

ACADEMIC PREPARATION OF SECONDARY SCHOOL ART TEACHERS
IN KANSAS 1964-65

by

DONALD DEAN PERRY

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Approved by:


Major Professor

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INTRODUCTION

During the last decade interest in art has grown, and with this interest, there has come increased concern for the quality of art education being presented in the secondary schools. This study was made to investigate the academic preparation of secondary art teachers in Kansas under the assumption that there is a relationship between the academic preparation of teachers and the quality of art education.

Today more than ever, the interest and concern with the influence of art is recognized by educators, governments, and industries. This realization of the importance of art has caused concern and interest in the education of art teachers.

The government's role in art has attracted more notice in recent years than any other time in the history of our country. Congressional records of committee hearings indicate an increased interest in art by the government. The most important of recent federal aid to the arts was the National Foundation on the Arts and the Humanities which became statutory on September 29, 1965.

Local and state art centers and arts councils are being developed. The Governor of the state of Kansas during his present term of office appointed a Kansas Arts Council. In the state of Kentucky an art train was recently developed to take art to remote communities. Similar developments are taking place throughout the country.

Business and industry has shown its interest through the creation of collections of art such as the Johnson Wax Collection and the Chase

National Bank of New York City Collection.

Evidences of individual interest in art are the increased sales and publication of art books and the purchasing of art forms. Adult education art classes are being offered by various schools and art galleries and are being filled by those interested in actually participating in the arts.

As evidence of educators' increased interest, one may note school administrators' national conferences concerned with art education, publications by education associations, and studies by educators.

In the not too distant past art education in the schools was considered a frill and was not being taught in most schools. In an effort to compare the college preparation, teaching combinations, and salaries of Kansas high school teachers, Ridgway¹ in 1931, Irwin² in 1938, and Lockhard³ in 1946 fail to mention art teachers.

Until recent years there has been little research in art education, and Howard Conant, chairman, Department of Art Education at New York University, has stated:

¹C. W. Ridgway, "A Comparative Study of the Training and Teaching Combinations of Kansas High School Teachers," Kansas State Teachers College Bulletin of Information, 5:1-31.

²Frank L. Irwin, "A Comparative Study of the College Preparation, Teaching Combinations, and Salaries of Kansas High School Teachers (1938)," Kansas State Teachers College Bulletin of Information, 18:1-38.

³Gene K. Lockhard, "A Comparative Study of the College Preparation, Teaching Combinations, and Salaries of Kansas High School Administrators and Teachers (1946)," Kansas State Teachers College Bulletin of Information, 26:1-38.

. . . It is practically in its infancy. Attempts to codify creativity and to form a science of aesthetics have not only been comparatively fruitless but possibly harmful to the prestige of the art education profession, and damaging to the creative and aesthetic growth of children as well. And although recent years have seen the development of a few pieces of significant and useful art education research, neither art nor general educational researchers have yet assembled such fundamental data as the number of American art teachers, the number of pupils they teach, the aspects of art education with which they deal, the nature of art teacher education and certification requirements in the United States and other countries, and art educators' opinions on these and other professional matters.⁴

The National Foundation on the Arts and the Humanities through teachers' institutes plans to help upgrade art teacher education. Changes in college graduation requirements and state certification laws are directed at improving teacher preparation. Efforts to improve art teachers currently teaching in Kansas are hindered by certification laws such as the following in the Kansas Certificate Handbook:

Any person qualified and teaching any subject during the 1958-1959 school year shall remain eligible to teach that subject even though advanced requirements are not met, provided the teacher remains in the same position and school.⁵

Graduation requirements affect only those now in college, and summer school is entirely by choice so it is possible that there will be a number of inadequately prepared art teachers in Kansas schools.

The education of today's art teacher is approached quite

⁴ Howard Conant, "The Education and Certification of Teachers of Art" (Kansas City, Missouri: National Art Education Association Conference, 1963), p. 1. (Mimeographed.)

⁵ Kansas State Board of Education, Certificate Handbook (Topeka: State Board of Education, 1964), p. 68.

differently from concepts of another era. In fact Conant says:

It is now believed that the undergraduate and graduate education of art teachers should include a major sequence of courses in creative expression; a sizable number of art history courses; a few excellent courses in art (and general) educational philosophy, curriculum, methods, and student teaching; a major sequence of liberal arts courses; and a number of electives.⁶

Emphasis is now placed on the training of an artist, in the past the ". . . proper approach to teaching was more important than art training."⁷

THE PROBLEM

The purpose of this study was (1) to determine the nature and extent of academic and professional training of the secondary school art teachers in Kansas during 1964-65 and (2) to determine the relationship between the academic and professional preparation of art teachers and the size of school and type of school organization in which they taught. The results of this type of study should be helpful in the evaluation of college and university art education programs. The results should also prove or disprove common assumptions of the nature and extent of preparation for secondary school art teachers.

⁶ Howard Conant, Art Education (Washington, D. C.: The Center for Applied Research in Education, Inc., 1964), p. 89.

⁷ Frederick M. Logan, "Artist in the School Room: A Modern Dilemma," Studies in Art Education, Vol. II, No. 2 (Spring, 1961), p. 68.

DEFINITIONS OF TERMS USED

Art field. The art field includes courses in art history, painting, printmaking, drawing, design, sculpture, ceramics, and the minor arts.

Art history. Art history courses include those courses which are primarily concerned with the historical importance of art and have the words "art history" in the course title or are taught in the art history department of a college or university. Survey courses are not included.

Art education. Art education includes those courses which are directed at preparing the teacher for the art classroom. Student teaching is considered a separate area and is not included here.

Beginning art teacher. A teacher of art currently teaching in a Kansas secondary school and who received a bachelors degree in either 1962, 1963, or 1964 will be considered a beginning art teacher.

General education. General education includes all courses not included in the art field, professional education area, and student teaching.

Professional education. Professional education includes those courses aimed at preparing the teacher for the proper approach to teaching. Student teaching is considered a separate area and is not included here.

Studio art. Studio art includes those art courses not considered art education or art history.

Student teaching. Teaching under the supervision of an experienced teacher is considered student teaching.

REVIEW OF THE LITERATURE

The importance of art in the education of young people has just recently been recognized on a large scale. Although art education has been present in American schools since 1820 and is not a small profession, since there are probably 25,000 art educators in the United States, very little has been written on the academic and professional preparation of art teachers. It has been said that art education is ". . . still in a period of professional adolescence."⁸

At the 1963 National Art Education Association Conference in Kansas City, Missouri, Howard Conant presented a paper on what he hoped would be accepted as a policy statement of the National Art Education Association. This paper presented what he and other art educators believed to be the minimal requirements of an art teacher education curricula and the minimal requirements to be certified to teach art in American schools. Conant used points to indicate semester hours credit in what he believed to be the minimal requirements of art teacher

⁸Howard Conant, "The Education and Certification of Teachers of Art" (Kansas City, Missouri: National Art Education Association Conference, 1963), p. 1. (Mimeographed.)

education curricula:

1. Studio courses - 45 points
 . . . including a major in one medium and minors in two or three others. At least one course each in drawing fundamentals, figure drawing, mechanical drawing, two-dimensional design, three-dimensional design, painting, graphic arts, sculpture, architectural and community design, the crafts, and courses in two- and three-dimensional activities suitable for elementary and secondary school art teaching.
2. Art history courses - 16 points
 . . . including a one-year introductory course, followed by six one semester courses. At least one should deal exclusively with modern art and should involve a detailed study of original works supplemented by slides, reproductions, and reference books. The other five courses might include emphases on prehistoric and primitive, ancient, eastern, gothic, and renaissance art. Courses should deal with architecture, community planning, the crafts, the graphic arts, and applied design, as well as painting and sculpture.
3. Art education courses - 12 points
 . . . including comprehensive but intensive studies of: art educational philosophy, curriculum, and methods; student teaching; recruitment techniques and placement; and guidance in graduate study in art education.
4. Education courses - 6 points
 . . . including comprehensive but brief and intensive studies of: educational philosophy, psychology, sociology, history, curricula, and methods; observation and participation; educational administrative policies and procedures; and school routines.
5. Liberal arts courses - 35 points
 . . . including non-educationally-oriented courses in speech and composition; the social studies (including the sociology of art); mathematics, physics, biology, and psychology; the humanities (including aesthetics); and one foreign language.
6. Electives (or additions to one or more of the foregoing requirements) - 14-16 points (depending upon graduation requirements, which usually range from 128-130 points)
 . . . chosen with advisement, from one or more of the above categories.⁹

⁹ Ibid., p. 6.

At the same National Art Education Association Conference in 1963 Pauline Johnson presented a paper which stated an opinion similar to the paper presented by Conant. In the Johnson paper the responsibility was placed on the colleges and universities to upgrade art teacher education, whereas in the Conant paper all art educators were given the responsibility. Johnson did not state the number of semester hours each area of the art education curricula should have, but she did state that the colleges and universities should organize courses and majors that bring about the goals of the following divisions:

personal creative experience with the fundamental elements and principles of art

exploration with the materials used in the classroom

some concepts of the historical backgrounds of art and contributions of the past and present

an understanding of the creative process in the experience of art

methodology pertaining to philosophies and objectives that will provide an understanding of children, and how to teach.¹⁰

One authority on teacher education believes that to be an effective art teacher, one has to begin training before entering college.

James B. Conant has written:

. . . It is during the pre-college years that the future teachers of . . . art . . . must receive the basic training on which their competence as teachers eventually depends.¹¹

¹⁰Pauline Johnson, "What We Believe About the Relationship Between College Art Departments and Public School Programs" (Kansas City, Missouri: National Art Education Association Conference, 1963), p. 9. (Mimeographed.)

¹¹James B. Conant, The Education of American Teachers (New York: McGraw-Hill Book Company, Inc., 1963), p. 184.

There are certain levels of attainment needed for admission to teacher education programs and in some areas such as art, skills are developed by high school students, and admission should be based on the demonstration of a high level of performance. This was the reasoning behind Conant's statement. Dr. Conant has also written that he believes that the knowledgeable art teacher, one capable of working in more than one media and who is familiar with the history of art, has insufficient time for a second field. Student teaching, a course in educational psychology and a course in the philosophy or history or sociology of education, and half of the four-year program in general education would complete the art education curricula described by Dr. Conant.¹²

Edwin Ziegfeld, Head, Department of Fine and Industrial Arts, Teachers College, Columbia University, offers these thoughts:

The major qualifications of a successful art teacher can be grouped under three heading: those which he must have as a person, as an educator and as an artist. It is the co-existence and interrelation of these qualifications that must be emphasized and the balance among them that must be achieved in the training period; over-emphasis of one trait, to the subordination or exclusion of the others, will not produce good teachers of art.¹³

According to Haberer, "The good art teacher must be a practicing artist."¹⁴ Bulger concurs with this thought when he expressed the idea

¹² Ibid.

¹³ Edwin Ziegfeld, "Artist and Educator," Education and Art, A Symposium, ed. Edwin Ziegfeld. (Paris: United Nations Educational, Scientific and Cultural Organization, 1953), p. 81.

¹⁴ Robert Haberer, "To Act as an Artist," School Arts, LXIV (October, 1964), p. 18.

that to prepare the practicing artist, good studio art courses must be provided by the colleges. When one achieves the ability to use art to communicate something of his own values and helps others to communicate something of their values, then the art teacher is partially prepared. The art teacher is more prepared when he learns how to develop good taste and discrimination in others. The true artist-teacher must add to these skills an understanding and affection for others and a devotion to enhance the quality of living.¹⁵

Another means of raising the standards of art teachers is through teacher certification. Criteria for certification should be based on the highest standards of art teacher education determined by colleges which prepare art teachers and by professional art education organizations.

To be certified to teach art in an American secondary school, teachers of art should have completed a four-year major in art and received a baccalaureate degree.¹⁶ Howard Conant proposed that at least the following number of points (semester hours) in each of the areas mentioned be completed before the teacher of art is certified to teach: studio courses, 35 points; art history courses, 12 points; art education courses, 10 points; education courses, 6 points; liberal arts

¹⁵Paul Bulger, "A President Views Art Education," School Arts, LXIII (March, 1964), p. 38.

¹⁶Howard Conant, op. cit., p. 8.

courses, 35 points.¹⁷

To teach art in a Kansas school, about half of Conant's proposed minimum number of art hours is necessary. The Kansas Certificate Handbook states that to teach art, the following qualifications must be met: "Twenty-four hours in the field with some preparation in each subject taught."¹⁸

The North Central Association of Colleges and Secondary Schools has set standards for teachers of art to meet in approved secondary schools. In their Policies and Criteria for the Approval of Secondary Schools is the following statement: "Art teachers shall have at least 18 semester hours in the field of art."¹⁹

The number of semester hour credits earned in a certain area is not indicative of the quality of the teacher. The quality of the credits earned must not be overlooked. One can only determine the extent of preparation of the teacher of art by the number of college credits earned.

PROCEDURES FOLLOWED

This study was based on information concerning the secondary

¹⁷ Ibid.

¹⁸ Kansas State Board of Education, op. cit., p. 59.

¹⁹ North Central Association of Colleges and Secondary Schools, Policies and Criteria for the Approval of Secondary Schools (Chicago: North Central Association of Colleges and Secondary Schools, 1965), p. 17.

school art teacher in Kansas during the 1964-1965 school year on file at the State Department of Public Instruction. The name of the teacher, the highest degree held, the school name and location, and the type of school district organization were obtained from the 1964-1965 High School Principals Organizational Reports. Transcripts on file in the Certification Section of the State Department of Public Instruction provided the number of semester hours each teacher earned in studio art, art history, art education, professional education, student teaching, general education, the total credits, and the year the baccalaureate degree was received. The size of each school was obtained from the Kansas State High School Activities Association Membership Directory, 1965-66 or the Kansas Educational Directory, 1964-65. The writer accepted the accuracy and judgment of the ones responsible for recording the information used in this study.

The information described in the preceding paragraph about each teacher was recorded.

Two hundred ninety-nine teachers were teaching art in Kansas secondary schools during 1964-1965. It was not possible to secure transcripts which accurately gave the academic preparation for fifteen teachers of art; therefore transcripts of 284 teachers were studied. The type of degree held, the school size, and the type of school district organization were obtained for all 299 secondary teachers of art.

ANALYSIS OF RESULTS

Number of beginning and experienced teachers. Of the 299 secondary teachers of art, it is known that seventy-five were beginning teachers and 209 were experienced teachers. Beginning teachers accounted for over one-fourth of the total number of secondary art teachers.

The information in Table I shows the distribution of teachers according to the size of school in which they taught during the 1964-65 school year. Examination of the table reveals that the largest group of teachers, forty-nine of the 299 teachers, were in schools with 401-500 pupils. The 401-500 school size also had the largest number of beginning teachers compared to the other school sizes. Of the experienced teachers one may see that the largest number, twenty-nine, were present in each of the following school sizes: 401-500, 1001-1500, and schools larger than 1501. Ten teachers represent the smallest number for any one school size, the 701-800 size schools.

The distribution of teachers according to the type of school district organization in which they taught during the 1964-65 school year is represented in Table II. Over one-half of the art teachers taught in first or second class cities. More than one-third of the total were in first class cities. Of the beginning art teachers, twenty-one were in first class cities and twenty were in second class cities. These teachers represent more than one-half of the total beginning teachers. Rural high schools had thirteen beginning art teachers, the next highest number. Eighty-four of the experienced teachers were

TABLE I
 DISTRIBUTION OF BEGINNING AND EXPERIENCED SECONDARY
 TEACHERS OF ART ARRANGED ACCORDING
 TO SCHOOL SIZE

School Size	Type of Teacher			Totals
	Beginning	Experienced	Unknown	
0-100	5	19	1	25
101-200	5	13	2	20
201-300	11	20	0	31
301-400	5	12	1	18
401-500	14	29	6	49
501-600	4	11	1	16
601-700	5	18	1	24
701-800	3	7	0	10
801-900	3	13	1	17
901-1000	5	9	0	14
1001-1500	9	29	0	38
1501-----	6	29	2	37
Totals	75	209	15	299

TABLE II

DISTRIBUTION OF BEGINNING AND EXPERIENCED SECONDARY
TEACHERS OF ART ARRANGED ACCORDING TO TYPE
OF SCHOOL DISTRICT ORGANIZATION

School Organization	Type of Teacher			Totals
	Beginning	Experienced	Unknown	
First Class City	21	84	4	109
Second Class City	20	41	4	65
Elementary and High School	4	8	0	12
Rural High School	13	21	2	36
Community High School	4	4	0	8
Rural High School Board of Education	1	6	0	7
Common School District Board of Education	0	2	0	2
Common School District Grades 1-9	0	0	1	1
Rural High School 7 through 12	6	21	1	28
Non-Public School	2	13	3	18
State School	0	2	0	2
Unified School District	4	7	0	11
Totals	75	209	15	299

in first class cities, and forty-one were in second class cities. The next highest number of experienced teachers was in the rural high schools and rural high schools with grades seven through twelve, each having twenty-one. The state schools, common school district boards of education, and common school districts with grades one through nine had no beginning art teachers. The smallest number of art teachers was in common school districts with grades one through nine, only one and two each in state schools and common school district boards of education. Only in the community high school were there equal numbers of beginning and experienced teachers, four each. In every other instance there were more experienced teachers than beginning teachers.

Highest degree earned. All but one of the 299 art teachers had received at least one college degree. As their highest degree, 208 had earned a baccalaureate degree, and 89 had earned masters degrees. One secondary art teacher had earned a specialist degree. Of the 299 art teachers .3 per cent had no degree, 69.6 per cent had as their highest degree the baccalaureate degree, 29.8 per cent had a masters degree, and .3 per cent had a specialist degree.

The distribution of art teachers arranged according to school size and the highest degree earned is illustrated in Table III. The one art teacher without a degree taught in the smallest school size listed and the one art teacher who earned a specialist degree taught in the next-to-the-largest category. The largest number of degree teachers taught in schools of the 401-500 school size. The largest number of

TABLE III

DISTRIBUTION OF SECONDARY ART TEACHERS AND HIGHEST DEGREE
EARNED ARRANGED ACCORDING TO SCHOOL SIZE

School Size	Type of Degree			
	Bachelors		Masters	
	Number	Per Cent	Number	Per Cent
0-100 ^a	18	72	6	24
101-200	14	70	6	30
201-300	22	71	9	29
301-400	15	83.4	3	16.6
401-500	34	69.3	15	30.7
501-600	13	81.2	3	18.8
601-700	15	62.1	9	37.9
701-800	6	60	4	40
801-900	13	76.5	4	23.5
901-1000	11	78.6	3	21.4
1001-1500 ^b	28	73.7	9	23.7
1501-----	19	51.4	18	48.6
Totals	208	69.6	89	29.8

^aOne teacher in this category did not have a college degree. This accounts for four per cent of the teachers in this category and .3 per cent of all the art teachers.

^bOne teacher in this category had a specialist degree. This accounts for 2.6 per cent of the teachers in this category and .3 per cent of all of the art teachers.

baccalaureate degrees, thirty-four, was also in the 401-500 school size. The largest number of teachers with masters degrees, eighteen, was in the largest of school sizes, 1501 and larger. In all of the size categories listed but one, the ratio of bachelors degrees to masters degrees was at least two to one. In the schools with an enrollment of 1501 or more, there were nineteen baccalaureate degrees and eighteen masters degrees. Forty-nine per cent of the art teachers had masters degrees in the 1501 and larger school size. The 301-400 school size had the smallest per cent of teachers with masters degrees, 17 per cent.

The distribution of art teachers arranged according to the type of school district organization in which they taught and the highest degree earned is shown in Table IV. The one art teacher without a degree taught in an elementary and high school type school district, and the one art teacher with a specialist degree taught in a first class city. The largest number of masters degree teachers taught in first and second class cities. In the first class cities thirty-three teachers, or 30.3 per cent had masters degrees. In the second class cities twenty or 30.8 per cent of the teachers had masters degrees. The common school districts with grades one through nine had one teacher, and that one teacher had a masters degree. The non-public schools had the next highest per cent of masters degree teachers with 55.6 per cent, or ten, or the eighteen teachers holding that degree. The smallest per cent of masters degree teachers taught in community high school districts; since there were none of the ten, or 0 per cent teachers. In the first class cities seventy-five teachers, or 68.8 per cent, had baccalaureate

TABLE IV
 DISTRIBUTION OF SECONDARY ART TEACHERS AND HIGHEST
 DEGREE EARNED ARRANGED ACCORDING TO TYPE
 OF SCHOOL DISTRICT ORGANIZATION

School Organization	Type of Degree			
	Bachelors		Masters	
	Number	Per Cent	Number	Per Cent
First Class City ^a	75	68.8	33	30.3
Second Class City	45	69.2	20	30.8
Elementary and High School ^b	9	75	2	16.7
Rural High School	29	80.6	7	19.4
Community High School	8	100	0	0
Rural High School Board of Education	4	57.1	3	42.9
Common School District Board of Education	1	50	1	50
Common School District Grades 1-9	0	0	1	100
Rural High School 7 through 12	18	64.3	10	35.7
Non-Public School	8	44.4	10	55.6
State School	1	50	1	50
Unified School District	10	80.9	1	9.1
Totals	208	69.6	89	29.8

^aOne teacher in this category had a specialist degree. This accounts for .9 per cent of the teachers in this category and .3 per cent of all of the art teachers.

^bOne teacher in this category did not have a college degree. This accounts for 8.3 per cent of the teachers in this category and .3 per cent of all of the teachers.

degrees. Second class cities had forty-five teachers with baccalaureate degrees or 69.2 per cent. The community high school districts had the largest per cent of baccalaureate degree teachers, 100 per cent or all of the ten teachers. Twenty-nine of the thirty-six rural high school district teachers had baccalaureate degrees. This number was equivalent to 80.6 per cent.

Academic and professional preparation. Of the 299 art teachers studied, transcripts of 284 were available for this study. From the information available it was found that eight of the 284 teachers had no training in the art field. Sixty-nine of the teachers had no training in art history, and sixty-five had no training in art education. All but nine of the teachers had some training in studio art. One teacher had no training in professional education, and nine had no student teaching. All of the teachers had received some general education credits. Table V gives the median number of credits earned by all the art teachers studied in studio art, art history, art education, professional education, student teaching, and general education arranged according to school size, and Table VI gives the same information but is arranged according to the type of school district organization.

The range in credits in studio art for the entire group studied was from 0-159. Forty-one credits was the median for the group, and 42.7 credits was the mean. A median of fifty-one credits, the highest, was earned by the thirty-five teachers in schools of 1501 and larger. The smallest median, seventeen was earned by eighteen teachers in

TABLE V

MEDIAN NUMBER OF CREDITS EARNED BY SECONDARY ART TEACHERS IN STUDIO ART, ART HISTORY, ART EDUCATION, PROFESSIONAL EDUCATION, STUDENT TEACHING, AND GENERAL EDUCATION ARRANGED ACCORDING TO SCHOOL SIZE

School Size	Area						Total Credits
	Studio Art	Art History	Art Education	Professional Education	Student Teaching	General Education	
0-100	24	0	3	19	5	92	141
101-200	17	0	2	15	6	98	145
201-300	34	5	3	17	6	75	141
301-400	41	6	3	15	7	62	140
401-500	39	6	3	16	6	68	139
501-600	46	3	2	13	6	67	137
601-700	46	6	7	12	6	62	146
701-800	48	6	7	22	6	62	149
801-900	47	4	5	18	6	65	146
901-1000	46	6	3	15	6	63	143
1001-1500	45	4	3	19	6	72	145
1501-----	51	7	7	15	6	66	151
Total School Median	41	6	3	16	6	70	144
Range in Credits	0-159	0-30	0-18	0-77	0-16	28-172	86-312
Total School Mean	42.7	5.3	4.7	19.5	6.9	74.3	151.4

TABLE VI

MEDIAN NUMBER OF CREDITS EARNED BY SECONDARY ART TEACHERS IN STUDIO ART, ART HISTORY, ART EDUCATION, PROFESSIONAL EDUCATION, STUDENT TEACHING, AND GENERAL EDUCATION
ARRANGED ACCORDING TO TYPE OF SCHOOL DISTRICT ORGANIZATION

School Organization	Area						Total Credits
	Studio Art	Art History	Art Education	Professional Education	Student Teaching	General Education	
First Class City	47	6	5	18	6	65	148
Second Class City	41	5	4	15	6	69	145
Elementary and High School	27	3	3	17	6	70	130
Rural High School	33	0	3	15	6	82	146
Community High School	32	6	2	15	6	68	128
Rural High School Board of Education	34	3	6	12	6	72	165
Common School District Board of Education	37	6	6	15	5	45	144
Common School District Grades 1-9	Not Known	Not Known	Not Known	Not Known	Not Known	Not Known	Not Known
Rural High School 7 through 12	51	6	3	16	6	62	143
Non-Public School	31	4	2	23	5	106	177
State School	30	2	0	8	6	80	130
Unified School District	48	6	3	15	6	71	139
Total School Median	41	6	3	16	6	70	144
Range in Credits	0-159	0-30	0-18	0-77	0-16	28-172	86-312
Total School Mean	42.7	5.3	4.7	19.5	6.9	74.3	151.4

schools of 101-200. Twenty-seven teachers in rural high schools with grades seven through twelve had the highest median in the school organization categories, fifty-one. Elementary and high school districts provided the low median of twenty-seven with twelve teachers.

The number of art history credits earned by Kansas art teachers ranged from 0-30 credits. The median for the group was six credits, and 5.3 credits was the mean. Only schools of 1501 and larger had a higher median than that of the entire group. Schools of 1501 and larger had a median of seven credits. Five of the twelve size categories had a median of six credits. A large number of teachers had no credit in art history in the schools of under 200 enrollment; therefore the median credits for that group was zero. Zero hours was also the median for rural high schools. First class cities, community high schools, common school district boards of education, rural high schools with grades seven through twelve, and unified school districts all had a median of six credits in art history.

Art education credits ranged from 0-18 for the group of art teachers. The median for those studied was three, and the mean was 4.7. Schools with enrollments of 601-700, 701-800, and 1501 and larger all had the highest median number of credits, seven. A median of two, the smallest, was found in schools with enrollments of 101-200 and 501-600. In the state schools, the two teachers had a median of zero. Rural high school boards of education and common school district boards of education groups both had medians of six, the high for school district organizations.

Credits earned by the teachers in professional education ranged from 0-77. Sixteen credits was the median for this area, and 19.5 was the mean. One school size had a median higher than the over-all median; the 701-800 school size had twenty-two. Schools with 601-700 provided the low median of twelve. The non-public schools had a median of twenty-three, higher than that of the entire group by seven credits. Eight credits was the medians for the two teachers in state schools, the low.

The range in credits in student teaching for the group studied was from 0-16. The median for this subject was six, and the mean was 6.9. One school size had a median of seven, and one school size had a median of five; the other ten size classifications had six. The high median was in schools with an enrollment of 301-400, and the low was in the smallest of school sizes, 0-100. All but two of the school district organizations had a median of six, the common school district boards of education and non-public schools, both with medians of five.

General education, all credits not counted in the other areas, accounted for a range of from 28-172 with a median of seventy and a mean of 74.3. The smaller schools had the highest medians with a median of ninety-eight in 101-200 size and a median of ninety-two in schools under 100. All of the other school sizes had medians ranging from 62-75. The non-public schools had the highest general education median with 106; then the rural high schools with eighty-two was second high; third high was a median of eighty in the state schools. The lowest median was forty-five and was in the common school district board of education schools.

The total number of credits earned by the teachers studied ranged from 86-312. The median number of total credits was 144, and the mean was 151.4. The largest schools, those with 1501 or more, had the highest median of school sizes with 151. The other school sizes had medians ranging from 137-149. The non-public schools had the highest of school district organizations with a median of 177 credits and was followed by a median of 165 in rural high school board of education schools. Community high schools had the lowest median of 128 total credits.

Academic and professional preparation of beginning art teachers.

Of the 299 art teachers studied, it was found that seventy-five were beginning teachers. From the information studied the following was discovered: one teacher had no training in the art field, one had no training in studio art, twelve had no training in art history, thirteen had no training in art education, one had no training in professional education, all had some student teaching and some general education credits. Table VII shows the median number of credits earned by beginning art teachers in studio art, art history, art education, professional education, student teaching, and general education arranged according to school size, and Table VIII gives the same information but is arranged according to type of school district organization.

Studio art credits ranged from 0-88 for the beginning art teachers. Forty-five credits was the median, and the mean was 39.3. The teachers in schools with enrollments of 901-1500 had the highest median, forty-eight credits. A median of eighteen was the lowest and

TABLE VII

MEDIAN NUMBER OF CREDITS EARNED BY BEGINNING SECONDARY ART TEACHERS IN STUDIO ART, ART HISTORY, ART EDUCATION, PROFESSIONAL EDUCATION, STUDENT TEACHING, AND GENERAL EDUCATION ARRANGED ACCORDING TO SCHOOL SIZE

School Size	Area						Total Credits
	Studio Art	Art History	Art Education	Professional Education	Student Teaching	General Education	
0-100	18	0	3	14	6	95	135
101-200	40	5	2	15	6	75	140
201-300	37	5	3	18	7	59	135
301-400	38	6	3	12	7	51	128
401-500	39	6	3	17	7	57	137
501-600	40	3	2	12	7	58	128
601-700	46	9	9	12	7	55	138
701-800	41	6	8	10	7	72	147
801-900	36	6	4	13	8	53	134
901-1000	48	6	3	14	6	67	144
1001-1500	48	5	3	15	7	67	145
1501-----	47	6	6	13	6	59	146
Total School Median	45	6	3	14	7	66	138
Range in Credits	0-88	0-30	0-18	0-44	5-16	39-127	120-196
Total School Mean	39.3	5.9	4.4	16.3	6.9	68.3	129.2

TABLE VIII

MEDIAN NUMBER OF CREDITS EARNED BY BEGINNING SECONDARY ART TEACHERS IN STUDIO ART, ART HISTORY, ART EDUCATION, PROFESSIONAL EDUCATION, STUDENT TEACHING, AND GENERAL EDUCATION ARRANGED ACCORDING TO TYPE OF SCHOOL DISTRICT ORGANIZATION

School Organization	Area						Total Credits
	Studio Art	Art History	Art Education	Art Professional Education	Student Teaching	General Education	
First Class City	46	6	3	14	6	62	145
Second Class City	41	6	3	12	7	69	138
Elementary and High School	31	3	3	12	6	66	130
Rural High School	40	5	3	15	7	60	138
Community High School	32	6	2	15	7	52	128
Rural High School Board of Education	48	3	3	12	7	58	131
Common School District Board of Education			No Beginning Art Teachers				
Common School District Grades 1-9			No Beginning Art Teachers				
Rural High School 7 through 12	40	6	6	14	8	57	137
Non-Public School State School	1	0	0	15	6	96	129
Unified School District	38	3	2	14	6	55	132
Total School Median	45	6	3	14	7	66	138
Range in Credits	0-88	0-30	0-18	0-44	5-16	39-127	120-196
Total School Mean	39.3	5.9	4.4	16.3	6.9	68.3	129.2

in the smallest school size, 0-100. The highest median credits for school district organizations was forty-eight for the one beginning teacher in a rural high school board of education district. The twenty-one beginning teachers in first class cities had the next high median with forty-one credits. The two non-public school beginners had a median of one, the lowest.

In art history the range was from 0-30 credits, and the median was six and 5.9 the mean. The highest median of nine was in the schools of 601-700 and the lowest, zero, was in the 0-100 school size. Zero was also the median for non-public schools. First and second class cities, community high schools, and rural high schools with grades seven through twelve all had the high median for school organizations, six.

The range in credits in art education was from 0-18. The median was three credits, and the mean was 4.4 credits. Nine credits was the high median followed by eight in schools with enrollments of 601-700 and 701-800 respectively. The low median of two was found in school sizes 101-200 and 501-600. Rural high schools with grades seven through twelve had a high median of six credits, and community high schools and unified school districts each had a median of two, the low.

Professional education credits earned by beginning art teachers ranged from 0-44. The median was fourteen, and the mean was 16.3. The median number of credits was eighteen in schools with an enrollment of 201-300, the high. The low median of ten was found in schools of the 701-800 size. The median number of credits of the school district organizations ranged from twelve to fifteen credits.

The range in credits in student teaching was from five to sixteen. The median was seven credits, and the mean was 6.9 credits. Eight credits was the highest median and was found in schools with an enrollment of 801-900. No school size had a median of less than six. Rural high schools with grades seven through twelve had the high median of eight for types of school district organizations, and four organizations had the low median of six.

The general education credits ranged from 39-127, sixty-six was the median, and the mean was 68.3 credits. The non-public schools had the high median of ninety-six credits. The medians of the other school organizations ranged from fifty-two in the community high schools to sixty-nine in the second class cities. The smallest school size group, 0-100, had the highest median number of credits in general education, ninety-five.

The total number of credits earned by the seventy-five beginning art teachers ranged from 120-196. The median number of credits was 138 and the mean was 129.9. The highest median for a school size was 146, in schools with enrollments over 1501. The 1001-1500 school size followed with a median of 145. The 301-400 and 501-600 school sizes had the lowest median with 128 credits. The first class cities had a median of 145 credits. The lowest of the school organization medians was 128 in community high schools and 129 in non-public schools.

CONCLUSIONS AND RECOMMENDATIONS

The results of this study provided the foundation and evidence for these conclusions.

Over one-fourth of the art teachers in Kansas were beginning teachers, and more than one-half of them were in first and second class city schools. More than one-fourth of the experienced art teachers taught in schools with enrollments of over 1001. Over one-half of the experienced art teachers were in first and second class cities.

Kansas secondary art teachers had earned the following degrees: one specialist, eight-nine masters, 208 baccalaureates, and one with no degree. Almost one-half, 48.6 per cent, of the art teachers in schools with enrollments of more than 1501 had masters degrees. The non-public schools had over fifty-five per cent masters degree teachers. Community high school districts had the smallest per cent of art teachers with masters degrees. More than one-half of the teachers with masters degrees taught in first and second class cities.

Using Howard Conant's suggested minimal requirements for art teacher certification as a basis for comparing the academic preparation of Kansas art teachers, the following was found:

In studio art Conant suggested thirty-five credits; art teachers in this study had a median of forty-one and beginning teachers, a median of forty-five.

In art history Conant suggested twelve credits; Kansas art teachers had a median of six and the beginning teachers, a median of six.

In art education, including student teaching, Conant suggested twelve credits. In this study all art teachers had a median of three in art education and a median of six in student teaching; while beginning teachers had a median of three in art education and seven in student teaching.

In professional education Conant suggested six credits; the art teachers had a median of sixteen credits and beginning teachers, a median of fourteen.

Conant suggested thirty-five credits in liberal arts plus fourteen to sixteen credits in electives. The art teachers in the present study had a median of seventy credits in general education; beginning teachers had a median of sixty-six credits in general education.

Kansas art teachers surpassed Conant's minimum requirements in all areas except art history and art education.

The teachers in the larger schools, over 700 enrollment, had more credits in the art field and art education than those teaching in smaller schools. Teachers in the smaller schools had more credits in general education than those teaching in the large schools. First and second class cities, rural high schools with grades seven through twelve, and unified school districts had teachers with more credits in the art field than those teaching in other school district organizations. In general education the highest median number of credits were found in non-public schools, followed by rural high schools and state schools. In professional education the highest median number of credits was also found in the non-public schools, followed by the first class city

schools.

A recommendation which might arise from study is that art education associations, colleges, and universities should evaluate the education programs for prospective teachers of art. Such evaluation should precede attempts to improve the nature and extent of art preparation. Attention should be given to requirements covering the scope and depth of preparation in art, including studio art, art history, and art education.

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ACADEMIC PREPARATION OF SECONDARY SCHOOL ART TEACHERS
IN KANSAS 1964-65

by

DONALD DEAN PERRY

B. F. A., Kansas State College of Pittsburg, 1962

AN ABSTRACT OF A MASTER'S REPORT

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requirements for the degree

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College of Education

KANSAS STATE UNIVERSITY
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The purpose of this study was to determine the nature and extent of academic and professional training of the secondary school art teachers in Kansas during 1964-65 and to determine the relationship between the academic and professional preparation of art teachers and the size of school and type of school organization in which they taught.

Data concerning the secondary art teachers were obtained from the 1964-65 High School Principals Organizational Reports and transcripts on file at the State Department of Public Instruction. The 1965-66 Kansas State High School Activities Association Membership Directory and the 1964-65 Kansas Educational Directory provided the data on the school sizes.

Kansas secondary art teachers had earned the following degrees: one specialist, eighty-nine masters, 208 baccalaureates, and one with no degree. Schools with an enrollment of 1501 and larger had the greatest per cent of art teachers with master's degrees. The non-public schools had over fifty-five per cent master's degree teachers. Community high school districts had the smallest per cent of teachers with master's degrees.

This study indicated that twenty-six per cent of the art teachers were beginning teachers.

The per cent of all of the art teachers which had earned no credit in the art field was 2.8 per cent; in studio art, 3.1 per cent; in art history, 24.3 per cent; art education, 22.9 per cent; professional education, 0.4 per cent; and student teaching, 3.2 per cent. The per cent of beginning art teachers who had earned no credit in the art

field was 1.3 per cent; in studio art, 1.3 per cent; art history, 16 per cent; art education, 17.3 per cent; professional education, 1.3 per cent; and student teaching, 0.0 per cent.

The median number of credits earned by all of the art teachers was forty-one in studio art, six in art history, three in art education, sixteen in professional education, six in student teaching, seventy in general education, and 144 total credits. The median number of credits earned by the beginning art teachers was forty-five in studio art, six in art history, three in art education, fourteen in professional education, seven in student teaching, sixty-six in general education, and 138 total credits.

Teachers in larger schools had the highest median number of credits in studio art and art history, while the smaller schools had the highest median in general education. Unified school districts and first and second class city school systems had the highest median number of credits in the art field of school organizations. Non-public schools, rural high schools, and state schools had the highest general education medians. In professional education the highest median numbers of credits were found in non-public schools, first class city schools, and schools with enrollments of 701-800.

This study has indicated that of the beginning art teachers, those who received a baccalaureate degree in either 1962, 1963, or 1964, had received more training in studio art and student teaching than the experienced teachers or those who received a baccalaureate degree previous to 1962, but they had received the same training in art history

and art education. The experienced teachers had received more training in professional education and general education and had more total credits than the beginning teachers. This study indicated a need for the evaluation of the art teacher education programs and certification requirements by art education associations, colleges, and state accrediting agencies.