A PROPOSED ART EDUCATION FOUNDATIONS CURRICULUM TO MEET THE NEEDS OF A FACULTY OF EDUCATION

by

Raija B. Fransila

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P.D.P., Simon Fraser University, 1968

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Name: Raija Fransila

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Examining Committee:

Chairman: M. Manley-Casimir

M. Zola
Senior Supervisor

G. Ivany
Professor

James Gray
Associate Professor
Faculty of Education
University of British Columbia
External Examiner

Date approved August 31, 1981.

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A PROPOSED ART EDUCATION FOUNDATIONS CURRICULUM TO MEET THE NEEDS OF A FACULTY OF EDUCATION

Author:

(signature)

Raija Fransila

(name)

Aug. 31, 1981

(date)

ABSTRACT

Recent studies, and personal observations as an art consultant have shown that there exists a widespread lack of understanding of art curriculum construction among elementary teachers. The situation is partially explained by the fact that art education courses are not a prerequisite to teacher certification and, where they are offered, they are all too often focused on a selection of studio production experiences; consequently, other areas of concern such as art education philosophy, curriculum organization, instructional methods, and evaluation procedures are neglected.

It was the purpose of this study to propose and implement a four-credit undergraduate art education course designed to meet the needs of a Faculty of Education where only one art education course is offered.

Three basic assumptions were examined in the present study:

1. A twelve-week forty-eight hour period of time is sufficient to give elementary teachers and teachers-in-training an opportunity to engage in the creating and reflecting upon art, and a basic understanding of some major art education trends, curriculum planning, teaching methodology, and evaluation procedures.
2. It is possible to cater to the varied educational needs of a broad spectrum of teachers and teachers-in-training during such a brief course.
3. It is possible to make substantial learning gains in this relatively short period of time.

After an initial literature search, the curriculum developed by the author was implemented and formally evaluated.

The implemented curriculum included: a survey of contemporary art education philosophy; studio experiences in some basic art areas; approaches to curriculum planning; instructional methods; and evaluation procedures.

The program evaluation was completed by the students and the instructor, and the results were analyzed and critically assessed.

General conclusions suggested that students will emerge from this course with a sense of purpose and direction and with sufficient knowledge and skills to enable them to organize and teach more meaningful art programs for their pupils, and that the proposed curriculum does indeed appear to fit the needs of the Faculty of Education where the curriculum was implemented.

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DEDICATION

To the memory of my mother, Selma, and my father, Elis, for their uncompromising love and support.

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CHAPTER I

INTRODUCTION

Background

Over a period of years, first as a classroom teacher, and later as an art consultant,[1] this researcher has observed inadequacies in art education programs at all levels of the school system. In the majority of situations observed, art classes tended to be taught as a series of unrelated production experiences. Only a fraction of the teachers consulted by the researcher had any significant background in curriculum theory or current art education philosophy. Very few art programs showed evidence of sequentially planned blocks of activities that emphasize the development of a personal imagery, of a repertoire of art skills, and of a knowledge about art and visual and cultural awareness. All these inadequacies were especially pronounced at the elementary level where a significant number of teachers with no art backgrounds were required to teach the subject.

The B. C. Committee on Arts and Education ("Arts and Education in British Columbia", 1979) indicated that over half of the teachers surveyed rated their backgrounds in the arts as "limited" or "very limited". The report recommended that "It is in the area of teacher education that changes must begin if the quality of art education in the schools is to be raised." (p. ix). This situation is partly explained by the fact that teacher candidates in elementary education are not required to take a course in art education, and that students who do take the offered art education courses are all too often exposed to only a selection of studio production experiences. Relatedly, the researcher found that at the secondary level, teachers, although

generally specialists in their area, frequently have been exposed to only a selection of studio courses, and as a result often narrowed their programs to a few areas that they felt comfortable teaching.

The quality of school art programs depends to a large extent on the art education backgrounds of the teachers. The absence of an art education foundation in vital areas of curriculum concern for the majority of elementary teachers often results in apathy for developing meaningful art programs.

It is not expected that a single art education course will change the present situation to any significant extent. However, when a Faculty of Education offers only one art education course, a well-organized curriculum and competent instruction can provide teachers with a sense of direction and motivate them to upgrade their educational backgrounds in art.

Problem

Simon Fraser University offers a four-credit fourth-year art education course designed for the education of interning and practicing teachers of all grade levels, and with a wide range of artistic and professional backgrounds. This course has generally been taught with a studio emphasis. Although studio experience is important to help teachers to develop a personal imagery and a repertoire of art skills, there is general agreement among art educators that an over-emphasis on studio processes does not provide an adequate preparation for teachers of art. It is not "... reasonable to expect to develop knowledge of an affection towards all the ... visual arts through the ... process of making." (Vincent Lanier in Dobbs, 1979, p. 105). There is a problem providing teachers an adequate

opportunity to link art education theory with the practice of making and thinking about art in a program that is largely studio oriented, and it is this problem of linking theory to practice to which the study addresses itself.

Purpose of the Study

The purpose of this study was to examine the area of teacher education in the visual arts and to design and implement a twelve-week, four-credit art education curriculum specifically formulated to meet the needs of a Faculty of Education where only one art education course is offered. The curriculum was intended to give teachers a period of initial instruction in art education and to provide for them a clarification of direction and purpose. It was one of the major intents of the curriculum to motivate teachers to seek a more in-depth background in the various art education areas. The implemented curriculum intended to provide teachers an opportunity to engange in the creating and reflecting upon art, to provide a basic understanding of some major art education trends, and to provide some suggested approaches to curriculum planning, teaching methodology, and evaluation procedures. The curriculum developed by the researcher was to be implemented and formally evaluated during the Spring and Fall 1980 semester at Simon Fraser University.

Subjects

The subjects consisted of a total of sixty-five students enrolled in the course during the two semesters. Forty-four were elementary teachers of art, ten were elementary substitute teachers, seven were teacher candidates, three were high school teachers with some responsibility for teaching art, and one was an art therapist.

Thirty-nine students had completed their degree requirements and were taking the course to upgrade their background in art education. Eighteen students were enrolled in the course for the purpose of completing their degree requirements, and eight were completing their requirements for teacher certification.

Assumptions

The present study generated three assumptions:

(1) A twelve-week period is sufficient time for students to acquire a philosophical position that will provide purpose and direction to their own endeavours and sufficient knowledge and skills to formulate improved art programs for their students.

(2) Students can make substantial gains in learning in a relatively short period of time.

(3) The proposed program will prove advantageous in assisting future art education instructors to formulate their own programs.

Objectives of the Study

Specifically, the objectives of the study were to:

(1) Design a twelve-week four-credit art education course that will provide teachers with a clarification of direction and purpose by fostering an understanding of the aims and purposes of teaching art and the skills to select appropriate content from the body of knowledge in art, and to structure it in a meaningful way.

(2) Implement the proposed course.

(3) Provide a strategy to evaluate the course content and instructional procedures.

(4) Suggest modifications to the proposed course.

Format of Proposed Course

Each four-hour session of the twelve-week foundation course was divided into two hours of theory and two hours of studio experience. The theory focused on current issues in art education, curriculum planning, teaching methodology, and evaluation procedures. The studio sessions concentrated on making, discussing, and learning about art, and relating the information to the student's particular classroom situations.

Limitations of the Study

The study was subject to the following limitations:

(1) The course was not restricted to elementary teachers of art.

(2) The instructor was the sole instructor of the proposed curriculum.

(3) The study was limited to only two semesters.

(4) The study was limited to one university: therefore, the findings cannot be generalized to other universities.

Outline of the Thesis

Chapter II is devoted to a review of literature related to art education philosophy and to program evaluation in the visual arts.

Chapter III discusses the structure of the proposed curriculum.

Chapter IV deals with the evaluation of the proposed curriculum.

Chapter V presents a summary of the information, suggests modifications for the proposed course, and outlines possible areas for further research.

CHAPTER II

REVIEW OF THE LITERATURE

Literature pertinent to art education philosophy and educational evaluation in the visual arts was reviewed for implications relevant to the topic. The bulk of the literature was selected from works published since 1950. Literature directly related to the topic was not extensive in publications prior to this date.

Art Education Philosophy

All art education literature reviewed indicated that art should be a fundamental part of the overall educational process; however, views as to the role of art in education differed considerably. Two broad general philosophical positions to the teaching of art were noted: a child-centered approach; and a subject-oriented approach. There were numerous variations of the two positions. For the child-centered advocates "... the purposes of art education were anchored largely in concepts of child development and in the requirements of society at the expense of the subject matter of art." (Efland, ed., 1970, p. 3). The bulk of the literature published since the mid sixties has indicated a shift from the child-centered emphasis to a subject-centered one. The advocates of the subject-oriented position also considered the needs of the child and society but stressed that the predominant concern in art education should be the subject of art per se.

Historical Background

Child-centered orientations. After the 1900's a shift occurred from a mechanical subject-centered focus "...geared to the production of 'masters' of industrial drawing rather than the production of art for an aesthetic purpose" (Efland, in Eisner, ed., 1976, p. 67) to a child-centered orientation where the child was permitted to express freely without any direct instructional intervention. The popularization of the writings of early childhood educators such as Johann Pestalozzi (1801)[2] and his follower Friedrich Froebel (1826)[3] influenced this shift towards the new concept of education. Pestalozzi and Froebel believed that the potential for what the child was to become was inborn, and that the purpose of education was to foster the development of this inherent potential by basing learning on the child's own experiences and observations in a loving and sympathetic environment. Froebel (Efland, in Eisner, 1976, p. 73) writes that the "development of everything including the child comes from within using the thought which is innate in everything..." The publication of John Dewey's, Art As Experience (1934) probably had the most significant influence on child development theory in education. Like Pestalozzi and Froebel, Dewey emphasized that "...there was a genetic program built into the child at birth..." (in Eisner, 1972, p. 40) and that this innate potential would naturally unfold in the appropriate environment. For Dewey this environment was one where children would be encouraged to experiment freely and to organize their actual experiences through art. Art education came to be viewed as a vehicle for self-actualization.

During the 1940's, with the publication of some very influential books, such as: Natalie Robinson Cole's, The Arts in the Classroom (1940); Herbert Read's, Education Through Art (1943); Viktor Lowenfeld's Creative

and Mental Growth (1947); and Henry Schaefer-Simmern's The Unfolding of Artistic Activity (1948), the child-centered view gained momentum. Child development continued to be viewed as an unfolding process. Henry Schaefer-Simmern (1948, p. 8) writes "... art education must be based upon the natural unfolding and development of artistic abilities." Lowenfeld, perhaps the most influential proponent of the development theory in art education, categorized the child's "creative and mental growth" into five stages: scribbling; preschematic; schematic; gang age; and psuedo-naturalistic stage (in Lowenfeld and Brittain, 1975, Chapts. 5-10). Each stage was characterized by dominent schemata that were believed to have universal characteristics.[4] During this period of time, scholars concerned with art in education believed that the potential for the improvement of society lay within the child and that through art activities this potential could be untapped. Herbert Read (1958, p. 201) writes "... the secret of our collective ills is to be traced to the suppression of spontaneous creative ability in the individual." Society was believed to have a deterimental effect on the developing child. Lowenfeld (in Lowenfeld and Brittain, 1975, p. 1) states: "If children developed without any interference from the outside world, no special stimulation for their creative work would be necessary." The teacher was advised to provide only encouragement and support in a stimulating environment and not to interfere with this natural unfolding process. Natalie Robinson Cole (1940, p. 8-9) expresses this when she writes, "The teacher should never seek to help a child....The child has a marvelous ability to express himself. If properly drawn out and encouraged, he needs no help." She warns that the moment direct instruction occurs

"... that moment is the child crippled and inhibited. That moment is he ruined for confidence in his own way of doing." Similarly, Lowenfeld (in Lowenfeld and Brittain, 1975, p. 8) cautions: "Whenever we hear children say, 'I can't draw' we can be sure that some kind of interference has occurred in their lives." Teachers were encouraged to concern themselves with the process rather than the product of art. "The teacher should remember the growing process is more important than the end product..." (Cole, 1940, p. 23).

The bulk of the literature published during the fifties and early sixties continued to stress a nativistic view of child development, and to suggest that teachers act as facilitators rather than instructors. Elizabeth Harrison (1951, p. 4) assures "... 'art teaching' in school should hardly exist at all. There is very little teaching involved in the modern method, because self-expression in art cannot be taught; it can only be encouraged." Evelyn Gibbs (1958, pp. 14-15) adds "... the child is naturally endowed with all the qualities necessary for creative work, and that it is his [the teacher's] function to bring out these qualities, by encouragement, sympathy, and when necessary, by suggestion." More than a decade later Rhoda Kellogg (Day in Dobbs, 1979, p. 122) advises "... adults who are concerned about education must be wary of verbalizing to any child about art and above all, must not try to coach him into the next stage toward which he is moving."

During the fifties and sixties the majority of the publications continued to view art as a vehicle to meet various life needs. Blanche Jefferson (1969, p. ii) viewed art education as "... the method that

does the most to develop the child as an individual and as a member of a democratic society." For Elizabeth Harrison (1951, p. 1) "... the aim of art education is to help in the production of good citizens..." For Louise Dunn Yochim (1967, p. 46) art "... stablizes emotions, refines sensitivites, and develops acuteness of perception...." Lark-Horovitz, Lewis, and Luca (1967, p. 4) believed that "The aim of art education is not the production of works of art but the unity of the entire growing personality." Dick Field (1970, p. 105) saw art as a means for promoting concept formation in other subject areas. He writes "... unless art can come out of the art rooms, unless it can play its true part in integrative projects, it may be doomed to a limited and dwindling role as therapy or recreation." The integration of art with other subject areas for the purposes of promoting the general aims of education was the most prevalent instrumental justification for art in education during the 1960's.

In summary, prior to the sixties the main purpose of art was to promote the general aims of education. The teacher's task was mainly to facilitate the process of self-expression by supplying a stimulating environment and knowing the child well enough to be able to provide appropriate materials for various process-oriented activities suitable to the child's level of development.

Subject-centered orientations. After the mid sixties the emphasis began to shift from a child-centered orientation to a subject-centred one. Eisner (1972, p. 59) writes: "The subject-centred approach... lays emphasis upon the integrity of the subject matter, its uses in

human experience and understanding, and its intrinsic value." This position gained support in the seventies and continues to be the predominant emphasis in art education today. Advocates of the subject-centered position did not dispute the child-centered orientation that art should concern itself with the needs of the child and the general aims of education, but they emphasized that the primary goals of art must be based on the contributions that only art can offer -- otherwise the subject of art can be challenged by any subject area with similar goals. Art education now emphasized that for learning to occur the importance of instruction and curriculum content need to be emphasized. Manual Barkan (in Efland, 1970, p. 3) describes this shift: "The overriding change in the teaching of art can be seen in the dissolution of the conviction that ... art ... comes naturally. These beliefs ... are now being superseded by careful and more frequent attention to the inherent nature of art as a disciplined and demanding field." The subject-centered advocates felt that "... art can be learned like any other subject" (Cornia, Stubbs & Winters, 1976, p. 1), and that instruction was a crucial component in promoting the aesthetic development of children. Eisner (1972, p. 66), one of the leading figures in this development writes: "... artistic learning is not an automatic consequence of maturation. And ... it can be facilitated through instruction." Similarly, Mattil (1971, p. 133) states, "The development of the child is never the automatic consequence of growing older. In short, the teacher must be the key to the aesthetic development of children."

The contributions that only art can provide became the major justification for art in education. Wachowiak (1977,

p. 45) writes: "Qualitative art experiences should have an undisputed and significant place in the total curriculum of the elementary school" and "... should be welcomed as a living, learning experience in its own right." To "... help children develop aesthetic behavior and make aesthetic responses to the natural and man-made environment..." (Rueschhoff & Swartz, 1969, p. 4) became the primary goal of art education. Eisner (1975, p. 11) states that the

> prime value of the arts in education lies... in the unique contributions it makes to the individual's experience with, and understanding of the world. The visual arts deals with an aspect of human consciousness that no other field touches on: the aesthetic contemplation of visual form.

Hurwitz and Madeja (1977, p. 1) stress that "... a program in the visual arts should be based on the students' obtaining a general aesthetic education... that will make them appreciators and participants in the visual arts..." The development of aesthetic awareness was not seen as the automatic consequence of making art. Eisner (1972, p. 12) writes: "... the ability to see the world aesthetically does not automatically flow from the ability to create artistic visual forms." What content would promote this aesthetic development became an increasingly prevalent topic. The bulk of the literature published during the seventies indicated that the content of art should include art history, art appreciation, and studio skills. Hurwitz and Madeja (1977, p. 2) typify the majority opinion when they state: "The content for the elementary school should be the teaching of art history, art appreciation, and studio skills."

Although the bulk of the literature published during the seventies

indicated that art education should focus on goals that are directly related to the subject per se, some publications continued to justify art on instrumental grounds. Perhaps the most significant new trend during the seventies was the justification of art on the basis of split-brain research. Investigators (Gardner, 1973; Gazzaniga, 1971; Luthe, 1976) drew information from neuro-physiological experiments on the split brain and suggested that the majority of creative functions are located in the right hemisphere of the brain, while the left hemisphere was responsible for logical-analytical thinking and verbalization. Luthe suggested that the majority of methods used to develop creativity[5] in the past were concerned with left-brained activities and therefore what was needed was a "process-oriented" nonverbal approach that art could provide.[6] What many of the split-brain advocates neglected to consider was the fact that creative processes involve left-brained functions as well, such as ordering, reasoning, and selecting; therefore, is it reasonable to attempt to develop creativity by utilizing only right-brained activities?

Recent publications continue to emphasize that the principle objectives of art instruction should be aesthetic and not extra-aestetic. Harry Broudy (in Dobbs, 1979, p. 58) states that art education "... must make its case on its contribution to aesthetic values and the value of aesthetic values and not on its putative non-aesthetic spin-offs."

Prevalent Orientations in the Classrooms

The majority of the publications reviewed after the mid sixties indicated that aesthetic development should be the major emphasis in art, and that art content should include art appreciation, art history,

and art making with an emphasis on skills and concepts. One would assume that this consensus reflects the prevalent orientation in the schools; unfortunately, the writer has not found this to be the case (see Ch. I). The researcher has observed that the majority of teachers are unaware of recent developments in art education, and lack the background to enable them to organize an art program that can be justified on the basis of aesthetic development. If this picture is to change, some specific direction is needed for teachers and future teachers of art. The B.C. Committee of Arts and Education (1979, p. ix) recommends:

> The quality of the arts activity to which students are exposed in the school depends on the quality of the teaching. This in turn depends on the qualifications of the teachers, the training they have received, and their own individual background and experience. If the teacher does not feel qualified and competent in teaching the arts it is unlikely that the student will be stimulated to understand and enjoy the arts.

Art education orientations whether child-centered or subject-centered become little more than intellectual exercises unless they reach the "grass roots" level of the individual classrooms. Eisner (1973, p. 12) sums up the concerns of the writer when he states:

> Without such competence, the fine arts in the curriculum become merely activities that often lack artistic substance. They become excursions designed to placate a guilty educational conscience. To believe that it is possible to develop artistically significant art programs without artistically competent teachers is to believe in what never was and what never will be.

Educational Evaluation in the Visual Arts

Literature related to educational evaluation was reviewed to help determine a philosophy and methodology for program evaluation in the visual arts. Justifications for the evaluation of art education programs varied from a desire not to evaluate at all to the other extreme, a behavioristi-

cally oriented system in which only those objectives were sought that could be measured. Jack Morrison (in Stake (ed.), 1975, p. 75) questions the necessity of program evaluation in the arts when he states "... human beings have been learning about the arts and incorporating them as a normal part of their condition for thousands of years without evaluation, in the sense of today's educational bureaucracies." Asahel Woodruff (in Stake (ed.) 1975, p. 84) on the other hand, feels that program evaluation is "... meaningful only to the extent that the orientation is around anticipated behavioral changes." He goes on to say that "expected goals, including those in the complex domain of value behavior or aesthetic behavior ... can be stated in behavioral form and set up as objectives in specific observable and measurable form." Educators also vary in their suggested methodologies for evaluating the effectiveness of a visual arts program. The method of evaluation chosen depends on a multiplicity of factors, such as the information needs of the client, the uniqueness of local programs, and the values held by those concerned. The literature search indicated a general consensus (Eisner, 1965, p. 11; ~~Meux, 1974, p. 85~~; Stake, 1975, p. 28; Scriven, p. 69 and Stufflebeam, p. 129 in Worthen and Sanders, 1973) that to evaluate a program means the process of assessing its value or worth; however, this is not a simple matter as this generally requires those concerned with the evaluation to have a clear sense of what they value. The nature of art and creativity, themselves variously definable (see Appendix B), add further dimensions to the problem.

The literature search examined the philosophy and methodology of some of the major models advocated for program evaluation in the visual arts. The models examined were: Instructional Objectives (Tyler; Bloom); Connoisseur (Eisner); Decision Making (Stufflebeam); and Responsive (Stake). The strengths and weaknesses of each of the models were discussed, and

recommendations for improved evaluation procedures in the visual arts made.

There are different ways to evaluate the program and there is no one "correct" model suitable for all purposes. Only a few questions can get prime attention in a formal evaluation study; therefore, those concerned with the evaluation must decide which model best suits their needs.

Criteria for Evaluating a Visual Arts Program

Before selecting an appropriate model for any program evaluation, there are certain questions that should be answered: What is the purpose of the evaluation? What is the best model for the purpose? Is the model explicit and appropriate? What is the rationale behind the model? Is the model consensus or pluralist? Is an adequate program description provided? What are the objectives? How were the objectives determined? Who is the audience? What is the evaluative process, and how reliable is it? What is the data base? Is the data reliable? Does the model generate recommendations? Are discrepancies clearly noted? Does the data support conclusions and justify recommendations? Is the criteria organized, explicit, and logical and are the essential features described? And finally, how were the standards determined? Several additional criteria should be considered when conducting a subjective evaluation, such as the orientation of the art teacher, the trend of art education at a given time and the mentality of the students. Furthermore, the development of programs that go beyond traditional goals need to be accompanied by different approaches to evaluation.

Formal evaluations have many different purposes, such as to aid decision making, to facilitate remediation, to determine if certain goals have been reached or to document events. For an evaluation to be useful, the evaluator should be selective about the issues attended to,

and have a clear sense of the information needs of the client. A few examples should suffice. If the teacher is viewed primarily as an arranger of experiences and opportunities for students who must accept the main responsibility for artistic learning, then an evaluation that emphasizes a systematic and careful description and assessment of the variety of opportunities and experiences for students to learn is needed. If the program is viewed mainly as an enculturation process, then the main purpose would be to evaluate student knowledge and appreciation. This might include cognitive goals, such as knowledge about art history or the ability of students to justify their judgments about art objects in terms that can be supported or refuted by evidence. If the purpose of the program is viewed mainly as preparation for vocational training in the arts, then an evaluation that concentrates on student products is needed. Since an evaluation is often a commissioned study, its utility and pay-off value is directly related to the extent to which the evaluator fulfills the expectations of the client. A comprehensive and detailed assessment which seems irrelevant to the client's information needs cannot expect to be given serious consideration. It is the purpose of the evaluation that primarily determines the evaluation procedures to follow.

The role of the evaluator also determines the format of the evaluation. Is the evaluator viewed as a change agent, or a missionary for some specific cause such as budget allocations or because a decision regarding the program's future has to be made? Is the evaluator supportive or indifferent to the arts? Is s/he evaluating against

some ideal standard? Does the evaluator assume s/he is above accountability? Also, is s/he an external or internal evaluator? What position does s/he hold?

These are just some of the preliminary questions that should be considered before an evaluation is made. The evaluation can be meaningful only after the criteria are specified.

Behavioral Objectives

The use of behavioral objectives serves some useful functions in evaluating aspects of an art program, such as in areas of technical competency, vocabulary, and art history. Ralph Tyler (1950), Benjamin Bloom (1971), and James Popham (1975) are the leading advocates of evaluation procedures emphasizing specific objectives. Pre-post performance measurements are used to provide evidence that pre-specified objectives were or were not achieved. This approach depends on a capability to state the educational objectives in terms of student behavior and the capability to discern the accomplishment of these objectives. Robert Stake (1975, p. 29) states that behavioral objectives models of evaluation are preferred "... when it is important to know if certain goals have been reached, if certain promises kept and when predetermined hypotheses are to be investigated." Eisner (1975, p. 154) concurs that behavioral objectives do serve a purpose in evaluating some aspects of an art program; however, few art educators recommend the exclusive use of behavioral objectives in program evaluation as this approach tends to focus on the measurement of pre-specified objectives

only; consequently the exclusive use of behavioral objectives can easily become restrictive for both teachers and students as this discourages diversity and individuality and encourages overlooking the unplanned. Eisner (1969, p. 6) states: "... requiring the specification of objectives in behavioral terms can lead to practices which assume that all ends in art education that are educationally significant are specified in advance." Thus the paradox of the evaluation procedures influencing, if not determining the priorities within the program.

Using pre-post test measures in the form of standardized tests to determine whether instructional objectives have been met presents additional problems in evaluating art programs. Vincent Lanier (1964, p. 141) writes: "Most art educators will agree unequivocally that there are as yet no significantly valid or reliable objective tests or scales of measurement in art." Eisner (Symposium, U. B. C., 1979) supports Lanier's statement when he states

> The absence of tests in the arts (and I am not advocating the use of standardized tests in the arts, but using tests for purposes of illustration) leaves the art educators vulnerable since there is no adequate way at present to demonstrate strength or weakness in the arts or to explain why the level of performance is what it is.

He goes on to say that "... the lack of available telling forms of evaluation in the arts could function as a potential educational vehicle, it also could have a strong positive impact on the educational values that the community holds." There are a few standard instruments available and when art educators are obliged to use objective means to evaluate they use what they can get. Such a practice can lead to disastrous

results since what was in fact achieved may not show up on standardized instruments.

Very few published tests are available in the visual arts. Eisner (1975, p. 141) states that "... only ten are devoted to the visual arts" and "of the ten that are devoted to the visual arts, six are designed to measure art ability or art aptitude", and the remaining four, basic skills and art knowledge. Although the use of tests in the evaluation of visual arts programs may lead to gross oversimplifications by representing student achievement in terms of test scores, their use should not be completely ruled out. Eisner (1975, p. 145) sums this up when he states: "... to formulate scales, to construct tests and to build inventories is to set standards for performance in a field where standards are considered anathema." He goes on to say that "Although it is true that art products are difficult to assess reliably, the task is not an impossible one... If the teacher cannot or should not judge the quality of art produced... then who is to judge? And by what standards is artistic learning to be determined?" The use of instructional objectives and testing should play a role, but not an exclusive one, in the evaluation of some aspects of visual arts programs. In addition to behavioral (instructional) objectives that emphasize "the acquisition of the known", Eisner (1969, p. 6) recommends the use of "expressive" objectives which emphasize "its elaboration, modification and at times production of the utterly new." The expressive objectives do not specify what the student is to learn from the activity; rather they invite the student to "... explore, defer or focus on issues that are of peculiar

interest to the inquirer." (Eisner, 1969, p. 7). While the use of expressive objectives without preparation through instructional objectives is likely to be an abortive attempt, the reverse would also lead to a dead-end. One cannot presume that an educational evaluation that focuses on a single area, whether it be pre-specified objectives and measurable outcomes or expressive objectives will testify to the overall worth of an educational program in the visual arts.

Eisner's "Connoisseur" Model

Eisner recommends that educational evaluation in the visual arts concentrate on three areas: content of program; quality of instruction; and the nature of the process (1979, Symposium, U. B. C.). The content is the "selection of learning activities provided by... the teacher... as the vehicle through which the students' experience will be educational" (Eisner, 1975, p. 1979). The evaluation must determine whether the content is "trivial or significant" for "what is not worth teaching is not worth teaching well" (Eisner, 1979, Symposium, U. B. C.). Instruction is "the way in which a teacher implements curriculum plans (Eisner, 1975, p. 179). Eisner states that

> It is possible to plan a curriculum that, from the standpoint of the significance and appropriateness of the learning activities, cannot be faulted... [but] the instruction might, even with such a curriculum be inept. The teacher might be insensitive to his students, his understanding of the curriculum itself might be very limited, he might have little or no rapport with his students, and his pacing and tempo might be poor. (1975, p. 179)

Eisner considers this area of educational evaluation to be the most important and places great responsibility in the hands of the professional educator who must accept a certain amount of the responsibility for the lack of student competence (1979, Symposium, U. B. C.). Eisner is reinforcing this later view when he states:

> And should they [students] come to feel inadequate in art by the end of the third year, an inadequacy fostered by little or no adequate instruction, the talent myth can always be employed by teachers and parents alike to explain away the child's lack of comptency. (1967, p. 28)

The writer concurs with Eisner but also feels that the evaluation must consider those areas that go beyond the control of the teacher, such as the cultural level of the child's family, community expectations and school philosophy. The impact of such areas that influence the child, besides the quality of instruction, is difficult to assess. The final area of Eisner's model is the process. Process evaluation is concerned with what the students are actually engaged in. "How do they look? What kinds of problem solving is going on? Is there any purpose to it?" (Eisner, 1979, Symposium, U. B. C.).

Eisner's evaluation model requires "educational connoisseurship" (1975, p. 1). By this he means that the evaluator must have expertise in the area (1975, p. 17), that s/he knows "what to look for", and is "able to recognize skill, form and imagination" (1975, p. 1). Experts should include university professors, teachers, literary critics, or graduate students. Validity is increased if more than one judge is used and there is a high level of agreement among them. Eisner is not

suggesting that this should be the only approach to educational evaluation. He states, "What I would like to do is to suggest, perhaps not so much an alternative, but surely a needed supplement to the use of scientific procedures for ... evaluating educational settings" (1975, p. 1). For Eisner, educational evaluation is the process through which evidence is secured and judged with respect to its educational value (1965, p. 11). He realizes that the procedures are very subjective and the judgments fallible, but nonetheless considers the procedures valid. He states "Judgments, unlike preferences which are incorrigible, can be grounded in reasons..." (1975, p. 2) and "If experts are incapable of making judgments about educational programs, who are? (1979 Symposium, U. B. C.).

Stufflebeam's "CIPP Model"

In circumstances when it is desirable to identify educationally significant aspects of a program for the purposes of curriculum planning, and when the client wishes to act as the decision-maker, Stufflebeam's "CIPP Model" may be appropriate. Stufflebeam identifies four aspects of educational evaluation: context; input; product; and process. (in Popham, 1975, pp. 33-37; in Worthen and Sanders, 1973, pp. 128-150); in Eisner, 1975, pp. 201-204). During the context evaluation, the objectives and the rationale for the objectives are determined by considering the needs of those to be served by the program, such as the students, teachers, administrators, and concerned members of the community. During the context evaluation the following are some of the questions that might be considered: What are the competencies of the staff in art?

What are the characteristics of the students? (Eisner, 1975, p. 202) How adequate are the facilities, materials and equipment in the school? How adequate and accessible are community resources? How supportive of the arts is the community?

During the input stage, the feasibility of alternate strategies for attaining objectives is assessed and the most effective strategies for the particular context are chosen. Eisner (1975, p. 202) states that "...

> The evaluation of input assumes the possibility that more than one possible curriculum route can be conceived of, that each of these is feasible, and that one is in a position to judge the instrumental relationship between these 'routes' and the goals of the curriculum.

The process evaluation is concerned with providing continual feedback about how well instructional strategies are working. Data is secured on which judgements can be made during the course of the program. Eisner (1975, p. 202) states that

> Process evaluation might take the form of evaluating the quality of student work at intervals during the course of the semester or ... it might be directed toward the assessment of their understanding of the ideas or processes being taught, or it might deal with their sense of satisfaction toward the art program.

The final aspect of the CIPP Model deals with an appraisal of the outcomes. The information is collected, organized, and analyzed to determine whether the objectives have been met.

Each aspect of Stufflebeam's model provides information that can be used for subsequent program improvement. Eisner (1975, p. 202) states that:

> One of the virtues of the CIPP Model ... is ... that it draws to our attention the possibility of evaluating the vehicles that might carry students toward the goals of the curriculum. The content and activities relevant to those goals are also candidates of careful evaluation. In this way the components of the model serve as analytic devices for isolating various dimensions for evaluative attention.

The CIPP Model, however, does have limitations: the lack of "emphasis on value concerns"; the unclear "decision-making process"; "undefined methodology"; and the cost (in Worthen and Sanders, 1973, p. 215).

Responsive Evaluation

When focus on unique aspects of a particular program is considered of prime concern, and when consensus in not important, Stake's "Responsive Evaluation" (1975, pp. 13-33) would probably be an appropriate choice. Stake (1975, p. 14) states that

> Educational evaluation is responsive evaluation if it orients more directly to program activities than to program intents; responds to audience requirements for information; and if the different value-perspectives present are referred to in reporting the success and failure of the program.

Stake's model is compatible with the diversity of the arts experience since the evaluation is mainly concerned with observation, and observation reports are more descriptive of a non-linear process. The model provides concrete examples of the actual experience while taking a neutral stance as to its worth or value.

To do a responsive evaluation, Stake suggests that a list of issues and a data matrix be organized to assist in providing "conceptual structure" and in giving "ideas as to what observations

should be made" and "which data should be recorded" (1975, p. 18). In the functional structure of his model, Stake identifies twelve recurring events and places them as if on the face of a clock. He states that "on this clock ... any event can follow any event, many events occur simultaneously, and the evaluator returns to each event many times before the evaluation is finished" (1975, p. 18). The model requires planning and structure, but relies little on advanced organizers in the form of instructional objectives on secondary data in the form of test scores or flow charts. Instead Stake identifies issues determined after becoming familiar with the program and the people involved in it. The issues then form a structure for continued observation, discussion and data-gathering. The evaluation process is not divided into stages because the model calls for continual feedback and observation. Stake states that the "evaluator should not rely only on his own powers of observation, judgment, and responding. He should enlist a platoon of students, teachers, community leaders, and curriculum specialists" (1975, p. 22) to observe the program and with their help communicate the observations in the form of reports, taped interviews, photos, exhibits or in whatever form that best conveys the sense of the program to a particular audience. Stake feels that the evaluation should simply be a portrayal from which the audience may form their own value judgements. He (1975, p. 36) criticizes Scriven's model (in Popham, 1975, p. 26-30) for expecting the evaluator to come up with some "special insights and definite decisions". Stake does not feel that the "insights of any outsider are very useful" because "one person's insight turns out to not be very

highly valued by another" (1975, p. 37).

Responsive evaluation may be useful during formative evaluation when the art educators need help in monitoring the program and when no one is sure what problems may arise, and it may be useful in summative evaluation when the audience wants an understanding of the program's activities, strengths or shortcomings and when the evaluator feels that it is his/her responsibility to provide a vicarious experience. On the other hand, there are some distinct disadvantages in using his approach. The methods are non-objective and subject to personal bias, and the data may be suspect because of the collection methods.

Other Approaches

Group comparison. Educational evaluation using group comparisons is a frequently used procedure in our education system. It is based on the assumption that the way in which most members of a group behave is normal or right. The main drawback of group comparison, especially in the arts, where individuality and creativity are encouraged, is that it favours the majority, and does not take into account individual growth and ability. Some students experience success in one medium, but have difficulty in another. This approach may be useful in the arts when some broad comparison of programs in terms of materials, resources, community involvement, et cetera, is desired.

Self-evaluation. Besides the evaluation models that call for external evaluators, self-evaluation procedures should be employed in a formative manner to complement instruction. Self-evaluation is here

defined to mean any diagnostic procedure by which individual instructors analyze their teaching. Student feedback in the form of questionnaires and discussions may prove useful. Also, when instructors evaluate student performance they should look back to themselves to determine what the relationship is between where the students are and the quality of the content and instruction. However, when using self-evaluation procedures in the form of student-feedback one should also look at such variables as the following: correlation between student marks and positive or negative feedback; the correlation between instructors with tenure and positive or negative student ratings; the amount of agreement between the instructional problems identified by the teachers and those identified by the students; and whether instructors tend to concentrate more on problems associated with instructional procedures and the students more on problems associated with course content. Because of variables such as the ones listed, and because of the lack of generally accepted measures of teaching effectiveness by which to compare student ratings, such ratings should not be used to make comparisons among instructors for decision making purposes. However, it does not invalidate their use as a feedback mechanism. Both self-evaluation and external evaluation procedures should be used in educational evaluation as they provide complementary perspectives on the teaching - learning process.

Summary

Within art education, evaluation procedures have generally been the most vague and neglected area of teacher concern and practice. Eisner (1971, p. 37) gives one reason for this neglect when he states, "Art

educators have seen evaluation as an unwelcome intruder. To evaluate in the eyes of many in the field has been considered tantamount to closing off the well springs of the child's artistic development." Arguments that art is personal and has no set rules and that one cannot justify one's likes and dislikes in art are often put forth by those skeptical of evaluation. If one argues that there are no justifiable criteria for determining quality in art, then evaluation is not possible, but if this is the case, then there can be no instruction either -- except in teaching technical skills. Kurt Rowland (1968, p. 5) adds, "It is not surprising that art, which seems to have such woolly aims has become a fringe subject and is thought to be less essential than 'recognized' subjects which are considered indispensable." In all educational programs, teachers must have clear ideas or proposals for what they are teaching as well as valid evaluation procedures to assess results. Evaluation procedures, both external and teacher initiated, if used on a regular basis, should help to clarify the meanings, functions and procedures of art education, which in turn should help to improve its public image.

When conducting an educational evaluation, more than a single evaluator should be used to enhance the reliability and objectivity of the evaluation. An evaluation, in most instances, includes only a sampling of a program, and by having more than one evaluator doing the sampling the evaluation has a greater probability of representing the entire program. Also, what is done with the evaluation report has a bearing on its ultimate effectiveness. It must be kept in mind that educational evaluations are generally concerned only with short-term indica-

tors of growth, while most outcomes in art programs are long-term and may never be effectively evaluated. To cope with the complexities in evaluating the intentions, processes and outcomes of an art education program is not a simple matter, nor does it necessarily result in clear-cut answers; but not to evaluate is not to question the educational value of decisions we make or the actions we take.

CHAPTER III

A PROPOSED ART EDUCATION CURRICULUM FOR THE INITIAL INSTRUCTION OF ELEMENTARY TEACHERS OF ART

Program Description

(see Appendix C for course outline)

The course was designed to provide elementary teachers and teachers in training a period of initial instruction in art education theory and practice, and a clarification of direction and purpose by providing for them an opportunity to engage in the creating and reflecting upon art and to gain a basic understanding of some current issues in art curriculum planning, teaching methodology, and evaluation procedures.

The course was divided into twelve, four-hour sessions. Each of the sessions concentrated on two hours of theory and two hours of studio work. The theory focused on contemporary trends in art education, curriculum planning, teaching methodology, and evaluation procedures. The practical sections focused on studio experience in drawing, painting, ceramics, print making and weaving. There were three required assignments: one paper of approximately twelve pages on curriculum construction and evaluation procedures, one oral presentation related to the course content, and one resource binder. In addition, students were expected to become familiar with a selection of texts.

Course Philosophy

The proposed curriculum supports the subject-centered orientation that art in education should be primarily concerned with the subject of art, but must also take into account the child's needs, and the environ-

ment in which the program functions. It is accepted that art, like any other subject area entails a body of knowledge, skills and concepts that must be learned in order to be understood. To become knowledgeable about art entails gaining a working knowledge of basic art concepts and art techniques, developing a personal imagery,[7] become visually skilled, gaining a appreciation of our cultural heritage and becoming informed about art history. It is believed that visual and verbal literacy associated with aesthetic[8] phenomena should be the primary objective of any art program, and that this can be developed by focusing on the above concerns.

This particular curriculum format was selected because it attempts to meet the needs of elementary teachers with minimal or no art education backgrounds. For many teachers this will likely be the only formal art education course that they will take; therefore it is important that the teachers be provided with a sufficient scope of content and a sense of direction to instill in them a sufficient understanding of art and degree of professional competency to enable them to structure and implement justifiable art programs, and to instill in them the desire to overcome their weaknesses.

Course Goals

The course goals were as follows:

(a) *to provide studio experience in order to promote the development of a personal imagery and aesthetic growth.*

Rationale: The bulk of the recent publications reviewed supports the assumption that studio experience will provide teachers with a stronger basis to select and organize relevant content for their own art programs,

and sufficient skills and understanding to teach it.

(b) to provide knowledge about predominant historical and contemporary trends in art education to assist teachers to formulate a philosophical basis for their own programs.

Rationale: It was felt that teachers must have some understanding of predominant historical and contemporary trends in art education in order to justify the philosophical base for their program.

(c) to provide a sufficient working knowledge of curriculum construction and instructional methodology in order to enable students to formulate programs for their particular group of students.

Rationale: It has been the instructor's experience that teachers with minimal understanding of curriculum construction and teaching methodology tend to organize their art programs on the basis of unrelated production experiences (see Chapter I).

(d) to provide a working knowledge of evaluation methodology entailing both student and self-evaluation procedures (See Figures 3 and 4).

Rationale: It is believed that self-evaluation is important in assisting teachers to determine the quality of their instruction and the effectiveness of the selected content for the purposes of improving their programs, and that on-going pupil evaluation is helpful in order to determine the degree and direction of student progress.

(e) to provide students with suggested reading material in order to encourage them to develop their knowledge base.

Rationale: The purpose of the assigned reading material was to expose the teachers to the writings of some prominent art education theorists in order to provide them with a reference base for future study.

Learning Outcomes

(a) *Teachers will be able to demonstrate that they are utilizing personal imagery in their art work.*

Rationale: There is general consensus among art educators that the development of a personal imagery is a necessary prerequisite to creating art.

(b) *Teachers will be able to demonstrate the utilization of basic design concepts in their art work.*

Rationale: Design concepts are the fundamentals of art. All art work utilizes some aspects of design elements and principles.

(c) *Teachers will be able to use appropriate art vocabulary in relation to their work.*

Rationale: In order to talk about art meaningfully it is necessary to become familiar with the language of art.

(d) *Teachers will be able to select and adapt appropriate content from the body of art knowledge to suit their particular classroom situations.*

Rationale: The body of art knowledge is so vast that no single individual could ever hope to master it all. It is not sufficient for teachers to familiarize themselves with a selection of art content areas, they must also be able to select and adapt appropriate content from the body of art knowledge in order to meet individual needs and to facilitate learning in their pupils.

(e) *Teachers will be able to verbally demonstrate knowledge of two dominant orientations to art education since the 1940's.*

Rationale: In order for teachers to be able to justify the philosophical

base for their programs they must have some knowledge of major orientations to art education.

(f) Teachers will be able to verbally convey that they have familiarized themselves with two articles published since 1979 expressing concerns as to the state of the arts in Canada.

Rationale: It is important to keep up with current Canadian publications in order to be able to evaluate the effectiveness of one's art program in relation to the latest research findings.

(g) Teachers will be able to organize selected curriculum content in a defendable progression.

Rationale: It is generally accepted that student learning is facilitated when the content is organized in a progression from the simple to the more complex and when the learning builds on the student's previously acquired skills.

(h) Teachers will demonstrate familiarity with at least two teaching strategies and their appropriate uses.

Rationale: The writer concurs with Joyce and Weil (1972) that some teaching strategies may be more appropriate for certain learning tasks than others in enhancing student learning.

(i) Teachers will be familiar with one methodology for evaluating the progress of their pupils in art, and for evaluating the effectiveness of their instruction and the selected curriculum content.

Rationale: It is believed that evaluation is important in assisting teachers to determine the quality of their instruction and the effectiveness of the selected content for the purposes of improving their programs,

and that on-going pupil evaluation is helpful in order to determine the degree and direction of student progress.

Criteria for Evaluation of Student Progress

The students were evaluated and graded on the basis of the following criteria:

a) *Attendance, participation, attitude*

b) *Assigned paper*

c) *Oral presentation*

d) *Resource binder*

e) *Effort, persistency, and growth in understanding and making art*

f) *Learning outcomes as specified*

(See Appendix F for student evaluation form.)

Course Format

The course was divided into two sections: studio and theory.

Studio

The students spent two, two-hour sessions on each activity area; however, most students requested and received extra studio time.

Each studio area focused on four areas of concern:

(1) Instructor demonstrations to familiarize teachers with art processes, design concepts, vocabulary of art, audio and visual lession aids, and publications related to the activity areas.

(2) Studio-related tasks in the following art activity areas: drawing, painting, ceramics, print making, and fibres.[9] The tasks entailed students creating visual statements based on the following approaches:

(i) In-depth exploration of a core concept.

(ii) A sequential progression of a core concept.

(iii) A visual message which demonstrates social, cultural, or historical awareness.

Students were required to explore the possibilities of all three approaches during the course of the term (see Appendix G for examples).

(3) Some suggested uses of basic art supplies based on local school district art requisitions.

(4) Unit plans based on the teacher's selected studio task. The unit plans formed a part of the expected resource binder.

Theory

Art education philosophy. Two, two-hour sessions were devoted to an overview of major trends in art education since the 1940's (see Chapter III). Prevalent trends were discussed and students were encouraged to draw implications. Literature (see Appendix E for reading list) was recommended.

Considerations for curriculum planning and evaluation procedures. Eight, two-hour sessions were devoted to curriculum planning. The curriculum sessions focused on the following seventeen concerns:

(1) Justifications for teaching art

students were encouraged to discuss the various justifications for teaching art and to clarify why they felt art in education was

important. Art as the transmitter of our cultural, social, historical and aesthetic heritage was discussed.

Rationale: In order for teachers to be able to justify their art programs to parents, colleagues, and students, they must know why they are teaching the subject.

(2) Goals for teaching art

The stated goals in a variety of curriculum guides (Ohio Guide, 1970; Calgary Guide, 1979; B. C. Secondary Curriculum Guide, 1980; and Peel Board of Education Guide) and in some of the recommended course literature (see Appendix C) were examined.

Rationale: In order to conduct a strong art program with a clear sense of purpose it is necessary for teachers to be familiar with the goals for their art education programs.

(3) Sequencing

The value of sequencing learning from the simple to the more complex was discussed. It was suggested that teachers plan justifiable programs that show progression by building on previously acquired skills and by emphasizing basic art concepts at every level.

Rationale: It is generally accepted that student learning is facilitated when curriculum content is organized in a defendable progression and when art concepts are reinforced throughout the year.

(4) Art content

It was emphasized that it was up to the teachers to select appropriate art content from the vast body of art knowledge and to be able to justify why the particular selection was made. To aid teachers in the selection of content a model was provided (see Figure 1).

Rationale: In order to assist students to learn to make and understanding art they need to be provided art content appropriate to their individual needs and backgrounds.

(5) *Focusing art instruction*

Teachers were encouraged to discuss the various ways to focus art instruction. It was suggested that it would be helpful to focus instruction on various themes related to the students' interests, and for art making activities to consider the format used by the instructor to focus the various art activity areas (see studio section in this chapter).

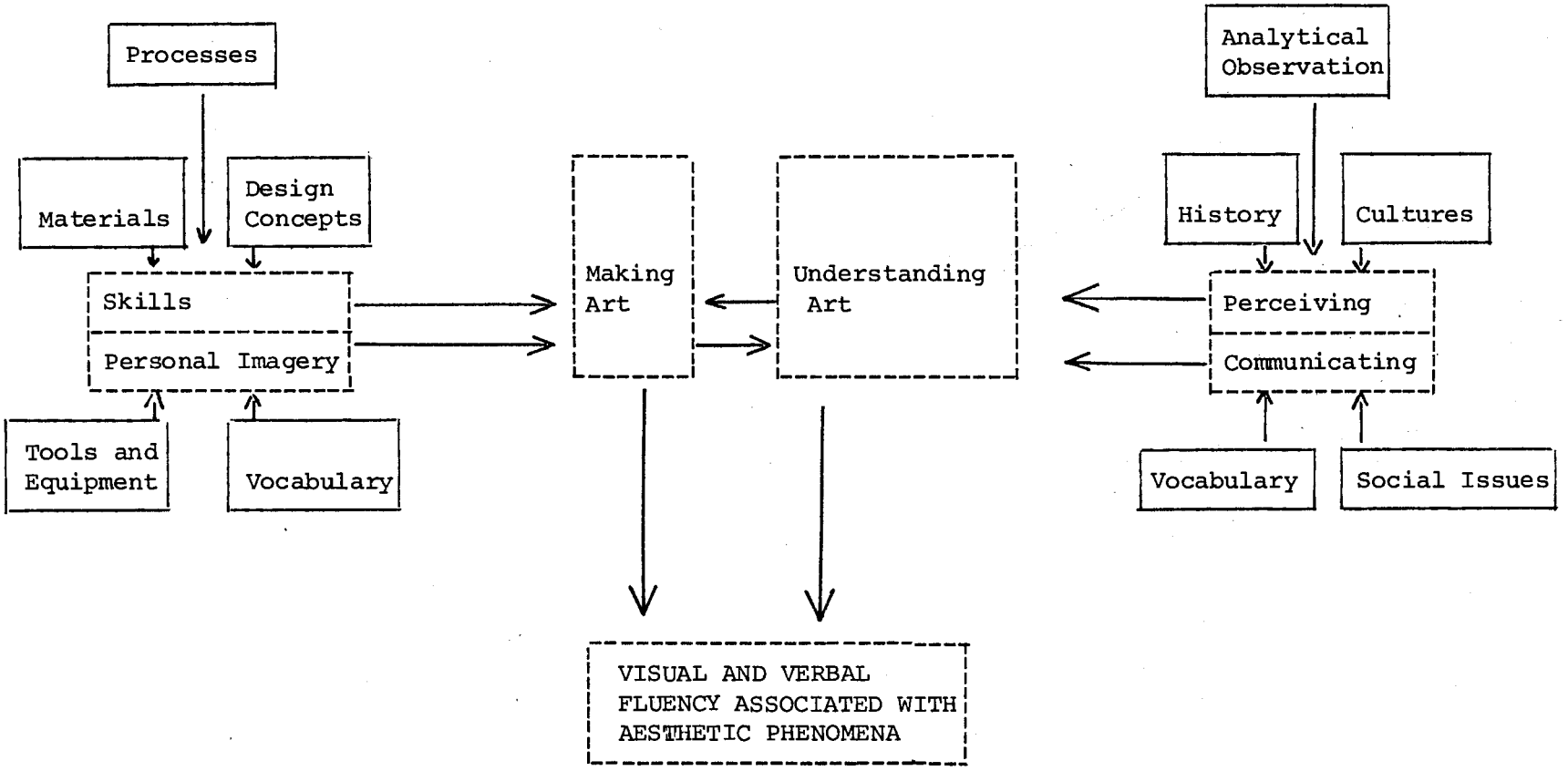
Rationale: It is believed that art activities that have little to do with student interests or backgrounds and that do not encourage students to focus on art problems that encourage the development of seeing skills, knowledge and understanding about art do little to facilitate student learning about art.

(6) *Developmental stages*

Teachers were familiarized with the characteristics of children's art expression at various stages of development. Literature related to the development of children's art expression, and actual art work produced by children at various stages of development were examined and discussed.

Rationale: It was pointed out that children, in art, as in any other subject area, progress through various developmental stages, and that it was important for teachers to have some knowledge of these stages in order to meet individual needs and to assist students to build on their expressions.

ART CONTENT MODEL



Key:

a. What can be taught ———
b. What must be developed -----

Figure 1

EXPLANATION OF TERMS AS USED IN ART CONTENT MODEL

A. Making Art: Making art, as opposed to manipulating materials, involves skills which enables the artist to create visual statements of individual creativity entailing knowledge of materials, processes, design concepts, tools and equipment, and a vocabulary of art.

1. Materials: The substances from which art products are made.

2. Design Concepts: The elements and principles of art.

3. Tools and Equipment: The tools and equipment used in the art processes.

4. Vocabulary: The language of art.

5. Skills: The expertise to make art products. Skills cannot be taught; they must be developed.

B. Understanding Art: Understanding, appreciating and comprehending are synonyms. Understanding art cannot be taught; rather, it must be learned. It entails learning to observe analytically, becoming knowledgeable about art history, about the social impact of art, about art as a reflection of various cultures, and about the vocabulary of art.

1. Analytical Observation: Analytical observation entails looking, scrutinizing, and discussing the meaning. It can be taught.

2. Art History: Art history in this model is intended to include the history of architecture, popular art, and folk art.

3. Cultures: Cultures entails the study of our cultural heritage in order to develop an appreciation of the various cultural groups and the contributions they have made.

4. Social Issues: Social issues entail the study of the impact that various art forms have had on human relationships.

5. Perceiving: Perceiving as opposed to looking entails an intellectual process of observing with understanding. Seeing and perceiving are synonymous.

EXPLANATION OF TERMS AS USED IN ART CONTENT MODEL (continued)

6. Communicating: Communicating entails being able to verbalize one's perceptions and experiences about art.

7. Phenomena: Phenomena is defined as "Any object known through the senses." (Chadsey, P., and Wentworth, H. (ed.), The Grosset Webster Dictionary. Canada: Grosset and Dunlop, Inc.)

8. Visual and Verbal Fluency to Aesthetic Phenomena:
Visual and verbal fluency to aesthetic phenomena entails the ability to verbalize about these qualities, and the ability to create art forms.

(7) Unit and lesson planning

Teachers were encouraged to organize the learning for their students into blocks of activities arranged in a planned progression. Teachers were provided a unit format as a starting point and encouraged to formulate their own (see Appendix F). It was emphasized that units and lessons, like a story, should have a beginning, middle, and ending.

Rationale: There is general consensus among art educators that learning is facilitated when art content is organized so that it progresses from the simple to the more complex and builds on previously acquired skills.

(8) Planning an overview

To assist teachers in organizing their art programs it was suggested that teachers consider planning an overview for the year (see Figure 2).

Rationale: It is believed that an overview for the year can help teachers to focus their programs on the intended art education goals, and as a result, help to minimize the prevalent tendency to provide unrelated production experiences for students.

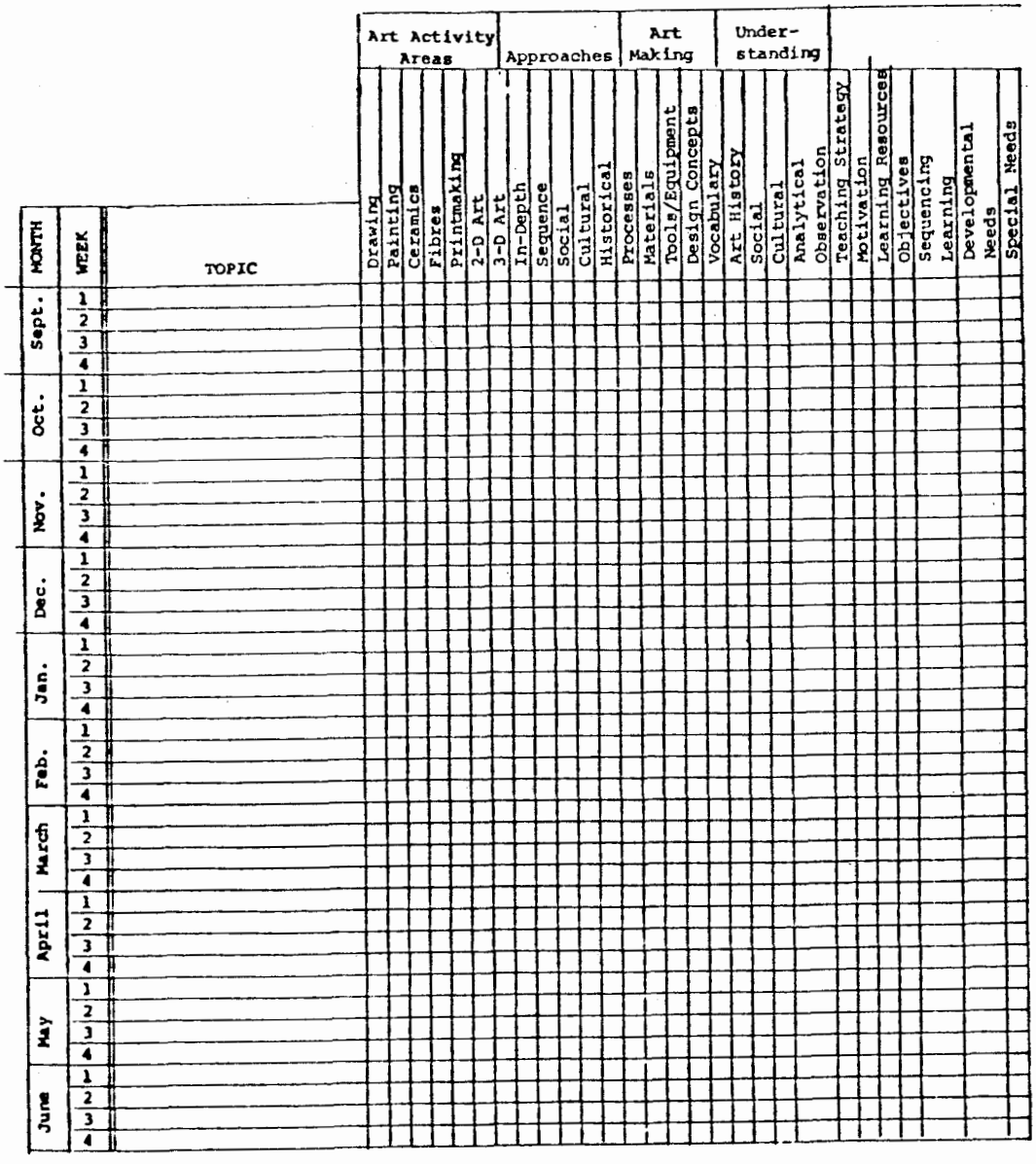
(9) Classroom environment

The utilization of the classroom environment as a valuable aid to instruction and student learning was discussed. The importance of an attractive, organized environment reflective of student work was stressed.

Rationale: It is believed that a classroom environment can be arranged so that it will enhance visual perception related to aesthetic phenomena, and stimulate student learning in art.

ART PROGRAM OVERVIEW

Year _____ GRADE _____



COMMENTS:

Figure 2

(10) Learning resources

Students were familiarized with various community learning resources, such as school district learning resource centres, art galleries,[10] *and the possible expertise of pensioners, parents, and the mentally and physically handicapped.*

Rationale: It is believed that the various community resources can play a significant role in enriching the school art program.

(11) Classroom management

It was suggested that teachers encourage their students to take an active part in classroom management activities, such as room organization, clean-up, rules et cetera.

Rationale: It is believed that participation in classroom management activities can be helpful in assisting students to gain a respect for the materials and tools of art, and their personal art products, as well as those of others.

(12) Personality traits

It was emphasized that the personality traits of a teacher are crucial. A teacher should be empathetic, be flexible, but firm when necessary, be sensitive to individual differences and needs, and have a sense of humor.[11]

Rationale: There is considerable consensus among art educators that a teacher who demonstrates undesirable traits will have an ineffective art program regardless of how well the curriculum content has been thought out.

(13) Special needs

It was suggested that teachers make provisions for remedial help/ enrichment as needed.

Rationale: Students enter an art class with a variety of backgrounds ... some with a rich background of skills and art knowledge, and others with minimal art skills or interests in furthering their understanding or knowledge. It is important for teachers to attempt to meet these varying needs.

(14) Art vocabulary

It was stressed that teachers should encourage their pupils to develop a vocabulary of art as it relates to the activities in progress.

Rationale: In order to talk about art with knowledge and understanding, it is important to become familiar with the language of art.

(15) Public awareness

The importance of giving art visibility within the school and community was stressed. Visual displays with attractive written messages as to why the arts are important displayed at shopping centers, libraries, art galleries, influential organizations, school board offices, and business establishments will help the public understand the importance of art in education.[12]

Rationale: In order to gain public support for the school art programs, it is important to give art visibility and to be able to justify its importance to those who can play a part in influencing the future directions of art in the schools.

(16) Teaching strategies

The importance of selecting appropriate teaching strategies in relation to lesson objectives were discussed. The students were encouraged to explore a variety of strategies (demonstrations,

lectures, brain-storming, problem-solving, guided discovery, et cetera) during their oral presentations.

Rationale: It is generally accepted that some teaching strategies may be more appropriate for certain learning tasks than others in enhancing student learning.

(17) Evaluation

The importance of evaluating student progress and the effectiveness of instruction was discussed. The students were provided a program self-evaluation[12] *model (see Figure 3) and a student progress evaluation model (see Figure 4) as a starting point to help them formulate their own methodologies.*

Rationale: It is believed that self-evaluation is important in assisting teachers to determine the quality of their instruction and the effectiveness of the selected content for the purpose of improving their program, and that on-going pupil evaluation is helpful in order to determine the degree and direction of student progress.

Art Program Self-Evaluation Model for Teachers

The self-evaluation model was provided as one suggested model to help teachers to formulate their own self-evaluation formats in order to evaluate the effectiveness of their curriculum content and instructional methods.

Student Progress Evaluation Model

The student progress evaluation model was provided as a guideline to help teachers to formulate their own methodologies for evaluating the degree and effectiveness of student progress in their own classroom situations.

ART PROGRAM SELF EVALUATION

PART A. Evaluator: _____

Purpose: To evaluate effectiveness of curriculum content and instruction for the purpose of improving the program.

Program Description:

Goals (State how they were determined):

Philosophical Orientation of Evaluator (State why/why not you feel art in education is important):

School Philosophy:

General Description of Student Body:

Recommendations:

Figure 3

ART PROGRAM SELF EVALUATION

PART B.

Evaluator: _____ Teacher _____

Date: _____ Grade _____

	Always	Some of the time	Seldom	N. A.	Comments
Observations of Student Behaviors Evaluative Criteria					
1. Students are generally on task.					
2. Students generally cooperate with the distribution of supplies and with classroom clean up.					
3. Students work cooperatively with minimal disruptions.					
Supplies and Equipment Evaluative Criteria					
1. Teacher is familiar with the basic elementary art supply list.					
2. Teacher is familiar with appropriate uses of basic art supplies for their particular grade level.					

ART PROGRAM SELF EVALUATION Page 3

	Always	Some of the time	Seldom	N. A.	Comments
3. Students are taught how to handle and care for the materials and tools of art.					
4. The wastage and misuse of art supplies is discouraged.					
5. An adequate selection of art supplies is ordered for the year.					
6. Flammables are kept in approved storage areas.					
7. The use of flammable and hazardous materials is monitored carefully.					
8. An adequate supply of paints in primary colours and black and white is kept in stock.					
9. An adequate supply of appropriate brushes is kept in stock.					

ART PROGRAM SELF EVALUATION Page 4

	Always	Some of the time	Seldom	N. A.	Comments
Program Planning Evaluative Criteria					
1. Lesson objectives are compatible with the general goals of art education.					
2. Lesson objectives are compatible with the school philosophy.					
3. Lesson objectives take into account student needs.					
4. The learning progresses from the simple to the more complex.					
5. The learning builds on previously acquired skills.					
6. The teaching strategies relate to the lesson objectives.					
7. The learning outcomes relate to the objectives.					

ART PROGRAM SELF EVALUATION Page 5

	Always	Some of the time	Seldom	N. A.	Comments
8. The program is evaluated on an on-going basis.					
9. Changes are made as a result of program evaluation.					
10. Provision is made for student, parent, staff, and administrative feedback about the program.					
11. Provision is made for enrichment/ remedial activities.					
Program Content Evaluative Criteria					
1. The art making activities make provisions for students to gain a working knowledge of art processes in: - drawing					
- painting					
- printmaking					
- 2-D art					

ART PROGRAM SELF EVALUATION Page 6

	Always	Some of the time	Seldom	N. A.	Comments
- 3-D art					
- ceramics					
- fibres					
2. The art making activities make provision for students to gain knowledge of: - art materials					
- design concepts					
- tools and equipment					
- art vocabulary					
3. The art appreciation activities make provisions for: - historical concerns					
- cultural concerns					
- social concerns					
- analytical observations					

ART PROGRAM SELF EVALUATION Page 7

	Always	Some of the time	Seldom	N. A.	Comments
- art vocabulary					
- works of art					
4. Provisions are made for activities that promote a heightened awareness of good design in the environment.					
Classroom Environment Evaluative Criteria					
1. The classroom environment reflects the student work.					
2. The displays are reflective of recent lessons.					
3. The classroom is neat and attractively organized.					
4. The students have adequate space in which to work.					
5. The student work space is appropriately organized in relation to the activity.					

STUDENT PROGRESS EVALUATION

Teacher: _____ Term: _____

Student: _____ Grade: _____

check category most applicable

	Always	Some of the time	Seldom	N. A.	Comments
Observations of Student Behavior Evaluative Criteria					
1. Student appears interested.					
2. Student appears to be on task.					
3. Student appears to be doing his/her best.					
4. Student cooperates with classroom clean-up.					
5. Student cooperates with distribution of supplies.					
6. Student works cooperatively with minimum disruptions.					

Figure 4

STUDENT PROGRESS EVALUATION Page 2

	Always	Some of the time	Seldom	N. A.	Comments
7. Student appears to be enjoying his/her work.					
Materials and Supplies Evaluative Criteria					
1. Student handles materials/ supplies with respect.					
2. Student is familiar with the appropriate use of materials and tools as it relates to the selected activity.					
3. Student handles the materials and tools with facility.					
Making Art Evaluative Criteria					
1. Student shows evidence of developing a personal imagery.					
2. Student shows evidence of applying discussed design concepts to his/her work.					

STUDENT PROGRESS EVALUATION Page 3

	Always	Some of the time	Seldom	N. A.	Comments
3. Student is familiar with art activity processes studied.					
4. Student appears to be developing confidence in his/her work.					
5. Student is able to use appropriate vocabulary to describe his/her work.					
6. Student creates with fluency.					
7. Student displays imaginative ideas.					
8. Student works independently.					
9. Student values his/her art products.					
10. Student respects the art products of others.					

STUDENT PROGRESS EVALUATION Page 4

	Always	Some of the time	Seldom	N. A.	Comments
Appreciating and Communicating About Art Evaluative Criteria					
1. Student shows awareness of aesthetic qualities in environment.					
2. Student takes an interest in the aesthetic aspects of the classroom environment.					
4. Student can describe art works.					
5. Student can make independent judgements about art works.					
6. Student is able to verbalize about his/her art work.					
7. Student is developing an awareness of the aesthetic contributions of various cultures as it relates to the activities studied.					
8. Student is developing an awareness of the social implication of works studied.					

STUDENT PROGRESS EVALUATION Page

Summary of Student Progress:

CHAPTER IV

A SELF-EVALUATION OF THE PROPOSED CURRICULUM

Evaluation Design

The purpose of the evaluation was to provide detailed information about the perceived effectiveness of the proposed curriculum.

The proposed evaluation was based on a "naturalistic inquiry" methodology. House (1977, in Guba, 1978, p. 3) defines "naturalistic inquiry" as

> That evaluation which attempts to arrive at naturalistic generalizations on the part of the audience; which is aimed at non-technical audience like teachers or the public at large; which uses ordinary language; which is based on informal everyday reasoning; and which makes extensive use of arguments which attempt to establish the structure of reality.

Stake's "Responsive Evaluation" (in Guba, 1978, p. 34; Stake, 1975, p. 19; Worthen and Sanders, 1973, p. 106), Levine's "Judicial Model" (in Guba, 1978, p. 36), Rippey's "Transactional Model" (in Guba, 1978, p. 37), Parlett and Hamilton's "Illuminative Model" (in Guba, 1978, p. 39), and Eisner's "Educational Connoisseurship" (Eisner, 1978, p. 190) are all forms of naturalistic inquiry.

No statistical analysis was involved in this model. The data were tabulated from three separate sets of questionnaires administered to the course instructor, to forty-nine of the sixty-five students taking the course, and to a third-party observer with no vested interest

in the program (see Figures 5, 6 and 7). The results were reported in the form of a summary report that takes into account each questionnaire response (see Figure 8). To guard against distortions that may occur as a result of bias on the part of the instructor, the questionnaires completed by the instructor, the students, and the peer observer were carefully cross-checked for discrepancies. Recurring regularities were noted; for example, Do the same kinds of observations or comments recur from different informants? These regularities form the basis of an initial sorting of information into categories that were labelled "concerns" and "satisfactions." The concerns were prioritized and studied, and recommendations were made.

The questionnaire itself was based on issues considered important by the writer and those immersed in the field of art education and educational evaluation (note bibliography). The main concern of the evaluator was the ability of the students to absorb the extensive amount of new material presented in the course during the relatively short period of time and the degree of self direction the students would have in the various areas of concern after completing the course.

The student questionnaire was based on the assumption that if the curriculum content specified could be learned during this period of time and if it was taught adequately, the majority of students will have gained a satisfactory comprehension of the content taught (a 1 - 3 rating on 75% of the questions).

The questionnaires were completed during the final week of classes.

PROGRAM EVALUATION - ART EDUCATION

A MODEL DESIGNED TO MEET THE NEEDS OF A FACULTY OF EDUCATION WHERE ONLY ONE ART EDUCATION COURSE IS OFFERED.

INSTRUCTOR QUESTIONNAIRE

The questionnaire is to be completed by the instructor before the student questionnaires are distributed.

Course Name: _____ Date: _____

Instructor: _____

Purpose of the Evaluation: _____

_____

I. PROGRAM DESCRIPTION

A. Program philosophy _____

_____

_____

_____

_____

B. Program content _____

_____

_____

_____

Figure 5

C. Program objectives _____

D. Program procedures _____

E. Observed overall student background _____

II. ASSESSMENT OF UNDERSTANDING OF MATERIAL TAUGHT

Using a scale of 1 - 5 (1 being the most favourable response and 5 the least favourable) rate the following:

A. Personal Artistic Development of Students

Evaluative Criteria

1. The students demonstrate knowledge of the basic art process as taught in the following art areas:

a. drawing 1.

b. painting 2.

c. ceramics 3.

d. fibres 4.

e. printmaking 5.

2. The students demonstrate an understanding of, and fluency in, the tools, materials and equipment utilized, by them in their art work. 6.

3. The students' art work demonstrates a heightened awareness of:

a. design concepts 7.

b. historical/cultural/social relationships 8.

c. in-depth and sequential application of design concepts 9.

d. a personal imagery 10.

4. Students are able to discuss their art work and the works of classmates using an appropriate art vocabulary. 11.

5. Students display enthusiasm about their art work. 12.

6. Students display increasing confidence in their art work. 13.

PROGRAM EVALUATION - ART EDUCATION
Instructor Questionnaire

7. Students are able to critically assess the merits of their art work. 14.

8. Students demonstrate a desire to further their artistic skills. 15.

SUMMARY

Total Possible Responses	15
Total Responses Rated:	
1	
2	
3	
4	
5	
Total Satisfactory Responses	
1-3	
Total Unsatisfactory Responses	
4-5	

PROGRAM EVALUATION - ART EDUCATION
Instructor Questionnaire

SATISFACTIONS	CONCERNS (Prioritize)

COMMENTS: _____

B. Professional Comptency

Evaluative Criteria

1. The students' understanding of how to plan an art

   a. lesson _____ 1. _____

   b. unit _____ 2. _____

   c. curriculum at the classroom level 3.

2. The students' comprehension of essential curriculum considerations:

a. children's art expression areas at various stages of development 4.

b. goals and objectives 5.

c. planning programs that show progression within a school year 6.

d. predominant art education theories regarding content to be taught and instructional methods 7.

3. The students' understanding of criteria for evaluating:

a. student work 8.

b. their own work 9.

c. their own program 10.

4. The students' opportunity to become familiar with art education resources:

a. curriculum guides 11.

b. some current art education publications 12.

c. works to assist in the development of art programs to meet the teacher's classroom needs 13.

d. audio-visual aids 14.

5. The students' awareness of some of the major arguments for teaching art 15.

PROGRAM EVALUATION - ART EDUCATION
Instructor Questionnaire

6. Students' opportunity to become familiar with methods to approach classroom management:

   a. class control 16.

   b. organization of supplies and equipment 17.

   c. care of materials, supplies and equipment 18.

   d. arranging visually attractive displays 19.

7. Students' awareness of ways to incorporate art history in the general curriculum 20.

8. Students' understanding of methods to:

   a. motivate their students 21.

   b. develop self-discipline in art 22.

   c. promote self-starters 23.

   d. encourage problem solving in art 24.

9. Students' familiarity with museums and galleries as educational resources 25.

SUMMARY:

PROGRAM EVALUATION - ART EDUCATION
Instructor Questionnaire

Total Possible Responses	25
Total Responses Rated:	
1	
2	
3	
4	
5	
Total Satisfactory Responses	
1-3	
Total Unsatisfactory Responses	
4-5	

PROGRAM EVALUATION - ART EDUCATION
Instructor Questionnaire

SATISFACTIONS

CONCERNS (Prioritize)

COMMENTS:

C. Program Intents

Evaluative Criteria

1. Do you feel that you have adequately covered

   a. the program content as specified?

b. the program objectives as specified?

c. the program procedures as specified?

SUMMARY COMMENTS (include priorities and plans for improvements)

PROGRAM EVALUATION - ART EDUCATION

Student questionnaire to be completed during the final week of classes.

Course _____

Instructor _____

Date _____

Using a scale of 1 - 5 (1 being the most favourable response and 5 the least favourable) rate the following:

I. ASSESSMENT OF PERSONAL ARTISTIC DEVELOPMENT

Evaluative Criteria

1. The degree to which the course has prepared you with a foundation in the following art expression areas:

   a. drawing _____ 1.

   b. painting _____ 2.

   c. ceramics _____ 3.

   d. fibres _____ 4.

   e. printmaking _____ 5.

2. Your understanding of, and fluency in, the tools, materials and equipment utilized by you in your art work. _____ 6.

Figure 6.

PROGRAM EVALUATION - ART EDUCATION
Student Questionnaire

3. The degree to which your work demonstrates a heightened awareness of:

   a. design concepts _____ 7.

   b. historical, cultural or social relationships 8.

   c. in-depth and sequential application of design concepts _____ 9.

   d. a personal imagery _____ 10.

4. The extent to which you are able to use appropriate art vocabulary to discuss your art works and the art works of others. 11.

5. The extent to which you feel enthusiastic about your work. 12.

6. The extent to which you feel increased confidence about your work. 13.

7. The degree to which you are able to critically assess the merits of your art work. 14.

8. Your desire to further your artistic skills. 15.

II. PROFESSIONAL COMPETENCY

Evaluative Criteria

1. An understanding of how to plan an art

   a. lesson _____ 1.

   b. unit _____ 2.

   c. curriculum for your students 3.

PROGRAM EVALUATION - ART EDUCATION
Student Questionnaire

2. Comprehension of essential curriculum considerations:

   a. children's art expression areas at various stages of development 4.

   b. goals and objectives 5.

   c. planning programs that show progression within a school year 6.

   d. predominant art education theories regarding content to be taught and instructional methods 7.

3. Understanding of criteria for evaluating:

   a. student work 8.

   b. your own teaching 9.

   c. your art program 10.

4. Familiarity with important art resources:

   a. provincial curriculum guides 11.

   b. some current art education publications 12.

   c. any two major works to assist you in developing art programs for your students 13.

   d. audio-visual aids 14.

5. Familiarity with arguments for teaching art 15.

6. Familiarity with methods to approach classroom management

   a. class control 16.

   b. organization of supplies and equipment 17.

   c. care of supplies and equipment 18.

d. arranging a visually stimulating atmosphere 19.

7. Awareness of methods to incorporate art history/social/cultural concerns in the general curriculum 20.

8. Familiarity with methods to:

a. motivate students 21.

b. develop self-discipline in art 22.

c. promote self-starters 23.

d. encourage problem-solving in art 24.

9. Awareness of museums and galleries as educational resources 25.

10. Readiness to teach art at your chosen level 26.

11. Instructor's coverage of program content as specified 27.

COMMENTS:

PROGRAM EVALUATION - ART EDUCATION

To be completed by an educator immersed in the field of art education or educational evaluation (other than the instructor or students in the course.

Course _____

Instructor _____

Evaluator _____

Date _____

Using a scale of 1 - 5 (1 being the most favourable response and 5 the least favourable rate the following:

I. STUDIO PROCEDURES

Evaluative Criteria

1. Procedures used to promote the development of basic skills in the art expression areas:

   a. drawing _____ 1.

   b. painting _____ 2.

   c. ceramics _____ 3.

   d. fibres _____ 4.

   e. printmaking _____ 5.

2. Students' understanding of, and fluency in, the tools, materials and equipment utilized by them in their art work. _____ 6.

Figure 7

PROGRAM EVALUATION - ART EDUCATION
Evaluator Questionnaire

3. The students' art work demonstrates a heightened awaress of:

   a. design concepts 7.

   b. historical/cultural/social relationships 8.

   c. in-depth and sequential application of design concepts 9.

   d. a personal imagery 10.

4. Students are able to discuss their art work and the works of classmates using an appropriate art vocabulary. 11.

5. Students display enthusiasm about their art work. 12.

6. Students display increasing confidence in their art work. 13.

7. Students are able to critically assess the merits of their art work. 14.

8. Students demonstrate a desire to further artistic skills. 15.

II. THEORY SESSIONS

Evaluative Criteria

1. Instructional techniques to promote an understanding of how to plan an art

   a. lesson 1.

   b. unit 2.

   c. curriculum at the classroom level 3.

PROGRAM EVALUATION - ART EDUCATION
Evaluator Questionnaire

2. Instructional techniques to promote an understanding of essential curriculum considerations:

   a. children's art expression areas at various stages of development 4.

   b. goals and objectives 5.

   c. planning programs that show progression within a school year 6.

   d. leading art education theories regarding content to be taught and instructional methods 7.

3. Instructional techniques to familiarize students with criteria for evaluating:

   a. student work 8.

   b. personal works 9.

   c. programs 10.

4. The opportunity for students to become familiar with art education resources:

   a. curriculum guides 11.

   b. some current art education publications 12.

   c. some works to assist in the development of art programs to meet the teacher's classroom needs 13.

   d. audio-visual aids 14.

5. Students' apparent awareness of the value of art education 15.

6. Techniques to familiarize students with methods to approach classroom management:

PROGRAM EVALUATION - ART EDUCATION
Evaluator Questionnaire

a. class control 16.

b. organization of supplies and equipment 17.

c. care of materials, supplies and equipment 18.

d. arranging visually stimulating atmospheres in the classroom 19.

7. Instructional techniques to familiarize students with methods to incorporate art history into the general curriculum 20.

8. Instructional techniques to familiarize students with methods to:

a. motivate their students 21.

b. develop self-discipline 22.

c. promote self-starters 23.

d. encourage problem-solving in art 24

9. Opportunity for students to become familiar with community resources in art 25.

COMMENTS:

SUMMARY REPORT

Positive Response 1-3 Negative Response 4-5	STUDENT QUESTIONNAIRE	INSTRUCTOR QUESTIONNAIRE	PEER QUESTIONNAIRE
A1 Total Possible Responses			
2 No. of Positive Responses			
3. No. of Negative Responses			
4. Positive Responses - List Questionnaire Numbers			
5. List Numbers of the 3 Most Recurring Positive Responses for the Student Questionnaire; the 3 Most Highly Rates Responses for the Instructor and Peer Questionnaire			
6. Positive Comments (list on separate sheet)			

Figure 8

SUMMARY REPORT (continued)

Positive Response 1-3 Negative Response 4-5	STUDENT QUESTIONNAIRE	INSTRUCTOR QUESTIONNAIRE	PEER QUESTIONNAIRE
7. Recurring Positive Comments (List 3)			
8. Negative Responses - List Questionnaire Numbers			
9. List Numbers of the 3 Most Recurring Negative Comments for the Student Questionnaire; the 3 Questions Receiving the Lowest Rating for the Instructor and Peer Questionnaires			
10. Negative Comments (list on separate sheet)			
11. List Recurring Negative Comments (up to 3)			

SUMMARY REPORT (continued)

Positive Response 1-3 Negative Response 4-5	STUDENT QUESTIONNAIRE	INSTRUCTOR QUESTIONNAIRE	PEER QUESTIONNAIRE
B1. Prioritizie "Satisfactions"			
2. Summarize and Prioritize Satisfactions from the 3 Questionnaires			
3. Prioritize "Concerns"			
4. Summarize and Prioritize "Concerns" from the 3 Questionnaires			

WRITTEN SUMMARY (INCLUDE RECOMMENDATIONS)

Table 1

Instructor Responses to Entire Questionnaire

Questionnaire Items	Ratings
1. drawing	3
2. painting	3
3. ceramics	2
4. fibres	2
5. printmaking	2
6. tools, materials, equipment	2
7. design concepts	2
8. historical/cultural/social	3
9. depth and sequential application of concepts	2
10. personal imagery	2
11. art vocabulary	2
12. enthusiasm	3
13. confidence	1
14. criticism	3
15. desire to further skills	3
16. planning lessons	3
17. planning units	3
18. planning curricula	3
19. children's art expression	3
20. goals and objectives	3
21. progression of learning	3
22. education theories	3
23. student evaluation	3
24. evaluation of instruction	3
25. program evaluation	3
26. curriculum guides	3
27. current art education literature	3
28. major art education literature	3
29. audio-visual aids	3
30. why art	3
31. class control	3
32. supplies and equipment organization	3
33. supplies and equipment care	3
34. classroom atmosphere	3
35. instruction of art history/social/ cultural concerns	3
36. motivation	3

Scale: 1-5 (1 is the most favourable response)

Table 1 (continued)

	Ratings
37. self-discipline	3
38. self-starters	3
39. problem-solving	3
40. museums/art galleries	3
41. readiness to teach art	3
42. Instructor coverage of objectives	3

Total No. of Responses: 40

Neg. Responses: -

Pos. Responses 40

Table 2

Student Responses to Entire Questionnaire

Questionnaire Items	Scale: 1-5 (1 is the most favourable response)				
Ratings	1	2	3	4	5
1. drawing	19	11	15	4	-
2. painting	14	9	16	10	-
3. ceramics	32	10	3	4	-
4. fibres	18	12	13	3	-
5. printmaking	19	11	10	5	-
6. tools, material, equipment	25	12	11	1	-
7. design concepts	18	14	12	5	-
8. historical/cultural/social	10	11	21	3	3
9. depth and sequential application of concepts	19	16	11	3	-
10. personal imagery	17	16	12	3	1
11. art vocabulary	22	12	11	4	-
12. enthusiasm	38	9	2	-	-
13. confidence	16	18	15	-	-
14. criticism	15	21	9	2	2
15. desire to further skills	39	9	1	-	-
16. planning lessons	23	14	12	-	-
17. planning units	20	15	9	5	-
18. planning curricula	18	17	8	6	-
19. children's art expression	26	10	13	-	-
20. goals and objectives	12	15	14	8	-
21. progression of learning	11	18	13	7	-
22. education theories	17	18	11	3	-
23. student evaluation	29	9	11	-	-
24. evaluation of instruction	19	18	12	2	-
25. program evaluation	28	10	11	-	-
26. curriculum guides	35	11	3	-	-
27. current art education literature	31	12	6	-	-
28. major art education literature	33	11	5	-	-
29. audio-visual aids	28	13	8	-	-
30. why art	22	14	13	-	-
31. class control	19	11	18	1	-
32. supplies and equipment organization	23	13	10	3	-
33. supplies and equipment care	24	14	9	2	-
34. classroom atmosphere	20	16	10	3	-
35. instruction of art history/social/ cultural concerns	9	11	15	3	1
36. motivation	14	13	12	-	-

Table 2 (continued)

Ratings	1	2	3	4	5
37. self-discipline	8	15	11	5	-
38. self-starters	9	16	12	4	-
39. problem-solving	19	11	15	4	-
40. museums/art galleries	35	10	4	-	-
41. readiness to teach art	30	12	1	-	-
42. Instructor coverage of objectives	25	15	4	2	3

Total No. of Responses: 2058

Neg. Responses: 115

Pos. Responses: 1943

Table 3

Peer Response to Entire Questionnaire

Questionnaire Items	Scale: 1-5 (1 is the most favourable response)
	Ratings
1. drawing	1
2. painting	2
3. ceramics	1
4. fibres	1
5. printmaking	1
6. tools, materials, equipment	3
7. design concepts	2
8. historical/cultural/social	3
9. depth and sequential application of concepts	2
10. personal imagery	3
11. art vocabulary	2
12. enthusiasm	1
13. confidence	1
14. criticism	2
15. desire to further skills	2
16. planning lessons	2
17. planning units	2
18. planning curricula	3
19. children's art expression	3
20. goals and objectives	3
21. progression of learning	1
22. education theories	1
23. student evaluation	1
24. evaluation of instruction	1
25. program evaluation	1
26. curriculum guides	2
27. current art education literature	1
28. major art education literature	3
29. audio-visual aids	3
30. why art	3
31. class control	3
32. supplies and equipment organization	3
33. supplies and equipment care	3
34. classroom atmosphere	3
35. instruction of art history/social/ cultural concerns	3
36. motivation	3

Table 3 (continued)

	Ratings
37. self-discipline	3
38. self-starters	3
39. problem-solving	3
40. museums/art galleries	1

Total No. of Responses: 40

Neg. Responses: -

Pos. Responses: 40

Table 4

Student Comments in Response to Questionnaire

Positive Comments	Negative Comments
1. I learned to apply a lot of useful ideas to my classroom practice.	1. Would have liked more demonstrations in painting techniques.
2. This course gave me a lot of confidence.	2. Painting session should spend more time with the materials.
3. She cares and tries to be very fair and positive in her comments.	3. I would like more instruction on how to learn to paint, especially in oils.
4. A well-organized program.	4. Fibres demonstration should have covered more areas.
5. Quite good instructor.	5. Attempts too much, but okay given the number of students and limited facilities.
6. Interested, enthusiastic instructor.	6. I only wish the course could have been longer so more time could have been spent on each area.
7. I learned a great deal and feel far more able to teach appropriate programs for my level.	7. Some of the presentations were rushed.
8. The amount of practical work and the amount of time spent on it was excellent.	8. It's un-Christian to draw nude figures.
9. Guest speakers were a valuable resource.	
10. Ceramics unit excellent.	
11. I found this course just excellent in putting art on course for me.	

Table 4 (continued)

Positive Comments	Negative Comments
12. The course gave me basic guidance in how to plan a sequential art curriculum and how to make a curriculum meaningful.	
13. I learned many new techniques during the studio sessions that I could apply to my classroom situation	
14. I enjoyed the "learning to do" and the "doing" myself.	
15. An excellent course.	
16. The studio gave us time to learn many new techniques so we could teach them.	
17. Feedback on our program throughout the term was beneficial.	
18. I developed confidence in all areas of studio work and was pleased with the results of my efforts. In fact I surprized myself.	
19. I especially like the wealth of information given during the printmaking session.	
20. I felt the participation aspect was the strongest feature of this course especially the emphasis placed on it.	

Table 4 (continued)

Positive Comments	Negative Comments
21. Strong Features - many examples; much student participation; well organized.	
22. I enjoyed the demonstrations and presentations.	
23. Many new teaching ideas and approaches were either learned or reinforced.	
24. A wide variety of unit ideas.	
25. Seminars were enjoyable and informative.	
26. Essay was very useful.	
27. Hands-on learning is great.	
28. I thought this course was excellent - being very nervous about my own ability.	
29. I have gained some self-confidence and want to try lots of the ideas gained in this course.	
30. I found the teacher very inspiring.	
31. Considering that this is a survey course and therefore time limited I felt there was good coverage of a wide area.	
32. I gained knowledge of new techniques and numerous new ideas.	

Table 4 (continued)

Positive Comments	Negative Comments
33. Instructor had lots to offer.	
34. Instructor very warm.	
35. The drawing sessions were just excellent for giving me confidence.	
36. I really enjoyed the weaving.	
37. I learnt a lot from the drawing sessions.	
38. The instructor was very empathetic.	
39. A great course! I gained a lot of self-confidence	

No. of Positive Comments: 39
No. of Negative Comments: 8

Three most recurring positive comments:

- Students felt more confident to teach art.
- The instruction enhanced learning.
- Scope of course content was sufficiently broad to meet various needs of the broad spectrum of students.

Three most recurring negative comments:

- Scope of painting demonstrations inadequate.
- Some sessions were rushed.
- More time was desired.

Analysis of the Results

An analysis of each of the three questionnaire responses indicated favourable responses (1-3 rating) to all of the 40 items in the instructor and peer questionnaires. On the student questionnaires there were 115 negative responses (4-5 rating) from a total of 2058. The discrepancy between the 100% positive response of the instructor and the peer, and the 94% positive response of the students may partially be explained by variables such as:

(a) The number of student respondents compared to the number of instructor and peer respondents.

(b) The possible differing expectations of the peer, instructor and students.

The students were concerned with the degree to which they expected to gain in competence; the instructor and peer were concerned with the degree to which they expected the students to gain in competence.

(c) Bias on the part of the instructor and peer.

Student Responses

All items on the questionnaire received a majority of favourable responses. The highest number of positive ratings (47 from a total of 49) was given to the degree of student enthusiasm; the highest number of negative ratings (10) was given the degree to which students had improved their competency in painting. The three most recurring positive comments were related to the students' improved confidence to teach art;

to the instructional methodology and the scope of course content. The three most recurring negative comments were related to the scope of the painting demonstration, and the time allotted to the demonstrations and studio sessions. There were 39 positive comments, and 8 negative comments. The overall student responses (see Table 2) and student comments (see Table 4) indicated a high level of satisfaction in the curriculum as presented.

Instructor Responses

The instructor responded favourably to all items on the questionnaire (see Table 1). The highest rating (1) was given the apparent enhanced degree of self-confidence instilled in the students. The responses in the student questionnaire also indicated a 100% positive (1-3 rating) response to this item, as did the peer rating (1). The instructor empathized with the desire of some of the students for more time to be spent on painting demonstrations and, in the future, would offer students an optional extra session devoted to painting. Considering the scope of the course content, the instructor was pleased with the overall development of students in artistic ability and professional competency.

Peer Responses

The peer responded favourably to all items on the questionnaire (see Table 3). Thirteen items from an overall number of 40, were given a 1 rating. The peer indicated a high level of satisfaction with the studio sessions in drawing, ceramics, fibres, and printmaking; with the high level of student enthusiasm; with the apparent enhanced degree of self-

confidence developed in the students; with the coverage of curriculum concerns in planning goals and objectives; in sequencing learning; in the discussion of competing educational theories and contemporary trends in art education; with the coverage of evaluation procedures; and with the discussion of museums and art galleries as learning resources.

Validity

The instructor's main concern was the ability of the students to absorb the extensive amount of new material presented in the course during the relatively short period of time, and the degree of self-direction that the students would have in the various areas of concern after completing the course. A satisfactory degree of self-direction and absorption of course content was indicated by the cumulative number of 1-3 ratings on the questionnaire items; however, the validity of the ratings is questionable because what is meant by a satisfactory degree of self-direction and content absorption is subject to the various expectations of the students, peer, and instructor. Nontheless, this does not invalidate the evaluation model as a valuable feedback mechanism.

The evaluation model is intended to be a summative descriptive analysis and claims to have no statistical validity.

Summary

The purpose of the evaluation was to determine the perceived effectiveness of the proposed curriculum. The results of the evaluation indicated that the course does indeed meet the needs of the Faculty of Education where the course was implemented.

The instructor was pleased with the positive attitudes towards art education, and the enhanced understanding of the curriculum content that was reflected by the questionnaire responses.

It is recommended that in addition to using the present evaluation format video tapes be utilized for formative evaluation purposes. The tapes could be viewed by the instructor, students, and peers, and rated using a pre-determined rating scale to deter observers from concentrating on irrelevant aspects such as the way they look or sound.

CHAPTER V

SUMMARY, CONCERNS, RECOMMENDATIONS, AND CONCLUSIONS

Simon Fraser University was the focus of the present study. The proposed curriculum was implemented at this university during the Fall and Spring 1980 semesters. The study was undertaken to determine the feasibility of offering teachers a course that focuses on both professional competency and artistic development, rather than simply production experiences or a narrow selection of art expression areas; and that attempts to meet the perceived needs of elementary teachers of art.

The students came to the course with a wide assortment of expectations ranging from simply wanting a "bag of tricks," to a genuine desire to learn how to implement a strong art program, and a genuine desire to develop their artistic competency.

A few of the students had strong studio backgrounds in one or two expression areas, but the majority had little or no studio backgrounds. None of the students had any formal background in methodologies for developing professional competency in art.

The results of the program evaluation indicated that the students did indeed develop in personal artistic skills and professional competency, and that teachers were instilled with an awareness of the importance of art in the total learning process.

Concerns

The implemented curriculum was not without unexpected interruptions:

(1) Supplies that were ordered and promised for delivery by certain dates did not arrive.

(2) The majority of the books on the reading list either arrived mid-way through the term, or not at all.

(3) Some students arrived late and missed the objectives of the lesson.

(4) Students' oral presentations were frequently too long, thus reducing the time that should have been devoted to other areas of concern.

(5) Frequent interruptions occurred by an assortment of people requesting supplies.

There were additional concerns:

(1) The initial course enrolment was very large (35 students for each course). With such a large enrolment of students, with such an assortment of backgrounds, it made it more difficult to deal with the varying individual needs.

(2) The course was intense. Generally the majority of students were not only reluctant to take a break, but frequently, came early and stayed late as well.

(3) The initial frustration level of the students was high because of the voluminous amount of new material that the students were expected to absorb.

(4) It was at times difficult to break through the "talent myth." Some students were initially reluctant to try new ideas because they felt that they had no talent.

(5) Initially many teachers still adhered to the child-centered philosophy of the forties where it was believed that direct instruction was detrimental to the developing child. This made it difficult for some of the teachers to accept structured teaching methods (note Appendix I for some initial teacher reactions).

Recommendations for Course Changes

The writer was pleased with the curriculum content; however, the following instructional and procedural changes are recommended:

(1) For each course content area teachers should initially be provided concrete examples from which they can develop their own methodologies. The instructor tended to expect too much too soon from the students; for example, students were asked to formulate unit plans and evaluation methodologies suitable for their pupils before they were provided concrete examples and a sufficient background of knowledge to enable them to do this.

(2) The course goals, learning outcomes, and session objectives should have been written and posted, as well as verbalized so that students could reflect upon the intents and refer to them throughout the course to determine whether in fact they understood the expectations and were working towards their attainment.

(3) The program evaluation should be completed two weeks prior to the end of the course. The instructor found that students were generally more interested in discussion their own work during the last session, or simply handing in their work and then leaving, and not overly

interested in filling out lengthy evaluation forms.

(4) In addition to the summative evaluation, some form of formative evlauation, such as video tapes, brief questionnaires and discussions should take place during the course so that program improvement can benefit the students presently enrolled in the course.

(5) The studio demonstrations should be narrower in scope. The instructor tended to demonstrate a broad array of procedures in the various studio areas. The instructor found that for many of the students the sessions in each studio area were simply too brief to absorb all of the new material presented.

(6) If at all possible, the book orders should be placed the semester prior to when the course is being taught. In addition, it would be helpful if the instructor could have at least two personal copies of all of the texts on the reading list.

(7) To ensure that there are appropriate and sufficient supplies, the instructor should pick up the supplies rather than wait for them to be delivered.

(8) The instructor should stress to students the importance of keeping within the time allotment when making their oral presentations.

Conclusions

Teachers of art need to be provided with a sense of direction so that they will know how to go about improving their professional competency and artistic skills. Unless this direction is provided for these teachers, their programs will continue to function in a schizophrenic fashion.

Universities should investigate the possibility of offering teachers mini-credit courses located either at the university or school district teacher centers. Because elementary teachers are responsible for so many different subject areas, and their priorities cannot always be art, a credit course may provide teachers with the impetus to up-grade their art education backgrounds.

> Professional art educators who have not provided either specific practical help or philosophical inspiration must share the responsibility for the kind of 'art' that takes place in many classrooms. In a sense professional educators who do not address the problem are contributing to the proliferation of ... 'cultural mediocrity'.
>
> (Conant, 1973, p. 153)

It would be naive to think that any one curriculum format is the answer for the various concerns of the teachers enrolled in the course. Ideologies change, and it is important to keep up with current trends. Joyce and Weil (1972, p. xi) state that there is "... no painless solution to complex instructional problems, and no future in our persistent effort to describe 'best teaching practice'". The writer feels that this applies equally to curriculum models.

Suggestions for Further Research

(1) A comparative study of foundation courses in art education offered in various universities across Canada.

Rationale: Available data on the differences and similarities and justifications for the various curriculum formats may prove useful in assisting university art educators to evaluate the merits of their own art education courses. Such a study may also prove to be a useful motivational device for organizing a symposium of these art instructors specifically for the purpose of discussing the justifications for their various course formats.

(2) *An adaption and implementation of the proposed curriculum for school administrators.*

Rationale: It has been the writer's experience that school administrators are generally not informed as to what constitutes a strong art program or why the arts are important. An adaptation of the proposed curriculum in the form of a series of workshops may prove usefull in helping administrators understand why a strong art program is an important component of the overall educational process.

(3) *An adaptation and implementation of the proposed curriculum for parents and community groups.*

Rationale: Offering such a course, perhaps through community education, may prove useful in gaining support for art by helping the public to understand why art in education is important.

(4) *A comparative study to determine the degree of satisfaction and confidence and the clarity of purpose experienced by elementary teachers, and by the students of these teachers, who have completed a foundation course in art education that emphasizes both theory and practice and those who have completed a course that offers only studio experinece.*

Rationale: It is hypothesized that a course that offers elementary teachers a balance of theory and practice will generate in these teachers a greater degree of satisfaction and confidence, and a clearer sense of purpose when formulating and implementing their own art programs than a course that offers only studio experiences. It is further assumed that teachers who feel confident and satisfied with their art programs and who have a clear sense of purpose will help to generate a greater degree of

confidence, satisfaction and clarity of purpose in their students.

(5) *A study to determine the feasibility of offering some sessions of the proposed curriculum in various community settings, such as art galleries and teacher centers.*

Rationale: Such decentralization of some of the course sessions may help to make teachers more aware of the numerous resources available to them for enriching their art programs.

(6) *A research study to determine how many of the students who have completed the proposed course have been motivated to further their art education backgrounds.*

Rationale: It was one of the intents of the implemented curriculum to motivate teachers to seek a more in-depth background in the various art education areas.

(7) *A study to determine the relationship between the instructors teaching methodologies and artistic style and that of the teachers enrolled in the course, in their own classroom situations.*

Rationale: Are the teachers developing their own artistic and teaching style or are they simply imitating the instructors? Should the students be exposed to more than one instructor when only one art foundation course is offered?

APPENDIX A

Definitions of Terms Used in the Thesis

aesthetic: For the purpose of this thesis aesthetics is defined in terms of a process of being able to perceive and understand artistic qualities in art forms.

curriculum: Joyce and Weil's definition of curriculum is used for the purposes of this paper. "A curriculum is an educational program ... designed to accomplish certain educational goals and to use specific educational means to accomplish those goals." Joyce, B. and Weil, M. Models of Teaching. New Jersey: Prentice Hall, Inc., 1972, p. 319.

imagery: For the purposes of this paper the definition of imagery in the new Secondary Art Education Guide is used. "Imagery is that aspect of art which exists in both the mental process and the product of art." Art (8-12) A Guide/Resource Book. Ministry of Education. Victoria, 1980.

self-evaluation: For the purposes of this thesis self-evaluation is defined as a diagnostic procedure by which a teacher can analyze the effectiveness of his/her curriculum content and instructional methods.

APPENDIX B

Definitions of Creativity

There is no single universally accepted definition of creativity. Guilford formulated some generally accepted traits of the creative person. Guilford used the term "divergent thinker" to describe those he designates as "creative". He supposed that divergent production was one of the five different operations in the mental process, and lists the remaining four as : cognition, memory, convergent production, and evaluation (Guilford, 1970, p. 179). Garrett (1975, p. 243) states that some of the attributes of the creative thinker are "...an ability to take a risk, a tolerance for error and disorder, a general scanning of possibilities, a tendency toward originality on associative tests, and an ability to see connections between previously unassociated items such as 'apple' and 'gravity'". Davis, (in Levin and Allen, 1976, pp. 219-223) states that "... the single most important characteristic of the highly creative individual is creative attitude He defines this as "purposes, values, and a number of personality traits which together predispose an individual to think in an independent, flexible, and imaginative way." Davis sees the creative thinker characterized by additional traits of "playfulness", "independence", "self-confidence", "nonconformity", and "willingness to take risks". Paul Torrance (1966, p. 6) agrees that the creative thinker is characterized by certain traits, such as asking questions beyond the single why or how, coming

up with different ways of doing things and being able to occupy time without being stimulated, but he defines creativity as "...a process of identifying problems; searching for solutions; formulating ideas or hypotheses ... and communicating the results" rather than simply as a trait. Elliot Eisner (1972, p. 217-219) concurs with Torrance and defines creativity in terms of a process. He identifies four ways in which creativity can be displayed. They are: "boundary pushing", "inventing", "boundary breaking", and "aesthetic organization". Eisner defines boundary pushing individuals as those who are able to extend or redefine "the limits of common objectives". He gives as an example the "individual who first thought of installing electric shaver outlets in automobiles". Inventing is defined as "...the process of employing the known to create an essentially new object or class of objects". Edison, Bell, and Marconi are given as examples of individuals who have displayed inventive behavior. Boundary breaking is defined as "the rejection or reversal or accepted assumptions" and the "making of the given problematic". Copernicus, Einstein, and Binet are given as examples. Aesthetic organization is "the presence in objects of a high degree of coherence and harmony". Eisner states that the individual who displays this type of creativity "confers order and unity upon matters".

It is unlikely that any single universally accepted definition of creativity will ever emerge because creativity refers to so many different things and varies from one investigator to another. Leading investigators agree on some general characteristics of creative thinking

such as fluency, flexibility, originality, and elaboration. There is also general agreement that novelty is necessary in the creative process, whether this is interpreted to mean statistically infrequent to the population, new to the individual or simply seeing new relationships, or thinking differently from others. Creativity, conformity, intelligence, and boredom are often viewed as related characteristics (Schubert, 1977, pp. 233-237; Allen and Levine, 1968, pp. 405-419; Crutchfield, 1962, p. 6); however what the extent of this relationship is continues to be the subject of considerable controversy.

Definitions of Art

As for creativity, there is no single universally accepted definition for art. Only a few publications reviewed gave a definition of art per se. Mattil (1971, p. 3) describes the "... qualities essential to a work of art" as "... originality, imagination, expression and meaning..." Marlene Linderman (1979, p. 5) defines art as "... the culmination of the creative and aesthetic merging of the eye (perception), the hand (skill), and the mind (imagination)." She categorizes art products into five areas: visual and tactile arts, handcrafted arts, technological arts, environmental arts, concept art, and consumer arts.

Also, as for definition of creativity, the majority of publications define art in terms of a process. Linderman and Herberholz (1979, p. 11) state: "Art is a way to develop skills..."; "Art is a way to become a

creative person"; "Art is a way to become a flexible, confident person..."; "Art is a way to clarify and fix ideas in the mind through visual reiteration..." (see Chapter II).

For other definitions of art in terms of a process note justifications of art in Chapter II.

Selected Reading List

Allen, V. L. and Levine, J. M. 1968. Creativity and Conformity. Journal of Personality, 1968, 36:405-419.

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APPENDIX C

Course Outline for the Art Education 477 Course Taught

EDUCATION 477-4: Designs for Learning:Art
INSTRUCTOR: Raija Fransila
SEMESTER: Fall 1980

Experiences to promote personal artistic development and professional competency will form the major focus for Education 477. The course is designed to help teachers to develop qualitative art programs at the classroom level. Teachers with inadequate art foundations are not able to nurture the kind of sensitivity, knowledge, and interest in their pupils necessary for creative growth. A teacher who has an adequate art education background and who has developed a personal style will have a stronger basis for developing a meaningful program and will be more apt to promote and justify his/her program in the school.

Education 477 will focus on four areas of curriculum concern:

1) Studio experience in drawing, painting, ceramics, printmaking, and fibres. Students will be required to carry the activities to completion with sincerity and effort.
2) A review of contemporary art education philosophy.
3) Curriculum construction and instructional methods.
4) Evaluation procedures.

Course Requirements

1. Studio experience: Attendance and participation at all studio sessions, and completion of all assigned practical work. Sincerity of effort, interest and attitude will be taken into consideration. Students will be expected to relate the studio work to program planning at the classroom level.

2. Written: One paper of approximately 12 pages on curriculum construction and evaluation procedures. The papers are to be clear, concise, and adequately annotated.

3. Oral: Each student is to participate in one group presentation related to curriculum planning.

APPENDIX C (continued)

Recommended Texts

a) Cornia, I., Stubbs, C., Winters, N. Art Is Elementary. Utah: Brigham Young University Press. 1976.

b) Dobbs, S. (ed.) Art Education and Back to Basics. Virginia: National Art Education Association, 1979.

c) Efland, A. (ed.) Guidelines for Planning Art Instruction in the Elementary Schools of Ohio: Ohio Dept. of Education, 1970.

d) Eisner, E. Educating Artistic Vision. New York: Macmillan Co., 1972.

e) Herberholz, B. Early Childhood Art. Iowa: Wm. Brown Co., 1974.

f) Linderman, E. Teaching Secondary School Art. Iowa: Wm. Brown Publishing Co., 1971.

g) Linderman, E. and Herberholz, D. Developing Artistic and Perceptual Awareness. Iowa: Wm. Brown Co., 1979.

h) Linderman, M. Art in the Elementary School. Iowa: Wm. Brown Co., 1979.

i) MacGregor, R. Art Plus. Toronto: McGraw-Hill, 1977.

j) Madeja, S. and Hurwitz, A. The Joyous Vision. New Jersey: Prentice-Hall Inc., 1977.

k) Mattil, E. Meaning in Crafts. New Jersey: Prentice-Hall Inc., 1971.

l) Townley, M. Another Look (Teacher and Student Editions). Ontario: Addison-Wesley Publishing, 1978.

m) Rueschhoff, P. and Swartz, E. Teaching Art in the Elementary School. New York: Ronald Press Co., 1969.

Magazines and Journals

Arts Activities. 591 Camino de la Reina, Suite 200, San Diego.

Art Education. Journal of the National Art Education Association. 1201 Sixteenth St., Washington, D. C.

BCATA: Journal for Art Teachers. 105-2235 Burrard Street, Vancouver.

Canadian Society for Education Through Art: Annual Journal. University of Victoria, Victoria.

School Arts. 50 Portland St., Worcester, Massachusetts.

APPENDIX D

Student Evaluation Forms for the Art Ed. 477 Course Taught

STUDENT EVALUATION FORM

AREA	ATTENDANCE Sessions missed x Arrived late * Left early o	PARTICIPATION one to one x group o class *°	ASSIGNMENTS COMPLETED Yes x No o State Number	RATE WORK on a scale of 1-5 (1 is highest rating)	STATE YOUR STRONG POINTS	STATE YOUR WEAK POINTS	RATE DEGREE OF SATISFACTION ON A SCALE OF 1-5	This was/not of benefit to me because -
Drawing								
Painting								
Ceramics								
Printmaking								
Fibres								
Curriculum Planning								
Art Education Philosophy								

On a scale of 1-5 (1 being the highest rating) rate the degree to which you feel you have achieved the learning outcomes.

1. Development of a personal imagery.
2. Utilization of basic design concepts in your work.
3. The use of appropriate art vocabulary in relation to your work.
4. Ability to select appropriate art content for your students.
5. Knowledge of 2 orientations to art in education.
6. Knowledge about contemporary opinion as to the state of art education in the schools in Canada.
7. Ability to organize art content into a sequential progression.
8. Familiarity with 2 teaching strategies.
9. Familiarity with one methodology for evaluating art programs.
10. Familiarity with one methodology for evaluating student progress.

COMMENTS:

ORAL PRESENTATION	
PAPER	
RESOURCE BINDER	

COMMENTS:

APPENDIX E

Examples of Suggested Teaching Approaches in Art Expression Areas

Example of an In-Depth Approach

An in-depth exploration of a core concept would be to take a design concept such as line and explore it to its fullest. For example, a student could explore the variety of line in the natural or man-made environment (radiating, flowing, majestic, et cetera).

Example of a Sequential Progression of a Core Concept

An example of a sequential progression of a core concept would be to take a design concept such as line and show progression from the simple to the more complex. For example a student could take line and demonstrate how line can progress into curves, shapes, patterns, textures, et cetera.

Example of A Visual Message which Demonstrates Social/Cultural/ Historical Awareness

An example of social awareness would be for the student to depict a socially relevant theme such as aging, inflation, poverty, et cetera through his/her art form. To demonstrate cultural awareness a student might, for example, wish to develop an awareness of Salish Indians by creating a weaving using similar techniques. To demonstrate historical awareness through his/her art form a student might, for example, paint a painting utilizing the style of a particular movement, such as Cubism.

APPENDIX F

Sample Unit and Lesson Plan

Unit Topic: What will be the main subject focus?

General Objectives: What do you hope to achieve?

Unit Lessons/Sessions: State what it is you are going to do during each teaching/learning episode.

Lesson Plan

Lesson No. _____

Art Activity Area: State art expression area; e.g. drawing, painting, etc.

Theme: State the subject matter

Introduction: Provide background information to expand knowledge base and to heighten aesthetic awareness and to motivate students. Utilize audio-visual aids, guests, field trips, et cetera.

Learning Outcomes: What do you expect to achieve? The learning outcomes in most circumstances, should relate to the subject of art, e.g. the social impact of art, art history (including popular and folk art); art from various cultures, especially from the various Canadian cultural groups, analytical observation to promote seeing skills, art vocabulary, and art activity processes to promote a personal imagery as it relates to making art.

Problem: The problem focuses on encouraging students to observe analytically, to think about their observations in order to perceive artistic qualities and relationships; e.g. design concepts, relationships among the concepts, aspects of creativity (originality, imagination, et cetera), and the social impact.

Focus: Are you focusing an an in-depth study of a core concept, art product, et cetera, or on a sequential progression from simple to more complex; e.g. variety of line repetition of line patterns, or on social, historical or cultural concerns?

Method: Indicate procedure.

Culmination and Evaluation: This should include a discussion of the aesthetic aspects and, if applicable, social implications, and historical or cultural relationships in the students' work. Display work.

An Example of a Unit Overview

Unit Topic: Housing styles in the community.

General Objectives:

(a) To encourage students to become more aware of aesthetic qualities in their environment
(b) To familiarize students with the variety of architectural styles
(c) To develop their art vocabulary
(d) To develop their drawing skills
(e) To develop students' awareness of the artistic qualities in architecture.

Unit Lessons/ Sessions:

I. Discussion of the students' homes and the variety of houses on their street. A visal aids display and discussion of various styles of houses in the community. (For older students the focus would be on architectural styles during various historical periods (e.g. colonial, tudor, ranch, et cetera) and appropriate terminology.) For younger students the emphasis would be on developing an awareness that houses were different during different periods of time.

II. A walking tour to observe the variety of houses in the neighbourhood.

III. Students will draw the style of house in which they would like to live.

IV. Culmination and Evaluation.

APPENDIX G

Teacher Comments That Typify General Attitudes Towards Art in Education

The following are some comments made by teachers that typify attitudes toward art in education:

1. "I don't believe in teaching drawing. It's too difficult for the students. They lose confidence in themselves and get turned-off art."

2. "I want to give my students projects that they can take home and put on display."

3. "Most of my students did clay last year. I'd like to try something different with them."

4. "My students have been getting really behind in their school work lately. We just haven't had time for art."

5. "I don't do very much art with my students. I'm not very good at art. I can't even draw a straight line."

6. "What is needed is an idea box with some different projects. I'm running out of new ideas."

7. "What I want out of this course is a set of specific lessons I can use for the year."

8. "Teachers should be told exactly what to teach at each grade level so that the students don't come in to grade seven with nothing left to do. I have some students who have done weaving and clay, and lots of painting and drawing ... It's so hard to think of something different for them to do."

9. "I'd like to do my art work at home. I have no talent and I'd be embarrassed if anyone saw my work."

10. "Do you mind if I hand my paper for this course in later? I have an important paper due for another course at the same time."

11. "Students like to explore and experiment with art materials. They're not interested in a bunch of theory."

12. "I want some quick practical step by step lessons so I can learn how to draw."

13. "My students enjoy seasonal activities because everyone can relate to them. No one has to worry about having better or worse art work than anyone else because they're all just as good. Kids just get frustrated and turned off when there is competition."

14. "I don't mind doing the clay stuff or the weaving, but I don't feel I should have to draw. I just don't have any talent."

15. "I like to do art with my students on Friday afternoons because the students are too restless to concentrate on their regular school work."

16. "Instead of assigning a regular art period for my students, I let them do art whenever they finish their regular work. That way they're motivated to get their school work done."

LIST OF REFERENCE NOTES

[1]The researcher's responsibilities as an art consultant included teacher assistance at all grade levels from K-12.

[2]See Appendix A for the definition of "curriculum" as used in this thesis.

[3]Johann Pestalozzi's most influential publication was "How Gertrude Teaches Her Children". See Encyclopedia Americana, New York: Americana Corporation, 1964, p. 654.

[4]Friedrich Froebel's most influential publication was "Education of Man". See Encyclopedia Americana, New York: Americana Corporation, 1964, p. 116.

[5]Educators continue to support the general descriptions of childhood schemata found in Lowenfeld; however, no proof has been found to support Lowenfeld's assumption that art is instrumental in enhancing the child's "creative and mental growth".

[6]Some recent investigators who have attempted to develop creativity are: Gordon (in Joyce and Weil, 1972, pp. 133-252) who developed synectics, a creativity-stimulating program which emphasizes the use of metaphor and analogy; Kirst and Diekmeyer (1973) who utilized exercises and games to develop flexibility, originality, inventiveness, and adaptability.

[7]Luthe developed a technique called the "Creativity Mobilization Technique" to attempt to unblock inherent creative potential. In an attempt to determine the validity of Luthe's theory, the writer conducted a very loosely controlled experiment using sixteen students of similar academic and artistic achievements, eight forming the control group and the remaining eight the experimental group. Luthe's definition of creativity was used. Luthe defined creativity as "the ability and facility to actually produce, express, or make something that a least in part originated from oneself." The results suggested that there was no long term increase in the students' creative response as defined.

[8]See Appendix A for the definition of imagery.

[9]See Appendix A for the definition of aesthetic.

[10]The evaluation determined how well the students were doing and the grading established the mark.

[11]These activity areas were selected because most other art activity areas are either variations or extensions of them.

[12]The art galleries can play an important part in promoting aesthetic awareness by bringing the students in direct contact with works of art. Some art galleries, such as the Burnaby Art Gallery, have educational programs. The Burnaby Art Gallery is also exploring the possibility of having picture loans available to the schools.

[13]The writer concurs with Neville Scarfe when he states: "Interest for children lies mainly in methods of teaching and the charisma of the teacher. They are not turned on primarily by the factual content of the curriculum." (There's Much More to Education Than Three R's. The Vancouver Sun, April 16th, 1980, p. 5)

[14]To promote visibility of the visual arts in Burnaby major on-going displays of student art work from K-12 were organized at the Burnaby School Board Office, all the Burnaby Public Libraries; and at the Burnaby district resource center (Schou Education Center). In addition a major four-day art display with student demonstrations was held at the Brentwood Mall.

[15]For a definition of self-evaluation refer to Appendix A.

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