

A PROPOSED ART METHOD PROGRAM TO
TRAIN TEACHERS TO TEACH THE
PRIMARY/ELEMENTARY ART
CURRICULUM OF THE
PUBLIC SCHOOL
SYSTEM OF
MANITOBA

Girnith Rebecca Stewart

A Thesis
in
The Department
of
Fine Arts

Presented in Partial Fulfillment of the Requirements for
the Degree of Master of Arts in Art Education at
Sir George Williams University
Montreal, Canada

September 1973

ABSTRACT

NAME: Girnish Rebecca Stewart

TITLE: A PROPOSED ART METHOD PROGRAM TO TRAIN TEACHERS TO TEACH THE
PRIMARY/ELEMENTARY ART CURRICULUM OF THE PUBLIC SCHOOL SYSTEM
OF MANITOBA

The purpose of my study was to produce a working program for art method training to be used at the institution level. To my knowledge no similar program has ever been attempted in Manitoba.

I also believed, on the basis of personal experience, that such a program could prove to be advantageous in guiding groups of art method instructors to follow a single guiding authority.

In order to accomplish my purpose it was necessary to discover the basic principles underlying the existing legal classroom guide, Art, Grades I-VI, since it was also the only existing official guide to training. I found that the basic philosophy outlined the theory that children grow and develop through involvement with art. I felt that this was only a partial description of possible art learning and that while children are important so was the study of art.

I wish to acknowledge the long period of patient support and advice given to me by many people. I wish to thank Professor L. Sherman of the Department of Fine Arts, Sir George Williams University who was my advisor for four years, Professor E. Motheral of the Faculty of Education, University of Manitoba, my friend and advisor in Winnipeg, and Professor H. Gagne who brought the work to completion.

TABLE OF CONTENTS

CHAPTER I THE PROBLEM AND DEFINITION OF TERMS USED 1

CHAPTER II THE CURRICULUM, ART, GRADES I-VI, AS A
GUIDE TO TEACHER-TRAINING 6

CHAPTER III REVIEW OF CONTEMPORARY ART EDUCATION
LITERATURE 23

CHAPTER IV ART METHOD TEACHER-TRAINING PROGRAM IN
PRIMARY/ELEMENTARY ART EDUCATION FOR MANITOBA . . 54

SELECTED BIBLIOGRAPHY 80

CHAPTER I

THE PROBLEM AND DEFINITIONS OF TERMS USED

Since 1955, in the Province of Manitoba, the training of primary/elementary teachers in methods of teaching art ostensibly has been guided by a Provincial Curriculum, Art, Grades I-VI.

Three years of observation by the researcher revealed that few teachers used the curriculum as a classroom guide and it seemed obvious that an inconsistency existed between training and practice. At the same time, observation of student teachers entering professional training revealed very little art knowledge retained from their years of schooling. It was concluded that inconsistency between training and practice has caused the primary/elementary art program to be ineffective.

I started this study with the assumption that changes to primary/elementary professional training was one way to reinstate the use of Art, Grades I-VI and that such use would increase the art knowledge of future student teacher candidates.

A THE PROBLEM

Statement of the purpose: It was the purpose of this study to design a curriculum to train teachers in methods of teaching art at the primary/elementary level of the public school system of Manitoba. Such a curriculum, to be effective, would be consistent.

with the principles of art expressed in the Manitoba Department of Education art curriculum guide, Art, Grades I-VI, and with a logically established philosophy of art education.

Importance of the study. The researcher, over a period of three years; observed that student teachers appeared to have retained very little art knowledge from their early years of schooling. During this period the art department of the Faculty of Education of the University of Manitoba instituted remedial processes in conjunction with professional training. This study was a new attempt to further improve remedial processes and professional training.

Art weakness observed in student teachers was assumed to reflect a general weakness in the primary/elementary art education program of the public school system of Manitoba. Art weakness was indicated by the following inadequacies:

- inability to identify materials, tools and equipment
- inability to recognize elements and principles of design
- limited knowledge of art processes with their related techniques and skills
- inept manipulation of ideas, materials and tools in the context of art production
- failure to use basic art vocabulary in oral and written expression
- inability to recognize art concepts in the natural or man-made environment
- failure to make critical evaluations beyond the level of personal preference

- little knowledge of historical, cultural or social developments
in artistic production

This situation was partly explained by the fact that art education was required in only the first six years of schooling, after which art became an elective subject of study. Art weakness was related to the school curriculum by the fact that most student teachers who entered professional training in 1967 had themselves started school in 1955, or the year in which the latest curriculum guide, Art, Grades I-VI was issued to schools.

The researcher recognized that conditions surrounding the current (1955) teacher training program and the existing school situation must have influenced art education. The influence was assumed to have promoted negative attitudes toward art learning in the case of student teacher candidates. It was concluded that student teachers were representative of the total school population at that time. It was therefore assumed that to improve the quality of school instruction in art, it was desirable to implement alternative concepts of training in art education at the professional level.

One attempt at providing a solution, and the reason for this study, was the construction of a training curriculum that would equip student teachers to use the legal guide, Art, Grades I-VI for an effective program in art education. An effective program according to this study would be one in which classroom teachers consistently use Art, Grades I-VI as a guide and one in which "remedial" training is eliminated.

B. DEFINITIONS OF TERMS USED

Art, Grades I-VI is the authorized primary/elementary art curriculum of the Province of Manitoba, published in 1955.

The Proposed Curriculum is a proposed program of art study designed to train prospective teachers to teach the primary/elementary art program of Manitoba.

Education Through Art as it is used in this study refers to a justification for the study of art as a vehicle for learning general concepts of education.

Philosophy Of Art Education as it is used in this study refers to specific concepts of art.

Education in this study is considered to be the result of a deliberate structure, the formal arrangement, in an artificially prepared situation, of a selected body of information. It is a system of training which is called schooling and the intended purpose is to provide the students with the fundamental knowledge necessary to live in our society.

C. PROCEDURE OF THE STUDY

Procedures used in this study were the following:

1. Art, Grades I-VI was reviewed in order to determine the legal requirements of the present primary/elementary art program of Manitoba. The review consisted of a close examination of the program to identify basic philosophy, art education aims and objectives, teaching strate-

gies, and evaluative clues and criteria.

2 Some of the contemporary literature of art education, general education, and curriculum design was reviewed for implications relevant to the original assumptions. The bulk of the literature was selected from works published or reprinted since 1955. I was guided in my choice by what resource materials appeared to be available to and used by teachers to supplement the present program.

3 The proposed curriculum was constructed with suggested methods for its implementation.

D ORGANIZATION OF THE REMAINDER OF THE THESIS

The organization of the remainder of the study follows a sequence that begins with the implications of the legal situation as derived from a study of Art, Grades I-VI; then progresses to a consideration of a selection of relevant principles and techniques derived from the literature; to a construction of the proposed curriculum based upon the previously outlined principles; a summary statement about the implementation of the program; and a conclusion which attempts to show the consistency of the total work.

CHAPTER II

THE CURRICULUM, ART, GRADES I-VI, AS A GUIDE TO TEACHER-TRAINING

Art, Grades I-VI was published by the Department of Education as the authorized course of study for primary/elementary art in the public school system of Manitoba. It also functions as the official guide to teacher-training in the same area. It is the purpose of this examination to identify implications of the existing program that will be relevant to the proposed teacher-training curriculum in primary/elementary art.

Art, Grades I-VI is divided into five parts: 1) the art program; 2) stages of development in children's art; 3) outline for grades I-III; 4) outline for grades IV-VI; and 5) the appendix.¹

1) The art program

The art program consists of the introduction, the objectives, the evaluation, and art appreciation.²

The program introduction of Art, Grades I-VI contains seven quotations by William B. Ragan with a few additional remarks by the curriculum constructors. It is assumed that these remarks serve as

¹Manitoba, Art, Grades I-VI (Winnipeg: Department of Education, 1955), p. 3.

²Manitoba, op. cit., pp. 4-6.

the philosophy since there is no other statement of philosophy specifically indicated. The remarks include statements that describe the principal objectives of the primary/elementary school, and the assumed contributions that the study of art provides for the development of innate ability.

The principal objectives of primary/elementary school are stated as the provision of "opportunities for every child to develop to the full extent his innate abilities and to contribute to the improvement of living in our society."³

Art education contributions include: providing a means for the child to express his ideas, feelings, and emotions; helping the child appreciate beauty in the world and develop confidence in his own abilities; realizing the social objectives of the elementary school by developing in children an awareness of the beauty or lack of it in home and community, and the skills needed for home and community improvement; serving the community, state and nation by developing the ability to use leisure constructively and by providing opportunities for parents and children to work together co-operatively; encouraging children to think their own thoughts and make their own interpretations; promoting mental health, quickening thoughts and enriching the outlook of children.⁴

Innate ability in children is described as potential creativity by Ragan who says, "the child is a potential creator; his creativeness

³Manitoba, op. cit., p. 4.

⁴Manitoba, op. cit., pp. 4-5.

is born of real enthusiasm and joy of expression; he expends his energy on drawing and painting as he does in play."⁵

The introduction fails to provide sufficient foundation for describing an art program. It is the belief of the researcher that an art program should describe art, its philosophy, and its objectives within the limits of the program. The introductory remarks of the program Art, Grades I-VI are interpreted to be the expression of the program philosophy. They describe principal objectives of the primary/elementary school that are general aims of education rather than of art education alone. They describe art education provisions that contribute to social and emotional child development. The remarks fail to make clear the differences between the general aims of education and the specific aims of art education. This failure is believed to be caused by a lack of organization rather than an omission of material.

It is believed that the curriculum constructors intended these various aims and assumptions to justify the study of primary/elementary art in terms of educational, societal and behavioural needs. However, these elements are too theoretical to direct curriculum makers at the present time. Nevertheless these theories are current assumptions to be used as guiding principles in a teacher-training program that includes description of art, art philosophy, and art objectives relevant to primary/elementary art education.

⁵Manitoba, op. cit., p. 4.

The program objectives of Art, Grades I-VI are to encourage creative expression, to stimulate individuality in expression, and to stimulate interest in art.⁶

Children should enjoy art, and the teacher should choose activities that will provide satisfying experiences for all her pupils. It is recommended that picture-making be given prominence in the art programme. Since experience with various materials contributes to the growth and development of the child, craft activities should be given a definite place in the art programme.⁷

It is the opinion of the writer that these statements are, in fact, not objectives but rather expressions of intent. Support for this opinion was found in the words of Robert F. Mager:

. . . basically, a meaningfully stated objective is one that succeeds in communicating to the reader the writer's instructional intent.⁸ . . . The most important characteristic of a useful objective is that it identifies the kind of performance that will be accepted as evidence that the learner has achieved the objective.⁹ . . . If you can specify at least the minimum acceptable performance for each objective, you will have a performance standard against which to test the instructional programs; you will have a means for determining whether your programs are successful in achieving your instructional intent. What you must try to do, then, is indicate in your statement of objectives what the acceptable performance will be, by adding words that describe the criterion of success.¹⁰

The program objectives of Art, Grades I-VI fail to describe the kind of art performance to be expected from primary/elementary

⁶ Manitoba, op. cit., p. 5.

⁷ Ibid.

⁸ Robert F. Mager, Preparing Instructional Objectives (Palo Alto, California: Fearon Publishers, 1962), p. 10.

⁹ Mager, op. cit., p. 13.

¹⁰ Mager, op. cit., p. 44.

pupils. For example, there is no performance description given that indicates what "creative expression" consists of, or when a minimum amount or degree of it is "encouraged"; there is no performance description given to identify "individuality in expression" or "interest in art" or to indicate when a minimum amount or degree of each has been stimulated. In order for the program objectives to become meaningful the curriculum constructors must first describe what is meant by such terms as "creative", "individuality", "expression", and "interest", as well as to what level they should be "encouraged" and "stimulated". The program objectives need to be identified so that teachers and pupils will know when they have been achieved.

The proposed curriculum will attempt to clarify the program objectives of Art, Grades I-VI, so that they communicate the instructional intent and stipulate the minimum acceptable performance. It will attempt to describe the criterion of achievement in each case.

The program evaluation of Art, Grades I-VI is based on art teaching and pupil behaviour. Art teaching is satisfactory if "sufficient motivation is given, pupils are encouraged to use their own ideas, pupils are gaining confidence and skill in their art expression, appreciation is shown for the child's efforts and pupils are developing respect for the products of others."¹¹ At the same time, the behaviour of a pupil is satisfactory if "he finds pleasure in his art, he is expressing his ideas to the best of his ability,

¹¹Manitoba, op. cit., p. 5.

he shows imagination in his work, and he co-operates in group activities."¹²

The method of evaluation recommended in the program of Art, Grades I-VI involves a consideration of both art teaching and pupil behaviour. It is believed that the program evaluation system is inefficient because it is subjective. It attempts to evaluate unsupported assumptions. There are no criteria given to describe characteristics of "sufficient motivation", "unique ideas", "confidence", "skill", "appreciation of pupil effort", "evidence of respect", "finding pleasure in work", "expressing ideas to the best of ability", "imagination" or "co-operation". There is no attempt to establish evaluation of art products and processes in the general discussion of the program. However, art products and processes are discussed under the descriptions of primary/elementary grade content. The division of the emotional or affective areas from the subjective and cognitive areas of evaluation is believed to have caused an apparent conflict of purpose in the art education program. It is believed that the apparent conflict of purpose has been a contributory reason for the infrequent use of Art, Grades I-VI by Manitoba classroom teachers.

The proposed curriculum will attempt to provide an objective basis for making subjective evaluations of behavioural changes caused by art education. It will attempt to provide an objective system of evaluation of cognitive learning to be used in conjunction with subjective evaluations.

¹²Ibid.

In the program of Art, Grades I-VI, art appreciation is said to "have value in an elementary programme only when related to art activities. Reproduction of paintings will be interesting to the child who is painting a picture. A well-designed piece of pottery will more likely be appreciated by the child who is making a piece of pottery, and an attractive arrangement of objects is more likely to be enjoyed by the child if he has arranged a display himself."¹³

The assumptions about primary/elementary art appreciation just quoted suggest for the first time that some specific kinds of art knowledge are to be acquired. The knowledge of painting, pottery design and display techniques are mentioned. This is to receive increased emphasis in the proposed curriculum.

2) Stages of development in children's art

"Children pass through recognizable stages in the development of their art expression. Their abilities and the ages at which they pass from one stage to another vary greatly."¹⁴ The general stages are: 1. manipulation (the scribble stage), 2. schematic (child symbolism), 3. transition (gang stage), and 4. realization (reasoning stage).¹⁵ The stages are still generally accepted as a guide to the development of children in regard to visually arti-

¹³ Manitoba, op. cit., p. 6.

¹⁴ Manitoba, op. cit., p. 7.

¹⁵ Ibid.

culated forms. The proposed curriculum will recognize these stages.

3) Outline for grades I-III

The outline provides for some development of expected child behaviour related to art production; suggests teaching method; outlines evaluation techniques for art products and pupil progress; and describes fundamental art techniques.

How children draw at this level is one way of considering an aspect of child behaviour. The outline states that "they (children in grades I-III) draw eagerly if given opportunities; it is another way of expressing themselves; it is as instinctive as talking; they use symbols; they draw what they feel; their drawings vary from simple to complex statements; colours will not be used in a naturalistic way until confidence is developed."¹⁶

The outline describes a teaching method based on motivation of children through first stimulating the various senses of sight, sound, touch, and emotion. Once the children have been aroused to the point of participation, it is the role of the teacher to keep the interest alive by showing appreciation of symbols; encouraging space-filling; stimulating the use of effective colour; and encouraging emphasis.¹⁷

The evaluation of the grades I-III course content is in addition to the evaluation of art teaching and pupil behaviour given earlier

¹⁶ Manitoba, op. cit., p. 19.

¹⁷ Ibid.

in the discussion of the art program. The course content evaluation is based on art concepts in the art products of children; and on their (the children's) rate of progress in using art concepts.

Art product evaluation is conducted as a group activity after all art products have been completed and displayed. The evaluation is designed to reinforce pupil confidence and encourage future participation. Art concepts are introduced informally by such comments as "the space is very well filled, the colours are bright and strong, it tells an interesting story, it can be seen easily because there is something big in it."¹⁸

Evaluation of pupil progress is suggested in picture-making as follows: "keep the first set of pictures made. Later pictures may be compared with these to see if the child is expressing his ideas more clearly, making progress in space-filling, and using colour with more confidence. The child whose work shows no progress needs more encouragement and stimulation."¹⁹

Fundamental art techniques in the outline for grades I-III are listed as follows: picture-making, mural making, lettering, pattern-making, modelling, paper-cutting, and tearing, toy-making, and making puppets.²⁰ This is the object-oriented section of the program.

Several statements in the outline cause confusion. This is

¹⁸Manitoba, op. cit., p. 20.

¹⁹Ibid.

²⁰Manitoba, op. cit., pp. 21-30.

apparent in the description of how children draw at this level. The outline uses such adverbs as "eagerly", "expressively", and "instinctively" to describe drawing behaviour--all of which are open to various interpretations. The outline adds that the drawings may vary from simple to complex statements. It fails to state minimum characteristics for either type of drawing or the degree of eagerness, expression and instinct that may be present. The outline states that "colour will not be used naturalistically until confidence is developed."²¹ This statement on colour is considered by the writer to be irrelevant and not related to confidence. The term "not naturalistic" can mean either "unnatural" or just "unconventional". The use of non-natural colour may indicate a superior level of development rather than less development. The development of confidence seen in the use of colour depends on how the teacher wants to interpret it. The possibility of a variety of interpretations (such as that involving colour) tends to make this area of Art, Grades I-VI both flexible and frustrating. Flexibility of interpretation allows for differences but frustration occurs when the differences are extreme enough to create inconsistencies similar to those shown in the examples of colour. It is believed that the interpretation of child development should be broad. It is also believed that art quality should be identified in conjunction with the expected behaviour of children so that progress may be assessed in both behavioural and art terms.

The teaching suggestions recommended in the outline are believed

²¹ Manitoba, op. cit., p. 19.

to be ones which will provide for individual needs within a group structure. The suggestions are too vague to be useful though the basic concept, to motivate children until they respond spontaneously, is currently favored. Emphasis on how teaching should be done in the grade I-III outline is achieved by using adjectives to describe art concepts such as "encouraging emphasis."²² Emphasis in art is a principle concept. Art, Grades I-VI requires that teaching be done to encourage emphasis. It fails to describe the characteristics of emphasis, or the ways in which it can be encouraged. The proposed curriculum will attempt to present art principles and art teaching that meet the requirements of Art, Grades I-VI.

The art product evaluation of the outline for grades I-III introduces quality characteristics of art in picture-making by saying things like: "point to a picture that shows up well because the colours are strong and bright."²³ This technique will continue to be advocated in the proposed curriculum. The evaluation of individual pupil progress is based on the consideration of art products and appears to be inconsistent with the subjective evaluation previously described in Art, Grades I-VI, page 5, "the pupil is usually working satisfactorily if he is expressing his ideas to the best of his ability."²⁴ However, this is not an inconsistency if one assumes that ability has growth characteristics and that progress is evidence of such growth. The evaluation of products and of pupil progress is

²² Manitoba, op. cit., p. 19.

²³ Manitoba, op. cit., p. 20.

²⁴ Manitoba, op. cit., p. 5.

expressed in broad terms. These terms are appropriate for the Provincial document, but the proposed curriculum for art methods training should be much more specific in establishing criteria of evaluation so that teachers will know what things make expressions (art products) examples of competence. They will then be able to make evaluations that are more objective and will provide more specific pupil goals.

The fundamental art techniques are the object-oriented section of the program, and while the philosophical beliefs already described are reinforced by additional comments, some of the suggested art problems appear to deny the philosophy that art teaching should encourage

children to think their own thoughts and to derive their own interpretations. For example, a suggested picture topic is the familiar story "Hansel and Gretel". The art problem involved is that of illustration. A difficult situation develops because serious inhibiting factors are created by the familiarity of the topic. One factor is created by traditional illustrations that direct the design components used by the children. A second inhibiting factor is evidenced by the child who attempts to recreate familiar illustrations that have been executed by mature adult artists. The attempt to emulate adult performance beyond the level of child development is frustrating. This type of art problem places restrictions against the basic premise of creativity which requires that the art product be unique or original. An appropriate illustration problem for art would be a topic from a piece of original literature that the child had never seen illustrated by anyone else. It would be even more appropriate if it were his own composition. The same inconsistency between the original philo-

sophy and the modelling technique was found between the topics suggested for sculpture and the concepts of sculpture as a creative art form. The proposed curriculum will attempt to resolve these inconsistencies between basic philosophy and practice.

4) Outline for grades IV-VI

This outline is a continuation of the outline for grades I-III. The skills and techniques are designed to meet the needs of stages 3 and 4 of child development.²⁵ The balance of the outline includes:

suggested teaching method, evaluation systems for art products and pupil progress, and an increased number of fundamental art techniques.²⁶ The writer's comments about the outline for grades IV-VI are similar to those given for the outline at the primary level (grades I-III). The implications of this part of the review are the same as those found in the primary outline. The proposed curriculum to train teachers in the method of teaching primary/elementary art will be affected in the same way.

5) Appendix

The appendix lists materials, tools, some basic recipes, and

²⁵Manitoba, op. cit., p.7.

²⁶Manitoba, op. cit., pp. 31-58.

selected references.²⁷ The proposed curriculum will attempt to supplement and up-date this information.

Summary. The review of Art, Grades I-VI resulted in the following observations:

The legal description of the primary/elementary art program of the public school system of Manitoba is contained in Art, Grades I-VI. Therefore, the proposed curriculum to train prospective teachers in the method of teaching art must be constructed to be compatible with it.

The art program begins with an introductory section. It has been assumed that it reflects the philosophic position of its constructors in 1955.

The introductory material reflects the general aims of education, though not of art education, since it fails to discuss art as a discipline that has a philosophy, objectives, or is subject to critical examination. It is noteworthy that concepts of the composition of art and recognition of these concepts through evaluation are recommended in the course content of the grade outlines. The proposed curriculum will attempt to provide equal emphasis for the study of art as a discipline and for the consideration of art in general educational terms.

As stated by Ragan at the beginning of this review: "Art education can make valuable contributions to the principal objectives

²⁷ Manitoba, op. cit., pp. 59-62.

of the elementary school--to provide opportunities for every child to develop to the full extent his innate abilities and to contribute to the improvement of living in our society."²⁸ It is believed that these benefits are behavioural, social, emotional and intellectual.

The objectives stated in the description of the program are considered to be incomplete. They require definition so that teachers will know when they have been achieved. The proposed curriculum will attempt to provide definition for the program objectives.

The evaluation stated in the program refers only to art teaching and child behaviour, though art products are referred to later in the course content. This is believed to be a problem of organization rather than a failure to include relevant material. The proposed curriculum will attempt to co-ordinate these three aspects of evaluation.

Art appreciation is a minor part of the program. It is believed that art appreciation should receive more attention in contemporary art programs. The proposed curriculum will attempt to develop this aspect to meet current needs by increasing the emphasis placed on art appreciation as part of an education program.

The stages of child development are still considered to follow the general pattern outlined in Art, Grades I-VI. The proposed curriculum will continue to use this as a guide to assist teachers in assessing general development, and in planning individual programs. It will continue to emphasize the fact that there is considerable

²⁸ Manitoba, op. cit., p. 4.

variation possible in the development of individual children.

Outlines for grades I-III and IV-VI describe course content that is minimal but basic. It includes art problems both for two- and three-dimensional products and also for crafts. It provides information about materials, skills, and evaluation of art products. However, the topics suggested for the art problems frequently limit the opportunities of the children to be creative. They can cause frustration and therefore a lack of satisfying response. This aspect denies the original requirements of the program and creates a confusing situation. The proposed curriculum will attempt to eliminate these inconsistencies by suggesting supplementary techniques for topic selection.

The role of the teacher is discussed in the section on course content as one of guiding, teaching and evaluating. It is a role that requires a sound knowledge of art concepts and of child development. The proposed curriculum will be designed to develop such teachers.

The appendix is believed to be somewhat dated since the material was published in 1955. While most of it is still applicable, it should be revised to meet current needs. The proposed curriculum will attempt to design a system of recommending materials and references that is regularly reviewed in order for it to be constantly current.

Conclusion. It is the opinion of the writer that Art, Grades I-VI is reasonably successful in attempting to meet the current needs

of the education of the child through art and in describing contemporary methods of teaching the child. However, the third aspect, the teaching of art, has fallen into a minor or support position subordinate to behaviour development of primary/elementary children. It is believed that aspects of behaviour are not the prime purpose of art education and emphasis should be placed on the behavioural objectives directly related to the study of art. The proposed curriculum will attempt to increase emphasis on the study of art in the primary/elementary art program of the public school system of Manitoba. A review of some of the contemporary literature of art education will give a foundation for the study of art as a discipline.

CHAPTER III

REVIEW OF CONTEMPORARY ART EDUCATION LITERATURE

The review of art education literature was expected to provide recent opinion on philosophy, objectives, evaluation, art appreciation, child development, teaching methods and teacher role, art program content, and curriculum construction relevant to primary/elementary art education.

1) Philosophy

Philosophy of education (through art). Research conducted in this area has indicated that the same general position has been held by art educators since 1953. Art has been considered a necessary part of general education because it is a life need. Art, Grades I-VI, the official program for Manitoba, quoted excerpts from William B. Ragan to support the philosophy. Mr. Ragan wrote in 1953 that "art education can make valuable contributions to the principal objectives of the elementary school--to provide opportunities for every child to develop to the full extent his innate abilities and to contribute to the improvement of living in our society."²⁹ A few years later, 1957, Viktor Lowenfeld wrote: "Art education, introduced in the early years of childhood may well mean the difference between a flexible, creative human being and one who, in spite of all learning, will not be able to

²⁹ William B. Ragan, Modern Elementary Curriculum Dryden Press, 1953, p. 455-6, cited by Manitoba, Art, Grades I-VI (Winnipeg: Department of Education, 1955), p. 4.

apply it and will remain an individual who lacks inner resources and has difficulty in his relationship to the environment."³⁰ The same philosophy was expressed by Blanche Jefferson in the preface to Teaching Art to Children when she said: ". . . art education . . . is the method that does the most to develop the child as an individual and as a member of a democratic society."³¹ In 1971, Kenneth Lansing discussed art in relation to the aims of education as a means of meeting life needs. The needs that he described included self-realization, recreation, sight and hearing development, intellectual development, human relationships of respect and cooperation, work responsibility and respect, as well as civic responsibility."³²

It is the opinion of this writer that the remarks by Ragan, Lowenfeld, Jefferson and Lansing express general aims of education. They attribute characteristics to the study of art in order to justify its position as one of the subjects of general education. In other words, art is a vehicle for achieving the general aims of education.

It was concluded that, while the study of art may assist in the achievement of general educational aims, so too can the study of other subjects.

This review of the philosophy of education through art shows

³⁰ Viktor Lowenfeld, Creative and Mental Growth (3rd ed., New York: MacMillan Company, 1957), p. 4.

³¹ Blanche Jefferson, Teaching Art to Children (Boston: Allyn and Bacon, Inc., 1963), p. iii.

³² Kenneth M. Lansing, Art, Artists and Art Education (Toronto: McGraw-Hill Book co., 1971), pp. 262-267.

that the aims for teaching art as outlined in Art, Grades I-VI have been consistent since 1953. In all cases, however, the general aims require specific references to the discipline of art if they are to guide teachers. The proposed curriculum will attempt to implement fundamental art training in order to achieve, through teaching, the responsibilities of art to the general aims of education.

Philosophy of art education. Research on the philosophy of art education at the primary/elementary level has indicated two major positions held by art educators. One group of writers on the subject is child-oriented and the other is subject-oriented. There are numerous philosophies in between that contain variations of the two positions, neither of which represents an absolute situation. The research has shown that, while many authors profess one philosophic emphasis, they often apply the opposite emphasis in the practical descriptions of their programs.

A child-oriented emphasis has been described in the philosophy of Art, Grades I-VI. A similar emphasis was described by Donald and Barbara Herberholz when they said: "Art education practices for the past two decades have been firmly founded on the philosophy that the child has the innate capacity to transform the primary means of knowing, that is, his experiences of feeling, thinking, and perceiving, into his own unique art forms."³³ Fran Trucksess expressed the same belief in child ability when she wrote: "The child has a vivid imagi-

³³ Donald Herberholz and Barbara Herberholz, A Child's Pursuit of Art (Dubuque, Iowa: Wm. C. Brown Co., 1967), p. 3.

nation, a natural curiosity and creative potentialities."³⁴ Philosophers of this school develop their art programs by devising motivational techniques to uncover innate capacity.

Among the educators who support programs that emphasize child-oriented philosophy are Betty Lark-Horowitz, Hilda Present Lewis and Mark Luca,³⁵ Louise Dunn Yochim,³⁶ Miriam Lindstrom,³⁷ Max Dimmack,³⁸ and Dorothy S. McIlvain³⁹ to name only a few from recent literature.

There seem to be as many educators who advocate a subject-oriented emphasis in art education and this philosophy will be reviewed next for comparison with the child-oriented emphasis.

A subject-oriented emphasis on the philosophy of art programs began to appear after 1960. Educators supporting this trend did not refute the position of their predecessors and colleagues, but assigned it a companion role. The changed emphasis is described

³⁴ Fran Trucksess, Creative Art: Elementary Grades (Boulder, Colorado: Pruett Press, Inc., 1962), p. 9.

³⁵ Betty Lark-Horowitz, Hilda Present Lewis, and Mark Luca, Understanding Children's Art for Better Teaching (Columbus, Ohio: Charles E. Merrill Books, Inc., 1967).

³⁶ Louise Dunn Yochim, Perceptual Growth in Creativity (Scranton, Pennsylvania: International Textbook Company, 1967).

³⁷ Miriam Lindstrom, Children's Art (Berkeley and Los Angeles: University of California, 1967).

³⁸ Max Dimmack, Modern Art Education in the Primary School (MacMillan of Australia, 1967).

³⁹ Dorothy S. McIlvain, Art for Primary Grades (New York: G. P. Putnam's Sons, 1961).

by Manuel Barkan:

The overriding change in the teaching of art can be seen in the dissolution of the conviction that participation in art is 'fun', 'simple', 'easy', and that it comes 'naturally'. These beliefs, once strongly established within the field, are now being superseded by careful and more frequent attention to the inherent nature of art as a demanding and disciplined field. The concern of art education for human development is being coupled with renewed attention to professional artists and scholars for their guidance and help. More and more art teachers are beginning to realize that good teaching of art ought to be a translation of what professional artists demonstrate and what scholars of art explain about the nature of art--the emotional and intellectual components in the processes of making and understanding art.⁴⁰

The same view was expressed by Kenneth Lansing in 1970 when he wrote:

. . . we have tried to show that both the process and the product of art have value for the individual and for society
. . . the full benefits will come from profound involvement in the making and perceiving of art, and this means we must help our citizens become non-professional artists and connoisseurs. This is the function of art education . . . teachers of art must try to develop in their students the knowledge, attitudes, and skills that are required in the production and appreciation of art.⁴¹

Subject emphasis in art education philosophy just described by Lansing suggests that instruction in the concepts, attitudes and skill of art develop the discipline. Barkan described discipline requirements as emotional and intellectual components. However, emotions and attitudes are characteristics of psychological behaviour and cannot be satisfactorily objectified to form a statement for

⁴⁰ Manuel Barkan, "Curriculum and the Teaching of Art," in Report of the Commission on Art Education ed. by Jerome J. Hausman (Washington, D.C.: National Art Education Association, 1965), p. 69.

⁴¹ Kenneth M. Lansing, op. cit., p. 82.

curriculum purposes. Skills and intellectual components, on the other hand, are knowledge that can be objectified.

Among the supporters of programs that emphasize art learning as a discipline are such authors as George Conrad,⁴² Charles D. Gaitskell,⁴³ Leon Frankston,⁴⁴ Frank Wachowiak and Theodore Ramsay.⁴⁵

♦ Summary of the review of the philosophy. It was the opinion of the researcher that educators who developed a philosophy of education through art really expressed the general aims of education. This is legitimate as art is part of the general education program. The philosophy of education through art is in agreement with the general purposes of the primary/elementary art program of Manitoba as described in Art, Grades I-VI. The proposed curriculum will attempt to achieve the stated aims of general education through the study of art.

The philosophies of art that have been shown to be child-oriented and subject-oriented appear to be different but, when the child-oriented people speak of programs they introduce skills and knowledge of art, while the subject-oriented people consider atti-

⁴² George Conrad, The Process of Art Education in the Elementary School (Englewood Cliffs, N. J.: Prentice-Hall Inc., 1964).

⁴³ Charles D. Gaitskell, Children and Their Art (U. S. A.: Harcourt Brace and World, Inc., 1958).

⁴⁴ Leon Frankston, C. S. E. A Newsletter, December, 1968.

⁴⁵ Frank Wachowiak and Theodore Ramsay, Emphasis: Art (Scranton, Pennsylvania: International Textbook Company, 1965).

tudes and emotions that are behavioural characteristics. Recognition of possible behavioural change due to art training can be assumed just as the achievement of general aims of education have to be assumed. Skills and techniques that lead to the development of art products, and the intelligent evaluation of art can, however, be objectively assessed.

The proposed art methods curriculum will attempt to outline objectives that are measurable in terms of skills and knowledge as it is assumed that through these the general aims of education will be met.

2) Objectives

Art education purpose (objectives). Statements of art education purpose were reviewed for general objectives. The stated purpose of art education was found to be consistent with the philosophic position held by individual writers, though occasionally inconsistent with suggested practical application. A representative selection of art education purposes follows:

Louise Dunn Yochim said:

. . . the integrative aspect is essentially the function of the arts. For through the arts, man realizes the harmonious orchestrations of all of his faculties--his tastes, his sensibilities, and his skills . . . Through the arts, he becomes attuned to the differences and similarities of man. And finally, through the arts, he stabilizes his emotions, refines his sensitivities, and develops acuteness of perception in the process.⁴⁶

⁴⁶Louise Dunn Yochim, op.cit., p. 21.

This quotation describes all the arts, including fine art, as functions that integrate human processes. It fails to describe the arts as disciplines in their own right. It was felt that integrative aspects reflected the general aims of education.

A more definitive purpose was voiced by Manuel Barkan and Laura H. Chapman in the following way:

One of the major purposes of general and basic education in art, at all levels of instruction is to help children become more attentive to aesthetic meanings for personal fulfillment, and to take informed action in the face of aesthetic problems . . . Attention and responsiveness to aesthetic meanings in life experiences grow out of personal involvement with aesthetic problems in making art and through reflecting on and enjoying qualities of art . . . Especially at the elementary school level, instruction should help children learn how to see and talk about art intelligently.⁴⁷

The quotation from Barkan and Chapman on purpose was supported by Jerome Hausman who wrote:

. . . this necessarily includes education in areas requiring qualitative and aesthetic judgments. At its most general level education in art seeks to develop aesthetic maturity and sensitivity in giving form and responding to our world . . . specifically the field of art education is concerned with the individual's creation and study of artifacts as objects of value.⁴⁸

It is believed that the words of Barkan, Chapman and Hausman describe the purpose of art education as the achievement of aesthetic knowledge by learning to make art objects and by learning to talk

⁴⁷ Manuel Barkan and Laura H. Chapman, Guidelines for Art Instruction Through Television for the Elementary Schools (Bloomington, Indiana: National Center for School and College Television, 1967), pp. 2-7.

⁴⁸ Jerome J. Hausman, "Meaning and Significance for Education in Art", in Report of the Commission on Art Education ed. by Jerome J. Hausman (U.S.A., National Art Education Association, 1965), p. 141.

about them with intelligence. This purpose supports the general aims of education that concerned Yochim because the arts require a content in order to function as an integrative force.

A variation of art education purpose was found in the words of Fran Trucksess, Edward L. Mattil, and George Conrad. Fran Trucksess wrote:

It (art) must provide for a variety of experiences and permit exploration and experimentation. It must provide a variety of mediums. It must permit the children to express their personal experiences. The school grounds, the bulletin boards, display cases, halls, and classrooms will reflect the art in that particular school.⁴⁹

Edward L. Mattil wrote:

The processes and materials are only the means of providing some of the conditions in which creativeness can flourish and in which children may begin to fulfill their potential. Above all, the teacher establishes a climate. It will be either one in which children can learn easily or one that tends to stifle learning. When children are encouraged to use all their senses, when they become perceptive and sensitive, then all learning is accelerated, not just learning in art.⁵⁰

George Conrad wrote:

Many art experiences are educationally useful because the children experiment with materials to find ways of creating shapes, patterns, structures, and forms that are aesthetically satisfying. Children at all grade levels need opportunity to play with art materials, to explore and invent just for the excitement and the pleasure of such an experience. Working with materials, they also learn new things about the art processes.⁵¹

⁴⁹ Fran Trucksess, op. cit., p. 14.

⁵⁰ Edward L. Mattil, Meaning in Crafts (2nd ed., Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1965), p. v.

⁵¹ George Conrad, op. cit., p. 21.

The words of Trucksess, Mattil, and Conrad describe the purpose of art education as one of providing opportunities for children to develop through participation in art processes.

Summary of the review of art education purpose (objectives).

The quotations were selected to be representative of the views of art educators about the purpose of art education.

In the opinion of the writer, Yochim suggests that art education is the means by which man realizes his potential. This view has been accepted as an aim of general education that includes art education. The quoted remarks of Yochim fail to give a complete statement of art education purpose that provides useful objectives for curriculum construction. By comparison, Barkan, Chapman, and Hausman describe the purpose of art education as the study of art, in order to achieve aesthetic knowledge. Aesthetic knowledge, they say, is acquired by making and studying art. If aesthetic knowledge can be defined so that it can show how it may be acquired, then this is a realistic objective to be used for curriculum construction.

The balance of the views quoted from Trucksess, Mattil, and Conrad are believed to reflect the opinion that the purpose of art education is the manipulation of art materials. The writers suggest that the experience is broad enough and rich enough to develop the aims of general education. This may be so, but the views expressed lack sufficient definition to be useful as a statement of purpose for curriculum construction. It is also felt that the emphasis Trucksess, Mattil, and Conrad place on the involvement with art

materials and processes is an incomplete view of the purpose of art education. These criticisms apply in various degrees to all of the literature reviewed (including the curriculum Art, Grades I-VI). However, the authors reviewed share a common failing. They do not complete their statements of art education purpose so that they are useful objectives. They do not define their instructional intent or describe how it will be known that the intent has been achieved. The proposed curriculum will attempt to describe art education purpose by providing objectives that can be evaluated on measurable fact.

3) Evaluation

Evaluation in art education Evaluation in art education was reviewed by Elliot W. Eisner and David W. Ecker in 1966. Their review presents the positions of educators who oppose evaluation in art education and the educators who consider evaluation necessary to art education.

In the first instance,

. . . a host of people working in the field of art education, (say) evaluation is intimately related to grading, and grading . . . should not occur in the field of art . . . (G)radng children's art products often creates anxieties and anxieties hamper creative expression. The child needs to feel secure rather than anxious, supported by the teacher rather than threatened. Evaluating his work and grading it, which is the usual outcome of evaluation, tends to make the student feel both insecure and threatened.⁵²

⁵² Elliot W. Eisner and David W. Ecker, Readings in Art Education (Toronto: Blaisdell Publishing Company, 1966), p. 349.

However, "evaluation and grading are accepted techniques of teaching.. The employment of these techniques in art education should not create any more anxiety than in any other subject of general education. If they do, then it is the competence used in applying them that should be questioned.

In their review Eisner and Ecker stated:

Another argument put forth by those who look skeptically on evaluation is that art, by its nature, cannot be evaluated . . . Art is a personal thing, it is a unique expression of a unique individual, it has no set rules and therefore it cannot be compared or evaluated.⁵³

The obvious corollary to this statement is "What is it that makes it art or a unique expression?"

Eisner and Ecker describe critics of evaluation who fault teachers for concerning themselves with art products to the exclusion of the art processes..

. . . And it is the process that the child undergoes in creating an art object and not the art object itself that is of the greatest importance. The process is important because it is this process which develops the creative powers of the child.⁵⁴

The use of product evaluation without concern for the processes involved is a limited evaluation. However, in this case, the evaluation of the process is aimed at evaluating child development and this is once more the aim of general education.

Another argument put forth by critics of evaluation in children's art is,

⁵³ Ibid.

⁵⁴ Ibid.

. . . one cannot justify one's likes and dislikes in art. Art preferences in the last analysis are a matter of taste and "In matters of taste there can be no dispute." Describing and even analyzing and comparing art products, these critics claim, is perfectly valid. Indeed it is a necessary part of instruction in art, but evaluation, in the sense of making value judgments about the art produced in terms of its goodness or badness, is not appropriate because it cannot be defended. There is no empirical test for aesthetic quality in art, hence there is no justification for judgment about quality in art. The language of the critic may be persuasive, his style may be powerful and one might be swept into agreement with his judgment about a particular work, but this judgment is essentially personal and its validity cannot be tested.⁵⁵

Another criticism reviewed by Eisner and Ecker described a failing of criteria used in evaluation practice.

. . . evaluation of a child's art product by an adult more often than not rests upon criteria that have little meaning or relevance to the child . . . And to apply criteria through the eyes of an adult whose states of perceptual and cognitive development have reached maturity is not only difficult and irrelevant to the child, it is unfair. It is unfair because it tends to make children feel responsible for meeting standards in art for which they lack readiness, hence the typical outcome is one of breeding a sense of failure and disappointment in the child.⁵⁶

On the other hand, Eisner and Ecker found that there were strong arguments in favor of evaluation in art education. One argument dealt with art quality.

This argument holds that if one claims that there are no applicable or justifiable criteria for determining quality in art, evaluation is not possible. But if this is so then there can be no instruction either, except of course for the teaching of mere technical skills and procedures. If a teacher cannot evaluate a student's art work, he cannot

⁵⁵ Elliot W. Eisner and David W. Ecker, op. cit., p. 350.

⁵⁶ Ibid.

decide if the student is progressing or regressing in art, he cannot decide if the activities he has planned have been effective or if he should select one type of material or another for instructional purposes. If art is truly only a matter of taste, claim the supporters of evaluation, then why shouldn't the student's artistic taste be just as valid as the teacher's? But to accept this conclusion is to relinquish the teacher's claim to any artistic expertise and to render him virtually useless in the matter of instruction in art.⁵⁷

Eisner and Ecker found also that:

Supporters of evaluation claim that the school has certain objectives that it wishes to attain. These objectives are developed not only for the school at large but for each of the subject areas constituting the curriculum. Instruction and content within these various subject areas are merely means for attaining educational ends, hence not to determine through evaluation that these ends have or have not been obtained is to remain ignorant of the effectiveness of the program. The field of art like other fields of study has objectives and if evaluation is not made, curricular changes can only occur by whim and fancy without the type of evidence that evaluation of student performance is likely to supply.⁵⁸

and,

Those supporting evaluation of children's art claim that it is not necessary for the teacher to apply criteria that are irrelevant or meaningless to the child. They claim that children, even at the earliest ages in school, need and want criticism, and that honest evaluative appraisal is necessary for the child. Such evaluation provides a sense of direction and a framework that is necessary for the child's security, the very thing which those who oppose evaluation claim to be so important. Without aesthetic criteria and a teacher who is skilled in their application, children soon become bewildered and disenchanted with their own work of art. The application of aesthetic criteria in evaluating children's art is a necessary condition for effective teaching.⁵⁹

⁵⁷ Elliot W. Eisner and David W. Ecker, op. cit., p. 351.

⁵⁸ Elliot W. Eisner and David W. Ecker, op. cit., p. 350.

⁵⁹ Elliot W. Eisner and David W. Ecker, op. cit., p. 351.

Summary of the review of evaluation in art education.

The review of evaluation in art education, given by Eisner and Ecker has described arguments that both criticize and defend the use of evaluation in art education. The arguments against evaluation are actually criticisms of the competence used in applying evaluation as an instructional technique. Evaluation as in instructional technique is part of teaching method. This implies, at least, that subject content can be presented and retrieved to indicate acquisition and retention of art information. As long as schools provide teaching that treats subject content in the above manner we have traditional schooling. Subject limits are described by curricula and teaching proceeds within the limits. Critics of evaluation in art education have been concerned with the problem of teaching art with its unique characteristics in a formal school setting. The problems of retaining and fostering unique behaviour within the school structure have been very great. It is the opinion of the writer that a comprehensive system of evaluation can be designed to assist teachers in improving their instructional techniques so that creative behaviour will be supported and developed.

4) Art Appreciation

Art education literature was reviewed in order to discover current trends concerning the whole problem of appreciation in art. Among educators reviewed were Mark Luca and Robert Kent. They related appreciation of art to past and present cultures when they wrote,

"In its largest sense, to appreciate art is to be aware of one's own identity as it is related to past and present cultures."⁶⁰ This is believed to refer to the history of art. But they also say: "The main objectives in teaching art appreciation are to develop--conditions and skill necessary for creative participation--aesthetic sensitivity and critical awareness."⁶¹ This was interpreted by the writer to mean that skill, aesthetic sensitivity and critical awareness are art objectives that are facilitated by practical participation in the production of art objects. Mark Luca and Robert Kent proposed that both aspects of art appreciation quoted above be considered a valid part of the content of art education programs.⁶² These authors have expressed the concept that the acquisition of art appreciation is the main objective in teaching art--a view that parallels the purpose of art teaching expressed by Barkan, Chapman and Hausman (p. 30 of this paper).

A second view was described by Fran Trucksess. She discussed appreciation in elementary programs. Her view listed the ways and means of acquiring appreciation. The list included: participation in the manipulation of materials; the observation of natural phenomena; creative work experiences; the exercise of the senses to become aware of the beauty in nature and the beauty in art of the past and present; the practice of arrangement and exhibition of elementary school displays; and through use of art skills to supplement the

⁶⁰ Mark Luca and Robert Kent, Art Education: Strategies of Teaching (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1968), p. 52.

⁶¹ Ibid.

⁶² Ibid.

study of other disciplines of the elementary curriculum.⁶³ The ways and means of acquiring appreciation listed by Trucksess are believed to reflect appreciation as a benefit to be achieved from the study of art rather than as a part of art subject content to be studied. Her view was first published in 1955 and resembles the view of art appreciation found in the curriculum Art, Grades I-VI also published the same year. As the source for the views expressed here were in a 1962 publication, it would seem that there had been no change in art appreciation trends apparent to her between 1955 and 1962. Manuel Barkan discussed art education goals for the thirty years prior to 1966, goals that explain the views expressed by Trucksess and which this writer found existed quite extensively among Manitoba teachers.

The educational goals thus incorporated into the teaching of art became the preservation of youthful spontaneity, the attention to developmental tendencies, and the absolute protection of children from adult standards. When these goals were coupled with the utter breakdown of academic criteria for the judgment of works of art, one of the outstanding results was the development of classroom practices which literally shielded children from looking at, enjoying and studying the works of great artists. The study of art appreciation virtually disappeared from most schools, and many art teachers even strongly argued that looking at works of art was detrimental for children. It inhibited them from being creative⁶⁴

Barkan went on to say,

More art teachers are now becoming less afraid to confront children with paintings and sculpture by great artists of the past and the present. The controversy in art education

⁶³Frans Trucksess, op. cit., p. 14.

⁶⁴Manuel Barkan, "Transition in Art Education: Changing Conceptions of Curriculum Content and Teaching", in Readings in Art Education by Elliot W. Eisner and David W. Ecker (Toronto: Blaisdell Publishing Company, 1966), p. 425.

today on this issue really hinges on the strong contention that learning in art requires careful attention to qualitative criteria that pertain to works of art. . . . We all witness renewed and energetic attention to the teaching of insightful observation of works of art. . . . this renewed energy will be apparent in the creative development of teaching materials and courses in art history and criticism.⁶⁵

Summary of art appreciation. Art appreciation in this review

has been found to mean the study of art from the past and present as it has been produced by professional artists. Luca, Kent and Barkan consider such study as a necessary part of art education. Through such exposure to art, students develop qualitative criteria so that knowledgeable assessments may be made at any level of art production. These are criteria to be used in evaluation of art products. When used properly they are assumed to motivate creative activity by providing sound principles.

The review does not overlook the kind of appreciation described by Fran Trucksess. It is currently held by many educators that, through the study of art, appreciation in the form of affective or emotional responses will develop. It is also believed by many educators that the level of awareness of an individual to his surroundings and responsibilities has a direct bearing on his ability to perform creative acts. Creative acts include the making of works of art. This belief reflects the general aims of education. The proposed curriculum will attempt to provide for both art appreciation and the needs of general education through the study of art.

⁶⁵Ibid.

5) Child Development

Present opinion about child development in art education continues to support the description found in Lowenfeld. The four stages of development are manipulation, schematic, transition, and realization.⁶⁶ While current opinion supports these general categorical descriptions, program planners now recognize that each individual develops at his own rate and progresses through the sequence of stages in his own unique way. The four stages described by Lowenfeld refer to several characteristics of child development. Observations of child art products have led educators to believe that within each stage there are elements of physical, emotional and social behaviour that affect the ways in which children visually interpret their ideas about persons, places and things. However there is no scientific proof to validate the fact that children were caused to develop in particular ways by art education. In the meantime educators assume that art is a subject beneficial to an individual and is therefore a necessary part of general education. The proposed curriculum will continue to reflect this traditional attitude.

6) Teaching method and Teacher role

The manner or method of teaching art and the role of the teacher have been found by the researcher to be treated as coincidental parts of the education process in the study of art.

⁶⁶Viktor Lowenfeld, op. cit., pp. 86-255.

Mark Luca and Robert Kent describe formal and informal teaching methods. They say that the lesson form depends on the objectives of the art lesson.⁶⁷ The formal lesson includes a prepared demonstration, information regarding materials and techniques, followed by motivation that has students move directly into work situations.⁶⁸ The informal lesson is one that takes place spontaneously where materials are easily available. Both types of lesson require that the teacher act primarily as a guide or resource person so that the pupils do their own thinking and acting.⁶⁹ The teacher must be creative, must be perceptive, must be able to verbalize about the nonverbal language of art, and she must be able to gear the creative process to the age level and the abilities and interests of the students.⁷⁰ In order to do these things the teacher must be knowledgeable about art, child development, curriculum construction, and teaching. She must be competent to evaluate the results of the teaching of art at the levels of her responsibility.

Luca and Kent have recommended that teachers look seriously at new methods of teaching science, especially at techniques of discovery and the individual pursuit of problem-solving, for preferred teaching technique.⁷¹ Helen Merritt described the guiding role of the teacher

⁶⁷Mark Luca and Robert Kent, op. cit., p. 50.

⁶⁸Ibid.

⁶⁹Mark Luca and Robert Kent, op. cit., p. 51.

⁷⁰Ibid.

⁷¹Mark Luca and Robert Kent, op. cit. p. 50.

when she said:

The teacher's job is to help the child, who is looking for ways to improve his painting, by stimulating him to think of possibilities until he comes upon one that seems right to him . . . with increasing awareness of the role of visual means of expression.⁷²

Viktor Lowenfeld developed the role aspect of teaching when he said:

The teacher must be able to subordinate himself and his desires to the needs of the child. The teacher must make himself acquainted with the physical and psychological needs of the child.⁷³

and:

It is the job of the teacher to know and introduce the appropriate materials at a time when the child is most ready to use them in relation to his growth and free art expression. Every material or technique must make its own contribution . . . The teacher should know that the child must develop his own technique and every 'help' from the teacher in showing the child a 'correct' technique would only mean restricting the child's individual approach. An art material and its handling are only a means to an end. A technique should not be taught as such, separated from its meaning. Used at the right time, it should help the child in his desire for self-identification. Perfection grows with the urge for expression. The simultaneous use of many different kinds of materials which fit the child's needs in one classroom is of great advantage because it exposes the child to the variety of procedures, and makes him sensitive to the various possibilities which he may find in developing his technique.⁷⁴

Viktor Lowenfeld uses the word technique as opposed to the word procedure to describe the way in which a material is used by a child. The technique becomes a unique method of working that

⁷² Helen Merritt, Guiding Free Expression in Children's Art (Toronto: Holt, Rinehart & Winston, 1966), p. 35.

⁷³ Viktor Lowenfeld, op. cit., p. 24.

⁷⁴ Viktor Lowenfeld, op. cit., p. 32.

resembles style in the work of a mature artist. The description by Lowenfeld of teacher role and teaching method closely follows the principle that guidance allows and fosters creative activity in children. However, he stresses that the guiding process must be conducted by persons knowledgeable about art and child development.

Another proponent of the guiding function of the teacher in the creation of spontaneous production is George Conrad. He referred to art skills when he said:

Skill makes it possible for an artistic response to exist as the result of spontaneous action rather than as the result of a series of consciously manipulated processes. . . . Adaptive skills, those most conducive to productive thinking in art, must be developed in children as the result of flexible patterns of thinking, conditioning, and memorization. . . . The way to achieve adaptive, flexible skills is mainly through the development in the child of habits of exploration, experimentation, and improvisation. Adaptive skill, then, will involve learning the habit of investigating ways to adapt aspects of the art experience, as well as conditioned responses to it, to new, unpredictable happenings. The development of flexible skills must be achieved through guided experience with productive processes in art activity.⁷⁵

Summary of teaching method and teacher role. The methods of teaching found most consistently in the review of art education literature were ones that would involve students in open-ended problem-solving. Such methods consider the results of creative products to be unique and, as a result, premeditated planning to be impossible.

It was found that the teacher was expected to function as a guide and resource person. In order to fulfill the teacher role and to apply the method of teaching the instructor would need to have

⁷⁵George Conrad, op. cit., p. 200.

knowledge of art, knowledge of child development, knowledge of curriculum construction at the classroom level, and ability to evaluate the effectiveness of the program. It was felt that the knowledges in each case would have to have definable limits for effective teacher-training.

7) Art Content

Art content at the primary/elementary levels is described in several ways by art educators. The tables of content usually include information dealing with materials, tools, and skills along with some suggested ways of using them.

Mark Luca and Robert Kent referred to the art content section of their program as "The Dynamics of creative teaching". The list of dynamics includes some activities for using materials, some tools, some materials, some topics, and some skills in a heterogeneous grouping.⁷⁶

Viktor Lowenfeld described art content in a different way. He listed materials under the heading of techniques and included well recorded observations of form characteristics, human figure interest, space illustration and color use and of patterns of child development as they affect art products.⁷⁷ In this view the developing child was the content rather than the subject of art.

⁷⁶Mark Luca and Robert Kent, op. cit., pp. 49-79.

⁷⁷Viktor Lowenfeld, op. cit., pp. 95, 120, 170, 203, 246.

George Conrad placed emphasis on art skills in program content. He said, "Art skills involve the materials, processes, tools, and techniques with which the children . . . work."⁷⁸ The skills that he lists are: drawing, painting, construction, skill in perception, and skill in invention.

In a different approach, the primary program suggested by Dorothy S. McIlvain contains: materials for children to explore, art materials and their use, and processes for displaying, arranging and constructing.⁷⁹

Frank Wachowiak and Theodore Ramsay described a qualitative program in art education. The qualitative program, in their words provides for real involvement in a problem or technique. It provides the child with multiple opportunities to explore, experiment, select, organize and appreciate. Their program includes aesthetic evaluation, drawing, painting, collage, batik, mural making, mosaics, printmaking, using crayons, modelling clay, and constructing masks and sculpture.⁸⁰

Summary of art program content. In summarizing the content of art programs of the selected educators it is possible to find that there are some elements common to all of them. All but one (Lowenfeld) referred to drawing, painting and construction as basic processes. Lowenfeld, on the other hand, identified materials as the techniques for each stage of development. He did, however, list paper cutting

⁷⁸George Conrad, op. cit., pp. 266-267.

⁷⁹Dorothy S. McIlvain, op. cit., pp. 45-271.

⁸⁰Frank Wachowiak and Theodore Ramsay, op. cit., pp. 35-131.

in the fourth stage. Paper cutting is an activity. The inclusion of an activity in a list of materials is an example of inconsistency that has been observed in most program descriptions. Luca and Kent include the titles of materials, tools and art processes in an unconnected sequence as the dynamics of their program. McIlvain suggests by listing that stabiles, mobile space design, collage and texture design are materials for children to explore.⁸¹ Stabiles are three-dimensionally constructed art forms, while collages are two-dimensional art forms. Mobile space design and texture design are application of concepts. These four items are not materials and to suggest that they are constitutes incompetent distribution of information.

The review of recent readings from the literature of art education for primary/elementary programs has indicated that the attention at this level is focused on the processes of using materials for the purpose of producing art objects. However, while in the opinion of some educators the process is of prime importance, in the view of others, the product is almost as important. The latter argue that you cannot have one without the other. If processes are of primary importance, the present inconsistencies in their definition lead to confusion. The designers of programs must make clear the meanings they use if their programs are to be effective.

It is believed that realistic objectives must be stated in terms of art learning and that the materials, tools, equipment and skills are instructional resources.⁸² Child development, the method of

⁸¹ Dorothy S. McIlvain, op. cit., p. xi.

⁸² A. A. Lumsdaine, "Instruments and Media of Instruction," in Handbook

teaching and the role of the teacher are aspects that guide the techniques of instruction. The proposed teacher-training curriculum for art methods will develop this approach. Art learning is defined as the acquisition and implementation of fundamental art concepts to both the production and appreciation of art for aesthetic sensitivity and critical awareness.

8) Curriculum Construction

Curriculum construction reviewed in the area of art education was concerned with curriculum practices at the level of classroom instruction.

In 1965 Manuel Barkan wrote that the art curriculum and the method of teaching were two factors necessary to the fulfillment of potentialities for learning. The art curriculum represents the selected content to be taught and the method of teaching is the way the content is organized into activities for learning. He said:

In the organization of the curriculum, choices are made with attention to fundamental characteristics of the subject to be taught and to the student's readiness to learn. . . . To fulfill the learning potentialities of different groups, the curriculum must be adjustable to specific requirements. A good curriculum is sufficiently clear so that ideas and directions are developed to fruition; it is also sufficiently open and flexible to allow for unforeseen developments. . . . Variation in curriculum and methods are not only required by variations among learners, but this demand is also imposed by the nature of art itself. Whether the problem of curriculum development is taken from the point of view of learning to make

works of art or learning to analyze them, there is no one proven sequence more productive than others. . . . Since a good curriculum is designed in relation to a specific group of learners, its scope is limited. . . . Curriculum development is the responsibility of individual or small groups of teachers who in the process can direct their attention to the educational needs of particular groups of students. . . . A curriculum guide assists teachers in the task of curriculum development. A guide is a rich resource, much broader in scope than any curriculum for a class. . . . A good curriculum guide is so rich in suggestive material, and its content so arranged, that it cannot serve as an outline to be followed as a course of study. Its function is to present alternative possibilities from which the teacher must select items to be incorporated in a specific curriculum.⁸³

Barkan has described two levels of art curricula. The curriculum (classroom level) and the curriculum guide (a resource guide for classroom planning). Both curricula reflect arbitrary choices of basic principles of the subject by designers, planners, and users. The balance of the description reflects his concern that the demands imposed by the nature of art and variations in the needs of the learners of art require accommodation. According to Barkan no one developmental sequence has been found to be more effective than another. Curriculum construction at the classroom level is a course of study reflecting a selection of basic principles to be taught in the most meaningful manner possible.

Luca and Kent enlarged somewhat on the basic premise stated by Barkan when they suggested that

The arts can profitably employ systematic methods in the formulation of the curriculum of art education. . . . It is important to differentiate the external structure conceptualized by the curriculum maker and the teacher as being separate in degree from the individual internalized

⁸³Manuel Barkan, "Curriculum and the Teaching of Art," op. cit., pp. 75-76.

experience of the child. The external conceptualized structure of the art curriculum should be a developmental guide to expand the child's aesthetic experience, kinesthetic development, social awareness, and self-evaluation.

. . . The elementary art curriculum should stress basic art principles in every grade even though this may at times appear repetitious. It is this concept of repetition of art fundamentals that gives structure, articulation, and meaning to the art program.⁸⁴

Luca and Kent stated that repetition of the principles through the grades gave structure, articulation and meaning to the art program. They recommended a program that expanded aesthetic experience, kinesthetic development, social awareness, and self-evaluation by degree.⁸⁵ It is one way of meeting the needs of behavioural development in children. The view of Luca and Kent was found to be similar to the view held by Barkan.

Summary of curriculum construction for art education. The task of curriculum construction at the classroom level reflected in the opinions of Barkan, Luca and Kent rests on the selection of the choices made by curriculum constructors of basic principles of the subject. In this case the subject is art.

One of the problems implied by the educators reviewed was the need for a definition of the degree to which basic art principles are applicable to the stage of development of the children or their readiness to learn (art). Since the rate of development of children has many dimensions - intellectual, physical and behavioural, esti-

⁸⁴Mark Luca and Robert Kent, op. cit., pp. 7-8.

⁸⁵Ibid.

mated generally at the present time, curriculum constructors have to assume general levels of development.

If curriculum constructors know that their course of study is to teach basic art principles within the general levels of child development all that is left for them to decide are the instructional resources. It is the instructional resources that contain the variations and the opportunities for sequenced or systematic development of the basic principles. The resources are composed of the materials, skills, tools, techniques and instructors, either for producing works of art or for analyzing them.

The proposed curriculum to train teachers to teach art will need to include instruction in curriculum construction at the classroom level.

Conclusion. The reviewed philosophy indicated there has been consistent attention paid to the assumption that behaviour changes in children are favorably influenced by their involvement with the study of art. Recently, educators have added the assumption that the intelligent evaluation of art can be taught. The intelligent evaluation of art has been suggested as the means of acquiring aesthetic knowledge. Two views of philosophy or combinations of them that varied in degree appeared in the discussion of art purpose or objectives. The educators consistently failed to define their instructional intent (objectives) so that it could be shown how they could be achieved. The proposed curriculum will attempt to clarify instructional intent definitions so that evaluation systems will have

validity for both teaching and learning.

Art appreciation has been reviewed separately though it is part of subject content and will be treated as such in the proposed curriculum.

Evaluation evolved from the review as an instructional device to be used by teachers. It is not to be presented as a means of making value judgments of works of art, for this is considered to be a matter of individual choice.

Child development was found to retain traditional concepts. These are believed to be maturational, and the writer has accepted the view that it is wiser to continue to use the traditional view of child development until more definitive assessments have been discovered.

Teaching method and the role of the teacher were found to lack definitive description beyond the expression that they are important factors in the development and implementation of art programs. The opinions reflected concern for teaching techniques and teacher attitudes. They were more descriptive of the role of the teacher. She must have knowledge of art, knowledge of child development, knowledge of curriculum construction, knowledge of teaching and evaluation of teaching, evaluation of learning and evaluation of art processes.

The review of art content in the literature reflected common interest in the materials, skills, and techniques of art production. There were attempts to make child development through the manipulation of materials the content of some of the descriptions. Since it is believed that child development cannot be expressly defined

in terms of objective measurement, the proposed curriculum will continue to stress subject content and will attempt to develop a system for evaluating subject objectives.

The review of curriculum construction revealed that there is a need for training in curriculum construction if teachers are to use the Provincial level curriculum, Art, Grades I-VI for the construction of effective classroom programs to teach art in Manitoba.

CHAPTER IV

ART METHOD TEACHER-TRAINING PROGRAM IN PRIMARY AND ELEMENTARY ART EDUCATION FOR MANITOBA

The general aim of this program is to train teachers in a method of teaching art to have it (art) make its own unique contribution to the total development of the primary and elementary school children of Manitoba.

The program consists of the following parts:

- I. Art Education Aims and Objectives (planning what and why)
- II. Art Teaching Strategies (doing)
- III. Evaluative Clues and Criteria (assessing what has been achieved, toward the original aims and objectives)

I. Art Education Aims and Objectives (planning what and why)

For Method Training

Basic assumptions are stated by Frank Wachowiak and Theodore Ransay in their book Emphasis: Art.

Qualitative art experiences should have an undisputed and significant place in the total curriculum of the elementary school. . . . Art in the elementary schools is justified as long as it contributes effectively and purposefully to the aesthetic, perceptive, discriminative, and creative growth of every child. Art taught effectively has a body of knowledge and skills to be mastered. It has unquestioned merit as a unique avenue to mental, social and individual growth through creative action, and should be welcomed as a living, learning experience in its own right.⁸⁶

⁸⁶ Frank Wachowiak and Theodore Ramsay, op. cit., p. x.

A Art Education Aims for Method Training

The aims are subjective intentions. They are outlined in descriptive terms to express the philosophy of primary/elementary art education method training for teachers:

1 To assist each teacher to grow in sensitivity and perception by providing a program for him:

- to see in order that he may become visually sensitive to the nature of line, shape, space, color and the organic structures which characterize design in nature and in man-made objects.
- to touch so that he may develop tactile awareness of texture, space and shape.
- to think, through questioning, analyzing, and discussing such similarities, differences and harmonies as he finds in his environment, in his own work and the work of others, and in so doing, to establish self-standards of workmanship and appreciation.
- to feel, by responding emotionally to his own involvements with art, as well as to the experiences of others as expressed in line, shape and color, and in the language of symbols.
- to dream, by capitalizing on the capacity for wonder; to develop the power to improvise, to extend, to pursue, and to seek answers through inquiry and experimentation.
- to do, to initiate creative activity, and from the selection of an idea, to the choice of materials, through to the attainment of a finished product, to learn the satisfaction that comes

from making something of one's own - a personal statement.

- 2 To help teachers learn to explore the possibilities of a variety of basic materials in two-dimensional and three-dimensional objects.
- 3 To assist each teacher to acquire basic skills and techniques of art expression and to improve on those skills through expanding, enriching experiences or through progressively greater concentration or by a change in emphasis.
- 4 To encourage each teacher to understand and use the common vocabulary of expression and interpretation, the language of art, through meaningful experiences.
- 5 To illustrate how art permeates the whole field of learning.
- 6 To ensure the opportunity for successful and enjoyable experiences for each teacher through individuality of expression.
- 7 To encourage the development of pride in each student's work and respect for the achievements of others.
- 8 To provide valuable group experiences through joint cooperative projects.

It is believed that teachers instructed in the above aims will acquire a philosophical position that will provide purpose and direction to their own endeavors in art education and prepare them to outline objectives for child instruction and involvement that is currently recognized.

B Art Education Objectives for Method Training

The statement of each objective will include the pertinent elements and the grade level application of these elements for purpose and depth.

- 1 Study art processes in order to be able to recognize basic art concepts. The elements of the processes include: techniques, skills, vocabulary, design and history. In grades 1-2 the intention is to develop the identities of the elements of art processes as introductory to recognition, and through teaching strategies of exploration. In grades 3-4 the intention is to extend identification to include quantity and kinds of processes for the natural development of order and classification using teaching strategies based on investigation. In grades 5-6 the intention is to develop increased complexity and variety to develop analytical and synthetic experiences through teaching strategies based on experimentation.

- 2 Practise manipulating materials, tools and ideas for skill develop-

ment in art processes. The elements under study in this second objective are the ideas, materials, tools and equipment used for the construction of art objects. In grades 1-2 the emphasis is on initial experience and expression; in grades 3-4 the emphasis extends to multiple experiences and innovation, while in grades 5-6 the emphasis extends to craftsmanship and idea concerns necessary to composition.

- 3 Observe art in the whole field of learning and living. The elements of this objective are found in nature and in man-made objects and go beyond the realm of fine art to embrace all of the arts. The limits of study will be established by local needs for enrichment, factors of time and place as well as significance to other areas of the general curriculum. The grade emphasis will be established by the basic techniques of exploration, investigation and experimentation as used above.

II Art Teaching Strategies (doing) For Method Training

Creating art and understanding art are of equal importance in a qualitative program of art education. Indeed, for the majority of students and teachers it is quite likely that the appreciative aspects of art education will have the greater impact on their lives.

Broad skill or experience areas are to be presented at each of three levels of schooling (grades 1-2, 3-4, 5-6). The capabili-

ties, interest, and enthusiasm of the teacher and the students will help to determine the extent of development of each aspect of the program.

Although the training is structured, the intent is not to be restrictive or prescriptive. Rather, it is to provide the basic guidelines within which the teacher should operate. The individual teacher and each school staff should have freedom to plan an art program which will provide extensive, rich, rewarding and meaningful art experiences for the students. Program application however, will vary from school to school, and from one community to another. Care must be taken to ensure that learnings are increasing in depth and breadth rather than being merely repetitive as the program advances through the grades.

Art processes are presented as the focus of quality art education training at the primary/elementary level. The processes are used to describe general methods of production that employ specific techniques. Techniques, in turn, employ particular mediums, skills, tools and equipment in conjunction with art vocabulary, design and individual interpretation.

Along with the knowledge of art processes, teachers in training require knowledge about child behaviour related to art education. The following chart is submitted as an initial guide:

AGES 4 - 7

AGES 7 - 9

AGES 9 - 12

PERCEIVING

- focuses his attention on one aspect of a situation at a time
- perceives images
- can perceive length
- has some knowledge of distance
- does not understand overlapping

- important to classify objects as a means of knowing
- concerned with the real, immediate and concrete
- understands proximity
- understands separation
- understands enclosure
- understands continuity
- understands order
- angle of view not important
- sees objects as wholes
- sees more details within wholes

- begins to be able to co-ordinate perspective viewpoints enough to be able to confine himself to a single viewpoint. This permits him to draw three-dimensional figures with some accuracy.
- some evidence of greater efficiency at analyzing their own work visually

KNOWING

- important to have names of tools and materials
- can name some colors
- language interest as new way of thinking

- attempting to order objects
- growing interest in family or class of objects as an extension of naming
- perception and knowing are closely related in this level

- understands relationships between things and objects.
- some children are capable of conserving substance, of overcoming perceptual distractions in order to see equivalent qualities between objects

CHOOSING

- makes choices between objects on the basis of personal liking

- can describe parts of objects
- chooses on basis of personal preference

- can classify, can probably explain relationships, point out similarities and differences. Some may be able to interpret, though choices are likely to be based on associative or subjective modes.

PRODUCING

- interested in manipulating tools and mediums such as crayons, brushes and clay
- usually draws humans, animals, plant forms and houses
- paintings are usually outlines filled-in
- objects are often not related to each other and are placed haphazardly on the paper
- he concentrates on completing one object at a time
- he uses color arbitrarily
- the level of creativity is high and spontaneous

- drawing, painting and modeling used as a means to categorize concrete objects
- interest is reproductive rather than imaginative
- will group objects with size relationships due to sense of personal importance
- more differentiation but still simplification from memory rather than actual observations
- highly involved in using color that represents his version of reality though this is simplified also

- increased ability to manipulate materials and tools
- conscious of greater color variation but still in realistic fashion
- tend to reach height in skill and interest and begin to repeat favorite schemas over and over

Note: Age 11 girls show interest in horses.

Teaching strategy in art education method training includes training to initiate production activity. Production activity involves motivation, basic art processes, integrated art processes, techniques of art processes, skills, design elements and principles, art vocabulary, and integrated education that includes art. The following nine charts provide a guide to the fundamental requirements of training for production activity:

MOTIVATION: The impulse, emotion or desire that moves one to action.

Teachers everywhere agree that most children need some form of motivation, visual or otherwise, to achieve the highest potential in their art. In almost every elementary guide published, repeated reference is made to the fact that a child must have something to say before he can express it in visual form.

Inspiration for a youngster's art expression may come from many sources. It may spring from his experiences at school, home, from his playground activities, from visits to special places or events. The responsibility, however, for reactivating these motivational experiences and giving them a significance and an immediacy to trigger the youngster into an art expression is primarily the teacher's.

Teachers must be prepared to enrich the child's store of knowledge, to tap his recall powers, in order to encourage the child's seeing and perceiving. The important consideration here is the enriching of an awareness and a visual discrimination. The teacher must be ready to help the child clarify and emphasize the significant aspects of the experience.

In many instances the teacher will find it necessary to provide the child with motivating material through planned field trips and varied vicarious experiences in the classroom itself.

The most vital art project motivations are based in vivid and meaningful personal experiences.

Nothing replaces the actually perceived object or a direct contact for intense, immediate stimulation.

Teachers should help the child respond to nature and its wonders in more than one way. They might call his attention, for example, to a butterfly in a pragmatic, objective way by describing it scientifically. They should, however, bring him to see its design and structure as well, to see the insect's linear qualities, the variety of colors, the pattern and textures, the butterfly's unique shape. This dual interpretation should be encouraged in every art experience where environmental forms are the source of the child's expression.

The materials, tools and techniques of the various art processes can become motivating devices too, and in many instances may be the special catalyst that fires the student's efforts.

Art reference and history extend the stimulation of motivational experiences to different levels of production, such as other children's art work, adult art work, primitive art work, commercial art work, work of other times and cultures.

Sources for motivational experiences are to be found in the environment that man has created for his own living. These sources include: buildings, tools, transportation, systems for handling food, clothing and shelter. They are designed for living.

Other kinds of art production include aspects of fine art and these sources provide valuable insights in the arts as a whole. The productions include theatre, music, dance and are all evidence of man's ability to create his cultural environment.

EXPLORE WHAT IT IS

GRADES 1 - 2

INVESTIGATE DIFFERENT KINDS

GRADES 3 - 4

EXPERIMENT WITH THE WAY THE
SOURCES WORK IN THE PRODUCTION
OF WORKS OF ART AND IN
UNDERSTANDING WORKS OF ART AND
AS ASPECTS OF LIVING

GRADES 5 - 6

A GUIDE TO BASIC ART PROCESSES

PROCESSES A

GUIDE TO CONCEPT GROWTH

GRADE LEVEL

CERAMICS

EXPLORE WHAT IT IS

GRADES 1 - 2

DRAWING

INVESTIGATE DIFFERENT KINDS OF EACH

GRADES 3 - 4

FIBRE DESIGN

EXPERIMENT WITH EACH PROCESS

GRADES 5 - 6

PAINTING

- ITS TECHNIQUES

PRINTMAKING

- ITS SKILLS

SCULPTURE

- ITS TOOLS AND EQUIPMENT

- ITS LANGUAGE (VOCABULARY)

A GUIDE TO TECHNIQUES OF BASIC ART PROCESSES

| <u>TECHNIQUES</u> | <u>GUIDE TO CONCEPT GROWTH</u> | <u>GRADE LEVEL</u> |
|---|--------------------------------|--------------------|
| applique assemblage basketry batik beading block printing braiding ceramic sculpture chalk drawing crayon drawing crayon lifting collographs collage construction finger painting lettering macrame modelling monoprinting mural painting oil pastel drawing pen and ink drawing pencil drawing pottery pseudo stained glass relief printing rubbing sand drawing sculpting silk screening stencilling stick drawing stitchery tempera painting tile and dye wax resist weaving | EXPLORE WHAT IT IS | GRADES 1 - 2 |
| | INVESTIGATE DIFFERENT KINDS | GRADES 3 - 4 |
| | EXPERIMENT WITH THE TECHNIQUE | GRADES 5 - 6 |

- its skills
- its tools and equipment
- its language (vocabulary)

A GUIDE TO SKILLS OF BASIC ART PROCESSES

SKILLS
ARRANGING
BRAIDING
COILING
CUTTING
DESCRIBING
DESIGNING
DRAWING
FILLING SPACE
GLAZING
GROUTING
IMPRINTING
INCISING
INKING
KNOTTING
MANIPULATING
MEASURING
OUTLINING
OVERLAPPING
OVERPAINTING
OVERPRINTING
PAINTING
PASTING
PATTING
PINCHING
PRINTING
REGISTERING
ROLLING
RUBBING
SCREEN PRINTING
SELECTING
SEWING
SPACING
SQUEEZING
TEARING
THREADING
TWISTING
TYING
WEAVING

GUIDE TO CONCEPT GROWTH

EXPLORE WHAT IT IS

GRADE LEVEL

GRADES 1 - 2

INVESTIGATE DIFFERENT KINDS

GRADES 3 - 4

EXPERIMENT WITH THE SKILLS AND
THE WAY THEY WORK IN TECHNIQUES

GRADES 5 - 6

- qualities of craftsmanship
- tools and equipment
- language (vocabulary)

A GUIDE TO THE ELEMENTS AND PRINCIPLES OF DESIGN

Opinion varies on the choice of basic elements. Line, color, shape, texture and form are most commonly used. However, instead of including texture and form in the list of basic elements include space. Texture is an accessory to technique and subject matter, and form is not a basic element. Form is the total product of an artist's organization, design, composition, and manipulation of materials - the total look of a work, apart from its subject matter.

BASIC ELEMENTS

COLOR

LINE

SHAPE

SPACE

GUIDE TO CONCEPT GROWTH

EXPLORE WHAT IT IS

GRADE LEVEL

GRADES 1 - 2

BASIC PRINCIPLES

INVESTIGATE DIFFERENT KINDS OF EACH

GRADES 3 - 4

BALANCE

COMPOSITION

CONTRAST

EMPHASIS

HARMONY

PATTERN

PROPORTION

RHYTHM AND REPETITION

TENSION

TEXTURE

UNITY AND VARIETY

VALUE

EXPERIMENT WITH THE WAY EACH WORKS IN ART PRODUCTS

GRADES 5 - 6

- by itself
- in relation to others of its own kind
- in relation to others of a different kind
- in relation to the whole
- how we can see these elements and principles not only in part but also in the world around us

A GUIDE TO INTEGRATED ART PROCESSES

INTEGRATED PROCESSES

DIORAMAS

FILM AND PHOTOGRAPHY

ILLUSTRATION

MASK MAKING

POSTER MAKING

PUPPETRY

- finger puppets
- hand puppets
- marionettes
- shadow puppets
- stick puppets

GUIDE TO CONCEPT GROWTH

EXPLORE WHAT IT IS

INVESTIGATE DIFFERENT KINDS

EXPERIMENT WITH INTEGRATED PROCESSES

- their techniques
- their skills
- their tools and equipment
- their vocabulary
- their function other than as art products

GRADE LEVEL

GRADES 1 - 2

GRADES 3 - 4

GRADES 5 - 6

A GUIDE TO INTEGRATED EDUCATION THAT INCLUDES ART

The integration of art with other subjects of the general curriculum is intended to enrich the learning experience of all the students involved. Each subject should receive its separate and joint attention to fundamental concepts and the aim of the integrated study.

EXAMPLE: SOCIAL STUDIES AND ART

Subject: Houses (Homes for people)

Grades 1 - 2: Crayon drawings of houses

ART CONCEPT GROWTH

PROCESS is drawing

TECHNIQUE is crayon drawing

SKILLS include outlining, shaping, filling space

VOCABULARY - names of colors, names of tools,
name of paper and vocabulary describing houses

ELEMENTS AND PRINCIPLES OF DESIGN

SOCIAL STUDIES CONCEPT GROWTH

SHELTER AT LEVEL OF PERSONAL EXPERIENCE 87

- types of houses including own family home
- rooms of houses and their functions
- setting - the space around the outside
- family members
- routine of daily life
- special occasions set in the house

ART CONCEPT GROWTH EVALUATED ON

CRITERIA ESTABLISHED

FOR GRADES 1 - 2

SOCIAL STUDIES CONCEPT GROWTH

EVALUATED ON CRITERIA

ESTABLISHED FOR GRADES 1 - 2

87 Manitoba, Social Studies: Grades 1 - 2 (Winnipeg: Department of Education, 1966), pp. 16-17.

A GUIDE TO VOCABULARY

GRADES 1 - 2

GRADES 3 - 4

GRADES 5 - 6

| | | | | |
|--------------|---------------|----------------|----------------|-----------------|
| art | background | poster | abstract art | mass |
| balance | balsa wood | poster board | acetate | medium |
| black | bas relief | Pyramid | acrylics | mixed media |
| blue | batik | radiation | aesthetic | mold |
| brown | brayer | rasp | analogous | monochromatic |
| brush | carbon paper | relief | armature | montage |
| cardboard | ceramics | rubber cement | arrangement | motif |
| chalk | chipboard | scoring | asymmetry | neutralization |
| circle | collage | shade | baren | non-objective |
| clay | collagraph | shellac | black light | art |
| coil | complementary | sketch | branch pot | ochre |
| color | cone colors | slab (clay) | burnish | Op art |
| composition | contrast | slip (clay) | cartoon | palette |
| construction | contour line | spectrum | chroma | paraffin |
| paper | corrugated | stabile | conte crayon | patina |
| crayon | cube | still life | converging | perspective |
| dark | paper | stitchery | lines | plaster bat |
| design | tempora paint | tile and dye | crosshatch | polymer medium |
| dot | texture | tint | distortion | Pop art |
| drawing | tissue paper | translucent | dowel | press |
| easel | triangle | turbulent | encaustic | proportion |
| engraving | variety | unity | engobe | raffia |
| finger paint | watercolor | value | etching | reed |
| glue | weaving | wash drawing | Expressionism | reposeuse |
| green | white | wedging (clay) | firebrick | sepia |
| gray | yellow | | fixative | shading |
| hammer | | | foamglass | sienna |
| kiln | | | foreshortening | sloyd knife |
| light | | | frottage | solder |
| line | | | gesture | Surrealism |
| manilla | | | drawing | symbol |
| paper | | | glaze | symmetry |
| mobile | | | greenware | tension |
| modelling | | | grog | terra cotta |
| mural | | | grout | (clay) |
| nail | | | horizon | tessera |
| newsprint | | | Impressionism | tracing paper |
| orange | | | indigo | umber |
| over | | | kneaded | vanishing point |
| overlapping | | | eraser | vermiculite |
| paste | | | lacquer | wood block |
| pastel | | | leather hard | X-acto knife |
| pattern | | | linear | |

III Evaluative Clues and Criteria (Assessing what has been achieved) for Method Training

Method training implies knowledge to be trained. In this case, the method is designed to establish a reasonable approach to knowledge aims that are subjective in nature as well as to describe knowledge objectives that are subject to a disciplined structure. The method training of using evaluative clues and criteria requires that recognition and understanding of these two aspects be quite clear.

The method training is set out as a series of charts. The first chart is a guide to art education aims for evaluation. It presents aims from the point of view of the teacher and from the point of view of the children being taught. The second chart presents a guide to art education objectives for evaluation. It is a guide to production activity with grade emphasis. The third chart sets out ways of gathering information for the purposes of evaluation followed by a guide for kinds of evidence and a guide to criteria suggested for both subjective and objective assessments.

ART EDUCATION AIMS ARE EVALUATED SUBJECTIVELY, THAT IS, THEY REFLECT THE PERSONAL INTERPRETATION OF THE INDIVIDUALS PARTICIPATING IN THE PROGRAM, THE TEACHER AND THE STUDENTS.

THE AIMS OF THE PROGRAM (THE TEACHER)

- 1 To assist each child to grow in sensitivity and perception - to see, to touch, to think, to feel, to dream, to do.
- 2 To help each child learn to explore the possibilities of materials in making objects.
- 3 To assist each child to acquire basic skills.
- 4 To encourage each child to understand and use the common vocabulary of expression and interpretation.
- 5 To illustrate how art permeates the whole field of learning and living.
- 6 To ensure the opportunity for successful experiences and individual expression.
- 7 To encourage the development of personal pride in achievement and pride in the achievement of others.
- 8 To provide group experiences.

THE AIMS FOR THE CHILDREN

- To perceive the nature of line, shape, space, color, texture, and the organic structures which characterize design in nature and man-made objects.
- To question, analyze and discuss similarities, differences and harmonies in his environment and his work and the work of others to establish self-standards of workmanship and appreciation.
- To respond emotionally to his own involvement and the experience of others.
- To develop the power to improvise, to inquire, and to experiment.
- To initiate sustained creative activity.
- To build two- and three-dimensional objects.
- To improve continuously on basic skills and techniques of art processes.
- To use the language of art.
- To use art in learning and living.
- To enjoy the rewards of individual effort.
- To take pride in achievement.
- To share joint experiences.

ART EDUCATION OBJECTIVES ARE EVALUATED OBJECTIVELY, THAT IS, THEY REFLECT THE EDUCATED ASSESSMENT OF THE LEARNING TASKS PROVIDED BY THE PROGRAM, AND MADE BY BOTH THE TEACHER AND THE PARTICIPATING STUDENTS.

ART EDUCATION OBJECTIVES

| | GRADES 1 - 2 | GRADES 3 - 4 | GRADES 5 - 6 |
|---|---|---|---|
| 1 Study art processes in order to be able to recognize basic art concepts. | Explore the characteristics of processes, techniques, skills, design, vocabulary and history of art | Investigate the explored areas with more emphasis on detail and the development of skills | Experiment with the discoveries of exploration and investigation to establish recognition of the basic principles of the discipline |
| 2 Practise manipulation of materials, tools and ideas for skill development in art processes. | | | |
| 3 Observe art in the whole field of learning and living. | | | |

There are several ways of obtaining evidence of children's progress in art at the primary/elementary level, some of which may be more appropriate for particular changes in behaviour. One needs to be rather specific at times about what one is looking at. The following provide some types of evidence which one may then evaluate using the desired criteria.

Individual Folders of Collections of Work: By periodically selecting examples of children's work and examining them for evidence of change, perhaps, three or four times a year, one can obtain a good picture of the kinds and degrees of change. The work should then be returned to the children after every evaluation period. This provides specific evidence of change in children's creations for whatever interpretation is desirable.

Anecdotal Records

One may wish to jot down notes about student behaviour to serve as reminders and evidence when evaluating the student's progress. Specifically, one should note the student's achievement in art, to supplement the individual folders by comments such as: "November 5, John created a seated figure of clay with more details than before. Positioning of the figure gave evidence of his concern for form-viewed from all angles." Or, one can note the individual's responses in formal or informal conversation: "January 10, Ken excitedly told Carl about the fun he had painting. He indicated to me that he felt proud about his painting." One may also observe and note the student's approach to creating. "September 23, Sally was very hesitant about painting; looking around a great deal at the work of others before beginning."

Colored photographs and slides can be used to supplement folder evidence and establish a more permanent record of development for present comparison and the evaluation of the effectiveness of teaching methods.

Reporting: Tape recordings can be used for more complete anecdotal records and vocabulary growth. It is also recommended that written reports or check forms be used to report student progress. They will also serve as reminders to the students of goals. Such forms should reflect art philosophy and normally would include references to areas such as the student's approach to creating art, craftsmanship, ability to structure or design, work habits, and originality in working with ideas.

A GUIDE TO WAYS OF GATHERING EVIDENCE FOR EVALUATION

TECHNIQUES - Chart 3 (cont.)

ART GROWTH (AIMS AND OBJECTIVES)

Observe and discuss work in progress

Keep anecdotal records

Observe and discuss completed works

Collect works for a period of time to observe evidence of change

Discuss evidence of change in art work

BEHAVIOUR GROWTH (AIMS)

- sensitive to needs and problems of others
- willing to share ideas and materials
- accepting of suggestions and help
- capable of making constructive suggestions
- able to stick to group plans and decisions
- capable of working courteously and happily
- able to give encouragement to others
- respectful of the property of others
- able to participate and enjoy group work
- able to work independently
- able to express ideas visually and orally
- able to demonstrate innovative ability
- able to act with initiative
- able to concentrate
- able to complete tasks at hand
- able to accept responsibility

A GUIDE TO WAYS OF GATHERING EVIDENCE FOR EVALUATION

TECHNIQUES - Chart 3 (cont.)

EVIDENCE FOR EVALUATION

CHANGES IN WORK

craftsmanship
expression
innovation
idea concerns
use of mediums

Guide to Criteria Selection

interpret changes in work
objectively in accordance with
estimated child development
and art objectives

CHANGES IN WORK HABITS

application or effort
care of tools and equipment
interest span

Guide to Criteria Selection

interpret work habits subject-
ively in accordance with esti-
mated child behaviour and art
objectives

CHANGES IN ATTITUDES

toward other students
toward the instructor
to the learning tasks

Guide to Criteria Selection

interpret attitudes subjectively
in accordance with estimated
behaviour and art objectives

CONCEPTS OF ART

art history
art in nature
art in man-made objects
art processes
design
vocabulary
manipulation of tools and
equipment other than for
craftsmanship

Guide to Criteria Selection

interpret concepts of art object-
ively and in accordance with
estimated child development and
art objectives

A SUMMARY STATEMENT ABOUT THE IMPLEMENTATION OF THE METHOD
TRAINING PROGRAM.

Method training has been an accepted part of professional teacher preparation in Manitoba for a number of years. Subject methods and foundation studies successfully completed have been the criteria used by the Department of Education to grant interim professional certificates as licenses to teach.

The purpose of training is defined as the acquisition of a body of knowledge in order to be able to perform specific functions. In this case, the purpose is to train primary/elementary teachers to teach art, as one of the subjects of classroom responsibility.

The training method just outlined is intended to describe in general terms a philosophy of art education, art production and a system for evaluating the productivity and growth of pupils in agreement with the philosophy.

This program is intended for the initial instruction of novice teachers at a training institution. It is intended to introduce modifications at the level of training that will supplement and develop the present classroom guide which current law requires they be trained to use. It is believed that the proposed training method does not conflict with the legal guide, Art, Grades I-VI, but presents a clarification of direction and purpose and paves the way for easy revision of the classroom guide.

CONCLUSION

The purpose of my study was to produce a working program for art method training to be used at the institutional level. To my knowledge no similar program had ever been attempted in Manitoba.

I also believed, on the basis of personal experience, that such a program could prove to be advantageous in guiding groups of art method instructors to follow a single guiding authority. I felt that such an authority would alleviate student confusion about training content. I had had personal experience with such confusion.

In order to accomplish my purpose it was necessary to discover the basic principles underlying the existing legal classroom guide, Art, Grades I-VI, since it was also the only existing official guide to training at the institutional level. I found that the basic philosophy outlined the theory that children grow and develop through involvement in art. I felt that this was only a partial description of possible art learning and that while children are important, so was the study of art. A subsequent search of art education literature found in Chapter III of this paper, included material being used by teachers as resource information to supplement the legal guide. The search resulted in the identification of two main approaches to art education. I labelled the first approach, Education Through Art, and the second, Art Education. The first approach I felt was child-oriented and that the subject suffered at the expense of the child. The second approach I felt was both subject and child-oriented and this became my choice of position for the proposed program. By doing

this I was able to accommodate the present legal classroom guide of Manitoba and introduce modifications that I felt made teacher-training in the subject meaningful.

The proposed method training program describes art knowledge and evaluation techniques that support the study of art as a discipline at the primary/elementary level. It is believed that student teachers will emerge from training exhibiting the ability to recognize art works, art processes, techniques, skills, materials, tools, equipment, vocabulary, concepts of design, and composition. It is expected that they will have sound reasons for discriminating among works of art beyond the level of personal preference. It is expected that they will be able to recognize art in nature and in the man-made environment. It is expected that they will be able to use the acquired knowledge and skills to engage in teaching a quality art education program for primary/elementary school children in Manitoba.

I submit that within the legal limits and in conjunction with current beliefs in art education I have constructed a method training guide that can be used at the institutional level to train teachers to teach art at the primary/elementary level in the public schools of Manitoba.

SELECTED BIBLIOGRAPHY

Alberta, Art (1969), Edmonton: Alberta Department of Education, 1969.

Barkan, Manuel. "Curriculum and the Teaching of Art." Report of the Commission on Art Education. Edited by Jerome J. Hausman. U. S. A.: National Art Education Association, 1965.

_____, and Chapman, Laura H. Guidelines for Art Instruction Through Television for the Elementary Schools. Bloomington, Indiana: National Center for School and College Television, 1967.

Conrad, George. The Process of Art Education in the Elementary School. Englewood Cliffs, N. J.: Prentice-Hall, 1964.

Dimmack, Max. Modern Art Education in the Primary School. MacMillan of Australia, 1967.

Eisner, Elliot W., and Ecker, David W. Readings in Art Education. Toronto: Blaisdell Publishing Company, 1966.

Frankston, Leon. Canadian Society for Education in Art (C S E A) Newsletter, December, 1968.

Gage, N. L., ed. Handbook of Research on Teaching. Chicago: Rand McNally & Company, 1963.

Gaitskell, Charles D. Children and Their Art. New York: Harcourt Brace and World Inc., 1958.

Hausman, Jerome J. Training of Teachers. The Encyclopedia of Education. Vol. I. U. S. A.: MacMillan Company and the Free Press, Copyright: Crowell-Collier Educational Corpn., 1971.

_____, ed. Report of the Commission on Art Education. Washington, D. C.: The National Art Education Association, 1965.

Herberholz, Donald W. and Herberholz, Barbara J. A Child's Pursuit of Art. Dubuque, Iowa: Wm. C. Brown Company, 1967.

Jefferson, Blanche. Teaching Art to Children. Boston: Allyn and Bacon, Inc., 1963.

Lansing, Kenneth M. Art, Artists and Art Education. Toronto: McGraw-Hill Book Company, 1971.

_____, Research in Art Education. Report of the Third General Membership Conference. New York: Institute for the Study of Art Education, 1968.

Lark-Horovitz; Betty; Lewis, Hilda P.; and Luca, Mark. Understanding Children's Art for Better Teaching. Columbus, Ohio: Charles E. Merrill Books, 1967.

Lewis, Hilda P. Art Education: Elementary Schools. The Encyclopedia of Education. Vol. I. U. S. A.: MacMillan Company and The Free Press, Copyright: Crowell-Collier Educational Corp., 1971.

Lindstrom, Miriam. Children's Art. Berkeley, Calif.: University of California Press, 1967.

Lowenfeld, Viktor. Creative and Mental Growth. 3rd ed. New York: MacMillan Company, 1957.

Luca, Mark, and Kent, Robert. Art Education: Strategies of Teaching. Englewood Cliffs, N. J.: Prentice-Hall, 1968.

MacGregor, Ronald N. Proteus in Another Guise: The Changing Shape of Art Education. Art Education. (Vol. 26, no. 2, Feb.) Washington, D. C.: National Art Education Association, 1973. pp. 13-15.

Mager, Robert F. Preparing Instructional Objectives. Palo Alto, Calif.: Fearon Publishers, 1962.

Manitoba. Art, Grades I-VI. Winnipeg: Department of Education, 1955.

Manitoba. Social Studies: Grades 1-2. Winnipeg: Department of Education, 1966.

Mattil, Edward L. Meaning in Crafts. 2nd ed. Englewood Cliffs, N. J.: Prentice-Hall, 1965.

_____. Project Director. A Seminar in Art Education for Research and Curriculum Development. University Park, Penna.: The Pennsylvania State University, 1966.

McIlvain, Dorothy S. Art for Primary Grades. New York: G. P. Putnam's Sons, 1961.

Merritt, Helen. Guiding Free Expression in Children's Art. Toronto: Holt, Rinehart and Winston, 1966.

Rouse, Mary. What Research Tells Us About Sequencing and Structuring Art Instruction. Art Education. (Vol. 24, no. 5, May) Washington, D. C.: National Art Education Association, 1971, pp. 18-26.

Trucksess, Fran. Creative Art: Elementary Grades. Boulder, Colorado: Pruett Press, 1962.

Wachowiak, Frank, and Ramsay, Theodore. Emphasis: Art. Scranton, Penna.: International Textbook Company, 1965.

Wilson, Brent. How Research Influences Art Teaching and How Art Teaching Influences Research. Art Education. (Vol. 24, no. 5, May) Washington, D. C.: National Art Education Association, 1971, pp. 3-6.

Wisconsin. A Conceptual Approach to Art Curriculum Planning-- Guidelines, Grades K-12. Madison, Wisconsin: Department of Public Instruction, (Bulletin No. 184-70).

Yochim, Louise Dunn. Perceptual Growth in Creativity. Scranton, Penna.: International Textbook Company, 1967.