

A SURVEY OF ART AS TAUGHT IN  
CERTAIN SECONDARY SCHOOLS OF KANSAS IN 1952

by

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## INTRODUCTION

The educators of today are becoming more art-minded than ever before in the history of education. Art education is a process of experimentation and the development of individuality (Cannon, 1948). In art education the student is allowed to find facts for himself by reenacting lifelike situations and then ascertaining the answers. Interest is instilled in the student by allowing him to attack problems from his individual viewpoint and to give him freedom of expression.

The saying of Herbert Read (1945), "art should be the basis of education", was well spoken. Art should be the basis of education because the results of education in art apply to all phases of education. As the poet chooses the exact word to state his shade of meaning, the art student explores and experiments with different media in which to express himself. The student will grow into adulthood--a much wiser person on account of this experimental approach to life. He will be a better, more alert buyer and consumer of the commodities of life.

"Art education strengthens democracy", writes Lewis M. Mumford (1952). Everyone must judge for himself; each one must feel for himself; each one must participate in the work of the whole being if democracy is to work at all. The experimentation and cooperative spirit builds better individuals for a democratic society.

Education strives to foster the individuality of the student

and harmonize him with society (Read, 1945). Therefore, it can be assumed that creativity and freedom of expression found in art would play a great part in the education of the student.

However, even with all of the information in art that is available to modern educators, we still find a great difference in the amount of art taught throughout the various secondary schools in the State of Kansas. Probably one of the greatest reasons that art plays such a minor part in Kansas schools is that there is no basic state course of study for secondary schools. In order to make such a course of study for the teaching of art, it would be necessary to know the various approaches that art teachers recommend and use.

The purpose of this survey is to take the problem to the many art teachers in the state to obtain their varied opinions. From such a survey, a course of study could be composed for the teaching of art in the secondary schools of Kansas.

#### METHOD OF PROCEDURE

The research information in this thesis was obtained from superintendents of schools and teachers of art throughout the State of Kansas. This information was gathered by means of check lists from these groups (Appendix). A letter was sent to all superintendents in cities having County Community Rural Schools, Private Secondary Schools, Catholic Secondary Schools, Academies, first class schools, second class schools, and those in third



class schools of over one hundred, believed to have art in the curriculum (Appendix). The letter requested the names of all of the teachers who taught art in the secondary schools of these cities or towns. There were 150 letters sent out to the superintendents of first and second class cities. One hundred and ten cards were sent to third class cities in care of the art teachers. Ninety of the superintendents answered the letters but there was no reply from 60. From the superintendents' replies it was found that 59 of the schools had courses in art in the program of study and 31 schools offered no courses in the study of art. Because some of the larger schools employed more than one teacher for art, the superintendents reported a larger number of teachers than the actual number of schools. There were 75 names of teachers of art given by the superintendents. There were replies from 10 teachers in third class cities. From the cards sent out, a total of 85 teachers of art volunteered to fill out a check list to facilitate this study (Appendix).

Out of the 85 check lists that were sent, 52 were filled in and returned. Later a card of reminder was sent to 15 of the teachers who had not returned their check lists; but there was no response to these cards. The final total for the basis of this study was 52 check lists.

The information from these questionnaires was tabulated, analyzed, and summarized; then a comparison was made with a previous study done by Taylor (1942) to point out the various approaches and ideas that were recommended and used today by the

art teachers as compared with the work done in 1942.

## REVIEW OF LITERATURE

A clear idea as to the purpose of the study of art is important. The prevailing idea of a generation and more ago included nothing more than the achievement of technical skill. This point of view has not been broadened to include a type of art education adapted to the needs of the great majority of people who would not follow the arts professionally; but who may and, for their own distinct benefit, might acquire through various art problems a finer taste and a deeper capacity for the appreciation of beautiful things. Taylor (1942) found that many older courses of study emphasized the fine art of painting, sculpture, and factual knowledge of historic forms of art; but the present trend has been away from this emphasis of subject-matter toward the importance of individual expression and development.

The ultimate aim of secondary school education is to develop a complete and rounded personality. The belief is that its most important contribution lies in making the student realize that he must (1) observe keenly and react vividly; (2) develop memory and imagination; (3) exercise judgment and discrimination; (4) express ideas courageously and logically; and (5) construct with power and with vision (Kainz and Riley, 1947). The student who has acquired these abilities through active classroom practices will be well-equipped to confront the opportunities that present

themselves after high school and will regard them as a challenge; for a foundation has been developed for independent judgment that will serve him well.

The Journal of the National Art Education Association brought forth this art education creed (1949):

AS AN ART TEACHER I BELIEVE THAT...Art experiences are essential to the fullest development of all people at all levels of growth because they promote self-realization of the whole individual by integrating his imaginative, creative, intellectual, emotional, and manual capacities and social maturity and responsibility through cultivating a deepened understanding of the problems, ideals and goals of other individuals and social groups. Art is especially well suited to such growth because it: Encourages freedom of expression, emphasizes emotional and spiritual values, integrates all human capacities, and universalizes human expression. Art instruction should encourage exploration and experimentation in many media, sharpened perception of esthetic qualities, increased art knowledge and skills, and the creative experience in significant activities, and the realization that art has its roots in every day experience. Art classes should be taught with full recognition that all individuals are capable of expression in art. Individuals vary markedly in motivations and capacities, and art is less a body of subject matter than a developmental activity. Because art experiences are close to the core of individual and social development and because they pervade all phases of living, the National Art Educational Association believes that all teachers should have basic training in art.

It is the belief as more people's principals and administrators see this important creed, that art will begin to come into its own and be firmly rooted in the school curriculum.

Looking back, not to retrogress, but to progress, we find that art is not a new field. Plato expressed it 2,400 years ago when he said: "we must make art the basis of education because it can operate in childhood, during the sleep of reasoning; and

when reason does come, art will have prepared a path for her, and she will be greeted as a friend" (The Republic III). But only with the beginning of our century came the recognition that art can make significant contributions to the education of children. What are these significant contributions? Art education can "to some extent provide understanding guidance and assistance in self-evaluation, and encouragement to do independent work, develop critical judgment, and some responsibility" (Art Education, 1950). Also, "the purpose of education, as of art, should be to preserve the organic wholeness of man and of his mental faculties, so that as he passes from childhood to manhood, from savagery to civilization, he nevertheless retains the unity of consciousness which is the only source of social harmony and individual happiness" (Read, 1945).

For the preparation of the check list used in this study, several authors were consulted. For the principles of art, Trilling and Williams (1938) and Goldstein (1940) were used. Rutt (1935) and Graves (1941) were consulted for the elements of art. For the topical divisions of art in dress and art in the home, the following authors were consulted: Trilling and Williams (1938), Goldstein (1940), and Baxter et al. (1940). The comparisons for this study were drawn from Taylor (1942).

## FINDINGS

### Organization

The 52 teachers who cooperated were from the following types of public and parochial school organizations: 15 were in junior high schools; 13 were in three year senior high schools; 16 were in four year high schools; and 1 was in a 6-6-4 plan. Seven were supervisors and 45 were teachers. Bachelors' degrees in art were held by 35 teachers and 9 of those held Masters' degrees in art (Table 1).

Thirty-five of the teachers taught art exclusively while 17 also taught other subjects, a fact which would mean that 67.2 per cent had full-time art schedules. Taylor (1942) reported 48 per cent of the teachers with full-time art schedules. It would appear that many more classes in art were being taught to-day.

Table 1 shows the majors and minors in art of the 52 teachers, other subjects which they taught, and activities with which art is correlated. Thirty-four had majors in art and 16 had minors in art. Thus 98 per cent of the 52 teachers of art had either majors or minors in art. Taylor (1942) reported 87 per cent of the teachers of art had either majors or minors in art. The other subject most frequently occurring as major was education. There were nine education majors. Two majors each were in speech and drama, and history. One major each was in Latin, physical education, and industrial arts. There was really no



Table 1. The teachers with majors or minors in art and other subjects taught.

|                    | :<br>: Majors | :<br>: Minors | :<br>: Other<br>: subjects |
|--------------------|---------------|---------------|----------------------------|
| Art                | 35            | 16            | -                          |
| Art Education      | 1             | -             | -                          |
| Education          | 9             | -             | -                          |
| Speech and Drama   | 2             | -             | 2                          |
| Latin              | 1             | -             | 1                          |
| Physical Education | 1             | 1             | 1                          |
| History            | 2             | -             | 2                          |
| Industrial Arts    | 1             | -             | 1                          |
| English            | -             | -             | 2                          |
| Arithmetic         | -             | -             | 1                          |
| American History   | -             | -             | 3                          |
| Driver's Education | -             | -             | 1                          |
| Biology            | -             | -             | 1                          |
| Citizenship        | -             | -             | 1                          |

significant difference in the number of other subjects taught. The numbers ranged from one to three in other subjects such as speech and drama, Latin, physical education, history, industrial arts, English, arithmetic, American history, driver's education, biology, and citizenship.

Table 2. The extent of correlations with other activities.

| Types                         | Teachers reporting |          |
|-------------------------------|--------------------|----------|
|                               | Number             | Per cent |
| Party decorations             | 10                 | 19       |
| Stage scenery                 | 39                 | 75       |
| Posters for school activities | 43                 | 83       |
| Junior Red Cross              | 4                  | 7.7      |
| Art clubs                     | 10                 | 19       |

The most frequent correlations as shown in Table 2 were in posters for school activities. This number was 43 or 82.6 per cent of the teachers reporting. Thirty-nine or 64.6 per cent of the teachers correlated their work with the stage scenery for plays. Ten of the teachers did work for school parties along with art work. Three of the art teachers reported working with the Junior Red Cross. Ten of the teachers reported activities in art clubs. This was 19.2 per cent of the teachers using art clubs as compared to the 13 per cent using art clubs in 1942.

The author found various amounts of time allotted for art during one week. Sixty-five and four-tenths of the teachers met each class 5 hours per week; 17.3 per cent met each class 3 hours per week; 5.7 per cent met each class 2 hours per week; 5.7 per cent met each class 1 hour per week; 3.8 per cent met each class 30 minutes per week; and 3.8 per cent met each class 20 minutes per week.



Thirty-six and five-tenths of the teachers reported museums or art galleries which they visited in the communities. Taylor (1942) pointed out that 5.5 per cent of the teachers visited museums or art galleries in their communities.

The author, as did Taylor, found copying of designs and pictures to be amongst the undesirable tendencies of art students. As the desire to copy is often the result of a student's desire to meet adult standards, increased opportunity should be given for freedom of expression which has a tendency to give the student more confidence in himself.

#### Techniques of Art as Offered

Design. The topic of design will be treated first, not because of popularity within this study but because of the actual underlying basis of design in art. The fact that it was the underlying basis for art was the reason it would not numerically appear as a separate phase of art. Thirty-five per cent of the teachers did not check concerning the teaching of design; instead they remarked about the fact that design should not be taught as a separate unit, but that it should be integrated with every project in art. Especially should it be taught as a by-product of painting and only as the child shows the need for it.

Taylor (1942) was able to show all of the different principles and elements of design as being taught at different grade levels and by a large percentage of the teachers. It can be

assumed that because of the aforestated remarks and the lower percentage of teachers using the principles and elements of design, this phase of art as such is being treated in a manner different from what it was 10 years ago.

The principles of design as shown in Table, proportion, harmony, balance, rhythm, and emphasis were all correlated with other subjects by 34 teachers or 65 per cent of those checking them. There were 102 classes of design principles taught with the greatest emphasis coming in the tenth grade or 20 per cent of the classes. Sixteen per cent were taught in each of the other five grades. Taylor found that 80 per cent of the teachers were teaching principles of design.

There were 104 classes of elements; line, form, color, texture, taught by 67 per cent of the teachers or 35. Again the greatest percentage of classes was in the tenth grade with a slight variation in each of the other five grades. Taylor found that 70 per cent of the teachers were teaching the design elements (Table 3).

Table 3. The extent of design.

|            | : Number of grades in which offered |     |     |      |      |      | : Teachers offered |                     |
|------------|-------------------------------------|-----|-----|------|------|------|--------------------|---------------------|
|            | : 7                                 | : 8 | : 9 | : 10 | : 11 | : 12 | : Total            | : Number : Per cent |
| Principles |                                     |     |     |      |      |      |                    |                     |
| Proportion | 16                                  | 16  | 16  | 20   | 17   | 17   | 102                | 34 65               |
| Harmony    | 16                                  | 16  | 16  | 20   | 17   | 17   | 102                | 34 65               |
| Balance    | 16                                  | 16  | 16  | 20   | 17   | 17   | 102                | 34 65               |
| Rhythm     | 16                                  | 16  | 16  | 20   | 17   | 17   | 102                | 34 65               |
| Emphasis   | 16                                  | 16  | 16  | 20   | 17   | 17   | 102                | 34 65               |
| Elements   |                                     |     |     |      |      |      |                    |                     |
| Line       | 15                                  | 15  | 22  | 17   | 18   | 17   | 104                | 35 67               |
| Form       | 15                                  | 15  | 22  | 17   | 18   | 17   | 104                | 35 67               |
| Color      | 15                                  | 15  | 22  | 17   | 18   | 17   | 104                | 35 67               |
| Texture    | 15                                  | 15  | 22  | 17   | 18   | 17   | 104                | 35 67               |

Color. Although color is one of the elements of design, it is a broad enough subject that more space was given to it. Color, as was design, was referred to as a subject that should not be taught too academically by the teachers. Table 4 shows that hue, value, and intensity were used in 110 classes by 34 teachers or 65 per cent. These terms were used to the greatest extent in the eighth grade. It can be assumed that the foundation was laid there, and that not so much formal study of the terms was taught later. The color circle was taught in 107 classes by 65 per cent of the teachers. It was used the most in the eighth grade and probably just referred to from then on. Color harmonies were treated the most in the tenth, eleventh, and twelfth grades. They were taught by 63 per cent of the teachers in 103 classes. Psychology of color was considered the most in the last three years of high school; being used in 105 classes by 35 teachers or 67 per cent.

Taylor (1942) found that with the exception of psychology of color, a larger percentage of the teachers used color terms in their more formal sense. These color terms were taught by 87 per cent of the teachers according to Taylor (1942), but the author found that color terms were taught by 65 per cent of the teachers. The color circle, according to the author's findings, was also taught by 65 per cent of the teachers, but Taylor (1942) found that 86 per cent used this method of teaching color. Color harmonies were taught by 76 per cent of the teachers according to Taylor while the author reported 63 per cent of the teachers instructing in their use. Only 54 per cent of the teachers were using psychology of color (Taylor, 1942). It would appear that the use of color psychologically is more in favor now, for 67 per cent of the teachers are using color in this manner.

Table 4. The extent of color theory.

|              |    | : Number of grades in which offered |     |     |      |      |      | : Teachers offered |                     |
|--------------|----|-------------------------------------|-----|-----|------|------|------|--------------------|---------------------|
|              |    | : 7                                 | : 8 | : 9 | : 10 | : 11 | : 12 | : Total            | : Number : Per cent |
| Color terms  |    |                                     |     |     |      |      |      |                    |                     |
| Hue, value,  |    |                                     |     |     |      |      |      |                    |                     |
| intensity    | 17 | 18                                  | 20  | 17  | 19   | 19   | 110  | 34                 | 65                  |
| Color circle | 17 | 21                                  | 16  | 17  | 18   | 18   | 107  | 34                 | 65                  |
| Color har-   |    |                                     |     |     |      |      |      |                    |                     |
| monies       | 16 | 17                                  | 16  | 18  | 18   | 18   | 103  | 33                 | 63                  |
| Psychology   |    |                                     |     |     |      |      |      |                    |                     |
| of color     | 15 | 15                                  | 15  | 20  | 20   | 20   | 105  | 35                 | 67                  |

## Drawing Media

Pencil Sketching. Pencil sketching was taught in 248 classes by 100 per cent of the teachers (Table 5). This was by far the largest number of classes of art in which any one medium was used. It also was one of only three that were taught by 100 per cent of the teachers reporting. The distribution of the classes using it was fairly constant throughout the years; however, it dipped slightly in the twelfth grade.

Table 5. The extent of pencil sketching.

| Number of grades in which offered |    |    |    |    |    |       | : Teachers offered |          |
|-----------------------------------|----|----|----|----|----|-------|--------------------|----------|
| 7                                 | 8  | 9  | 10 | 11 | 12 | Total | Number             | Per cent |
| 42                                | 43 | 41 | 42 | 41 | 39 | 248   | 52                 | 100      |

The popularity of pencil sketching can probably be contributed to the fact that the pencil is considered as second nature to a student. He first learns to write after which follows his own innate ability to doodle in a designed fashion (D'Amico, 1942).

Water Color. Water color can be considered as experimental as a science. Indeed, that is the way it could be taught. The student would be allowed to experiment with his colors and discover for himself the colors that result from the mixing of two or more colors. The student should be guided and allowed to experiment further by making color harmonies and becoming more



sensitive to their effects (Lowenfeld, 1952).

Table 6. The extent of water color.

|             | : Number of grades in which offered |     |     |      |      |      |         | : Teachers offered |            |
|-------------|-------------------------------------|-----|-----|------|------|------|---------|--------------------|------------|
|             | : 7                                 | : 8 | : 9 | : 10 | : 11 | : 12 | : Total | : Number           | : Per cent |
| Transparent | 38                                  | 29  | 33  | 44   | 44   | 44   | 222     | 52                 | 100        |
| Tempera     | 33                                  | 36  | 38  | 41   | 42   | 43   | 233     | 52                 | 100        |

Water color projects were offered in both the transparent and tempera media. Tempera water color was offered in 233 classes by 100 per cent of the teachers (Table 6). Transparent water color was offered in 222 classes by 100 per cent of the teachers. These two types of water color were the two out of three media which were taught by 100 per cent of the teachers. As previously noted the other medium taught by 100 per cent of the teachers was pencil sketching.

Tempera water color was taught more consistently than transparent water color.

Transparent water colors were taught to a greater extent in the upper grades than in the lower grades. This increase from the lower to the upper grades was even greater than it was in the use of tempera paint.

More water color is taught by a greater percentage of teachers today than 10 years ago. Taylor (1942) found that 85 per cent of the teachers were using water color, and 78 per cent were instructing in the use of tempera paints. The author found 100

per cent of the teachers working in both media.

Chalk. Table 7 shows that chalk was offered in 242 classes under the supervision of forty-nine teachers. This was 94.2 per cent of the teachers reporting. The high percentage of the teachers who teach chalk projects attests to the popularity of the medium. There was, however, a slight drop in the use of this medium in the later years of high school. This drop could be accounted for by the fact that the older students were spending more time with techniques and specialized media of water color or oils which would be more permanent than chalk.

Table 7. The extent of chalk.

| Number of grades in which offered |     |     |      |      |      |         | :Teachers offered |            |
|-----------------------------------|-----|-----|------|------|------|---------|-------------------|------------|
| 7                                 | : 8 | : 9 | : 10 | : 11 | : 12 | : Total | : Number          | : Per cent |
| 44                                | 40  | 42  | 41   | 38   | 37   | 242     | 49                | 94.2       |

Charcoal. Charcoal was used in 214 grades by students taught by 94.2 per cent of the teachers (Table 8). More attention was given to its use in the three years of senior high; probably this use was due to the fact that the younger students were not interested in the academic benefits derived from using charcoal. The younger students did not have the patience to work with the media which lend themselves best to value and texture, without the added attraction of color.



Table 8. The extent of charcoal.

| Number of grades in which offered |     |     |      |      |      |         | : Teachers offered |            |
|-----------------------------------|-----|-----|------|------|------|---------|--------------------|------------|
| 7                                 | : 8 | : 9 | : 10 | : 11 | : 12 | : Total | : Number           | : Per cent |
| 29                                | 29  | 33  | 42   | 41   | 40   | 214     | 49                 | 94.2       |

Charcoal has evidently become more popular within the last 10 years. Taylor (1942) recorded 69 per cent of the teachers using it in projects.

Pen and Ink. Table 9 revealed that more sketching was done among eleventh grade students in pen and ink than among any other group of students. Pen and ink sketching was taught in 209 classes by 94.2 per cent of the teachers. Twenty-one per cent of the eleventh grade pupils used pen and ink, but only 11 per cent of the seventh grade pupils used it.

Table 9. The extent of pen and ink.

| Number of grades in which offered |     |     |      |      |      |         | : Teachers offered |            |
|-----------------------------------|-----|-----|------|------|------|---------|--------------------|------------|
| 7                                 | : 8 | : 9 | : 10 | : 11 | : 12 | : Total | : Number           | : Per cent |
| 24                                | 23  | 40  | 40   | 45   | 36   | 209     | 49                 | 94.2       |

Taylor (1942) found 70 per cent of the teachers using pen and ink projects. The most emphasis was put on pen and ink projects in the ninth grade, with 24 per cent of the class being found there, and 10 per cent of the classes at the twelfth grade level.

Finger Paint. Finger paint is a simple, primitive, and direct medium for free artistic expression. Ruth Shaw discovered the original formula and others have been used since (Shaw, 1938).

Table 10. The extent of finger paint.

| Number of grades in which offered |     |     |      |      |      |         | : Teachers offered |            |
|-----------------------------------|-----|-----|------|------|------|---------|--------------------|------------|
| 7                                 | : 8 | : 9 | : 10 | : 11 | : 12 | : Total | : Number           | : Per cent |
| 39                                | 28  | 15  | 13   | 12   | 12   | 129     | 46                 | 88.5       |

Finger painting was taught in 129 classes under the supervision of 46 teachers (Table 10). This was 88.5 per cent of all the teachers. Although finger painting was popular in the lower grades, it was found to decrease quite rapidly as a regular medium of expression in the last three years of high school.

Crayons. Crayons were used in 116 classes under the guidance of 88.5 per cent of the teachers (Table 11). Thirty-four per cent was done in the seventh grade; probably this small percentage was due to the fact that they are considered as still young and should use this "less messy" medium. As the pupils studied and were allowed to experiment with other media, the use of crayon decreased considerably. Only 4 per cent of the teachers used crayon in the twelfth grade.

Table 11. The extent of crayon.

| Number of grades in which offered |     |     |      |      |      |         | : Teachers offered |            |
|-----------------------------------|-----|-----|------|------|------|---------|--------------------|------------|
| 7                                 | : 8 | : 9 | : 10 | : 11 | : 12 | : Total | : Number           | : Per cent |
| 40                                | 32  | 26  | 7    | 6    | 5    | 116     | 46                 | 88.5       |

Taylor (1942) reported that the same percentage of teachers used crayon; and that the size of the classes was approximately the same.

Oils. It would seem apparent that this is a medium for mature students only. "Those students of art who can afford the extra expense, who wish to take the time to clean up, and who expect to continue in the area of art are those who use oil painting in high school"; this was the opinion of Miss Gladys Bate, the supervisor of art, Wichita, Kansas.

Table 12. The extent of oils.

| Number of grades in which offered |     |     |      |      |      |         | : Teachers offered |            |
|-----------------------------------|-----|-----|------|------|------|---------|--------------------|------------|
| 7                                 | : 8 | : 9 | : 10 | : 11 | : 12 | : Total | : Number           | : Per cent |
| -                                 | -   | 1   | 10   | 29   | 40   | 80      | 40                 | 76.9       |

All of the oil classes were taught in the three upper grades, except one which was taught in the ninth grade. The number increased each year until it reached the highest number, or 40 classes in the twelfth year. There was a total of 80 classes taught by 76.9 per cent of the teachers (Table 12).

Taylor (1942) related that only 20 per cent of the teachers

encouraged oil painting, as compared to 76.9 per cent today.

Casein. Casein was used in 61 classes by 51.9 per cent of the teachers (Table 13). It was used mostly in the upper grades, reaching the zenith in the twelfth grade; however, some of the teachers considered it for the three lower grades also.

Table 13. The extent of casein.

| Number of grades in which offered |     |     |      |      |      |         | : Teachers offered |            |
|-----------------------------------|-----|-----|------|------|------|---------|--------------------|------------|
| 7                                 | : 8 | : 9 | : 10 | : 11 | : 12 | : Total | : Number           | : Per cent |
| 2                                 | 1   | 5   | 13   | 16   | 24   | 61      | 27                 | 51.9       |

Casein painting was not reported upon by Taylor (1942).

Others. There were many other media mentioned by one or two teachers. It would not be possible to include all of the media discussed in one semester, or one year; but from a long range view, all media mentioned might be incorporated into an art program. Choices would necessarily have to be made, and any choice depends upon the students involved, their previous training, the local environment, and the time arranged for the art program.

Table 14. The extent of other media.

|                      | : Number of grades in which offered |     |     |      |      |      |         | : Teachers offered |            |
|----------------------|-------------------------------------|-----|-----|------|------|------|---------|--------------------|------------|
|                      | : 7                                 | : 8 | : 9 | : 10 | : 11 | : 12 | : Total | : Number           | : Per cent |
| Mixed                | 1                                   | 1   | 1   | 2    | 2    | 2    | 9       | 9                  | 9.6        |
| Scratch<br>board     | -                                   | -   | 1   | 1    | 1    | 1    | 4       | 2                  | 3.8        |
| Lithograph<br>pencil | -                                   | -   | -   | -    | 1    | 1    | 2       | 1                  | 1.9        |

Mixed media interpreted as the use of water color and pen and ink or crayon and chalk, was taught in nine classes as recorded in Table 14. There were only nine teachers reporting on this media or 9.6 per cent of the teachers, who used it mostly in the upper grades.

Scratch board was another medium taught by a few of the teachers. There were four classes taught by two teachers (Table 14).

Lithograph pencil was used by only one teacher in two classes. This medium evidently is not used much as shown in this report.

### Art Appreciation

Certain phases of art appreciation were taught by a large percentage of the teachers. These were picture study, ceramics, sculpture, and architecture. The older studies on art emphasized picture study, sculpture, and architecture. It can therefore be assumed that the popularity of these phases show the influence of the older studies. However, ceramics ranked quite high. Ceramics was taught in 137 classes by 90 per cent of the teachers (Table 15). Taylor (1942) reported that only 34 per cent of the teachers discussed ceramics in art appreciation. This percentage was definitely an upswing in this phase of art. Picture study was used in 150 classes by 94 per cent of the teachers. That was the largest percentage of teachers using any one phase



Table 15. The extent of art appreciation.

|               | :Number of grades in which offered: |     |     |      |      |      | Teachers offered |        |           |
|---------------|-------------------------------------|-----|-----|------|------|------|------------------|--------|-----------|
|               | : 7                                 | : 8 | : 9 | : 10 | : 11 | : 12 | :Total:          | Number | :Per cent |
| Picture study | 27                                  | 23  | 24  | 24   | 27   | 25   | 150              | 49     | 94.2      |
| Ceramics      | 21                                  | 19  | 23  | 21   | 27   | 26   | 137              | 47     | 90.4      |
| Sculpture     | 13                                  | 10  | 19  | 20   | 23   | 24   | 114              | 45     | 87.1      |
| Architecture  | 12                                  | 11  | 16  | 16   | 19   | 18   | 92               | 42     | 80.1      |
| Textiles      | 10                                  | 9   | 16  | 20   | 23   | 23   | 101              | 29     | 55.8      |
| Metal work    | 8                                   | 6   | 11  | 15   | 18   | 16   | 74               | 24     | 46.1      |
| Records       | 7                                   | 6   | 10  | 12   | 15   | 16   | 66               | 15     | 28.8      |
| Wood work     | 13                                  | 8   | 12  | 16   | 21   | 19   | 89               | 14     | 26.9      |

of art appreciation. This was also the largest percentage of teachers using any one phase of art appreciation as reported by Taylor (1942) Sculpture and architecture were next in line after ceramics. Eighty-seven per cent of the teachers discussed sculpture in 114 classes. Eighty per cent of the teachers discussed architecture in 92 classes. Both of these were 30 per cent higher than they were when Taylor reported in 1942. It was evident that teachers are striving for their students to become acquainted with more of their surroundings and to acquire a keener sense of observation.

The study of textiles and metal work from the point of view of art, showed a decline in popularity. Textiles were discussed by 55.8 per cent of the teachers in 101 classes, and metal work

was examined in 74 classes by 46 per cent of the teachers.

Taylor reported that only 24 per cent of the teachers discussed metal work. The use of aluminum and wrought iron crafts have probably made this subject much more important.

### Perspective

Perspective in the various kinds of art seemed to be a very controversial subject. Perspective was divided into three types of questions. The first type was one point perspective; the second type was two point; and the third type was oblique.

Table 16. The extent of perspective.

|           | : Number of grades in which offered |     |     |      |      |      | : Teachers offered |                    |
|-----------|-------------------------------------|-----|-----|------|------|------|--------------------|--------------------|
|           | : 7                                 | : 8 | : 9 | : 10 | : 11 | : 12 | : Total            | : Number: Per cent |
| One point | 12                                  | 19  | 25  | 29   | 26   | 23   | 134                | 45 87.1            |
| Two point | 9                                   | 17  | 21  | 30   | 20   | 24   | 121                | 45 87.1            |
| Oblique   | 1                                   | 4   | 14  | 22   | 22   | 24   | 87                 | 43 82.7            |

As found in Table 16 one point perspective was taught in 134 classes by 45 teachers of 87.1 per cent. The lowest number of classes was in the first two years and a considerable increase took place in the next four years. Two point perspective was taught in 121 classes by 45 teachers or 87.1 per cent of the total teachers. Oblique perspective was taught in 87 classes which was a considerable drop in classes taught. There was only one class



offered in the seventh year, and most of the larger classes were offered in the last three years of high school.

The small number of classes using perspective in the first three years pointed out the fact that the subject was quite academic. During the junior high years, when art becomes too academic, the students lose interest very rapidly (D'Amico, 1942).

Perspective is another phase of art that has had an upward swing in the last 10 years as shown by comparison with the Taylor thesis (1942). In 1942, 55 per cent of the teachers were using one point perspective as compared to 87.1 per cent now; 65 per cent were using two point perspective as compared to 87.1 per cent; and 37 per cent were using oblique perspective in their classrooms--the writer discovered that 82.7 per cent were using oblique perspective.

### Drawing Projects

Still Life. Still life drawing offered excellent opportunities to study grouping and arrangement of objects. Much can be learned about perspective, texture, form, light and shade, and other principles involved in developing composition in drawings. This type of drawing project should be taught with care; that is, if it is taught too academically, the students could become quite bored and lose interest altogether. Instead, it should be presented with interest and spontaneity (Pearson, 1942).

Table 17. The extent of still life drawing.

| Number of grades in which offered |     |     |      |      |      |         | : Teachers offered |            |
|-----------------------------------|-----|-----|------|------|------|---------|--------------------|------------|
| 7                                 | : 8 | : 9 | : 10 | : 11 | : 12 | : Total | : Number           | : Per cent |
| 32                                | 33  | 38  | 41   | 45   | 46   | 235     | 46                 | 88.5       |

Still life drawing was taught by 46 teachers in a total of 235 classes (Table 17). That was 88.5 per cent of the teachers who taught still life drawing as compared with 77 per cent of the teachers employing this type project according to the Taylor thesis (1942).

There were 32 classes taught in the seventh grade, and the number increased until it reached 46 classes in the twelfth grade.

Landscapes. Landscape drawing was used in 241 classes by 46 of the teachers (Table 18). The largest number of classes being taught was at the seventh grade level; however, that may not be significant because that number varied only by three more than the smallest number. The least number of classes taught was in the twelfth grade and was 39 as compared to the 41 classes taught in each of the seventh, eighth, and ninth grades.

Table 18. The extent of landscape drawing.

| Number of grades in which offered |     |     |      |      |      |         | : Teachers offered |            |
|-----------------------------------|-----|-----|------|------|------|---------|--------------------|------------|
| 7                                 | : 8 | : 9 | : 10 | : 11 | : 12 | : Total | : Number           | : Per cent |
| 41                                | 41  | 41  | 39   | 40   | 39   | 241     | 46                 | 88.5       |

Although this study showed around 17 per cent of the classes being taught at each grade level, Taylor (1942) showed 28 per

cent of the classes taught in the seventh grade with a steady drop until only 9.6 per cent of the classes were taught in the twelfth grade.

Drawing from Imagination. Table 19 indicated that drawing from imagination was used just a little more than drawing from memory; however, there would probably be an indication that these two methods were so closely allied that they could be considered in the creative influence that was so prominent. Again as in memory drawing, the teachers were using more drawing from imagination than they had used previously. The percentage of teachers using projects of drawing from imagination was 87.1 as compared to 58 per cent in 1942 (Taylor).

Table 19. The extent of drawing from imagination.

| Number of grades in which offered |     |     |      |      |      |         | : Teachers offered |            |
|-----------------------------------|-----|-----|------|------|------|---------|--------------------|------------|
| 7                                 | : 8 | : 9 | : 10 | : 11 | : 12 | : Total | : Number           | : Per cent |
| 40                                | 39  | 42  | 40   | 41   | 40   | 242     | 45                 | 87.1       |

Drawing from imagination was taught in 242 classes by the 87.1 per cent of teachers reporting. The percentage of classes being taught at each grade level was quite consistent. Taylor showed a difference of 27 per cent of the classes taught in the seventh grade; this difference showed that the percentage dropped to 7 per cent in the twelfth grade.

Drawing from Memory. The teachers in this study seemed to place more emphasis upon drawing from memory than had been done by the teachers in 1942 as reported by Taylor. In this study

(Table 20) 80.1 per cent of the teachers taught projects concerning drawing from memory as compared to 55 per cent of the teachers using these projects in 1942.

There were 233 classes taught by 80.1 per cent of the teachers. Again, as in landscape drawing, the number of classes taught at the different grade levels does not vary in number over two or three.

Table 20. The extent of drawing from memory.

| Number of grades in which offered |     |     |      |      |      |         | : Teachers offered |            |
|-----------------------------------|-----|-----|------|------|------|---------|--------------------|------------|
| 7                                 | : 8 | : 9 | : 10 | : 11 | : 12 | : Total | : Number           | : Per cent |
| 40                                | 38  | 39  | 38   | 39   | 39   | 233     | 42                 | 80.1       |

Cartoons. Cartoon drawing was a phase in art education upon which Taylor (1942) did not report.

Table 21. The extent of cartooning.

| Number of grades in which offered |     |     |      |      |      |         | : Teachers offered |            |
|-----------------------------------|-----|-----|------|------|------|---------|--------------------|------------|
| 7                                 | : 8 | : 9 | : 10 | : 11 | : 12 | : Total | : Number           | : Per cent |
| 37                                | 37  | 39  | 39   | 39   | 40   | 231     | 45                 | 87.1       |

There were 231 classes in cartooning under the supervision of 45 teachers (Table 21). The distribution of classes was approximately equal in every grade. The seventh and eighth grades had 16 per cent of the classes; the ninth, tenth, and eleventh grades each had 16.8 per cent of the classes; and the twelfth grade had 17 per cent of the classes.

Life Drawing. Table 22 showed that life drawing was used in 170 classes by 78.8 per cent or 41 of the teachers. The number of classes that were offered just doubled from the seventh grade to the twelfth. A total of 11.1 per cent was taught in the seventh grade as compared to 22.8 per cent in the twelfth grade. Taylor's thesis (1942) showed that 21.4 per cent of the classes were taught in the seventh grade, and that 8.1 per cent were taught in the twelfth grade.

Table 22. The extent of life drawing.

| Number of grades in which offered |     |     |      |      |      |         | : Teachers offered |            |
|-----------------------------------|-----|-----|------|------|------|---------|--------------------|------------|
| 7                                 | : 8 | : 9 | : 10 | : 11 | : 12 | : Total | : Number           | : Per cent |
| 19                                | 18  | 20  | 36   | 38   | 38   | 170     | 41                 | 78.8       |

Portraiture. The percentage of teachers using portraiture was quite high (Table 23). There were 41 teachers or 78.8 per cent who were teaching 167 classes. The smallest percentage of classes, 12, was taught in the seventh grade, and 22.1 per cent was taught in the twelfth grade.

Table 23. The extent of portraiture.

| Number of grades in which offered |     |     |      |      |      |         | : Teachers offered |            |
|-----------------------------------|-----|-----|------|------|------|---------|--------------------|------------|
| 7                                 | : 8 | : 9 | : 10 | : 11 | : 12 | : Total | : Number           | : Per cent |
| 20                                | 19  | 20  | 35   | 36   | 37   | 167     | 41                 | 78.7       |

Portrait drawing was evidently used more than it was in 1942



(Taylor, 1942). Taylor had 41 per cent of the teachers using decorative portraiture projects. There was no significant difference in the percentage of classes taught at the seventh grade level; however, at the twelfth grade level, the difference was quite large. This study showed that 22.1 per cent of those teachers used portraiture, but Taylor showed that 11.8 per cent used portrait drawing.

### Lettering

"Show me an art student who can not letter!" This was one of the written-in remarks on a check list by one of the teachers comprising this study. It should exemplify to a great degree the place of lettering in an art program of study.

Table 24. The extent of lettering.

|                       | : Number of grades in which offered |     |     |      |      |      |         | : Teachers offered |            |
|-----------------------|-------------------------------------|-----|-----|------|------|------|---------|--------------------|------------|
|                       | : 7                                 | : 8 | : 9 | : 10 | : 11 | : 12 | : Total | : Number           | : Per cent |
| Spacing and technique | 22                                  | 23  | 32  | 30   | 31   | 29   | 167     | 34                 | 65.4       |
| Posters               | 28                                  | 29  | 32  | 27   | 31   | 30   | 176     | 38                 | 73.1       |

Table 24 showed that many teachers also placed emphasis on the teaching of lettering in regard to spacing and technique. There were 167 classes taught by 34 or 65 per cent of the teachers. This type of project would show the fundamental teaching and practicing of the principles of lettering. Posters, which would

show one of the practical uses of lettering, were used by a slightly larger percentage of the teachers. There were 176 classes taught by 38 or 73 per cent of the teachers.

The larger percentage of classes was in the ninth grade for both phases of lettering; however, the distribution of classes was approximately equal for each grade. Taylor (1942) found that there was slightly more stress put upon lettering than the author had found. Spacing and technique were taught by 83 per cent of the teachers as compared to 65.4 per cent of the teachers in this study. Posters were used as a project by 80 per cent of the teachers in comparison with 73 per cent in this study.

### Costume Design

According to Brown (1916) "The principles that underlie the designing of a dress are as old as art itself, and must endure as long as art endures, regardless of the instability of mere style. For this reason, no course in clothing construction in school is complete or even worthy of consideration if it does not depend on the principles of art for guidance and for final judgment."

As shown in Table 25 a low percentage of the teachers included costume design in their course of study.

Line in dress was the topic that was taught to the largest number of classes. It was taught in 82 classes by 23 of the teachers or 44.2 per cent. The larger percentage of the classes taught was in the tenth year. Twenty-nine and nine-tenths per



Table 25. The extent of costume design.

|                           | :Number of grades in which offered |     |     |      |      |      | :Teachers offered |         |          |
|---------------------------|------------------------------------|-----|-----|------|------|------|-------------------|---------|----------|
|                           | : 7                                | : 8 | : 9 | : 10 | : 11 | : 12 | :Total:           | Number: | Per cent |
| Line in dress             | 8                                  | 8   | 14  | 18   | 17   | 17   | 82                | 23      | 44.2     |
| Color harmony<br>in dress | 11                                 | 11  | 11  | 20   | 20   | 20   | 73                | 22      | 42.3     |
| Style vs.<br>design       | 7                                  | 7   | 12  | 14   | 16   | 14   | 70                | 22      | 42.3     |
| Proportion in<br>dress    | 9                                  | 9   | 13  | 19   | 15   | 14   | 79                | 20      | 38.5     |
| Accessories in<br>dress   | 7                                  | 8   | 12  | 12   | 12   | 13   | 64                | 19      | 36.5     |
| Historic<br>costumes      | 6                                  | 7   | 8   | 10   | 10   | 12   | 53                | 17      | 32.6     |

cent of the classes were taught in the tenth grade with a slight dip of 20.7 in each of the eleventh and twelfth grades. These percentages were high as compared to the 9.7 per cent of the classes taught at the seventh grade level. Taylor reported that 53 per cent of the teachers in 1942 were placing emphasis upon line in dress. A comparison in figures alone would make it seem that less emphasis was put upon costume design today. According to the written notes on the check lists, Spalsburg stated that "the home economics department also teaches this phase of art." Taylor (1942) also found that the department of home economics taught most of the classes concerned with this type of project.

The next topic most taught was color harmony in dress. Color harmony in dress was taught in 73 classes by 22 teachers

or 42.3 per cent. This topic was also the second most popular as reported by Taylor. In 1942, 55 per cent of the teachers were presenting lessons in color harmony.

The third ranking phases of costume design was style vs. design. Style vs. design was taught in 70 classes by 22 teachers or 42.3 per cent. Taylor did not report any figures on this type of subject matter.

Proportion in dress was taught in 79 classes under the supervision of 20 or 38.5 per cent of the teachers.

Accessories in dress were taught in 64 classes by 19 or 36.5 per cent of the teachers.

The subject of historic costume was the least popular phase of costume design as found in this study. There were 53 classes taught by 17 or 32.6 per cent of the teachers.

### Art and the Home

The field of art in the home was such a broad one that only the most important parts can be emphasized to any great extent. The students in the vocational home economics classes spend more time and go more deeply into this study than other students. Art in the home was offered to a few more grades and by a few more teachers than was art in dress. While not all of the topics in this division were set up as Taylor (1942) had done, those that were, seemed to run fairly even except for a few radical changes.

The largest number of classes were offered in the study of

harmony of the whole house (Table 26). It was taught to 83 classes by 23 teachers or 44.2 per cent. Evidently more of the older students were interested in this subject since 25.3 per cent of the classes were offered in each of the eleventh and twelfth grades; 10.8 per cent of the classes were offered in each of the seventh and eighth grades. Taylor found that 35 per cent of the teachers used this project, with most of the classes being offered in the ninth and tenth grades.

Eighty classes were offered on color in the rooms by 22 or 42.3 per cent of the instructors. The percentages ran practically identical with harmony of the whole house. It was found by Taylor (1942) that 55 per cent of the teachers used this project, the majority of the classes being in the lower grades. It would appear that this type of project has shown a decline in the last 10 years.

Textures in the room were offered by 21 or 40 per cent of the teachers. Seventy-five classes were taught, the larger percentage of these were in the upper grades. Taylor (1942) noticed that only 30 per cent of the teachers were concerned with texture.

Fifty-six per cent of the teachers discussed pictures in relation to the house in 1942, as compared to 40 per cent in 1953. The lower percentage in 1952 could be attributed to the fact that this type of subject matter was discussed in connection with most all art projects as pointed out by so many teachers on their check lists.

Table 26. The extent of art and the home.

|                               | :No. of grades in which offered |     |     |     |      |     |         | :Teachers offered |          |
|-------------------------------|---------------------------------|-----|-----|-----|------|-----|---------|-------------------|----------|
|                               | : 7                             | : 8 | : 9 | :10 | : 11 | :12 | :Total: | Number:           | Per cent |
| Harmony of the whole house    | 9                               | 9   | 11  | 14  | 20   | 20  | 83      | 23                | 44.2     |
| Colors in the rooms           | 7                               | 6   | 13  | 14  | 20   | 20  | 80      | 22                | 42.3     |
| Textures in the rooms         | 7                               | 7   | 10  | 13  | 19   | 19  | 75      | 21                | 40.0     |
| Pictures                      | 8                               | 8   | 12  | 13  | 18   | 18  | 77      | 21                | 40.0     |
| Exterior design               | 7                               | 7   | 10  | 13  | 20   | 20  | 77      | 20                | 38.5     |
| Landscape design              | 6                               | 7   | 8   | 10  | 17   | 19  | 67      | 18                | 34.6     |
| Arrangement of furniture      | 6                               | 6   | 10  | 14  | 15   | 16  | 67      | 18                | 34.6     |
| Art in food and table service | 6                               | 6   | 9   | 12  | 17   | 16  | 66      | 18                | 34.6     |
| Proportion of furniture       | 6                               | 6   | 9   | 12  | 14   | 17  | 64      | 17                | 32.6     |
| Flower arrangements           | 7                               | 8   | 9   | 12  | 13   | 13  | 62      | 15                | 28.8     |
| Practical experience          | 7                               | 7   | 9   | 12  | 13   | 14  | 61      | 15                | 28.8     |
| Study of picture arrangements | 6                               | 6   | 9   | 12  | 13   | 13  | 59      | 14                | 26.9     |

Exterior design was treated almost identically in both studies. It was offered by 38.5 per cent of the teachers in this study and by 37 per cent of the teachers in 1942.

Landscape design and arrangement of furniture received exactly the same amount of attention by the teachers in this study. There were 34.6 per cent of the teachers who offered both of

these subjects. The teachers also taught the same number of classes in each subject, the number being 67. As was the case throughout this topic, the larger classes were in the last two years of high school and the smaller classes were in the first two years of the junior high school. Taylor (1942) also found that these two were very nearly the same.

Art in food and table service was offered in 66 classes by 34.6 per cent of the teachers as compared to 8.5 per cent of the teachers in 1942.

The topic of flower arrangements was the lowest on the list. The general topic was offered in 62 classes by 15 or 28.8 per cent of the teachers. The practical experience of working with flowers was used by 28.2 per cent of the teachers, but just talking about flower arrangement was done by 26.9 per cent of the teachers.

As stated before, the topics of art in the home ran fairly consistent with Taylor (1942) with the exception of the radical upsweep in art in food and table service, and the sudden fall in this study of picture arrangement. Also it was shown that a more formalized study of this type was done in the upper two grades as compared with the two middle grades by Taylor (1942).

### Crafts

Clay, the most generally used material for craft, was used by 76.9 per cent of the teachers, as shown in Table 27. In the



earlier study this craft was used by 66 per cent of the teachers (Taylor, 1942).

Table 27. The extent of clay work.

| Number of grades in which offered |   |    |   |    |   |              | : Teachers offered |                     |
|-----------------------------------|---|----|---|----|---|--------------|--------------------|---------------------|
| 7                                 | : | 8  | : | 9  | : | 10 : 11 : 12 | : Total            | : Number : Per cent |
| 27                                |   | 27 |   | 27 |   | 31 31 30     | 172                | 40 76.9             |

In 1953 there were 172 classes offered by 40 teachers, the larger number of classes being in the tenth and eleventh grades. Eighteen or 6 per cent of the classes occurred in each of those two grades. In each of the seventh, eighth, and ninth grades there were found 15.7 per cent of the classes, while there were 18 per cent of the classes at the twelfth grade level.

Taylor (1942) found the greatest emphasis was in the ninth grade with 24 per cent of the classes. Eighteen per cent of the classes were in the eighth grade and 18.6 per cent were in the seventh grade. Classes offered in the upper three grades were as follows: 16 per cent in the tenth, 12.6 per cent in the eleventh, and 9 per cent in the twelfth.

The greatest difference occurred in the twelfth grade. In 1942 there were 9 per cent of the classes in the twelfth grade and in 1953 there were 18 per cent of the classes at this level.

Cork. One hundred and eight classes under the supervision of 35 or 67 per cent of the teachers worked with cork (Table 28). Taylor (1942) showed 31 per cent of the teachers using cork

crafts. The author found that cork craft was used practically the same in each of the six grades. Fifteen and five-tenths per cent of the classes were in each of the first three grades, and 17 per cent of the classes were in each of the last three grades.

Table 28. The extent of cork craft.

| Number of grades in which offered |   |    |   |    |   |    | : Teachers offered |    |   |    |   |       |   |        |   |          |
|-----------------------------------|---|----|---|----|---|----|--------------------|----|---|----|---|-------|---|--------|---|----------|
| 7                                 | : | 8  | : | 9  | : | 10 | :                  | 11 | : | 12 | : | Total | : | Number | : | Per cent |
| 17                                |   | 17 |   | 17 |   | 19 |                    | 19 |   | 19 |   | 108   |   | 35     |   | 67       |

In 1942 there were 25 per cent of the classes offered in the seventh grade; 30 per cent of the classes were offered in each of the eighth and ninth grades; 7.5 per cent of the classes were offered in each of the tenth and eleventh grades, and none at all were offered in the twelfth grade.

Wood. Twenty-two per cent of the classes in wood were offered in each of the last three grades with only 9.7 per cent offered in the eighth grade as shown in Table 29. There were a total of 92 classes offered by 30 or 57.7 per cent of the teachers.

Table 29. The extent of wood crafts.

|              | : Number of grades in which offered |     |     |      |      |      |         | : Teachers offered |            |
|--------------|-------------------------------------|-----|-----|------|------|------|---------|--------------------|------------|
|              | : 7                                 | : 8 | : 9 | : 10 | : 11 | : 12 | : Total | : Number           | : Per cent |
| Chip carving | 11                                  | 9   | 12  | 20   | 20   | 20   | 92      | 30                 | 57.7       |
| Sculpture    | 9                                   | 8   | 9   | 12   | 12   | 16   | 66      | 18                 | 34.6       |

Sculpturing in wood was done by fewer classes. There were 66 classes under the supervision of 18 teachers or 34.6 per cent. Thirteen and five-tenths per cent of the classes were offered in each of the first three grades and they rose to 24 per cent in the twelfth grade.

Taylor (1942) showed 41 per cent of the teachers using wood craft with a greater number of the classes coming in the lower grades.

Plaster of Paris. Taylor (1942) found that 25 per cent of the teachers were using plaster as compared to 40 per cent of the teachers in the present study (Table 30).

Table 30. The extent of plaster of Paris crafts.

| Number of grades in which offered |     |     |      |      |      |         | : Teachers offered |            |
|-----------------------------------|-----|-----|------|------|------|---------|--------------------|------------|
| 7                                 | : 8 | : 9 | : 10 | : 11 | : 12 | : Total | : Number           | : Per cent |
| 10                                | 11  | 13  | 11   | 13   | 15   | 73      | 21                 | 40.0       |

Taylor showed definitely that more classes were offered in the lower and middle grades than in the two upper grades. This study showed an up and down swing of the classes offered by grades, with the largest number of classes falling in the twelfth grade. Twenty-one per cent of the classes offered were in the twelfth grade, and 13 per cent were in the seventh grade.

Silk Screen Printing. Taylor (1942) predicted that silk screen printing would probably be more generally used in the schools in the future than at that time. The fact that there

were 14 per cent of the teachers offering work in silk screen printing in 1942 as compared to 44 per cent of the teachers offering work now as indicated by Table 31 would probably show Taylor (1942) to be correct. Taylor spoke of the complicated and exact technique which was required, and which left it largely for the older students. This idea would probably account for the larger number of classes in the upper grades in this study.

Table 31. The extent of silk screen printing.

| Number of grades in which offered |   |   |   |   |   |    | : Teachers offered |    |   |    |   |       |   |        |   |          |
|-----------------------------------|---|---|---|---|---|----|--------------------|----|---|----|---|-------|---|--------|---|----------|
| 7                                 | : | 8 | : | 9 | : | 10 | :                  | 11 | : | 12 | : | Total | : | Number | : | Per cent |
| 9                                 |   | 9 |   | 9 |   | 13 |                    | 25 |   | 18 |   | 83    |   | 23     |   | 44.2     |

Plastic. Twenty teachers or 38.5 per cent instructed 72 classes in the use of plastic crafts as shown by Table 32. Fifteen classes in each of the tenth, eleventh, and twelfth grades were offered; whereas only eight classes were offered in the seventh grade. No work in plastics was reported by Taylor (1942).

Table 32. The extent of plastic crafts.

| Number of grades in which offered |   |   |   |    |   |    | : Teachers offered |    |   |    |   |       |   |        |   |          |
|-----------------------------------|---|---|---|----|---|----|--------------------|----|---|----|---|-------|---|--------|---|----------|
| 7                                 | : | 8 | : | 9  | : | 10 | :                  | 11 | : | 12 | : | Total | : | Number | : | Per cent |
| 8                                 |   | 9 |   | 10 |   | 15 |                    | 15 |   | 15 |   | 72    |   | 20     |   | 38.5     |

Jewelry Making and Metal Work. Jewelry making was used in 65 classes under the supervision of 19 or 36.5 per cent of the teachers (Table 33). Taylor (1942) recorded 37 per cent of the

teachers instructing in jewelry making. There was no significant difference in the use of this craft in the last 10 years.

Table 33. The extent of jewelry making and metal work.

|                | : Number of grades in which offered : |     |     |      |      |      | : Teachers offered : |          |            |
|----------------|---------------------------------------|-----|-----|------|------|------|----------------------|----------|------------|
|                | : 7                                   | : 8 | : 9 | : 10 | : 11 | : 12 | : Total              | : Number | : Per cent |
| Jewelry making | 9                                     | 9   | 10  | 12   | 14   | 14   | 65                   | 19       | 36.5       |
| Metal          | 9                                     | 9   | 12  | 17   | 17   | 17   | 81                   | 22       | 42.3       |

In 1942 metal crafts was not entered as a project according to Taylor. The metal crafts were offered in 81 classes by 22 or 42.3 per cent of the teachers in this report.

Batik. Table 34 shows that 78 classes had done some work in paper batik under the direction of 36.5 per cent of the teachers. There were more classes among the younger students.

Table 34. The extent of paper and cloth batik.

|       | : Number of grades in which offered : |     |     |      |      |      | : Teachers offered : |          |            |
|-------|---------------------------------------|-----|-----|------|------|------|----------------------|----------|------------|
|       | : 7                                   | : 8 | : 9 | : 10 | : 11 | : 12 | : Total              | : Number | : Per cent |
| Paper | 14                                    | 14  | 14  | 12   | 12   | 12   | 78                   | 19       | 36.5       |
| Cloth | 8                                     | 9   | 9   | 15   | 15   | 15   | 71                   | 18       | 34.6       |

Taylor (1942) found that 35 per cent of the teachers directed projects in paper batik. At that time most of the classes were also in the lower grades.

Thirty-four and six-tenths per cent of the teachers had 71 classes doing work with cloth batik. Twenty-one per cent of the



classes were in each of the tenth, eleventh, and twelfth grades, but only 11 per cent of the classes were in the seventh grade. Taylor (1942) did not report any work done with cloth batik.

Decorative Stitchery. At the present time schools are presenting stitchery in 58 classes under the instruction of 34.6 per cent of the teachers as shown by Table 35. This was an upward trend as recorded by Taylor (1942) when 8.5 per cent of the teachers were using stitchery projects. This study showed practically an even distribution of classes throughout all grades; whereas Taylor showed 50 per cent in the seventh, 33 per cent in the eighth, none in the ninth, 16 per cent in the tenth, and none in the eleventh or twelfth.

Table 35. The extent of decorative stitchery.

| Number of grades in which offered |     |     |      |      |      |         | : Teachers offered |            |
|-----------------------------------|-----|-----|------|------|------|---------|--------------------|------------|
| 7                                 | : 8 | : 9 | : 10 | : 11 | : 12 | : Total | : Number           | : Per cent |
| 9                                 | 10  | 10  | 10   | 10   | 9    | 58      | 18                 | 34.6       |

#### Reference Material

The author included in the check list (Appendix) a request for reference materials as used by teachers in their various art classes. The following reference books were used by two or more teachers in their art classes:

- Chesterton, G. K.  
Famous paintings. Funk and Wagnalls. 1924.
- Collins, M. Rose, and Olive L. Riley.  
Art appreciation. Harcourt, Brace. 1940.
- Craven, Thomas.  
Treasury of art masterpieces. Simon & Schuster. 1939.
- Gardner, Helen.  
Art through the ages. Harcourt, Brace. 1936.
- Gibson, Katharine.  
Pictures to grow up with. Studio Publications. 1942.
- Gibson, Katharine.  
More pictures to grow up with. Studio Publications.  
1942.
- Goldstein, Harriet and Vetta.  
Art in everyday life. Macmillan. 1940.
- Kainz, Luise G., and Olive L. Riley.  
Exploring art. Harcourt, Brace. 1948.
- Kaminski, E. B.  
How to draw. McGraw-Hill. 1949.
- Kent, Rockwell.  
World famous paintings. Wise. 1947.
- Kronquist, Emil P.  
Metalcraft and jewelry. Manual Arts Press. 1926.
- Lemos, Pedro.  
Applied art. Pacific Press Publishing Association.  
1920.
- Moore, Bernice Starr.  
People and art. Allyn and Bacon. 1938.
- Nicholas, Florence.  
Art for young America. Manual Arts Press. 1946.
- Weaver, Harriet.  
Cartooning plus good drawing. Davis Press. 1939.

Thirteen different magazines were used by the various teachers in their art classes and are listed here according to their frequency of use:

- School Arts. Davis Press Inc., Worchester, Mass.
- Design. Design Publishing Co., 131 E. State St., Columbus, Ohio.
- American Artist. Watson-Guptill Publications, 345 Hudson St., New York City, New York.
- Everyday Art. American Crayon Co., Sandusky, Ohio.
- Art News. Art Foundation Inc., 654 Madison Ave., New York City, New York.
- Good Housekeeping. The Hearst Corporation, 57th St. ad 8th Ave., New York City, New York.
- Everyday Art Quarterly. Walker Art Center, Minneapolis, Minnesota.
- Better Homes and Gardens. Meredith Publishing Co., 1714 Locust St., Des Moines, Iowa.
- Life. Life, 540 N. Michigan Ave., Chicago, Illinois.
- Art Instruction. Watson-Guptill Publications, Stanford, Connecticut.
- National Geographic. National Geographic Society, Washington, D.C.
- House Beautiful. Hearst Corporation, 572 Madison Ave., New York City, New York.
- Profitable Hobbies. Modern Handicraft Inc., 24th and Burlington, Kansas City, Missouri.

### SUMMARY

The purpose of this study was to find the different approaches and various opinions of art teachers concerning the teaching of art in the secondary schools of Kansas. In order to obtain this information, check lists were mailed to art teachers in the secondary schools of Kansas. Fifty-two art teachers replied, and

from these check lists data were compiled. These data were then compared to the data which were found in a previous study pertaining to the same subject by Harriet Taylor in 1942 at Kansas State College. The various approaches, opinions, and comparisons could be utilized in formulating a state program for the study of art at the secondary school level; as at the present time there is no state course of study. Even though Taylor received check lists from 71 art teachers, the information obtained by the author would seem to show an upward trend of art as taught in the secondary schools of the state.

At the present time, according to the findings, correlation of art with extra curricular activities seems to be higher than it was in 1942 as shown by Taylor. The use of art in projects concerning posters for school activities, stage scenery, and Junior Red Cross was very good. The participation of art clubs was somewhat low although it was still lower in 1942 according to statistics shown.

According to the report of Harriet Taylor, made in 1942, a percentage of the teachers were part-time art teachers; but in 1953 according to the author's findings, a larger percentage of the teachers were full-time art teachers.

As shown by the check lists, some groups of art projects as a whole, were used by a larger number of art teachers than by others. Some of the experiences were found to be used more extensively in the lower grades than in the upper grades; and some were stressed for all six years, including both the upper and the

lower grades.

Studies in color theory and design were shown to be the most important. The author found these studies were used in all six years, but Taylor showed them to be used more frequently in the lower grades.

Projects in the different kinds of drawing media were the projects that follow in importance. Crayon, chalk, and finger paint were used mostly in the lower grades. Pen and ink, water color, oils, casein, and charcoal were employed by older students in the upper grades. Pencil sketching was used by all students in all grades. Taylor found all of these various kinds of drawing media were used mostly in the lower grades.

Drawing projects were considered the third most important division. Experiences in drawing from memory, drawing from imagination, landscapes, and cartoons were used in all six grades. The drawing of still life, life drawing, and portraiture was practiced only in the upper grades. Taylor found that more time was given to portraiture, life drawing, and still life in the lower grades; and, that many of the upper grades used landscape drawing.

Perspective in all three phases was used mostly in the upper grades, but in 1942 Taylor reported that perspective was used in the lower grades.

Lettering studies and projects were stressed in all six grades as found by the author; whereas Taylor found them used mostly in the lower grades.

Art appreciation was the next most used group of topics.



The appreciation of architecture, sculpture, textiles, woodwork, metal work, and records were studied extensively in the upper grades; whereas pictures and ceramics were studied in all six years. The appreciation of art was cultivated mostly in the lower grades as shown by Taylor. It would appear that the teaching appreciation of ceramics is much more extensive today than it was in 1942.

The author found that studies in art and the home were stressed mostly in the upper grades. Taylor's (1942) study showed this subject was taught in the lower grades.

Costume design was taught largely in the upper grades, and by few teachers; but according to Taylor, in 1942, costume design was offered by teachers in the ninth and tenth grades.

The crafts used mostly in the upper grades were metal, plastic, jewelry, silk screen printing, cloth batik, wood work, and plaster of Paris. Cork craft, stitchery, and clay products were used in all six grades. Paper batik was used mostly in the lower grades. In 1942 more time was given to wood work, decorative stitchery, and cork craft in the lower grades as found by Taylor than at the present time as found by the author. And too, silk screen printing and metal work were done to a greater extent in the upper grades in 1942 than at the present time. As a general trend, there is much more work shown in the crafts in 1953 than there was in 1942.

The author, as did Taylor, found copying of designs and pictures to be among the undesirable tendencies of art students.

### ACKNOWLEDGMENT

Sincere appreciation is expressed to Professor Dorothy Barfoot, Head of the Department of Art, for her help and guidance in the preparation of this thesis; and to the superintendents and the teachers of the secondary schools of Kansas for their cooperation in this study.

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Rutt, Anna H.

Home furnishings. New York: John Wiley. 1935. 408 p.

Scott, Robert Gillman.

Design fundamentals. New York: McGraw-Hill. 1921. 31 p.

Shaw, Ruth Faisen.

Finger painting. Boston: Little, Brown and Co. 1938.

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Trilling, Mabel B., and Florence Williams.

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## APPENDIX



August 15, 1952  
Coffeyville, Kansas

Dear Sir:

A survey is being conducted in the Art Department at Kansas State College concerning the amount and content of art courses that are being taught throughout the state of Kansas.

Would you please furnish me with the names and school addresses of the teachers and supervisors of art for the secondary schools in your system, on the enclosed self-addressed postal card.

Your cooperation in filling out this postal card would be greatly appreciated.

Sincerely yours,

Alvin R. Rothfelder

ARR:jgr

Coffeyville, Kansas  
August 30, 1952

Teacher or Supervisor of Art:

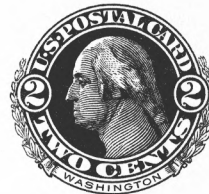
A survey is being made at Kansas State College in the Art Department to determine the amount of art that is being taught throughout the secondary schools of Kansas.

A check list for art teachers has been prepared to facilitate this study, the success of which will depend upon the response of the art teachers of Kansas. Can you spare a little of your time to fill out a check list? If so please sign and return the attached card.

Yours truly,

Alvin R. Rothfelder

THIS SIDE OF CARD IS FOR ADDRESS



Alvin R. Rothfelder  
311 W. 10th St.  
Coffeyville, Kansas

# Art Teacher or Art Supervisor

A survey is being made at Kansas State College in the Art Department to determine the amount of art that is being taught through-out the state of Kansas. The findings of such a survey could be used to form the basis for an art program.

Your opinions and cooperation would be greatly appreciated. Would you please fill out this survey and help us know your approach to your art problems?

Enclosed is a self-addressed envelope for the return of the check list, which I would like to have by November 15, 1952.

Name of teacher \_\_\_\_\_ Are you a supervisor? \_\_\_\_\_  
 Town or city \_\_\_\_\_  
 Do you teach in \_\_\_\_\_  
 junior high \_\_\_\_\_ senior high \_\_\_\_\_ 4 year high school \_\_\_\_\_.

Are your pupils grouped according to  
 \_\_\_\_\_ grade in school  
 \_\_\_\_\_ previous art courses  
 \_\_\_\_\_ not grouped, but mixed as to school grade and previous  
 \_\_\_\_\_ art courses  
 \_\_\_\_\_ subject matter of the course

In checking this subject placement list, please follow the directions carefully.

- I. First, check whether you think they should or should not be taught with yes or no.
- II. Second, check the topics as to which grade level that you think they should be taught. There are a total of six blanks representing the grades from seventh to the twelfth.
- III. Third, opposite each topic, put in the column in which it is taught, the number of lessons spent on the topic. A lesson will be equivalent to one day's work. If topics are not taught leave the space blank.

DRAWING MEDIA. In your opinion should the following be taught? If so, in what year and how many lessons?

| Media            | To be taught | Jr. High |   |   | Sr. High |    |    | no. of lessons |
|------------------|--------------|----------|---|---|----------|----|----|----------------|
|                  |              | 7        | 8 | 9 | 10       | 11 | 12 |                |
| Crayon           |              |          |   |   |          |    |    |                |
| Pencil sketching |              |          |   |   |          |    |    |                |
| Pen and Ink      |              |          |   |   |          |    |    |                |
| Water Color      |              |          |   |   |          |    |    |                |
| transparent      |              |          |   |   |          |    |    |                |
| tempera          |              |          |   |   |          |    |    |                |
| Oils             |              |          |   |   |          |    |    |                |
| Casein           |              |          |   |   |          |    |    |                |
| Charcoal         |              |          |   |   |          |    |    |                |
| Chalk            |              |          |   |   |          |    |    |                |
| Finger Paint     |              |          |   |   |          |    |    |                |
| Others           |              |          |   |   |          |    |    |                |

PERSPECTIVE. In your opinion should the following be taught? If so, in what year and how many lessons?

| Area      | To be taught | Jr. High |   |   | Sr. High |    |    | no. of lessons |
|-----------|--------------|----------|---|---|----------|----|----|----------------|
|           |              | 7        | 8 | 9 | 10       | 11 | 12 |                |
| One point |              |          |   |   |          |    |    |                |
| Two point |              |          |   |   |          |    |    |                |
| Oblique   |              |          |   |   |          |    |    |                |

DRAWING PROJECTS. In your opinion should the following be taught? If so, in what year and how many lessons?

| Area                     | To be taught | Jr. High |   |   | Sr. High |    |    | no. of lessons |
|--------------------------|--------------|----------|---|---|----------|----|----|----------------|
|                          |              | 7        | 8 | 9 | 10       | 11 | 12 |                |
| Still life               |              |          |   |   |          |    |    |                |
| Life drawing             |              |          |   |   |          |    |    |                |
| Portraits                |              |          |   |   |          |    |    |                |
| Landscapes               |              |          |   |   |          |    |    |                |
| Drawing from memory      |              |          |   |   |          |    |    |                |
| Drawing from imagination |              |          |   |   |          |    |    |                |
| Cartoons                 |              |          |   |   |          |    |    |                |
| Others                   |              |          |   |   |          |    |    |                |

CRAFTS OR TECHNIQUES. In your opinion should the following be taught? If so, in what year and how many lessons?

| Media                | To be taught | Jr. High |   |   | Sr. High |    |    | no. of lessons |
|----------------------|--------------|----------|---|---|----------|----|----|----------------|
|                      |              | 7        | 8 | 9 | 10       | 11 | 12 |                |
| Clay                 |              |          |   |   |          |    |    |                |
| Metal                |              |          |   |   |          |    |    |                |
| Plastic              |              |          |   |   |          |    |    |                |
| Stitchery            |              |          |   |   |          |    |    |                |
| Cork                 |              |          |   |   |          |    |    |                |
| Jewelry making       |              |          |   |   |          |    |    |                |
| Silk screen painting |              |          |   |   |          |    |    |                |
| Batik                |              |          |   |   |          |    |    |                |
| paper                |              |          |   |   |          |    |    |                |
| cloth                |              |          |   |   |          |    |    |                |
| Wood                 |              |          |   |   |          |    |    |                |
| chip carving         |              |          |   |   |          |    |    |                |
| sculpture            |              |          |   |   |          |    |    |                |
| Plaster of Paris     |              |          |   |   |          |    |    |                |
| Others               |              |          |   |   |          |    |    |                |

COLOR THEORY AND DESIGN. In your opinion should the following be taught? If so, in what year and how many lessons?

| Theory                  | To be taught | Jr. High |   |   | Sr. High |    |    | no. of lessons |
|-------------------------|--------------|----------|---|---|----------|----|----|----------------|
|                         |              | 7        | 8 | 9 | 10       | 11 | 12 |                |
| Color Terms             |              |          |   |   |          |    |    |                |
| hue, value, intensity   |              |          |   |   |          |    |    |                |
| color circle            |              |          |   |   |          |    |    |                |
| Color Harmonies         |              |          |   |   |          |    |    |                |
| The psychology of color |              |          |   |   |          |    |    |                |
| Principles              |              |          |   |   |          |    |    |                |
| harmony                 |              |          |   |   |          |    |    |                |
| proportion              |              |          |   |   |          |    |    |                |
| balance                 |              |          |   |   |          |    |    |                |
| rhythm                  |              |          |   |   |          |    |    |                |
| emphasis                |              |          |   |   |          |    |    |                |
| Elements                |              |          |   |   |          |    |    |                |
| line                    |              |          |   |   |          |    |    |                |
| form                    |              |          |   |   |          |    |    |                |
| color                   |              |          |   |   |          |    |    |                |
| texture                 |              |          |   |   |          |    |    |                |

ART AND THE HOME. In your opinion should the following be taught? If so, in what year and how many lessons?

| Phases                      | To be taught | Jr. High |   |   | Sr. High |    |    | no. of lessons |
|-----------------------------|--------------|----------|---|---|----------|----|----|----------------|
|                             |              | 7        | 8 | 9 | 10       | 11 | 12 |                |
| Exterior Design             |              |          |   |   |          |    |    |                |
| Landscape Design            |              |          |   |   |          |    |    |                |
| Harmony of the whole house  |              |          |   |   |          |    |    |                |
| Colors in the rooms         |              |          |   |   |          |    |    |                |
| Textures in the rooms       |              |          |   |   |          |    |    |                |
| Pictures                    |              |          |   |   |          |    |    |                |
| Proportion of furniture     |              |          |   |   |          |    |    |                |
| Arrangement of furniture    |              |          |   |   |          |    |    |                |
| Flower arrangements         |              |          |   |   |          |    |    |                |
| study of                    |              |          |   |   |          |    |    |                |
| practical experience        |              |          |   |   |          |    |    |                |
| Art in food & table service |              |          |   |   |          |    |    |                |

COSTUME DESIGN. In your opinion should the following be taught? If so, in what year and how many lessons?

| Area                   | To be taught | Jr. High |   |   | Sr. High |    |    | no. of lessons |
|------------------------|--------------|----------|---|---|----------|----|----|----------------|
|                        |              | 7        | 8 | 9 | 10       | 11 | 12 |                |
| Historic Costumes      |              |          |   |   |          |    |    |                |
| Color Harmony in Dress |              |          |   |   |          |    |    |                |
| Line in dress          |              |          |   |   |          |    |    |                |
| Proportion in dress    |              |          |   |   |          |    |    |                |
| Accessories in dress   |              |          |   |   |          |    |    |                |
| Style vs. design       |              |          |   |   |          |    |    |                |

ART APPRECIATION. In your opinion should the following be taught? If so, in what year and how many lessons?

| Topics        | To be taught | Jr. High |   |   | Sr. High |    |    | no of lessons |
|---------------|--------------|----------|---|---|----------|----|----|---------------|
|               |              | 7        | 8 | 9 | 10       | 11 | 12 |               |
| Picture Study |              |          |   |   |          |    |    |               |
| Architecture  |              |          |   |   |          |    |    |               |
| Sculpture     |              |          |   |   |          |    |    |               |
| Ceramics      |              |          |   |   |          |    |    |               |
| Textiles      |              |          |   |   |          |    |    |               |
| Woodwork      |              |          |   |   |          |    |    |               |
| Metal Work    |              |          |   |   |          |    |    |               |
| Records       |              |          |   |   |          |    |    |               |
| Others        |              |          |   |   |          |    |    |               |

LETTERING. In your opinion should the following be taught? If so, in what year and how many lessons?

| Area                   | To be taught | Jr. High |   |   | Sr. High |    |    | no. of lessons |
|------------------------|--------------|----------|---|---|----------|----|----|----------------|
|                        |              | 7        | 8 | 9 | 10       | 11 | 12 |                |
| Spacing and techniques |              |          |   |   |          |    |    |                |
| Posters                |              |          |   |   |          |    |    |                |



This part may be answered by checking where you feel that you can justly answer best.

#### EDUCATIONAL PREPARATION

Have you a degree in art? \_\_\_\_\_ yes. \_\_\_\_\_ no.  
\_\_\_\_\_ bachelor's degree?  
\_\_\_\_\_ master's degree?  
If not in art, what? \_\_\_\_\_.

#### ART IN YOUR SCHOOL

How many hours per week do you teach a single class? \_\_\_\_\_.  
Other subjects taught by you, if any. \_\_\_\_\_

Are other subjects taught in your school correlated with art?  
\_\_\_\_\_ very often. \_\_\_\_\_ occasionally. \_\_\_\_\_ seldom.  
Extra class activities that are correlated with art. \_\_\_\_\_

Do you have any museums or art galleries in your community? \_\_\_\_\_  
Do you take your students to such places? \_\_\_\_\_  
To what extent do you encourage copying? \_\_\_\_\_  
What do you think causes students to copy? \_\_\_\_\_

Do you have an art club in your school? \_\_\_\_\_

List the reference books which your students use.

List magazines which your students use.



A SURVEY OF ART AS TAUGHT IN  
CERTAIN SECONDARY SCHOOLS OF KANSAS IN 1952

by

ALVIN RICHARD ROTHFELDER

B. S., Kansas State College  
of Agriculture and Applied Science, 1951

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AN ABSTRACT OF A THESIS

submitted in partial fulfillment of the

requirements for the degree

MASTER OF SCIENCE

Department of Art

KANSAS STATE COLLEGE  
OF AGRICULTURE AND APPLIED SCIENCE

1953

## INTRODUCTION

The educators of today are becoming more art-minded than ever before in the history of education. In art education the student is allowed to find facts for himself by reenacting life-like situations and then ascertaining the answers. The student will grow into adulthood much wiser with an experimental approach.

We still find a great difference in the amount of art taught throughout the various schools in the State of Kansas. Probably one of the greatest reasons why art plays such a minor part in Kansas schools is because there is no basic state course of study. The purpose of this survey is to take the problem to the many art teachers in the state and obtain their varied opinions. From such a survey a course of study could be written for art in Kansas schools.

## METHOD OF PROCEDURE

The research information in this thesis was obtained from superintendents of schools and teachers of art throughout the State of Kansas in first, second, and third class schools of 100 students. A total of 85 teachers of art volunteered to fill out a check list. Of the 85 that were sent, 52 were filled out and returned; which left the final total for the basis of this study at 52 check lists.

The information was tabulated, analyzed, and summarized, and

a comparison drawn with a previous study done by Taylor (1942) to find the many different approaches and ideas that the art teachers use and recommend today as compared with the work done in 1942.

### SUMMARY

As shown by the check lists, some of the art experiences were use more generally in the lower grades, some were used more in the upper grades, and some were stressed in all six years.

Those media that were shown to be used mostly in the lower grades were crayon, chalk, and finger paint which agreed with the Taylor report. The use of pen and ink, water color, oils, casein, charcoal, and perspective was shown mostly in the upper grades, which was opposite from the Taylor thesis. Still life, life drawing, metal crafts, jewelry making, silk screen painting, cloth batik, wood carving, and plaster of Paris carving were used mostly in the upper grades, which also agreed with Taylor's findings. Art in the home, costume design, and the study of architecture, sculpture, textiles, wood work, metal work, and records in art appreciation were studied for the most part in the senior high school; whereas Taylor found them being taught in the ninth and tenth grades. Some of the experiences that were shown to be favored all six years were pencil sketching, landscape drawing, drawing from memory, drawing from imagination, cartoons, color theory, design, crafts, and art appreciation in picture study and

ceramics. Taylor did not find any projects with high rating for all six years.

The art experiences used by the teachers as found by the author were practically like those reported by Taylor (1942) with but a few differentiated changes. The more notable differences were in the presentation of design and color theory. The author found a larger percentage of teachers using craft projects, pencil sketching, water color, and oil painting, study of perspective, the study of ceramics in art appreciation, the study of art in food, and art in the home than did Taylor in 1942.

The author found copying to be frowned upon among all the teachers reporting. Taylor considered this among the undesirable tendencies.

This study showed that in 1953 there were more full-time art teachers than in 1942.