

A SURVEY OF ELEMENTARY ART PROGRAMS IN THE
STATE OF KANSAS

by

RICHARD DEAN BERGEN

B. A., Bethany College, 1953

A MASTER'S THESIS

submitted in partial fulfillment of the

requirements for the degree

MASTER OF ARTS

Department of Art

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1963

Approved by:


Major Professor

LD
2668
T4
1963
B49
C.2
Document

ii

TABLE OF CONTENTS

INTRODUCTION	1
PROCEDURE	2
REVIEW OF LITERATURE	2
FINDINGS	10
SUMMARY	44
ACKNOWLEDGMENTS	47
LITERATURE CITED	48
APPENDIX	50

INTRODUCTION

This research was conducted to investigate the elementary art programs as they existed in the larger elementary school systems in the State of Kansas. A desire for information regarding the various type programs and methods of presentation was also a motivating factor.

There has been an indication, through questionnaires administered to students enrolled in art courses at Kansas State University, that many of these university students have had little or no art experiences while attending elementary schools in the State of Kansas. If this is true, then it may be time to re-evaluate the elementary art curriculum and re-emphasize the establishment of a good elementary art program in the State of Kansas--one that will give equal opportunity to all children.

The results of this research might possibly be used in the future to indicate needs in the field of elementary art in Kansas and may be utilized in establishing trends that could be useful to individuals interested in revising or drafting curriculum guides at the local or state level.

PROCEDURE

One hundred forty school systems were selected from the Kansas Educational Directory (10, 1960, p. 15). The school systems include the 13 first class cities, all of the 86 second class cities, and 41 school systems which have a large elementary enrollment. A card (see Appendix) was prepared and sent to the

superintendents or principals of these systems, requesting information as to whether or not they have a formal art program. The name and address of the elementary art teacher were requested. Of the 140 cards sent, 98 were returned. Fifty-eight of these indicated that there was no art teacher in the elementary program; 40 sent names of the elementary art personnel. A questionnaire (see Appendix) consisting of 34 questions was sent to these individuals. Of the 40 questionnaires sent, 31 were returned. The results of the questionnaire were then tabulated, analyzed, and evaluated in the Findings.

For the purpose of this study, the following categories of art personnel will be used. An art teacher is an individual who teaches art directly to the children and usually works in one building. An art consultant works with children and teachers and usually travels from one building to another. An art director is usually responsible for planning and directing elementary and secondary art programs and has consultants and art teachers working with him as a teaching staff.

A clarification should also be made regarding the reference to a formal art program. This refers to an art program that is organized and administered by qualified art personnel.

REVIEW OF LITERATURE

Gaitskell (5, 1953, p. 8) stated that in recent years, developments in art education in the elementary schools have stressed the intellectual and emotional growth of the individual more than the acquisition of skills. Art is included in the

school programs to assist the individual to develop to the full extent of his needs and capacities, and also to help the individual become a useful and cooperative member of his social group.

In a study of current trends in art education, de Francesco (4, 1958, p. 238) indicated that the function of art education is to cultivate the senses, encourage creative self-expression, develop insight and concepts, and to help the individual harmonize with his environment.

Schools all over America are beginning to realize the vital role art plays in education. Throughout the country, according to Wickiser (15, 1957, p. 5), the desire to include art activities in the educational program is shown by the greater demand for art teachers. It is becoming obvious to the parents, teachers, and administrators that art is a valuable experience in the visualization of learning and an aid to the young child in expressing his ideas and feelings.

de Francesco (4, 1958, p. 597) stated that art education should provide a continuous flow of experiences for the child, through which he learns to communicate his feelings and personally express his ideas through creative activity. This child should also enjoy and be sensitive to the creative efforts of others.

Art education should ultimately help to produce a mature, well balanced, perceptual individual who, because of his art experiences, is sensitive to good design and has good judgment in the selection of home, dress, and way of life.

The art experiences that develop such a person begin early

in life, usually starting at pre-school age, and should continue throughout the individual's education (de Francesco, 4, 1958, p. 597).

If it is realized how integral art qualities are to all experiences, it can readily be seen that if the art experience is a necessary part of life, it cannot be limited to a few people. The art experience is not merely the appreciation of great works of art in museums or galleries. Each day everyone is concerned with color, shape, texture, problems of choice or selection. Judgments are made whenever an object is selected. Since people were slow to realize this, there have been many misconceptions of the nature and purpose of art. Most of these are personal prejudices taught in school and society (Wickiser, 15, 1957, pp. 9-10).

The importance of art as a factor involved with the development of the individual is recognized by educators throughout the country, yet the subject of art is often relegated to the classroom teacher (Hoover, 8, 1949, p. 3). This, in itself, is not bad if the teacher has had training and understands the philosophy of modern art education, but it is found that many classroom teachers have had little or no art training and do not understand the basic concepts, aims, and goals of modern art education.

The child has a marvelous ability to express himself. If properly drawn out and encouraged, he needs no help. The moment a teacher draws on the board or paints on paper, that moment is the child crippled and inhibited. That moment is ruined for confidence in his own way of doing. Hands off!
(Cole, 1, 1940, p. 9)

Teachers untrained in the field of art often do the child more harm than good, as far as developing his creative potential is concerned, because they do not afford the child a chance for creative expression. Helping a child draw or showing him how to draw is also harmful, since the child soon becomes convinced he cannot think or draw for himself (Hoover, 7, 1961, p. 8).

Jefferson (9, 1959, p. 2) stated that creative expression is a method of teaching art or a way of working with materials that gives the child: the opportunity to choose his own ideas or subject matter for his art; the freedom to express it (create or make the shape of the forms) in his own way; the right to organize it in his own way. Teachers untrained in the use of this method of teaching art often rely on patterns, color in mimeographed pictures, and copy work for their art activities. This is harmful to the child in that he becomes dependent on these crutches and loses self confidence in his own ability to draw. Copy and pattern work prepared for the child is usually on the adult level, as far as the art work is concerned. The child compares his art with the adult standard and comes to the conclusion that he cannot draw.

In Jefferson's (9, 1959, p. 51) evaluation of art teaching methods, he claims that copy, directed, and prepared outlines have little or no value at all for the child. When the child is instructed to copy, his ideas, his background, his experiences cannot be included. Copying is simply a mechanical process. When a teacher presents a directed lesson, such as making the

same object that has already been developed, the child is not provided with the activities necessary for growth in art ability. Prepared outlines have no value for the child; he would be more apt to color in his own lines better. D'Amico (3, 1954, p. 4) stated the use of patterns and directed projects are extremely stultifying, for they dictate the process step-by-step and thereby make original and creative work impossible.

The child who imitates becomes dependent in his thinking, since he relies for his thoughts and expression upon others. The independent, thinking child will not only express whatever comes into his mind but will tackle any problem, emotional or mental, that he encounters in life. Thus his expression serves also as an emotional outlet (Lowenfield, 12, 1957, p. 22).

Pearson (14, 1954, p. 19) said copying of any type is not a creative process. It is a craft process. Gaitskell (5, 1953, p. 5) feels that art education should be a form of thinking, and that an over emphasis of directed or step-by-step teaching interferes greatly with the pupil's thinking. He also stated that a child must not be given patterns to follow, stick men to draw, hectographed forms to color, or pictures to copy, since these things only confuse him and prevent him from developing his own ideas, thereby profiting from his experiences.

The effectiveness of the classroom teacher, in teaching art in the elementary schools, could be greatly increased through a better understanding of the stages of creative development encountered in children in the elementary schools. Lowenfield (12, 1957, pp. 505-506) classified developmental stages chronologically:

Scribbling--two to four years. The child starts with uncontrolled scribbling movements. Through repetition and practice he will develop visual control over his movements and will eventually name his scribbles.

Pre-Schematic--four to seven years. During this period the child has a desire for representation and develops a conscious creation of form. He experiments with different representational forms and symbols.

Schematic--seven to nine years. Geometric lines and symbols represent man and the objects in his environment.

Dawning Realism--nine to eleven years. The child develops a form of drawing that relates more to nature, as he is no longer satisfied with geometric lines and symbols.

Pseudorealistic--eleven to thirteen years. The child develops a critical awareness. He analyzes the things he sees, discovers the changing effects of light and space, and tries to represent these things in his drawings.

Although most art educators agree with Lowenfield's classifications, McFee (13, 1961, p. 164) feels that developmental stages are not an adequate basis for determining art behavior, since past experiences, environment, and many other variables do not follow an age pattern. Nevertheless, as children are observed in the development of their art, they will proceed through various stages of scribbling, drawing symbols, and attempting to draw realism. A general knowledge of the various stages of development will help a classroom teacher better understand the art work produced by the children and what to expect at different age

levels. One must keep in mind that these stages often overlap considerably.

Few individuals are wholly typical of their age. There are limitless variations in personality, social adjustment, art ability, size and appearance in any group of people of a given age. Therefore one should not expect two or more children of the same chronological age to react identically, perhaps not even similarly, to a given experience. Yet there are certain general, broadly distinguishing characteristics of various interest and ability levels in art (Conant and Randall, 2, 1959, p. 122).

Pearson (14, 1953, p. 207) said the first step in teaching art to small children is to leave them alone to do what they want. When they have repeated themselves over and over, or when they seem to be "stuck" and don't know what to do, it is then time to help them and make suggestions.

McFee (13, 1961, p. 213) suggested three types of activities that should be effective in the classroom: (1) Art learning activities which should be given regular but flexible amounts of time. (2) Self-directed activities which take place when the child goes to the art corner of the room and selects a media in which to work. (3) Integrated activities which take place in relation to other areas, such as social studies, music, and science. This would include murals, posters, bulletin boards, science displays, and illustrations.

Jefferson (9, 1959, p. 45) feels that assigning topics as a method of teaching art is good, if the topic is broad enough to give each child a chance to develop his own ideas. Assigned topics, contrasted with the creative expression method of teaching are not as completely determined by the child, but have a definite

value. The assigned topic chosen should be a subject that is familiar to every child. Often the less creative child will develop a feeling of security when working with an assigned topic.

In order for any art activity to be effective in the classroom, a permissive atmosphere should exist. A permissive atmosphere is determined largely by the teacher's attitude, tone of voice, and verbal approval. In such an atmosphere, the child is encouraged to express his ideas and feelings. He is given ample opportunity to explore, experiment, and work things out in his own way (Knudsen and Cristensen, 11, 1957, p. 14).

A teacher who accepts children for their individual worth, has patience and understanding, will create a different atmosphere in the room than a teacher who has little patience and fails to understand the children (McFee, 13, 1961, p. 122).

Creative work can be impeded or even retarded if children do not have opportunity to experiment and express their ideas in a variety of media coordinated to their experience and manipulative ability (McFee, 13, 1961, p. 310).

The duty of the teacher is to provide these opportunities at the right time with the right material. In order to do this, the teacher must have an understanding of the child's development and experience and be familiar with basic art materials, equipment, and procedures, so that she can select the tools and materials that will be most effective at certain stages of development (de Francesco, 4, 1958, p. 283).

Hastie (6, 1954, pp. 100-102) indicated many elementary

classroom teachers feel inadequate when called upon to teach art. This feeling is developed by a lack of personal experiences with art media techniques, a lack of understanding of child growth and development in art, the inability to evaluate child art, the need for a sound philosophy of art education and an understanding of its goals, and a lack of the ability to select, procure, and use art supplies and equipment.

The writer feels these problems can best be solved by higher standards in teacher certification and improved training at the high school and college level of individuals planning to become elementary teachers.

Evaluation of a child's creative work should be based on his individual merits; it must also be evaluated from one stage of development to another. Evaluation of the child's work is only significant in that it helps the teacher gain insight into the child's growth, so that he may motivate the child in his creative needs (Lowenfield, 12, 1957, p. 45).

Evaluating children's art in terms of letter grades is difficult and does not tell the next teacher or parent much about the child. Evaluation sheets are, perhaps, the best method by which the teacher can record individual differences and plan the art program (McFee, 13, 1961, p. 207).

FINDINGS

The data secured from the postal cards and questionnaires were tabulated and analyzed in the following tables.

Of the 140 postal cards sent, 98 or 70 per cent were returned. Fifty-eight administrators or 59.2 per cent indicated that there was no art teacher in their elementary programs. Forty or 40.8 per cent responded with the name and address of their elementary art teacher (Table 1).

Table 1. Response of the surveyed cities.

City	: Employing :art teacher	:Employing no : :art teacher	: No : response
Cities of the first class			
Atchison		X	
Coffeyville	X		
Fort Scott		X	
Hutchinson	X		
Kansas City	X		
Lawrence			X
Leavenworth	X		
Parsons	X		
Pittsburg	X		
Prairie Village	X		
Salina	X		
Topeka			X
Wichita			X
Cities of the second class			
Abilene	X		
Anthony		X	
Arkansas City	X		

Table 1 (cont.).

City	: Employing :art teacher	:Employing no :art teacher	: No : response
Augusta		X	
Baxter Springs		X	
Belleville			X
Beloit	X		
Bonner Springs			X
Burlington		X	
Caldwell		X	
Caney		X	
Chanute	X		
Cherryvale		X	
Chetopa			X
Clay Center	X		
Colby			X
Columbus			X
Concordia		X	
Council Grove			X
Derby	X		
Dodge City	X		
El Dorado	X		
Emporia		X	
Eureka			X
Fairway			X
Florence			X
Fredonia	X		

Table 1 (cont.).

City	: Employing :art teacher	:Employing no : :art teacher	No : response
Frontenac			X
Galena			X
Garden City		X	
Garnett		X	
Girard			X
Goodland		X	
Great Bend	X		
Harper		X	
Hays	X		
Haysville	X		
Herington		X	
Hiawatha	X		
Hoisington		X	
Holton		X	
Horton			X
Humboldt		X	
Independence		X	
Iola		X	
Junction City		X	
Kingman		X	
Kinsley		X	
Larned		X	
Liberal	X		
Lindsborg	X		

Table 1 (cont.).

City	: Employing :art teacher	:Employing no :art teacher	: No : response
Lyons	X		
Manhattan	X		
Marion			X
Marysville			X
McPherson		X	
Merriam		X	
Minneapolis		X	
Mulberry			X
Neodesha		X	
Newton		X	
Nickerson		X	
Norton		X	
Olathe	X		
Osage City		X	
Osawatomie	X		
Osborne		X	
Oswego		X	
Ottawa		X	
Paola	X		
Phillipsburg	X		
Pratt		X	
Roeland Park			X
Russell	X		

Table 1 (cont.).

City	: Employing :art teacher	:Employing no : :art teacher	No : response
Sabetha			X
Scammon		X	
Scott City	X		
Seneca			X
Shawnee		X	
Sterling			X
Ulysses			X
Wamego			X
Weir			X
Wellington			X
Winfield			X
Yates Center			X
Other large elementary systems			
Andover			X
Antioch, Johnson County			X
Arkansas Avenue, Sedgwick County		X	
Corinth, Johnson County		X	
DeSoto			X
Dighton		X	
Elkhart			X
Ellis	X		
Ellsworth		X	
Enterprise, Sedgwick County	X		

Table 1 (cont.).

City	: Employing :art teacher	:Employing no : :art teacher	No : response
Fort Leavenworth	X		
Gardner	X		
Greensburg		X	
Hazel Grove		X	
Hill City		X	
Hillsboro	X		
Hoxie			X
Hugoton		X	
Junction, Wyandotte County			X
Kechi, Sedgwick County			X
Kechi Center, Sedgwick County		X	
Lakin	X		
Lenexa			X
Linwood, Johnson County	X		
Meade		X	
Medicine Lodge		X	
Minneha, Sedgwick County	X		
Mulvane		X	
Oak Grove, Wyandotte County		X	
Oakley		X	
Oberlin			X

Table 1 (concl.).

City	: Employing :art teacher	:Employing no :art teacher	: No : response
One Hundred Ten, Johnson County		X	
Pauline			X
Plainville		X	
Pleasant Valley, Sedgwick County			X
Riverview, Sedgwick County			X
Roesland, Johnson County	X		
Shawnee Mission		X	
Syracuse			X
Valley Center			X
Wakeeney			X

The writer originally assumed that a large percentage of the school systems surveyed would have an art teacher. Of the cards returned, to find that only 40 or 40.8 per cent of these systems have art teachers may be one of the most significant results of this survey (Table 2).

Another rather unusual situation was discovered through the analysis of the tabulation of responses to the existence of a formal art program. It was indicated that there are 44 formal art programs. Since there are only 40 art teachers, it must be concluded that there are four formal art programs in existence

Table 2. Administrators' responses to postal cards.

	: Number	: Per cent
Systems having a formal art program	44	44.9
Systems not having a formal art program	30	51.0
No answer	4	4.1
Total	98	100.0
Systems employing an art teacher	40	40.8
Systems not employing an art teacher	56	57.2
No answer	2	2.0
Total	98	100.0
Systems where classroom teachers conduct art programs	77	78.6
Systems where classroom teachers do not conduct art programs	13	13.3
No answer	8	8.1
Total	98	100.0

without the aid or guidance of an art teacher (Table 2).

It was indicated that many classroom teachers conduct their own art programs. Only ten schools indicated that they rely entirely on the art teacher for the art program. Three schools that do not employ an art teacher indicated that the classroom teachers do not conduct art in their systems. The significance of this finding is the fact that only three systems do not provide some plan for art activities. This would indicate that the majority of the administrators are aware of the importance of an

art program. Eight schools employing an art teacher failed to check either answer (Table 2). The ten schools relying entirely on an art teacher for the art program were smaller schools or were larger systems which had an art teacher in each building. The writer feels that it would be impossible for one person to visit all the classes in a large or even medium size school and carry on an effective art program without the assistance of the classroom teacher.

Of the 31 art teachers who returned questionnaires, 27 or 87.1 per cent indicated that they have a degree in art, and four or 12.9 per cent indicated that they are teaching art without an art degree (Table 3). Although the percentage of degree teachers is high, this is an area where training is important. Individuals teaching art should be highly qualified, since many of the art teachers work in a supervisory or consultant capacity. Through inservice programs, consultations, and workshops, they will greatly influence the classroom teachers' art activities. Many art educators feel a degree in art would be most desirable for a person in this position and that it should be a state requirement for anyone teaching art. Consultants and teachers should have broad professional training to help them evaluate community needs (McFee, 13, 1961, p. 169).

Twenty-three or 74.2 per cent of the responding teachers are full-time art teachers, and eight or 25.8 per cent teach art on a part-time basis (Table 4). The writer feels that coordinating an effective art program, even in a small school system, should be a full-time job.

Table 3. Degree qualification of art teachers.

	: Number	: Per cent
Degree teachers	27	87.1
Non-degree teachers	4	12.9
Total	31	100.0

Table 4. Teacher's time devoted to art.

	: Number	: Per cent
Full-time art teachers	23	74.2
Part-time art teachers	8	25.8
Total	31	100.0

There was a large range in the number of school buildings in the surveyed elementary systems. The smallest system had only one, and the largest system had 39 (Table 5). The fact that some systems have many buildings and one art teacher would lead one to believe that much of the art work in the larger systems is being taught under the supervision of the art teacher or consultant. This would re-emphasize the art teacher load and the need for a full-time qualified art teacher in all school systems.

Seventeen art teachers or 54.8 per cent travel between buildings and 11 or 35.5 per cent do not travel to do teaching. Three or 9.7 per cent did not answer the question (Table 6). It was found that the teachers who taught art and other subject matter did not travel between buildings, but did all their teaching in

Table 5. Number of buildings in school systems.

Number of buildings	: Number of cities	: Per cent
1	5	16.1
2	9	29.0
3	5	16.1
4	2	6.5
5	3	9.7
6	1	3.2
7	2	6.5
8	2	6.5
15	1	3.2
39	1	3.2
Total	31	100.0

Table 6. Traveling and non-traveling teachers.

	: Number	: Per cent
Teachers who travel between buildings	17	54.8
Teachers who do not travel between buildings	11	35.5
No answer	3	9.7
Total	31	100.0

one building on a part-time basis. These school systems range in size from two buildings to seven buildings. This would indicate

that many of the buildings in these school systems do not have the advantage of the services of an art teacher, even when the survey indicates an art teacher in the school system. Art was taught full time by 24 teachers or 77.4 per cent, and seven or 22.6 per cent taught art and other subject matter (Table 7).

Table 7. Teacher's time devoted to art and other subjects.

	: Number	: Per cent
Full-time art instructor	24	77.4
Part-time art and other subject matter	7	22.6
Total	31	100.0

Eight school systems or 25.8 per cent have more than one art teacher and 23 or 74.2 per cent have one (Table 8). Six of the larger systems indicated having more than one art teacher, and two of the smaller systems, each having only two buildings, indicated more than one art teacher was employed. They were non-degree teachers who taught art and other subject matter. Five of the systems indicated the use of a director and a traveling art teacher. The director was on an on-call basis for consultation and demonstration work. In the author's opinion, this would seem to be one of the more effective programs, since classroom teachers could request qualified assistance when the need arose.

Twelve teachers or 38.7 per cent indicated that there is an inservice art training program in their systems, while 19 or 61.3 per cent indicated no such program (Table 9). The value of an

Table 8. Number of art teachers in school system.

	: Number	: Per cent
Schools having one art teacher	23	74.2
Schools having more than one art teacher	8	25.8
Total	31	100.0

Table 9. Inservice training in schools.

	: Number	: Per cent
Schools having inservice training	12	38.7
Schools not having inservice training	19	61.3
Total	31	100.0

inservice art training program cannot be over stressed. Orientation of new teachers is essential for a well coordinated art program. Classroom teachers must have a clear understanding of the purposes of the art program in order to function effectively. A properly planned and administered inservice art program can be instrumental in developing desirable attitudes toward art education by the classroom teacher. Conant and Randall (2, 1959, p. 287) feel that inservice art workshops or courses are an excellent means of developing the classroom teachers' competence for guiding children's growth through art activities.

Workshops for classroom teachers were conducted by 21 teachers or 67.7 per cent, while ten or 32.2 per cent indicated that

they never conduct workshops. The majority of the workshops were conducted when the need arose. Regular workshops were conducted by five schools or 16.1 per cent (Table 10). Of these, one system indicated grade level workshops on a weekly basis, and one conducted them four times a year. According to de Francesco (4, 1958, pp. 529-531), workshops should help the teacher to become better qualified to work with the children creatively. Workshops should acquaint the teacher with various materials, equipment, and procedures. The purpose of a workshop should not be to give ideas to be taken back to the classroom and presented in a directed manner. Workshops should be integrated with the inservice training program and should have sessions devoted to creative growth and general objectives of art education, as well as a discussion of problems and exchange of ideas.

Table 10. Workshops.

	: Number	: Per cent
Regular workshops	5	16.1
When need arises	10	32.3
Once a year	5	16.1
Twice a year	1	3.2
Never	10	32.2
Total	31	100.0

The years of teaching experience are tabulated in Table 11. The majority of the art teachers fall into the one-five year

Table 11. Years of teaching experience of responding teachers.

	: Number	: Per cent
Experience of degree teachers		
1-5 years	15	48.4
5-10 years	6	19.4
10 or more years	6	19.4
Total	27	87.2
Experience of non-degree teachers		
1-5 years	2	6.4
5-10 years	1	3.2
10 or more years	1	3.2
Total	4	12.8
Total experience of degree and non-degree teachers listed above		
1-5 years	17	54.8
5-10 years	7	22.6
10 or more years	7	22.6
Total	31	100.0

teaching experience bracket--the rest being divided equally between the five-ten year and over ten year categories.

Nineteen or 61.3 per cent of the teachers do all of their art teaching in the elementary schools, and 11 or 35 per cent teach in the elementary and secondary systems (Table 12). It was found that of the 11 teachers who divide their time between secondary and elementary schools, either in direct teaching or in

Table 12. Teachers' time devoted to elementary and secondary.

	: Number	: Per cent
Teaching exclusively in elementary	19	61.3
Teaching in elementary and secondary	11	35.5
No answer	1	3.2
Total	31	100.0

a supervisory capacity, all had degrees in art. It can then be concluded that the non-degree teachers are teaching exclusively on the elementary level. This would seem to indicate less emphasis is placed on degree qualifications at the elementary level.

The questionnaire returns showed that in 12 or 38.7 per cent of the schools, some of the classroom teachers exchange art with other subjects. Nineteen or 61.3 per cent of the schools indicated classroom teachers teach their own art (Table 13). The idea of exchanging art with other subjects is usually brought about by teachers who claim they cannot teach art, but would be glad to teach another teacher's English or music if, in turn, that teacher would handle the art for them. This situation may seem fine to the teachers, but there can be little benefit for the children. Usually a program like this is planned ahead, often resulting in the presentation of directed projects. The teacher, rushing from class to class, has little knowledge of the needs, desires, personalities, or past experiences of the children in the exchange group. The regular classroom teacher becomes

Table 13. Classroom teacher exchanging art with other subjects.

	: Number	: Per cent
Classroom teachers exchanging subjects	12	38.7
Classroom teachers teaching their own art	19	61.3
Total	31	100.0

completely detached from the art program in the classroom and has little opportunity for personal improvement or growth in the art education program (de Francesco, 4, 1958, pp. 514-515).

Ninety-six and eight tenths per cent of the schools have established a regular time for art (Table 14). This trend would lead the writer to believe that art is accepted, not as a frill subject, but as an important phase of education. Although regular times are established, the art period should be flexible in the length of time allotted for a project, as well as its placement in the school day. Lowenfield said, "Rigidity is the death of any creative method" (12, 1957, p. 164).

Table 14. Regular time for art classes.

	: Number	: Per cent
Teachers indicating a regular time for art	30	96.8
Teachers indicating no regular time for art	1	3.2
Total	31	100.0

The length of the art periods varies from 20 to 100 minutes (Table 15). Four schools indicated that the length of the art periods in the primary grades differs from the length of periods in the intermediate grades, accounting for the number of responses totaling 35 instead of 31. One teacher indicated that while the periods may vary in length, each class is to devote 90 minutes a week to art activities, but the teacher did not indicate how many times a week art was offered in the system. Three teachers indicated that the classroom teacher might spend more time completing the project after a demonstration or motivation by the art teacher.

Table 15. Length of art periods.

	:	Number
20-25 minute periods		3
30-35 minute periods		5
35-40 minute periods		4
40-45 minute periods		7
50-55 minute periods		3
60-65 minute periods		7
75-80 minute periods		2
90 minute periods		2
120 minute periods		1
No answer		1
Total		35

The frequency of the art periods varies from three times a week to once every three weeks (Table 16). Two teachers indicated that the primary and intermediate grades were on two different schedules, which would account for the 33 responses.

Table 16. Frequency of art periods.

	:	Number
Once a week		9
Twice a week		9
Three times a week		1
Once every two days		1
Once every three days		1
Once every two weeks		3
Once every three weeks		2
No answer		7
Total		33

Art grades are given in 27 or 87.1 per cent of the reporting elementary school systems, and four teachers or 12.9 per cent do not give an art grade (Table 17). de Francesco (4, 1958, p. 229) stated that grades or other marking systems are not valid measurements of a child's growth, and that more information is needed to give a proper picture of the whole child. Many educators are aware of the inadequacy of letter grades, since they are not constant or standard for all schools or teachers. Evaluation of the child's progress is a complicated and time-consuming task and might be better handled by parent-teacher conferences.

Table 17. Systems giving art grades.

	: Number	: Per cent
Systems giving art grades	27	87.1
Systems not giving art grades	4	12.9
Total	31	100.0

Of the 27 elementary schools that give art grades, 16 or 59.3 per cent are given by the art teacher, and 11 or 40.7 per cent are given by the classroom teacher (Table 18).

Table 18. Teachers giving art grade.

	: Number	: Per cent
Grade given by art teacher	16	59.3
Grade given by classroom teacher	11	40.7
Total	27	100.0

The S and U grading system was used by 17 or 63 per cent of the reporting teachers. Eight or 29.6 per cent of the teachers used the standard A,B,C,D, and F grading scale, and two or 7.4 per cent indicated the use of other grading systems (Table 19).

Art programs are financed to a large extent by the various school systems, although some indicated the use of a supplementary art fee (Table 20). It is difficult to establish a trend, as there seems to be equally as much fee collecting in the larger as in the smaller schools. Some schools indicated they require the students to buy their own crayons, but the rest of the materials are furnished by the school.

Table 19. Grading systems.

	: Number	: Per cent
S and U	17	63.0
A,B,C,D, and F	8	29.6
Other systems	2	7.4
Total	27	100.0

Table 20. Methods of financing art programs.

	: Number	: Per cent
School	22	71
Art fee	0	0
Art fee and school	9	29
Other	0	0
Total	31	100

The various schools surveyed were divided into three organizational types and classified as follows: (1) 1-6, (2) 1-8, (3) 1-9; the majority of the schools being in the 1-6 category (Table 21).

Eight teachers or 25.8 per cent indicated that they have sinks in all of their classrooms, while 15 or 48.4 per cent indicated sinks in some rooms, and there were eight schools or 25.8 per cent which did not have sinks in any of the classrooms (Table 22). Although it is very convenient to have sinks in the classroom, especially for painting projects, a room without a sink

Table 21. School system classifications.

	: Number	: Per cent
Grades 1-6	23	74.2
Grades 1-8	7	22.6
Grades 1-9	1	3.2
Total	31	100.0

Table 22. Classrooms containing sinks.

	: Number	: Per cent
All rooms have sinks	8	25.8
No rooms have sinks	8	25.8
Some rooms have sinks	15	48.4
Total	31	100.0

should not be a handicap to any art activity. A teacher could enlist the help of the students in planning and arranging water buckets and clean-up areas. This is a good experience for the children to develop their ability to organize and adjust to seemingly adverse conditions.

Special art rooms were found in 11 or 35.5 per cent of the surveyed schools, and 17 or 54.8 per cent had no special art rooms. Three or 9.7 per cent had art rooms in some of the buildings in the system (Table 23). A well-equipped and stocked art room can be an asset to an art program if it is properly used. Often a special art room tends to regiment the classrooms to a

Table 23. Special art room facilities.

	: Number	: Per cent
Special art rooms in all buildings	11	35.5
No special art rooms	17	54.8
Some special art rooms	3	9.7
Total	31	100.0

fixed schedule. The art room should be used as a supplement to the art program that is, in the large, carried on in the classroom (de Francesco, 4, 1958, p. 548).

The various types of projects presented in the classrooms are charted in Table 24. Three teachers or 9.7 per cent indicated the use of pattern work, and only one or 3.2 per cent indicated the use of copy projects. Creative art projects were presented in all of the schools surveyed, and abstract design work is conducted in all but one school. This would tend to indicate that most teachers are striving toward creative development in art and away from directed and pattern work; however, it has been the writer's experience that many teachers confuse creative activities with directed and other types of non-creative projects. Creative art is the result of the child's own inventiveness, initiative, problem solving, and original thinking (McFee, 13, 1961, pp. 129-130).

The approximate frequency of materials used by the children, as shown in this survey, indicates newsprint is used more often than any other material. Manila paper was second in frequency of

Table 24. Types of projects presented in the classrooms.

	: Number	: Per cent
Abstract design	30	96.6
Assigned projects	19	61.3
Color theory	24	77.4
Copy projects	1	3.2
Crafts	23	74.2
Creative art	31	100.0
Directed projects	22	71.0
Lettering	20	64.5
Life drawing	23	74.2
Pattern work	3	9.7
Perspective	15	48.4
Poster projects	16	51.6
Value drawings	9	29.0
Others	17	54.8

use, being followed by masking tape, colored construction paper, liquid tempera, and crayons. These items were indicated for daily use by several schools. Crayons were the most frequently used item on the weekly basis, with manila paper, colored construction paper, finger paint, newsprint, and water colors next in line. On a monthly basis, colored chalks were the most frequently used media, with water colors, dry tempera, mural paper, and colored construction paper the next most used items. Items most used on a yearly basis were papier mache and wheat paste,

with most clay and paper sacks being the next in line (Table 25). It can be concluded from the wide variety of materials used, that many of the art programs give the child an opportunity to experiment with various materials and textural items and thus discover their properties and uses.

Table 25. Frequency of art materials used.

Material	: : Day	Per cent	: : Week	Per cent	: : Month	Per cent	: : Year	Per cent
Aluminum foil					2	6.5	11	35.5
Burlap					3	9.7	16	51.6
Chalks			3	9.7	16	51.6	9	29.0
Charcoal			1	3.2	11	35.5	12	38.7
Clay (moist)					6	19.4	18	58.1
Clay (oil base)			1	3.2	5	16.1	6	19.4
Cloth					4	12.9	15	48.4
Colored construction paper	2	6.5	10	32.3	12	38.7	5	16.1
Crayons	1	3.2	13	41.9	11	35.5		
Crepe paper					5	16.1	11	35.5
Finger paint			9	29.0	13	41.9		
Leather					2	6.5	5	16.1
Linoleum							12	38.7
Manila	4	12.9	10	32.3	9	29.0	2	6.5
Masking tape	3	9.7	3	9.7	6	19.4	5	16.1
Mural paper			1	3.2	12	38.7	9	29.0
Newsprint	7	22.6	8	25.8	9	29.0	3	9.7

Table 25 (concl.).

Material	: : Day	Per cent	: : Week	Per cent	: : Month	Per cent	: : Year	Per cent
Non-woven fabric					2	6.5	2	6.5
Oil base paint			1	3.2	1	3.2	4	12.9
Papier mache					4	12.9	19	61.3
Paper plates					3	9.7	14	45.2
Paper sacks			1	3.2	4	12.9	17	54.8
Plaster of paris					5	16.1	12	38.7
Play dough					1	3.2	4	12.9
Potatoes							18	58.1
Printers ink					5	16.1	15	48.4
Reed							7	22.6
Sawdust					3	9.7	7	22.6
Silk screen					3	9.7	6	19.4
Spatter paint					6	19.4	14	45.2
Tempera, dry			5	16.1	13	41.9	6	19.4
Tempera, liquid	1	3.2	2	6.5	9	29.0	6	19.4
Textile paint							3	9.7
Water colors			7	22.6	15	48.4	7	22.6
Wheat paste					6	19.4	19	61.3
Wire					6	19.4	16	51.6

All schools have indicated that paper cutters and brushes are part of their equipment. Twenty-seven or 87.1 per cent of the teachers used staplers, while 14 or 45.2 per cent of the

school systems had electric kilns. One school indicated the use of a kick wheel (Table 26). The importance of special tools and materials are sometimes minimized at the elementary level, but they are necessary in order for the child to develop an understanding of their uses and thus derive a greater pleasure from art activities and perhaps achieve greater success (de Francesco, 4, 1958, p. 283).

Table 26. Use of art equipment.

Type of equipment	: Number	: Per cent
Art tables	13	41.9
Easels	13	41.9
Electric kiln	14	45.2
Kick wheel	1	3.2
Looms	4	12.9
Paper cutters	31	100.0
Clay tools	13	41.9
Hammers (claw)	13	41.9
Paper punch	13	41.9
Leather tools	4	12.9
Saws (wood)	9	29.0
Staplers	27	87.1
Spatter guns	13	41.9
Brushes	31	100.0

The survey has shown that of the various size brushes available, the 1/4 inch and 1/2 inch were indicated to be the most

widely used (Table 27). The wide use of brushes in a variety of sizes would indicate that the teachers realize the importance of the proper size brush for various art projects and developmental stages.

Table 27. Size of brushes used.

	: Number :	Per cent
1/8-inch brush	17	54.8
1/4-inch brush	20	64.5
1/2-inch brush	20	64.5
3/4-inch brush	12	38.7
1-inch brush	14	45.2

The questionnaire results show that developing the creative potential of the child, having been indicated in all but one system, is the most widely stressed objective of the art programs in the surveyed schools. Twenty-eight or 90.3 per cent of the teachers indicated art appreciation as a goal to be worked toward, while learning art history seems to be the least important objective of the elementary system, as this was stressed by only six or 19.4 per cent of the art teachers in their programs (Table 28).

If the proper motivation is used, subject matter can often be made more meaningful to the children through illustrations created by the children themselves. Integration takes place only when the child identifies himself with the activity or incident that is being illustrated (Lowenfield, 12, 1952, p. 41).

Table 28. Elementary art objectives.

	: Number	: Per cent
Art appreciation	28	90.3
Develop art techniques	18	58.1
Develop creative potential	30	96.8
Develop drawing ability	19	61.3
Develop painting ability	17	54.8
Enjoyment of art activities	25	80.6
Learn art history	6	19.4
Make other subjects more meaningful	17	54.8
Self expression of the child	25	80.6
Total growth of the child	26	83.9

Twenty-nine or 93.5 per cent of the teachers indicated that they correlate art with other subject matter, while two or 6.5 per cent of the teachers do not (Table 29).

Table 29. Correlating art with other subjects.

	: Number	: Per cent
Teachers who correlate art with other subjects	29	93.5
Teachers who do not correlate art with other subjects	2	6.5
Total	31	100.0

Reference material most available to the classroom teachers appears to be magazines, with 28 or 90.3 per cent of the schools

indicating their use. Twenty-four schools or 77.4 per cent have art books available for the teachers' use. Thirteen or 41.9 per cent have film strips, and 11 or 35.5 per cent indicated the use of various pamphlets (Table 30). Every school surveyed indicated the use of some type of art reference material.

Table 30. Art reference material available to classroom teachers.

	: Number	: Per cent
Books	24	77.4
Film strips	13	41.9
Magazines	28	90.3
Pamphlets	11	35.5
Art prints	1	3.2
Movie film	1	3.2

It is the opinion of many authorities that art contests and competitions are harmful to the child, especially at the elementary level. de Francesco (4, 1958, p. 291) feels that work involved in contest is usually of no interest to the child. The child is forced to work to please adult judges. The winners receive a false notion of their abilities, and the losers usually are discouraged and frustrated. In the 31 surveyed schools, 24 or 77.4 per cent of the systems indicated that they participated in art contests, six or 19.4 per cent did not, and one teacher did not answer the question (Table 31).

Table 31. Participation in art contests.

	: Number	: Per cent
Systems conducting art contests	24	77.4
Systems not conducting art contests	6	19.4
No answer	1	3.2
Total	31	100.0

Community art exhibits were prepared by 23 or 74.2 per cent of the surveyed art teachers, and eight or 25.8 per cent indicated that they did not prepare exhibits (Table 32). Very often a teacher might realize the value of art exhibits, but the lack of time could prohibit one's participation in the activity.

Table 32. Community elementary art exhibits.

	: Number	: Per cent
Elementary art exhibits	23	74.2
No elementary art exhibits	8	25.8
Total	31	100.0

Fifteen or 48.4 per cent of the teachers indicated that community interest in elementary art exhibits was good, and 11 or 35.5 per cent rated the interest as fair. Two teachers or 6.4 per cent stated the interest was poor, and three or 9.7 per cent did not answer the question (Table 33). The two teachers who indicated community interest in elementary exhibits as being poor, also indicated that they do not prepare art exhibits.

Table 33. Community interest in elementary art exhibits.

	: Number	: Per cent
Good	15	48.4
Fair	11	35.5
Poor	2	6.4
No answer	3	9.7
Total	31	100.0

Most elementary art exhibits were held in the schools as was indicated by 24 or 77.4 per cent of the teachers surveyed. Downtown stores and the library were the other most frequently used art exhibit areas (Table 35). It was indicated that the exhibits in the schools were predominantly held for PTA and American Education Week. Although many parents would be given an opportunity to view the exhibits at those times, exhibitions in clubs, churches, community buildings, theater lobbies, and at county and state fairs would help stimulate interest in elementary art (Conant and Randall, 2, 1959, pp. 272-273).

The survey indicated that various community clubs and organizations are interested in art. The American Federation of Women's Clubs appears to be the most active in stimulating art activities within the community (Table 35).

There seems to be an abundance of natural and community resources conducive to art activity stimulation. Thirty-two specific places are indicated in Table 36. Art teachers take advantage of the resources available to them in order to broaden the experiences of the children with whom they work.

Table 34. Location of elementary exhibits.

	: Number	: Per cent
Downtown stores	5	16.1
Library	7	22.6
Park	0	0.0
School	24	77.4
Post Office	0	0.0
Others listed		
Kansas State University Art Lounge	1	3.2
Veterans Community Building	1	3.2
City building	1	3.2

Table 35. Community organizations interested in art.

	: Number
American Federation of Women's Clubs	7
Art Associations	4
Parent Teacher Associations	2
Travelers Club	1
A.A.U.W.	2
Science Club	1
Chamber of Commerce	1
Junior Red Cross	1

Table 36. Community resources conducive to art activity.

	:	Number
Museums		6
Rivers		1
Parks		1
Art museums and galleries		6
Libraries		3
Outdoor sculpture		2
Murals		2
College art departments		4
Zoo		1
Brick factory		1
Clay banks		4
Old Abilene Town		1
Total		32

SUMMARY

One hundred forty first, second, and third class cities with large elementary enrollment were contacted, inquiring about the elementary art programs and whether or not they employed an elementary art teacher. Ninety-eight responses were received. Fifty-nine and two-tenths per cent of the schools indicated they do not have an art teacher. The fact that more than half the schools surveyed have no art teacher is one of the most surprising results of this survey.

It was found that many of the larger school systems depend, for the most part, on the classroom teacher to handle the art activities, with the art teacher acting as a consultant.

Some of the smaller systems use the art teacher as an itinerant teacher traveling to the various buildings and teaching the art classes. The part-time art teachers seem to stay in one building.

The majority of the art teachers, 87.1 per cent, have degrees in art. Most teachers teach on a full-time basis, with 25.8 per cent teaching art part time.

There is a wide range in the size of the systems in these surveyed cities of Kansas, with the number of school buildings varying from one to 39. There were eight school systems employing more than one art teacher, with five of these using a director of art and a traveling art teacher. The director was then on an on-call basis for individual help and consultation.

Workshops seem to be an important part of the inservice training programs. Some teachers indicated the use of workshops but did not conduct any other type of inservice training. Most of the workshops were conducted when the art teacher felt the need for them. Some of the teachers conducted regular workshops as part of their inservice training program.

Most school systems have established a regular time for art, with the periods varying from 20 to 120 minutes and the frequency from three times a week to once every three weeks.

It is significant that some of the findings of this study

seem to be centered on the similarity rather than the differences. This seems especially true in the area of the type of projects presented and the objectives of the various art programs. Creative art was taught by all teachers, and the development of the creative potential of the child was the most indicated objective of the art teachers. Ninety-three and five tenths per cent of the teachers try to correlate art with other subject matter.

Many teachers felt the need to stimulate art activity through the use of natural and community resources.

Art exhibits are used to stimulate community interest in child art in a majority of the cities surveyed.

In drawing a conclusion, the writer feels that most art teachers are striving in the proper direction, although some are handicapped by building and teacher load. The real problem seems to be the lack of art teachers in more than half of the responding schools. It seems obvious that the solution would be to have an art teacher in every system. While this may not be financially possible for all school systems, the situation could be helped if all classroom teachers were required by the State of Kansas to be better qualified to teach elementary art.

ACKNOWLEDGMENTS

The writer would like to thank Miss Dorothy Barfoot and Mr. John Hannah of the Kansas State University Art Department for their valuable help, interest, and encouragement. The writer would also like to acknowledge the cooperation of the various superintendents, principals, and art instructors of the numerous schools participating in this survey.

LITERATURE CITED

- (1) Cole, Natalie Robinson. The Arts in the Classroom. New York: John Day Company, 1940, p. 9.
- (2) Conant, Howard, and Arne Randall. Art in Education. Peoria, Illinois: Chas. A. Bennett, 1959, pp. 122, 272-273, 287.
- (3) D'Amico, Victor. Creative Teaching in Art. Revised edition. Scranton, Pennsylvania: International Textbook Company, 1953, p. 4.
- (4) de Francesco, Italo L. Art Education Its Means and Ends. New York: Harper & Bros., 1958, pp. 229, 238, 283, 291, 514, 548, 597, 529-531.
- (5) Gaitskell, C. D. Art and Crafts in Our Schools. Fourth edition. Peoria, Illinois: Chas. A. Bennett, 1953, pp. 5, 8.
- (6) Hastie, Reid. "Current Opinions Concerning Best Practices in Art for the Elementary Schools and for Elementary School Teacher Preparation." Research in Art Education. N.A.E.A. 5th Yearbook. Kutztown, Pennsylvania: State Teachers College, 1954, pp. 100-102.
- (7) Hoover, F. Louis. Art Activities for the Very Young. Worcester, Massachusetts: Davic. Pub. Co., Inc., 1961, p. 8.
- (8) Hoover, F. Louis. "Who Are the Teachers of Art?" Art Education. The Journal of the National Art Education Association, Vol. 2, No. 1, Jan.-Feb., 1949, p. 3.
- (9) Jefferson, Blanche. Teaching Art to Children. New York: Allyn & Bacon, Inc., 1959, pp. 2, 45, 51.
- (10) Kansas Educational Directory. Topeka, Kansas: State Printing Office, 1960, p. 15.
- (11) Knudsen, E. H., and E. M. Christensen. Children's Art Education. Peoria, Illinois: Chas. A. Bennett Co., Inc., 1957, p. 14.
- (12) Lowenfield, Viktor. Creative and Mental Growth. Third edition. New York: Macmillan, 1957, pp. 22, 41, 45, 164, 505-506.

- (13) McFee, June King. Preparation for Art. San Francisco:
Wadsworth Pub. Co., Inc., 1961, pp. 41, 122, 164, 169,
207, 213, 310.
- (14) Pearson, Ralph M. The New Art Education. Revised edition.
New York & London: Harper & Bros., 1953, pp. 10, 207.
- (15) Wickiser, Ralph L. An Introduction to Art Education.
New York: World Book Co., 1957, pp. 5, 10.

APPENDIX

Do you have a formal art program in your elementary schools? Yes ☐
No ☐

Do you have an art teacher in your elementary system? Yes ☐
No ☐

Do your classroom teachers conduct your art program? Yes ☐
No ☐

Name of elementary art teacher

School address

RICHARD BERGEN
Director of Elem. Art
Washington Bldg. 3rd & Mulberry
Salina, Kansas

THIS SIDE OF CARD IS FOR ADDRESS



Dear Sir:

May I have 30 seconds of your time? Please read, fill out, and return the attached card. This information will be used in elementary art research being done at Kansas State University. Thank you.

Yours truly,
Richard D. Bergen

This study is being conducted to determine the scope and breadth of the elementary art programs in the state of Kansas. Through a survey conducted at the college level, a surprising number of students have indicated that they have had no art of any kind either in grade or high school. We hope to determine through this questionnaire the real situation in the elementary schools of Kansas as it exists today.

Your cooperation in checking the following form will be greatly appreciated. If you would like the results of this questionnaire sent to you please indicate. Yes__ No__

Name _____

School Address _____

Permanent Address _____

1. Do you have a degree in art? Yes__ No__
2. Are you a full time art teacher? Yes__ No__
3. Are you an art teacher who travels from building to building? Yes__ No__
4. Are you a part time art teacher and other subject matter teacher? Yes__ No__
5. Do you work as a supervisor and an art teacher? Yes__ No__
6. Do you have more than one art teacher in your system? Yes__ No__
7. Is there an art teacher in your system who travels from building to building?
Yes__ No__
8. Do you have an inservice art training program in your system? Yes__ No__
9. Do you conduct workshops for your classroom teachers?
Regular workshops__ Once a year__ Never__
When the need arises__ Twice a year__
10. How many years have you taught art? 1 to 5__ 5 to 10__ Longer__
11. Is all your art teaching done in the elementary schools? Yes__ No__
12. Do your classroom teachers exchange art with any other subjects? Yes__ No__
13. Do you have a regular time for art? Yes__ No__
14. If so, how long are the periods? _____ How often? _____
15. Do you give an art grade? Yes__ No__
16. If so, who gives the art grade? Classroom teacher__ Art teacher__
17. What grading system do you use? A, B, C, D, F__ S and U__ Other__
18. How is your art program financed? School__ Art fee__ Art fee and school__ Other__
19. How do you classify your schools? 1 to 8__ 1 to 6__ Other__
20. How many elementary buildings in your school system? _____
21. Do all of your classrooms have sinks in them? Yes__ No__ Some__ None__
22. Do you have a special art room in your buildings? Yes__ No__ Some__
23. What type projects are presented in your classrooms?

__ abstract design	__ creative art	__ perspective
__ assigned projects	__ directed projects	__ poster projects
__ color theory	__ lettering	__ value drawings
__ copy projects	__ life drawing	__ others
__ crafts	__ pattern work	

24. Do the children in your system work with the following materials?

Check approximate frequency:

	ONCE A	DAY	WEEK	MONTH	YEAR		ONCE A	DAY	WEEK	MONTH	YEAR
aluminum foil						oil base paint					
burlap						paper mache					
chalks						paper plates					
charcoal						paper sacks					
clay (moist)						plaster of paris					
clay (oil base)						play dough					
cloth						potatoes					
colored construction paper						printers ink					
crayons						reed					
crepe paper						sawdust					
finger paint						silk screen					
leather						spatter paint					
linoleum						tempera, dry					
manila						tempera, liquid					
masking tape						textile paints					
mural paper						water colors					
newsprint						wheat paste					
non-woven fabric						wire					

25. What art equipment do you work with:

<input type="checkbox"/> art tables	<input type="checkbox"/> brushes, 1/8" __, 1/4" __, 1/2" __, 3/4" __, 1" __	
<input type="checkbox"/> easels	<input type="checkbox"/> clay tools	
<input type="checkbox"/> electric kiln	<input type="checkbox"/> hammers (claw)	<input type="checkbox"/> other equipment:
<input type="checkbox"/> kick wheel	<input type="checkbox"/> leather tools	_____
<input type="checkbox"/> looms	<input type="checkbox"/> paper punches	_____
<input type="checkbox"/> paper cutters	<input type="checkbox"/> saws (wood)	_____
	<input type="checkbox"/> staplers	_____
	<input type="checkbox"/> spatter guns	_____

26. Check the aims and objectives that you work toward in your program:

<input type="checkbox"/> art appreciation	<input type="checkbox"/> enjoyment of art activities
<input type="checkbox"/> develop art techniques	<input type="checkbox"/> learn art history
<input type="checkbox"/> develop creative potential of child	<input type="checkbox"/> make other subjects more meaningful
<input type="checkbox"/> develop drawing ability	<input type="checkbox"/> self expression of the child
<input type="checkbox"/> develop painting ability	<input type="checkbox"/> total growth of the child
	other _____

27. Does your art program correlate with other subjects? always __ sometimes __ never __

28. What art references are available to classroom teachers in your school building?

books __ film strips __ magazines __ pamphlets __ none __

29. Do you prepare art exhibits for your community? Yes __ No __

30. Do you conduct art contests in your community? Yes __ No __

31. Is community interest in elementary art exhibits good __ fair __ poor __?

32. Where do you have community exhibits?

downtown stores __ park __ school __
library __ post office __ other _____

33. Are there clubs in your community interested in art?

1. _____	3. _____
2. _____	4. _____

34. Has your community any business or natural resource that would be inducive to art activity stimulation such as art museums, murals, clay banks, or outdoor sculpture?

1. _____	3. _____
2. _____	4. _____

A SURVEY OF ELEMENTARY ART PROGRAMS IN THE
STATE OF KANSAS

by

RICHARD DEAN BERGEN

B. A., Bethany College, 1953

AN ABSTRACT OF A MASTER'S THESIS

submitted in partial fulfillment of the

requirements for the degree

MASTER OF ARTS

Department of Art

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1963

This survey was conducted to discover the type and extent of elementary art programs, as they existed in the first, second, and larger third class cities of Kansas. The results have revealed the percentage of elementary school systems that did not offer the benefits of a formal art program to the students.

In order to secure data for this study, 140 school systems were selected from the Kansas Educational Directory, 1960-61 edition. The school systems include the 13 first class cities, all of the 86 second class cities, and 41 school systems which have a large elementary enrollment. A postal card was prepared and sent to the superintendents or principals of these systems, requesting information as to whether or not they have a formal art program. The name and address of the elementary art teacher were requested. Of the 140 cards sent out, 98 were returned. Fifty-eight of these indicated that there was no art teacher in their elementary program; 40 sent names of the elementary art teachers. A questionnaire consisting of 34 questions was sent to these art teachers. Of the 40 questionnaires sent, 77.5 per cent were returned.

The tabulation of the postal cards indicated 59.2 per cent of the schools responding did not have the services of a qualified art teacher. It might be concluded that these schools depend entirely on the classroom teacher for whatever art experiences the children may have.

Of the schools which conducted a formal art program, the majority seemed to be engaged in what would be called creative

art. The main objective is the development of the child, with emphasis placed on self-expression, creativity, and problem solving.

The organization and administration of elementary art programs seemed to be divided into the following three types:

(1) An art teacher who taught art in one building, and in some cases, was responsible for teaching other subject matter; (2) An art teacher who traveled between a various number of buildings and taught art in the classrooms, often being called a consultant, but with very little time allowed for consultations; (3) A director or consultant who worked on an on-call basis and was available to the classroom teacher for demonstration work or consultation. This director or consultant often had an assistant who traveled between buildings, teaching art classes.

Since classroom teachers teach a great deal of the art that is taught in the elementary schools today, they should be highly qualified in this area. Effort might well be directed toward developing better organized inservice training programs, whereby qualified art personnel, now employed by the various schools, could re-direct their efforts to instigate a teacher training program in the field of creative art.

Through methods such as these, art education can help develop more stable and effective citizens who will be capable of creative acts and thinking, and who will be able to adjust to changing situations in our complex society.