of data reveals strong consensus of opinion among elementary teachers, art specialists, college art department faculty and authorities in art education that product-oriented art curriculums do not enhance elementary art education. Nuell, Hurwitz, Keiler and Lanier express that the scope and quality of the art program will not
be enhanced by the product-oriented approach which presently exists in many elementary schools today. Nuell, Rueschhoff and Swartz, Lanier, Mormon, Ecker and Eisner, Conant and Young recommend that classroom teachers utilize the methods of teaching which enhance aesthetic, visual, perceptual and conceptual development in art to upgrade teaching effectiveness in elementary art education.

Furthermore, the Art Education Framework for California Public Schools' four components of art instruction (the development of visual and tactile perception, encouragement of creative art expression, study of art heritage and the development of aesthetic judgment) coincides with the opinions and suggestions of survey participants and authorities in the field of art education through process rather than product-oriented curriculums.

6. A Higher Priority for Elementary Art Education

The analysis of data revealed that three of the four professional groups participating in the written and oral survey questionnaire expressed concerns about the lack of emphasis on art in the elementary curriculum. Elementary classroom teachers, art specialists and college and university art department faculty agreed that teaching effectiveness in elementary art education needs upgrading by stressing the importance of art in the elementary curriculum. They expressed concern about the current pressures to raise reading, math and language test scores which results in limitations and restrictions on availability of time devoted to art activities in the classroom. They agreed that greater emphasis needs to be placed on the idea that
"art time is a legitimate use of time." Many art specialists, curriculum consultants and elementary principals agreed that although art plays a very important role in our lives, it has a very low priority in the elementary curriculum compared to other subjects. They stated the need for a better balance of subjects taught in the elementary schools. To upgrade teaching effectiveness in elementary art education, there was general consensus of agreement among these professional groups that art needs to be given a higher priority. Blocks of time for art instruction must be identified. Several curriculum coordinators and principals explained that the success of schools is determined by the achievements of test results. Consequently, the emphasis is more on reading and math, rather than on art.

The opinions expressed by authorities in the field of art education clearly demonstrate strong agreement with the opinions of survey participants on the need for a higher priority for elementary art education. Many art educators give convincing arguments for preserving and strengthening art education in the elementary classrooms. Hurwitz, Eisner, Nuell, Timmons and Conant strongly agree that elementary art education needs upgrading by alleviating financial pressures, curriculum pressures, accountability and behavioral objectives. They maintain that elementary art education should be given a higher priority. One way to accomplish this goal is to forcefully and effectively articulate the value of art in the total educational program. (35:15) (14:5) (61:24) (76:29) (10:41)
7. Adequate Funding

Of the four survey participant groups, three groups suggested that teaching effectiveness in elementary art education would be upgraded by providing adequate funding to support the art program. Many art specialists, curriculum coordinators, elementary principals and college and university art department faculty explained that more funding is needed for visual aids, art reproductions, materials and supplies, audio-visual equipment and for in-service education. They agreed that funds are not equally distributed to all elementary curriculum subjects. Specifically, more money is given to the reading program than to the art program. One art consultant said that if funding is good, the program will be good and vice-versa. Several art specialists explained that the art program suffers when budgets are cut. They recommended that teachers utilize scrap materials and free materials to deal with financial limitations, but suggested that teachers should not solely rely on this method.

In the literature reviewed, some authorities gave pessimistic views about the future of elementary art education in relation to financial structures. Hurwitz predicted tighter budgets in the future. (32:15) Timmons suggested that educators concerned with upgrading teaching effectiveness in elementary art education, inform people who control budgets and curriculum on the importance and value of art education in the elementary curriculum. (76:29) The Art Education Framework for California Public Schools mentions that adequate funding is needed for effective instruction in art. (3:31)
8. **Special Art Classrooms and Improved Facilities**

Three of the four survey participant groups revealed the need for special art classrooms and improved facilities to upgrade teaching effectiveness in elementary art education. Some elementary teachers and art specialists expressed that special art classrooms with adequate storage area and supplies necessary to meet the needs of each grade level is needed at each elementary school. One particular art specialist said that teachers oftentimes ignore art because it's too messy. The special art classroom would alleviate this problem. An elementary principal suggested that we improve our educational facilities to successfully accommodate elementary art education by providing more classroom space for painting easels. He suggested that classrooms with wall-to-wall carpeting should have a linoleum area so that teachers don't have to worry about spilled paint.

There was general consensus of agreement among authorities in the literature reviewed and the classroom teacher survey participants that the most common instructional facility for teaching elementary art is in the self-contained classroom. However, the National Art Education Association strongly advocates the use of special art classrooms to upgrade teaching effectiveness in elementary art education. (59:16) Adequate space, storage areas, display areas, equipment and tools are provided for the children in the special art classroom, whereas the regular self-contained classroom is limited in providing these facilities.
9. **Individualized Instruction**

Many art specialists and curriculum consultants suggested that individualized instruction in art would help upgrade teaching effectiveness in elementary art education. They recommended that elementary teachers nurture the child's growth and development in art by being aware of the child's individual differences. They emphasized the need for individualized instruction in elementary art education by lowering the ratio of children per adult. Some curriculum consultants explained that the development of the Early Childhood Education concept is advantageous in individualized learning experiences since an increased number of adults, parents and aids can be hired to assist in the classroom.

In the review of literature, evidence to support the philosophy of individualized instruction in elementary art education is clearly indicated in the discussion of Early Childhood Education Art Programs. The concept of using parents and para-professionals to assist the classroom teacher in Early Childhood Education programs, facilitates individualized art learning experiences. Having more than one adult in the classroom, lowers the pupil-teacher ratio, thus providing for an increased amount of individual attention for children. Individualization of art instruction can also be successfully achieved with the use of well-trained and informed volunteer aids such as parents, senior citizens and college students. The review of literature on Volunteer Art Programs explains the advantages of volunteer programs in establishing contacts with children on a one-to-one basis and providing individualized learning opportunities for children.
Some authorities in the field of art education emphasize the importance of individualized learning experiences in elementary art at an art center in the classroom. (65:11) Erdt, Wachowiak and Ramsay advise that classroom teachers provide elementary children with space to work on independent art experiences. (65:11) (82:20)

10. **Art Integration**

Many art specialists and curriculum consultants agreed that elementary classroom teachers should investigate possible ways to incorporate and integrate art with all academic subjects of the curriculum to successfully upgrade teaching effectiveness in elementary art education. Since teachers complain that there isn't enough time for art activities due to academic pressures, the incorporation of art with other subjects would alleviate this problem. One particular art specialist teacher expressed that art is synonymous with life and that elementary art education "takes a lot more than twenty minutes a week."

Many authorities in the field of art strongly advocate the need for integrating art with all subject areas in the elementary curriculum. Conrad, Card and the National Art Education Association explain that the classroom teacher should allow time in the academic curriculum for the integration of art with other areas of study such as math, reading, science, language arts and social studies. (11:22) (23:51) Gaitskell, Rueschhoff and Swartz, Conant, Wasserman, Keiler, Erdt, Tomlinson, McFee and Winslow all agree with the method of integrating and correlating art with the total elementary curriculum because art is an essential part of life and should not be treated in isolation. (22:23) (65:310) (10:42) (83:12-3) (40:69) (18:57) (22:24)
11. **Team-Teaching**

Only one art specialist and one elementary principal recommended that team teaching in art would upgrade teaching effectiveness in elementary art education. The art specialist said that at least one teacher with expertise in art should be involved in team teaching procedures at each elementary school. It was agreed that team teaching is advantageous because teachers with experience and training in art can share talents and abilities with other team members.

In the review of literature, two authors provided information on team teaching. However, no data were provided to support the fact that team teaching would be beneficial in upgrading teaching effectiveness in elementary art education. Field and Steveni explained that the team teaching method involves two teachers working in conjunction with each other to plan, implement and evaluate the total elementary curriculum, including art. (19:73)

12. **Art Enrichment Classes**

One curriculum coordinator suggested that an art enrichment program be organized to help upgrade teaching effectiveness in elementary art education. She advocated that the art enrichment class be held before and after school due to the classroom teacher's responsibility to instruct in so many different curriculum areas during the school day. No evidence was found in the review of literature to support this suggestion. Although after school art clubs are in existence in some schools in Los Angeles County, their purpose is to enrich and
and expand the elementary art program, not to replace it.

One of the college art instructors suggested an art enrichment program for children with special talents and abilities in art. Lowenfeld advises that parents and teachers recognize children with special talents and abilities in art. (48:175-6) These children should be encouraged to attend art enrichment classes to promote further growth and development in art.

13. **Adequate Supplies, Materials and Books**

Several elementary classroom teachers recommended that adequate materials, supplies and books are needed to upgrade elementary art education. Specifically, they suggested that teachers have an ample supply of various types of paper, paints, brushes, glue, scissors, and art books for art activities. The review of literature did not advocate the necessity for materials, supplies and books to upgrade teaching effectiveness in elementary art education. However, some authors such as Wachowiak and Ramsay, Horn and McIlvain, revealed the importance of the teacher's organization and planning of art lessons, and advanced preparation of suitable art materials and supplies. (82:16) (32:265) (52:10)

14. **Art Courses for Administrators**

Since decisions about priorities in the elementary curriculums are made by administrators, an art specialist suggested that administrators take courses dealing with art curriculums to increase their understanding of the importance of art in the elementary curriculum. The literature reviewed did not provide data to support this
recommendation.

15. Evaluation

Some art specialists explained that the teacher's evaluation is an important part of elementary art education. One specialist said that art should not be competitive for children, nor should teachers evaluate the child's work in terms of "good" and "bad" or "better" and "worse" art products. Instead of arbitrarily assigning a grade to an arbitrarily assigned art project, they suggested that teachers set up long term goals, objectives and a criteria for evaluation with the child. It was stated that if the child has a commitment to the objectives and goals, then the process of evaluation and grading will be natural and meaningful.

The review of literature revealed data which coincide with the opinions of the art specialists. Schultz explains that art education will be more meaningful to the child if he participates in the planning and evaluation of art lessons and activities. (69:17) In addition, McFee agrees that letter grades are unimportant. (51:209)

16. Elimination of Stereotypes

One art specialist said that children tend to copy "fads" and things that are "in" such as dirt bikes and motorcycles. Rather than providing meaningful art experiences, he said that teachers usually encourage these stereotypes. To upgrade teaching effectiveness in elementary art education, he suggested the elimination of stereotypes. Many art experts such as Conant, McIlvain, Mock, Vitoria, Hoover and Lowenfeld agree with this recommendation. In the review of literature, these authors generally agreed that stereotypes, copying, tracing and
imitative procedures are harmful and detrimental to creative expression, visual and aesthetic awareness, and perceptual and conceptual growth and development in art. (10:34) (52:13) (56:82) (81:11) (31:11) (48:14)

17. Brainstorming

One art consultant recommended that art specialists and elementary classroom teachers brainstorm on effective ways to help each other. She said that since everyone encounters different problems in his teaching experiences, we can learn from each other. Although the status quo is for art specialists to assist classroom teachers, she pointed out that it's a two way street. In other words, elementary classroom teachers with expertise in art can assist art specialists by sharing their effective and innovative ideas in elementary art education. The literature reviewed revealed no information to support the idea of "brainstorming" to upgrade teaching effectiveness in elementary art education.

18. Art Task Cards

To upgrade teaching effectiveness in elementary art education, the Los Angeles City Unified School District is successfully using a set of art activity cards called "Activity Experiences for Creative Expression," prepared by teachers and specialists in Los Angeles. This new art publication has been distributed to each elementary school in the Los Angeles City Unified School District on a complimentary basis. Each card has the title of the activity, color plates of the art process, a step-by-step explanation of the art activity, the art
elements the lesson is reinforcing, and a list of questions for student evaluation. Listed on the back of each card are the objectives of the lesson, the materials needed for the art activity, procedures and variations of the art lesson and definitions of the art elements and principles. According to an art specialist in Los Angeles, the art task cards provide an excellent means of upgrading teaching effectiveness in elementary art education. The literature reviewed revealed no information concerning the use of art task cards to upgrade teaching effectiveness in elementary art education.

19. **College and University Assistance**

Only one of the survey participant groups offered the suggestion of upgrading elementary art education through college and university assistance. Several elementary principals and curriculum coordinators recommended that colleges and universities lend assistance to elementary school districts by encouraging resource personnel who have expertise in art, organize in-service training for elementary classroom teachers. Additionally, they recommended that colleges and universities duplicate current and relevant information and articles in art education books and magazines, and send these materials to the elementary schools. The review of literature did not indicate support of this suggestion by experts in the field of art education.

20. **Artist-in-Residence Program**

One curriculum coordinator recommended the Artists-in-Residence Program as "an excellent approach" to upgrading teaching effectiveness in elementary art education. She explained that the Art Council
recently sent information on this "exciting program." In describing the implementation of this program she explained that professional artists are selected by the Art Council from the school's immediate community to visit the elementary schools. The school district is obligated to provide the artists with a work space to facilitate their working with students and demonstrating lessons for teachers. In discussing the local art programs which presently exist in Los Angeles County in the literature reviewed, the Artist-in-the-Schools or (Artists-in-Residence Program) was designated as an effective way to upgrade elementary art education (See Chapter II, "Existing Art Programs in Los Angeles Elementary Schools"). Eisner explains that the purpose of the program is to increase the child's perception, expression and communication, (15:19-22) but questions the implementation and evaluation of the program. Wright strongly protests the idea that professional artists should replace classroom teachers. (86:13) However, these professional artists would be available to assist the regular classroom teacher with elementary art education. The intention of the program is not to replace the teacher by professional artists, but rather to enhance the elementary art curriculum.

21. Teacher Personality

One university art education instructor said that "a warm and supportive teacher" is the key to upgrading teaching effectiveness in all areas of elementary education, including art. She expressed that "good teaching" is essential. The classroom teacher should plan wisely, interest and motivate children, be efficient, effective and productive. Another university faculty member suggested that classroom
teachers should have an opportunity to objectively and critically analyze their teaching methods and procedures.

Most art educators and authors in the field of art education such as Horn, Wachowiak and Ramsay, D'Amico, Jefferson, Hurwitz and Conant agree that an effective classroom teacher is the essential ingredient in effective elementary art programs. (32:264) (82:15) (12:9) (38:65) (35:8) (10:41) In the review of literature, the majority of art educators such as Wright, D'Amico, Jefferson, Wachowiak and Ramsay, Horn, Ellsworth, McIlvain, Mittler, Keiler, Barkan, Conrad, Field, McFee, Card, the National Art Education Association and authors of the Art Education Framework for California Public Schools agree that elementary classroom teachers must possess the following qualities and abilities to teach art effectively: enthusiasm, creativity, understanding, imagination, knowledge, flexibility, organization, resourcefulness, inspiration, motivation, sensitivity, calmness, tranquility, competence, confidence and have a love for art. (86:13) (12:9) (38:228) (82:15-6) (32:265) (6:24,27) (52:10) (55:11) (40:50-51) (6:9) (11:224,264,22) (19:106) (51:8) (60:24,51) (3:2)

22. Elementary Teaching Experience for College and University Art Education Instructors

To improve the quality of teacher preparation to upgrade teaching effectiveness in elementary art education, one college faculty instructor suggested that college and university art education instructors have prior elementary classroom teaching experience in all subject areas, including art. According to this instructor, the majority of teachers training prospective elementary teachers have not
taught all subjects in the elementary curriculum. The suggestion of this survey participant was based on the fact that a person teaching prospective elementary teachers how to integrate art into the total elementary curriculum needs elementary classroom teaching experience because "one cannot teach what one does not know." There were no data in the review of literature to support this suggestion.

23. The Importance of Art Education

One university faculty member recommended that classroom teachers need a basic philosophy of art education and should understand the value of art education to upgrade the elementary art program. This instructor suggested that if classroom teachers do not know the value of art education, they should have more art education. Many authorities in the field of art education agree that it is essential for elementary teachers to understand the philosophy and value of art education. Horn, Mittler and Keiler say that classroom teachers must have a comprehensive understanding of the basic content of the art program, art traditions, processes, children's psychological development and a deep understanding of art. (32:265) (55:11) (40:50)
CHAPTER V

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary Of The Aims Of The Study

The major purpose of this survey was to attempt to determine and specify problems related to teaching effectiveness in art instruction at the elementary school level. The writer hoped to find possible solutions for these specific problems by conducting the survey and then recommend ways to upgrade teaching effectiveness in elementary art education. The opinions of authors and experts on the importance of art education in the elementary school classroom, the role of the classroom teacher and the need for art curriculum specialists in upgrading art education were reviewed. Methods of teaching art in the elementary school and local art programs were also discussed. The opinions of elementary school classroom teachers, art specialists, elementary principals, curriculum consultants, and college and university art department faculty, regarding ways to upgrade teaching effectiveness in elementary art education were collected and analyzed. The completed analysis of survey opinions was correlated with the writer's personal research and investigation in the review of literature. The writer attempted to find a significant number of similar opinions in the analysis of data, pointing out ways to upgrade teaching effectiveness in elementary art education. Conclusions and recommendation were based on the consensus of opinions of survey participants and the available literature in the field.
Restatement Of The Problem

Elementary classroom teachers lack the necessary art training and art experiences to teach art effectively in the elementary classroom. Their lack of desire to teach art and basic insecurities about teaching art causes a dependence on stereotypes, dittos, copying, tracing, and only project-oriented curriculums. While these methods provide the classroom teacher with convenience and security, they can prove to be detrimental to the creative, perceptual, visual, aesthetic and conceptual growth and development of the elementary child.

In 1971, the California Public Schools adopted the Art Education Framework for California Public Schools to upgrade teaching effectiveness in art education. Yet, five years later, there is little evidence of its implementation. In fact, many elementary classroom teachers, elementary principals, art specialists and curriculum coordinators are still unaware of its existence.

A review of recent literature in elementary art education confirms the writer's concern that elementary art education has a low priority in the total elementary curriculum. Teachers, parents and administrators consider other subject areas in the elementary curriculum far more important than art. Recent budget-cuts have caused cutbacks in art programs and staffs along with the elimination of art specialists in many school districts in Los Angeles County. Those districts which are fortunate enough to still have an art specialist are faced with the problem with time-restraints. The survey questionnaire used to assess opinions, revealed that art specialists do not visit elementary classrooms to assist the regular classroom teacher.
very frequently.

Curriculum pressures, accountability and behavioral objectives have had an adverse effect on elementary art education. Elementary classroom teachers and administrators have ignored and neglected the humanities including art. Consequently, the writer attempted to conduct a survey in order to resolve these problems and to successfully upgrade teaching effectiveness in elementary art education.

Conclusions Drawn From An Analysis Of Data

Conclusions regarding ways to upgrade teaching effectiveness in elementary art education were drawn from an analysis of the opinions of survey participants and experts in art education. The recommendations and suggestions of survey participants on ways to upgrade teaching effectiveness in elementary art education were listed in priority order. The opinions of art education experts in the literature reviewed was compared with survey participant opinions.

There was general agreement among many survey participants and art education experts on effective ways of improving the elementary art program. For the sake of clarification, the conclusive evidence will be discussed in two parts. The first list of ways to upgrade teaching effectiveness in elementary art education represents the areas of greatest consensus of opinion of the survey participant groups in addition to the opinions of experts in art education. Thus, elementary classroom teachers, art specialists, elementary school principals, curriculum consultants, and college and university art department faculty opinions in this section were supported by data
found in the review of literature. This section will provide the reader with the most significant conclusive suggestions and recommendations, as these ideas are validated by the opinions of authors and experts in the field of art education.

The second section lists other conclusions on ways to upgrade teaching effectiveness in elementary art education representative of survey participant opinions which were not validated by the opinions of art education experts. Although the writer found no conclusive evidence in the review of literature to support these ideas, the writer considered these ideas valid enough to include.

Conclusions Concerning Ways To Upgrade Teaching Effectiveness In Elementary Art Education

1. Frequent in-service training and art workshops are needed to give classroom teachers new ideas for art lessons, learn new procedures, share ideas, learn how to use new materials, have an opportunity to make their own curriculum materials and to familiarize themselves with the Art Education Framework for California Public Schools. In-service training and art workshops can be planned by art specialists or classroom teachers with some expertise in art methods and techniques.

2. An increased number of art resource teachers and art specialists are urgently needed to help classroom teachers and children at each elementary school in the school district on a regularly scheduled basis. An increased number of classroom visitations by art specialists are needed in order to demonstrate art lessons
and work with the total class with small groups, and with individual students.

3. More units of college preparatory art classes are needed for elementary classroom teachers; especially in curriculum development, theory, objectives in art, art heritage, and painting and drawing (to increase their knowledge of technique and skill).

4. Parents and adults in the community must be made aware of the need to understand and accept all children's art work. Educating parents and adults about the importance of elementary art can be accomplished through art workshops for parents, aides, teachers and children. Community art shows and exhibits would increase parental involvement in the arts. Implementation of the Children-Meet-Artists program would increase involvement of parents and adults in the community in the arts. The Early Childhood Education concept and Volunteer Art Programs would also familiarize parents with the importance of elementary art education (See Chapter II, "Existing Art Programs in Los Angeles County Elementary Schools")

5. Rather than emphasizing product-oriented and craft-oriented art experiences for elementary children, elementary classroom teachers should stress the conceptual, aesthetic and visual methods of art instruction. Administrators should inform classroom teachers of the Aesthetic-Eye Project and Visual Arts Education programs.

6. More emphasis needs to be placed on the processes involved in art. Children should have more opportunities to explore and experiment with materials under the guidance and supervision of the regular classroom teacher.
7. More emphasis needs to be placed on the development of the child's creative potential.

8. Elementary classroom teachers should provide more art activities for elementary children which involve search, inquiry and problem solving.

9. Elementary classroom teachers should stress the value of art as communication, creative expression and revelation of the child's self-image.

10. Art education needs to have a higher priority in the elementary curriculum by alleviating current pressures to raise test scores in the academic subjects, and placing less emphasis on accountability and behavioral objectives. A better balance of subjects in the curriculum is needed.

11. Adequate funding is needed to support the art program in elementary schools for in-service training, hiring more art specialists, and for acquiring additional supplies, audio-visual equipment, visual aids and art reproductions.

12. Special art classrooms with adequate storage space, display areas, equipment, tools, materials and supplies are needed in each elementary school.

13. Elementary classroom teachers should emphasize individualized instruction in art by being aware of the individual differences of each child, utilizing para-professionals, parents, senior citizens, college students and aides in the classroom through the Early Childhood Education and Volunteer Art Programs to lower the
pupil-teacher ratio. The elementary classroom teacher should provide space in the classroom for an art center where children can work independently. Also, programmed instruction in art facilitates individualized instruction.

14. Art should be integrated and correlated with all other subject areas in the elementary curriculum.

15. Art enrichment programs should be organized for children with special talents and abilities in art.

16. Elementary classroom teacher should not arbitrarily assign letter grades to art projects. Teachers should set up long term goals, objectives and a criteria for evaluation with the child. Children should participate in the planning, and evaluation of art lessons, activities and projects.

17. Elementary classroom teachers should discontinue stereotypes, copying and tracing in classroom art activities.

18. Elementary school districts should acquaint their staffs with the Artists-in-Residence Program.

19. Elementary classroom teachers should be aware of the importance of their role in upgrading elementary art education. Elementary classroom teachers should be warm and supportive, interested, motivated, effective, productive and organized.

20. Elementary classroom teachers should have a basic philosophy of art education and understand the value of art education.

21. All elementary principals, consultants, art specialists, and teachers should attempt to attend workshops, college classes, and other types of professional meetings which provide ways of
understanding and implementing the Art Education Framework for California Public Schools.

Additional Conclusions Regarding Ways to Upgrade Teaching Effectiveness in Elementary Art Education

1. At least one teacher with expertise in art is needed at each elementary school in a team teaching situation to share art expertise with other teachers and students.

2. Adequate materials, supplies, books and magazines should be made available to all elementary classroom teachers for planning and implementing art lessons.

3. Administrators should take in-service art courses to increase their understanding of the importance of art in the elementary curriculum.

4. Elementary classroom teachers and art specialists should express innovative ideas by brainstorming on effective ways to implement the elementary art program.

5. Elementary classroom teachers in Los Angeles Unified School District should utilize the art activity cards called "Activity Experiences for Creative Expression" which were distributed to each elementary school in the district.

6. Colleges and universities should lend assistance to elementary school districts by encouraging resource personnel to assist in staff development art workshops.

7. Colleges and universities should duplicate current and relevant information and articles in art education books and magazines.
and send them to the elementary schools for distribution.

8. College and university art department faculty should have prior elementary classroom teaching experience in all subjects including art.

A significant finding of the survey was that a great percentage of elementary classroom teachers, elementary principals, curriculum consultants, art specialists and college and university art department faculty expressed similar concerns and opinions on ways to upgrade teaching effectiveness in elementary art education. Not only did the survey participants agree on many areas, but also their statements were supported by evidence stated by art experts and authors in art education in the review of literature.

Of the twenty-three categories of suggestions and recommendations made by the survey participant groups, only eight categories of ideas were not upheld by data in the review of literature. Yet, all recommendations offered feasible and valid solutions for enhancing the elementary art curriculum, and could actually be effectively implemented.

A significant outcome of the survey was that the original intention and goal was reached with a greater abundance of ideas than the writer had anticipated. A great deal of literature was found to justify the importance of elementary art education, the importance of the elementary classroom teacher, the importance of the art specialist and present methods of teaching art. The writer's awareness of existing art programs in Los Angeles County helped provide needed information to support major issues. Participation in local art programs,
art conferences and workshops such as the California Art Education Association Conferences, "Art and the Media" and "Art for Survival," the Visual Thinking Conference and Aesthetic Eye Project, sponsored by the Office of the Los Angeles County Superintendent of Schools, and the Mexican Folk Art Workshop sponsored by Arts for Communities, provided additional knowledge and valid ideas to uphold the importance of improving elementary art education.

Furthermore, the majority of survey participants relayed a great deal of information concerning elementary art programs. Most participants were more than willing to state their opinions freely and without hesitation or reservation. Generally speaking, the oral survey interview participants were quite interested in ways to improve the elementary art program. Some participants requested that they be contacted if further assistance was needed by the researcher. Their concerns about areas in need of upgrading provided a considerable amount of enlightening facts.

While art specialists provided the greatest number of ideas and suggestions, it is interesting to note that the classroom teachers had the least number of solutions for upgrading elementary art education. The classroom teachers practical suggestions of having adequate supplies, materials, books and magazines, not validated by art education experts, signifies concern with their immediate environment and tendency toward the project-oriented approach. The majority of suggestions made by other survey participant groups were more concerned with improving the worth of the total program, rather than focusing on ways to "have more art projects."
The art specialists expressed the greatest number of unique ideas for enhancing and improving elementary art education. Although no supporting data were revealed in the review of literature, their ideas were valid, worthwhile and need further investigation. Their suggestions to require administrators to take art courses, have art specialists and teachers brainstorm, and encourage the utilization of art task cards, are exciting, innovative ideas, not mentioned by the other three survey participant groups.

Some of the college and university art department faculty's recommendations were generally, more concerned with philosophies and concepts in improving elementary art education, rather than practical applications suitable for immediate implementation. For example, the importance of the role of the classroom teacher in elementary art education and the importance of art in the elementary curriculum are concepts which may not be realized by many people for a long time, if at all. Although we can strive to increase people's understanding of the importance of these concepts, it will take much planning and effort on the part of vocal leaders in education who have a deep concern for upgrading elementary art education. It will be their duty to forcefully advocate their concerns to teachers, administrators and especially those persons controlling educational budgets.

Although this survey was limited to the improvement of teaching effectiveness at the elementary level, it would be interesting to conduct a similar survey at the junior, senior high and college and university levels. Thus, providing a comparison and a possible correlation of ways to improve art education at all levels. Because this
survey was based on the opinions of survey participants randomly selected from various elementary and unified school districts and colleges and universities in Los Angeles County, the results are not totally conclusive. A more reliable outcome would be provided by a more extensive survey which would seek the opinions of all elementary classroom teachers, all art specialists, all elementary principals, curriculum consultants and all college and university art department faculty in Los Angeles County, analyze the data and draw conclusions based on the input of every person involved in elementary art education. The writer recommends that a similar study of this nature be conducted in the future to determine further areas needing upgrading in art education.

The writer found conclusive data on ways to upgrade teaching effectiveness based on the limited sampling of elementary and unified school districts in Los Angeles County in this survey. We can improve the quality of elementary art education for children in Los Angeles County by considering the ideas presented in this survey. With energy, dedication, planning, effort, time and devotion, these valid and feasible suggestions and recommendations can be implemented to upgrade teaching effectiveness in elementary art education.
RECOMMENDATIONS

1. Elementary classroom teachers should become acquainted with the four components of the Art Education Framework for California Public Schools and should make efforts to implement the art framework in their classrooms.

2. Individuals involved in elementary education should explore the possibilities of implementing the recommendations made by participants in this survey.

3. Elementary school administrators should attempt to make space available in each school to utilize as a special art classroom.

4. Elementary school administrators should be informed of the importance and value of elementary art education, to correct the existing curriculum imbalance. The humanities, including art should be emphasized and included in the overall fabric of the elementary curriculum.

5. Elementary school administrators should re-evaluate the necessity for accountability and behavioral objectives in the elementary curriculum. Curriculum pressures felt by elementary teachers should be alleviated to upgrade teaching effectiveness.

6. Elementary and unified school district administrative personnel should be informed of the urgent need to hire one art specialist to serve each elementary school.

7. Elementary and unified school district administrative personnel in Los Angeles County should be informed of the importance of inservice training and art workshops for elementary classroom teachers.

8. Letters should be sent to the art education departments of colleges and universities suggesting ways to upgrade college preparatory art programs and courses for prospective elementary classroom teachers.

9. Vocal art education leaders should communicate the importance of elementary art education to the California State Department of Education, the art commissions, the California State Legislature, and the California Arts Council.

10. Government personnel and political leaders should attempt to appropriate adequate funds to facilitate the implementation of effective elementary art programs.
11. A similar survey should be conducted at the junior, senior high and college and university levels of education to seek ways of upgrading teaching effectiveness in art education at all educational levels.

12. A survey of all elementary classroom teachers, all art specialists, all curriculum consultants, all elementary principals and all college and university art department faculty, should be conducted to provide more conclusive evidence on ways to upgrade teaching effectiveness in elementary art education.
**Figure 1. Relationship Between Size of Elementary School District and Number of Art Specialists**

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<th>Name of School District</th>
<th>Number of Schools</th>
<th>Number of Art Specialists</th>
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</thead>
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<td>4</td>
<td>0 1 2 3 4 5 6 7 8 9 10 11 12 13</td>
</tr>
<tr>
<td>Hermosa Beach City</td>
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<td></td>
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<tr>
<td>Lennox</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Culver City Unified</td>
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<td></td>
</tr>
<tr>
<td>Manhattan Beach</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>Santa Monica Unified</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>Inglewood Unified</td>
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<tr>
<td>Redondo Beach City</td>
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</tr>
<tr>
<td>Pasadena Unified</td>
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<td>Hacienda-La Puente Unified</td>
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<tr>
<td>Los Angeles Unified</td>
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</table>
INTERVIEWS


8. Hine, Dr. Frances, Art Consultant, Office of the Los Angeles County Superintendent of Schools. Personal Interview. Santa Monica, California, April 9, 1976.


11. Lange, Dr. Charles J., Education Professor, West Los Angeles College. Personal Interview. Culver City, California, April 20, 1976.


13. Ratcliffe, Dolores, Coordinator of Instruction, Culver City Unified School District. Personal Interview. Culver City, California,
May 7, 1976.


18. Silverman, Dr. Ronald, Art Professor, California State University at Los Angeles, Personal Interview. Downey, California, May 15, 1976.


APPENDIX C

Opinions of Elementary School Classroom Teachers

The following section will discuss the responses of the thirteen elementary classroom teachers who participated in this survey. The data and opinions of teachers on ways to upgrade teaching effectiveness in elementary art education were recorded and tabulated from the survey questionnaire. The responses to each question will be summarized as follows:

Question 1: What are your recommendations and suggestions for upgrading teaching effectiveness in art education in the elementary school classroom?

1. In-service training and art workshops for elementary classroom teachers are needed to upgrade teaching effectiveness in elementary art education.

2. Art resource teachers and art specialists are needed to visit classrooms in each elementary school.

3. Elementary teachers need to place more emphasis on creativity and the process rather than the product.

4. A special art classroom and more storage space for supplies and projects need to be made available at each elementary school.

5. Adequate materials, supplies and books are needed for art projects.

6. Elementary art education needs to be given a higher priority in the elementary curriculum.

7. Adults need to be educated about the importance of children's art.

8. Prospective elementary classroom teachers should be required to take more art education courses at colleges and universities.
Question 2: Have you taken art courses in colleges and/or universities to increase your effectiveness in teaching art to elementary children? Yes 12  No 1  No Response 0

If the above response is "Yes," name the course(s):

College and university art courses taken by elementary teachers were recorded and tabulated from the survey questionnaire. The names of art courses and number of teacher responses were listed in priority order beginning with art courses taken most frequently by elementary classroom teachers participating in the survey.

<table>
<thead>
<tr>
<th>Name of Art Course</th>
<th>Number of Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>In-service art classes and district art workshops</td>
<td>5</td>
</tr>
<tr>
<td>Art in the Elementary School and Art Education for Elementary Teachers</td>
<td>4</td>
</tr>
<tr>
<td>Aesthetic Education</td>
<td>2</td>
</tr>
<tr>
<td>Art History</td>
<td>2</td>
</tr>
<tr>
<td>Creative Arts for Children</td>
<td>1</td>
</tr>
<tr>
<td>Creativity in Children</td>
<td>1</td>
</tr>
<tr>
<td>Children's Art as Bulletin Boards</td>
<td>1</td>
</tr>
<tr>
<td>Classroom Media</td>
<td>1</td>
</tr>
<tr>
<td>Printmaking</td>
<td>1</td>
</tr>
<tr>
<td>Sculpture</td>
<td>1</td>
</tr>
<tr>
<td>Design</td>
<td>1</td>
</tr>
<tr>
<td>Drawing</td>
<td>1</td>
</tr>
<tr>
<td>Painting</td>
<td>1</td>
</tr>
<tr>
<td>Ceramics</td>
<td>1</td>
</tr>
<tr>
<td>Children's Art</td>
<td>1</td>
</tr>
</tbody>
</table>
Question 3: Do you attend district art workshops?
Yes 8  No 5  No Response 0

Question 4: Are these workshops successful and beneficial?
Yes 7  No 2  No Response 4

Question 5: Does your school have an art guide?
Yes 9  No 3  No Response 1

Question 6: Do you refer to the guide for new ideas for art lessons?
Yes 1  No 10  No Response 2

Question 7: Does your school library have art books and magazines?
Yes 8  No 2  No Response 3

Question 8: Do you refer to art books and magazines for new ideas for art lessons?
Yes 11  No 2  No Response 0
Question 9: Indicate your general attitude during an art lesson in the classroom by checking the appropriate word(s).

The responses to this question were tabulated and listed in order of priority, beginning with the greatest number of responses of the teacher's general attitude during an art lesson in the classroom.

<table>
<thead>
<tr>
<th>General Attitudes</th>
<th>Number of Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interested</td>
<td>11</td>
</tr>
<tr>
<td>Happy</td>
<td>9</td>
</tr>
<tr>
<td>Motivated</td>
<td>8</td>
</tr>
<tr>
<td>Enthusiastic</td>
<td>8</td>
</tr>
<tr>
<td>Prepared</td>
<td>8</td>
</tr>
<tr>
<td>Involved</td>
<td>8</td>
</tr>
<tr>
<td>Organized</td>
<td>8</td>
</tr>
<tr>
<td>Inspired</td>
<td>7</td>
</tr>
<tr>
<td>Competent</td>
<td>5</td>
</tr>
<tr>
<td>Calm</td>
<td>5</td>
</tr>
<tr>
<td>Inadequate</td>
<td>1</td>
</tr>
<tr>
<td>Unorganized</td>
<td>1</td>
</tr>
<tr>
<td>Sad</td>
<td>0</td>
</tr>
<tr>
<td>Unmotivated</td>
<td>0</td>
</tr>
<tr>
<td>Discouraged</td>
<td>0</td>
</tr>
<tr>
<td>Frustrated</td>
<td>0</td>
</tr>
<tr>
<td>Disillusioned</td>
<td>0</td>
</tr>
<tr>
<td>Nervous</td>
<td>0</td>
</tr>
<tr>
<td>Rigid</td>
<td>0</td>
</tr>
<tr>
<td>Confused</td>
<td>0</td>
</tr>
</tbody>
</table>

Question 10: Do you use problem-solving, experimentation and evaluation in art lessons?

Yes 10   No 3   No Response 0

Question 11: Do you take field trips to art museums with your class?

Yes 5   No 8   No Response 0

Question 12: Do you show original art works to your students?

Yes 7   No 5   No Response 1

Question 13: Do you use art reproductions, posters, and postcards in art lessons with your class?

Yes 9   No 4   No Response 0
Question 14: Do you show art films, filmstrips and slides to your class?
Yes 10  No 3  No Response 0

Question 15: Do you use art games with your class?
Yes 2  No 11  No Response 0

Question 16: Do you invite guest lecturers and/or community artists to your class?
Yes 2  No 11  No Response 0

Question 17: Do you visit local artists' studios with your class?
Yes 0  No 13  No Response 0

Question 18: Does your school district have an art consultant or specialist?
Yes 8  No 4  No Response 1

Question 19: How often does the art specialist or consultant visit your classroom?
Daily 0  Weekly 0  Monthly 0  Yearly 2  Whenever a visit is requested 5  Other (Explain) 4  No Response 2

Of the eight teacher survey participants indicating that their school district has an art specialist, five teachers receive the assistance of the art specialist whenever a visit is requested, two teachers receive assistance yearly and one teacher explained that the art specialist never visits the classroom because she cannot leave the curriculum laboratory.
Question 20: How much time does the art specialist or consultant spend with your class? 

- ½ hour 2
- One Hour 2
- Other (Explain) 5
- No Response 4

The five teachers who indicated "other" responded to this question as follows: "No art specialist" "5 minutes" "Rarely invited by administration..." "None this year - other years perhaps one hour a year." "Cannot leave lab"

Question 21: How many children does the art specialist or consultant work with? 

- A Small Group 1
- The Total Class 0
- Individual Students 3
- No Response 9

Question 22: Do you schedule professional conferences with the art specialist or consultant?

- Yes 0
- No 9
- No Response 4

Question 23: Are you involved in team teaching in art?

- Yes 1
- No 11
- No Response 1

Question 24: Do you receive bulletins on new art media?

- Yes 5
- No 8
- No Response 0

Question 25: List one or more updated, popular and successful art lessons which you have done with your class.

The teachers listed a total of thirty-five ideas for updated, popular and successful art lessons. The writer recorded and compiled these art lessons into seven categories. The art lessons were listed in priority order, beginning with the categories with the greatest number of teacher responses as follows:
1. **Project-Oriented Art Lessons**

- Torn Paper Animals
- Pulp Mache Animals and Birds
- Horrible Hangables - wire, string, construction paper, crepe paper
- White Faced Clowns
- Bicentennial Banks - tissue papered potato chip containers
- Clay Cookies - rolled and cut
- Life Boxes
- Bird of Paradise Drawing

2. **Craft-Oriented Art Lessons**

- Noodle Necklaces
- Poured Candles
- Needlepoint
- Stained Glass Plaques
- Classroom Constructions - original decorations
- Address Tiles
- Enamel and Water printing
- Wood Chip Construction

3. **Creative Expression**

- Film-making
- Educational Games
- Large Area Painting - Choose small area for framing
- Blow Art
- Sponge Prints
- Patchwork Bulletin Boards
- Collage with various media
- Exploration with Clay

4. **Art Integration**

- Monster Pictures with Creative Writing
- Finger Painting for Expression to Poetry
- Indian Vests - made out of brown market bags
- Illustrated Words

5. **Art History, Appreciation and Cultural Heritage**

- Pointillism
- Great Masters - Art Appreciation
- Making and Stuffing Objects of Art

6. **Art Elements and Principles**

- Elements of Design - Ink Design
- Space Forms
- Line Design
7. **Holiday Art Projects**

Valentine Mobiles - involving construction, design, balance, professional finished product
Halloween Pictures - Drawing with bleach on Q-tips on black paper

**Question 26:** How often do your students use these materials in an art activity? Use the following code:

- 0 - Never 1 - Sometimes 2 - Usually 3 - Consistently

The responses to this question were tabulated and averaged. The average results are listed below, in order of frequency according to the code, beginning with the art material most frequently used by students in art activities.

<table>
<thead>
<tr>
<th>Art Material</th>
<th>Average</th>
</tr>
</thead>
<tbody>
<tr>
<td>Colored Construction Paper</td>
<td>2.2</td>
</tr>
<tr>
<td>Crayons</td>
<td>2.2</td>
</tr>
<tr>
<td>Tempera</td>
<td>2.1</td>
</tr>
<tr>
<td>Manila Paper</td>
<td>1.8</td>
</tr>
<tr>
<td>Watercolors</td>
<td>1.7</td>
</tr>
<tr>
<td>Newspapers</td>
<td>1.7</td>
</tr>
<tr>
<td>Yarn</td>
<td>1.6</td>
</tr>
<tr>
<td>Starch</td>
<td>1.5</td>
</tr>
<tr>
<td>Pencils</td>
<td>1.5</td>
</tr>
<tr>
<td>Clay</td>
<td>1.5</td>
</tr>
<tr>
<td>String</td>
<td>1.5</td>
</tr>
<tr>
<td>Natural Objects</td>
<td>1.4</td>
</tr>
<tr>
<td>Toothpicks</td>
<td>1.3</td>
</tr>
<tr>
<td>Rulers</td>
<td>1.2</td>
</tr>
<tr>
<td>Fabric</td>
<td>1.2</td>
</tr>
<tr>
<td>Tissue Paper</td>
<td>1.2</td>
</tr>
<tr>
<td>Junk</td>
<td>1.2</td>
</tr>
<tr>
<td>Straws</td>
<td>1.0</td>
</tr>
<tr>
<td>Burlap</td>
<td>.9</td>
</tr>
<tr>
<td>Buttons</td>
<td>.9</td>
</tr>
<tr>
<td>Aluminum Foil</td>
<td>.8</td>
</tr>
<tr>
<td>Crepe Paper</td>
<td>.8</td>
</tr>
<tr>
<td>Pastels</td>
<td>.8</td>
</tr>
<tr>
<td>India Ink</td>
<td>.7</td>
</tr>
<tr>
<td>Wood</td>
<td>.6</td>
</tr>
<tr>
<td>Charcoal</td>
<td>.6</td>
</tr>
</tbody>
</table>
Question 27: Describe your educational travels:

Ten teachers indicated that they have traveled to such places as Europe, Mexico, Canada, Hawaii, the Orient and throughout the United States. Three teachers indicated that they have not traveled.

Question 28: Have you used your travel experiences to incorporate art into the educational curriculum?

Yes 8  No 4  No Response 1

Question 29: Does your school have an after school art club?

Yes 0  No 13  No Response 0

Question 30: Indicate which subjects are integrated with art activities in your classroom.

The responses to this question were tabulated and listed below in order of priority, beginning with the greatest number of responses for subjects which are integrated with art activities in the classroom.

<table>
<thead>
<tr>
<th>Name of School Subject</th>
<th>Number of Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Social Studies</td>
<td>12</td>
</tr>
<tr>
<td>Language</td>
<td>11</td>
</tr>
<tr>
<td>Reading</td>
<td>9</td>
</tr>
<tr>
<td>Science</td>
<td>9</td>
</tr>
<tr>
<td>Music</td>
<td>7</td>
</tr>
<tr>
<td>Math</td>
<td>4</td>
</tr>
<tr>
<td>Spelling</td>
<td>1</td>
</tr>
<tr>
<td>Physical Education</td>
<td>1</td>
</tr>
</tbody>
</table>

Question 31: Does your school have art workshops for teachers, parents and children to attend?

Yes 1  No 12  No Response 0

Question 32: Are you familiar with the Art Education Framework for California Public Schools?

Yes 4  No 8  No Response 1
Question 33: **Is your school implementing the Art Education Framework for California Public Schools?**

- Yes 1
- No 7
- No Response 5

Question 34: **Does your school use a sequentially ordered curriculum for art education?**

- Yes 3
- No 9
- No Response 1

Question 35: **Do you use art task cards (with stated objectives, directions) at an art learning center in your classroom?**

- Yes 4
- No 9
- No Response 0

Question 36: **Indicate your feelings about the importance of art activities in the elementary classroom.**

The responses were tabulated and listed below in order of importance as follows:

<table>
<thead>
<tr>
<th>Importance of Art Activities in the Elementary Classroom</th>
<th>Number of Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very Important</td>
<td>8</td>
</tr>
<tr>
<td>Important</td>
<td>4</td>
</tr>
<tr>
<td>Little Importance</td>
<td>0</td>
</tr>
<tr>
<td>No Importance</td>
<td>0</td>
</tr>
</tbody>
</table>

Question 37: **How do you rate your effectiveness as an elementary art educator?**

The responses of elementary teachers were tabulated and listed below, beginning with the greatest number of responses which corresponds to the degree of effectiveness as an elementary art educator.

<table>
<thead>
<tr>
<th>Degree of Effectiveness as an Elementary Art Educator</th>
<th>Number of Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Effective</td>
<td>5</td>
</tr>
<tr>
<td>Fairly Effective</td>
<td>4</td>
</tr>
<tr>
<td>Very Effective</td>
<td>3</td>
</tr>
<tr>
<td>Not Effective</td>
<td>1</td>
</tr>
</tbody>
</table>
Question 38: How often do you have an art activity in your classroom?

The responses to this question were tabulated and listed in order of priority, beginning with the greatest number of responses corresponding to the frequency of art activities in the classroom.

<table>
<thead>
<tr>
<th>Frequency of Art Activities in the Classroom</th>
<th>Number of Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Daily</td>
<td>5</td>
</tr>
<tr>
<td>Weekly</td>
<td>3</td>
</tr>
<tr>
<td>Special Occasions</td>
<td>3</td>
</tr>
<tr>
<td>3 Times a Week</td>
<td>2</td>
</tr>
<tr>
<td>2 Times a Week</td>
<td>1</td>
</tr>
<tr>
<td>Monthly</td>
<td>0</td>
</tr>
</tbody>
</table>

Question 39: How much time do you allow for an art activity per week?

The responses to this question were tabulated and listed below in order of priority, beginning with the greatest number of responses for time allotments for an art activity in the classroom.

<table>
<thead>
<tr>
<th>Time Allotment for An Art Activity</th>
<th>Number of Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>90 minutes</td>
<td>5</td>
</tr>
<tr>
<td>20 minutes</td>
<td>4</td>
</tr>
<tr>
<td>One hour</td>
<td>3</td>
</tr>
<tr>
<td>Two hours</td>
<td>2</td>
</tr>
<tr>
<td>40 minutes</td>
<td>1</td>
</tr>
<tr>
<td>One full day</td>
<td>0</td>
</tr>
</tbody>
</table>
Question 40: Briefly describe your professional background, duties and responsibilities (Optional):

Seven of the thirteen survey questionnaire participants who chose to respond to this question listed their varied professional backgrounds, duties and responsibilities which were summarized as follows:

1. Elementary teaching experience in the primary and upper grades
2. Faculty chairman
3. Graduate student seeking Master of Arts degree in Education
4. Experience in writing Early Childhood Education Multi-Cultural Component
5. Major in Art and English
6. University of California at Los Angeles Teaching Credential
7. Participation in the Aesthetic Eye Project sponsored by the Office of the Los Angeles County Superintendent of Schools
8. Interest in Creativity
9. Graduate student seeking Administrative Credential
Summary of Written Survey Questionnaire for Elementary Classroom Teachers

The tabulation of data and summarization of opinions and comments of elementary classroom teachers on the written survey questionnaire indicates that teaching effectiveness in elementary art education needs upgrading in the following areas:

1. Frequent in-service training and art workshops to give classroom teachers new ideas for art lessons and to familiarize them with the Art Education Framework for California Public Schools.

2. An increased number of art resource teachers and art specialists to help classroom teachers and children at each elementary school in the school district, on a regularly scheduled basis.

3. An increased number of classroom visitations by art specialists to demonstrate art lessons and work with the total class, small groups and individual students.

4. The scheduling of professional conferences with the art specialist by the classroom teacher.

5. The availability of special art classrooms with ample storage space for supplies and projects.

6. Adequate materials, supplies, books and magazines available to elementary classroom teachers for planning art lessons.

7. Educating parents and adults about the importance of children's art work through art workshops for parents, aides, teachers and children.

8. More college preparatory art class requirements for elementary classroom teachers.

9. A deemphasis on raising test scores in reading, language and math to alleviate academic pressures felt by classroom teachers, thus, allowing more time to teach art.

10. Emphasizing the fact that the art period is a legitimate use of time in the elementary classroom.

11. Revising or discarding old and outdated district art guides.

12. Encouraging classroom teachers to feel more calm, competent, adequate and organized during art lessons in the classroom.

13. More provisions for classroom teachers to take their classes on field trips to art museums.
14. The utilization of art games for visual, conceptual, aesthetic and perceptual growth and development.

15. An increased involvement of community artists and guest lecturers in the field of art in the elementary classroom.

16. Provisions for teachers to take their classes to visit local artists studios in their own communities through the Children-Meet-Artists program.

17. More involvement by classroom teachers with expertise in art in team teaching to share their knowledge and talents with other teachers and children.

18. An increased number of bulletins made available to classroom teachers.


20. More art lessons involving the integration of art with all subject areas in the elementary curriculum.

21. More art lessons dealing with art history, art appreciation, creativity, and the elements and principles of art.

22. Implementation of the Art Education Framework for California Public Schools by planning art lessons which enhance children's visual and tactile perception, encourage creative growth and expression, increase their understanding of art heritage and develop their aesthetic awareness and judgment.

23. The utilization of a greater variety of art materials in art lessons.

24. The incorporation of art clubs into after school educational and recreational programs, to increase the scope and quality of the regular art program.

25. Implementing a sequentially ordered curriculum in elementary art education and art task cards to use at an art learning center in the classroom.
Opinions of Art Curriculum Specialists

The following section will summarize the responses to the survey questionnaire by the ten art curriculum specialists who were interviewed.

Question 1: What are your recommendations and suggestions for upgrading teaching effectiveness in art education in the elementary school classroom?

The various responses to this question will be summarized below beginning with the most frequently expressed ideas:

a. In-service training and art workshops for elementary classroom teachers are needed to upgrade teaching effectiveness in elementary art education.

b. Elementary art education must be given a higher priority in the elementary curriculum.

c. More funding is needed to support the art program in the elementary schools.

d. More emphasis needs to be placed on the processes involved in art rather than the present emphasis on product-oriented art lessons.

e. More art specialists are needed to visit elementary classrooms for art demonstration lessons.

f. The community, including parents, need to understand the importance of elementary art education.

g. More community art shows and exhibits are needed to increase community awareness of elementary art education.

h. The individualization of art instruction by elementary classroom teachers is needed to help upgrade teaching effectiveness in elementary art education.

i. Elementary classroom teachers should take college and university courses in curriculum development, painting and drawing and art heritage to increase their knowledge of technique and skills in art, and to increase their understanding of art in different cultures.
j. Elementary administrators should take art curriculum courses to increase their understanding of the importance of art in the elementary curriculums.

k. Elementary classroom teachers should set up long term goals, objectives and a criteria for evaluation to upgrade teaching effectiveness in elementary art education.

l. Elementary classroom teachers should deemphasize stereotypes.

m. Elementary classroom teachers and art specialists should get together and brainstorm on effective ways to help each other, and share innovative ideas.

n. Art task cards with stated objectives, materials, procedures, and definitions of terms, should be used in elementary classrooms to upgrade teaching effectiveness in elementary art education.

o. At least one elementary classroom teacher with expertise in art is needed at each elementary school to help upgrade teaching effectiveness in elementary art education. This teacher should be involved in team-teaching procedures to share expertise with other teachers on the staff.

p. A special art classroom is needed at each elementary school.
<table>
<thead>
<tr>
<th>Question</th>
<th>Description</th>
<th>Yes</th>
<th>No</th>
<th>No Opinion Stated</th>
</tr>
</thead>
<tbody>
<tr>
<td>Question 2:</td>
<td>Do elementary classroom teachers take college and university art courses to upgrade their teaching effectiveness in art education?</td>
<td>4</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>Question 3:</td>
<td>Do elementary teachers attend district art workshops to upgrade their teaching effectiveness in art education?</td>
<td>8</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Question 4:</td>
<td>Do elementary classroom teachers frequently refer to books and magazines to upgrade teaching effectiveness in art education?</td>
<td>5</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Question 5:</td>
<td>Do elementary classroom teachers frequently refer to your district art guide for new ideas?</td>
<td>3</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>Question 6:</td>
<td>Do elementary classroom teachers allow for freedom of expression and generate enthusiasm, encouragement and motivation during the classroom art experience?</td>
<td>7</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Question 7:</td>
<td>Do elementary classroom teachers use problem solving, experimentation and evaluation in art lessons?</td>
<td>3</td>
<td>5</td>
<td>2</td>
</tr>
<tr>
<td>Question 8:</td>
<td>Do elementary classroom teachers plan field trips to art museums for elementary children?</td>
<td>6</td>
<td>2</td>
<td>2</td>
</tr>
</tbody>
</table>
Question 9: Do elementary classroom teachers show original art works, reproductions, use picture files, show slides, art films, use art games and invite guest lecturers to the classroom to upgrade their teaching effectiveness in art education?
Yes 8 No 0 No Opinion Stated 2

Question 10: Does the district art specialist frequently visit the elementary classrooms for demonstration lessons?
Yes 5 No 5 No Opinion Stated 0

Question 11: Do elementary classroom teachers use the team teaching method to upgrade teaching effectiveness in art education?
Yes 6 No 0 No Opinion Stated 4

Question 12: Are bulletins on art media available and helpful for elementary classroom teachers?
Yes 5 No 3 No Opinion Stated 2
Question 13: What are some updated, popular and successful art lessons for elementary children?

<table>
<thead>
<tr>
<th>Art Lesson</th>
<th>Number of Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weaving</td>
<td>3</td>
</tr>
<tr>
<td>Batik</td>
<td>2</td>
</tr>
<tr>
<td>Kite Making</td>
<td>2</td>
</tr>
<tr>
<td>Watercolor</td>
<td>2</td>
</tr>
<tr>
<td>Painting</td>
<td>1</td>
</tr>
<tr>
<td>Drawing</td>
<td>1</td>
</tr>
<tr>
<td>Scrap Art</td>
<td>1</td>
</tr>
<tr>
<td>Cut Paper</td>
<td>1</td>
</tr>
<tr>
<td>Crayon</td>
<td>1</td>
</tr>
<tr>
<td>Macrame</td>
<td>1</td>
</tr>
<tr>
<td>Tie Die</td>
<td>1</td>
</tr>
<tr>
<td>Bread Dough</td>
<td>1</td>
</tr>
<tr>
<td>Copper Enameling</td>
<td>1</td>
</tr>
<tr>
<td>Silk Screen</td>
<td>1</td>
</tr>
<tr>
<td>Decoupage</td>
<td>1</td>
</tr>
<tr>
<td>Needlepoint</td>
<td>1</td>
</tr>
<tr>
<td>Printmaking</td>
<td>1</td>
</tr>
</tbody>
</table>

Question 14: What art materials do elementary children use most often?

<table>
<thead>
<tr>
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<td>Tempera Paint</td>
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<td>Brushes</td>
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<tr>
<td>Glue</td>
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<tr>
<td>Clay</td>
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Question 15: What art materials do you think elementary children should use more often?

<table>
<thead>
<tr>
<th>Art Material</th>
<th>Number of Responses</th>
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<td>Pen and Ink</td>
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</tr>
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<td>Pastels</td>
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</table>
Question 16: Are teacher travels a means of upgrading teaching effectiveness in elementary art education?

Yes 4  No 2  No Opinion Stated 4

Question 17: Do elementary schools have after school art clubs to help upgrade teaching effectiveness in elementary art education?

Yes 5  No 3  No Opinion Stated 2

Question 18: Do elementary classroom teachers integrate art with other subject areas in the curriculum?

Yes 5  No 4  No Opinion Stated 1

Question 19: Do Early Childhood Education Schools have art workshops for parents, teachers and children to help upgrade teaching effectiveness in elementary art education?

Yes 7  No 1  No Opinion Stated 2

Question 20: Do elementary classroom teachers use the Art Education Framework for California Public Schools to help upgrade teaching effectiveness in elementary art education?

Yes 4  No 3  No Opinion Stated 3

Question 21: Do elementary classroom teachers use sequentially ordered curriculums to upgrade teaching effectiveness in elementary art education?

Yes 5  No 1  No Opinion Stated 4

Question 22: Do elementary classroom teachers use art learning task cards with objectives clearly stated, at an art center in the classroom?

Yes 4  No 1  No Opinion Stated 5
Opinions of Elementary Principals and Curriculum Consultants

The following section will summarize the responses to the survey questionnaire by the six elementary principals and curriculum consultants interviewed for the purpose of this survey.

Question 1: What are your recommendations and suggestions for upgrading teaching effectiveness in art education in the elementary school classroom?

The various responses to this question will be summarized below beginning with the most frequently expressed ideas:

a. Elementary art education must be given a higher priority in the elementary curriculum.

b. Staff development, art workshops and in-service art training classes are needed for elementary classroom teachers.

c. Classroom facilities need upgrading, such as providing ample space to set up easels. Classrooms with wall-to-wall carpeting need an area of linoleum to facilitate messy art lessons.

d. The ratio of elementary child per adult in the classroom needs to be lowered to encourage individualized learning experiences in art.

e. Elementary classroom teachers with a strong art background should be involved in team teaching situations.

f. Art supervisors and consultants are needed in each school district to give teachers ideas and encouragement.

g. Classroom teachers should integrate art into the academic curriculum.

h. The public should be just as concerned with art education as they are concerned and interested with other areas in the curriculum.

i. Budgets for elementary art education should be increased.

j. Colleges and universities can help upgrade teaching effectiveness in elementary art education by providing resource personnel for the elementary school's staff development in-service courses and by duplicating magazine articles and book lists for elementary schools.
k. The implementation of the Artists-in-Residence program would help upgrade teaching effectiveness in elementary art education. This program would provide for professional artists, selected by the Art Council, to visit the elementary schools to teach art to elementary children and demonstrate lessons to classroom teachers.

Question 2: Do elementary classroom teachers take college and university art courses to upgrade their teaching effectiveness in art education?

Yes 5 No 1 No Opinion Stated 0

Question 3: Do elementary teachers attend district art workshops to upgrade their teaching effectiveness in art education?

Yes 2 No 4 No Opinion Stated 0

Question 4: Do elementary classroom teachers frequently refer to books and magazines to upgrade teaching effectiveness in art education?

Yes 6 No 0 No Opinion Stated 0

Question 5: Do elementary teachers frequently refer to your district art guide for new ideas?

Yes 0 No 4 No Opinion Stated 2

Question 6: Do elementary teachers allow for freedom of expression, and generate enthusiasm, encouragement and motivation during the classroom art experience?

Yes 6 No 0 No Opinion Stated 0

Question 7: Do elementary classroom teachers use problem solving, experimentation and evaluation in art lessons?

Yes 6 No 0 No Opinion Stated 0
Question 8:  Do elementary classroom teachers plan field trips to art museums for elementary children?
Yes 4   No 2   No Opinion Stated 0

Question 9:  Do elementary classroom teachers show original art works, reproductions, use picture files, show slides, art films, use art games and invite guest lecturers to the classroom to upgrade their teaching effectiveness in art education?
Yes 6   No 0   No Opinion Stated 0

Question 10: Does the district art specialist frequently visit the elementary classrooms for demonstration lessons?
Yes 1   No 5   No Opinion Stated 0

Question 11:  Do elementary classroom teachers use the team teaching method to upgrade teaching effectiveness in art education?
Yes 6   No 0   No Opinion Stated 0

Question 12:  Are bulletins on art media available and helpful for elementary classroom teachers?
Yes 6   No 0   No Opinion Stated 0
Question 13: What are some updated, popular and successful art lessons for elementary children?

<table>
<thead>
<tr>
<th>Art Lesson</th>
<th>Number of Responses</th>
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<tbody>
<tr>
<td>Line Drawing</td>
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<td>Stitchery</td>
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<td>Book Bags (burlap)</td>
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<td>Mosaics</td>
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<td>Textiles</td>
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<td>Murals</td>
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<td>Junk Art</td>
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Question 14: What art materials do elementary children use most often?

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Question 15: What art materials do you think elementary children should use more often?

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<th>Art Material</th>
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</thead>
<tbody>
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<td>Clay</td>
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<td>Aesthetics</td>
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<td>Weaving</td>
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<td>Textiles</td>
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<td>Needlecraft</td>
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<td>Collage</td>
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</table>

Question 16: Are teacher travels a means of upgrading teaching effectiveness in elementary art education?

Yes ___ 6     No ___ 0     No Opinion Stated ___ 0
Question 17: Do elementary schools have after school art clubs to help upgrade teaching effectiveness in elementary art education?
Yes ___3___ No ___3___ No Opinion Stated ___0___

Question 18: Do elementary teachers integrate art with other subject areas in the curriculum?
Yes ___5___ No ___1___ No Opinion Stated ___0___

Question 19: Do Early Childhood Education Schools have art workshops for parents, teachers and children to help upgrade teaching effectiveness in elementary art education?
Yes ___4___ No ___2___ No Opinion Stated ___0___

Question 20: Do elementary classroom teachers use the Art Framework for California Public Schools to help upgrade teaching effectiveness in elementary art education?
Yes ___4___ No ___1___ No Opinion Stated ___1___

Question 21: Do elementary classroom teachers use sequentially ordered curriculums to upgrade teaching effectiveness in elementary art education?
Yes ___0___ No ___4___ No Opinion Stated ___2___

Question 22: Do elementary classroom teachers use art learning task cards with objectives clearly stated, at an art center in the classroom?
Yes ___5___ No ___0___ No Opinion Stated ___1___
Opinions of College and University Art Department Faculty

The following section will summarize the responses to the survey questionnaire by the college and university art department faculty who were interviewed.

Question 1: What are your recommendations and suggestions for upgrading teaching effectiveness in art education in the elementary school classroom?

The various responses to this question will be summarized below beginning with the most frequently expressed ideas:

a. College and university art courses should be required for prospective elementary classroom teachers.

b. Emphasize that good teaching necessitates a warm, supportive teacher to guide and motivate elementary children in classroom art experiences.

c. In-service education in art is needed to orient teachers on how to use materials and to develop their own materials.

d. Financial support is needed for in-service education and to purchase additional materials.

e. Elementary classroom teachers should have an opportunity to critically analyze their teaching practices and experiences in art education.

f. College and university art department faculty who train prospective elementary teachers should have elementary classroom teaching experience in all subject areas, including art, in order to effectively teach students how to integrate art into the total educational curriculum.

g. Elementary classroom teachers should have an opportunity to prepare curriculum materials and lesson plans for future use.

h. Elementary classroom teachers should emphasize art as expression and communication of the self (process oriented) rather than emphasizing the project oriented approach.

i. Prospective elementary classroom teachers should have a basic philosophy of art education and understand it's value.
j. Art specialists are needed at each elementary school.

k. More audio-visual equipment is needed in the elementary schools.

l. More enrichment classes and opportunities should be provided for elementary children with special talents and abilities in art.

Question 2: Do elementary classroom teachers take college and university art courses to upgrade their teaching effectiveness in art education?

Yes 4 No 2 No Opinion Stated 0

Question 3: Is it important for elementary teachers to attend district art workshops to upgrade their teaching effectiveness in art education?

Yes 6 No 0 No Opinion Stated 0

Question 4: Is it important for elementary classroom teachers to refer to books and magazines to upgrade their teaching effectiveness in art education?

Yes 6 No 0 No Opinion Stated 0

Question 5: Is it important for elementary classroom teachers to refer to district art guides for new ideas?

Yes 6 No 0 No Opinion Stated 0

Question 6: Is it important for elementary teachers to allow for freedom of expression, and generate enthusiasm, encouragement and motivation during the classroom art experience?

Yes 6 No 0 No Opinion Stated 0
Question 7: **Is it important for elementary classroom teachers to use problem solving, experimentation and evaluation in art lessons?**

Yes __6__  No __0__  No Opinion Stated __0__

Question 8: **Is it important for elementary teachers to plan field trips to art museums for elementary children?**

Yes __6__  No __0__  No Opinion Stated __0__

Question 9: **Is it important for elementary classroom teachers to show original art works, reproductions, use picture files, show slides, art films, use art games and invite guest lecturers to the classroom to upgrade their teaching effectiveness in art education?**

Yes __6__  No __0__  No Opinion Stated __0__

Question 10: **Is it important for art specialists to visit the elementary classroom for demonstration lessons?**

Yes __6__  No __0__  No Opinion Stated __0__

Question 11: **Is it important for elementary classroom teachers to use the team-teaching method to upgrade their teaching effectiveness in art education?**

Yes __5__  No __1__  No Opinion Stated __0__

Question 12: **Are bulletins on art media helpful for elementary classroom teachers?**

Yes __5__  No __1__  No Opinion Stated __0__
Question 13: What are some updated, popular and successful art lessons for elementary children?

<table>
<thead>
<tr>
<th>Art Lesson</th>
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<table>
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<tr>
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<tbody>
<tr>
<td>Crayons</td>
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<td>Finger Paints</td>
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Question 15: What art materials do you think elementary children should use more often?

<table>
<thead>
<tr>
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<tbody>
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Question 16: Are teacher travels a means of upgrading teaching effectiveness in elementary art education?

Yes 6  No 0  No Opinion Stated 0

Question 17: Is it important for elementary schools to have after school art clubs to help upgrade teaching effectiveness in elementary art education?

Yes 5  No 1  No Opinion Stated 0
Question 18: Is it important for elementary teachers to integrate art with other subject areas in the curriculum?
Yes 4  No 2  No Opinion Stated 0

Question 19: Is it important for Early Childhood Education schools to have art workshops for parents, teachers and children to help upgrade teaching effectiveness in elementary art education?
Yes 5  No 0  No Opinion Stated 1

Question 20: Is the Art Framework for California Public Schools being implemented to help upgrade teaching effectiveness in elementary art education?
Yes 3  No 1  No Opinion Stated 2

Question 21: Is it important for elementary classroom teachers to use sequentially ordered curriculums to upgrade teaching effectiveness in elementary art education?
Yes 3  No 2  No Opinion Stated 1

Question 22: Is it important for elementary classroom teachers to use art learning task cards with objectives clearly stated, at an art center in the classroom?
Yes 6  No 0  No Opinion Stated 0
BIBLIOGRAPHY


44. ______. "Instructional Media. The Poverty of Isolation." *Arts and Activities,* April 1975, pp. 15-16, 64.


86. "Who Should Teach Art?" Art Education 28 (February 1975).