

PRACTICE TEACHING IN THE ART EDUCATION INTERNSHIP
AT SIR GEORGE WILLIAMS UNIVERSITY

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ABSTRACT

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This is a study of the nature of practice teaching in the Art Internship program at Sir George Williams University during the term 1971-1972 of two Fine Arts graduate students in their preparation to become art specialists. It describes and interprets their experiences, each in a different Montreal high school, and it examines some of the relationships that existed for them between the high schools involved and the University program involved. More specifically, it focuses on the major areas of influences, (see diagram on page 45) which affected the practice teaching of the two interns: practical experiences in the high schools, continued theoretical encounters at the university, and on-going studio work. Each made unique demands as these two students struggled to make the transition from student to art teacher. The thesis concludes with proposals that I think would have made this transition more natural by alleviating some of the unnecessary stresses incurred by them.

ACKNOWLEDGMENTS

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TABLE OF CONTENTS

	<u>Page</u>
ABSTRACT.....	(i)
ACKNOWLEDGMENTS.....	(ii)
LIST OF ILLUSTRATIONS.....	(iv)
INTRODUCTION.....	1
CHAPTER I: THE INTERNS.....	5
CHAPTER II: THE SCHOOL.....	15
CHAPTER III: THE STUDENTS.....	21
CHAPTER IV: LESSON PLANNING.....	25
CHAPTER V: THE MASTER TEACHER AND THE INTERN.....	33
CHAPTER VI: THE SEMINARS.....	37
ANALYSIS.....	46
PROPOSALS.....	59
ART EDUCATIONS OF THE INTERNS.....	62
NOTE RE INTERVIEWS.....	63
SELECTED BIBLIOGRAPHY.....	64

LIST OF ILLUSTRATIONS

	<u>Page</u>
Photograph	
1. The Interns.....	7
2. The Interns with Small Groups of Students.....	10
3. Group and Individual Art Projects.....	14
4. The Interns and the Individual Student.....	24
5. The Interns with Different Media.....	27
6. Intern A Teaching Art History.....	30
7. The Interns and Master Teachers.....	34
8. The Interns in the Discussion Seminar.....	38
9. The Interns in their Studios.....	41
Diagram	
Influences on Interns' Practice Teaching.....	45

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INTRODUCTION

There is increasing evidence that the most vital part of a practice teacher's preparation for teaching is his time spent in the classroom where he can experience the realities of the situation he will face as a teacher. It is commonly understood that a person cannot fully understand an experience through someone else's description of it; he must, in fact, go through the experience himself. This applies to the teaching situation. The practice teacher comes to his practice teaching from the university with a theoretical background. A transition from a theoretician to a teacher must, therefore, require extensive practical experience in a classroom in order that the student teacher learns to handle the complexities of teaching which are only evident in the real situation. Studies have been made to stress this important factor in teacher training. For example, Jay A. Monson and Aldon M. Bebb quote from a paper concerning supervision of student teaching, "The student teaching experience is one of the most important, if not the most important single phase in the preparation of the teacher".¹ This belief is supported by Harold E. Turner who says that the student teacher requires the "feel" of the

¹Jay A. Monson and Aldon M. Bebb, "New Roles for the Supervisor of Student Teaching". Educational Leadership. October 1970, p. 44.

classroom and that beginners need to be able to make their own mistakes and learn from them.²

Because of my belief in the importance of "on-site" training, this paper describes this integral phase of an art teacher training program. The program under scrutiny is one offered by Sir George Williams University specifically for art teachers. It is called an "internship", and the art teachers, "interns". The program is built around "on-site" training, giving the intern extensive experience in the real situation, the school classroom. This consists of three full school days a week in one school for the duration of the internship. Here, the intern is under the direct supervision of a master teacher, the person whom Monson and Bebb consider to be the most logical one to provide continuous and specific help when needed.³ The remaining scheduled time consists of two seminars at the university; the first one for the discussion of theoretical and practical art education problems, and for the dissemination of information by guest speakers in related fields. It is here that the intern may bring any problems he encounters at school or questions he may want to ask and discuss with his peers and the university professor.

The other seminar embraces all aspects of the intern's own studio work, a salient point in an art internship. One of the difficulties facing art teachers in schools is that of finding sufficient time and energy to remain active as artists after they have fulfilled

²Harold E. Turner, "Improved In-Service; a Challenge for the Supervisor of Student Teaching". The Clearing House. October 1970, p. 117.

³Monson and Bebb, op. cit., p. 45.

the multitudinous demands of their role. Elliott Eisner says that most teachers stop their activities as an artist the day they start teaching.⁴ The importance of this continued art activity is agreed on by Jerome Hausman who claims that to be able to communicate the creative processes, knowledge and insight of art achieved through conceiving and structuring are critical for its effective teaching.⁵ At the very inception of the interns' teaching careers, the internship acknowledges this problem and makes university studios and instructors of the interns' choice available. Interns, therefore, are encouraged through the internship to continue their own art work while they teach in a school.

As mentioned previously, this thesis is a study of the nature of practice teaching in the art internship, and the relationship of the seminars, the studios, and the schools to it. This is illustrated through the experiences of two interns, each of whom worked in a different Montreal high school and who are referred to as "intern A" in "high school A" and "intern B" in "high school B". They remained in their respective schools for two terms, that is, from October to December 1971 and from January to April 30th, 1972.

It is hoped that this work will be useful to university art education departments, school boards, art teachers, supervisors of art, and student teachers by showing the developmental processes of two art

⁴Elliott Eisner, "The Janus-Headed Prospect: a Review of the NSSE Yearbook, Art Education, and the NAEA Report of the Commission on Art Education", by Hilda Present Lewis. NAEA Studies in Art Education. Vol. 7, No. 1, Autumn, 1965, p. 68.

⁵Jerome Hausman, "Teacher as Artist and Artist as Teacher". in Concepts in Art Education, ed. by George Pappas, (London: The MacMillan Co., 1970), p. 333.

students as they initially train to become high school art teachers, especially in the light of the implications for others in the same situation.

CHAPTER I

THE INTERNS

At the beginning of the internship, i.e. the preparation for professional careers in the teaching of art, the interns brought with them their ideas, beliefs, and attitudes towards art in the education of adolescents. As these were relevant when the interns approached and performed in their practice teaching in the high schools, I questioned the interns about them, and began with their basic philosophy of the role of art in the lives of adolescents specifically. Heretofore, their philosophies had been formed by their own experiences as artists and by their theoretical learnings in art education.

Intern A's philosophy was that children needed to be "visually" educated in addition to being "verbally" educated. (She felt that this need was so great that all high school children should take art.) She elaborated on this statement by saying that there was a lot more than this to teaching art; that while the art teacher does not have to be an expert in the fields of psychology and sociology, she must think of the art students' development in these areas. For example, the art class should provide the opportunity for social development of the students through their contacts with their peers. One way the art teacher can help promote this is by arranging group discussions and group projects. To aid in his psychological development, the art teacher can instill confidence in the child by helping him make art within the range of his abilities. This applies both to the "talented"

child who can go at his own pace or be challenged, as well as to the unsuccessful child who can be given art exercises and projects that he can cope with and complete. However, this intern believed that this, her present philosophy, could change and become more concrete with more ideas that she hoped to acquire after practice teaching.

Intern B believed that art should be felt and experienced to be appreciated. The process and the end product of art are not the major issues; it is what the student experiences through them and in spite of them that matters. He considers that the role of art for an adolescent is to allow him to experience on a more profound level that which he is accustomed to, rather than looking at things in one term, one association. The student who can learn to look at things in many ways and see their many facets, will live a more enriched life. This intern believed that his philosophy would serve him as a guide throughout his art teaching career.

Both interns believed their philosophies were workable in relation to the reality of teaching art in a high school. Intern A felt that she had a lot of freedom to teach what she thought she should and to expose her students to the type of art that was in line with her philosophy. However, Intern B believed that his influence on his students might be small due to the minimal time they spent in the art room compared to the majority of time they spent in their "negative" environments outside their "inner-city" school.

With respect to the function of art in a child's total education, Intern A did not see art in isolation, but as a basic part of a student's education. The confidence that art can give, can help give him confidence



THE INTERNS





THE INTERNS



to succeed in other subjects in school and activities outside of school. Art helps the student to enjoy and see more in his environment; to be able to criticize it better and therefore to change and improve it with his increased creative ability. Intern B concurred with this idea that art should be the basis of education. Believing that education should enable one to learn, then the concentration and range of faculties required in art make it a foundation for education.

Italo deFrancesco in Art Education, Its Means and Ends says that the final end of education is to help the student achieve maximum growth through self-development and harmony within himself.⁶ I asked the interns if they thought this could be achieved through art in a large high school such as they were in. Intern A believed it could because in the art room the child has personal contact with the teacher which makes it relatively easy for her to see the child's needs and difficulties. Through art, the teacher can treat each child as an individual with capabilities, one who can see concrete results of work made with his own hands: the tangible evidence of his own involvement in the school. Similarly, the freedom of expression found in the art room allows for the release of some of the adolescent's inhibitions. However, Intern B believed that his students were faced with many stronger and opposing influences in their lives which made this aspect of their art education hard to achieve. For example, in one instance, their reaction to a project which did not have a practical value was ill-received by some of their parents: they thought it "stupid", "a waste of time". He also found his students looked for

⁶Italo L. deFrancesco, Art Education, Its Means and Ends, (New York: Harper and Bros., 1958), p. XIX.

quicker gratification for their efforts than the ones which resulted from their art work.

While he was finding it difficult to help his students achieve maximum growth through art, he tried to relate art to their other subjects by telling the students why they are taking them, the purpose of school rules, and in general, how their work in the art room related to and identified with their environment. He also tried to show them practicality through art by learning to use so-called discarded things in a practical way. Through these methods, this intern tried to help his students' self-development--these students who were more concerned with the day-to-day realities of life than with a contemplative, esthetic art.

In addition to the emphasis art education puts on developing the individual through personal expression, his development as a social being is also a consideration in his education through art. Intern A believed that this emphasis on the individual is compatible with group expression. This can be achieved by participation of each student in group work such as making large sculptures or through film discussions where students can voice their opinions and learn to respect and question the opinions of others. This intern believed that the "talented" child should learn to be part of the group, too, while at the same time, be given challenges to meet his particular needs.

Because personal expression objectifies itself in the visual arts, Intern B believed the individual could communicate with the group through his art form. He reveals himself through his art and therefore comes to know himself better. This is especially important in puberty when a fuller understanding of oneself as a person may help the adolescent deal better with other people. Intern B found that the art



THE INTERNS WITH SMALL GROUPS OF STUDENTS



THE INTERNS WITH SMALL GROUPS OF STUDENTS

students who aspired to become artists were more socially "closed in", that they only wanted to do their own thing, and therefore needed the teacher's help more than the other students in the socializing process.

These interns promoted the growth of social awareness evident in their art classes by allowing the students freedom to talk to each other but by expecting them to show consideration for the group by talking quietly; and by expecting them to listen to the teacher when he or she is talking. Intern A also believed they should have consideration for others by respecting and sharing materials, a sometimes difficult feat when they see wastage and spoilage in their society around them. Intern B, while allowing freedom in personal or social interaction, believed in making projects very specific with definite restrictions in order that the student think out the problem and come up with a solution.

To come to a fuller appreciation of what art is, Intern A believed that students must learn about different artists in history and how they translated reality, how they saw the world and expressed themselves. Thus the student realizes there is more than one way to express reality and thereby will begin to understand the many visual art forms. Art appreciation could be taught by getting the student involved with the "creative process"; to expose him to many media and many styles in order that he may find a way in which he can best say what he wants. Intern B thought the general population has not been taught to look at things in their environment as art; they see things from a utilitarian view, not as a sensory experience. Children need to be taught to "live and experience things, in order to appreciate what art is".

When asked if they thought all high school students should get an art education, both interns believed that everyone, not only high school students, should. Intern A says that everyone has a right to be exposed to works of art, to become visually educated. She said that a high school art teacher's obligations to this end include giving the child the opportunity to use as many different media as possible, to create an atmosphere conducive to creativity without the fears of marks hanging over students, and to be patient. She felt the art teacher's most important function was to be the kind of person the child could go to with questions about art, and who could help the student to become interested in and involved in creating. Intern B believes art is a basic means of judging a man and his culture. He believes that the art teacher is obligated to "open doors for another person", to make him aware, but not to force him to go through any process. He saw art as a means by which one may become a total person who uses all his faculties including his senses of touch, sight, and hearing. He believed that the most important function of the art teacher was to "teach, enable, provide for, and increase the ability of people to think".

With respect to the need for art in today's society, Intern A did not believe that the art class should be a retreat from the realities of life, but that it be a humanistic environment where the child is treated as an individual, where he learns to be critical about the material things he will use in his life, the films he will see, the paintings he will admire. Essentially art becomes a humanizing device where man is not a numbered consumer but an individual who can be critical. Throughout history, art can be seen as a socializing agent by which people have interacted with and become involved with their

environment. Intern B said there is a need for art in today's society because of increased leisure time, as an antidote for work and mechanization, as a means to socialize, and to symbolize what people have. Art brings people together on a non-competitive basis in their appreciation of and sharing of a work of art.



GROUP AND INDIVIDUAL ART PROJECTS



GROUP AND INDIVIDUAL ART PROJECTS

CHAPTER II

THE SCHOOL

School A of this study had a September enrollment of 1004 students; the staff consisted of sixty-two teachers, which included two regular art teachers. Three hundred students were enrolled in art, which represented almost one-third of the school's student population. School A was located in a "blue collar" district of Montreal and therefore the students were very much affected by the existing economic situation of the community. The majority of them did not aspire to go on to university, but to find employment.

This school had not had an art intern before, thus had not yet devised a policy concerning them. Under these circumstances, Intern A was put under the direct supervision of the senior art teacher (hereafter referred to as the "master teacher").

Intern A had access to school facilities in connection with her internship, for example, guidance and health departments, library, and office services. If she wanted to see the students' record cards, she was required to get permission from the principal.

On the intern's first day in the school, she was impressed by works of art everywhere: the foyer, the hallways, the stairwells, the cafeteria, the library, and the teachers' lounge. Other members of the staff made her feel welcome and were willing to allow her to visit their classes and help her if she wished. The intern was not expected to perform duties outside of the art room, nor was she

expected to attend staff meetings. Any after-school duties she performed relating to art, such as helping to prepare for an art show, were voluntary. Because the master teacher had no home room, the intern did not have duties involving one.

When the intern met the master teacher, the master teacher explained the schedules of the students, the new mass media course, ordering of art supplies, what art supplies and equipment were available, and how to requisition audio-visual aids. This was done through a written request to the audio visual department on a shared basis with other departments.

The master teacher planned that the intern start teaching by preparing an art history lesson for the juniors (grades eight and nine) for her second week in the school. Under some supervision, she would start teaching half the day, and during the other half, observe the master teacher, talk to the students, help students with special art projects such as the preparation for an art show and the decoration of walls, observe other classrooms, and visit the audio-visual centre. The master teacher believed in flexible planning for the intern. He suggested that she teach what she was particularly interested in, that she could bring in any ideas she may have, and she could change her schedule if she wished.

By the second term, the intern's schedule, which conformed with the school's two-day cycle of forty-five minute periods, was as follows:

<u>Day 1</u>	<u>Day 2</u>
Period 1 - Junior art class	Junior mass media
2 - " " "	" " "
3 - Free period	" " "
4 - Junior mass media	" " "
5 - " " "	Free period
6 - Lunch	Lunch
7 - Junior mass media	Free period
8 - " " "	" "

All of these classes consisted of junior students, and Intern A became responsible for the regular "art" classes as opposed to the "mass media" classes. This was the first year for the mass media course and because it was a two-year course, only juniors took it. The course consisted of poster making, printing, stage design, photography, radio, TV, film appreciation, sound, reporting, interviewing, video tape, and stage production. Generally, the master teacher planned the mass media lessons, but sometimes the intern did if the students needed something in addition to these. When the master teacher planned the lessons, Intern A assisted him. She also substituted for the master teacher in the mass media classes when he was absent from the room, for example, when he took a small group of students to the dark room for photographic work. The master teacher said that because of the necessity to break up the mass media class into small groups, it was essential to have someone such as an intern for substituting. During her free periods, the intern may have worked in the library, selected slides from the audio-visual room, conferred with the master teacher, used other school services mentioned, or rested in the teachers' lounge. When it was necessary to pick up films from the National Film Board office in the city, Intern A left early during one of her free periods.

From her practice teaching, Intern A hoped to learn what it was to teach art, what young adolescents taking art were like, what the most important things in an art program were, and if she wanted to teach art for the rest of her life.

School B had a September enrollment of 1566 students, ninety-four teachers, and two regular art teachers. There were 149 art students, but the art department also had twenty students enrolled for music appreciation and ten for a free study class. (Intern B observed some of the music classes, and taught one of them during the year.) The site of this school was in the heart of the city, and in close proximity to a large university. It served a wide area spread out from the inner city and encompassed a mosaic of ethnic backgrounds. Because of this, students' attitudes and aspirations were wide-ranging, but most of them were determined by the lower income bracket of their families.

Like School A, this school did not have a definite policy concerning art interns, and therefore, Intern B was under the supervision of the master art teacher. The intern had access to school facilities in connection with his internship, for example, access to students' record cards, office, guidance, and health services, and the library.

From the first impressions of this school, Intern B felt that there was no art activity taking place, as there were no signs of it anywhere. Therefore, one of his hopes for his internship was that he could introduce some art into the school in general, beyond the confines of the art studios. On his first day, the intern was escorted from the main office by a monitor to the art room which was located on

the top floor of the school, a difficult place to reach for the storage of art supplies. However, it was in the art room of this large, impersonal school where the intern felt at home. Subsequently, the master teacher showed the intern the other parts of the school as well as the art department. The art department consisted of one very large studio and a smaller one with an area divided off at one end for supplies. There were some shortages in equipment such as no kiln in the first school term, and no blinds in the projection room.

Duties outside of the art room were not expected of the intern, but could have been done on a voluntary basis, particularly later on when the intern was more experienced with the functioning of the school. He was free to attend staff meetings, Montreal Teachers' Association meetings, and any other meetings pertaining to art or to teaching. Home duties involved taking attendance and conferring with the general office regarding poor attendance. Art activities such as the making of temporary and permanent displays which required after-school work were also done on a voluntary basis.

During the first few weeks in the school, before a schedule was established, Intern B observed and assisted the other two teachers, then worked out his art program to fit in with theirs. He had the option of selecting the classes he wanted to teach. By November, the master teacher and the intern had devised the following schedule with the proviso that, as the intern gained more experience, he could change it if he wished to. It fitted into the two-day cycle and forty-five minute periods of the school day which lasts from 8:40 a.m. to 3:30 p.m.

Day 1

Period 1 - Free period
 2 - Pottery
 3 - Free period
 4 - Lunch
 5 - Junior art, 3203
 6 - Senior art, 5201
 7 - " " 5202
 8 - Free period

Day 2

Free period
 Senior art, 5202
 " " 5201
 Junior art, 3203
 Lunch
 Pottery
 Music
 Pottery

Intern B was responsible for the Junior art class numbering thirty students, and one Senior art class number 5201, with twenty-five students. During his free periods, the interns and master teacher discussed what they were going to do or had done for that day; observed or helped the other art teachers; talked with students; or used the other school facilities and services previously mentioned, according to his requirements. The intern sometimes substituted for the master teacher to allow her time for such things as purchasing special supplies or conferring with the administration or guidance.

From his practice teaching, Intern B wanted to see if the philosophy he had developed from attending university and through his other experiences would "work". He also wanted to see if he could get a large class of students to "learn something".

CHAPTER III

THE STUDENTS

In her rapport with students, Intern A was looking for a friendly, natural teacher-student relationship and found there was nothing intrinsic in high school art classes to limit this. She did not try to emulate her students, but tried to keep their confidence in her as their teacher, one who had greater knowledge. At the same time, she did not refrain from admitting to the students when she did not know the answer to one of their questions. Intern B hoped for mutual trust in his rapport with his students, and had expected, in the beginning, that there might be some difficulties because of his youthfulness and in his own status as a student. He, too, strived for a natural relationship with his students which included the use of first names, while, at the same time, maintaining mutual understanding of the teacher's superior position based on more life experience and education. Intern B did not think his students expected him to know everything either, and where he could not answer their questions, he would know where to find the answers for them. Any conflicts in ideologies he may have had with both junior and senior students could generally be resolved with a discussion.

When they were asked questions concerning the handling of discipline problems that arose in their practice teaching, Intern A felt that her undergraduate course in educational psychology helped her in finding the sources which precipitated these problems, and thus in

aiding her to find solutions. However, she thought a course in adolescent psychology specifically would have been beneficial. She was reluctant to bring in discipline problems to the university seminars if they involved personalities, as this might cause misunderstandings. She preferred to bring in general discipline problems which could apply to other interns' situations also. In most cases, she relied on the master teacher's counsel if she needed assistance with discipline, and only in isolated cases did she need the help of the school's guidance department. Intern A felt the need for more specific answers to discipline problems encountered in practice teaching adolescents, such as those given by a university seminar speaker who was a mental hygiene clinic psychologist. Intern B followed a similar pattern in handling disciplinary problems, and generally tried to solve them himself. He did not bring them to the seminar at the university for solutions, but merely as points for discussion. He, too, saw the need for more training in preparation for dealing with discipline besides his one undergraduate course in educational psychology.

Neither intern was expected to enforce disciplinary measures outside of the high school art room, but both felt they could and should if it were necessary to do so.

By and large, the interns were able to give individual attention to all pupils. Intern B found he could reach all the juniors briefly in one period, but because the seniors as individuals wanted a longer time with the teacher, it took him his three days weekly to reach them all. He found his rapport with his students was such that they were generally quite truthful about their attitudes and feelings. If a student did not desire his personal attention and could work and

develop alone, the intern tried to make him aware of his availability. If hostility separated them, then the intern attempted to find the source of it and remedy it. Intern A required more than one day to give individual attention to every pupil. If there was a student who shunned her, she tried to make him feel comfortable in the situation, or leave him alone until he made an overture.

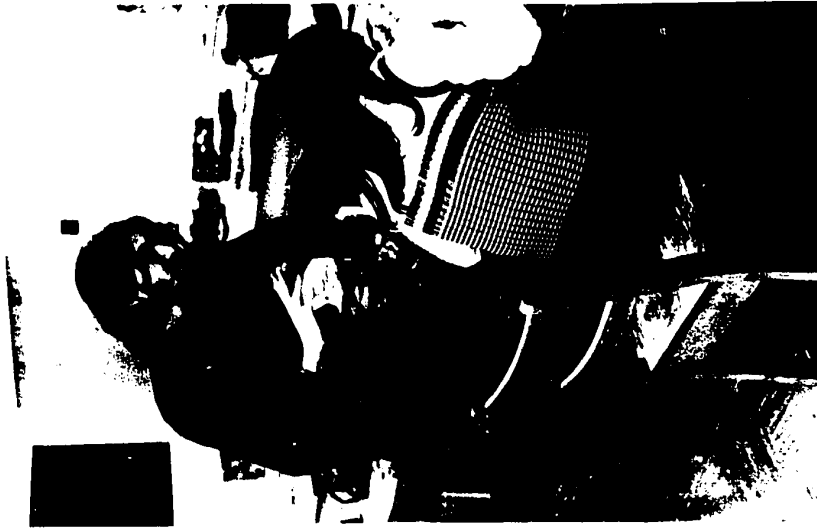
In their efforts to help build good rapport with the students, both interns professed a desire to meet the students' parents. However, Intern B said parents only came to the school when specifically invited and in that case to deal with the problems that the "student-has-with-the-school-has-with-the-student" kind. Otherwise, neither intern met the parents.

Intern A has been able to see, through the work of several of her students, whether or not they were gaining self-confidence or developing their skills and understanding. But to become aware of their outside experiences through their art work, she believed that the partial week spent in practice teaching imposed a limitation on this. Intern B said his students did not reveal their experiences in their art work because they used subjects that were not very close to them emotionally because their expectations surpassed their capabilities.

Near the end of their practice teaching, the interns were asked whether their students' attitudes toward them were different than at the beginning of the year. Intern A said her students accepted her as a "part of the mass media class now, and as an adult whom they can approach as an art teacher and friend--with exceptions, of course!" Intern B said, "Yes, they now know how to take advantage of me!"



THE INTERNS AND THE INDIVIDUAL STUDENT



THE INTERNS AND THE INDIVIDUAL STUDENT

CHAPTER IV

LESSON PLANNING

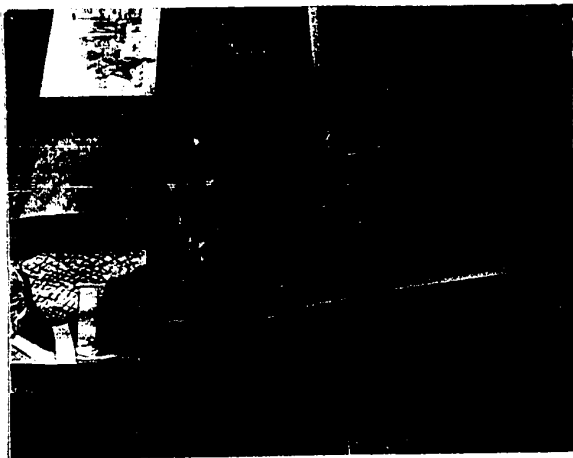
When planning their art lessons, the interns considered their particular students in relation to their backgrounds. Intern A planned painting themes that revolved around their lives, kinesthetic activity to satisfy their liking for it, and media which was new to them. While the content related to the students' lives, lessons had to be planned based on other considerations as well, such as the "lack of imagination" which the intern saw in her students, and for the advancement of self-motivation. Intern B could only relate his students' common school setting to their work because of the diversity of their backgrounds and social settings. He found it difficult to motivate his students on the basis of prevailing adolescent interests or plan lessons to induce self-motivation.

In order to cope with students who were advanced or were unusually gifted, Intern A gave them special work to do and accelerated their activities. Intern B found that for the isolated cases of advanced students, to give them extra work was not satisfactory, as the students would not do it, so he suggested that they go to the art museum, to book stores, read, or do more art on their own than that which was assigned to them. He also found his students to be too immature to have any say in planning of lessons after having encouraged them at the beginning of the year to suggest such things as topics for paintings. Intern A said her students needed direction, and the closest they came

to helping plan lessons was in choosing their own films from a catalogue for their mass media course. All of her students had the opportunity to become involved with the school at large through art by participating in preparations for an "art night", and by making school murals and paintings. Intern B's students displayed their paintings in the staff lounge; these were selected from all the students' portfolios. Plans to display art works in the halls were not feasible, as the works were apt to be damaged or removed.

Intern A made a basic one-year plan of lessons and she planned specific topics about two weeks in advance of their use; Intern B planned most classes about two or three days in advance. Intern A used lesson plans that contained aims, objectives, procedures, conclusions, etc., and made them available for the master teacher's perusal. Sometimes she had to adapt her lessons when materials were not available, or if she saw that the project was not working out. The lessons kept up with current trends and related to the student's own experiences, for example, posters in the mass media course had titles pertaining to pollution and child abuse. Her lessons during the first term concentrated mostly on the two-dimensional and on elements of art, while second term lessons were mostly on three-dimensional work. Drawing was repeated during the year to help the students make animated cartoons, and figure drawing was repeated from time to time.

At the beginning of the year, Intern B did not prepare lesson plans with aims, objectives, procedures, etc., but started to in the second term. His preference was towards a more spontaneous type of lesson preparation and one that was based on what preceded it. He taught such things as elements of art through the students' work as it



THE INTERNS WITH DIFFERENT MEDIA



THE INTERVIEW WITH DIFFERENT MEDIA

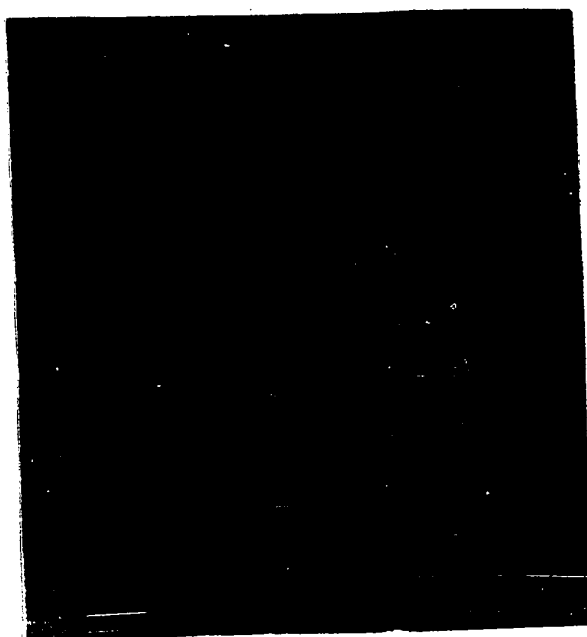
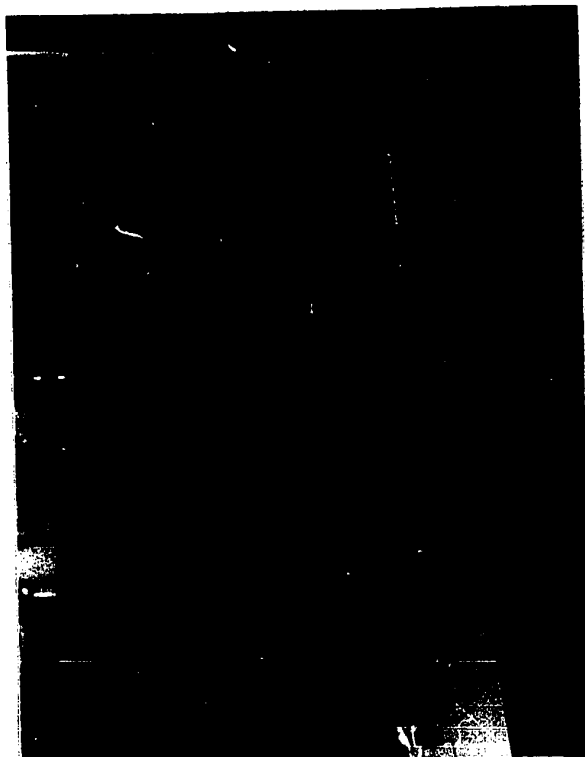
happened, not in a planned way. Sometimes his students spent four or five days on one thing. If a project, like a painting, could carry on for ten days, then he would let it run its course, because his students did not usually retain interest in one thing for long. This intern did not use unit plans for he felt they did not fit into that kind of school where the students fought uniformity. Lessons were not usually focused on current trends, etc., however this intern brought in news items relating to current events to stimulate his students indirectly and to allow them to relate them to their work if they were relevant. Intern B concentrated mostly on two-dimensional design in his lessons because of its basic art qualities, and also because of the dictates of his supply of material. He felt design was more graphic than painting and drawing, and the students did not have to worry if their designs resembled something else or not. Intern B taught drawing throughout the year and sometimes mixed the media. His students were very interested in drawing and found enjoyment in precision and detail. They liked new techniques and results from unusual mixes in media. This intern taught similar projects to both seniors and juniors but modified his terminology to suit the different levels of understanding.

Lesson planning is often influenced by available materials, nevertheless, Intern A planned first. If she ran out of materials, her students adjusted what they had done until more material became available. She did not have to solve the problem of what to do if more materials were not available. If a student had an aversion to some materials, she would try to help him overcome it, or she would give him alternative materials. She used "found objects" to help the child see different uses that things could be put to, to see his environment through them, and to see artistic qualities inherent in the things around him.

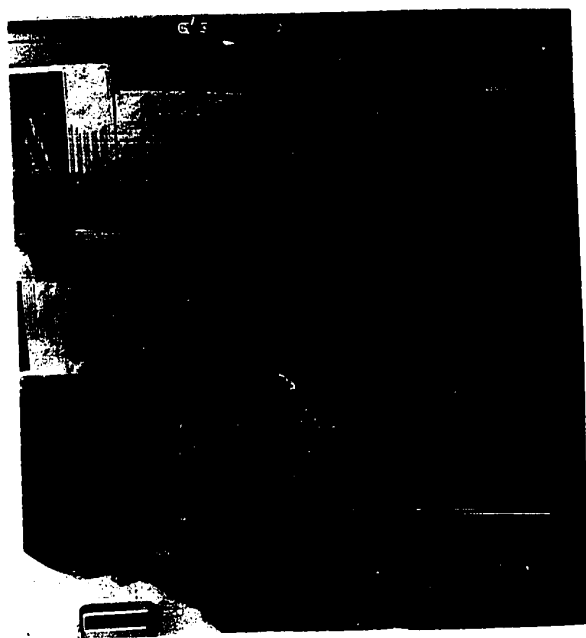
Intern B was faced with the problem of running out of materials: when he planned a project requiring India ink, he found it to be all used up. He had the class figure out a way to finish the project, and where they could not, he helped them. If a child did not like the material he was given to use, such as papier maché, the intern would give him something else after trying to find out the reason for his dislike. Intern B believed the use of found objects to be valid as their use helps clean up the environment, they reveal the versatility of things, they can replace other media, and they can relate to how things were used throughout the history of art.

Even though she was in the school only three days a week, Intern A had been able to achieve continuity in her planning this year. She based her art classes on the elements of art and worked around these themes. When she started a project, the master teacher was able to carry it through on the days the intern was not there, and in this way, both were able to integrate their lessons. Intern B integrated his lessons with his master teacher in the same way, and often came in on Fridays to observe their progress. As mentioned previously, about ten days was the maximum time he could keep his students' interest in one project, so he tried experimenting with different spans of time for a project. At the beginning of the year he tried a one-month assignment but the results were unsatisfactory; one month appeared to be too long for the students to be responsible for a body of work.

With respect to home assignments, Intern A gave one assignment while experimenting with different ways of teaching art history, but she did not get many good results. She did not expect her students to keep a sketch book, as she foresaw too many difficulties involved.



INTERVIEW A TEACHING ART HISTORY



INTERN A TEACHING ART HISTORY

Intern B did not give home assignments either, as he thought his students would not do them. He had them keep sketch books, but they were not very satisfactory as the students did not keep up with them and often sketched hurriedly the night before turning them in, just to "get it done".

Intern B shared some of the responsibility with the master teacher in his seniors' preparation for matriculation exams by selecting some paintings and drawings from term work which he and the master teacher marked for inclusion in their final mark.

Neither intern planned art projects involving any of the other departments in the school. Intern A thought it could have been done but it would have depended on the personalities of the teachers involved. She would like to try this when she is a permanent teacher. Intern B verbally integrated art with other disciplines as the individual student required it.

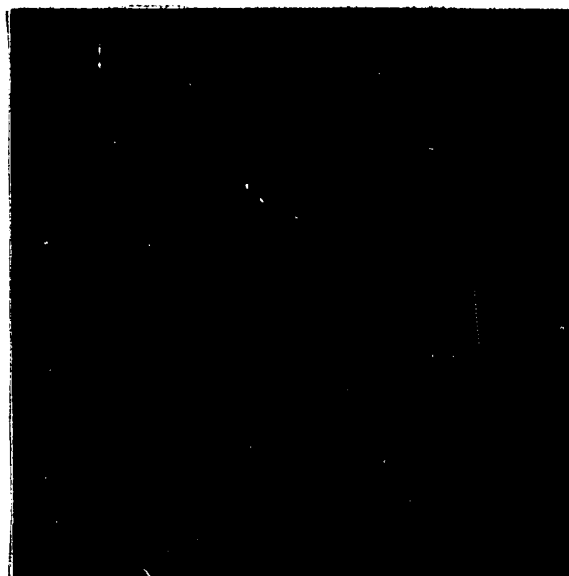
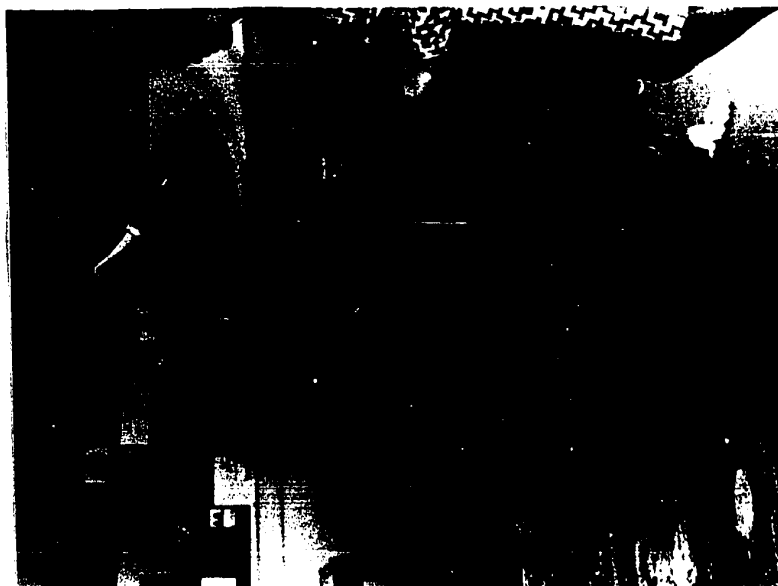
Both the school and the university libraries were sources for reference books used by Intern A. Other visual aids were available from her school or her personal supply, and she could make additional slides with the school equipment. Intern B used his school's library mainly for the art history element, but he found the library inadequate. He did not use the university slide collection because of the problems involved in borrowing them. The school had no slides; the master teacher used her personal ones or borrowed ones from the school board. There was some difficulty in projecting slides as there were no blinds on the projection room's windows. Therefore, the intern's main source of visual aids was in books.

When asked what they considered to be the most important thing in lesson planning in their art classes, Intern A believed that the student should have a challenge and enjoy what he was doing. For the more "backward" class in art where students lacked manual dexterity, she thought the most important thing for them would be in "expression", to express themselves in all the media, for example, "how does it feel to...?" Intern B believed that it was important that the students thought on their own; that they became aware of what was happening socially in high school and in society at large, what was happening technologically. He wanted them to learn "to think, to be curious, to have a kind of humility before things that they see".

In lesson planning, Intern A learned to "take into consideration materials, physical environment, arrangement for desks for free-flow of traffic, to allow for socialization in the classroom (this effects discipline)." She has learned the need to explain simply and clearly, over and over again, even with an excellent lesson plan. Intern B has learned that to have a lesson plan made it easier for him, for the school, and the students, but that he still preferred to work without one.

CHAPTER VTHE MASTER TEACHER AND THE INTERN

Because the interns were under the direct supervision of the master teacher for their practice teaching, I asked the master teachers a series of questions pertaining to this relationship. (Both of them supervised an intern for the first time, although they had had other short-term art student teachers previously.) Master Teacher A (for Intern A) believed his function with respect to his intern was to familiarize her with the real-life situation in the classroom, to teach professionalism, to serve as a model, "perhaps it will be negative,but it will be effective." Master Teacher B believed she must be a "guide to the student" (intern) and her function would "depend on the ability of the student....in terms of how much you have to give to the student". Although she did not know how much background an intern had, this master teacher believed they should have had courses dealing with child psychology and methods on how to approach a child with the knowledge one has. Master Teacher A's supervision of his intern took the form of discussions as to her performance, sometimes humorous and sometimes serious. During his observations of her classes, he wrote points down for consideration later. Master Teacher B handled supervision similarly, by pointing out when things went right or if they could change. Both master teachers gave the interns plenty of time for observation and to become familiar with the classes, then they left the room when the interns started to teach.



THE INTERNS AND MASTER TEACHERS



THE INTERNS AND MASTER TEACHERS

In the beginning, Master Teacher A and Intern A planned lessons together to fit each other's schedule. Master Teacher A did not want to initiate anything new on a Thursday or Friday because his intern would have had a secondary role to play and would not initiate anything. However, he did initiate projects which Intern A carried out, but generally this intern planned her own lessons. This over-lapping of planning required flexibility and was sometimes difficult. School B's master teacher asked her intern to plan his lessons and then discuss them together both initially and as they were progressing. As in School A, Intern B followed his master teacher's sequence where required. Both master teachers felt they gave their interns enough responsibility. Concerning this, Master Teacher B said interns should have initiative of their own, they should be able to pick up and do things, prepare materials, tidy up, do chores, become aware of things that have to be done and just do them.

By the second term, Master Teacher A could see his role changing to that of team teacher. He gave his intern more opportunity for individual experimenting; he was no longer directing her, but letting her carry on with her own plans. Master Teacher B did not see her functions as a master teacher changing a great deal at this time.

Master Teacher A encouraged his intern to make personal contact with her students in an attempt to overcome any negative attitudes to the teachers and to art that they may have had. He wanted her to develop her own style, her own approach to this relationship. Master Teacher B helped her intern in his rapport with his junior students with specific suggestions to help him overcome his

problems, such as how to physically group them or what to say to them or what attitude to take to keep good discipline.

Both master teachers made their interns familiar with the general functioning of the school. Master Teacher A discussed the matter of professionalism, group pressure from the teachers, behaviour in general, conflicts of roles in teachers, tactful human relations. Master Teacher B invited the intern to staff meetings to know what was going on in the school. She showed him all over the school and introduced him to staff members and specialized staff such as guidance personnel, and informed him on procedure to follow for ordering art supplies.

Master Teacher A felt that the greatest need of the intern from the master teacher was generally "encouragement, criticism.....a chance to develop her own individual style." Master Teacher B saw it as "guidance: guidance in terms of how to present a lesson."

CHAPTER VI

THE SEMINARS

A linkage between the University and the practice teaching was maintained through the seminars. The interns found these weekly university "discussion" seminars useful when they could discuss topics relevant to their practice teaching in a flexible manner. Resource materials and seminar notes dispersed during some of the seminars provided useful information applicable to the interns' practice teaching. Intern A brought problems to the seminar that she thought would be of general interest to all the interns. She reiterated the need for more knowledge in child psychology, and how beneficial it was to her practice teaching to listen to speakers such as the mental hygiene consultant and the child psychologist who talked to them on child behaviour and behavioural methods in education. The knowledge gained from these talks gave insight to the reasons for children's behaviour and their learning processes and could be employed in practice teaching in dealing with the children and in planning lessons. Intern A found the seminars to be profitable when they were practical as well as theoretical. For example, in her practice teaching, she was able to use a seminar-assigned Unit Plan for a year's high school art activities.

Intern B believed that meeting and being in contact with the other interns at these seminars was beneficial to him in sharing ideas. But the seminars were most useful to him when they provided specialists



THE INTERNS IN THE DISCUSSION SEMINAR



THE INTERNS IN THE DISCUSSION CENTRE.

in various fields to come in and talk to the interns. Two were particularly rewarding to him: one, the behavioural psychologist mentioned above, and the other, an educator who talked about education in Quebec.

The quality and usefulness to practice teaching that the discussion seminar gave depended on the students in it, according to Intern B. They were meaningful when the interns could discuss freely among themselves and without fear, their experiences and problems in school, and when they were able to offer suggestions to one another. Just as the child psychologists gave them specific information on child behaviour, he felt there was a need for this kind of approach to other problems such as methods of teaching art history.

When asked if the discussion seminars gave them the theoretical background to the practical experience in the schools that they were designed for, Intern B felt they did through speakers who gave new ideas on teaching, and new ways of dealing with situations that came up in practice teaching. Intern A felt that most reading was done on one's own without direction.

The value and importance of continued development of the interns' work in the studio in relation to practice teaching was stressed by the university professor who conducted this seminar and supervised the studio work of the interns. He believed that continued performance in the visual arts was necessary for an art teacher and therefore the primary aim of this seminar was to have the interns develop their studio work at the same time they were developing their new experiences both in pedagogical and practical areas in their practice teaching, and through this seminar, try and

relate the two. This professor said it becomes a problem because the teaching is something new, and therefore takes a lot of time and saps the intern's energies. Nevertheless, the main emphasis of this seminar was "that the studio will continue to be operative because the overall aim would be that to teach art you must be constantly recreating your own premise."

When asked to describe the format of the studio seminar with respect to the practical work and the discussion periods, the studio professor said that sometimes there was a very close relationship between the two, and sometimes a very wide open one. The students conversed with one another about what they were doing, their aims, problems, and intentions. They asked questions about appreciation, technique, dealing with groups of people, communication, exhibitions, and various other problems confronting the artist. Since their studio work was with other Fine Arts faculty members, sometimes alone, and sometimes dealing directly with this professor, the interns came with diverse experience and that helped the dialogue considerably. They always brought their work to this seminar for discussion sessions every two weeks.

Even though the interns wanted this seminar to "deal strictly with art", they continually went back to questions concerning art education and how topics under discussion in this seminar related to it. This harking back to art education problems puzzled the professor but he believed the reason for it was founded in the aims of this seminar, "to integrate studio work and education experience in teaching, and that it would follow that the studio work would be an informing source



THE INTERNS IN THEIR STUDIOS



THE INTERNS IN THEIR STUDIOS

of their teaching, so that if they were creative in their own work, many of the insights would be transferable to that situation."

By dealing with art problems in their own lives, finding their identity in the culture, and what their contributions could be, they saw these problems as similar to their students' problems. In the undergraduate art work, the interns were responsible to themselves, but in teaching they were responsible to other people. When the intern confronted this responsibility, the shift was tremendous, and this professor believed it to be another reason why the interns kept asking questions that related the two back and forth. Practice teaching revealed to the interns the demands of their profession, and this move from novice to professional involving what it was to be ethical, what value systems they should perpetrate, what the responsibilities were, reinforced this need for discussion of inter-related topics of the studio seminar and practice teaching.

Practice teaching confronted the intern with the problem of identity: are they students, teachers, or artists? When questioned on this conflict of roles, the studio professor said that, in addition, the interns were searching out how they were going to fit into that role in relation to the existing prototypes.

Frederick Logan said that college art students' interest in professional art production was of more importance to them than teaching art.⁷ The studio professor said that the interns were "more realistic when they see themselves as an artist because they have been confronted with what the standards are, what the requirements are...."

Frederick M. Logan, "Artist in the Schoolroom: A Modern Dilemma", in Readings in Art Education, ed. by Elliott W. Eisner and David W. Ecker. (Waltham, Mass.: Blaisdell Publishing Co., 1966), p. 432.

At the internship point in their careers they generally identified as an educator and some to the extent that they did not become involved with their own art work, but only with what they might teach. However, some had not resolved becoming a professional artist and, as they professor said, "it could not but help affect it" (practice teaching). For example, he said that Intern B at this time was more interested in his own art work and would teach later if it had some relevance. However, the professor claimed that having an artist in a school art department raised problems, but they were healthy problems, and they gave an extra dimension to the situation.

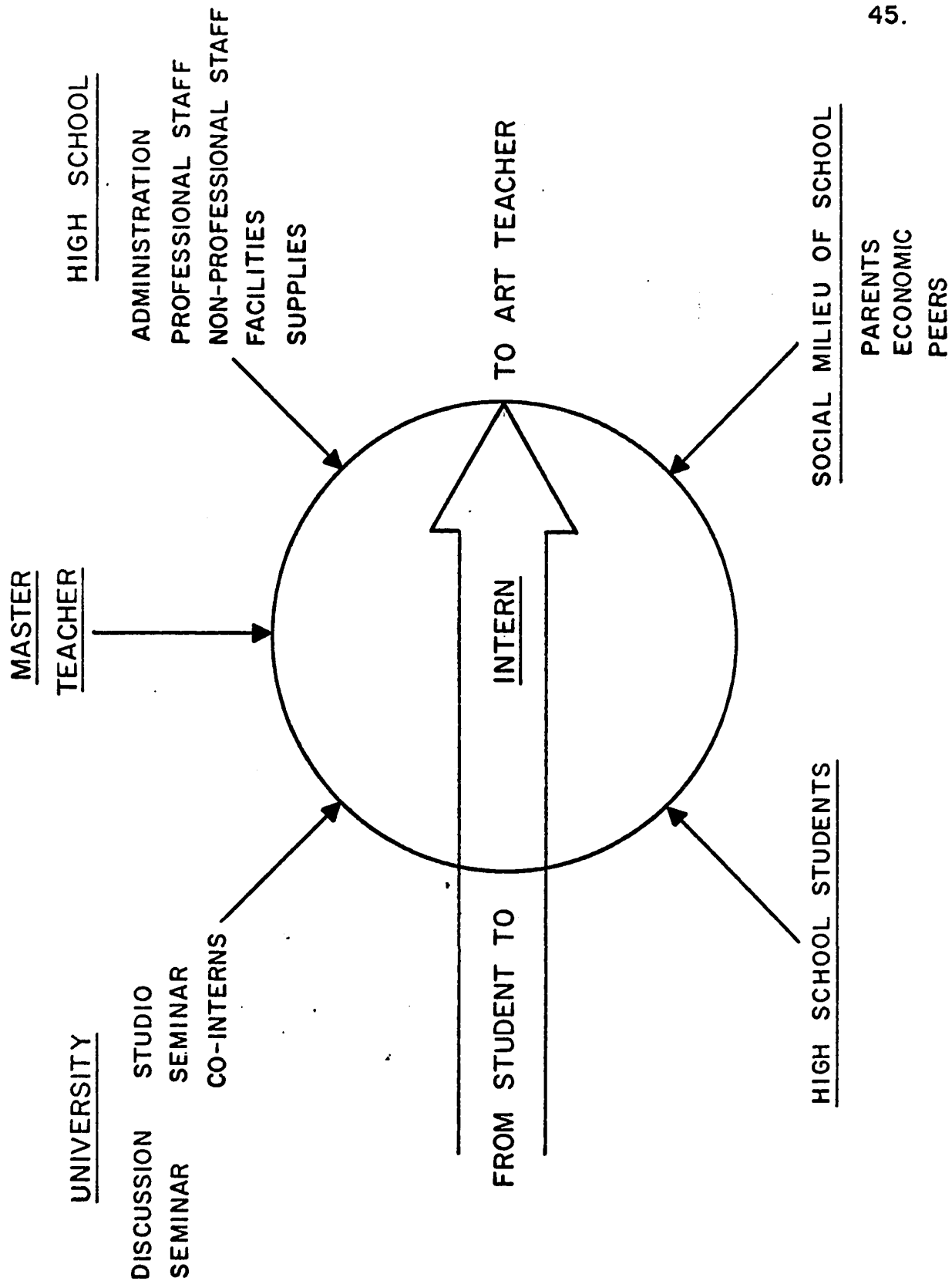
The art teacher works with words as well as media and must be capable of critical judgment when reading art publications or in analyzing students' work.⁸ In this respect, the studio seminar helped the interns become more articulate by having them state their positions, philosophies, their value systems. Through the discussion of each other's work they learned to become more selective in what they said by knowing when something was irrelevant or too personal to be of value, or when something was going to be of assistance. Not only did they discuss each other's work, but reading material was brought in and constantly referred to, and in this way the interns became aware of when it was "meaningless jargon" and when it was not, and was accepted on those terms. But the focus in this seminar was on their own work, and things that were discussed with reference to it.

In their preparation for practice teaching, the studio seminars gave the interns only informal instruction regarding the teaching of

⁸Ibid., p. 435.

crafts; there were no instructional classes. This also applied to potential studio problems they may have encountered in the high school; the interns usually worked out these studio problems themselves or got help from their master teacher.

Other links between the university and the schools were the university supervisors. They observed the interns while they were teaching in their schools in order to evaluate them for their course. They were also available for conferral by both the interns and the master teachers regarding any problems they might have had pertaining to practice teaching.



ANALYSIS

From the foregoing study of two specific people, it will be noted that through the course of the art internship their practice teaching was affected by the complexity of roles they were called upon to play, dependent on and relative to where they were, with whom they worked, and the activity they were presently performing. During seven months of continual changing from one role to another among a multiplicity of roles such as student, teacher, assistant, team teacher, observer, artist, art specialist, and substitute teacher, they tried to identify themselves in the one of "art intern", and gradually, through this progression of time, take on the accoutrements of an art teacher.

The ambivalence of the role of the art intern was first evidenced in his relationship with the master teacher. It was partly due to the master teacher's limited knowledge of the intern's background in terms of ability and qualifications, and therefore it left unanswered what his practice teaching needs would be; and it was partly due to the master teacher's uncertainty as to what was expected of himself. This necessitated a period of exploration and experimentation to establish these unknowns and decide on what complementary role the master teacher would have to play.

The interns started out in subordinate roles as practice teachers or student teachers, but concurrently filled roles of assistants to and observers of the master teachers. At the same time, they were called

upon to fill the superior roles of team teachers and substitutes for the master teachers as early as the second month in the schools. "Whether a particular expectation is assigned to an individual depends on his identity."⁹ Because the identities of these interns were uncertain, these master teachers did not know what to expect of them, until the interns could identify themselves as art interns.

As mentioned previously, the most significant influence on the practice teaching element of the art intern training was that of the master teacher. He was in the "key position" in actual on-the-job supervision, the one who was to give continuous, specific, individualized help. Because of the intern's subordinate role, the intern had to adjust to this new personality. Although other things such as administration and faculty attitudes, social and economic backgrounds of the students, and facilities of the art department affected the intern, the master teacher's personality and ability was the constant and pervading influence on the intern's teaching. The particular master teacher's personality dictated how much direction, moral support, and general information would be dispensed to the intern. But until the roles of the interns could be identified by the master teachers, the qualities of the master teacher would be less than fully effective.

While the intern worked at close range with his master teacher and had to adjust to his personality and to a different philosophy of art education, he had to retain his integrity towards his own aesthetic. But because of his subordinate role, he was obliged to hold many of his ideas in abeyance and adapt to the master teacher's ways until he had

⁹Neal Gross, Ward S. Mason and Alexander W. McEachern, Explorations in Role Analysis, (New York, N.Y.: John Wiley and Sons, Inc., 1966), p. 18.

either proven himself, or was in authority in his own classroom. The grading system, where the intern was subject to evaluation by the master teacher, created an artificial relationship, one which put the intern under the stress of a situation where he was trying to teach according to his own beliefs while at the same time trying not to arouse disfavour with the master teacher.

The undefined role of the intern was illustrated in the attitudes of administration and faculty when the intern entered the school. The administration sent him to the senior art teacher who was assigned to integrate him into the art teaching profession, while the other teachers offered help to the fledgling teacher in the broad sense of the term, rather than in the anomalous one of art intern.

It did not take the interns long to become aware they were working in an institutionalized system, and that to become members of high school faculties was to become parts of this system. This necessitated conformity of all members in order to keep it a smoothly operating organization.¹⁰ But the interns came to their practice teaching with ideals: to make their students aware, to help them to be able to think, to see things from more than one point of view, to gain greater visual sensitivities. Could they keep their ideals or did this profession, this teaching of art to adolescents, mold the practice teacher into a "productive unit" for a school system, as Charles A. Reich says is happening to the individual in our technological society?¹¹ As an artist and art

¹⁰Bruce J. Biddle and Edwin J. Thomas, Role Theory: Concepts and Research, (New York, N.Y.: John Wiley and Sons, Inc., 1966), p. 311.

¹¹Charles A. Reich, The Greening of America, (Waltham, Mass.: Blaisdell Publishing Co., 1966), p. 440.

teacher, the intern was faced with a conflict of ideologies: on the one hand to conform to the institutional dictates, and on the other to teach individual expression and creative thought.

As a new member of the faculty, the intern was to learn of the status of art in his school, and which, in turn, implied his own. This was gauged by such things as abundance and scope of art supplies, evidence of art throughout the schools, extra-curricular art activities, and the number of registrants in the course. Through these elements, the intern learned that it was through the combined efforts of the art teachers and administrations that they were largely responsible for whether art was the "jewel" in the school or a nonentity. Frederick Logan maintained that art teachers are forced to play their parts in the whole educational assembly, faculty and executive, to keep art education healthy and in favourable relation with the institution's activities.¹²

Further evidence that the role of an art intern needed clarification at the high school level was reflected in the student's concept of the intern. While some of the students involved in this study initially saw the intern as a student teacher, others thought he was in the art class to help the master teacher or to serve as his substitute. However, through their practice teaching, the interns promoted institutionalization ("the development of orderly, stable, socially integrating forms and structures out of unstable, loosely patterned, ... types of action")¹³ of the role of an art intern through their self concepts as to what an intern should be.

¹²Logan, Readings in Art Education, p. 440.

¹³Leonard Broom and Philip Selznick, Sociology, a Text with Adapted Readings, (New York, N.Y.: Harper and Row, 1963), p. 250.

Their strategies in the role included the cultivation of sympathetic environments in the art rooms of these large institutions which make them effective in advancing learning among the students. While both interns were friendly and natural with their students and worked to maintain trusting relationships, at the same time they were careful to keep them "teacher-student" associations. As Herbert Read said, to maintain its structures and aims, pedagogical intercourse must be kept impersonal.¹⁴ However, by understanding their emotional needs in the creative processes, these interns were constantly striving to fill the needs of the individual students and give them the attention they required. Students' social and intellectual backgrounds were prominent in their minds, and good rapport was based on these considerations. Although the high school students seldom revealed their experiences outside of school through their art, the interns' sensitivities to them were heightened through close observation of their school art work and behaviour, and it was through these, that the interns strived to increase their sensibilities, their sense of awareness. Quoting Arnheim, "Art is the quality that makes the difference between merely witnessing or performing things and being touched by them, shaken by them, changed by the forces that are inherent in everything we give and receive."¹⁵

Special qualities in their students necessitated special consideration on the part of the interns. For example, the practical

¹⁴Herbert Read, Education Through Art, (London: Faber and Faber, 1943), p. 290.

¹⁵Rudolf Arnheim, Toward a Psychology of Art, (Los Angeles: University of California Press, 1967), p. 342.

orientation of Intern B's students and the reinforcement of this motivation by their parents was a challenge for him to broaden their perspectives. He tried to do this by encouraging these students to look at things in more than one term, one association, by emphasizing esthetic awareness. By inducing his students to think, he reflected the attitude of deFrancesco who said that just making things was of little value, but learning occurs when integrative and reflective teaching occur through conceptual thinking.¹⁶ But the sometimes negative social backgrounds of many of his students exerted pressures on their personalities and behaviour contrary to this intern's ideologies and made it difficult for him to overcome their resulting alienation and apathy.¹⁷ The "artists" among his students, his "rewards", were sympathetic to his liberal and experimental attitude, his enthusiasm and broad outlook, but these students were a minority group and therefore accounted for a comparatively small source of satisfaction to him.

Oftentimes the social setting of their high schools became turbulent and affected the interns' practice teaching adversely, especially when it resulted in theft and breakage of school supplies, and strikes by both inside and outside professional and non-professional workers. These factors, and disruptive snow storms, played havoc with school schedules and demanded great flexibility on the parts of the interns to adapt to broken schedules, absenteeism, and general lowering of morale.

¹⁶deFrancesco, Art Education, Its Means and Ends, p. 350.

¹⁷Gross, Mason and McEachern, Explorations in Role Analysis, p. 21.

While it was necessary as a faculty member for the interns to conform to the dictates of the schools at large, the latitudes in their classes were such that they were free to teach what they believed in with due consideration for integration with the master teachers' programs. Teaching methods were unspecified, and no hard and fast rules were laid down on how to present lessons; nevertheless, "Lesson Plans" was an accepted way of preparing or introducing projects or lessons. "Art education is education in thinking, in seeing, in sensing, and finally in acting. Teaching, therefore, cannot assume a passive attitude; it must be in the form of active guidance, stimulation and motivation."¹⁸ Therefore, it was left to the intern, under the supervision of the master teacher, to choose his methods and plan his lessons for achieving these ends, but these were all affected by the kind of pupils they were teaching, the tools they had to work with, and the moral support that they needed to sustain them through the stresses of the emerging intern role.

As it was revealed in this study, when the interns found that their experiments proved to be unworthy for continuation, they changed their approach. However, when they pursued a course that did not conform to a structured formula, this actual presentation of lessons was a basic point of contention by his superiors. For example, Intern A tried home assignments in art history, but abandoned them when they proved unsuccessful. Intern B experimented with teaching art history by integrating it with practical classes. This left large gaps in the Provincial Department of Education requirements for the senior

¹⁸deFrancesco, Art Education, Its Means and Ends, p. 21.

students' matriculation examinations, so that the master teacher filled these in on the days the intern did not practice teach. This intern's preference for teaching without following lesson plans was criticized to the point where he felt it would be to his advantage to start using them. These illustrated points of stress that were experienced by the interns and which led to their desires for more specific answers in the seminars on teaching methods.

Although allowances were made and a modicum of experimentation anticipated, it was tangible evidence of the quality of the interns' teachings in the form of students' products and overt behaviour that made evaluation easier for their superiors. Whereas both the interns strived for the social and personal development of their students, the results of such ephemeral qualities were difficult to estimate, and according to I. Kaufman, "for art education, particularly, it is the actual, not the simulated accomplishments, that are to be judged."¹⁹

Both interns learned the need for flexibility in lesson planning to accommodate the schools' scheduling. The schools' operation on a two-day cycle and the interns' three days weekly practice teaching meant the interns rotated classes each week. Scheduling adjustments jeopardized their lesson plan continuity because of both adaptations of their three-day cycle with the schools' two-day schedule, and with the master teachers' takeover of classes on each Thursday and Friday. This meant that the interns had to re-assess the progress of the

Irving Kaufman, "The Contexts of Teaching Art", in Concepts in Art Education, ed. by George Pappas. (London: The MacMillan Co., 1970), p. 270.

students' work after a gap of two school days and under someone else's guidance. The interns also had to learn to adapt to new studio work habits from their former ones. Whereas formerly they had lengthy periods of time for their own studio work, now they were obliged to motivate and guide a group of students in their studio work in the comparatively short time span of forty-five minutes. The interns found that these scheduling factors and short work periods imposed difficult adjustments on them and both jeopardized the continuity of their lesson plans and limited the quality and quantity of students' work.

When the interns discussed practice teaching topics at the university seminars, their "personas" changed to students once again. The grading structure was not conducive to open, honest discussion of "problems" found in practice teaching as long as the evaluator was the seminar leader. The kind of activity that went on in the seminars was also a part of the pedagogical methods and therefore educational process of the prospective art teachers. This, then, would reflect in their own practice teaching. To be effectively led to a position of intellectual superiority over authoritarian methods, the seminars had to have a pattern agreeable to all and to suit all temperaments.²⁰

When the interns were free to conduct their discussion seminars themselves their true personalities emerged and their frustrations, problems, stresses, and strains imposed by the components of their constantly changing roles were aired and alleviated. The fact that

²⁰Read, Education Through Art, p. 281-3.

a great deal of the discussions in the studio seminars ultimately revolved around art education problems found in practice teaching, would indicate a swing over from artist to art teacher was taking place and thoughts about art education were becoming foremost in the interns' minds. As a group, the interns were beginning to identify with the role of art teacher and until they could come to terms with their choice of profession and make a commitment to one or the other, artist or teacher, the dichotomy of ambitions would serve to deplete their energies and increase strain through their attempts to play these two roles simultaneously. However, it is a significant fact that the art intern is in a unique position among practice teachers. To understand the creative process, he must have time to perform in the visual arts. Based on the premise that as an art teacher he stops making art when he begins teaching, it has been suggested that the school systems encourage the art teachers to engage in professional activity as artist, scholar, and teacher by providing time for studio work and travel, and financial assistance for materials, equipment and studio space.²¹

The liaison between university and school, the university (professor) supervisor, paid a minimal number of visits to each intern, therefore this short time was hardly conducive to a full understanding of the interns' work, capabilities, or insights into his personality. As in the discussion seminar, the grading structure of the intern by

²¹Jerome Hausman, "The Janus-Headed Prospect: a Review of the NSSE Yearbook, Art Education, and the NAEA Report of the Commission on Art Education", by Hilda Present Lewis. NAEA Studies in Art Education. Vol. 7, No. 1, Autumn, 1965, p. 68.

the supervisor inhibited free flowing discourse on problems and solutions as it was on these visits that the supervisor based his evaluation of the intern. It has been suggested that the responsibilities of this supervisor be redefined supported by the assumption that this kind of supervision did not make the most efficient use of the professor's time. He would be more influential in "assisting supervising teachers (master teachers) in improving their knowledge and skills"; his role would change from "visitor" and "inspector" to "teacher" and "invited consultant".²² This would reinforce the master teachers' and seminar leaders' responsibilities to the intern for counselling, rather than the university supervisor.

As it stood during this period of practice teaching, both interns were at liberty to seek counselling from any of these sources, but what Intern B sought and/or what he received, were insufficient to prevent him from failing his practice teaching and consequently failing to receive an Art Education Diploma and Teaching Certificate. In consideration that a role is a set of behaviour expectations which are presumed of someone who holds a given position, this intern's problems arose when he could not perform his work satisfactorily according to the criteria held by his superiors. Conflict also arose in the intern when he could not compromise the demands of many roles he had to play with the expectations his superiors believed to be intrinsic to the situations.²³

²²Monson and Bebb, Educational Leadership, p. 45.

²³Gross, Mason and McEachern, Explorations in Role Analysis, p. 244.

It is conceivable that the strains which this intern faced may not have built up to an intolerable level if he had been exposed to a different teaching situation with different social ramifications. The effect of one master teacher's personality, one art environment and type of facilities, one set of high school influences, lend relevance to the argument that the intern should be exposed to practice teaching in more than one school during his internship. This would consequently mitigate the oppressiveness of one set of circumstances which may be incompatible to an intern to the point where they may be having an adverse effect on his practice teaching, while at the same time, give him the opportunity of viewing a broader spectrum of school art departments.

It may be suggested that when it is evident that an intern is not meeting his superiors' expectations of his role and not making overt statements to support this fact, then these superiors should take the initiative to alter the situation before it is too late for the intern to overcome his deficiencies.

The stresses the interns faced in practice teaching were compounded by the psychological and practical one of performing teaching duties for a prolonged period of time without financial gain. In a time when money is a criterion of success, the interns' attitudes were adversely affected when they could not count on financial reward for their professional work when, as a regular substitute teacher, they would have had this incentive.

Intern A received enough positive reinforcement from the components pertinent to the art intern role to overcome the stresses peculiar to it, and succeeded in ultimately identifying the role of the

art intern and her emergent self concept as one. She felt if she had not had practice teaching to prepare herself to teach art, she would have had many difficulties. The practice teaching taught her that it was "not an impossible situation; it is possible to be a teacher in art and still live through it and probably enjoy it!"

PROPOSALS

On the basis of the conclusions which I have drawn as well as those of the two interns involved, I think the following actions would have made the interns' practice teaching more natural and therefore more effective. They are presented as general proposals.

1. That there be a clarification of the role of the intern before his practice teaching starts
 - a. by the intern himself insofar as his responsibilities are to the school, the students, and the master teacher.
 - b. by the master teacher insofar as what the needs of the intern are in the art department and what the intern's responsibilities to the art department will be.
 - c. by the school administration insofar as their expectations of the intern and his responsibilities are as a member of the faculty relative to the school at large.
 - d. by the school faculty and other professional and non-professional staff insofar as why the intern is there and how members can help him.
 - e. by the school art students insofar as what the intern is doing in the art department and what his qualifications are in order to perform in this role.

2. That there be a consultation between the master teacher and intern before the end of the first term to discuss the intern's progress and to enable him to take steps to rectify any procedures that may not meet with the master teacher's requirements, thereby giving him a chance to seek guidance from one of his superiors in the internship program.
3. That the intern be made aware of his responsibilities as an art specialist as to the status of art in the school and therefore in education.
4. That where an intern is faced with potent social problems that affect students and therefore himself, he be given overt help at the local level: the school administration, master teacher, or guidance personnel.
5. That there be significant discussions with the interns at the university seminars, and in the schools between the master teachers and the interns dealing with methods and curriculum especially in areas such as art history, home assignments, and lesson planning.
6. That the intern's practice teaching schedule be adapted to accommodate the continuity of the high school schedule.
7. That the format for the university seminars create an atmosphere for free exchange without fear of recrimination due to evaluation.
8. That the university (professor) supervisor spend adequate time assisting the intern in his practice teaching or in assisting the master teacher in his supervisory role as a consultant or teacher at "in-service" training sessions.

9. That the intern practice teach in more than one school.
10. That the intern be paid a nominal sum for his professional work.

ART EDUCATIONS OF THE INTERNS

Intern A attended high school in Montreal, and was selected from her art classes to attend the "Saturday Morning" classes at Sir George Williams University on scholarship. (These classes are devised for children from kindergarten to high school ages to take art, while at the same time, to give experience to university art students for practical art teaching and experimentation.) The classes stimulated her interest in art and she subsequently enrolled in Fine Arts at that university, and in her second year, began to major in Art Education. Upon graduation, she enrolled in the university's Diploma Course in Art Education in order to gain teaching experience that emphasized the practical side of it.

Intern B became vitally interested in art in elementary school when his love for art made him decide that he would eventually teach it. He had planned to go to an art school but when he learned Sir George Williams University offered the course he wanted, he enrolled in the faculty of Fine Arts, graduated with a B.F.A., then enrolled in the University's Diploma Course in Art Education.

NOTE RE INTERVIEWS

The major portion of information for this thesis was gathered through the medium of magnetic tapes in the form of interviews. Whereas I formulated questions relevant to the situation under discussion, the information, ideas, and beliefs, etc. are those of the interviewees as they saw the situations and their relationships to them, unless otherwise noted. The locations of the interviews were in the schools specified, the University, and in our homes.

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