AN EVALUATION OF THE CREATIVE ART ACTIVITIES
OF THE FIRST FOUR GRADES OF THE BOWIE
ELEMENTARY SCHOOLS, BOWIE, TEXAS

APPROVED:

James F. Webb
Major Professor

Reginald V. Holland
Minor Professor

Dean of the School of Education

Dean of the Graduate School
AN EVALUATION OF THE CREATIVE ART ACTIVITIES
OF THE FIRST FOUR GRADES OF THE BOWIE
ELEMENTARY SCHOOLS, BOWIE, TEXAS

THESIS

Presented to the Graduate Council of the
North Texas State College in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF SCIENCE

By

223518
Ruby Callaway Dickey, B. S.

Bowie, Texas

August, 1953
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>LIST OF TABLES</th>
<th>v</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chapter</td>
<td></td>
</tr>
<tr>
<td>I. INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>Statement of Problem</td>
<td></td>
</tr>
<tr>
<td>Purpose of Study</td>
<td></td>
</tr>
<tr>
<td>Source of Data</td>
<td></td>
</tr>
<tr>
<td>Limitation of the Study</td>
<td></td>
</tr>
<tr>
<td>Organization of the Study</td>
<td></td>
</tr>
<tr>
<td>Nature and Content of a Creative Arts Program</td>
<td></td>
</tr>
<tr>
<td>II. A DEMOCRATIC PHILOSOPHY OF EDUCATION AND ITS PSYCHOLOGICAL CONCEPTS AS BASES FOR THE FORMULATION OF CRITERIA FOR EVALUATING PRIMARY ART ACTIVITIES</td>
<td>6</td>
</tr>
<tr>
<td>Meaning of Democracy</td>
<td></td>
</tr>
<tr>
<td>Democracy as Related to Education</td>
<td></td>
</tr>
<tr>
<td>Psychological Aspects of Democratic Education</td>
<td></td>
</tr>
<tr>
<td>Criteria for the Evaluation of Creative Art Activities</td>
<td></td>
</tr>
<tr>
<td>III. EVALUATION OF THE CREATIVE ARTS PROGRAM IN THE FIRST FOUR GRADES OF THE BOWIE ELEMENTARY SCHOOLS</td>
<td>38</td>
</tr>
<tr>
<td>Presentation and Evaluation of Data</td>
<td></td>
</tr>
<tr>
<td>Summary of Chapter</td>
<td></td>
</tr>
<tr>
<td>IV. CONCLUSIONS AND RECOMMENDATIONS</td>
<td>68</td>
</tr>
<tr>
<td>Conclusions</td>
<td></td>
</tr>
<tr>
<td>Recommendations</td>
<td></td>
</tr>
</tbody>
</table>
LIST OF TABLES

Table                                                                                                               Page
1. Frequency of Art Lessons in the Primary Grades of the Bowie Elementary Schools  . . . . 39
2. Time of Planning Art Activities in the Primary Grades of the Bowie Elementary Schools  .  41
3. Methods Employed by Primary Teachers in Bowie Elementary Schools in Choosing Subject Matter of Art Lessons  . . . . . 44
4. Ways in Which Primary Teachers Used Tracing Patterns and Duplicated Pictures in Art Activities  . . . . . 48
CHAPTER I

INTRODUCTION

Statement of Problem

The problem of this study was twofold: (1) to formulate criteria that may be used in evaluating a primary school creative art program, and (2) in the light of these criteria to evaluate the creative arts program of the first four grades of the Bowie Public Schools, Bowie, Texas.

Purpose of Study

The purpose of this study was to evaluate the creative arts program of the first four grades in the Bowie Public Schools to determine the extent to which it meets, or fails to meet, criteria developed for a creative arts program in a democratic form of education.

Source of Data

Information used in this study was secured from books written by authorities in the field of elementary education, from magazine articles and courses of study written by educators particularly interested in art education, and from interviews with primary teachers and principals.
Limitations of the Study

This study was limited to an evaluation of the creative arts program in the first four grades of the Bowie elementary schools. This evaluation was made in terms of criteria selected from modern philosophy and modern psychology.

The study was also limited to the phase of creative art which includes drawing, painting, paper cutting, clay and pottery work, soap carving, weaving, toy making, and other similar art and craft work. It did not take into consideration types of creativeness which are expressed in dancing, music, dramatization, and writing.

Organization of the Study

This study is presented in four chapters. The first chapter includes the statement of the problem, the purpose of the study, sources of data, limitations, method of procedure, treatment of subject matter, and a discussion of the nature and content of a creative arts program in modern educational thought. The second chapter presents data from educational literature regarding democratic philosophy and educational psychology. Criteria for evaluating a creative arts program were developed from a study of this literature and are presented at the close of the chapter. Evaluation of the creative arts program of the elementary grade teachers in the Bowie elementary school is made in the third chapter. The fourth chapter gives the conclusions.
reached from the evaluation, together with recommendations made for the future.

Nature and Content of a Creative Arts Program

In the past fifty years great changes have been made in the art program of our schools. At one time the art lesson was designed to train the hand and the eye. Children were required to draw such things as apples, carrots, and vases of flowers; every child drawing the same thing at the same time. Likeness to the object being copied was the value considered most important in child art. Children were given set standards for choices of color. They were made to draw boxes and railroad tracks to learn perspective. Art teachers were usually specialists, trained chiefly in the techniques of the artist.  

Such a program did not take into account a child's real needs, and it made little provision for independent thinking and feeling. Many educators began to revolt against such practices because they believed that children, under certain conditions, can express themselves in a personal, creative, and acceptable manner. Consequently, they planned and experimented with new methods of teaching art. Children were encouraged to present in visual form their reactions to happenings in their lives. New kinds of paint and brushes appeared

---

1C. D. Gaitskell, Arts and Crafts in Our School, p. 2.
in the classroom and crafts became a part of art work. The nature of the creative arts program of today, therefore, differs widely from the traditional program in which line and techniques were the desired outcomes.

Selected references taken from various writers in the field of creative arts emphasizes both what the new program is and what it is not. Millard states that "arts, crafts, and other creative activities are a resource in a child's development rather than a content of study in the child's elementary school years." Lowenfeld says that "art is merely a means of expression." Johnson states that "art in the school has moved away from its shallow emphasis on rigid methodology" to emphasize creative rather than imitative subject matter.

This new type of subject matter calls for new methods of instruction. Lowenfeld stresses the importance of letting the art lesson be the self-expression of the child rather than copy work. Larkin also expresses opposition to the use of hectographs and other forms of copy work. He states:


3Viktor Lowenfeld, Creative and Mental Growth, p. 1.


5Lowenfeld, op. cit., p. 33.
Art should be fused with life experiences which are found at home, at play, or at school. After a child goes somewhere, or does something, he must make his summary in his own way without being given patterns to follow. Patterns prevent him from developing his own ideas and profiting from personal experience.

These advances and changes in art education, Gaitskell believes, are due to philosophical, psychological, and sociological thinking which has influenced general education. In the forthcoming chapter, data are presented on present-day educational philosophy and psychology, and in the evaluation of the creative arts activities of elementary teachers of the Bowie elementary school an effort is made to determine to what extent modern practices conform to present educational theory.


7 Gaitskell, op. cit., p. 2.
CHAPTER II

A DEMOCRATIC PHILOSOPHY OF EDUCATION AND ITS PSYCHOLOGICAL CONCEPTS AS BASES FOR THE FORMULATION OF CRITERIA FOR EVALUATING PRIMARY ART ACTIVITIES

The purpose of this chapter is to present a discussion including data from educational literature in which a democratic philosophy of education and its psychological concepts are used as the bases for the formulation of criteria for evaluating creative art activities in the primary grades. The values of creative art are also discussed in the light of certain values and beliefs of the democratic process.

Meaning of Democracy

The discussion of a democratic philosophy of education should be based upon a concept of democracy and the democratic way of life. Many attempts have been made to define democracy, but it is generally agreed that there is no one simple definition. According to Barnes, democracy must be lived to be truly understood. ¹ There are

some explanations, however, that help in the understanding of democracy.

The concept of democracy as exemplified in the American way of life is still evolving. It is not a static philosophy but is an emerging, expanding concept capable of being adapted to the changing needs and conditions of individuals. Artelle and Wattenburg express its changing nature in this way: "Moreover, it provides for its own redefinition to meet new conditions. Democracy is dynamic; adjustment to new needs is an essential for its continual progress."  

In a democracy, the people, theoretically at least, bear the responsibility for the administration of the government. This concept is realized when individuals work with others, make decisions to the best interests of the group, and live together in peaceful relationships. The meaning of the word itself is explained by Russell and Briggs:

Democracy is a word formed by two Greek words meaning "people" and "power"; and by extension it means rule of all the people. Abraham Lincoln called it "government of the people, by the people, for the people."  

People are important in a democracy. Regardless of race, class, or religion, a democratic form of government guarantees to the individual certain rights and liberties. The free nation of the

---


United States has been built upon these guarantees and just as cer-
tainly upon the belief that free men could and would become responsi-
ble citizens.

Democracy may also be described as a way of life wherein co-
operative effort, the right to express points of view, individual achieve-
ment, the right to creative development, and intelligent interaction are
present. It is a way of life that gives to each individual the opportunity
and the possibility of developing individual abilities and of accepting
educational opportunities in which he can meet his needs. In such a
way of life, the individual, not the state, is the cornerstone on which
the government is based.

Democracy is based upon certain beliefs. These beliefs hold
that the power of the government should be derived from the consent
of the majority of the people, that the minority are to be understood
and respected, and that each individual is to be offered opportunities
for his development. When these beliefs are considered separately,
they form a platform of democracy.

One of the basic beliefs in the democratic way of life is belief
in the worth of the individual as a human being. According to Hopkins,
faith in the potentialities of the individual man is one of the corner-
stones on which American democracy was founded. He states that

---

"our people have always had a profound belief in the worth of each individual as being possessed of capacity to grow, develop, and learn."\(^5\) Hollingshead agrees with this statement when he says that "democracy regards the individual as of inestimable value and his development as the sole objective of democracy."\(^6\) Spears, another writer in the field of democratic education, declares that the concept of democracy "exalts individual worth and calls for respect of personality."\(^7\) Russell and Briggs, in their "Creed of Democracy," state that a democracy "respects the personality of every individual whatever his origin or present status."\(^8\)

A composite picture of the concept of individual worth in a democracy may be gained from these several statements. First and foremost, the individual has worth; he is capable of learning, of developing, of growing in knowledge and leadership.

Democracy is also a way of human understanding and regard for others. The welfare of the individual is the end sought, but the welfare of the individual is interactive with the welfare of the group.

\(^5\)Ibid.

\(^6\)Arthur D. Hollingshead, Guidance in Democratic Living, p. 11.

\(^7\)Harold Spears, Secondary Education in American Life, p. 366.

Democratic procedures are dominated by the conviction that an individual will profit when the individual takes a responsible share in the experiences that affect not only his own welfare but also the welfare of others. Hollingshead expresses this feeling by stating: "Democracy regards individual and group welfare as interdependent."^9 Spears asserts that democratic concepts "ask the individual to share decisions and to cooperate with others for the common good."^10 Hopkins expresses the opinion that "the process of living is the interactive process."^11 Individuals working together carry on the process of democratic living.

Working together co-operatively in groups may be stated, then, as another component part of democracy. It is one of the essential things to be considered in planning any work that is democratic in nature.

All individuals have equal rights. This is another cornerstone in the democratic way of life. Equal rights that mean not merely freedom of belief and liberty from oppression, but also the right to participate in the government, the right to grow and learn, the right to develop in the fullest extent the capabilities within—all of these rights are implied in the meaning of democracy. This is true regardless

^9 Hollingshead, op. cit., p. 12.

^10 Spears, op. cit., p. 13.

of race, creed, color, or economic status. Russell and Briggs had this belief in mind when they declared that a democracy "furnishes an environment in which every individual can be and is stimulated to exert himself to develop his own unique personality, limited only by the rights of others."\(^{12}\) Stratemeyer and others declare that the "greatest resource of any nation resides in the potentialities of all its people."\(^{13}\) This means the recognition and appreciation of every individual and the provision of opportunities for the development of the full capabilities of all these people. It means providing a curriculum where each child will not only be given his right to an education but also opportunities shall be provided for the development of his potentialities to their fullest extent.

Another belief in the democratic concept is that all individuals will profit when an individual takes a responsible share in the experiences that not only affect his welfare but also the welfare of others. Stratemeyer and others express this belief as follows:

> We believe in the use of reason, of untrammeled investigation, of encouragement of all creative ability. We are committed to science. Our changing world demands men who have developed a way of living which tests new ideas, explores new concepts, and rethinks the application of principles in new situations. Not what an individual knows, but his ability to use what he

---

\(^{12}\) Russell and Briggs, op. cit., p. 206.

\(^{13}\) Florence B. Stratemeyer and others, Developing a Curriculum for Modern Living, p. 44.
knows as he faces the problems of his daily living is a fundamental consideration in developing the curriculum of children and youth in our society.\footnote{Ibid.}

Such a concept involves the participation of the pupil in life experiences. Merely reading about them or studying about them is not sufficient; participation is a requirement for the full development of natural abilities.

Belief that every person who must abide by decisions should have a voice in making them is another positive principle of democracy.\footnote{Hopkins, op. cit., p. 106.} Russell and Briggs state that a democratic form of society "implies that all who are bound by decisions of broad public policy should have the opportunity to share in making them."\footnote{Russell and Briggs, op. cit., p. 210.} This is true not only in government but also in all life activities. Under such a concept, a schoolroom is not a dictatorship but a democratic group working together to achieve a common goal.

The foregoing are some of the beliefs of democracy that influence an educational policy designed to develop citizens capable of living and functioning in a democratic type of society. They form the foundation stones on which the educational policy is based.
Democracy as Related to Education

Educational aims differ as the objectives of society differ. If a nation excels in force and violence, the educational principles of that society show tendencies in the same direction. A society which has reason, tranquillity, and peace will have a set of educational objectives that develop its people into that channel of thought. A democratic society, therefore, will have need of developing its educative program along lines which will tend to preserve and extend such a way of life.

The concepts of democracy, then, determine the purposes of education. First and foremost in any such society is the need for developing intelligent, capable citizens who can carry on the affairs of government. Education is a public necessity, in order to preserve and advance the welfare of a democratic state. The early fathers of the country recognized this principle in setting up the government of the new country founded on freedom of the individual. Jefferson, as early as 1779, proposed a comprehensive plan to the legislature of Virginia for education in that state. Writing to James Madison from Paris, in 1787, he said: "Above all things, I hope the education of the common people will be attended to; convinced that on this good sense we may rely with the most security for the preservation of a due degree of liberty." 17

17 Letter of Thomas Jefferson to James Madison, 1787, quoted in Ellwood P. Cubberley, Public Education in the United States, p. 89.
In his Farewell Address to the American people, written in 1796, Washington said:

Promote, then, as an object of primary importance, institutions for the general diffusion of knowledge. In proportion as the structure of a government gives force to public opinion, it is essential that public opinion should be enlightened. 18

John Adams wrote very strongly on the need for public education in a democracy:

The instruction of the people in every kind of knowledge that can be of use to them in the practice of their moral duties as men, citizens, and Christians, and of their political and civil duties as members of society and freemen, ought to be the care of the public, and of all who have any share in the conduct of its affairs, in a manner that never yet has been practiced in any age or nation. The education here intended is not merely that of the children of the rich and the noble, but of every rank and class of people, down to the lowest and the poorest. It is not too much to say that schools for the education of all should be placed at convenient distances and maintained at the public expense. The revenues of the State would be applied infinitely better, more charitably, wisely, usefully, and therefore politically in this way than even in maintaining the poor. This would be the best way of preventing the existence of the poor. . . .

Laws for the liberal education of youth, especially of the lower classes of people, are so extremely wise and useful that, to a humane and generous mind, no expense for this purpose would be thought extravagant. 19

Having founded a new nation on these shores, which was "conceived in liberty, and dedicated to the proposition that all men are


19 Letter of John Adams, quoted by Cubberley, op. cit., p. 90.
created equal,"20 and having built a constitutional government based on that equality, it became evident that liberty and political equality could not be preserved without the general education of all.

Out of this assumption that education is necessary for the preservation of liberty and political equality has grown and developed the great free public school system of the United States. The necessary schools did not come all at once, but gradually developed until,

As a result, we have today, in each of our American States, a school system free, non-sectarian, and equally open to all children of the State, and which any child may attend, at the expense of the State, as long as he can profitably partake of the educational advantages provided. To reach an increasing number of the State's children, and to retain them longer in school, the State is continually broadening its educational system by adding new schools and new types of education, so that more may find in the schools educational advantages suited to their life needs. In this way we widen the educational pyramid by increasing the opportunities for more and more to rise, and thus secure a more intelligent and a more enlightened democracy. Under an autocratic or a planned form of government this would not be desirable, but in a democracy it is a prime necessity.21

A new motive for education was thus created and gradually formulated, and the nature of school instruction has become colored through and through by this new political motive. The presence of free public schools, however, is not enough to guarantee that the principles of democracy will be maintained: Hitler, before his downfall,

---

20 Abraham Lincoln's "Gettysburg Address," quoted by Cubberley, op. cit., p. 91.

21 Cubberley, op. cit., p. 754.
built a great system of public schools in Germany. The schools themselves must be geared to the purposes of democracy and taught in such a way that these purposes will prevail. Instruction must be purposive in nature, not a hit-of-miss process.

The methods chosen for use in the public schools are as important as the solutions of the problems or the meeting of purposes. In terms of preserving and improving American democracy, the methods used must be democratic processes if the results are to preserve the democratic way of life. According to Paths to Better Schools, "any good dictator with power to sit on the lid could solve our problems at least temporarily, but he would destroy all that America stands for in the process."^{22}

Foremost in the planning of any school program is the realization that democracy is not an abstract ideal, but it is, or should be, a daily practice. Every schoolroom can and should be a democracy. There the children can and should experience the purposing, the planning, the evaluating, the deciding, and the responsible acting practiced in democratic living. They will not get this by indoctrination or "by subjecting the young for a period of years to the regime of a slave,"^{23} or by allowing the young to follow their own impulses and take over the process of education. It can be achieved only

---

^{22} Paths to Better Schools, Twenty-third Yearbook, American Association of School Administrators, p. 108.

^{23} Ibid., p. 116.
by living for years according to the ways of democracy, by rendering an active devotion to the articles of the democratic faith, by striving to make the values and purposes of democracy prevail in the world, by doing all of these things under the guidance of the knowledge, insight, and understanding necessary for free men. That this involves a highly complex and difficult process of learning is obvious. It requires a school environment and a school life organized deliberately to give boys and girls experience in democratic living—a school environment and a school life from which the obstacles to the achievements of democratic principles are removed. Above all, it requires the influence of a teacher who in his activities in both school and community practices the discipline of free men. 24

Another comment on the need for democratic procedures in the classrooms is taken from **Toward a New Curriculum**:

Life in a democracy calls for a much wider range of special skills than the mere ability to raise a hand to be counted. Procedures of group thinking are important and complex enough to warrant a great deal of study and practice in real situations such as any school affords. The process of group thinking involves gathering thoughtfully and weighing suggestions and evidence, harmonizing conflicts, providing for proper consideration of minority views, and using voting sparingly and at the proper times. 25

The Eleventh Yearbook of the Department of Supervisors and Directors of the National Education Association states the same thought in a different manner: "If schools are to have any part in helping to realize the demands for democracy, for cooperation among all its

---


25*Toward a New Curriculum*, 1944 Yearbook, Department of Supervision and Curriculum Development, National Education Association, p. 19.
members, they must provide opportunities for working together, "26 and for sharing responsibilities.

A prime relationship of the democratic philosophy prevailing in society to education, then, may be stated as follows: Democratic processes and methods should be used in the schools if the democratic values are to be preserved and extended.

Another tenet of the democratic philosophy is the worth of the individual, the right of every person to achieve his fullest possible development. This means the opportunity to develop his abilities, to find his place in life where he can best use his native talents, and to build security for himself and his family. When this is translated into the classroom, it means that education must provide opportunities for the discovery, development, and training of the many differing abilities of all, not just a few, of the children who enter the classroom doors. This means an expanded curriculum, better school facilities, better trained personnel.

The expanded curriculum is one of the major needs of any democratic school program. In the traditional school, the three R's—reading, writing, and arithmetic—constituted the major part of the curriculum. The textbook was the chief tool utilized in the educational process, and the children learned what was in the books, recited what

---

they had learned, and then took examinations to see how much had been remembered. Henry J. Otto very aptly describes the content of the curriculum of the present-day elementary school organized along democratic lines as follows:

The curriculum of the elementary school consists of the sum total of educative experiences of children during their sojourn in the first unit of the educational system. The curriculum may be considered as the vehicle whereby and through which we hope to enable children to achieve the objectives of elementary education. The curriculum, therefore, is not merely a course of study, an organized program of studies, or a question of subject matter. It is more inclusive than any of these items. It recommends all the activities transpiring in school life through which a child learns. The various studies, organized activities, both curricular and extracurricular, and the entire social life and atmosphere of the school find their respective places in the curriculum. Each is designed to make its contribution toward the attainment of the ultimate goals of education.27

Lee and Lee reinforce this definition of the curriculum advanced by Otto by stating that "the curriculum is considered to be the actual experiences of each pupil which are affected by the school."28 They further state that these experiences should be so selected and guided as:

1. To result in socialized human beings.
2. To give consideration to the emotional development of children.
3. To develop democratic skills, attitudes, and procedures.

28J. Murray Lee and Dorris May Lee, *The Child and His Curriculum*, p. 203
4. To give consideration to the health and physical development of children.
5. To make provision for the individual differences in children.
6. To be suitable to the maturation level of the child.
7. To meet the needs, purposes, and interests of children.
8. To be educative rather than mis-educative.
9. To enlarge the child's understanding of important concepts.
10. To aid in the development of new meanings and expand experiences through the utilization of previous meanings.
11. To develop new meanings through adaptation to the needs of the local community, utilization of available local resources, compensation where possible for environmental lacks, and participation in a wide variety of environmental situations.
12. To utilize some important aspects of thinking.
13. To make possible successful achievement by the child.

A consideration of the foregoing examples gives some idea of the wide range of educative experiences included in the curriculum of the school motivated by a democratic philosophy. Under such a curriculum, instruction must be given in the fundamental skills, in physical and mental health, in the creative arts, and in the art of living and working together. Furthermore, the schoolroom must be a miniature democracy with the pupils sharing in the planning, co-operating and working together in groups, and participating on an equal basis in all of the activities. There must be provisions for meeting individual differences, for opportunities for the development of varying capacities and abilities, and for creative experiences needful in the educative process.

\[\textit{Ibid.}, \text{p. 204.}\]
Psychological Aspects of Democratic Education

A democratic type of education would have its basis in educational psychology. Modern psychologists all agree that no two individuals are alike and that no two learn exactly alike. Beaumont and Macomber state that "individuals differ greatly from each other in their ability to learn in any given learning field or situation." They state further that whether it is a first-grade class learning to read or a senior high school class in social studies, the pupils differ so greatly, one from another, in their abilities to learn that there can be no set standard for achievement. The only satisfactory educational program, therefore, is one in which individual differences are recognized and every effort made to adjust the curriculum to the nature and the needs of the individual pupils.

Skinner states that the classroom teacher needs little argument to convince her of the fact of individual differences among pupils:

"No two persons are so equipped by nature as to develop and react identically to the same situation. It is essential, therefore, to recognize and to make provision for these inevitable differences."

Morgan states that the schools, recognizing that pupils differ in ability, have made definite attempts to adjust the educational program

---


to the needs of the individual child. Bruce and Freeman assert that each child must be studied as a unique individual by means of the behavior which is the medium through which he reveals himself from the day he is born. Lee and Lee state that "children differ in their rate of development at any one time, and in their own individual abilities."  

Children differ not only in general ability but also in ability to learn in each of the several areas of the curriculum. For example, a boy may be a brilliant student in mathematics or in some field of science, yet be unable to learn English with any proficiency. When these differences are recognized in the school, it means that no child is expected to achieve equally in all subjects and activities. 

These psychological concepts of individual differences form the basis for the democratic type of education wherein the worth of the individual is given first attention. 

Another psychological concept of education is that learning is a growth process. It is never static, but concepts, attitudes, appreciations, and abilities are in a state of continuous modification. 

---

32 John B. Morgan, Child Psychology, p. 375. 
33 William F. Bruce and Frank S. Freeman, Development of Learning, pp. 23-24. 
34 Lee and Lee, op. cit., p. 200. 
A scientific attitude or an appreciation of art is not developed at any given grade level or in any one specific subject. Instead, these are matters of continuous development and are modified at all levels of the school and in numerous learning areas. When this concept is applied to education, there can be no argument about the particular grade level at which a subject is to be taught. Beaumont and Macomber go still further and state that,

There is hardly a concept believed essential for development at the secondary level which doesn't have its roots in activities of the primary school. . . . The ability to express oneself creatively, for instance, is developed in an environment rich in opportunities for continuous creative expression over a period of years; it definitely doesn't come from studying about great writers and musicians. Likewise, desired citizenship qualities develop out of a democratic school situation where children are living "good citizenship" rather than from textbook studies of civics alone. 37

The importance of this concept for education can scarcely be over-emphasized. It means that the primary grades are important levels for the beginning teaching in all subjects. Indeed, from the concept of learning as growth, the primary level is the beginning place for the development of all learning.

It means, further, that there must be increased recognition that all areas of the curriculum must be planned on a vertical basis; that is, that the elementary and secondary teachers and administrators and curriculum workers plan cooperatively for the whole school

---

life of the pupil, so that there is continuous growth from one grade to another. The seventh-grade pupil is merely one grade above the sixth-grade pupil, and the tenth-grade pupil one grade above the ninth-grader. There are no differences in their basic needs, nor in the aims of education at these different levels. 38

Another psychological concept of education is that the child is potentially a creative organism and, as such, capable of creativeness in his expression. 39 Just a few generations ago, the idea prevailed that only the exceptional few possessed real creative ability. At that time, educators contended that differences in creativeness were differences in kind rather than in degree. Either the individual possessed creative ability which enabled him to create masterpieces or he did not have any. Since the majority of children did not possess such ability, they were consumers rather than producers of art, literature, music, and rhythmic expression. This meant that the chief function of the school was to teach an appreciation of the works of the masters and through imitation develop the pupil's ability to express himself.

A difference in opinion, when compared to the one cited above, prevails today among educators concerning the presence or non-presence of creative ability among individuals. Beaumont and Maccomber assert that "all persons possess creative ability, but to

---

38 Ibid., p. 292.
39 Ibid.
different degrees." 40 Lee and Lee state that practically every one is capable of creative expression. 41 The person with special talent or genius may create compositions which may win them fame, but their standards of work may be higher but no more creative than those of the ordinary individual. Burton believes that "the ordinary child and the average citizen who clearly do not possess special talent are nevertheless continuously original and creative in little ways in everyday affairs." 42

The implication concerning this belief in the creative powers of all individuals for the school is expressed by Beaumont and Macomber as follows:

... the school curriculum must be so developed that it is rich in experiences stimulating self-expression in the arts and crafts, music, speaking and writing, and in rhythmic activities. It means that most teachers must be re-educated, including the younger ones, so that they are qualified to recognize and guide creative endeavor. 43

A further psychological concept influencing educational processes is that, in situations of problem-solving nature, effective learning is possible only if the learner is capable of gaining insight into the learning situation. 44 This simply means that the child must understand

40 Ibid., p. 292.
41 Lee and Lee, op. cit., p. 587.
42 William H. Burton, The Guidance of Major Specialized Learning Activities within the Total Learning Activity, p. 102.
43 Beaumont and Macomber, op. cit., p. 293.
44 Ibid.
the problem to know what is to be done. The readiness and the maturity of a child are important factors in his learning. One of the important tasks of the teacher is to start with the child where he is and not where the teacher is. Lee and Lee assert:

It is always most efficient to start with the child where he is and build from there. To attempt to teach beyond the child's present maturation level is trying to build on a skyscraper which was started but where the builders neglected to put in the third floor before adding the fourth. They, of course, get nowhere, lose their materials and time and do damage to the building already up. There must be a sound basis of learning and experience all the way up to the level on which we wish learning to occur, in order to have efficient results. 45

The provision of truly educative experiences helps the child in understanding any problem. They provide the situations in which learning takes place. Beaumont and Macomber recommend the unit-of-work approach, with its emphasis upon wide varieties of learning experiences and materials, to adjust the work and materials to the maturation level of the child and to special abilities of various children. 46 Creative activities are especially valuable in developing insight because they provide a natural outlet for the expression of the child's interests and assist in developing understandings.

A very important psychological principle underlying learning is that "the learner is a goal-seeking organism and learns most effectively

45 Lee and Lee, op. cit., p. 175.

when proceeding toward goals recognized and accepted as his goals. "47

Lee and Lee state such a concept in this way: "Learning is facilitated when the material satisfies a conscious need or purpose of the learner."48

They assert that this is the prime condition of learning and insures learning as no other single condition does, and say that

It should be kept in the foreground of the teacher's planning, both to insure the presentation of material to meet the recognized needs of the pupils, and to make the pupils conscious of their need for material selected as important on other criteria. When pupils feel the need for knowing certain facts or acquiring certain abilities, not only is the learning much more effective but much more rapid as well. 49

Wheeler and Perkins state that goals give "direction and an end to the activity."50 One condition of the goal, though, is that it must be perceived before anything will happen. Another condition is that the goal must be interesting. It must also be definite in nature because indefinite goals are difficult to perceive, and always result in the setting up of extraneous goals. Another factor in the effectiveness of a goal is the directness of the approach. Indirect and circuitous methods detract from the learning process.

Determination of child purposes and ways of aiding them are important phases of the instructional process. The teacher concerned


48Lee and Lee, op. cit., p. 142. 49Ibid.

50Raymond Holder Wheeler and Francis Theodore Perkins, Principles of Mental Development, p. 252.
with choosing and developing experiences which have meaning for his learners must consider the learners' purposes, felt or expressed; their experience background and maturation level; and lastly, how the learners can best be guided so that they will be able to assume responsibility for the direction of their own experiences. This calls for new methods of teaching. Beaumont and Macomber say:

This implies a greater amount of pupil participation in setting up the aims of a particular learning activity and in planning the experiences essential to their accomplishment. It means the elimination of assignments arbitrarily made by the teacher, with the pupil in a lesson-getting school environment. Accordingly, goals must grow out of an interest in the activity itself and must fulfil recognized needs of the pupils concerned. 51

Not all so-called interests of children, however, are constructive. A 'teen-age pupil may have an interest in the wrong type of recreation. Such interest is decidedly not to be encouraged or made a basis for problem solving. Neither is the school program planned on the basis of entertainment of the children. This is a misunderstanding of what is meant by interest. According to Lee and Lee, "real interest is self-motivated activity that takes place when a person has an active purpose of his own, sees the steps necessary to attain it, and finds those steps within his experience, power, and aims." 52

51 Beaumont and Macomber, op. cit., p. 294.
52 Lee and Lee, op. cit., p. 130.
The task of the teacher is to guide the child in the choice of purposeful goals. She must be able to help in setting up goals, to make the child feel that it is a vital part of him. The greater the part of the pupil in setting up goals and planning ways of reaching them, the more it will be his own. Lee and Lee state:

In order that he may do this, the goal must have its basis in his own experience. He must feel that he can succeed in attaining it, that it is within his powers but difficult enough to be challenging to him. And if possible, he must recognize his own need for such experiences, that they will be personally helpful. 53

Another psychological factor which is influential in the learning process is that motivation of the learner can be explained only in terms of multiple causation. 54 In any learning situation the pupil is affected by a variety of factors that determine his motivation or non-motivation for the problem confronting him. Among these factors are the teacher, the recognized goals, experiential background, readiness for learning, mental attitudes, and the experience of success. It is highly important that the classroom teacher understand that an individual responds to a total situation rather than to any single stimulus, and that a classroom situation at any time may operate differently in its motivating effect on each pupil in the room. What may be adequate motivation for one pupil may fail altogether in arousing the interest of another. Effective motivation is possible only as the teacher strives to

53Ibid., p. 131.
54Beaumont and Macomber, op. cit., p. 295.
understand each member of the class, to become acquainted with individual differences, and the ways in which varying motivating activities function.

An important psychological principle underlying the learning process is that the ability to generalize forms the basis upon which transfer is made in problem-solving situations. If learning is to be effective, pupils must be able to bridge the gap from one situation to a different but similar one. The extent to which they are able to do this will depend upon the ability to generalize. Such ability comes from wide experiencing rather than through textbook study. For example, a pupil who has memorized the rules for measuring floor space for carpets may have difficulty in measuring the same amount of space for some other purpose. He knows the rules for carpets but not the ways in which to apply measurements for other purposes. If, on the other hand, he has arrived at the generalization through guided experiences, both in textbook study and through practical experience in measuring, he will, no doubt, gain the ability to transfer his knowledge from one situation to the other. Beaumont and Macomber state: "The schools, then, must stress the development of learning situations leading to reasoned understandings gained through broad experiencing and put much less reliance upon book study alone." The task of the

55 Ibid., p. 296.  
56 Ibid.
teacher, then, is to select learning situations with purposive goals which will develop understandings, the basis of all learning. A thorough understanding of any problem will be conducive to an easier insight into another.

Within recent years new emphasis has been placed upon the part that the emotions play in learning. Numerous studies have developed that phase of relationship and have indicated that security, success, and prestige are absolute essentials to mental health of all the pupils, and that good mental health is a learning requirement. Lantz found that success is a stimulator of interest and energy, both of which are important factors in learning. In an experiment with nine-year-old boys, she found that experience with success resulted in better subsequent performance and in better personal-social adjustments. At the same time she found that failure served as a depressant and resulted in poorer subsequent performance, increased tension, and poor personal-social adjustment. Elsbree, after a survey of pupil needs, listed the following as basic emotional needs:

1. urge for success, achievement, mastery, and desire to avoid failure, frustration, and disappointment.
2. craving recognition, approval, and admiration (attitude of others plus inner feeling of achievement).
3. sympathy, affection, intimacy, and a deeper understanding of one's self.

57 Beatrice Lantz, Some Dynamic Aspects of Success and Failure, Psychological Monographs, No. 9, p. 38.
(4) security, freedom from physical want, a sense of possession, release from worry and anxiety.
(5) adventure, new scenes and experiences, exhilarating activity, change from monotony, dullness, and routine.  

Daniel A. Prescott, who has done a great deal of work in the field of emotions and emotional needs, lists the following as social and integrative needs:

Affection, belonging, likeness to others, contact with reality, harmony with reality, progressiveness, symbolization, increasing self-direction, a fair balance between success and failure, attaining selfhood or individuality.  

The school, in the light of these statements, has a responsibility to provide learning experiences which will aid in building sound mental health and in meeting the emotional needs of the child. Lee and Lee say that such experiences should be difficult enough to be challenging, but sufficiently within the ability of the child so that he will have confidence in his ability to succeed. Beaumont and Macomber assert that if security, success, and prestige are absolute essentials to the mental health of all pupils, it means the development of teaching situations in which each child can know successful achievement.  

58 Willard S. Elsbree, "School Practices That Help and Hurt Personality," Teachers College Record, XLIII (October, 1941), 24-34.
60 Lee and Lee, op. cit., p. 71.
especially means providing varied experiences that offer many different opportunities to succeed. A child who is slow in reading may do excellent work in some form of creative activity and thus find a medium for achieving success. Recognition is a powerful need and the teacher's responsibility is to provide opportunities wherein all the pupils may experience fulfillment of this need.

Another important psychological factor underlying the instructional program is that integration is essential to wholesome development of the individual and of society. This means not just integration of subject matter in the curriculum, but also integration of individual traits to form an integrated personality. The meaning of "integrated personality" is discussed by Courtis as follows:

An integrated personality is one which is fully "developed"; which can participate effectively in social life because he has built into his own character, by the assumption of responsibility and the exercise of choice in terms of life values, desirable controls of conduct; which has definitely considered the problems of economic, political, social, and individual life, and acquired from his consideration a sense of responsibility for social as well as individual progress. 62

A more simple definition given by Barr and others is that "integration . . . means sanity or wholeness of mind." 63 Beaumont and Macomber describe the well-integrated individual as follows:

---

62 S. A. Courtis, "Reading Between the Lines," Twenty-sixth Yearbook of the National Society for the Study of Education, p. 94.

63 A. S. Barr and others, Supervision, p. 955.
The well-integrated individual is a person of good mental health. He has a wholesome philosophy of living and has developed his capabilities of adjusting and readjusting his behavior to meet changing conditions of life. He is able to approach new problems of living with confidence and to bring past experiences to bear in their solution. He is a person whose social, intellectual, and emotional growth keeps pace with his physiological maturation.  

Since no personality develops and integrates without constant contact with others, the relationships of pupils within the classroom take on an important aspect. Hopkins asserts that all living is a social process. To make it richer and better, each individual must know how to understand better every other individual with whom he interacts. He must know how to get along with his fellow pupils, how to work in groups, and how to co-operate with those around him. Co-operation is a composite of planning and working together and evaluating results in the best interest of the group.

The implications of this principle for the school are many. They mean, first, that the school must provide opportunities for pupils to work together, to learn how to get along with each other. They mean that there must be guidance as a part of the instructional process. The teacher must know the indications of good and poor mental health on the part of his pupils and be able to develop a program conducive to desired behavior patterns. Such a program will not stop with conventional

64 Beaumont and Macomber, op. cit., p. 299.

65 Hopkins, op. cit., p. 433.
subject matter but includes a wide variety of creative experiences designed to further personality integration.

The foregoing principles are the major psychological factors which influence the learning process. They should be considered as basic in any instructional program.

In review of the research done for this study, there was general agreement upon the belief that if children are to function adequately in a democratic society, they must have continuous opportunities for self-expression and self-adjustment. No other school activity provides a better opportunity for the development of these traits than creative art. However, it is also generally agreed that the characteristics of contemporary art education are not peculiar to that branch of education alone. This is to be expected since many of the advances which have been made in art education are the result of philosophical and psychological thinking which has influenced general education. Therefore, criteria for evaluating the art activities of the first four grades of the Bowie elementary school have been formulated on the basis of a democratic philosophy of education and its psychological concepts.

Criteria for the Evaluation of Creative Art Activities

From the standpoint of democratic philosophy, the following criteria may serve as evaluative instruments:
1. An effective art program, if it is to function to its highest possible efficiency, should be based on the study of individual purposes. This will recognize the worth of the individual and provide for individual differences.

2. All of the children, not just a gifted few, should have opportunities for participating in the program.

3. Creative art activity should offer opportunities for the children to assume responsibility for the discharge of duties.

4. The art education activities should be co-operatively planned and managed, and not imposed on the pupils by the teacher or by some prescribed course of study.

From the standpoint of psychological factors in learning, the following criteria may be used as evaluating agents:

5. All art activities should be related to the child's maturation level.

6. All art activities should be based on a study of the individual pupils and drawn from their purposes, interests, and experiences, and not consist of a set program at a definite time.

7. A wide variety of art media should be provided in order to take care of individual differences of children in their choices of materials.
8. Creative activity should be an interaction with the life experiences of the child.

9. The art activities should be evaluated in terms of the progress of the child in initiative, in cooperation, in attitudes, in skills, and in self-adjustment rather than in evaluation of the finished product, whether it is a picture or a craft project.
CHAPTER III

EVALUATION OF THE CREATIVE ARTS PROGRAM IN THE FIRST FOUR GRADES OF THE BOWIE ELEMENTARY SCHOOLS

The purpose of the present chapter is twofold: (1) to present data secured from primary teachers in the Bowie elementary schools, and (2) to make an evaluation of them in terms of the criteria set up in Chapter II.

Presentation and Evaluation of Data

In order to evaluate the creative arts program of the first four grades in the school, a questionnaire was formulated and given to each of the fifteen teachers of these grades. The questions were designed to determine the nature of the program offered, the techniques used in teaching, the amount of teacher-pupil planning, the type of subject matter, motivation of creative activities, the development of group projects, child development, ways of meeting individual differences, and basis of evaluation of outcomes of instruction.

Each teacher was promised anonymity for her report and no names were given in the replies. Thirteen of the teachers co-operated

---

1A copy of the questionnaire is included in the Appendix.
in the project and answered the questions submitted in the question-
naire. In the report on the data, the teachers have been given numbers,
one to thirteen, to be used in the same order throughout the discussion.

**Question 1. How often do you have an art lesson as a subject?** — The answers to this question as given by the
thirteen teachers are presented in Table 1.

<table>
<thead>
<tr>
<th>TABLE 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>FREQUENCY OF ART LESSONS IN THE PRIMARY GRADES OF THE BOWIE ELEMENTARY SCHOOLS</td>
</tr>
<tr>
<td>Frequency</td>
</tr>
<tr>
<td>---</td>
</tr>
<tr>
<td>Once a week</td>
</tr>
<tr>
<td>Twice a week</td>
</tr>
<tr>
<td>Three times a week</td>
</tr>
<tr>
<td>Not often</td>
</tr>
<tr>
<td>No regular time</td>
</tr>
</tbody>
</table>

One of the psychological principles set up as a basis of evalua-
tion of a program of creative art activities was that they should be
based on a study of individual needs, purposes, and experiences and
"not consist of a set program at a definite time." As shown in the data
in Table 1, ten out of the thirteen teachers responding mentioned a
definite time such as "once a week," "twice a week," or "three times
a week" as the frequency for art lessons. One teacher reported "not often," and three said that they had no time regularly established for art activities. These data reveal the fact that the majority of the teachers still cling to the traditional idea of art as a subject.

According to readings on the literature relating to creative arts, the content and activities do not consist of a study of great pictures, nor of an attempt to paint finished pictures at any set time; but they are an attempt to provide the child with a natural means of expression in many forms at any time. These activities might take the form of headdresses for a Hallowe'en party; costumes and programs for a class play; trips to parks, shops, and other classrooms; gifts and toys for others to enjoy; arrangements of exhibits for visiting friends and neighbors; a wall-hanging to enhance a classroom, library, or corridor; a book of painted interpretations of trips and stories; table decorations for a party; colors to be mixed for scenery; or eggs to be dyed for Easter egg hunts. In other words, the art activities should stem from the child's own purposes and experiences, and therefore, should occur as a continuous process as a part of the regular instruction rather than at any set time or period. On this basis, the creative

---

arts program of the majority of the primary teachers in the Bowie elementary schools fails to meet the sixth criterion set up for this evaluation.

**Question 2. When are the activities for the art period planned?** — The answers to this question are tabulated in Table 2.

**TABLE 2**

TIME OF PLANNING ART ACTIVITIES IN THE PRIMARY GRADES OF THE BOWIE ELEMENTARY SCHOOLS

<table>
<thead>
<tr>
<th>Time of Planning of Art Activity</th>
<th>Number of Teachers</th>
</tr>
</thead>
<tbody>
<tr>
<td>A year in advance.</td>
<td>1</td>
</tr>
<tr>
<td>Before the lesson:</td>
<td></td>
</tr>
<tr>
<td>Before children are present</td>
<td>1</td>
</tr>
<tr>
<td>The day before</td>
<td>2</td>
</tr>
<tr>
<td>According to season</td>
<td>3</td>
</tr>
<tr>
<td>During or after discussions</td>
<td>3</td>
</tr>
<tr>
<td>Other times.</td>
<td>2</td>
</tr>
</tbody>
</table>

According to the data in Table 2, the majority of the teachers planned art activities in advance of the period of instruction. One teacher indicated that her lessons were prepared a year in advance,
two stated that the planning was done before the children were present, and one stated that the length of time between planning and instruction depended upon the type of lesson. Obviously, such lessons cannot be based upon the child's purposes and needs because the teacher cannot anticipate these. They cannot develop out of the child's life experiences because these happen from day to day and not at any set time or place. Three of the teachers, however, stated that planning was carried on as a part of the instruction or after discussions which indicates that the pupils had a part in the planning activities.

Three of the teachers reported that they planned the art activities "according to season." This would cover the numerous holidays and changes in seasonal activities. These are a part of the child's life experiences, but none of the teachers mentioned participation of the pupils in the planning. Such practices are undemocratic. The creative arts program, when it is based on the child's purposes and needs, presents many opportunities for the teacher and the pupil to plan together. The child is more interested in activities that he helps plan than in those that are planned for him. If the child is interested in the activity, he will naturally set up goals to reach. This will result in a higher quality of learning, and the activity will hold his attention. In painting a mural, for example, the teacher and pupil decide what subject to depict, the size of the picture, the materials needed, and the
time limit for the completion of the project. The pupil unconsciously learns something about organization and detail. He learns responsibility through doing his share of the work and participating in the activities. He feels this responsibility through having a part in the planning process. To this extent, a program is democratic in nature. It is based on sound psychological principles because it aids the child in setting up goals for himself through which more effective learning is developed.

The practice of planning the creative arts program, as described by the primary teachers in the Bowie elementary schools, according to the criteria set up for evaluation was not adequate from the standpoint of either democratic principles or psychological factors operating in the learning process.

**Question 3. How is the subject for an ordinary day's art period chosen?** — The answers of the teachers to this question are presented in tabulated form in Table 3, on the following page.

A number of the teachers, in replying, mentioned more than one period for emphasis or more than one method of choosing subject matter for art instruction. Data in Table 3, therefore, show more than thirteen choices.
TABLE 3

METHODS EMPLOYED BY PRIMARY TEACHERS IN BOWIE ELEMENTARY SCHOOLS IN CHOOSING SUBJECT MATTER OF ART LESSONS

<table>
<thead>
<tr>
<th>Methods Used by Teachers</th>
<th>Number of Teachers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Special days or seasons</td>
<td>7</td>
</tr>
<tr>
<td>Material in other subject matter</td>
<td>3</td>
</tr>
<tr>
<td>Child's interest</td>
<td>4</td>
</tr>
<tr>
<td>Guidance of the teacher</td>
<td>1</td>
</tr>
<tr>
<td>School activities</td>
<td>1</td>
</tr>
<tr>
<td>Life experiences</td>
<td>1</td>
</tr>
</tbody>
</table>

Special days or seasons were mentioned by seven teachers as the subject matter for art instruction. Three teachers reported material chosen from other subject matter under study, while four mentioned the child's interests as the determining factor in choosing subject matter for art work. One teacher reported that "the subject is chosen by the guidance of the teacher," while two other teachers reported "school activities" and life experiences, respectively, as the basis of choice of subject matter for art.

According to Johnson, the creative arts program should be composed of wide and varied experiences including all life activities.  

---

It differs widely from the traditional program wherein children were made to draw such things as apples, vases of flowers, other fruits, animals, or various like objects. Likeness to the object being copied was the value considered most important in child art. Children were given set standards for choices of color. They were made to draw boxes and railroad tracks to learn perspective. Under the new concept of art education, children are encouraged to present in visual form their reactions to happenings in their lives. Restricting the art activities to seasonal decorations and subject matter materials means that the criteria for evaluation of a creative arts program have not been adequately met. One of the criteria chosen for this study states that the creative art activity should be an interaction with the life experiences of the child, and another states that "all art activities should be based on a study of the individual pupils and drawn from their experiences."

The practices used in the selection of subject matter appeared to be woefully weak in that no teacher mentioned that she had made a study of the children's purposes and needs in selecting the subject matter. This was an inadequate practice from the standpoint of both democratic and sound psychological principles.

**Question 4. What materials do you have with which to work?**—Due to the variety of materials listed in the
answers supplied by the teachers, the replies to this question have been listed in a detailed form, as follows:

Teacher

1. Materials furnished by the children are manila paper, paste, scissors, crayolas. Materials furnished by other means are: finger paints, water colors, construction paper, clay (ceramic type).

2. Crayons, manila paper, colored paper, scissors, paste, colored chalk, clay, tempera paints, water colors.

3. Manila paper, construction paper, news print, wallpaper, crepe paper, crayons, water colors, colored chalk, roses, pictures, art books, fresh flowers, artificial flowers, clay, yarn.

4. Crayons, clay, occasionally water colors. Flowers are used to study flower arrangements.

5. Paper, crayons, scissors, paste, anything brought to school from home, as boxes, cardboard, wallpaper, etc.

6. Ordinary wax crayons, manila paper, scissors, paste and colored paper.

7. We have no materials other than our art book. We collect materials from nature, collect pictures, and use our textbooks, library books and magazines.

8. Colored paper, manila paper, crayolas, finger paints, rulers. Pictures and things collected over a period of eleven years.


10. Art materials are limited since the children furnish them and some can furnish only the minimum. They consist mostly of manila paper and construction paper of various sizes, crayolas, pencil, art gum, ruler, paste, and scissors.
11. Tempera paint, and one or two brushes, finger paint and paper, and modeling clay and glaze. These are bought by the teacher. Also news print, colored construction paper of various sizes, and colored chalk. Each child has his own crayolas and manila paper.


13. Manila paper, newsprint, crayolas, pencils, scissors, paste, and some colored construction paper. These are furnished by the pupils. The school furnishes none. Any other materials have to be brought from home by the pupils.

An analysis of the above data on question 4 indicates that the primary teachers used the conventional materials such as crayolas, construction paper, scissors, and paste in their art instruction. Only one teacher, No. 7, indicated that she used a wide variety of materials other than these. This further emphasizes the traditional nature of the program, in that art activities are limited mainly to drawing and painting pictures. A number of teachers, however, mentioned "fresh flowers," clay, yarn, and tempera paints. These are newer media used in the creative arts, and indicate a knowledge on the part of some of the teachers of the possibilities of using creative arts in the instructional process.

The chief criticism which can be made of the materials mentioned by the teachers for use in creative art activities is the use that is made of them, not the materials themselves. Educative experiences with
important values are possible even with only crayolas and a piece of paper. From the standpoint of use, the materials do not meet criterion number 7; from the standpoint of possibilities, they are adequate in most instances.

Question 5. In what ways do you use tracing patterns and duplicated pictures?—Data in Table 4 show the replies to this question.

TABLE 4
WAYS IN WHICH PRIMARY TEACHERS USED TRACING PATTERNS AND DUPLICATED PICTURES IN ART ACTIVITIES

<table>
<thead>
<tr>
<th>Use</th>
<th>Number of Teachers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tracing patterns</td>
<td>5</td>
</tr>
<tr>
<td>Duplicated pictures</td>
<td>4</td>
</tr>
<tr>
<td>Neither</td>
<td>4</td>
</tr>
</tbody>
</table>

As shown by the data in Table 4, five of the teachers stated that they used tracing patterns in some ways. One teacher reported that these patterns were used for outlining maps in geography. Another teacher said that she used tracing patterns for posters. Teacher 8 reported the use of tracing patterns in making calendars. Four teachers said that they did not use tracing patterns in any way and one reported "seldom."
Only four teachers reported the use of duplicated pictures in art work. Of these, one teacher used them for "busy work," another for seat work and booklets, and the others for special days and holiday decorations.

Lowenfeld, in discussing the importance of letting the art lesson be the self-expression of the child rather than the copying of other works, states that the child should be encouraged to express himself at his own level. 4 His own independent thinking will be encouraged by the expression of his thoughts and ideas by his own means. The child who imitates becomes dependent in his thinking, since he relies for his thoughts and impressions upon others. Johnson has this comment:

Teachers are coming to realize the static and repressive character of hectographed pictures to be colored or step-by-step directions for drawing a picture of a boy. The child's world, in such instances, is blocked out. Such sterile art activities are not consistent with the values of the society in which we are living. 5

The majority of the primary teachers in the Bowie elementary schools, however, said they did not rely on the use of tracing patterns or duplicated pictures as the basis of their creative art activities. These teachers by these practices meet criteria numbers 1 and 6, as set up; but a significant percentage of the teachers do not meet these standards.

---

4 Viktor Lowenfeld, Creative and Mental Growth, p. 4.

Question 6. List two incidents which served to motivate an art experience in your room. What creative activities grew out of this motivation?

The teachers' answers are stated in full as follows:

Teacher

1. Two incidents which motivated art experiences in the room were a story and a newspaper clipping. The story was the one about the boats in "Fun with Dick and Jane." First, the children drew the boats, then colored them red, yellow, and blue. One of the boys made a small wooden boat in his own workshop at home and brought it to school. This was called "Red Bird."

A clipping from the Dallas Morning News of a big, big boy drawn by an artist for the Neiman Marcus store was brought by one of the children. It was placed on an easel and the children tried their luck in imitating it. Next day a number of pictures were brought in by the children for reproduction.

2. The reading of poetry has led to original drawings on the subject of the poems.

3. A Christmas party. Creative motivations growing out of this were: flower arrangements, trimming the Christmas tree, decorating the room, drawing Christmas pictures, making favors, and programs.

4. Incidents which served to motivate art experiences were the County Fair and Tag Day following Christmas. After attending the Fair the children discussed the things they saw. This led to one child's suggestion that he would like to draw what he had seen. Different ones were interested in various things so they drew what they wished to draw. This work was a natural response to the children's interest.
Tag Day was also used to furnish individual instruction and an opportunity for self-expression.

5. The story of the "Three Billy Goats" in the reading class led to an art lesson broken up into groups to give different illustrations of the study. After the Art lesson the children decided to dramatize the story.

6. Trip to zoo
   - Construction of jointed animals.
   - Use of jointed animals to re-enact stories (plays).
   - Rainy day walk
     - Told what they saw with crayolas on manila.

7. Our sound projects motivated art experiences in our room and also stories from our reading. The children drew animals and made safety posters after seeing pictures shown by use of our projector machine. Many creative and freehand pictures and cut-out art came from the reading lessons.

8. Weekly reader lessons on the Coronation. The children attempted to draw the royal coach.
   - A short field trip led to the drawing of butterflies.

9. A child reported that he had seen a robin. This led to a discussion of birds each child had seen, the migrations of birds, colors, the birds common to our community, etc. The children then read library books, readers, and magazines, to learn more about colors, habits, foods, etc., of the common birds.
   - This developed into free hand drawing and coloring of the birds they had seen and read about. During this study of birds many words were added to their vocabulary.
   - After the study of foods some of the children decided to make a health basket. They cut out pictures, pasted them in booklets, and wrote rhymes fitting to each picture.
10. Most children love to draw their pets and have great imagination doing so. It was suggested that they draw imaginary animals. They came up with all sorts of animals as well as many unusual flowers, birds, and trees to place on display for others to see. A creative activity which grew out of this was a landscape made with the use of imaginary trees and flowers as a background, then adding imaginary birds and animals.

A second activity grew out of the Fair Parade which our town and county sponsors. Many organizations, industries and businesses as well as individuals are represented in various ways. Each child was asked to illustrate some feature of the parade that he liked best, such as a decorated truck, animal, clowns, etc. He then held his picture up before the room to see if the children could recognize what he had tried to portray. As the pictures were finished, they were placed on the display board as a mural. This project gave the individual child a chance to display his individuality.

11. A story in a reader of Indian clay work. This motivated a desire to do some clay work. They did the hand-molding and I had a townsman to do the firing. Mother's Day presents were the result.

12. An incident that served to motivate an art experience in my room was when I asked the question one day as to how we should spend the money that we received from saving Mead's bread wrappers. It was about the first of May, and several suggestions were offered but it was promptly settled when one of the girls suggested a party for the mothers. Each drew and colored a picture of his or her mother and framed it. Then each of these pictures was put up in the room and kept until the day of the party. At the close of the party they were given to the mothers as souvenirs. The invitations were cards on which an appropriate design was drawn and colored for "Mother's Day." The invitations were written during an English class. Other decorations were flowers for the room. The pupils brought these and all took part in arranging them.
Another incident grew out of the study about animals of Africa in a geography class. Some of the pupils drew the animals' pictures on manila paper, some molded models out of clay, while others made them of papier mache, or cardboard.

13. (a) A little boy told of having a tooth pulled and some cavities filled. It turned out that the dentist was the father of another little boy in the room. He decided he would like to draw a picture of his father doing dental work. When he showed his picture others wished to make pictures showing what their fathers did. When the pictures were completed, each child exhibited his work and explained to the class his father's work.

(b) A little girl came to me and said, "Do you want to see what I like to do best on the schoolground?" I assured her that I did. She had made a crayola picture of the swings. The children became interested and wanted to draw their favorites. Some rather interesting, though crude, pictures of playground equipment resulted.

These incidents as described by thirteen teachers in the first four grades of the Bowie elementary school indicate that life experiences or readings and class discussions were the motivating agents in initiating creative art activities. A wide variety of experiences is included in the descriptions.

One of the criteria set up for the evaluation of the creative art activities was that such activities should stem from the child's purposes, needs, and interests. Through this medium of describing their creative art activities, the teachers show that much of their program meets this criterion adequately.
Question 7. Cite an incident in your teaching that developed into a group project. What started the project and how did it progress?—The answers given by the different teachers are presented as follows:

Teacher

1. The reading of an Indian story from a book brought by a very slow learner who had shown no interest in books nor in learning to read. The teacher read the story, and songs and art lessons followed. Finally we made the forest of big paper bags which were painted with tempera paints and slipped over the children's heads—they were the trees. Other children were Indians and wore costumes made of gunny sacks (these were made by the mothers). On Dad's Night we had a play that concluded the project.

2. The art work has been individual, mostly. In the fall in reading of fall flowers the children did bring to school some cattails which were painted and arranged for a fall decoration by the group.

3. The Christmas Party was a group project. The children made the decorations and put them up. Also made Christmas treats and cards for the parents.

4. An incident which developed into a group project was "Circus Day" in our city. Soon after the schools had an exhibit down town. The drawing of circus animals grew into a circus parade which was used as a border for our exhibit.

5. The answer to this was brought out in Question 6.

6. (No answer.)
7. From stories and discussions of why we have Thanksgiving the making of a Pilgrim scene on our reading table developed. Log cabins, trees, Pilgrim men, ladies, and children, turkeys, Indians, and the making of the Mayflower and water grew out of this motivation.

8. The health lesson which motivated the working of groups on health posters. The posters were of vegetables.

9. Windy days in March suggested a theme for handwork activities. The children decided to make a decoration for the bulletin board around the room. Some made boys flying kites, some made windmills, and some made Dutch children. From this a study of Holland developed which stimulated more art ideas: boats on canals, wooden shoes, tulips, Dutch costumes, etc. were made by different pupils and placed around the room. The children learned much about the customs of the Dutch people in the art activities.

10. Last fall when school started each child was asked to tell what he did or where he spent his vacation. Many had enjoyed a vacation on the farm. It was suggested that each draw his favorite farm animal. This grew into a group activity. We placed a large piece of paper on an easel in the room. Each child in turn contributed his part adding the thing that seemed to be needed to make a barnyard scene. When finished it was a red barn, stone silo, board fence painted brown and all the animals that go to make up a farm yard including one of the children feeding the chickens.

11. Can't answer—unless it might have been the Nativity Scene on the large plate glass window in the back of the room. It was very pretty and effective.

12. An incident in my teaching that developed into a group project was the study of "Wind" in science. The project started from the study of "How the Wind Helps Us" and "How the Wind Harms Us." The class divided into two groups. One group worked out a frieze about how the wind helps us, and the other group about how the wind harms us. Each child felt responsible for a part and contributed something to the picture.
13. When the circus came to town many children went. I anticipated the interest and had some circus pictures on the bulletin board. I also gave the children plenty of time to talk about circus experiences. They were eager to make a "big, long picture" about the circus. We decided on what parts each would make. I secured a strip of wrapping paper from a meat counter in a grocery store and the children made their pictures with crayola. They enjoyed working together, and I heard several complimentary remarks about the work from others. It took about three days to finish the project.

The majority of the teachers, the data from the questionnaires indicate, used group projects in various activities in art, many of them originating out of the subject matter of the textbooks. The answers to the question show a wide variety of group experiences, and they indicate that the children's purposes were the motivating influence in most cases. Most of the answers to this question meet both philosophical and psychological criteria.

**Question 8. Give an example of increasing maturity as seen in a child's choice of materials and in his ability to work with others.**—The replies of the teachers are as follows:

**Teacher**

1. There is no evidence in choice of materials shown. They like all art work. Most all first-grade art work is individual rather than group. Each has his own, but they do not laugh at each other's work as they have in earlier stages.
2. I don't seem to really have an example of this.

3. Increasing maturity is seen in a child's choice of materials, when a child has the ability to grasp art principles and to understand essential facts, when the child has gained ability to use materials effectively and has the knowledge to recognize art qualities and to make choices through the application of art principles.

4. Increasing maturity was shown by the improvement of blending colors, choice of materials, and in the realization that a center of interest, good proportions, and interest of spacing combines to make a good composition.

5. This was brought out in the answer to No. 7 (Illustration of the reading lesson "The Three Billy Goats").

6. (No answer.)

7. Several boys always want to draw horses. Each time they choose a harder pose; particularly do they like to draw a horse and rider. Their ability to work with others is very good and they enjoy making anything together but this always creates a little more confusion in the room.

8. (1) The children evidenced growth in the choice of colors for the vegetable characters used in the vegetable posters.

(2) The choice of colors and the breaking of crayons to use in shading in drawing flowers. The class as a whole increased in maturity to the extent that they achieved excellent shaded flowers.

9. The young child chooses crayolas and pictures to color, however, he also enjoys trying to draw familiar objects and will attempt harder things as he grows older. He enjoys working alone at first. As he gains confidence in himself, he learns to share and cooperate with others in doing his part in a group activity.
10. Most children are nine years old when they begin the fourth grade. Most of them are very happy to use our simple materials and color with crayola. As the year passes, the majority enter very enthusiastically into handcraft, construction, and the use of water color and other paints.

The last few months of school I permit them to mold at will during the story hour. I often see two or more building a community, animal groups or some similar common project.

11. Do not know of one.

12. An example of increasing maturity as seen in a child's choice of materials is her or his choice that best expresses his own ideas. Some may be coloring or painting, others working with papier-mache while others are working with clay or cardboard.

13. Most six-year olds use their pencils to draw houses, people, dogs, and other familiar objects. As the school year passes and their experiences increase, they want to have more color and use their crayolas more freely and put in more details in their pictures. Some bring water colors from home, showing a desire for more and other materials than furnished by the school.

The answers given to this question indicate that there was a misunderstanding on the part of some of the teachers. The comments for the most part are general instead of specific as requested. Only two teachers gave definite examples of increasing maturity as shown in choice of materials. None gave specific examples of increasing maturity in ability to work with others. This indicates, perhaps, that insufficient study is made of individual children to determine their needs and interests and to assist them in carrying out their purposes.
Each child should work on his own level, but he should be guided in such a manner as to increase his maturity. The answers to this question do not meet the standards as given in the fifth and seventh criteria of this study.

**Question 9. How do you attempt to take care of individual differences?** — The replies to the question are reproduced as follows:

**Teacher**

1. By letting each work at his own interest level. A suggestion here and there, and a pat on the head and placing work on the bulletin boards. Encourage the slow and timid.

2. In choosing the subjects they use in art lessons the children are given freedom of selection. They are also allowed to choose, often, the materials used.

3. Allowing the child the privilege of choosing materials and subjects.

4. Individual differences are cared for (1) by letting each child progress at own rate, (2) each child's drawing expressing his own interest, child selection of own materials and subjects, and (4) letting him as much as possible work out his own techniques.

5. Giving the child the privilege of choosing his own subject.

6. I try to teach a few fundamentals, then let each child express himself in his own way with colors or other materials used.

7. Individual differences are taken care of by having easier material on hand for those that need it. This material
includes patterns, pictures to color, and steps to follow in drawing simple objects and animals.

8. I have permitted children to work independently on some art work. Creative art is good for those children with individual differences in that they may express themselves in their own way.

9. I take care of individual differences by suggesting that each child select his own subject for the art lesson. Sometimes this is announced ahead of time so each one may have his subject in mind.

10. Planning a lesson that involves imaginary objects will take care of individual differences as there are no set rules about how to draw any of the objects. They can create their own work of art at their own level, thereby having the satisfaction of success in some measure.

11. Just let them work in the way he or she can do the best work. Do not require the same type of work. Now, if you mean "individual fussing," that is easy to settle.

12. Minor individual differences among the pupils are settled by the children themselves with my guidance where needed.

13. I let children work with the materials which are available that most suit their purposes. If the child is not developed enough to draw in details of figures he may use stick pictures to carry out his idea. If he is satisfied to use one color on the whole picture he is allowed to do so. I do not expect each child to do the same thing at the same time that others are doing.

In the meeting of individual differences, the majority of the teachers said that they permitted the children to select their own subject matter. In so doing, the children logically will select the things that they have an interest in and which are at their own maturation level.
Random selection of subject matter, however, is not sufficient for meeting individual differences. The activities must be purposive and the objectives in line with educational objectives if full value from the activity is to be realized. In order to realize these things, the teacher must have a knowledge of the child and his purposes. No teacher in answering this question made any reference to the need for study of the children. In this respect they fail to meet both philosophical and psychological standards as given in criteria numbers 1 and 7. Two of the teachers indicated by their replies that they had no real conception of the term "individual differences" as it is used in the study of children today.

**Question 10. What method of grading is used in evaluating and reporting pupil progress in art? On what basis is your evaluation made?**—Although the method of grading required by the school administration is the use of letters, A, B, C, D, and E, the answers of the teachers are given in full:

**Teacher**

1. The letter grade reports his progress to parents. Pictures on the bulletin boards report to child.

2. Evaluation and grading is done largely on the basis of attitudes toward the art work rather than talent. This requires observation of the children while at work.
3. A, B, C method.
   My evaluation is made by the child's attitudes and appreciation.

4. The method of the grading is by letters A, B, C, and D and is more or less on a competitive basis or by comparison.
   Evaluations are made on using pleasing color combinations, form filling of space, and individual techniques.

5. Our method just by grading A, B, C, etc. Some of the exhibits might help.

6. Under present system of grading and teaching, I grade largely on care of materials, interest shown in creative activities, and neatness in work.

7. I use the method of grading art with "very good," "good," "fair," and "not very good."
   I try to make my evaluations from the effort put forth—neatness and progress made from the first.

8. I try to grade in a curve and attempt to evaluate on the basis of progress that each child has made.

9. In our system the A, B, C, plan of grading is used to show the pupil's progress in art.

10. I evaluate my art the letter method as according to our school policy. I use as a basis the effort put forth and ability in artistic skill. I let this form an overall picture of the whole piece of work.

11. The type of card created, his interest in the work, his desire to complete work once started, and his general attitude.

12. Both group and individual works are discussed and evaluated by the class. Constructive criticism is offered.
My evaluation is made on the basis of not so much perfection of the work done, but on the good or value the work or idea was to the individual or group.

13. We are required by the administration to use the A, B, C, D, and E method of grading and we are not expected to have a high percentage of high grades. We do not use the curve system, but the result is about the same. I give as many good grades as possible under that ruling when children show willingness, enthusiasm, and effort; but our system of grading does much to cool that enthusiasm. As nearly as I can, I ignore the "niceness" of the picture and think of the growth of the child.

As shown in the answers of the teachers, the traditional method of grading by the letter system is required by the school administration. Four of the teachers mentioned letter-grading such as A, B, and C as the only method used. In addition, one teacher mentioned "interest," "effort," and "neatness in work." Another reported that she evaluated the child in terms of "natural ability." The possibility that evaluation might be made in terms of progress of the child was not given much consideration. No teacher mentioned that she used evaluation as a better means of understanding the child.

The teachers, however, in their answers listed a number of additional ways of evaluation of the children's art activities. Teacher number 1 reported that the letter grade reported the child's progress to the parents, but that "pictures on the bulletin board report to child." Another teacher reported "pleasing color combinations, form, filling
of space, and individual techniques" as the basis of evaluation. These teachers indicate by their answers that they still subscribe to the traditional school of thought wherein an art activity is judged on its perfection of detail. The criteria, as set up, state that the art activities should be evaluated in terms of the progress of the child in initiative, in cooperation, in attitudes, in skills, and in evidence of self-adjustment. Obviously, evaluation of the finished product in terms of skill alone does not meet the criteria.

Other teachers are more in agreement with modern thinking on evaluative processes. One stated that she evaluated her children's art activities "not so much on perfection of the work done, but on the good or value the work or idea was to the individual or group." "Joy in manipulation" is listed as the first objective of art activities in the early grades by Millard, but no teacher mentioned this in her comments. The majority of the teachers, the data indicate, fail to meet criterion number 9 in the ways and means used in evaluating the creative arts activities.

Summary of Chapter

The presentation and evaluation of data compiled from the questionnaires submitted to the primary teachers in the Bowie elementary school may be summarized in the following conclusions:

---

6Millard, op. cit., p. 177.
1. The majority of the teachers failed to meet criteria for subject matter of the art activities of the children through adhering to traditional methods of a set time for the art lesson.

2. The majority of the teachers did not meet democratic nor psychological criteria in planning their programs well in advance of the activity, in not studying the purposes and needs of children to whom the program applied, and in not including the children in the planning of the activities.

3. The majority of the teachers built their art activities around seasonal changes and special days rather than in a continuous part of the regular instructional activities.

4. The materials listed by the teachers were, in most instances, adequate for a creative arts program if the teachers had based the art activities on the real-life experiences of the children.

5. The majority of the teachers met criteria in that they did not use copies of tracing patterns and duplicated pictures, but a significant number of them still used these traditional tools in the art activities.

6. Life experiences were the main ones listed by the teachers in their designation of "motivation" for art activities.
Narration of these experiences indicated that the creative art program was not as traditional as other replies might have indicated.

7. Group projects mentioned by the teachers also indicated that the majority of them utilized everyday life experiences of the children as subject matter in their art activities.

8. Few evidences of maturity in growth through art processes were mentioned by the teachers.

9. Ways and means of meeting individual differences, the data indicated, did not meet evaluative criteria in that no teacher mentioned study of the child as a prerequisite for planning the art activities, and no one spoke of "purposive activities" in listing selection of subject matter as the main method or technique employed.

10. Methods of evaluation of the creative arts activities did not meet criteria in that traditional methods were used in the grading, skill and techniques were stressed instead of child progress, and the evaluation procedures were not used in understanding the child.

11. The over-all conclusion reached from the study is that the teachers did very well considering the newness of the creative philosophy in education, and the lack of
training of the teachers in the fundamentals of creative arts. One teacher in answering the questionnaire wrote in that she was teaching the subject without any training whatever in the field of creative arts. The sources of motivation and the group projects indicated that the teachers were using life experiences as a basis of their teaching. What they lacked was help and guidance; the possibilities shown were numerous for the development of a creative arts program which would more effectively meet democratic and psychological criteria.
CHAPTER IV

CONCLUSIONS AND RECOMMENDATIONS

Conclusions

In review of the research in educational literature, the following conclusions have been reached:

1. The nature of present democratic society requires educational training that not only trains for citizenship but which also has its base in democratic practices designed to emphasize individual worth and individual rights.

2. The psychological factors governing learning require educational techniques to be based on individual purposes and needs of children, on their maturation level, and evaluated in terms of the child's progress rather than of mastery of skill or techniques.

3. The study of creative art is a continuous process and a part of the regular instruction of the school.

4. Creative art, when co-operatively planned and based on a study of child purposes and needs, offers opportunities for all children, not for just the gifted few.

5. No certain amount of art material is needed to carry on a creative arts program; the nature of the program makes
possible a wide variety of material available to the teacher with ingenuity and imagination.

6. Creative art is not imitative work but is the original expression of the individual.

The following conclusions are based on the findings of the study as presented in Chapter III:

7. The creative arts program of the primary teachers in the Bowie elementary schools contains many elements of the traditional techniques used in art instruction.

8. Set periods for the art lessons, teacher-planning of art activities in advance, and the use of tracing patterns and duplicated pictures were some of the traditional techniques found in use.

9. Motivation for art activities, as described by the teachers, consisted mainly of seasonal changes and special days; however, a variety of life experiences were given as motivating influences.

10. Many of the primary teachers indicated that they did not fully understand the present conception of creative art, although they followed some of the recommended techniques in teaching.

11. Lack of training in theory and lack of trained guidance in art activities are believed to be the two main causes
of some of the traditional methods employed by the teachers included in this study.

12. Lack of democratic planning in the art programs indicates that school practices still cling to traditional theory in most instances.

13. The basis of evaluation of art activities is mainly mastery of skill and techniques rather than in terms of total progress of the child.

Recommendations

The following recommendations are offered in terms of the data developed in this study:

1. An in-service training program should be conducted for the teachers in creative art techniques in order to help them in the constructive work that the data indicate they have been doing.

2. Further study should be made in other schools to verify the findings of this study.
APPENDIX

ART EVALUATION

QUESTIONNAIRE

1. How often do you have an art lesson as a subject?
2. When are the activities for the art period planned?
3. How is the subject for an ordinary day's art period chosen?
4. What materials do you have with which to work?
5. In what ways do you use tracing patterns and duplicated pictures?
6. List two incidents which served to motivate an art experience in your room. What creative activities grew out of this motivation?
7. Cite an incident in your teaching that developed into a group project. What started the project and how did it progress?
8. Give an example of increasing maturity as seen in a child's choice of materials. In his ability to work with others.
9. How do you attempt to take care of individual differences?
10. What method of grading is used in evaluating and reporting pupil progress in art? On what basis is your evaluation made?
BIBLIOGRAPHY

Books


Gaitskell, C. D., Arts and Crafts in Our Schools, Toronto, Canada, Ryerson, 1949.


Reports and Monographs

American Association of School Administrators, Paths to Better Schools, Twenty-third Yearbook, Washington, National Education Association, 1944.


Department of Supervision and Curriculum Development, Toward a New Curriculum, 1944 Yearbook, Washington, National Education Association, 1944.


Lantz, Beatrice, Some Dynamic Aspects of Success and Failure, Psychological Monographs, No. 9.
Articles


Elsbree, Willard S., "School Practices That Help and Hurt Personality," Teachers College Record, XLIII (October, 1941), 24-34.
