AN AUDIO-VISUAL PRESENTATION DESIGNED FOR MOTIVATION

OF CERTAIN ELEMENTARY ART STUDENTS

APPROVED:

Georgia B. Leach
Major Professor

Ben E. Coody
Minor Professor

Mack Sauchman
Director, Department of Art

Robert B. Toulmin
Dean of the Graduate School
AN AUDIO-VISUAL PRESENTATION DESIGNED FOR MOTIVATION OF CERTAIN ELEMENTARY ART STUDENTS

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Jan Harris, B. A.
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INTRODUCTION

Statement of Problem

In order to create a motivational device to help students become more aware of their surroundings, an audio-visual project was chosen as the most effective means of reaching intermediate grade children in a low socio-economic area. Developing an effective set of motivational experiences for enriching learning through seeing in the art education program was the task undertaken in this study.

The primary objective was not to test or evaluate, but to create the means of stimulus. No extensive investigation was undertaken of other audio-visual studies, nor was the completed project intended to be of general use, rather its very nature limited its usefulness to the specific geographic area for which it was designed. Its sole purpose was to provide an experience in perception.

Reasons for Project

At the Wm. M. Anderson Elementary School in Dallas, Texas, a school situated in a low socio-economic area, the fourth grade art teacher became concerned over the ineffectiveness of the methods being used to awaken awareness in the students. These children from poor, often needy homes were challenging
to teach and difficult to deal with because of short attention spans. Their value concepts were undeveloped, both from an economic as well as from an aesthetic standpoint. As far as could be determined, the students represented a segment of the population which possesses no inherent excitability in its makeup. Only after extreme effort was it possible for the teacher to elicit responses of excitement from these children.

The lack of awareness or of a conscious enjoyment of their surroundings on the parts of the students, presented the opportunity for the teacher to explore methods of overcoming this inertia. She determined to present to her fourth graders through audio-visual means a new set of experiences designed to create the stimulation needed to make seeing a vital part of their lives.

Subject Matter Presentation

In seeking to isolate specific areas as subject material, the grounds surrounding the school, an adjacent park, and the school building itself were all considered. Of primary concern was the consideration that the ultimate choices represent places and objects with which both teacher and students were familiar. Of equal importance was the need for abundant study material, none new, but having a common bond through long association for all students. Even though familiar surroundings and everyday objects were to be used, the need was to help the students relate these materials to their thinking through exploring their surroundings, making it possible for
them to discover how explorations can be related to form made
with art materials.1

After extensive analysis, the school building and school
grounds were chosen as subjects because of the vital part each
plays in the lives of the students. The school provides an
integral portion of each day's activities for student and
teacher, offering common experiences for both. From the teach-
er's standpoint, the school's easy accessibility at non-school
hours and its availability with sounds during the day made it
the ideal choice for both audio and video undertakings. An
additional determiner was the post-motivational possibilities
offered by the physical make-up of the school building:
having an initial impetus through motivation, topics could be
sub-divided into classification groupings for further study
and discussion.

Visual Material

The Eastman Kodak Company Instamatic 104 was chosen for
photographing the project. This is the least expensive and
simplest of the Kodak Instamatic Cameras, one equipped to
utilize the flashcube, a device which incorporates four bulbs,
reflector9, and flashguards into one unit. Commercially devel-
oped Kodachrome-X 126 film was used for all slides.

After a thorough screening of several hundred slides made
in the initial visual survey of the school environs, eighty-
hree were selected as adequate samplings of the area to be

1Manuel Barkan, Through Art to Creativity (Boston, 1960),
p. 349.
studied. The criteria used in the selection of the slides to be presented included photographic quality, composition, design, balance, and emphasis on isolated areas within the school.

Organization of the visual presentation loosely follows a daily school routine, eliminating, however, both the superfluities and duplications which were not needed for student stimulation. Concern for coordination with proposed sounds was instrumental in establishing the order in which the slides would be viewed.

Audio Preparation

The equipment used in obtaining and duplicating the audio material was a Wollensak 1500 SS Monophonic Tape Recorder made by the Revere-Mincom Division of the 3M Company. The 3M Company Scotch Brand Tartan Series 141 Tape was utilized.

Clarity of quality, adequate relationship between visual image and sound, and independent listening interest are factors which aided in the choice of the sounds. Isolated sounds of activities or objects were recorded during a time of maximum impact to better contrast with the stark nature of the slides. At times, when many people passed to and fro before the microphone, an excess of sound was taped, creating a confusion of sound in a muffled or blurred recording. Although these blurred noises were not widely used, they were effective in many parts of the presentation, such as the lunchroom and water fountain sequences.

The relationship of the video to the audio, in addition to the contrast in animation, is at times purposely mismatched
for emphasis, giving the impression of a sound intrusion. This is particularly evident when hall noises reach into the quiet of the auditorium. At other times the sound correlates to the scene in the picture, as when the sound of a ball game is heard while a view is seen of the tether ball in its stark simplicity.

Description of Presentation

The slide-tape presentation is a twelve minute sequence composed of eighty-three slides and twenty-two sounds. It is designed to follow the general order of activity during a single day at school (see Appendix). People were purposely eliminated from the slides, permitting the mind's eye to formulate images upon hearing the taped sounds.

The sequence begins out-of-doors with pre-school scenes, including the just-raised American flag. Sounds of children singing America the Beautiful can be heard as a picture of the United States flag is flashed upon the screen. School begins with the sound of the door opening accompanied by a picture of the exterior school wall. A bell rings, followed by the noise in the halls of children passing to their classes. The sight and sound of the water fountain busily beginning its day precedes a race down the stairs, a race interrupted by a pause for the examination of a worn spot on the stairway. Again the viewer is taken out-of-doors, where he hears the noises of garbage cans, another bell, and children playing basketball. The noisy clamor in the lunchroom is contrasted to the silence in the halls. A visit to the art room produces
kilns, lights, and sink, with sounds of dripping, running water. After the voice of the principal is heard over the loud speaker, the routine of the school day is seen at various intervals. The out-of-doors takes over again to end the day where it began, at the now-empty flagpole.

Testing of Motivational Presentation

Grouping. --Selected as suitable subjects for the testing of the slide-tape presentation were three classes of fourth grade students, each predominantly masculine, ranging in age from nine to eleven years. Each group contained a small percentage of children who had not been promoted with their classes in previous years. All members of the groups had received approximately the same amount of art training during the year in which the experiment was conducted, even though two of the classes had studied art three days a week and the other two days a week during the fall semester, a procedure that was reversed during the spring.

With two-thirds boys, Group I had an average enrollment for the year of twenty-eight, with an average attendance of twenty-two. These children had an early morning art class, as compared to an early afternoon time for Group II, an only slightly smaller section with an average yearly enrollment of twenty-seven, three-fifths of whom were boys. The average attendance of Group II was the same as that of the first section.

The final test group, attending art the last period of the day, was the largest of the three, having an average
enrollment of twenty-nine, an average attendance of twenty-three. Two-thirds of this group were boys.

Pre-testing. --In September a pre-test was given to each of the test subjects. Following a discussion of color schemes within the school building, structure of the school, class scheduling, and school activities, each child was asked to draw "about his school."

Results. --The resultant drawings were stereotyped, box-like, non-creative "pictures" of the exterior of the school building. Most showed the school on a patch of green grass with a flag pole beside it. Some had only the flag pole; a few only a partial flag. No windows were evidenced, although bold blue sky covered much of the area. There was little resemblance to the physical character of the school. Many children failed to complete their drawings, and a few "lost" theirs. The classroom itself was filled with conversation during this period, conversation unrelated to the activity at hand. The speed with which the project was undertaken was obviously encouraged by the prospects of visiting and talking with classmates.

The standardized children's drawings indicated to the teacher the non-creative nature of the motivation utilized. It was evident that the children had not really seen the school at all: they had drawn what they thought the teacher wanted to see.
Motivational testing. --After the pre-testing, no further mention was made to the students about the project, nor were related projects assigned. Six months after the initial experiment, a period during which both slides and tapes were made of school areas and activities, the second phase of testing began. A slide/tape presentation herein described was utilized as motivational material in two of the three groups. The third group was again engaged in a discussion of school-related ideas.

During three sequential sessions Group I was exposed to the slide/tape presentation. The first half of the slides were shown at one session without sound, following which the children were taken on a conducted tour of their own school. During the tour, they discussed at random those things they saw. Only minimal guidance was given visual observation.

Two days later in the same manner the second half of the slides was shown; again a tour of the school followed. Unlike the first tour, this one was enlivened by comments and suggestions by the students regarding subject matter for further pictures. Excited comments accompanied the discovery of picture subject matter.

At the third session two days after the second, the entire slide/tape presentation was given. No time lapse was allowed after the presentation, nor was discussion permitted. Paper was distributed to each student and instructions were
limited to a brief comment and encouragement to draw what they had experienced.

Group II was shown the slide/tape presentation in its entirety at one exposure. The children were allowed to comment on the locations of the pictures and of the sounds. After showing the project, the teacher gave brief comments about the contents of material observed; then the students were told to draw "what they had seen" or "what they had felt" about the presentation.

Group III did not view the slide/tape project but received a stimulus similar to the pre-test, a classroom discussion of the school building, isolated places (favorite spots) at the school, and color used in various parts of the building. Because it was raining, the weather also figured in the discussion.

Organization

The statement of problem and description of the methods used in making and testing the presentation are described in Chapter I. Chapter II consists of a review of the literature; the nature of perception and the needs of the student and the teacher are discussed. Chapter III states the conclusions drawn from this study, including evaluation and the significance of the motivational device.
CHAPTER II

A REVIEW OF THE LITERATURE

Nature of Perception

Understanding the nature of perception, its characteristics and qualities, is of utmost importance to the art educator, because the effectiveness of the teaching of art is vitally dependent upon the manner in which a child sees. For this reason, helping children learn to see, to become aware of their surroundings, of their environment, is a goal toward which all teachers, particularly teachers of art, should strive.

The art teacher, perhaps more than others, realizes that each individual is constantly confronted by the visible world with its unlimited opportunities for visual encounters. Whether or not these opportunities are accepted depends, to a great extent, upon awareness, for this is the key to seeing. Awareness is the link between motivated observation and perception; when the individual consciousness is motivated, the resulting stimulated sensory experience is true perception, a term Webster defines as a "meaningful impression of an object obtained through the senses."
"Perception is not a simple stimulus-response phenomenon. It is a rich and fertile means that humans have at their disposal, biologically and psychologically, with which to experience the world."2 Not a way of seeing, perception is seeing; it consists in the "formation of perceptual concepts,"3 the organization of environmental experiences, and the acceptance of pertinent material. One perceives that which interests him, that portion of his environment in which he is actively involved. Building perception may be compared to constructing a building: the individual's perceptual awareness consists of a series of related experiences, each dependent upon and related to previous experiences. As a person becomes more alert to his surroundings, his perceptual abilities are heightened. This acquired habit aids in the recognition, appreciation, and utilization of his environment. "The perceiver has a greater responsibility and correspondingly a greater reward in being able to make his own world in a most creative manner, symbolically transforming the raw experiences into human meaning, the shifting imagery into concrete artistic forms."4

A perceiver is confronted by the visible world, part of which is art. Art can be an interpretation of some other part of the visual world, a representation of it, or the development of new realities in terms of the work of art itself.

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4 Kaufman, op. cit., p. 183.
Since a perceiver is not passive, he seeks perceptual experiences that correspond to present values and concepts. Visual learning occurs when percepts and concepts reinforce each other. This circularity, when extended, can be instrumental in refining one's perception of the visible world.5

Thus seeing is not perceiving; however, reinforced seeing produces the kind of perception necessary for an intensified relationship between the perceiver and his own personal, visible world.

Motivational Awareness

Reed and Ersoff, writing in Childhood Education, term motivation"the thing that happens before interest occurs,"6 but the origin of such stimulus remains vague. While motivation may be an internal urge, a self propelling, self produced stimulus, an individual characteristic that involves vigorous activity, deep desire, and an urge to direct energy in a certain direction in preference to others,7 it is often a learned process. It is the internal urge that loads the small child to learn to talk because of the necessity of communicating his needs. In art education some children perform enthusiastically because of the satisfaction found in the results of such efforts; others require external encouragement, often repeated.

One of the more rewarding tasks of the teacher is that of inspiring students, of activating within them the desire to learn. Some persons respond readily to stimulus, "impelled to seek a goal that seems to have personal value"; others require additional steering on the part of the teacher.

Children need direction and strong challenge in their art thinking. They need to get excited about their ideas. In order to re-create an experience through art media, the child needs to recall the experience vividly. He must be stirred sufficiently that he has a desire to communicate his thoughts in visual terms.

The person who finds excitement and interest in many activities is a strongly motivated individual whose enjoyment of life often leads him into new realms of involvement.

Motivation is a driving force which comes from the culture; the individual forges purpose, reason, and justification in cultural terms. The congeniality of the culture is usually taken for granted. When we want what the culture wants, the gratification is so intense that the action is its own reward.

When, however, the cultural background of a child is such that there is little cause for self-drive, the responsibility of the teacher becomes greater with the need for building motivational purpose in the child's life. This

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9Beau W. Linderman and Donald W. Herbolz, Developing Artistic and Perceptual Awareness (Dubuque, Iowa, 1963), p. 50.

challenge in the field of art represents the basic purpose of
unique classroom stimulus projects.

The sensory and perceptual qualities in
art are enhanced if a full and exciting array
of motivating experiences is provided. This
is achieved . . . by the range and sensitivity of
the teacher's methods, the relatively intensive
nature of the motivating presentation, as well
as the intrinsic, exciting nature of the actual
experience that is provoked or otherwise stimu-
lated.

A. M. Rothsstein stated that "motivation does not involve tricks,
stunts, artifices, devices, and contrivances. It is end not
means . . . , it is a spirit, a climate which pervades and suf-
fuses the good teacher's presentation."12 Properly viewed,
behavioral change can be effected through use of motivational
materials whichalter the individual response of a child as
he is helped to view his cultural background more realistically.

As previously indicated seeing is not perceiving. On the
other hand there occurs within an individual an interacting
relationship involving seeing, motivation, stimulus, and
awareness which results in his having intensified realistic
'correspondence with his environment. In the educational world,
one of the prime objectives must be to provide the stimulus
necessary for each child to obtain this relationship.

Motivational Studies

The ability to learn, to increase not only the individual's
awareness but his knowledge, is enhanced by the utilization

11Kaufman, op. cit., p. 466.

12A. M. Rothsstein, op. cit., p. 11.
of stimuli which affect his reactions. In the words of June McFee, "perceptual growth is the increase in ability to use the visual information that is available; to organize and synthesize it so that (one) can respond." Hence the teacher role must be aimed at leading the child through seeing into the exciting world of learning. Responses can be solicited, motivation can be initiated when it is recognized that "how a person feels is more important than what he knows." 

Recently in a large city, an elementary teacher, in collaboration with her school principal, determined to take the community to the classroom when it proved impossible to do the reverse. Comprehensive film loops were prepared in combination with taped descriptions of a major arm of the city governmental services, the fire department, particularly the local fire station. This utilization of a close-to-home situation as a teaching tool was more effective than a cold, impersonal explanation of a vague, faraway entity.

Barkan states that "observation gives depth and breadth to memory, and both memory and observation combine to increase the richness of experience." Memories, reinforced by observation, provide the child with the experiences which he later...
expresses in creative processes. Adding to the storehouse of memories, often referred to as reinforcement, is secondary only to the teacher-task of motivation.

For many years art history and art appreciation teachers have used slides to supplement lectures. More recently, as materials were developed, films and some film-strips, closed circuit and broadcast television have been used as well. It is difficult for an essentially visual area to totally avoid the audio-visual field.

Slides and slide tape series often with voice on tape or disc or a printed text are appearing in some profusion.17

In 1966 the Greater Dallas Planning Council and the American Institute of Architects, utilizing simple audiovisual techniques, commissioned a film entitled The Walls Are Rising, which was shown to adult audiences for the purpose of providing both information and motivation. Its content made the community aware of the need for better city planning and inspired the individual citizen to be receptive to innovative ideas.

Both the teacher-made film loop of the fire station and the commercially developed film on city planning point out the effectiveness of audio-visual methods of motivation.

James Kinder, in Audio-Visual Materials and Techniques, writes that "audio-visual materials . . . exist for one purpose only, effective learning. They are means to an end, that end being the transmission, creation, interpretation, and evaluation of

experience."¹⁸ If motivation is timely in content and appeal and fresh in approach, it may be made effective.

Art educators can contribute towards the development of more effective motivational media because of their knowledge of the principles of visual perception and how to present visual materials in an attractive way to learners.¹⁹

Appropriate materials used creatively will be successful in providing stimuli for the student only if the student himself is the center of focus in planning. For the teacher to provide such stimulus requires a careful scrutiny of those factors affecting the child's abilities to respond.

The art teacher must be sensitive to all the possibilities for developing awareness in his pupils. He must be alert to situations which develop spontaneously and have potential for a teaching-learning experience.²⁰

Sociological Needs for Change

In seeking to determine the reasons that traditional motivational processes are all too often unsuccessful, several things become apparent. Many of today's children have developed attitudes of apathy in the classroom. When presented with conventional educational procedures, they avoid involvement, displaying complete lack of interest. Much more anxious to recite to their neighbors the latest episode of


Batman, the students reject a classroom discussion having educational value.

Lacking the background, training, or money, the classroom has been forced into a position of competition with both the television and the radio industries. Competition for the child's interest and time often leaves the school running in second place. A well planned bulletin board is no match for a television program, even a poorly produced one. The high quality of commercial programming points up the need for improved quality in educational materials. The excitement and stimulation of television during his non-school hours makes exciting, challenging educational motivation essential for the student.

Because of the rapid expansion and dissemination of knowledge, children are cognizant of technological advances as well as sociological problems. Through the communications media they readily view and hear of the most recent advancements. If school materials fail to reflect this knowledge, the student loses respect for the institution. Motivational efforts which overlook or by-pass current conditions fail to be effective.

By the same token, materials and equipment which reflect out-moded ideas and situations are ineffective, often detrimental, as motivational instruments. Doomed to failure are films, filmstrips, books, and other visual materials which display fashionable dress of another decade! Materials which do not deal currently with social situations are also apt to be met with immediate rejection by the student. Likewise, when the
thinking and reasoning ability of the student is on a higher plane than the stimuli presented, the result is often withdrawal by the student. As his knowledge increases and his interests alter through awareness, those motivational techniques used by the educator must keep pace. Either an alternate type of motivation must be developed or a constant updating of current materials must be instigated.

Another fact emerging from the study of shifting motivational procedures is that:

The changing teacher-role centers around selecting and organizing such materials as slides, films, prints, tapes, loops, etc., and where adequate materials are not available, devising and constructing them. Students may be directed to these materials individually, or the teacher may use them for the group for such specific purposes as motivation, evaluation, information, or learning reinforcement.

The Low Socio-Economic Student

The backgrounds from which children come affect their reactions to school offerings. The present-day elementary school student from a low socio-economic, deprived background is apt to be unresponsive to educational motivation because of immaturity, a result of personal instability.

Disruptive home life, economic insecurity, and lack of parental communication combine to create a child who is low in emotional stability. A recurring discipline problem to the teacher, sometimes dull, often a trouble maker, usually a non-performer, the immature child is a misfit. He is hard
to motivate, reflecting a lack of communication with adults. The product of a homelife that provides no strong figure to emulate, he resists educational authority.

With those factors vital to maturity absent or weak, the child's philosophical outlook and, hence, his attitudes suffer. The educational lack in his parents is reflected in educational apathy in the student. In the first few years of school, the student may accept the educational institution and its processes, but the "decrease in creativity beginning in the fourth grade may limit children's ability to be self-directive during periods when they are free to choose their activity."²²

"During the intermediate years creative ability seems to decrease for many children. Since decrease is not found in all cultures, we assume that many of the reasons for its occurrence are cultural . . . Children seem to have less motivation for independent expression."²³ The transference of "felt" qualities rather than learned information, into visual qualities is a creative process,²⁴ a process "inherent in each individual."²⁵

As creativity decreases, the elementary student withdraws into the pattern of the immature. "The character . . . found in the work of children is obviously controlled by the

²²McFee, op. cit., p. 237.
²³McFee, op. cit., p. 234.
²⁴Lewis, op. cit., p. 13.
sociological environment in which the child lives and the length of time he has been exposed to his culture.\textsuperscript{26}

George Conrad states that "the art experiences of children are most useful for educational purposes when they are based on the life experiences of the children."\textsuperscript{27} The art teacher who is concerned with assisting her students to maturity must recognize that

Just giving children opportunities to work with materials is not enough. They need to learn how to relate these materials to their thinking. They may learn to do this if the teacher makes it possible for them to explore their surroundings and then makes it possible for them to discover how explorations can be related to form made with art materials.\textsuperscript{28}

Likewise, "media units should be designed with a particular school population in mind... perhaps on the basis of socio-economic background."\textsuperscript{29} The deprived student or the immature one constitutes a challenge both to the teacher who must plan for, and often cope with, him, and to the educator who seeks to lead him to self perception.

It is this perceptive base that permits man to establish a relationship with his environment that transcends the simple state of mere existence, providing a base for his sentience, communicative needs, and significant expression.

\textsuperscript{26}Barkan, \textit{op. cit.}, p. 350.


\textsuperscript{28}Barkan, \textit{op. cit.}, p. 347.

Human perception is the particularly characteristic means whereby man places himself in his environment, knows it and acts upon the incoming information after he has 'coded' it for himself and given it a meaning.  

Motivation is essential to the teaching of all students; however, with the low socio-economic student, stimulus which will not lose its impact is particularly important.

One of the most common problems the teacher of an art class faces is the lagging of student interest after the first excitement of a new project or lesson has worn thin. This is especially true of youngsters who do not set high standards for themselves and are satisfied with a superficial effort, or for those who do not have a real concern for, or identification with, the subject matter involved.

At the center of the educational institution, as its reason for existing, the student presents a continuing challenge to those concerned with his development.

The Teacher's Role

In the purest meaning of the term, the teacher is a social worker, for it is his task to instill in the child the desire to better himself. To the student he offers the opportunity of viewing his life in an expanded light, of obtaining a clearer view of the self with whom he must live, of recognizing his abilities and limitations. Although he often fails, one of the teacher's major tasks is to lead the


child to the ability to reason, to be a self-sufficient, thinking individual.

The teacher should strive at all times to avoid "self-duplications," or imitational responses of teacher-instilled ideas. Because the child seeks approval, he must not be forced to think as the teacher, but rather be encouraged to self-directed thought.

The task before the enthusiastic art teacher is not only to hold firmly to his belief in the long range goal of developing sensibilities, but also to try out new approaches to instructional materials. Multimedia devices are important, because they enable teachers with imagination and enthusiasm to make their classroom a more efficient place to impart information and concepts to their students. These tools provide the means of spelling out behavioral objectives in terms of performance criteria and giving the students a variety of self-instructional aids.32

The teacher welcomes the opportunity for increased knowledge in motivational techniques which facilitate his job of instruction. "The teacher is continually on the alert for new ideas in the art world, new processes, new materials, new variations on common themes, and new ways of motivation. This research is necessary not only because of his students' needs but because of his own needs, his own revitalization as a creative person."33

"Instructional media can be usefully employed in many aspects of art education ranging from the teaching of techniques


33 Wachowiak, op. cit., p. 17.
with continuous film loops to the sharpening of perceptual
discriminations and the teaching of aesthetic appreciations."^4
"The use of visual imagery in education calls for direct par-
ticipation of the creative artist and especially the artist-
educator, in the development of the use of newer media."^5
Only as the teacher expands his personal knowledge of tech-
niques and media "to provide avenues for self-expression that
will make the child more conscious of the full range and nature
of experiences,"^6 can he find peace of mind, knowing that, to
its fullest, opportunity has been offered to each child. "To
do the best job of teaching, we use as many scientific direc-
tives as we can. There is always a gap between what is tested
and the problems we have to solve. The obligation of the
Teaching profession is to be aware of and to utilize the re-
search that is already available."^7

In dealing with the problems inherent in schools situated
in low socio-economic areas the teacher is forced to expand
his own capabilities. As he strives to help others, he him-
self must think through all aspects of each problem. "If the
teacher has sound information about the kinds of individual
differences he is likely to encounter, he can more easily

34Greenhill, op. cit., p. 69.
36Daniel Mendelowitz, Children Are Artists (Stanford,
37June King McRee, Preparation for Art (San Francisco,
1961), p. 11.
make intelligent decisions. Through continuing formal education as well as through intensive personal study, the teacher improves his own abilities to perform the most important task that a teacher has: to create in the child the desire for creative activity.

"Teaching in its broader sense means giving children opportunities and experiences that will enable them to understand, to relate, to interpret new information." Experience as well as training contribute to a more flexible attitude on the part of the teacher. He is better able to adapt the moods of the students to the tasks at hand, to guide the child's thought processes toward a logical conclusion, to accept the changeability of youth, and to provide a broad base of informative material upon which he may build.

38 Ibid., p. 10.
39 Ibid., p. 9.
CHAPTER III

CONCLUSIONS

Evaluation

The purpose of this project from the beginning was to make a motivational program, not an evaluative instrument. However it is impossible to form a value judgment as to the success or failure of this endeavor without some form of evaluation. Because evaluation is not the primary task, it will be presented in a very general form.

The standards for evaluation established prior to the testing were as follows:

- freshness--avoidance of stereotypes
- action in completed work
- detail present in drawing
- limitation or isolation of subject matter
- spontaneous reaction of student
- involvement of child in his work

Two factors directly affecting the value judgments are (1) the physical comfort of the children and (2) the motivational climate of the classroom. The project was given in the late spring, two weeks before the end of school, on a very warm day in a poorly ventilated room. There is sometimes a poor motivational climate in the art room. Non-related conversations often occur; other interests take precedence over completing projects.
Providing the students with stimuli to overcome these deterring factors is of prime importance to the elementary art teacher.

A pre-test was administered to the control group and to both experimental groups in the early fall, soon after the beginning of the term. All of the resultant drawings were retained for comparative purposes. Late the following spring, the motivational project was presented. In addition to studying the attitudes and responses of the students, the second drawings were compared, on an individual basis, to the first drawings.

Pupils in Group I showed a marked change in attitude during the last drawing period, following the final showing of the stimuli. There was very little unnecessary conversation; most of the students approached the assignment with interest and vigor. The resultant drawings showed an increase in spatial concept, contained more detail, indicated an increased awareness of environment.

Those children in Group II, having viewed the slide/tape project only once, tended to draw those things directly seen on the slides. There was little variance, many children using the same subject matter.

Group III was selected as a control group. Pupils in this class all drew similar stereotyped drawings, not unlike those done for the pre-test.
Significance of the Motivational Device

As with most intensive endeavors, the teacher profited greatly from the efforts involved in preparing this project and in describing it. Especially significant was the knowledge gained about the perceptual processes, information which will bolster the teacher's determination to see that

. . . children are encouraged to see and respond through motivating art experiences (in order that) they will not grow up to be visual illiterates. The ability to make aesthetic judgments and to be creative in the arts can be greatly increased if the child is aware of and can assimilate visual information from his environment.¹

The children involved in the experiment were helped to view the familiar with renewed insight. Members of Group I showed a high amount of improvement between the first and second drawings. The pupils of Group II showed marked improvement but not as great an improvement as those in the first group. The work of the children in Group III remained essentially the same quality. The greater improvement by the children in Group I indicated that these pupils not only profited from the presentation, but also from the method in which it was administered.

It is hoped that the children's sensitivities were awakened for longer than the brief period involved in this effort, for the teacher strongly agrees with Kaufman who wrote:

¹June McFee, Preparation for Art (Belmont, California, 1967), p. 198-199.
The degree of sensitivity and intensity of awareness during the perceptual processes have a direct bearing upon the art work of students. The sensuous realization of objects becomes in art not simply recognition of form, texture, mass, and light values, but a jumping-off-point for the imaginative transformation of even ordinary experiences.

Implications and Possibilities for Further Research

A presentation of the type described in this paper offers several possibilities for further study. For example, audio-visual motivation could be used as a stimulus in the teaching of design. If a pupil were allowed to make slides and to tape original sounds, the correlation of the two would provide meaningful insight into his understanding of the subject. This type of motivation could be utilized at all levels of education, from the middle school through college, while at the upper levels more emphasis could be placed upon the student making the audio-visual material.

It is felt that the same qualities found in the presentation which motivated children toward a visual expression would also be beneficial in the teaching of other creative endeavors, such as creative writing and modern language.

APPENDIX

Sound 1 -- Outdoor clamor, the voices of children, sounds of birds, the wind, traffic.

Slide 1 -- Distant view of school zone sign.

Sound 1

Slide 2 -- Close-up view of school zone sign.

Sound 1

Slide 3 -- Front of the school building, including the porch and a portion of the facade.

Sound 1

Slide 4 -- A portion of the exterior school wall, bearing the words William M. Anderson School.
Sound 1

Slide 5 -- The middle portion of the flag pole showing the rope anchor, with the school building in the background.

Sound 2 -- Children singing America the Beautiful.

Slide 6 -- The flag pole, topped by the United States and Texas Flags flying against a blue sky.

Sound 1

Slide 7 -- Pattern created by the repetition of circles found in the concrete and at the base of the flagpole.

Sound 1

Slide 8 -- Front porch of the school, including the drain pipe attached to the edge of the porch, one auditorium window, and the metal support post.

Sound 1

Slide 9 -- An auditorium window.
| Sound 1 | Slide 10 -- The foot scraper and metal bar at the edge of the sidewalk in front of the building. |
| Sound 1 | Slide 11 -- The foot scraper. |
| Sound 1 | Slide 12 -- The side entrance to the school building showing the stairs leading to the porch and a portion of the doors. |
| Sound 3 -- Opening and closing of outer doors to the building. | Slide 13 -- The south side of the building, with the kitchen extension visible in the background. |
| Sound 4 -- School bell ringing. | Slide 14 -- Auditorium chairs. |
Sound 4

Slide 15 -- Red, white, and blue stage light.

Sound 5 -- Hall clatter, banging lockers, shuffling feet, conversation, books dropping.

Slide 16 -- The upstairs hall, including the door to the janitor's closet, part of the water fountain, the boy's restroom door, and the opening leading to the stairwell.

Sound 6 -- Slurping of water at the drinking fountain.

Slide 17 -- The second floor drinking fountain.

Sound 6

Slide 18 -- Bright drain cover in the base of the water fountain.

Sound 6

Slide 19 -- Front view of water fountain and fixtures (pipes) beneath.
Sound 6  

Slide 20 -- Shadows on the water fountain.

Sound 7 -- Footsteps in the hall.

Slide 21 -- Pattern of light and dark on the hall floor.

Sound 8 -- Stairwell din, distant cafeteria noises.

Slide 22 -- The exterior wall of the gymnasium viewed from the second floor window.

Sound 9 -- Sound of footsteps descending the stairway.

Slide 23 -- Residential area north of school seen through interior stairwell.

Slide 24 -- Landing in stairwell.
Sound 8
Slide 25 -- Exterior of east wing of school.

Sound 8
Slide 26 -- Worn spot on landing of stairway.

Sound 9
Slide 27 -- Stairway and lower hall.

Sound 9
Slide 28 -- Stairwell hall.

Sound 8
Slide 29 -- South exit.
Slide 30 -- Porch outside the lunchroom, playground and wooded area in background.

Slide 31 -- Study of exterior window area.

Slide 32 -- Group of gas meters near the side front entrance.

Slide 33 -- Another view of the gas meters.

Slide 34 -- Exterior brick wall and concrete foundation of school building.
Slide 35 -- Light poles and transformers.

Sound 1

Sound 10 -- Trash cans being moved on metal.

Slide 36 -- Rusty, hinged metal plate near cafeteria on which trash cans sit.

Sound 10

Slide 37 -- Three trash cans on metal plate.

Sound 4

Slide 38 -- Water on pavement outside gymnasium.

Sound 11 -- Children playing basketball out of doors.

Slide 39 -- Basketball goal at the rear of the school; gymnasium in background.
Sound 11

Slide 40 -- Blacktop area adjacent to gymnasium.

Sound 11

Slide 41 -- Air vent in foundation of school building.

Sound 11

Slide 42 -- East (back) of school building.

Sound 11

Slide 43 -- Lower portion of tether ball pole in circle of concrete, yellow tether ball.

Sound 11

Slide 44 -- Painted yellow play lines on the blacktop.
Sound 11

Slide 45 -- Outdoor water fountain.

Sound 11

Slide 46 -- End view of water fountain.

Sound 11

Slide 47 -- Another view of basketball goal seen in slide 39.

Sound 12 -- Squeaking and banging lunchroom door.

Slide 48 -- Inside lunchroom doors.

Sound 13 -- Lunchroom hubbub.

Slide 49 -- Utility table of trays and silverware in lunchroom.
Sound 13
Slide 50 — Container of silverware in lunchroom.

Sound 13
Slide 51 — Top of tray cart with containers of silverware.

Sound 13
Slide 52 — Serving line in the cafeteria.

Sound 13
Slide 53 — Lunchroom clean-up window, sprayer, basins.

Sound 14 — The opening and closing of a hall locker.
Slide 54 — Upstairs hall showing student locker.
Sound 14
Slide 55 -- Study of upper portion of lockers.

Sound 14
Slide 56 -- An open locker.

Sound 14
Slide 57 -- More lockers.

Sound 15 -- A chair sliding on the floor.
Slide 58 -- Interior of the art room.

Sound 15
Slide 59 -- Study of a student chair.
Sound 15  Slide 60 --Furniture in the art room.

Sound 15  Slide 61 --Table and chairs in art room.

Sound 15  Slide 62 --Two ceramic kilns in the art room.

Sound 16 --Dripping water, running water, draining water.  Slide 63 --Clean-up section of art room.

Sound 16  Slide 64 --Close-up of sink area.
Sound 16

Sound 17 -- Rustling paper.

Sound 18 -- Clicking of a light switch.

Sound 18

Sound 19 -- Voice of the principal beginning the morning devotional.

Slide 65 -- Lower portion of sink and drain.

Slide 66 -- Small trash can in art room.

Slide 67 -- Ceiling in art room showing V-shaped supports.

Slide 68 -- Covering on ceiling lights.

Slide 69 -- Desks in a classroom.
Sound 1

Slide 70 -- Detail of desk.

Slide 71 -- Storage section of a desk.

Slide 72 -- Roof of the building.

Slide 73 -- Roof-line, stairs in background.

Slide 74 -- Aggregate on roof.
Sound 20 -- Classroom activity.

Sound 21 -- Window shade being raised and lowered.

Sound 22 -- School office sounds.

Sound 22

Slide 75 -- Second floor interior classroom window; neighboring homes seen in distance.

Slide 76 -- Counter in the school office.

Slide 77 -- Teacher's mail boxes in the office.

Slide 78 -- Close-up of the mail boxes.

Slide 79 -- Front yard of the school, seen from inside through door.
Slide 80 -- Empty flag pole.

Slide 81 -- Exterior view of building, bearing name, William M. Anderson School.

Slide 82 -- The flag pole and neighborhood beyond.

Slide 83 -- Sign showing end of school zone.
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