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CREATIVE ART FOR THE NON-SPECIALIZED ELEMENTARY SCHOOL TEACHER

BY

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159007

TABLE OF CONTENTS

CHAPTER		PAGE
I. INTRODUCTION . . . . .		1
Significance of the Problem . . . . .		1
Statement of the Problem . . . . .		5
Method . . . . .		6
Related Studies . . . . .		8
II. PRESENT TRENDS IN CREATIVE ART WORK . . . . .		9
History of Creative Art . . . . .		9
The Child's Place in Creative Art . . . . .		11
Visual Type . . . . .		12
Non-Visual Type . . . . .		15
Media and Experiences . . . . .		16
The Teacher's Place in Creative Art . . . . .		19
Art Appreciation . . . . .		22
Mental Health in Creative Art . . . . .		24
The Parent's Place in Children's Creative Art . . . . .		25
Summary . . . . .		26
III. MEDIA AND EXPERIENCES . . . . .		30
Introduction . . . . .		30
Part I		
Evidences from Literature . . . . .		30
Media and Experiences for the Primary Grades . . . . .		31
Media and Experiences for the Grammar Grades . . . . .		36
Descriptions of Desirable Media . . . . .		38
Development of Appreciation . . . . .		46
Summary . . . . .		47

## TABLE OF CONTENTS

CHAPTER		PAGE	
<b>Part II</b>			
Evidences from the Field . . . . .			48
<b>IV.</b>	<b>EVALUATION . . . . .</b>		<b>56</b>
Evaluation by the Writer . . . . .			56
Evaluation by a Committee of Experts . . . . .			58
<b>V.</b>	<b>SUMMARY AND CONCLUSIONS . . . . .</b>		<b>64</b>
Summary . . . . .			64
Conclusions . . . . .			64
Conclusions from the Literature . . . . .			64
Conclusions from the Data . . . . .			67
<b>BIBLIOGRAPHY . . . . .</b>			<b>71</b>
<b>APPENDICES . . . . .</b>			<b>75</b>
A.	PERSONNEL OF COMMITTEE ON REVISION OF CHECK LIST . . . . .		76
B.	LETTER AND CHECK LIST - MATERIALS AND ACTIVITIES USEFUL IN CREATIVE ART DIRECTED BY A NON-ART TEACHER . . . . .		77
C.	PERSONNEL OF THE EVALUATION COMMITTEE . . . . .		79
D.	LETTER AND EVALUATION OF TEACHERS' JUDGMENTS BY EXPERTS . . . . .		80

LIST OF TABLES

TABLE	PAGE
I. Media to be Used in the Primary Grades as Suggested by Authorities in the Professional Literature . . . . .	34
II. Experiences to be Used in the Primary Grades as Suggested by Authorities in the Professional Literature . . . . .	35
III. Media to be Used in the Grammar Grades as Suggested by Authorities in the Professional Literature . . . . .	39
IV. Experiences to be Used in the Grammar Grades as Suggested by Authorities in the Professional Literature . . . . .	40
V. Media Used by Sixty-Four Teachers in the Primary Grades The Report of a Check List . . . . .	49
VI. Experiences Used by Sixty-Four Primary Teachers Report from a Check List . . . . .	50
VII. Media Used by Fifty-One Grammar Grade Teachers The Report of a Check List . . . . .	51
VIII. Experiences Used by Fifty-One Grammar Grade Teachers Report of a Check List . . . . .	52
IX. Media, Evaluated by Fifteen Experts, That May be Used by the Elementary Teacher . . . . .	59
X. Experiences, Evaluated by Fifteen Experts, That May be Used by the Elementary Teacher . . . . .	60

LIST OF CHARTS

CHART	PAGE
Lowenfeld's Summary of Stages of Child Development . . . . .	13

## CHAPTER I

### INTRODUCTION

#### Significance of the Problem

A change in the educational philosophy regarding what is best for the child's development has resulted in many new concepts of art education for the elementary school child. Formerly the regular classroom teacher had no special place in the formal art program for the elementary school child. It was the art teacher who instructed the child in his art activities, and it was he who was concerned primarily with the end-product and with development of the talented few into artists. In contrast to this situation, the elementary teacher now finds herself faced with the responsibility of teaching art to all of the elementary school children. Today the elementary teacher is a teacher of all things to all children, and for this reason she cannot be an expert or a specialist in all subjects. However, in this new role she must do her part in providing art experiences for all the children in order that they may develop into well-rounded individuals.<sup>1</sup>

Harold A. Schultz of the University of Illinois in his bulletin, Art in the Elementary School, adds weight to this new concept of art for all children by this statement:

Art is not for artists only. . . . People are using art when they arrange furniture, select clothing, plant a garden, arrange a

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1. Julia Wetherington, Art in the Public Schools, Years I-XII, Raleigh, North Carolina: State Superintendent of Public Instruction, 1942. p. 9.

bouquet of flowers, or take pictures with the family camera.<sup>2</sup>

Furthermore, he insists that teachers either consciously or unconsciously teach art daily:

. . . teacher uses art in her classroom [consciously or unconsciously] when the pupils arrange the bulletin board, the corner library, the school furniture, or select costumes for a play. . . . In all these activities people express themselves, and satisfaction results when others respond knowingly and with appreciation.<sup>3</sup>

In this new role of art education "the individual's art is his painting, his craft product, his individual costume, his room arrangement, his manner, his speech, his accessories, his home, his landscaping, or his tools for work or play."<sup>4</sup> The teacher who says, "I can't draw a straight line," or "I'm not an artist"<sup>5</sup> often proves to be an effective teacher of art because she is thinking mainly of developing the individual and not of developing an artist. Her purpose in teaching art is "to provide a program in which the child's opportunities for creation and materials to work with can meet under stimulating circumstances."<sup>6</sup> With only minimum teacher certification requirements, "many regular classroom teachers with enthusiasm for the child's development in this area are promoting worthy art programs."<sup>7</sup>

In like manner, Gregg in Arts for the Schools of America, declares that non-specialized teachers can do a good job. He asserts:

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2. Harold A. Schultz and J. Harlan Shores, Art in the Elementary School. University of Illinois Bulletin, Vol. 46, No. 16. Bureau of Research and Service. Urbana, Illinois: University of Illinois, October, 1948. p. 5.

3. Ibid., pp. 5-6.

4. Wetherington, op. cit., p. 10.

5. Wetherington, op. cit., pp. 18, 24.

6. Ibid., p. 18.

7. Ibid., p. 24.

Even without special training in art, a teacher may introduce a community to beauty. She may bring understanding and appreciation of the people's own native art, and through that lead to a wider concept of beauty. Rather than have teachers who are trained in the technique of art, it is more important to have those who appreciate art, understand children, and are able to lead pupils into an attitude of uninhibited thought and action and into a kinship with their own creative abilities.<sup>8</sup>

The teacher's place in the art program is to provide, for the children, desirable attitudes, habits, and appreciations, which will be valuable to them now, as well as in the future. She should never attempt to make artists of children, but she should provide experiences which will satisfy their creative desires. In order to do this, some teaching is necessary to give the child a sense of security and to prevent his creative art well from running dry.

Inasmuch as art touches all phases of our daily living and is really an integral part of all of our activities, the Ohio State Department of Education has prepared a Guide for Teaching Art in the Elementary Schools for non-specialized teachers. The bulletin states:

The art educator today no longer looks upon his subject as one of detachment, or as one designed to meet the needs of the talented few, but rather as an integral part of the whole curriculum. Recognizing as he does the universal response of the individual to beauty, he sees in art an interest for all and a means of raising standards of taste and judgment. To be creative is one of the highest objectives of education and to realize a right balance between knowledge and creation should be the aim of every teacher.

. . . . The class-room teacher must recognize art as one of the most potent forces in civilization and as one of the great directing forces in living. Surrounded as the great mass of children are by many unlovely and unsightly conditions, her purpose should be to so stimulate their desire for finer things that ugliness will be repellent. When the art program has a personal connection with the immediate life of children, it will provide the

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8. Harold Gregg, Art for the Schools of America. Scranton: International Textbook Company, 1948. p. 16.

richest forms of art experiences. All may be in possession of beautiful things, and all may in some measure express beautiful ideas.<sup>9</sup>

Natalie R. Cole, a teacher in the Los Angeles, California, schools, realizing that intelligent, sympathetic, and kindly teachers can be successful art instructors, emphasizes that:

The teacher should remember that the growing process is more important than the end product - the child more important than the picture. . . . If the teacher gives the children a confidence and respect and love for painting, everything else will follow as the night follows the day.<sup>10</sup>

Victor Lowenfeld, Professor of Art Education at Pennsylvania State College, believes that all children are innate artists and that a teacher understanding the needs, thinking, and emotions of children will, and should, use all forms of creative expressions. Knowing the stages of child development and knowing what to expect from his creative art expressions enables the teacher to help the child meet and solve his daily physical, mental, and social problems. For example, the child's. . . . "drawing give us an excellent record of the things which are of especial mental or emotional importance to the child."<sup>11</sup>

In a series of lectures at the Association for Childhood Education International Study Conference on "Social Living at School," in April, 1950, Dr. William H. Kilpatrick further emphasized the point that the teacher is all things to all children by stressing the fact that

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9. State Department of Education, Art Education for Elementary Schools of Ohio Teacher's Handbook. Columbus: State Department of Education, 1946. p. 1.

10. Natalie R. Cole, The Arts in the Classroom. New York: The John Day, 1940. p. 23.

11. Victor Lowenfeld, Creative and Mental Growth. New York: Macmillan, 1949. p. 10.

"education is living and living is education." It follows that it is the regular classroom teacher's job and duty to see that every child lives as fully and as richly as possible by providing art, music, and social science experiences, as well as by helping him master the four fundamentals. Through the adequate provision of these necessary experiences the teacher helps the child so that he and society can live well together now as well as in the future. One excellent means of helping him develop these character traits is art. It is especially good because it enables the child to see his accomplishments, and, through these, achieve physical, emotional, and social stability.<sup>12</sup>

It is the regular classroom teacher who knows the child, keeps his imagination alive, and gives him the desire to express himself. D'Amico who believes in this way of teaching creative art declares: "Experience and not the end-product, is the precious aim of art education."<sup>13</sup>

#### Statement of the Problem

The purpose of this study is to suggest art experiences and materials that may be used in creative work with elementary school children by the non-specialized classroom teacher.

Treatment of this problem requires adequate answers to the following questions:

1. What are the progressive ideas on creative art work for the elementary school children?

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12. Lecture by Dr. William H. Kilpatrick at The Association for Childhood International Study Conference, Asheville, April 9, 1950.

13. Victor D'Amico, Creative Teaching in Art. Scranton, International Textbook Company, 1942. p. 1.

2. What are some of the experiences and materials that are essential to such creative work?

3. Which of these can be satisfactorily used by the non-specialized teacher?

The problem is limited as follows:

1. To elementary school children aged six to twelve years.
2. To modern practices for the non-specialized pupil.
3. To non-specialized teachers.

#### Method

In order to avoid duplication of any previous work and to locate related studies, the writer has consulted the following reference works:

Palfrey, Thomas R. and Coleman, Henry E. Guide to Bibliographies of Theses - United States and Canada, Second Edition. Chicago: American Library Association, 1940. 54 pp.

United States, Library of Congress. A List of American Doctoral Dissertations Printed 1912-1938. Washington: Government Printing Office, 1913-1938.

Doctoral Dissertations Accepted by American Universities, 1933-1934 - 1912-1942. Compiled for the National Research Council and the American Council of Learned Societies by the Association of Research Libraries. New York: The H. W. Wilson Company, 1934-1942.

Monroe, Walter Scott. Ten Years of Educational Research, 1918-1927. University of Illinois, Bureau of Educational Research, Bulletin No. 42, August, 1928. Urbana, Illinois: 1928, 377 pp.

United States Office of Education, Library. Bibliography of Research Studies in Education, 1926-27 - 1939-40. Washington: Govern-

ment Printing Office, 1929-1940.

Good, Carter Victor. "Doctors' Theses Under Way in Education," Journal of Educational Research, January 1931-January 1942.

Gray, Ruth A. Doctors' Theses in Education, A List of 797 Theses Deposited with the Office of Education and Available for Loan. United States Office of Education. Pamphlet No. 60. Washington: Government Printing Office, 1935. 69 pp.

Barstad, Anvor, and others, compilers and editors. Register of Doctoral Dissertations Accepted in Partial Fulfillment of the Requirements for Degree of Doctor of Philosophy. Vol. I, 1899-1936. Teachers College Bulletin, 28th Series, No. 4, February 1937. New York: Teachers College, Columbia University, 1937. 136 pp.

Monroe, Walter Scott and Shore, Louis. Bibliographies and Summaries in Education. New York: The H. W. Wilson Company, 1936. 470 pp.  
Education Index: A Cumulative Author and Subject Index to Selected List of Educational Periodicals, Books and Pamphlets. New York: The H. W. Wilson Company, 1929-1943.

The Bibliographic Index: A Cumulative Bibliography of Bibliographies, March, 1938 - March, 1943. New York: The H. W. Wilson Company, 1938-1943.

Standard Catalogue for Public Libraries: 1940 Edition. New York: The H. W. Wilson Company, 1940. 2, 192 pp.  
\_\_\_\_\_, A Cumulated Supplement to the 1940 Edition, New York: The H. W. Wilson Company, 1942. 395 pp.

A survey of professional literature from 1939-1949 was made to determine progressive creative ideas and practices for elementary school children. An evaluation of materials and experiences for possible use of

the non-specialized teacher was secured through a consensus of experts.

#### Related Studies

Only one closely related study was found. This was a master's thesis, An Art Activity Program for Grades One to Six for the Teacher Untrained in the Field of Art, by M. Enola Snyder, who maintains that art is an important need in the child's life and that its place in the curriculum is an essential and not a luxury. Through an historical discussion of art he proves its value in society, in education, and in the lives of men. He presents an activity program, giving suggested procedures and materials for the teachers to follow in presenting experiences in illustration, design, paper cutting, marionettes, and puppets.

## CHAPTER II

### PRESENT TRENDS IN CREATIVE ART WORK

It is the purpose of this chapter to give a review of the professional literature for the decade, 1939-1949. The present trends in creative art work for elementary school children came about as a result of the new educational philosophy. Rather than employing the old trends of copying and drawing formally, present art educators provide for the child creative art experiences that are the most educative to him and include only the experiences that are best for the child's development.

#### History of Creative Art

Over a period of years, art education for children has changed trends many times. Children's creative art began with the creation of the world, but its existence was not recognized until Franz Cizek set up his school in Vienna in 1870, advocating "Let the Children Grow, Develop, and Mature." Viola tells us moreover that Cizek was "first of all the liberator of the child from the slavery of the senseless and boring 'art instruction,' which deadened spontaneity and even endangered real talent."<sup>1</sup> As the father of children's creative art, "Cizek has freed millions of children from art drill. And more, he has liberated the tremendous creative energy of the child which has been neglected for untold generations."<sup>2</sup> R. R. Tomlinson in the foreword to Viola's book,

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1. Wilhelm Viola, Child Art and Franz Cizek, New York: Reynal and Hitchcock, 1936. p. 16.

2. Ibid., p. 14.

Child Art and Franz Cizek, indicates the following Cizek fundamental principles, which the teacher may use in her own way:

Great creative energy exists in every child. This must find an outlet in expression, or repression will result. Children should be allowed to draw what they wish, what they see in their mind's eye, not that which others think they ought to draw.

Criticism should always be constructive and sympathetic. Children's efforts should never be subjected to ridicule.

The praising of mere skill is, however, dangerous. Art is not skill but creation. Anything produced which is the result of an inner experience is more worthy than the cleverest copy of the works of others.<sup>3</sup>

In the twenties when educators in America were progressing from formal instruction to informal instruction, this new idea of art teaching was beginning to be accepted by many progressive educators in other countries as well as in America. At this time also Cizek's pupils were amazing the world with their products. Many noticeable changes in the art program today are results of Cizek's teaching.

However, in the beginning, many misconstrued Cizek's ideas, and so the child was allowed to work unguided and unhampered in expressing what he wished and felt. Wetherington points out that: . . . "the emphasis swung from strictly formal teaching to that of absolute non-interference by the teacher,"<sup>4</sup> who did not give any instruction for fear of intruding upon the child's self-expression. She further states that: "This point of view resulted in total neglect of the child's needs and the teacher naturally became a distributor of materials."<sup>5</sup> This method was a serious handicap because "it made teaching impossible; at the point that the child did not know, he stopped."<sup>6</sup> This procedure, of

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3. Ibid., p. 14.

4. Wetherington, op. cit., p. 12.

5. Ibid., p. 12.

6. Ibid., p. 12.

course, did not coincide with Cizek's belief - that children must be guided even though they are taught no techniques as such.

The formal method and the non-interference method both had the same goal. "They prized the product above all. . . . They were interested in developing artists."<sup>7</sup> A third trend, guided self-expression, made its appearance and placed its emphasis on the child and not the end-product. In this last period three new, significant concepts emerged:

First, the most important concern of an art education program is the outlet for the growth of the individual; to cultivate persons who are widely sensitive and aware of art in all aspects of living.

Second, that art experiences are the right of every child.

Third, that art is an inherent element in the total living drama - it should increase the individual's human and social qualities.<sup>8</sup>

Keeping in mind the three preceding concepts, art educators must therefore consider the child, the teacher, the materials and experiences, and appreciation in developing an art program.

#### The Child's Place in Creative Art

Recognized authorities agree and realize that in art, as in other subjects of the curricula, children go through three general developmental stages of growth. They are the manipulative, the symbolic, and the realistic stage. They also realize that certain media are more aptly used at certain ages. Victor Lowenfeld, Professor of Art Education at Pennsylvania State College, summarizes these stages in the following chart which he . . . "compiled for the purpose of surveying these changing conditions with regard to our relationship to man and environment."<sup>9</sup>

7. Ibid., p. 12.

8. Ibid., p. 12.

9. Lowenfeld, op. cit., pp. 283-285.

The chart appears to have five stages because Lowenfeld has subdivided stages two and three. Although this paper deals with children from the ages of six to twelve, the chart, which appears on page 13, includes the ages of two to thirteen because children develop at different rates of speed in art as they do in other subjects. It is necessary for the teacher of creative art to know these stages. By all means she should recognize the child's present stage and from there take him in his development as rapidly and as far as possible by providing suitable experiences and media while he is under her guidance. This chart will be of great help to the teacher in planning her art program.

Besides knowing the general stages of development, educators should know these two distinct types: the visual and the non-visual or haptic. The visual type draws the experience as he sees it, while the non-visual draws the experience as he feels and thinks it. To try to force one type upon the other in our guiding would build up tragic inhibitions in the child. Lowenfeld's description of these two types follows:

#### Visual Type

The visual type, the observer, usually approaches things from their appearance. He feels as a spectator. One important factor in visual observation is the ability to see first the whole without an awareness of details, then to analyze this total impression into detailed or partial impressions, and finally to synthesize these parts into a new whole. The visual type first sees the general shape of a tree, then the single leaves, the twigs, the branches, the trunk, and finally everything incorporated in the synthesis of the whole tree. Starting with the general outline, partial impressions thus are integrated into a whole, simultaneous image. This is true not only psychologically, but also for the act of creating. Thus, we will notice that visual types usually begin with the outlines of objects and enrich the form with details as the visual analysis is able to penetrate deeper into the nature of the object.

This visual penetration deals mainly with two factors: first with the analysis of the characteristics of shape and structure of

Stage	Infant	Preschool	Elementary	High School
Scribbling (two to four years)	• Spontaneous scribbles	• Spontaneous scribbles	• Spontaneous scribbles	• Spontaneous scribbles
Pre-Schematic (four to seven years)	• Spontaneous scribbles	• Spontaneous scribbles	• Spontaneous scribbles	• Spontaneous scribbles
Schematic Stage (six to nine years)	• Spontaneous scribbles	• Spontaneous scribbles	• Spontaneous scribbles	• Spontaneous scribbles
Dawning Realism	-	-	-	-
Pre-Adolescent Child (nine to eleven years), Gang Age	-	-	-	-

## LOWENFELD'S SUMMARY OF STAGES OF CHILD DEVELOPMENT

Stage	Characteristics	Representation of Human Figure	Representation of Space	Representation of Color
Scribbling (two to four years)	Disordered: no motor control Longitudinal: motor coordination. Circular: variation of control. Naming: change of thinking from kinesthetic to imaginative.	None.	None.	No conscious use.
Pre-Schematic (four to seven years)	Discovery of relationship between representation and thing represented.	Only imaginatively.	Only imaginatively.	Color used to distinguish between scribblings.
Schematic Stage (seven to nine years)	Discovery of concept through repetition becomes schema.	Search for concept. Constant change of symbol.	No "order" in space. Relationships according to emotional significance.	Emotional use according to appeal. No relationship to reality.
Dawning Realism  Pre-Adolescent Crisis (nine to eleven years), Gang Age	Greater awareness of the self. Removal from schema. Removal from geometric lines. Lack of cooperation. Stage of transition.	Definite concept depending on active knowledge and personality characteristics. Human schemata expressed by means of geometric lines.	First definite space concept: base line. Discovery of being a part of environment. Subjective space representation. Space-time concept.	Definite relationship between color and object. Through repetition: color, schema.
		Greater stiffness. Emphasis on clothes.	Removal from base line concept. Overlapping.	Removal from objective stage of color.
		Difference between boys and girls. Tendency toward realistic lines. Removal from schematic representation.	Discovery of plain. color. Difficulties in spatial correlation due to egocentric attitude.	Subjective color experiences with emotional significant objects.

## LOWENFELD'S SUMMARY OF STAGES OF CHILD DEVELOPMENT

Representation of Figure	Representation of Space	Representation of Color	Design	Stimulation Topics	Technique
None.	No conscious use.			Through encouragement. In the direction of the child's thinking.	Large black crayon. Smooth paper. Finger paint for maladjusted children. Colored crayons. Clay.
imagine- ly.	Only imaginatively.	Color used to distinguish between scribblings.	None.		
ch for con- stant ge of symbol.	No "order" in space. Relationships according to emotional significance.	Emotional use according to appeal. No relationship to reality.	No conscious approach.	Activating of passive knowledge mainly related to the self. "I" stage.	Crayons. Clay. Poster paint. Large bristle Brush. Large sheets of paper.
nite concept nding on ve knowledge ersonality acteristics. n schemata ex- sed by means eometric lines.	First definite space concept: base line. Discovery of being a part of environment. Subjective space representation. Space-time concept.	Definite relationship between color and object. Through repetition: color, schema.	No conscious approach. Design characteristics received through urge for repetitions.	"We," "Action," "Where," topics in time sequences (stories). Inside and outside.	Colored crayons. Chalks. Poster paint (tempera). Large paper. Bristle brush. Clay.
ter stiffness. asis on nes. erence between and girls. ency toward stic lines. al from atic repre- tion.	Removal from base line concept. Overlapping. Discovery of plain color. Difficulties in spatial correlation due to egocentric attitude.	Removal from objective stage of color. Subjective color experiences with emotional significant objects.	First conscious approach toward decoration. Use of materials and their function for design.	Cooperation through: (1) Group-work. (2) Working method. (3) Topic. Different professions. Suits, Dresses. Wood. Metal. Overlapping.	No crayons because of removal from linear expressions. Poster paint. Clay. Chalk. Linoleum cut. Textiles. Suits, Dresses. Wood. Metal. Overlapping.

## LOWENFELD'S SUMMARY OF STAGES OF CHILD DEVELOPMENT - Contin

Stage	Characteristics	Representation of Human Figure	Representation of Space	Representation of Color
Pseudo- Realistic Stage  Stage of Reasoning (eleven to thirteen years)	Developed intelligence, yet unawareness.  Realistic approach (unconscious). Tendency toward visual or nonvisual mindedness.  Love for dramatization.	Joints.  Visual observation of body actions. Proportions.  Emphasis on expression of nonvisually minded.	Urge for three-dimensional expression. Diminishing sizes of distant objects. Horizontal line (visually minded).	Changes of color in nature (visually minded). Emotional reaction to color (nonvisually minded).

## NFELD'S SUMMARY OF STAGES OF CHILD DEVELOPMENT - Continued

Representation of an Figure	Representation of Space	Representation of Color	Design	Stimulation Topics	Technique
ts. al observation body actions. portions. asis on expre- n of nonvisually ed.	Urge for three- dimensional expres- sion. Diminishing sizes of distant objects. Horizontal line (visually minded).	Changes of color in nature (vis- ually minded). Emotional reac- tion to color (nonvisually minded).	First conscious approach to stylizing. Symbols for professions. Function of different mate- rials.	Dramatic actions in environment. Actions from imagination and posing (with meaning, like "Scrub- bing"). Pro- portions through emphasis on content. Color moods. Murals: "from-to." Design in material. Modeling.	Water-color. Gouche (water color and tempera). Poster paint. Bristle brush. Hair brush. Clay. Linoleum. Materials for design: textiles, wood, metal, papier mache.

the object itself; and second, with changing effects of these shapes and structures determined by light, shadow, color, atmosphere, and distance. Observing details, therefore, is not always a sign of visual-mindedness; it can be an indication of good memory as well as subjective interest in these details. For visual-mindedness it is necessary to see the changes which these details undergo under the various external conditions as mentioned above.

Visually minded persons have a tendency to transform kinesthetic and tactile experiences into visual experiences. If, for instance, a visual-minded person acquaints himself with an object in complete darkness, he tries to visualize all tactile or kinesthetic experiences. 'How it looks' is the first reaction to any object met in darkness. In other words, he tries to imagine in visual terms what he has perceived through other senses. A visually minded person who encounters an object in darkness thus tries immediately to visualize the object he has met. From this analysis it becomes evident that the visual approach toward the outside world is an analytical approach of a spectator who finds his problems in the complex observation of the ever-changing appearances of shapes and forms.

#### Non-Visual Type

The main intermediary for the haptic type of individual is the body-self-muscular sensations, kinesthetic experiences, touch impressions, and all experiences which place the self in value relationship to the outside world. In his art, the self is projected as the true actor of the picture whose formal characteristics are the resultant of a synthesis of bodily, emotional, and intellectual apprehension of shape and form. Sizes and spaces are determined by their emotional value in size and importance. The haptic type, therefore, is primarily a subjective type. Haptically minded persons do not transform kinesthetic and tactile experiences into visual ones, but are completely content with the tactile or kinesthetic modality itself, as experiments have shown. If a haptically minded person acquaints himself with an object in complete darkness, he would remain satisfied with his tactile or kinesthetic experiences. Since tactile impressions are mostly partial only (this is true for all impressions of objects that cannot be embraced with the hands, where the hands have to move) the haptic individual will arrive at a synthesis of these partial impressions only when he becomes emotionally interested in the object itself. Normally, he will not build up such a synthesis and will remain satisfied with his haptic experience. If he encounters an object in darkness, he will merely withdraw, perhaps, with some feelings of the surface structure of the obstacle or with partial impressions of those parts that he has touched. Since the haptic type uses the self as the true projector of his experiences, his pictorial representations are highly subjective; his proportions are proportions of value.

In art education it is therefore of prime importance to consider these attitudes toward the world of experiences as signi-

fificant as the visual approaches toward art. Thus a stimulation will be effective only if it includes haptic sensations as well as visual experiences.<sup>10</sup>

#### Media and Experiences

Because of various social background experiences the child needs a variety of media and materials with which to work. He should be encouraged to explore all media before choosing a preference. D'Amico says that children require flexible materials and media if they are to be creative:

Creative experience requires flexible materials and media. These instruments are the practical means toward originative expression and should fit the child's finger and obey his will. They must be as rich in possibilities as the child's imagination demands, so that their qualities of flexibility and plasticity will encourage and not inhibit expression. A child cannot respond freely and spontaneously to stubborn tools, nor can he broaden his vision or grow in power with a limited range of materials. The importance of this fact to good education has been overlooked even by many progressive teachers. Though they practice modern methods according to the newer philosophy, they still employ the limited materials of the academic school of art in the same formal ways.

It is also important to get the child to think in intimate terms about his tools and materials, to think of them as friendly and magic powers which can help him to do wonders in revealing his ideas. They are the sesame to the spirit and the fairy wand of the artist. The teacher should therefore offer the child a wide range of materials and tools so that he may find the one most suited to his ability and mood. When he finds such a medium or tool the teacher should help him to know and use it to the best advantage, both in satisfying the particular expression, and in developing the latent power within. The child should have as much freedom in choosing his tools and media as he has in choosing his subject matter. This method is the key to the whole problem; it gives the child the opportunity to react sensitively to his materials,<sup>11</sup> to regard them as potential instruments of creative power.

In Good Education for Young Children by the New York State

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10. Ibid., p. 133-134.

11. D'Amico, op. cit., pp. 233-234.

Council for Early Childhood Education a similar statement concerning materials and media for the child's use appears:

Children need to have ample opportunities to use materials freely and constructively. Enough materials and equipment of the right sort are of primary importance since young children learn by their muscles, rather than by reasoning or theorizing. They are not profitably occupied when they have enough things to use and to play with, if the material is not suited to each stage of their growth. When materials and opportunities to use them are available to them, they learn not only to use good judgment and skill but gain increasing independence and motor coordination as well as initiative and creative power.<sup>12</sup>

With our rapidly changing world today art will play an even more important role in the daily lives of our children than in the past. If people in the past not only found art an escape but a goal in their search for order, rightness, freedom, and inspiration, how much truer will this be of the future with the economic factors present.

A period of prosperity has produced new patrons of the arts ranging from the purchasers of washing machines and percolators and paintings to the builders of homes and factories. . . . All of these belong to the field of art - for art touches our lives at every point, is integral with all our activities. To limit the field of art to painting, sculpture, and architecture . . . is to observe the constant impact of art on all our actions. Art, interpreted broadly, refers not only to a group of specialized products, but also describes the manner in which any activity can be performed. There can be artistry in gardening and woodworking, in furniture arrangement and table setting, quite as much as in the so-called Fine Arts.<sup>13</sup>

In planning for the future, art educators must keep in mind the mental and emotional balance in living, and art education should be approached from the standpoint of the individual. It may mean the difference between success or failure. Winslow expresses the importance of

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12. New York State Council for Early Childhood Education, Good Education for Young Children, State Association for Childhood Education, 1947. p. 11.

13. Ray Faulkner, Edwin Ziegfeld, and Gerald Hill, Art Today. New York: Henry Holt, 1941. pp. XXIII-XXV.

this balance is the following statement on Art Education for Liberal Ends:

Whitford calls attention to the fact that 'art education properly presented, awakens the child's sense of observation so that he possesses a seeing eye and an understanding mind. The act of seeing involves the processes of thought, of memory, and of judgment. For example, if a pupil is given the ability to see grace and refinement of line in plants, and is taught to adapt such lines to the designing of furniture, he will be more observant and appreciative of fine lines in nature and furniture. If a pupil is given the ability to see and analyze beautiful color harmonies in the plumage of birds, in plants, and all nature, and is taught to produce similar harmonies in rugs and textiles, he will observe and appreciate more keenly the beauties of color in nature, and in rugs and textiles. Similar analogies may be made for all practical problems in art. Such knowledge equips the pupil with initiative in the use of art elements and their arrangement as adapted to dress, home furnishings, and problems of design and construction wherever they may be encountered.'

He who understands about art and who uses this knowledge gets a great deal more out of life than does the person who has not such a background. Things mean vastly more to him and he is able to derive from them an ever-increasing amount of knowledge and delight. For him even the objects of daily use come to assume a richer meaning, while clothing, household furniture and equipment and common tools take on an added interest. Machinery, automobiles, the radio, the cinema, books and other publications, as well as buildings, statues, paintings, even literature and music, assume an expanding claim on his growing understanding. Art supplies in his life so many satisfying intellectual and emotional experiences that otherwise would not be possible, that its presence there would appear to be essential.<sup>14</sup>

There is some controversy whether art should be integrated or non-integrated with the other subjects of the curriculum. The non-integrated enthusiasts claim that integration prevents creativeness because, in trying to integrate art with other subjects, copying or expressions and impressions of others are enforced upon the child. The non-integrated enthusiasts assert that the child should do art for art's sake. They believe that the child should draw from experiences only and not vicariously. Today many art educators believe in integration especially if art is a way of living. Edwin Ziegfeld, co-author of Art Today, believes that integration should exist only as it meets with the needs and experiences of

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14. Leon L. Winslow, The Integrated School Art Program, New Second Edition. New York: McGraw-Hill, 1949. pp. 11-12.

the child, and then only as it adds to the child's growth and development. Teachers integrate art with music, literature, and science naturally because these are lifelike experiences of the child. As Toward Better Teaching declares:

When an experience has meaning for a group of children and when they are freed to express themselves, the form that this expression takes is frequently creative. It is not surprising that some children respond to this expression in poetic expression . . . some painted pictures. . . .<sup>15</sup>

Gregg summarizes integration in this manner:

Art in the elementary school should be related to and integrated with all other subjects in the curriculum. The children's lives will be happier if art is an integral part of, rather than an attachment to, their activities. Therefore, schools should let art permeate the curriculum.<sup>16</sup>

## The Teacher's Place in Creative Art

The teacher plays a vital role in creative art instruction.

Welling gives the following requisites for a good teacher:

The teacher's task is that of stage-setter and appreciator for she, too, understands and values what is around her and what she sees happening. . . . They come from eyes which are full of impressions and from emotions which back-up what the eyes see. They are spontaneous, of course. They are hot and deep off the impression. They are vivid and colorful. They are the children's own because they are not yet schooled in those hows which so often inhibit us from telling what goes on inside. With the above as a basis, the teacher's work is inescapable. It too, is an art. In its process teaching must continue the same direct experience with each child and each incident.

The teacher must be ready to pep up the environment, to search out experiences, to highlight incidents, to make emotions satisfactorily pleasant, to help the children to be both artists and craftsmen enough to meet their needs at a given moment in their

15. National Education Association, Toward Better Teaching. Yearbook of the Association for Supervision and Curriculum Development of the National Education Association. Washington: The Association, 1949. pp. 126-127.

16. Gregg, op. cit., p. 1.

lives together.<sup>17</sup>

D'Amico explains ways the teacher can help in this all important role of guidance.

The relation of the teacher and the child is the most important factor in education and should be carefully considered. The teacher can assist the child in many ways; for example, in selecting materials suited to his ability, choosing tools that are neither too large nor too small for his age, in clarifying his ideas through discussing the problem with him, or in selecting a simple subject from a confusing situation. The latter help is usually needed when the children begin to work from nature. Occasionally a teacher will find it necessary to start a group off by beginning a painting for demonstration purposes, but when his point has been made, the work should be immediately removed from sight for children are imitators and will readily copy the teacher's work. Working directly on the child's picture should be strictly avoided by the teacher. If it is necessary to draw for a child, the teacher should make a sketch on his own pad and destroy it or remove it after the problem has been cleared up. The ideal approach gives the child the self-confidence and courage he needs to work for himself without these external aids. . . .

The wise teacher will start the child in the right way, the way that provides the most satisfaction. For example, if a child undertakes a project that is beyond him, or attempts to do a picture in a medium that because of its size or specific nature should be rendered in another, or begins his composition too large or too small for his paper, he is bound to face disappointment after his work gets under way. The experienced teacher anticipates such hazards and meets them with the kind of help needed where and when he thinks it will do the most good. Good teaching, in the long run, depends upon good judgment.<sup>18</sup>

Miriam Holloway of Midland City, Michigan, in characterizing the creative-minded teacher, includes the following musts:

1. Consider the work as child art.
2. Prepare herself mentally and emotionally to enjoy the work from the child's point of view as far as possible.
3. Consider the children's work as art and not an amusing distortion.
4. See the child in his work, his imagination, perception, and observations.

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17. James B. Welling, "Children Make Art," Childhood Education, 25: 299-300, March 1949.

18. D'Amico, op. cit., p. 15.

5. Follow where the child leads, and judge his efforts in the light of his own answer to the problem.<sup>19</sup>

Ann Dunser, Art Director in Maplewood, Missouri, writes:

To attain real and lasting results in creative art each teacher must do his part from the time the child enters nursery school or kindergarten until he leaves the last art class in his educational journey. The personality development is a part of the child's art training that results in good taste. The unusual idea expressed in an organized way can be enjoyed by those that produce as well as those that look whether you call it developing good taste or developing a good citizen.<sup>20</sup>

In answer to the frequently asked question, "Can the average grade teacher teach art?", Dorothy Wolverton, Art Supervisor, Matawan, New Jersey, replies:

Yes. If she is at all interested herself, her leadership together with the suggestions from the children will lead her far into the field of pleasure and learning. . . . Give children many kinds of art experiences through one medium or another. . . . Teach them to see and appreciate many new things. . . . Help the children to do a job that they will be happy and satisfied with because it is a job well done.<sup>21</sup>

In addition, Natalie Cole offers this advice:

Hands off! The teacher should never seek to help a child by taking the brush in hand to show him how something ought to be. She should never attempt to show on the blackboard or by photographs or pictures how something really is.

The fact that the teacher cannot draw the proverbial straight line encourages us to hope that she will not attempt to impose her own adult way of doing or try to pull the brush from the child's tightly clenched fist to add or guide a bit.

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

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19. Miriam Holloway, "Teacher Evaluation of Child Art," School Arts, 48:2, December, 1948.

20. Ann Dunser, "Child Art Today," School Arts, 46:296, May, 1947.

21. Dorothy Wolverton, "Can the Average Grade Teacher Teach Art?", School Arts, 48:239, March, 1949.

Furthermore says Cole, "The teacher should remember that the growing process is more important than the picture."<sup>22</sup>

Among many educators today it is agreed that the regular classroom teacher is the one to teach art because it is she who knows the child best, and because of this knowledge it is she who can best provide the experiences needed for this most desired growth and development. However, it is also desirable to have a specialist in the field of art on which to call in time of need. The 1949 Yearbook for the Association of Supervision and Curriculum Development, Toward Better Teaching, expresses the sentiments of many present day teachers and educators in regard to art education for children:

One of the major functions of a modern school is to foster creative expression in all pupils. Teachers are becoming increasingly aware of this responsibility. They are convinced that if a young person is to adjust effectively within our complex, democratic society, not only must his teachers be concerned with his physical and mental health and the acquisition of those skills which are prime necessities for his all-round development, but they must also help him to become a creative individual - creative in his approach to people, to situations, problems, materials.

The teacher understands that he is a major factor in the process. He is responsible for the type of atmosphere that exists within his classroom. He frequently sets the feeling tone for the group. His attitude and approach will, in many ways, stimulate or thwart the creative process. He must encourage originality wherever possible and must always be alert to new and possibly latent talents in children.<sup>23</sup>

#### Art Appreciation

Art appreciation, like character building, is caught, not taught. The child cannot appreciate things unless he has experienced them. Kilpatrick, widely recognized educator, says that appreciation follows experience,

22. Cole, op. cit., pp. 8-9, 23.

23. Toward Better Teaching, pp. 119, 152.

perience. For example after a child has painted a picture, made a clay bowl, or carved a statue, he is ready and able to appreciate the creative products of others. Immediately following his experience is the time to surround the child with beautiful pictures, vases, and carvings. As a result he will appreciate the works of great artists, because he recognizes what has gone into the creation. If children are permitted to live with art, appreciation will take care of itself.<sup>24</sup>

Gregg lists the following steps in developing appreciation:

1. Bring the pupils into contact with beautiful things which are on their level of appreciation.
  2. Let them experiment.
  3. Help the pupils develop a broad vocabulary.
  4. Relate the creative urges and efforts of the children to a background which will orient them to the whole scope of creative expression.
  5. Give the children freedom to live with art.
- We have made them aware of beauty, taught them what fun and satisfaction it can bring, given them a reason and a feeling of unity with their age and fellowmen, helped them find a greater voice for their songs, and set them free; and now we should
6. Bring about a deep understanding of the importance of the creative approach to art and the implications this has to the whole problem of life in a democracy.<sup>25</sup>

Art Education for Elementary Schools of Ohio, a teacher's handbook, includes the following views on appreciation:

Appreciation comes through knowledge and understanding. It is a gradual, active process. For its fullest development there will need to be many experiences in looking or contemplating, in discussion, in choosing, and in arranging or manipulating. Growth in taste will develop through appreciation. Repeated contacts with fine examples of painting, and all crafts are necessary to growth in appreciation. Industrial and commercial art materials, photographs of sculpture and architecture and many nature forms can be utilized to provide experiences in looking, in enjoying, in evaluating, and in choosing. The teacher will capitalize on any acci-

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24. Lectures by Dr. William H. Kilpatrick, Professor Emeritus of Education, Teachers College, at the Association for Childhood International Study Conference, Asheville, April 9-14, 1950.

25. Gregg, op. cit., p. 19.

dental environmental aesthetic situation, directing emotional response to the same, such as an unusual color combination, shadow patterns on the wall, or rhythmic cloud formations. Appreciation should be a satisfying as well as a growing experience.<sup>26</sup>

Appreciation does not just happen any more than creativity is spontaneous, but both are the result of teacher guidance. The teacher can not guide unless she herself has developed and is maintaining an everlasting and ever-widening, deepening interest and appreciation through her own intellectual and aesthetic interests and appreciations.

#### Mental Health in Creative Art

Mental hygienists too recognize the importance of creative expression in the development of the child, especially in the emotional stability that creative activities afford the individual. Often children with problems are greatly helped through creative activities, especially if they are encouraged to discuss their creation. These authorities recognize the fact that all children should have art experiences. The Ohio Bulletin on Child Growth and Development lists the following art experiences as essential toward building good mental health in a well-rounded individual:

Ages 3-5 years. Art experiences for the very young children are experiences in exploration and manipulation. The interest is mainly in the activity and materials, rather than in the expression of ideas. They like to scribble with crayons, daub with paint, and tear paper. Later, the meaningless daubs become ideas for them, though the adult cannot see any resemblance to the objects they say they represent. In the latter part of this period, children become increasingly skillful at representing forms and objects.

Ages 6-8 years. The children of this age try to reproduce what they see. The objects in the picture are usually recognizable, but these children are more interested in the expression than how they do it. The man may be larger than the house, and the sky is usually a strip of blue across the top of the page. Toward the latter part of this period the child is making the transition from the symbolic

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26. Ohio Art Education for Elementary Schools, p. 59.

to the realistic stage. His drawings and paintings may show some features of both stages. He has more concern for relative size of objects, for perspective, and for the correctness of detail.

Ages 9-11 years. This age is able to work with more effectiveness with concrete materials such as clay, paint, wood, and musical instruments. They are passing from the symbolic stage into the realistic stage. They want their pictures to look real. Their standards may often outdistance their skills, and they begin to ask for more suggestions.<sup>27</sup>

Knowing the important role of mental hygiene in child development, the Yearbook of the Association for Supervision and Curriculum Development, Toward Better Teaching, summarizes the value of mental health in this manner:

Creativity not only safeguards and enhances individuality, but the process fosters mental health. The teacher is indispensable in the establishment of rapport between the group and himself, as well as among the group members. The many health devices recommended for the maintenance of emotional security are inherent, by dint of their logic, in any environment that aims to cultivate creativity.<sup>28</sup>

Likewise, Lowenfeld avers: "The double function of art in the elementary school classroom is self-expression and as a means of self-adjustment appears evident."<sup>29</sup>

#### The Parent's Place in Children's Creative Art

Parent education is also essential before the child is freed of mental frustrations. The parents should know what the school is doing, so they can help rather than hinder the child's growth. The parents should show the same qualities as that of a teacher. They should show:

enthusiasm, confidence, encouragement, and should accept all attempts made by him, and leave out competition. Show genuine interest and by this the child should show calmness, poise, and clear thinking in his development. . . .

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27. Faculty of the University School, Columbus, Ohio, How Children Develop, Columbus: Ohio State University, 1946, pp. 14, 26, 36.

28. Toward Better Teaching, p. 152.

29. Lowenfeld, op. cit., p. 4.

Parents should realize that

growth is slow and experiences are crude at first. They must be, but if they are the child's own they will develop and gain greater excellence from your point of view. . . . Convince parents that our way is right and they will accept. . . . If convinced of your real interest in their child's welfare, they are willing to follow your lead and wait. . . . When they realize that the child is seeking fulfillment as they are seeking it in adult life, but as a child he is doing it in a different way; they are amazed and appreciate the child's work.<sup>30</sup>

Realizing that parents want to know what is best for their children and how they can help, it is part of the teacher's duty to the child to educate his parents; and thus prevent childhood frustrations, rather than to attempt a cure in later years.

When parents realize and appreciate the child's creative ability many problems from the standpoint of art will be solved. Children should seldom be allowed to take their creation home until parents are child-creative minded. It is then the duty of the teacher through parent conferences and meetings to help the parents realize the true value of creative activities, especially in art.

#### Summary

Schultz, widely recognized associate professor of art education, University of Illinois, summarizes the present art trends when he gives the ten demands that democracy requires of elementary school art:

#### Democracy's Demands on Elementary School Art

1. Art is shared by all.
2. Educating for beauty in everyday things.
3. A broader meaning for Art Appreciation.
4. Social skills to promote art for all.
5. Social values must be taught.
6. Increasing beauty requires special skills.
7. Democracy respects personalities.

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<sup>30.</sup> Elizabeth Hubbard, Your Children at School. New York: John Day, 1941. pp. 63-64.

8. Training the artists.
  9. Creative use of leisure time.
  10. Art educates for democratic living.<sup>31</sup>

In like manner, Pearson in New Art Education draws the following conclusions concerning children's creative art for the elementary school:

The power to create is born in children. In tender years it is self-assertive and happily triumphant. Later, unless protected and encouraged, it will surrender to adult standards and gradually wither and die. The creative teacher will treasure and stimulate it through suggestion. She will avoid conflicts of intellectualization - she will try to make the creative process conscious by verbalization or terminology. She will not talk about 'creation' and 'design'; she will keep her students doing the thing the words mean. The word 'interesting' or 'exciting' can stand for design for a long time. And finally creative power must have free reign over subject in and out of integrated curriculum.

The teacher of children must be a creative artist in her own right. She must know from doing the experience she is to teach. She must have the creative as against the copying attitude of mind. She must know design. She must have power over materials. She must have the ability easily to translate concepts into symbols. She must have the enthusiasm which will quickly catch and stimulate the enthusiasm of her charges. And of course, she must know child psychology and have the pedagogical training which our present teacher-training institutions supply. . . . Of the two necessary fields of teacher equipment I give the former - the creative attitude and knowledge of design - first importance. The creative spirit will somehow find its own way of imparting experience.<sup>32</sup>

Also Leon Winslow, Director of Art, Baltimore Department of Education, summarizes trends, aims, and purposes of elementary art education in this manner:

Art education at all grade levels should enable the individual to adjust himself more effectively to his own environment, should function in his life and character as an integral part, enriching his living, and should help to motivate his interests and clarify and organize his thinking. General education must afford experiences that will enable him to grow in his awareness of art, and to become skilled in his ability to use the principles of design in controlling his environment and himself to the end that he may

31. Schultz, op. cit., pp. 7-12.

32. Pearson, *op. cit.*, p. 221.

eventually become a desirable citizen.<sup>33</sup>

In planning for the future, art education should obviously be regarded as one means of securing mental and emotional balance in living, and the approach to art should be from the standpoint of the individual, as well as from that of the social group. The art experiences engaged in the schools should not only help the individual to be a greater source of material as well as spiritual satisfaction to himself, but it should also help to make him a better citizen in the community environment in which he lives.

From the beginning to the end of the school course, the art period should be one of continuous self-expression and of consistent self-realization, of aspirations, of dreams, of experiment with a diversity of materials and experience with beautiful things, of recreation and of productive work done in the spirit of play, of freedom of thought and of opinion, of mental and of spiritual growth.<sup>34</sup>

A survey of the literature on creative art work for the elementary school children reveals the following definite trends: (1) the formal art - consisting of formulas for design, color, and drawing with much emphasis on design principles, color theory, and on laws of perspective drawing;<sup>35</sup> (2) the creative self-expression period - which emphasized complete non-interference; and (3) the guided, creative self-expression period - which emphasized child growth and development rather than the end-product. The first two trends of art education had as their goal developing artists; the last considers the well-rounded growth of the individual.

More specifically art educators emphasize:

1. It is the right of all children to have art.
2. All children are potentially creative.
3. The child's development and not the end-product is considered of most importance.

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33. Winslow, op. cit., p. 25.

34. Ibid., pp. 4, 5.

35. Wetherington, op. cit., p. 11.

4. All children go through certain developmental stages.
5. A variety of materials and experiences are essential.
6. Mental health is benefited by creative expression.
7. Parent education aids in establishing a correct mental attitude.
8. Appreciation is caught and not taught.
9. Teachers are to act as a guide and follower of children's leads.
10. The classroom teacher is the one best qualified to do the job, with the specialist serving as a consultant.
11. Integration seems the best policy because of our present educational trend - education is living - which makes it almost impossible to isolate any one subject.
12. The amount of technical information given to the child should be just enough to balance his general information.<sup>36</sup>

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36. Winslow, op. cit., p. 20.

## CHAPTER III

### MEDIA AND EXPERIENCES

#### Introduction

This chapter, which deals with the media and experiences most suitable for the elementary grades, is divided into two parts, part one lists media and experiences, which, according to the literature, are most desirable for the child's well-rounded art growth. A brief summary of each medium, with reasons for its choice and use, is included. Part two records the media and experiences that a hundred elementary teachers have used successfully in their regular art work. These lists separating primary grades from intermediate grades, are arranged in descending order, according to their prevalence in eleven sources of literature and from check lists returned by one hundred elementary teachers.

#### Part I

##### Evidences from Literature

The first three grades of the elementary school are generally referred to as primary; the second three grades as intermediate. The children of primary grade level are imaginative and free in their actions, are very active and take great delight in manipulating materials. At this stage, they are usually impressionable and inquisitive and interdependent. Intermediate grade children are generally less imaginative and, therefore, more realistic; they are more self-conscious and critical of their own efforts and the efforts of others, more accurate and more discriminative, and generally more confident in their own mental ability, although extremely sensitive to difficulties - which may act to inhibit their performance.<sup>1</sup>

The initial interest in handling a new material is a necessary

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1. Winslow, op. cit., p. 93.

beginning process, whether the child be of primary level or intermediate level. With the initial use he will be more interested in manipulating the material than in expressing an idea. Before a child can express ideas he must have experiences. As Natalie Cole declares; "Children cannot create out of a vacuum. They must have something to say and be fired to say it."<sup>2</sup> The teacher then must provide these experiences in many ways, after the child has passed through the manipulation period.

#### Media and Experiences for the Primary Grades

Living with art in the primary grades requires the use of many materials and a breadth of experience which will continually develop art, socially, appreciatively, and creatively, in this age child. The child should have an experimental stage in which he may enjoy experimenting with the media and discover various possibilities for its use. Awareness on the part of the teacher should be the keynote to change of media or experiences.

Free exploration and manipulation of art materials continues during the primary grades. In fact such exploration is necessary when new materials or ideas are introduced at any educational level. If there has been no previous school experience, the early art work in the first grade ~~will~~ will be highly exploratory and manipulative.<sup>3</sup> However, in this instance, growth during this exploratory stage will be more rapid, and the group will soon be ready to go beyond exploration and manipulation.<sup>3</sup>

Because the primary child likes to explore and manipulate, he is willing and eager to try anything; in fact no problem or media is too difficult for him to attack. With this age child the following characteristics usually prevail:

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2. Cole, op. cit., p. 3.

3. Schultz, op. cit., p. 30.

Children of this age are eager to try anything. They express best what they have experienced in every day life, whether in so called real life, or in the world of imagination, which is often the more real of the two to them. Their creative and imaginative powers are at a much higher level than they perhaps ever will be again throughout their school lives. There is a strong urge to express themselves graphically and tremendous power for direct expression.

Children must be given freedom to express ideas in many different materials. Emphasis should be placed upon the growth of ideas rather than upon the refinement of technique, although an increase in skill is a desirable and expected outcome. The muscular coordination of children at this level is such that they express themselves best in large, free movements.

Upon entering school some children are still in the manipulative stage of representation. The objects presented are unrecognizable to the observer. At this stage children are trying out the material to see what it will do. A whole sheet of paper may be covered with meaningless areas or stripes of paint. Punching and squeezing clay, rolling it into balls, is a part of finding out what it will do, as even grownups confronted with a new material want to touch it immediately. Children need not be forced out of this stage, but can be led by questioning to give meaning to the results of their activities, no interpretation being made for them.

At the next stage of development, called the symbolic or schematic, the child begins to make objects recognizable as "man," "house," "flower," but the drawing symbolizes what he knows about the object without regard to actual appearance. Houses show both the back and the front at the same time and are sometimes transparent. At this stage the child is probably most imaginative. He may continue until he is at the eight year level expressing his ideas symbolically, although we see progression toward the realistic stage.<sup>4</sup>

According to the North Carolina bulletin, Art in the Public Schools, the following outcomes may be expected, by the end of the third grade:

1. Children should show some resourcefulness in finding materials, and some independence in planning activities and choosing materials. Eagerness to express ideas should be evident.
2. Children should work with clay, powdered paints, house paint on objects needed, crayons, chalk or board or paper, soft wood with tools, yarn and other media.
3. Through daily experiences they should use creative ideas and representative ideas from community life areas, enact plays, illustrate books and titles, make labels, make costumes, arrange pupil's work and select classroom furnishings; continue the work

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4. Ohio Art Education for Elementary Schools, p. 21.

in simple design; do cooperative work on friezes.

4. They should show ability: To use media; to use more details in pictorial illustrations; to make patterns (design) with light and dark areas; to use three values of each color; to create compositions that show variety in size, color, and arrangements; to sketch lightly an entire composition (optional); to draw simple action figures; and to do simple lettering.<sup>5</sup>

The art educators who suggested the following prevalent media and materials are aware of the importance of manipulation and exploration in the growth and development of the primary child. These suggestions, which seem to be the most popular ones, are merely for the purpose of guidance and are not a must.

Media	Experiences
Crayons	Illustrations
Chalk	Modeling
Powder paint	Crayon Drawing
Clay	Painting
Cloth	Design
Paper (all kinds)	Paper Designs
Yarn	Chalk Drawings
Finger paint	Weaving
Wood	Prints
Sawdust	Murals
Water-color	Costume Design
Dye	Carving
Dough	Construction
Ink	Lettering
Charcoal	Finger Paintings
Linoleum	Posters
Plaster of Paris	Ceramics
Oil	Gardening and Beautification
	Holiday Decorations
	Dyeing
	Water-color paintings
	Papier mâché
	Masks
	Stencilling
	Charcoal Drawing
	Portraits
	Marionettes

The media that each authority suggested for use in the primary grades are revealed in Table I. The experiences suggested as useful in the primary grades by the same authorities are revealed in Table II.

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5. Wetherington, op. cit., p. 69.

TABLE I

MEDIA TO BE USED IN THE PRIMARY GRADES  
AS SUGGESTED BY AUTHORITIES IN THE  
PROFESSIONAL LITERATURE

TABLE II  
EXPERIENCES TO BE USED IN THE PRIMARY GRADES AS SUGGESTED BY AUTHORITIES IN THE PROFESSIONAL LITERATURE

### Media and Experiences for the Grammar Grades

Grammar grade art education differs from that of the primary grades only in enrichment and broadening of the subject matter. Since the child tends toward realism at this age, group work is excellent. The child individually often feels unable to attack a painting problem, but if he is working on a mural, for example, he will join the group and do his part successfully; on the other hand an individual painting or illustration will frequently result in failure on his part because his skills are not sufficient to compete with this new tendency toward realism. For the same reason crafts and construction problems are worthwhile activities at this age. The Ohio Art Bulletin, Art Education for Elementary Schools, cites the following characteristics which may be in evidence at this age:

The child's world is broadening with his ability to read and with his growing contacts outside the home, and he is becoming increasingly interested in community activities and in people of other lands, in past historical epochs, in sports in which he participates, in adventure and legend. At the eleven year level he will enjoy stories of wonder and real adventure.

The ability to recognize and enjoy art quality, as such, makes a gradual appearance at this level. His ability to recognize variations in color, in quality of line, and in dark and light may be increased. He can be led to an elementary understanding of the use of color, line direction, and light and dark to produce certain moods; of rhythm as an outgrowth of the repetition of lines, forms, tones or colors; of the balance of equal and unequal measures; of the importance of emphasis through size, color, contrast, dominant position, or interesting detail. Thus the subject matter content of the art field, the basic elements of line, form, color, and dark and light, and the basic principles of rhythm, balance, emphasis, and proportion should gradually be brought to his attention. . . .

He is still interested in telling a story with crayon or paint, but is beginning to be self-critical and expresses a desire to draw more and more realistically. To this end, he is increasingly willing to have sketch or practice lessons when the lessons are such that they meet the need for the particular kind of expression wherein he feels insecure.

His interest span is increasing, and he will work constructively for a longer period of time than the child at the lower elementary

level. Thirty to fifty-five minutes at a time is not too long a period for him to work at one thing, and art activities which require continuing the work for a number of consecutive periods may be successfully undertaken.

He is intensely interested in designing and making things which seem to him practical and useful. He is much interested in decoration, and can plan decorations, choose and apply them. He will enjoy all sorts of craft and construction work which are not too difficult technically for him to execute acceptably.

His muscular co-ordination is increasing. He will do a more craftsman-like piece of work than the child at the lower elementary level.<sup>6</sup>

Knowing the above characteristics of the intermediate grade child will enable the teacher to meet the child's needs, and, as a result, the following outcomes may be recognized by child and teacher.

1. The children should show more resourcefulness in ideas for expression. Lack of knowledge of principles will keep one from going farther in art expression. A large part of the creative needs will arise in subject content.

2. Through activities the children should apply knowledge of principles of art in color harmony, rhythm, proportion, balance, emphasis, subordination, design, line and form.

3. The children should have the technique in variety of expression forms, as: cold water painting (some oil painting), clay modeling, pottery work, tin, metal and woodwork construction, weaving, finger painting, cut lettering, speed-ball pen lettering, printing designs including block printing, simple sketching, and plaster carvings.

4. The children should show ability: To illustrate simple parallel perspective; to make designs of repeat patterns, formal and informal; to use action figures in illustrations and compositions; to plan and make murals and friezes; to use a variety of media in sketching and painting portraits; to do landscapes (outdoor) and still life; to make booklets; to re-arrange attractively classroom furnishings; to make needed posters; to construct properties needed for dramatizations; and to do simple weaving.<sup>7</sup>

Because of his greater awareness of himself, materials and experiences must give the child a feeling of importance as well as a feeling of success. Authorities realize the importance of his new feelings, therefore, a continuation of the familiar materials and experiences as

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6. Ohio Art Education for Elementary Schools, pp. 37-38.

7. Wetherington, op. cit., p. 76.

well as new ones are added. This will take care of his muscular, imaginative, and creative growth. Below are listed media, and experiences in the order of selection which will best satisfy the child's growth and development, according to a tabulation of authorities in the literature.

Media	Experiences
Powder paint	Illustrations
Clay	Arrangements
Cloth	Water-color painting
Crayons	Modeling
Water-color (transparent)	Crayon drawing
Wood	Design
Yarn	Puppets
Chalk	Weaving
Linoleum	Chalk drawing
Ink	Carving
Paper (all kinds)	Prints
Plaster of Paris	Costume designs
Oil	Murals and friezes
Dye	Papier mâché
Metal	Paper designs
Finger paint	Posters
Charcoal	Marionettes
Sawdust	Sculpture
Pastels	Dyeing
	Ceramics
	Construction
	Lettering
	Masks
	Gardening and beautification
	Ink drawing
	Metal work
	Finger painting
	Holiday decorations
	Pencil drawing
	Etching
	Charcoal drawing
	Portraits
	Leather tooling

Tables III and IV show the grammar grade media and experiences that each authority suggested as being useful in the child's development.

#### Descriptions of Desirable Media

Since the various materials and media require the use of muscular co-ordination and skills, a brief description, quoted from one authority,

TABLE III

MEDIA TO BE USED IN THE GRAMMAR GRADES  
 AS SUGGESTED BY AUTHORITIES IN THE  
 PROFESSIONAL LITERATURE

Media	D'Amico	Winslow	Lowenfeld	Cole	Gregg	Schultz	Wetherington	Art Education for Elementary Schools (Ohio)	Art Education Project (Owatonna)	Art Education (Wilmington)	School Arts
Chalk	x	x		x	x	x	x	x	x	x	x
Charcoal	x			x	x	x	x	x	x	x	x
Clay	x	x	x	x	x	x	x	x	x	x	x
Cloth	x	x	x	x	x	x	x	x	x	x	x
Crayon	x	x	x		x	x	x	x	x	x	x
Dye	x	x			x	x	x	x	x	x	x
Dough											
Finger Paint			x	x	x	x	x				
Ink		x	x	x	x	x	x	x	x	x	x
Linoleum		x	x	x	x	x	x	x	x	x	x
Oil	x	x	x	x	x	x	x	x	x	x	x
Powder Paint	x	x	x	x	x	x	x	x	x	x	x
Paper (Colored)	x		x	x	x	x	x	x	x	x	x
Pastels			x						x		
Plaster of Paris	x	x	x	x	x	x	x	x	x	x	x
Sawdust											
Water Color (Transparent)	x	x	x	x	x	x	x	x	x	x	x
Wood	x	x	x	x	x	x	x	x	x	x	x
Yarn	x	x	x	x	x	x	x	x	x	x	x
Metal	x		x		x	x	x	x	x	x	x

TABLE IV

EXPERIENCES TO BE USED IN THE GRAMMAR GRADES AS SUGGESTED BY AUTHORITIES IN THE PROFESSIONAL LITERATURE

Authorities	
Cole	Carving
D'Amico	Ceramics
GREGG	Chalk Drawing
Lowenfeld	Charcoal Drawing
Winslow	Construction
School Arts	Costume Design
Schultz	Crayon Drawing
Wetherington	Design
Art Education Project (Owatonna)	Etching
Art Education for Elementary Schools (Ohio)	Finger Painting
Art Education (Wilmington)	Gardening Beautification
	Holiday Decorations
	Illustrations
	Ink Drawing
	Leather Tooling
	Lettering
	Mariionettes
	Masks
	Metal Work
	Modeling
	Murals
	Paper Design
	Papier Mâché
	Pencil Drawing
	Portraits
	Posters
	Prints
	Puppets
	Sculpture
	Stenciling
	Water Color Painting
	Weaving
	Dyeing

of the value and place of each for the growth and development of the child is included below.

Crayons: In the elementary school, crayons are used more than any other medium. They are easy to handle and are clean. The student can employ crayons on a moment's notice for all types of work, such as illustrating poetry, history, geography, and literature, and making arithmetic sketches, not to mention art.

Crayon technique is not something about which a person can say, 'This is the way to do it.'<sup>8</sup> The technique varies with each child and with each type of work he undertakes. What we can do for the pupil is to help him discover as many possible techniques and uses for crayons as he can, and give him freedom to use these techniques as he sees fit.<sup>8</sup>

Chalk: Chalk is messy; it rubs off; it doesn't last. But oh, what fun it is to get a large stick of soft chalk, a big piece of paper, find a place with some elbow room, and go to work. You'll notice how children love to lay on the floor and draw with big swoops. If your school has no provision for large paper, you might do well with common newspaper. . . . Almost any paper can be used for chalk drawings as long as it has a slightly rough surface or is not glossy. Colored paper, or even black paper, can be used effectively.

Chalk is a soft free medium and should be handled freely. Treat your sketches broadly with chalk down on its side. . . .

Chalk can be worked over and over if you desire. Many interesting effects can be achieved by putting one color over another. . . .

Stage scenery for children's plays can be quickly dashed off by the class on large wrapping paper sheets. . . . Materials for play costumes can be decorated with chalk in an attractive way by children. . . .<sup>9</sup>

Powder Paint: Powder paint is one of the most widely used mediums in the primary grades. . . . These young children paint freely and directly without an outline or scheme in advance. They have paint before them, paint waiting in cans or paper cups, a brush in hand so they merely paint and enjoy it. . . .

Powder paint is especially adaptable to these early works of art because it needs no set technique. . . .

The preparation of powder paint is simple if a few directions are followed. . . .

The upper grades will find this paint excellent for their more decorative work - for posters, signs, masks, costume designs, friezes, and stage properties. . . .

It is difficult to say which media are most essential for classroom use, but there are few materials as adaptable as powder

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8. Gregg, op. cit., p. 92.

9. Ibid., pp. 94-97.

paint.<sup>10</sup>

Clay: Modeling in clay is an activity that elementary school boys and girls should not be deprived of, for it not only gives them an opportunity to work out their ideas in three dimensions but it also helps them to develop much-needed muscular control and affords them great satisfaction and joy. Clay for modeling is procurable in wet and in dry form. . . . Clay should be of uniform consistency so that the shrinkage in drying will not be greater in some places than in others.

In his growth in modeling the child passes through the same stages of manipulation, symbolism, and realism that he passes through in drawing. Appropriate guidance by the teacher is not only possible but necessary in his development. Withholding legitimate help when the child is ready to receive it often serves only to hamper his expression. Too much emphasis on skill, however, often serves to kill a child's originality. There is probably no stimulus equal to that of a good demonstration of what can be done with clay by an enthusiastic and inspiring teacher. Encouragement rather than exact directions is what is needed if the child is to gain proficiency in the use of this most plastic of all art mediums.<sup>11</sup>

Cloth: The 'feel' of a textile is different from that of wood or paper. Cloth seems to invite one to handle it, to do something with it, to make something out of it. . . . The elementary school textile program should embrace an appreciative understanding of clothing and of the fabric materials that enter into the manufacture of the various common textile products. It should acquaint the child with the appropriateness of the various woven materials, considering for special emphasis wool, cotton, linen, and silk. . . .

Cloth may be used successfully by children to make dolls' clothing and costumes for dramatizations, toys, and marionettes. It may also be used for home furnishings, such as curtains, cushions, and table coverings of various kinds. Decorations may be worked in by means of stitching, applique, dyeing, and printing with linoleum blocks. . . . Children should be given the opportunity of working with textile materials and, insofar as this is possible, of experiencing the process involved. Many beautiful textile products can be made by elementary school children on a simple hand loom consisting of a wooden frame on which warp threads can be strung.<sup>12</sup>

Water Color: Water color has many possibilities. Your brush can show power and strength or timid delicacy in the turn of your hand. Water color will be a refreshing experience. . . .

As in the case of other types of art media, one should look to water colors for ideas, and not try to force this medium into a

10. Ibid., pp. 98-101.

11. Leon L. Winslow, The Integrated School Art Program. New York: McGraw-Hill, 1939. pp. 157-158.

12. Ibid., pp. 168-170.

hard set plan. Watch for things to happen while you are working, and be ready to grasp every advantage. Please don't be too painstaking.

Margaret E. Mathias in her book, Art in the Elementary Grades, says, 'Water color is the poetry of graphic expression. It is true that crayon is better adapted to all purposes of school art, but children should also have the experience of spontaneous, refreshing water color work.'<sup>13</sup>

Wood: Youngsters . . . are not always content with materials that are easy to manipulate. Their increased muscular control and greater interest in technical skills call for media offering greater resistance and requiring more exact and sustained attention. Every classroom should have a supply of scrap wood of various sizes and thicknesses for cutting and carving. . . .

Simple tools are adequate, and many of them can be brought from home if the school is unable to supply them. . . . Children can learn to appreciate the natural beauty in the grain and texture of wood. They should be discouraged from covering the wood with colored opaque paint in an attempt to achieve a realistic effect. The beauty of the wood and carving should stand on its own merits.<sup>14</sup>

Linoleum: Linoleum has been used rather widely in the elementary schools to produce quantity prints of patterns or pictures. Certain specific materials are necessary, including linoleum-cutting tools, brayers, and printing inks. . . . The resulting prints may be used to illustrate booklets, to make original calendar or Christmas card, to decorate a school program. The block may also be printed on cloth as decoration for draperies, costumes, or table mats.<sup>15</sup>

Ink: Printer's ink is the most satisfactory for general use. This is waterproof and requires a thinner or solvent. . . .

Water color inks are easy to handle because they will wash out of clothing and readily wash off the glass and brayer. . . .<sup>16</sup>

Plaster of Paris: Ordinarily plaster of Paris is not well known as a medium of art expression. Like wood it offers a challenge to technically inclined minds and gives still another avenue for exploration and originality. In its solid form plaster of Paris can be carved either 'in the round' or in relief much as wood is carved. . . .

Work with plaster of Paris is rather messy so that classroom floors and furniture must be protected with many newspapers. . . . In any event the activity requires careful planning with attention to exactness of procedure, care of materials, and responsibility for cleaning up.<sup>17</sup>

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13. Gregg, op. cit., p. 104.

14. Schultz, op. cit., pp. 63-64.

15. Ibid., p. 68.

16. Gregg, op. cit., p. 127.

17. Schultz, op. cit., pp. 65-66.

Dye: Tie dyeing muslin, cheesecloth or sugar sacks, may be done at any level. The process is very simple, but the results are always enjoyable, partly because of the surprise in seeing what designs the tying has produced. Small mats, wall hangings, and costumes can be decorated in this way. Children can be given a vivid impression of what one color will do to another by dipping in more than one dye bath.<sup>18</sup>

Metal: Such materials as metal foils, which can be secured in thin sheets and cut very much as paper or cardboard, are among the newer materials which are finding their way into the art experience. Discarded materials can be utilized. In one community the worn out copper sheets from the school roof motivated the making of small copper trays and bowls. Old sheets of lead can be used in the same way. Odds and ends of discarded wire were salvaged and made into attractive chains and bracelets. . . .

The more rigid metals, which require equipment such as tools, benches with vises, etc., offer a challenge to the pre-adolescent pupils. The things made should be designed to show the inter-relation of design and craft. The shape or form should be related to use, and enrichment or decoration only that which enhances; i.e., a metal paper knife must be such a shape that it can be used comfortably and effectively. Decoration should not destroy or detract from its structural form.<sup>19</sup>

Finger Paint: Finger painting has created a great stir in school art circles as a medium of unusual possibilities. It gives the painter, child or adult, a maximum of freedom, and even the most untrained person can many times complete a beautiful design or at least enjoy a creative experience. It is a fascinating pastime, and every teacher should at least investigate finger painting as a possibility for classroom use.<sup>20</sup>

Charcoal: Charcoal has the special advantage of being versatile in the hands of persons of any age. Heavy darks or delicate grays may be attained at will. Big sticks of soft charcoal should be used. Many artists use chamois skin to rub off light lines and to modify tones. Kneaded erasers are used to 'lift' out lights from dark areas. The fixative suggested for chalk is especially suited for charcoal. Manila paper is good, although real charcoal paper is not expensive. Charcoal is ideal for blocking in water color, oil, or tempera paints.<sup>21</sup>

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18. Ohio Art Education for Elementary Schools, p. 28.

19. Ibid., p. 58.

20. Gregg, op. cit., p. 101.

21. John D. Harrison, A Discussion of Art Materials. State University of New York, State Teachers College. New Plaza, New York: 1949, p. 5. mimeographed.

Oil Paint: Oil paint is generally regarded as suited only to the professional painters or advanced students because of the supposed difficulty of handling and the cost. Of course this medium has been a favorite with painters for centuries, because it is relatively permanent. Oil paint is really the easiest of all paints to handle. It is similar to opaque, but it is superior in that the colors do not change perceptibly in drying. It also dries much more slowly and so permits greater blending and manipulation. . . . Experimentation again is desirable. Since great permanence is not generally desired oil paints for beginners or school use can be bought quite cheaply. Ordinary decorators colors are available at 10¢ a tube. Canned paint sold for buildings will serve to give the older children experience in handling this material. Dry-color may be ground with linseed oil and when necessary made opaque with the addition of a little white clay.<sup>22</sup>

Sawdust: Another pliable material which is delightful to work with is sawdust mache. . . . This material is wonderful for puppet faces and heads. It can be used for making pin trays, ash trays, for filling in the cracks of wood working projects and the like. . . . When dry the mixture is very light in weight and very hard and durable.<sup>23</sup>

Yarn: String, colored warp, yarn, jute, roving, and carpet rags. . . . can be used in weaving, braiding, twisting, spool and loom knitting many different things. . . .

Uses will be found for twisted jumping ropes and cords for marble bags, woven mats or rugs for doll houses, woven table covers, large rugs woven by the group, braided mats and rugs, loom knitted scarves, woven doll sweaters, yarn dolls and flowers, spool knitted doll's caps.<sup>24</sup>

Pastels: Using both pastels and chalk together will give a wider color range, but pastels used alone are too expensive to be practical.<sup>25</sup>

Paper: Paper is not satisfactory when used for large objects, but should be used in problems small in size, so that the product will not be flimsy. Cardboard boxes are durable and serve well for larger objects. Combined with water and paste, paper may be molded over crumpled paper or cardboard foundations to produce stage properties and the like. This is a variation of the papier mache technique.

Colored papers cut and pasted may be stiffened by mounting on cardboard. Plain papers may be colored and decorated with crayon designs, borders, or all-over repeats, or may be stick printed,

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22. Ibid., pp. 3-4.

23. Ibid., p. 8.

24. Ohio Art Education for Elementary Schools, p. 28.

25. D'Amico, op. cit., p. 67.

eraser or potato blocked and then used to cover cardboard construction. Shelf paper treated with finger painting may also be used for such purposes.

Paper cartons of all types can be utilized, if sizes and structural shapes are carefully considered. Their uses are many.<sup>26</sup>

#### Development of Appreciation

Even though various media have been presented, the value of the experiences and activities would depend solely upon the local situation and would vary according to the way in which it is integrated with the rest of the curriculum. Certain appreciations will develop as a result of the child's experiences with the various media and materials. Educators in Ohio are cognizant of this fact, for they emphasize:

The ground work in appreciation will be laid in the everyday activities of children. The likes and dislikes of a child at his level must be recognized, and he must be helped to progress at his own rate to a better appreciation. The important point is that a child be allowed to exercise his own critical judgment and develop his own taste for beauty. It is the teacher's responsibility to provide opportunities for continuous growth in good taste. There must be a sympathetic attitude and a desire to understand the emotional problems of children. Children must be exposed to many ideas and a rich fund of worth while materials such as vivid pictures, colorful objects, and nature forms.

Appreciation comes through knowledge and understanding. It is a gradual, active process. For its fullest development there will need to be many experiences in looking or contemplating, in discussing, in choosing and in arranging or manipulating. Growth in taste will develop through appreciation. Repeated contacts with fine examples of painting, and all the crafts are necessary to growth in appreciation. Industrial and commercial art materials, photographs of sculpture and architecture and many nature forms can be utilized to provide experiences in looking, in enjoying, in evaluating and in choosing. The teacher will capitalize on any accidental or environmental aesthetic situations, directing emotional response to the same, such as, an unusual color combination, shadow patterns on the wall, or rhythmic cloud formations. Appreciation should be a satisfying as well as a growing experience.<sup>27</sup>

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26. Ohio Art Education for Elementary Schools, pp. 27, 56.

27. Ibid., pp. 29, 59.

Teachers might keep in mind these six appreciation objectives while providing materials and experiences for child guidance in this respect. Help him:

1. To look for and enjoy beauty in the daily environment.
2. To develop the love of beautiful pictures and beautiful objects and pleasure in their possession.
3. To promote the power of observation.
4. To exercise the child's art judgment by offering daily opportunities to make selections involving principles of beauty and fitness.
5. To develop civic responsibility - a desire to improve conditions in home and community.
6. A quickening awareness to beauty in all forms and in all places.<sup>28</sup>

Schultz summarizes these objectives as follows:

It is imperative that children's art experiences not be confined to a narrow group of media. . . .

Our daily world involves interaction with wood, metal, rubber, plastics, clay, glass, flowers, shrubs, and a host of other materials. With some of these materials it is important to have experiences of construction; but we have to deal with most of them on the basis of choosing and selecting the best and most appropriate for our use. Here lie common problems of appreciation and understanding. Elementary schools must begin to help youth to meet the demands of a modern art world.<sup>29</sup>

#### Summary

From the list it seems that the following media and experiences, common to both primary and grammar grades, are appropriate and usable by the non-specialized classroom teacher.

<u>Media</u>	<u>Experiences</u>
Crayons	Illustrations
Chalk	Modeling
Powder paint	Crayon Drawing
Clay	Painting
Cloth	Design
Paper (colored)	Paper Designs

28. Ibid., pp. 60-61.

29. Schultz, op. cit., p. 17.

Yarn	Chalk Drawings
Finger paint	Weaving
Wood	Prints
Sawdust	Murals
Water color	Costume Designs
Dye	Carving
Dough	Construction
Ink	Lettering
Charcoal	Finger Paintings
Linoleum	Posters
Plaster of Paris	Ceramics
Oil	Gardening and Beautification
	Holiday Decorations
	Dyeing
	Water Color Paintings
	Papier Mâché
	Masks
	Stenciling
	Charcoal Drawing
	Portraits
	Marionettes

Art educators recommend these additional media and experiences for grammar grade children.

<u>Media</u>	<u>Experiences</u>
Pastels	Arrangements
Metal	Puppets

## Part II

### Evidences from the Field

In an effort to supplement the media and experiences recommended by authorities in the professional literature, the writer, after reading widely for background, formulated a check list for a sampling of media and experiences used by elementary classroom teachers. Upon completion of this check list, it was submitted to a committee for refinement, additions and suggestions.

The committee, composed of a college professor, an art supervisor,

an elementary principal, and three elementary classroom teachers, studied the list and made certain revisions. The check list was then distributed to one hundred fifteen teachers.

Tables V, VI, VII, and VIII, show the varied media and experiences that one hundred and fifteen elementary teachers are providing for their children. The lists in addition to the tables show not only the prevalence with which certain media and experiences appear, but also gives further suggestions for the non-specialized teacher.

TABLE V

MEDIA USED BY SIXTY-FOUR TEACHERS IN THE PRIMARY GRADES  
THE REPORT OF A CHECK LIST

Media	Used	Not Used	Total Teachers
Crayon	64	0	64
Chalk	61	3	64
Clay	61	3	64
Paper (colored)	53	11	64
Paint (Opaque)	49	15	64
Finger Paint	48	16	64
Cloth	32	32	64
Wood	26	38	64
Yarn	22	44	64
Ink	12	52	64
Pastels	10	54	64
Dye	9	55	64
Sawdust	6	58	64
Plaster of Paris	6	58	64
Linoleum or Woodblock	6	58	64
Dough	5	59	64
Soap	3	61	64
Charcoal	2	62	64
Oil	2	62	64
Transparent Water Color	2	62	64

TABLE VI  
EXPERIENCES USED BY SIXTY-FOUR PRIMARY TEACHERS  
REPORT FROM A CHECK LIST

Experiences	Used	Not Used	Total
Crayon Drawings	55	9	64
Illustrations	54	10	64
Chalk Drawing	53	11	64
Holiday Decorations	49	15	64
Modeling	48	16	64
Paper Design	47	17	64
Finger Painting	44	20	64
Construction	39	25	64
Carving	37	27	64
Posters	36	28	64
Murals	32	32	64
Pencil Drawing	26	38	64
Stencil	26	38	64
Water Color Painting	24	40	64
Masks	23	41	64
Weaving	18	46	64
Lettering	18	46	64
Costume Design	17	47	64
Design	16	48	64
Prints	16	48	64
Portraits	16	48	64
Papier Mâché	14	50	64
Gardening and Beautification	13	51	64
Dyeing	7	57	64
Puppets	6	58	64
Ceramics	3	61	64
Charcoal Drawing	3	61	64
Ink Drawing	2	62	64
Etching	1	63	64
Sculpture	1	63	64
Metal	0	64	64
Leather Tooling	0	64	64
Marionettes	4	60	64

TABLE VII  
MEDIA USED BY FIFTY-ONE GRAMMAR GRADE TEACHERS  
THE REPORT OF A CHECK LIST

Media	Used	Not Used	Total
Crayons	51	0	51
Chalk	51	0	51
Paper (colored)	50	1	51
Clay	45	6	51
Paint, Opaque, Tempera	43	8	51
Finger Paint	36	15	51
Cloth	27	24	51
Ink	24	27	51
Wood	19	32	51
Yarn	16	35	51
Pastel	13	38	51
Water color, transparent	11	41	51
Dye	10	41	51
Charcoal	10	41	51
Linoleum	7	44	51
Plaster of Paris	7	44	51
Soap	7	44	51
Dough	5	46	51
Oil	5	46	51
Sawdust	2	49	51

TABLE VIII

EXPERIENCES USED BY FIFTY-ONE GRAMMAR GRADE TEACHERS  
REPORT OF A CHECK LIST

Experiences	Used	Not Used	Total
Crayon Drawing	47	4	51
Chalk Drawing	46	5	51
Illustrations	44	7	51
Holiday Decorations	43	8	51
Posters	36	15	51
Modeling	35	16	51
Finger Painting	34	17	51
Murals	33	18	51
Pencil Drawing	32	19	51
Carving	31	20	51
Lettering	27	24	51
Stencil	25	26	51
Design	24	27	51
Paper Design	23	28	51
Water Color Painting	23	28	51
Papier Mâché	22	29	51
Portraits	19	32	51
Costume Design	18	33	51
Construction	18	33	51
Gardening and Beautification	18	33	51
Masks	15	36	51
Dyeing	14	37	51
Weaving	14	37	51
Prints	11	40	51
Puppets	10	41	51
Charcoal Drawing	10	41	51
Ink Drawing	9	42	51
Marionettes	7	44	51
Sculpture	6	45	51
Ceramics	4	47	51
Etching	2	49	51
Leather Tooling	1	50	51
Metal Work	1	50	51

## I Primary Grades

<u>Media</u>	<u>64 Teachers</u>	<u>Experiences</u>	<u>64 Teachers</u>
Crayon	64	Crayon Drawings	55
Chalk	61	Illustrations	54
Clay	61	Chalk Drawings	53
Paper (Colored)	53	Holiday Decorations	49
Finger Paint	48	Modeling	48
Opaque or Powder Paint	49	Paper Designs	47
Cloth	32	Finger Painting	44
Wood	26	Construction	39
Yarn	22	Murals	32
Ink	12	Posters	36
Pastels	10	Carving	37
Dye	9	Pencil Drawing	26
Plaster of Paris	6	Stencil	26
Sawdust	6	Water Color	24
Linoleum	6	Masks	23
Dough	5	Lettering	18
Soap	3	Weaving	18
Oil	2	Prints	16
Charcoal	2	Gardening and Beautification	13
Transparent Water Color	2	Design	16
		Papier Mâché	14
		Portraits	16
		Costume Design	17
		Dyeing	7
		Puppets	6
		Marionettes	4
		Charcoal Drawing	3
		Ceramics	3
		Ink Drawings	2
		Sculpture	1
		Etching	0

## II Grammar Grades

<u>Media</u>	<u>51 Teachers</u>	<u>Experiences</u>	<u>51 Teachers</u>
Crayon	51	Crayon Drawings	47
Chalk	51	Chalk Drawings	46
Paper	50	Holiday Decorations	43
Clay	45	Illustrations	44
Opaque or Powder Paint	43	Posters	36
Finger Paint	36	Modeling	35
Cloth	27	Pencil Drawing	32
Ink	24	Murals	33
Wood	19	Finger Painting	34
Pastels	13	Carving	31
Yarn	16	Lettering	27
Transparent Water Color	11	Water Color Painting	23

## II Grammar Grades - Continued

<u>Media</u>	<u>51 Teachers</u>	<u>Experiences</u>	<u>51 Teachers</u>
Charcoal	10	Papier Mâché	22
Dye	10	Paper Design	23
Plaster of Paris	7	Stencil	25
Linoleum	7	Design	24
Soap	7	Construction	18
Oil	5	Gardening and Beautification	18
Dough	5	Masks	15
Sawdust	2	Portraits	19
		Weaving	14
		Dyeing	14
		Costume Design	18
		Puppets	10
		Charcoal Drawing	10
		Ink Drawing	9
		Marionettes	7
		Prints	11
		Sculpture	6
		Ceramics	4
		Etching	2
		Leather Tooling	1
		Metal	1

By the responses on the check list it is indicated that teachers are realizing more and more that their creative art program is built on broad flexible lines; that activity is more important than the mastery of technique; and that liberation and preservation of individuality come first.

From the preceding tables one realizes the varied experiences that the children are having. It is apparent too that the teachers are also building up confidence in the children to express themselves; stimulating a desire for finer things; and teaching them to appreciate the experiences and expressions of others.

The child who has had the opportunity to experiment with many of the suggested media will never be faced with the problem described by Ruth Strang in An Introduction to Childhood:

I should like to be some kind of artist. I don't know what kind because our school has never given any art courses. There are hardly any magazines or books in the library which pertain to different kinds of art. I would go to college to learn about art, but don't know what colleges have the best courses or the course I should like most to major in. Where shall I find out about these things? Do I have enough artistic ability for it to pay to go on with this work? I don't know.<sup>30</sup>

For the child who does not wish to become an artist but who wishes to make discriminating choices in tastes and attitudes, the media and experiences provided by the teachers will help him realize beauty in color, line, form, and arrangement. In addition, Laura Zirbes prescribes a way to develop these attitudes and tastes of beauty:

Beauty is something to live with, and it should have a chance to enrich the lives of children. It should not be limited to a period or assigned to a special place. It should not be held separate; but should be made an integral part of all and every experience. Only thus can children be sensitized to beauty in all its life context. Only thus will they learn to seek and find beauty in an enduring and satisfying quest.<sup>31</sup>

It is, therefore, the teacher's responsibility to provide art experiences and media that will enable the child to see and appreciate beauty around him, thus providing for him a richer, happier, and better way of life.

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30. Ruth Strang, An Introduction to Childhood, New York: Macmillan, 1938. p. 624.

31. Laura Zirbes, "Give Beauty A Chance," Journal of the Association for Childhood Education, 25: 291. March, 1949.

## CHAPTER IV

### EVALUATION

The purpose of this chapter is to evaluate the media and experiences suggested in part two of Chapter III; first, by the writer, and second, by a committee of fifteen experts. In the second part, the experts were asked to rate the media and experiences as being desirable, possible, or undesirable for use in the elementary school by the regular classroom teacher.

#### Evaluation by the Writer

Under the circumstances, the regular classroom teacher, in the opinion of the writer, is doing an excellent job of providing media and experiences for the elementary school child. However, some of the teachers who filled out the check lists on media and experiences remarked that, although they had no art supervisor and were using only a few of the items listed, they planned to try more of the media and experiences suggested on the check list next year.

Those personally contacted with the check list were interested in teaching art and expressed a desire to provide a more adequate program of art instruction for the children. They also felt that, with advisory help from art specialists or supervisors, they could do a much better job of teaching art. Those who were taking further training this summer and who had had an opportunity to experiment with a variety of materials were especially enthusiastic about their fall program. Several declared that were the check list presented to them a year from now, a big difference in their report would be noticed.

The writer feels that as teachers experiment with media and experience for themselves the fun of creating, copying will have no further place in their classroom art activities. One will find many more evidences of creativeness in the room than before.

The teachers expressed themselves as using the following media most successfully in their classrooms: crayons, chalk, powder paint, clay, and finger paint. The experiences used most successfully by them are illustrations, holiday decorations, modeling, crayon drawings, murals, and chalk drawings.

The author feels that teachers can successfully use many more media and experiences than those listed above if they are willing to experiment and to share the results of the experience with the children. Teachers and children often find equal joy in such sharing. More primary teachers might like the fun of working with such media as dough and sawdust which are cheap, easily obtained, and make good substitutes for clay when that media is unavailable. Grammar grade teachers might find the following media very useful when the child reaches the realistic stage and is no longer satisfied with his crayon and paint pictures: dye, plaster of Paris, linoleum, and sawdust. The experiences provided through these media would depend on the local situation and would vary in each classroom. The teachers, however, must always keep in mind that a successful art period does not depend on the number of, so-called, good products, or finished products, but on what happens to the child as he works with the various media.

The use of many home materials and inexpensive local materials were noted on the recent check list. This is indicative of resourceful and imaginative teachers who have the truly creative spirit. Some of

the materials mentioned included: spools, looper clips, ice cream spoons, marbles, macaroni, honeysuckle vines, pine cones, seeds, pine needles, and corn shucks. Teachers who provide many experiences for their children are certainly carrying out Cheskin's idea of creative art.

As soon as we recognize that creative art teaches the child to see, to feel, to interpret, to organize, and to create, we begin to understand the role of art in child education. If the child is led and trained to create, he is more likely to become a creator in his adult life. Seeing, feeling, interpreting, organizing, and creating constitute intelligent living. The right kind of art education helps prepare the child for that kind of living.<sup>1</sup>

The teacher who works daily with the child is sometimes able to enter the child's private world. Through a discussion of the child's creation the teacher may learn many helpful facts that will aid him in future guidance of the child.

If the teacher remembers Dewey's philosophy, she will provide many more of these desirable media and experiences:

What the student needs to know is not how men of genius produced immortal masterpieces of long ago, but how in the world that his own eyes show him can he discover more and more of what lends color and zest to what he does from day to day.<sup>2</sup>

#### Evaluation by a Committee of Experts

An evaluation sheet containing a list of media and experiences similar to the ones used by the elementary teacher (Chapter III) was sent to fifteen experts for their judgment. These experts were asked to rate media and experiences as being desirable, possible, or undesirable for use in the primary and grammar grades. The tabulation of their opinions reveals the following data shown in Tables IX and X.

1. Louis Cheskins, Living with Art. Chicago: A. Kroch and Son, 1940. p. 204.

2. John Dewey, Art and Education. Merion, Pa.: Barnes Foundation Press, 1947. p. 9.

TABLE IX

MEDIA, EVALUATED BY FIFTEEN EXPERTS, THAT MAY BE USED  
BY THE ELEMENTARY TEACHER

Primary Grades	Experts Judgments				Grammar Grades	Experts Judgments			
	Number	Desirable	Possible	Undesirable		Number	Desirable	Possible	Undesirable
Crayon	15	13	2		Crayon	15	13	2	
Chalk	15	15			Chalk	15	15		
Clay	15	15			Paper	15	14	1	
Paper (Colored)	14	12	3		Clay	15	15		
Opaque or Powder Paint	15	14	1		Opaque or Powder Paint	15	15		
Finger Paint	15	14		1	Finger Paint	15	13	1	1
Cloth	15	8	6	1	Cloth	15	13	2	
Wood	15	7	5	3	Ink	15	7	7	1
Yarn	15	7	7	1	Wood	15	9	6	
Ink	15	3	1	11	Yarn	15	10	5	
Pastels	15	2	3	10	Pastels	15	8	4	3
Dye	15	3	4	8	Transparent Water Color	15	11	3	1
Soap	15	1	5	9	Charcoal	15	8	5	2
Plaster of Paris	15	3	7	5	Dye	15	7	7	1
Sawdust	15	6	7	2	Plaster of Paris	15	9	6	
Linoleum	15	3	2	10	Linoleum	15	10	5	
Dough	15	7	2	8	Cil	15	4	4	7
Oil	15	1	2	12	Dough	15	6	4	5
Charcoal	15	2	4	9	Soap	15	4	7	4
Transparent Water Color	15	2	4	9	Sawdust	15	7	7	1

TABLE X

EXPERIENCES, EVALUATED BY FIFTEEN EXPERTS, THAT MAY BE USED  
BY THE ELEMENTARY TEACHER

Primary Grades	Experts Judgments				Grammar Grades	Experts Judgments			
	Number	Desirable	Possible	Undesirable		Number	Desirable	Possible	Undesirable
Crayon Drawings	15	14	1		Crayon Drawings	15	14	1	
Illustrations	15	12	2	1	Chalk Drawings	15	15		
Chalk Drawings	15	15			Illustrations	15	15		
Holiday Decorations	15	11	3	1	Holiday Decorations	15	11	3	1
Modeling	15	15			Posters	15	12	2	1
Paper Designs	15	10	4	1	Modeling	15	15		
Finger Painting	15	14		1	Finger Painting	14	12	2	1
Construction	15	12	3		Murals	15	14	1	
Carving	14	3	3	9	Pencil Drawings	15	9	2	4
Posters	14	5	6	4	Carving	15	12	3	
Murals	15	12		3	Lettering	15	12	3	
Pencil Drawing	15	5	4	6	Stencil	15	11	4	
Stencil	15	5	5	5	Design	15	12	3	
Water Color Painting	15	7	1	7	Water Color Painting	15	11	3	1
Masks	15	5	6	4	Paper Design	15	11	3	1
Lettering	15	1	10	4	Papier Mâché	15	14	1	
Weaving	15	6	8	1	Portraits	15	12	2	1
Costume Design	15	4	5	6	Construction Gardening and	15	14		
Prints	15	5	7	3	Beautification	15	13	2	
Design	15	5	6	4	Costume Designing	15	8	5	2
Portraits	15	8	3	4	Masks	15	13	2	
Papier Mâché	15	6	7	2	Weaving	15	9	6	
Gardening and Beautification	15	9	4	2	Dyeing	15	9	5	1
Dyeing	15	2	4	9	Prints	15	9	6	
Puppets	15	9	5	1	Puppets	15	15		
Marionettes	15		6	9	Charcoal Drawing	15	7	6	2
Charcoal Drawing	15		6	9	Ink Drawing	15	4	7	4
Ceramics	15	4	5	6	Marionettes	15	8	6	2
Ink Drawings	15		1	14	Sculpture	15	8	4	3
Sculpture	15	1	5	9	Ceramics	15	7	5	3
Etching	15			15	Etching	15		5	10
					Leather Tooling Metal	15	2	9	4
						15	1	9	5

In many cases these fifteen experts have chosen as most desirable for use in the primary grades the same media and experiences that more than half of the teachers were already using in their art program. At least two-thirds of the experts considered the following media and experiences desirable for use in the primary grades:

Media	Experiences
Crayon	Crayon Drawings
Chalk	Illustrations
Clay	Chalk Drawings
Colored Paper	Holiday Decorations
Powder Paint	Modeling
Finger Paint	Paper Designs
	Finger Paintings
	Construction
	Murals
	Gardening and Beautification
	Puppets

The following media and experiences were considered undesirable for use in the primary grades by at least two-thirds of the experts:

Media	Experiences
Ink	Etching
Pasteis	Ink Drawings
Soap	Carving
Linoleum	Dyeing
Oil	Marionettes
Charcoal	Charcoal Drawings
Transparent Water Color	Water Color Paintings
Dye	

The following media and experiences were considered either desirable, or of possible use, in the primary grades by more than two-thirds of the experts:

Media	Experiences
Cloth	Posters
Wood	Pencil Drawings
Yarn	Stencilling
Plaster of Paris	Masks
Sawdust	Lettering
Dough	Weaving

## Experiences - Continued

Costume Designs  
 Prints  
 Design  
 Portraits  
 Papier Mache  
 Ceramics

An evaluation of the grammar grade list reveals the fact that many more media and experiences are desirable or of possible use than these teachers were using in their art program. Fewer media and experiences were considered undesirable for grammar grade use than were considered undesirable for primary use. The following media and experiences were chosen as desirable for grammar grade use by more than two-thirds of the experts:

Media	Experiences
Crayon	Crayon Drawings
Chalk	Chalk Drawings
Colored Paper	Illustrations
Clay	Holiday Decorations
Powder Paint	Posters
Finger Paint	Modeling
Cloth	Finger Painting
Yarn	Murals
Transparent Water Color	Carving
Plaster of Paris	Lettering
Linoleum	Stenciling
Wood	Design
	Water Color Paintings
	Paper Designs
	Papier Mâché
	Portraits
	Construction
	Gardening and Beautification
	Masks
	Puppets
	Prints
	Dyeing
	Weaving
	Pencil Drawings

Only one art experience, etching, was voted as undesirable for grammar grade use. Several of the experts commented that this ex-

perience was more suitable for junior high school children.

These other media and experiences on the evaluation sheet were ranked as either desirable or of possible use for grammar grade children:

Media	Experiences
Ink	Costume Designs
Pastels	Charcoal Drawings
Charcoal	Ink Drawings
Dye	Marionettes
Oil	Sculpture
Dough	Ceramics
Soap	Leather Tooling
Sawdust	Metal Work

Several of the experts suggested two additional experiences, collages and mobiles, for use in the grammar grades. Collages give the child experience in combining many different materials into an interesting design. Mobiles provide an opportunity to study contrast, space element, and movement of objects and shadows.

A check of the consensus of the experts against the compilation of teacher lists reveals that a majority of primary teachers are already using the most desirable media and experiences in their art program. Grammar grade teachers, on the other hand, are not using as many of these desirable media and experiences as would lead to a valuable enrichment of the art program.

## CHAPTER V

### SUMMARY AND CONCLUSIONS

#### Summary

In this study an attempt has been made to find the media and experiences that the non-specialized elementary school teacher might use in encouraging creative art work in her room. In order to find which media and experiences can successfully be used by the teacher who is not an art major the following sub-problems arose:

1. To discover the present trends in creative art work for elementary school children as presented in the professional literature.
2. To determine through professional literature and a sampling of the teachers' opinions some experiences and media that are usable for creative art work with elementary school children who are under the guidance of the regular classroom teacher.
3. To determine through a consensus of experts which of the media and experiences suggested by the teachers are desirable for use in the elementary school by the regular teacher.

The justification of this study lies in finding some of the media and experiences that the regular classroom teacher may use successfully in encouraging creative art even though she is not an art major.

#### Conclusions

##### Conclusions from the Literature

A survey of the literature for the decade, 1939-1949, revealed

the following trends in art education for elementary children:

1. Inasmuch as all children are potentially creative, it is the right of every child to have art instruction.
2. The child's well-rounded development and not the end-product is the aim of creative art education.
3. All children pass through these three developmental stages: manipulative, symbolic, and realistic.
4. Besides knowing the stages of development, the teacher should know the two distinct types of artists, visual and non-visual, so that he may properly guide each according to his type.
5. A wide variety of media and experiences is considered necessary in providing a well rounded art program for the child.
6. The classroom teacher is the person to carry on the art program, with the specialist serving as a consultant, because she is with the child and knows his interests and needs.
7. The teacher is to act as a dispensor of materials, a stage-setter, a guide, and a follower of the children's leads. She should never tamper with the child's work.
8. The teacher should provide technical information when it is needed to balance the general information. These techniques should only be given to the children needing help in solving their present problem.
9. Integration of art with other subjects should be natural and not forced.
10. Creative art fosters good mental health.
11. Appreciation is caught and not taught.

The literature reveals the evidences of a wide variety of media and experiences that may be used in preparing the elementary art program.

A majority of the authorities agreed that these media and experiences were desirable for use by the children in the primary and grammar grades:

Media	Experiences
Chalk	Carving
Cloth	Chalk Drawings
Crayon	Costume Designs
Clay	Crayon Drawings
Powder Paint	Design
Colored Paper	Illustrations
Wood	Modeling
Yarn	Murals
	Paper Designs
	Prints
	Weaving
	Construction

These media and experiences were suggested as useful by some of the authorities for the primary grades, but were suggested more often for use in the grammar grades:

Media	Experiences
Plaster of Paris	Ceramics
Oil	Lettering
Linoleum	Marionettes
Transparent Water Color	Papier Mâché
Ink	Posters
Dye	Sculpture
	Stenciling
	Water Color Painting
	Dyeing

On the contrary finger painting is more desirable for the primary grades than for the grammar grades:

Authorities in the professional literature seldom suggested the use of these media and experiences for elementary children:

Media	Experiences
Dough	Etching
Sawdust	Charcoal Drawings
Pastels	Ink Drawings
Charcoal	Leather Tooling
Metal	Metal Work

## Experiences - Continued

Pencil Drawing  
Portraits

Approximately half of the authorities suggested gardening and beautification, holiday decorations, and masks for use in the elementary grades.

## Conclusions from the Data

In attempting to determine some media and experiences that the regular classroom teacher might use successfully, a survey was made of the media and experiences that one hundred and fifteen teachers are using successfully. Their list contained many of the same items as suggested by the authorities in the professional literature. In many cases the teachers' lists agreed with those suggested by the authorities as to preferences for primary and grammar grades.

More than half of the primary and grammar grade teachers suggested these media and experiences as being satisfactorily used by them:

Media	Experiences
Crayon	Crayon Drawings
Chalk	Illustrations
Clay	Chalk Drawings
Colored Paper	Holiday Decorations
Finger Paint	Modeling
Powder Paint	Paper Design
Cloth	Finger Painting
	Carving
	Posters
	Murals

Less than half of the elementary teachers were using the following media and experiences:

Media	Experiences
Wood	Pencil Drawings
Yarn	Water Color Painting
Ink	Papier Mâché
Pastels	Stenciling
Dye	Design
Soap	Construction
Plaster of Paris	Gardening and Beautification
Sawdust	Masks
Linoleum	Portraits
Dough	Weaving
Oil	Dyeing
Charcoal	Costume Design
Transparent Water Color	Puppets
	Charcoal Drawings
	Ink Drawings
	Marionettes
	Prints
	Sculpture
	Ceramics
	Etching
	Leather Tooling
	Metal Work

The media and experiences used the least by the regular classroom teachers were:

Media	Experiences
Oil	Metal Work
Dough	Etching
Soap	Leather Tooling
Linoleum	Ceramics
Plaster of Paris	Sculpture
	Marionettes
	Ink Drawings

Fifteen experts were asked to evaluate a list of media and experiences as being desirable, possible, or undesirable for use in the elementary school by the regular classroom teacher. The evaluation revealed that the following media and experiences are desirable for both the primary and grammar grade use:

Media	Experiences
Crayon	Crayon Drawings
Chalk	Illustrations
Clay	Chalk Drawings

## Media - Continued

Powder Paint  
Finger Paint

## Experiences - Continued

Holiday Decorations  
Modeling  
Paper Design  
Finger Paintings  
Construction  
Murals  
Gardening and Beautification  
Puppets

In addition to the above list the experts suggested these as desirable media and experiences for the grammar grades but only of possible value or as undesirable for use in the primary grades:

## Media

Cloth  
Yarn  
Transparent Water Color  
Plaster of Paris  
Linoleum  
Wood

## Experiences

Posters  
Carving  
Lettering  
Stenciling  
Design  
Water Color Paintings  
Papier Mâché  
Portraits  
Construction  
Masks  
Dyeing  
Weaving  
Pencil Drawings

By the time the child has finished the grammar grades only one experience, etching, is still considered undesirable for his use, but in the primary grades these media and experiences are judged undesirable:

## Media

Ink  
Pastels  
Soap  
Linoleum  
Oil  
Charcoal  
Transparent Water Color  
Dye

## Experiences

Etching  
Ink Drawings  
Carving  
Dyeing  
Marionettes  
Charcoal Drawings  
Water Color Paintings

The evaluation showed that it is desirable for more teachers to use these media and experiences in the grammar grades than was revealed

by their check lists:

Grammar Grades

Media	Experiences
Ink	Costume Designs
Pastels	Charcoal Drawings
Charcoal	Ink Drawings
Dye	Marionettes
Oil	Sculpture
Dough	Ceramics
Soap	Leather Tooling
Sawdust	Metal Work

In the primary grades it was found that many of the teachers were already using the materials which were most desirable for their age level, but they agreed that carving, ink, and pastels which many teachers were using is more desirable for grammar grade use.

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APPENDICES

APPENDIX A

PERSONNEL OF COMMITTEE ON REVISION OF CHECK LIST

1. Dr. Eugenia Hunter, Associate Professor of Education, Woman's College of the University of North Carolina, Greensboro, North Carolina.
2. Mrs. Callie O. Braswell, Art Supervisor, Greensboro City Schools, Greensboro, North Carolina.
3. Mrs. Nina DeBruhl Clark, Principal Ray Street School, High Point, North Carolina.
4. Mrs. Martha N. Johnson, Sixth Grade Teacher, Lindley Elementary School, Greensboro, North Carolina.
5. Mrs. Emma Orr Nelson, Fifth Grade Teacher, Lindley Elementary School, Greensboro, North Carolina.
6. Mrs. Anne S. Harris, First Grade Teacher, South Bend School, Reidsville, North Carolina.

APPENDIX B

3603-B Parkwood Drive  
Greensboro, North Carolina  
July 6, 1950

Dear Teacher:

Under the direction of Dr. Franklin H. McNutt, I am conducting a study of the methods, materials, experiences, and classroom climates that the regular elementary classroom teacher may use in encouraging creative art even though she is not an art major.

Both Dr. McNutt and I will be deeply appreciative if you will aid us by filling out the attached check list and returning it to me.

Sincerely,

Evelyn Stewart

**CHECK LIST**  
**MATERIALS AND ACTIVITIES USEFUL IN CREATIVE ART**  
**DIRECTED BY A NON-ART TEACHER**

Name \_\_\_\_\_ School \_\_\_\_\_ Grade \_\_\_\_\_

I. Check materials and media you use.

- |                             |                                    |
|-----------------------------|------------------------------------|
| ( ) Chalk                   | ( ) Oil                            |
| ( ) Charcoal                | ( ) Opaque - tempera, powder paint |
| ( ) Clay                    | ( ) Paper                          |
| ( ) Cloth                   | ( ) Pastel                         |
| ( ) Crayon                  | ( ) Plaster of Paris               |
| ( ) Dye                     | ( ) Sawdust                        |
| ( ) Dough                   | ( ) Transparent Water Color        |
| ( ) Finger Paint            | ( ) Wood                           |
| ( ) Ink                     | ( ) Yarn                           |
| ( ) Linoleum or Wood Blocks |                                    |

II. List other materials and media used.

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III. Check activities or experiences you use.

Double check the ones you find the most successful.

- |  |                     |                            |                     |           |
|--|---------------------|----------------------------|---------------------|-----------|
| ( ) Carving                              | ( ) Clay            | ( ) plaster of Paris       | ( ) Stone           | ( ) Wood  |
| ( ) Ceramics                             |                     |                            |                     |           |
| ( ) Chalk Drawing                        |                     |                            |                     |           |
| ( ) Charcoal Drawing                     |                     |                            |                     |           |
| ( ) Construction - toys, furniture, etc. |                     |                            |                     |           |
| ( ) Costume Design                       |                     |                            |                     |           |
| ( ) Crayon Drawing                       |                     |                            |                     |           |
| ( ) Design                               | ( ) single          | ( ) interior               | ( ) surface pattern |           |
| ( ) Dyeing                               | ( ) Tie-dye         | ( ) spray                  |                     |           |
| ( ) Etching                              |                     |                            |                     |           |
| ( ) Finger Painting                      |                     |                            |                     |           |
| ( ) Gardening and Beautification         | ( ) Home            | ( ) school                 |                     |           |
| ( ) Holiday Decorations (creative)       |                     |                            |                     |           |
| ( ) Illustrations                        | ( ) chalk           | ( ) crayon                 | ( ) cut paper       | ( ) paint |
| ( ) Ink Drawing                          |                     |                            |                     |           |
| ( ) Leather Tooling                      |                     |                            |                     |           |
| ( ) Lettering                            |                     |                            |                     |           |
| ( ) Marionettes                          | ( ) clothes         | ( ) stage                  | ( ) scenery         |           |
| ( ) Masks                                |                     |                            |                     |           |
| ( ) Metal Work                           |                     |                            |                     |           |
| ( ) Modeling                             | ( ) clay            | ( ) dough                  | ( ) sawdust         |           |
| ( ) Murals                               |                     |                            |                     |           |
| ( ) Paper Designs                        | ( ) cut             | ( ) torn                   |                     |           |
| ( ) Papier mâché                         |                     |                            |                     |           |
| ( ) Pencil Drawing                       | ( ) black and white | ( ) colored                |                     |           |
| ( ) Portraits                            |                     |                            |                     |           |
| ( ) Posters                              |                     |                            |                     |           |
| ( ) Prints                               | ( ) potato          | ( ) linoleum or wood block | ( ) inner tube      |           |
| ( ) Puppets                              | ( ) clothes         | ( ) stage                  | ( ) scenery         |           |
| ( ) Sculpture                            |                     |                            |                     |           |
| ( ) Stencil                              | ( ) oil paints      | ( ) spatter                |                     |           |
| ( ) Water Color Painting                 |                     |                            |                     |           |
| ( ) Weaving                              |                     |                            |                     |           |

IV. List other activities, experiences, or projects that you use success-

## APPENDIX C

### PERSONNEL OF THE EVALUATION COMMITTEE

1. Miss Kenna Beall, Art Supervisor, High Point, North Carolina.
2. Mrs. Callie O. Braswell, Art Supervisor, Greensboro, North Carolina.
3. Miss Grace Brunson, Elementary Supervisor, Winston-Salem, North Carolina.
4. Miss Margaret Flintom, Elementary Supervisor, High Point, North Carolina.
5. Miss Mae Hardin, Art Teacher, Greensboro, North Carolina.
6. Miss Ruth Henry, Art Supervisor, Salisbury, North Carolina.
7. Miss Edith Huffman, Elementary Supervisor, Asheville, North Carolina.
8. Mr. Gregory D. Ivy, Professor of Art, Woman's College of the University of North Carolina, Greensboro, North Carolina.
9. Miss Mary Martin, Art Teacher, High Point, North Carolina.
10. Dr. Carl W. McCartha, Supervisor of Instruction, Greensboro, North Carolina.
11. Miss Emily McNutt, First Grade Teacher, Springfield, Ohio.
12. Mr. J. E. Miller, Resource Use Education, State Department of Education, Raleigh, North Carolina.
13. Miss Margaret Pickens, Art Teacher, Asheville, North Carolina.
14. Mrs. Ann Reeves, Art Supervisor, Albemarle, North Carolina.
15. Miss Joycelyn Walters, Art Supervisor, Lenoir, North Carolina.

APPENDIX D

3603 Parkwood Drive  
Greensboro, N. C.  
August 8, 1950

Dear

Under the direction of Dr. Franklin H. McNutt, I am conducting a study of the methods, materials, experiences, and classroom climates that the regular classroom teacher may use in encouraging creative art even though she is not an art major.

Attached is a sheet giving teacher judgments as to media and experiences they are using. From your varied experiences you may have found some media and experiences that are more valuable than others. Will you please check ( ) those you consider desirable, possible, or undesirable?

If there are other important media and experiences which are not on the list, will you kindly add them? Your aid will be greatly appreciated.

Sincerely,

Evaluation of Teachers' Judgments by Experts

The following media were found to be used in the elementary school by 64 Primary and 51 Grammar Grade Teachers:

Primary Teachers' Judgments	Experts' Judgments				Grammar Teachers' Judgments	Experts' Judgments			
	Number	Desirable	Possible	Undesirable		Number	Desirable	Possible	Undesirable
Crayon	64				Crayon	51			
Chalk	61				Chalk	51			
Clay	61				Paper	50			
Paper (Colored)	53				Clay	45			
Opaque or Powder Paint					Opaque or Powder Paint				
Finger Paint	48				Finger Paint	36			
Cloth	32				Cloth	27			
Wood	26				Ink	24			
Yarn	22				Wood	19			
Ink	12				Yarn	16			
Pastels	10				Pastels	13			
Dye	9				Transparent Water Color	11			
Soap	7				Charcoal	10			
Plaster of Paris	6				Dye	10			
Sawdust	6				Plaster of Paris	7			
Linoleum	6				Linoleum	7			
Dough	5				Oil	5			
Oil	2				Dough	5			
Charcoal	2				Soap	3			
Transparent Water Color	2				Sawdust	2			

Other media and experiences

The following experiences were found to be used in the elementary school by 64 Primary and Grammar Grade Teachers:

	Experts' Judgment			Experts' Judgment					
	Primary Teachers' Judgments	Number	Possible	Undesirable	Grammar Teachers' Judgments	Number	Desirable	Possible	Undesirable
Crayon Drawings	55				Crayon Drawings	47			
Illustrations	54				Chalk Drawings	46			
Chalk Drawings	53				Illustrations	44			
Holiday Decorations	49				Holiday Decorations	43			
Modeling	48				Posters	36			
Paper Designs	47				Modeling	35			
Finger Painting	44				Finger Painting	34			
Construction	39				Murals	33			
Carving	37				Pencil Drawings	32			
Posters	36				Carving	31			
Murals	32				Lettering	27			
Pencil Drawing	26				Stencil	25			
Stencil	26				Design	24			
Water Color					Water Color				
Painting	24				Painting	23			
Masks	23				Paper Design	23			
Lettering	18				Papier Mâché	22			
Weaving	18				Portraits	19			
Costume Design	17				Construction	18			
Prints	16				Gardening and				
Design	16				Beautification	18			
Portraits	16				Costume Designing	18			
Papier Mâché	14				Masks	15			
Gardening and					Weaving	14			
Beautification	13				Dyeing	14			
Dyeing	7				Prints	11			
Puppets	6				Puppets	10			
Marionettes	4				Charcoal Drawing	10			
Charcoal Drawing	3				Ink Drawing	9			
Ceramics	3				Marionettes	7			
Ink Drawings	2				Sculpture	6			
Sculpture	1				Ceramics	4			
Etching	0				Etching	2			
					Leather Tooling	1			
					Metal	1			