THE STATUS OF ART EDUCATION IN THE
SECONDARY SCHOOLS OF OKLAHOMA

THESIS

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

For the Degree of

MASTER OF SCIENCE

By

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Denton, Texas
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CHAPTER I

PRESENTATION OF THE PROBLEM

Introduction

Art was first introduced into American schools to assist pupils in their geometry and geography lessons and later taught to provide exercises for the training of the hand and eye. Next, a necessity for trained artists was brought about by industrialism in the United States and from this art became an important part of the curriculum.

Art is interwoven with all aspects of every day living. A good art education program in the school can prepare people to apply creative thinking in their day-to-day experiences whether they create, perform, or consume. The student should be made conscious of the functional values of art as well as the aesthetic. Art experiences free the child's imagination, challenge inventiveness and ingenuity, test initiative, and coordinate feeling with thought. It emphasizes original thinking, creating, and evaluating. It also enriches, vivifies, and integrates learning. These experiences are influenced early in life by our parents, friends, and teachers. These young people will be the parents, friends, and teachers of tomorrow.
An understanding of man is incomplete without an understanding of his art, and an understanding of his art leads to a deeper understanding of man (3, p. 4).

In these troubled times much emphasis is placed on science, yet more than ever before there is a strong need for the cultural aspects in life. There are many philosophies, techniques, and projects in educational literature today, but there is a great void in the area of the art curriculum. Growth, success, and happiness in life depend upon the development of all our capacities; thus, art experiences are a necessary part of our educational process and is one of the basic tools of learning.

It was hoped that the criteria herein contained would help in some small way to make an impact toward motivating and encouraging art education and that it would be an informative instrument that would strengthen and enrich the art program.

Statement of the Problem

The problem of this study was to survey the status of art in the secondary schools of Oklahoma. Art educators today are faced with a lack of uniformity in the teaching of art. There is an increasing need for a recognized art program and a placing of renewed emphasis on the teaching of art.
Because research in art education has lagged, many instructional practices have been incorporated into the art program with little or no prior evaluation through research. Studies are needed to assess the effectiveness of teaching procedures and to measure the contribution of various art experiences to the artistic and general development of the child (1, p. 30).

Clear and comprehensive attitudes and ideas toward art in the Oklahoma public schools would tend to ease these difficulties and enrich teaching. There has been a great deal of critical thinking, but this has failed to produce the answers necessary to formulate a basis on which to build a good art program.

This study was an attempt to survey the individual schools to determine the present status of art in the secondary schools of Oklahoma.

Hypothesis

A better understanding of the status of art in the secondary schools of Oklahoma will result in an improved program of art instruction and assist in putting harmony into the work accomplished in these schools.

Research may be useful to the classroom teacher in at least three ways: (1) by helping him develop an alert, sensitive attitude to the advancing edge of human knowledge, (2) by supplying him with facts whereby he can improve his own work, and (3) by stimulating him to discover additional facts for himself (3, p. 4).

The ultimate value of research of this nature is determined by the extent to which it is used. It was hoped that the data gathered would be useful to teachers,
supervisors, and administrators. The teaching task properly carried out requires many kinds of materials and aids. To share experiences and ideas in the interest of a better instructional program and to help us see more readily the problems facing art education, are desirable outcomes. The following hypotheses were formulated to be tested:

**Hypothesis 1.** Art as a regularly scheduled subject is present in very few curricula of the Oklahoma secondary schools.

**Hypothesis 2.** Secondary schools with enrollments of less than 300 students have very little, if any, art.

**Hypothesis 3.** Secondary schools with enrollments of more than 1,000 students have more art than the smaller schools.

**Hypothesis 4.** If art is offered in the curriculum, very few students select it as an elective.

**Hypothesis 5.** Art programs are hampered by a lack of funds.

**Hypothesis 6.** Art career guidance is available in very few schools.

**Hypothesis 7.** Integration or correlation of art in other areas of the curriculum is not extensively practiced.

**Hypothesis 8.** Very few schools provide specialized courses in art.
Hypothesis 9. The art curriculum centers around general art or crafts courses in the secondary school.

Background and Significance

In the fall of 1962, the Oklahoma Curriculum Improvement Commission expressed approval of a study of the status of art education and its needs in the State of Oklahoma. The problem before the Status Committee of the Art Section was to survey and study the status of art in Oklahoma, determine an overall viewpoint of art education, and arrive at some recommendations for a developmental program. Recommendations should be developed that could be relied upon by administrators, self-contained classroom teachers and specialized art teachers. The finished product was to be a curriculum guide for the purpose of improving instruction in the visual arts. The desired guide was to be designed in such a manner as to be a useful resource for teachers, supervisors, principals, and superintendents, and not a set of regulations or a detailed course of study.

The committee was to determine what the status of art education was in Oklahoma, to what degree art was being offered, and to what degree students were selecting it as an elective. The Committee was concerned about the knowledge and preparation needed by educators in order to present an effective art program for the youth of Oklahoma,
for these youth will carry forth the cultural heritage of the future.

In Oklahoma there was a tremendous need for extensive research on how to improve art education on the secondary school level. There must be a program of understanding about art education, the importance of this experience to all children, what is being done, and what can be done no matter where the situation arises.

Get some fundamental statistics that indicate the status of art education in Oklahoma. Although the representatives of the committee have arrived at some conclusions as to the great need for more art education in Oklahoma, it would be helpful to be able to substantiate this conclusion (2, p. 1).

A survey of this nature would be of great help to the committee or any future committees of any area desiring to define a desirable art program, whether it be a maximum, basic, or graduated type program.

Definition of Terms

Special art teacher in this thesis refers to the person specifically trained and qualified to teach art.

Art education refers to the study of the visual arts in the public school curriculum as a regularly scheduled class.

The term "secondary school" will be used to include any combination of grades seven through twelve.
The term "credit" as interpreted in this study refers to the Carnegie unit (academic credits) available toward graduation in specific courses.

Limitations

Data in this study were limited to the accredited public junior and senior high schools of Oklahoma listed in Bulletin number 109 M, Oklahoma Educational Directory, 1963-64 who completed the questionnaire developed for this study, (see Appendix).

Training schools of junior and senior colleges, private schools, institutions, academies, and denomination schools were not included.
CHAPTER BIBLIOGRAPHY


CHAPTER II

RELATED RESEARCH

Recent research, although not varied or abundant, points toward a need for more and better art education in the public schools. Ziegfeld (7, p. 154) maintained there was a need for an abundance of data for descriptive research and surveys that collect information from various sources to show trends and assemble data of pertinence for art education. He further concluded (p. 158) that surveys are valuable tools for art education to know more about our students, teachers, facilities, and supplies.

An inquiry into the school organization provides an assessment of administrative policies toward art education in the secondary schools. The Bulletin of the National Association of Secondary School Principals (4, pp. 10-11) indicated that the secondary school administrator should understand the scope of the visual art senses and its importance in education.

The Research Monograph (6, p. 74) reported that art does not hold a major position in the secondary curriculum and that very few schools require art for graduation.
Ziegfeld (7, p. 20) states that art is required for at least a portion of the three years in most junior high schools, most often required in the seventh grade, fewer by the eighth grade and almost none in the ninth grade. New York City was cited as an exception, requiring a full year of art in the ninth grade. The junior high school was considered a transitional period for art since it is almost always an integral part of the sixth grade and usually an elective or not offered at all in the ninth grade or above. The Bulletin of the National Association of Secondary School Principals (4, p. 17) pointed out that many art educators felt art was an incalculable asset and should be a part of the secondary school experience of every young person.

Scheduling and time allotments for art present many problems in the public school since most often the regular class period is not long enough to accomplish much in working with art materials. The NEA Research Bulletin (5, p. 93) reported that art holds a minor place in time allotment in the secondary school and the Research Monograph (6, pp. 31-32) stated that fewer than three periods a week broke down desirable continuity of instruction and that a period of 45 to 60 minutes was most desirable. Also reported was that enrollments of thirty pupils was most acceptable in general
art classes, that crafts classes which require more space and individualized instruction be limited to 24 to 28 pupils, and that classes on senior high school level of majors and gifted students be limited to 15 to 20 pupils.

Maximum units allowed toward graduation varies from school to school with the requirements of an average of three units and some as high as six units for the art major, according to Research Monograph (6, p. 65). In most schools non-majors could use at least one unit out of sixteen for graduation and some placed no limit on the number.

Art instruction in the secondary school is usually organized by general art courses and those specializing in one art medium. A study in Research Monograph (6, p. 62) of art instruction shows that the small schools offering art followed the general art course organization more than the large schools and the junior high schools more than the senior high schools. Also, schools which offered specialized courses were in a majority in the large schools and the senior high schools, whereas, they were in a minority in the small schools and the junior high schools. According to the Bulletin of the National Association of Secondary School Principals (4, p. 25), specialized courses in a vocational sense should not be offered; however, courses that develop understanding and involve experiences in two and three-dimensional design are a must for high
school art. It is also pointed out (p. 28) that many good teachers have attempted to correlate related subject matter into their particular area of the curriculum without much success because of a lack of training in art. Art teachers too, have been limited because of a lack of training in other subject matter areas; therefore, for success in correlation of related subject programs there must be much joint planning and a willingness to share knowledge.

Research Monograph (6, p. 61) reported that a majority of the schools surveyed followed a written curriculum and of these more used locally prepared curriculums than state adopted ones.

There should be no attempt to recommend specific facilities, budgets, and materials since this can only be done by knowing a specific situation. Community interest, budget allowances, number of teachers, and school enrollment all vary from community to community; however, present facilities, materials, and equipment of the secondary art room could be of benefit to those wishing to establish an art program or bring the one they have up to some kind of average. The Bulletin of the National Association of Secondary School Principals (4, p. 75) suggests the following items as essential to the all-purpose art room:
air brush  enameling kilns
air compressor  paper cutter
work benches  plastic tools and oven
book binding frames and press  casting equipment
printing press
plastic tools and oven
casting equipment  photographic equipment
ceramic kiln  printing press
chalkboard  projectors and screen
corkboard and pegboard  sewing machine
counter  sinks
drawing boards  sculpture stands
drying racks  spray booth
sewing machine  storage
easels  tables
loom  tools (hand and power including jig saw, sander, buffer,
grinder, vises, etc.)
tools (hand and power including jig saw, sander, buffer,
grinder, vises, etc.)

Also listed are the supplies most frequently used:

colored chalk  paste
colored chalk  paste
charcoal  pencils
charcoal  pencils
clay  pens
clay  pens
crayons  plaster
crayons  plaster
glazes  raffia and reed
glazes  raffia and reed
 glue  shellac
 glue  shellac
inks  thumbtacks
inks  thumbtacks
metals  wax
metals  wax
wire  yarn
wire  yarn

boards (bristol, canvas, illustration, mat, poster, scratch)
boards (bristol, canvas, illustration, mat, poster, scratch)
brushes (all-purpose, lettering, oil, stencil, varnish,
brushes (all-purpose, lettering, oil, stencil, varnish,
water-color)
brushes (all-purpose, lettering, oil, stencil, varnish,
brushes (all-purpose, lettering, oil, stencil, varnish,
water-color)
paints (enamel, finger, flat, oil, tempera, textile, water-
paints (enamel, finger, flat, oil, tempera, textile, water-
color)
paints (enamel, finger, flat, oil, tempera, textile, water-
paints (enamel, finger, flat, oil, tempera, textile, water-
color)
paint supplies (alcohol, linseed oil, mineral spirits,
paint supplies (alcohol, linseed oil, mineral spirits,
turpentine)
paper (bogus charcoal, construction, corrugated, crepe,
paper (bogus charcoal, construction, corrugated, crepe,
display, drawing, finger paint, foil, kraft, manila,
display, drawing, finger paint, foil, kraft, manila,
newsprint, poster, stencil, tracing, water-color)
display, drawing, finger paint, foil, kraft, manila,
newsprint, poster, stencil, tracing, water-color)
display, drawing, finger paint, foil, kraft, manila,
newsprint, poster, stencil, tracing, water-color)

According to Gordon, McDaid, and Hubbard (1, p. 17) in
According to Gordon, McDaid, and Hubbard (1, p. 17) in
a nationwide survey of expenditures for art supplies, the
a nationwide survey of expenditures for art supplies, the
average allocation, grades one through twelve, for art
average allocation, grades one through twelve, for art
supplies ranged from a cost of $.47 per pupil in cities of
supplies ranged from a cost of $.47 per pupil in cities of
500,000 population and over to $1.09 per pupil in cities of
500,000 population and over to $1.09 per pupil in cities of
15,000 to 49,999 population. Research Monograph (6, p. 71) indicated the median spent on consumable art supplies in the secondary schools in the amount of $3.72 per pupil was a modest sum since senior high schools had smaller enrollments and more specialized courses.

Preparation and background of the teacher as to the effectiveness of that teacher are almost impossible to rate definitely since there are several kinds of successful teachers. Ralph Beelke (1, pp. 26-77) affirmed that the differences among states as to the requirements for certification varied greatly and that Oklahoma prescribed 36 semester hours of technical art training in a group where the range was from six semester hours required by the state of Texas to 58 semester hours required by the state of Indiana and the median requirement was 34 semester hours.
CHAPTER BIBLIOGRAPHY


CHAPTER III

METHODS AND PROCEDURES

The instrument used in this survey was a questionnaire on art in the secondary schools. This questionnaire, a copy of which can be found in Appendix II, was designed with the advice of the Art Committee of the Oklahoma Curriculum Improvement Commission. There were four pages of the two-part questionnaire. The first part was designed to be completed by the principal and the second part to be completed by the art teacher.

The questionnaire was divided into six sections of inquiry: (1) to determine school organization, (2) to assess community environment, (3) to evaluate art instruction, (4) to survey facilities, equipment, and materials, (5) to gain present teacher preparation and qualifications, and (6) to inquire into the professional growth of the teacher.

A cover letter and the questionnaire were mailed in April of 1964 by the Oklahoma Curriculum Improvement Commission to all principals of the secondary schools of Oklahoma. Schools included in the survey were taken from the 1963-64 Oklahoma Educational Directory and divided into five levels. These levels were: (1) junior
high schools containing grades seven through eight, (2) junior high schools containing grades seven through nine, (3) junior-senior high schools containing grades seven through twelve, (4) senior high schools containing grades nine through twelve, and (5) senior high schools containing grades ten through twelve. These levels were further divided and the data reported in tables as: (a) schools with fewer than 300 students enrolled, (b) schools with 300 to 1000 students enrolled, and (c) schools with more than 1000 students enrolled. There was no follow-up implemented.

Computation of the data from this survey was processed at the North Texas State University Computer Center on the IBM 1620 Data Processing System. Percentages are used to test each of the hypotheses.
CHAPTER IV

ANALYSIS OF DATA

This survey was based on questionnaire response received from 390 of the 765 public secondary schools of Oklahoma. This was a return of 50.9 per cent. Returns were received from every one of the 77 counties in Oklahoma, from rural and urban school districts, and from industrial to farming communities for a widely diverse presentation of data. In order to meet deadlines set up by the Art Committee, no follow-up was implemented and the returns were accepted as valid. There were seven questionnaires received too late to be included in the data reported.

In a period of constant advancement in the field of educational research, it was felt there was a great need to analyze the current status of art in the public schools of Oklahoma. The following tables were prepared and their analysis presented in order to help bridge the vast gap that exists today in art education research studies.

Hypothesis 1. Art as a regularly scheduled subject is present in very few curricula of the Oklahoma secondary schools. Information relative to this hypothesis is presented in Table I.
TABLE I

ART AS A REGULARLY SCHEDULED SUBJECT IN THE SECONDARY SCHOOLS OF OKLAHOMA

<table>
<thead>
<tr>
<th>School Level and Enrollment</th>
<th>Schools Responding</th>
<th>Schools Offering Art</th>
<th>Per Cent Offering Art</th>
</tr>
</thead>
<tbody>
<tr>
<td>Junior High (7-8)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(a) under 300</td>
<td>13</td>
<td>1</td>
<td>7.6</td>
</tr>
<tr>
<td>(b) 300-1,000</td>
<td>5</td>
<td>3</td>
<td>60</td>
</tr>
<tr>
<td>(c) over 1,000</td>
<td>2</td>
<td>2</td>
<td>100</td>
</tr>
<tr>
<td>Junior High (7-9)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(a) under 300</td>
<td>28</td>
<td>5</td>
<td>17.8</td>
</tr>
<tr>
<td>(b) 300-1,000</td>
<td>44</td>
<td>31</td>
<td>70.4</td>
</tr>
<tr>
<td>(c) over 1,000</td>
<td>20</td>
<td>20</td>
<td>100</td>
</tr>
<tr>
<td>Junior-Senior High (7-12)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(a) under 300</td>
<td>84</td>
<td>2</td>
<td>2.3</td>
</tr>
<tr>
<td>(b) 300-1,000</td>
<td>47</td>
<td>13</td>
<td>21.2</td>
</tr>
<tr>
<td>(c) over 1,000</td>
<td>6</td>
<td>6</td>
<td>100</td>
</tr>
<tr>
<td>Senior High (9-12)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(a) under 300</td>
<td>59</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>(b) 300-1,000</td>
<td>13</td>
<td>8</td>
<td>38.4</td>
</tr>
<tr>
<td>(c) over 1,000</td>
<td>5</td>
<td>5</td>
<td>100</td>
</tr>
<tr>
<td>Senior High (10-12)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(a) under 300</td>
<td>25</td>
<td>4</td>
<td>16</td>
</tr>
<tr>
<td>(b) 300-1,000</td>
<td>24</td>
<td>12</td>
<td>50</td>
</tr>
<tr>
<td>(c) over 1,000</td>
<td>15</td>
<td>15</td>
<td>100</td>
</tr>
</tbody>
</table>

Total                     390    129    33.1%

An examination of Table I verifies this hypothesis, revealing only 33.1 per cent of the responding schools as having art in their curricula. Art experiences are essential to the general education of all secondary school youth.
The data in Table I would indicate that only a third of the youth of Oklahoma have the opportunity to study art.

Hypothesis 2. Secondary schools with enrollments of less than 300 students have very little, if any, art.

This is shown in Table I where the largest number of schools of less than 300 students offering art, amounted to only 17.8 per cent of those responding.

Hypothesis 3. Secondary schools with enrollments of more than 1,000 students have more art than the smaller schools.

Table I contains data bearing out this statement, reporting 100 per cent of those schools over 1,000 enrollment as offering art. The percentages offering art at each level reported, increase with enrollment.

It may be noted that the junior high school containing grades seven through nine had the greatest percentage of schools offering art. This can be explained by the fact that this type of organization is found in cities and art is quite often required in the lower grades of the junior high school and very seldom in grades above the ninth.

Hypothesis 4. If art is offered in the curriculum, very few students select it as an elective. Table II presents data pertinent to this postulation.
**TABLE II**

STUDENTS SELECTING ART IN SCHOOLS OFFERING ART

<table>
<thead>
<tr>
<th>School Level and Enrollment</th>
<th>Schools Offering Art</th>
<th>Students Enrolled</th>
<th>Students in Art</th>
<th>Per Cent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Junior High (7-8)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(a) under 300</td>
<td>1</td>
<td>295</td>
<td>125</td>
<td>42.4</td>
</tr>
<tr>
<td>(b) 300-1,000</td>
<td>3</td>
<td>890</td>
<td>231</td>
<td>25.9</td>
</tr>
<tr>
<td>(c) over 1,000</td>
<td>2</td>
<td>2,501</td>
<td>690</td>
<td>27.6</td>
</tr>
<tr>
<td>Junior High (7-9)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(a) under 300</td>
<td>5</td>
<td>571</td>
<td>331</td>
<td>57.9</td>
</tr>
<tr>
<td>(b) 300-1,000</td>
<td>31</td>
<td>23,173</td>
<td>4,741</td>
<td>20.4</td>
</tr>
<tr>
<td>(c) over 1,000</td>
<td>20</td>
<td>21,681</td>
<td>3,974</td>
<td>18.3</td>
</tr>
<tr>
<td>Junior-Senior High (7-12)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(a) under 300</td>
<td>2</td>
<td>480</td>
<td>394</td>
<td>82.1</td>
</tr>
<tr>
<td>(b) 300-1,000</td>
<td>13</td>
<td>6,740</td>
<td>993</td>
<td>14.7</td>
</tr>
<tr>
<td>(c) over 1,000</td>
<td>6</td>
<td>7,772</td>
<td>708</td>
<td>9.1</td>
</tr>
<tr>
<td>Senior High (9-12)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(a) under 300</td>
<td>3</td>
<td>571</td>
<td>157</td>
<td>27.5</td>
</tr>
<tr>
<td>(b) 300-1,000</td>
<td>8</td>
<td>3,225</td>
<td>452</td>
<td>14</td>
</tr>
<tr>
<td>(c) over 1,000</td>
<td>5</td>
<td>6,544</td>
<td>633</td>
<td>9.7</td>
</tr>
<tr>
<td>Senior High (10-12)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(a) under 300</td>
<td>4</td>
<td>780</td>
<td>91</td>
<td>11.6</td>
</tr>
<tr>
<td>(b) 300-1,000</td>
<td>12</td>
<td>7,725</td>
<td>857</td>
<td>11.1</td>
</tr>
<tr>
<td>(c) over 1,000</td>
<td>15</td>
<td>22,155</td>
<td>2,325</td>
<td>10.5</td>
</tr>
<tr>
<td>Total</td>
<td>129</td>
<td>105,103</td>
<td>16,702</td>
<td>15.9%</td>
</tr>
</tbody>
</table>

Table II contains data reporting only 15.9 per cent of the 105,103 students, enrolled in schools where art is taught, select art as an elective. Schools of less than 300 students have the largest per cent (40.6) enrolled in art. The fact
that the larger schools have a much broader curriculum, would account for their small per cent of students enrolled in art. Those with 300 to 1,000 students have 17.4 per cent enrolled in art, while those with over 1,000 students have 13.6 per cent enrolled in art.

**Hypothesis 5.** Art programs are hampered by a lack of funds.

It is very difficult to propose minimum budgets to finance the art program because of the difficulty in knowing the specific situation which exists in a particular school. This can depend on many things, such as size of the school, enrollment in art classes, demand for art, course content, amount of art required, amount collected from fees, etc. The flexibility of the art program does not permit a budget to be determined by a particular set of rules. It is not likely that any two communities would arrive at the same budget or the same methods of financing the art program. For this reason there was no attempt to give explicit budget recommendations.

Table III was designed to show the average art budget per year and the average art fee assessed per semester at the five school organization levels and the three sizes of schools in order that they may be compared with those of other schools in the same category.
### TABLE III

ART PROGRAM BUDGET AND FEE AVERAGES IN SCHOOLS OFFERING ART

<table>
<thead>
<tr>
<th>School Level and Enrollment</th>
<th>Average Annual Budget</th>
<th>Average Semester Art Fee</th>
<th>Schools Offering Art</th>
<th>Schools Charging Art Fee</th>
<th>Per Cent Charging Art Fee</th>
</tr>
</thead>
<tbody>
<tr>
<td>Junior High (7-8)</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
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<td>129</td>
<td>31</td>
<td>24%</td>
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</table>

* Responses did not report budgets.
** Art fees were not levied by these schools.

A range of average budgets from none to $338 is noted in Table III with the average art fees levied per semester ranging from no fee to $2.12. The total average for all secondary schools in Oklahoma was $1.47. Only 24 per cent
of the schools offering art charged a fee. The average budget per child, using figures related here, was $1.11. Secondary schools should have the larger budgets because of the more specialized nature of the courses at that level. This is much less than the $3.72 suggested as adequate by art educators in Research Monograph (4, p. 71).

Hypothesis 6. Art career guidance is available in very few schools. This information is presented in Table IV.

TABLE IV
ART CAREER GUIDANCE

<table>
<thead>
<tr>
<th>School Level and Enrollment</th>
<th>Schools Offering Art</th>
<th>Schools With Art Career Guidance</th>
<th>Per Cent Art Career Guidance</th>
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</thead>
<tbody>
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<tr>
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</tr>
<tr>
<td>(c) over 1,000</td>
<td>2</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Junior High (7-9)</td>
<td></td>
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<tr>
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<td>5</td>
<td>1</td>
<td>20</td>
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<tr>
<td>(b) 300-1,000</td>
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<td>4</td>
<td>12.9</td>
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<tr>
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<td>20</td>
<td>1</td>
<td>5</td>
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<tr>
<td>Junior-Senior High (7-12)</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>(a) under 300</td>
<td>2</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>(b) 300-1,000</td>
<td>13</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>(c) over 1,000</td>
<td>6</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Senior High (9-12)</td>
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</tr>
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<td>(b) 300-1,000</td>
<td>8</td>
<td>1</td>
<td>12.5</td>
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<tr>
<td>(c) over 1,000</td>
<td>5</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Senior High (10-12)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(a) under 300</td>
<td>4</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>(b) 300-1,000</td>
<td>12</td>
<td>1</td>
<td>8.3</td>
</tr>
<tr>
<td>(c) over 1,000</td>
<td>15</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Total</td>
<td>129</td>
<td>8</td>
<td>6.9%</td>
</tr>
</tbody>
</table>
Very few schools reported having art career guidance within their program. A percentage of 6.9 of the secondary schools offering art and having art career guidance is indicated in Table IV. The junior high schools containing grades seven and eight and the junior-senior high schools containing grades seven through twelve reported no art career guidance, while, schools of less than 300 enrollment had only 6.6 percent having art career guidance, schools of 300 to 1,000 enrollment had only 8.9 percent having art career guidance and schools over 1,000 enrollment had 2.1 percent having art career guidance.

Hypothesis 7. Integration or correlation of art in other areas of the curriculum is not extensively practiced.

A challenge to the art teacher is to attempt to bring about the integration or correlation of art with other subjects to enrich his own subject and the subject with which the correlation is being made. There is much correlation to be found between art and the other areas of the curriculum whether the subject is science, mathematics, history, literature, music, home economics, industrial arts, physical education or drama, and all teachers are art teachers in a sense.

Integration and correlation are investigated relative to secondary schools offering art in Table V.
### TABLE V

**CORRELATION OF ART WITH OTHER AREAS OF THE CURRICULUM**

<table>
<thead>
<tr>
<th>Enrollment and Level of School</th>
<th>Schools Offering Art</th>
<th>Schools with Correlation</th>
<th>Per Cent with Correlation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Junior High (7-8)</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>(a) under 300</td>
<td>1</td>
<td>1</td>
<td>100</td>
</tr>
<tr>
<td>(b) 300-1,000</td>
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<td>33.3</td>
</tr>
<tr>
<td>(c) over 1,000</td>
<td>2</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Junior High (7-9)</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>(a) under 300</td>
<td>5</td>
<td>2</td>
<td>40</td>
</tr>
<tr>
<td>(b) 300-1,000</td>
<td>31</td>
<td>12</td>
<td>38.7</td>
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<tr>
<td>(c) over 1,000</td>
<td>20</td>
<td>2</td>
<td>10</td>
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<tr>
<td>Junior-Senior High (7-12)</td>
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<td></td>
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</tr>
<tr>
<td>(a) under 300</td>
<td>2</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>(b) 300-1,000</td>
<td>13</td>
<td>6</td>
<td>46.1</td>
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<tr>
<td>(c) over 1,000</td>
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<td>16.6</td>
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<tr>
<td>Senior High (9-12)</td>
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<tr>
<td>(a) under 300</td>
<td>3</td>
<td>3</td>
<td>100</td>
</tr>
<tr>
<td>(b) 300-1,000</td>
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<td>12.3</td>
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<tr>
<td>(c) over 1,000</td>
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<tr>
<td>Senior High (10-12)</td>
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<tr>
<td>(a) under 300</td>
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<td>4</td>
<td>100</td>
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<tr>
<td>(b) 300-1,000</td>
<td>12</td>
<td>3</td>
<td>25</td>
</tr>
<tr>
<td>(c) over 1,000</td>
<td>15</td>
<td>3</td>
<td>20</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>129</strong></td>
<td><strong>39</strong></td>
<td><strong>30.2</strong></td>
</tr>
</tbody>
</table>

The secondary schools of less than 300 students had 66.7 per cent correlation, those of 300-1,000 students had 34.3 per cent correlation, and those of over 1,000 students had only 10.3 per cent correlation. These represented total percentages of all organization levels in each of the three
enrollments. Many of the schools offering art were found to be very low in correlation with other areas of the curriculum. Apparently the smaller schools of less than 300 students make up for the fact that they offer less art by correlating it with the other areas of their curriculum. The total of all schools with extensive correlation of art in the curriculum was 30.2 per cent of those offering art.

**Hypothesis 8.** Very few schools provide specialized courses in art.

**Hypothesis 9.** The art curriculum centers around general art and crafts courses in the secondary school.

Data relative to these two postulations were determined from Tables VI and VII. Table VI contains responses to question number 28 from schools offering art and Table VII contains responses to question number 29 from schools offering art. The numerical entries represent the "yes" responses to these questions.

Information found in Table VI indicates the secondary school art curricula in Oklahoma were weakest in drawing, design and color, perspective, and appreciation. The curricula were strongest in architecture, interior decoration, photography, stitchery, and weaving. This is the reverse of what should be emphasized. The elements of art, basic principles of design, technique, and expressive content,
### TABLE VI

**ART COURSES IN THE CURRICULA OF OKLAHOMA SECONDARY SCHOOLS**

<table>
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<tr>
<th>Level</th>
<th>Size</th>
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<th>Design and Color</th>
<th>Graphics</th>
<th>Cartooning</th>
<th>Weaving</th>
<th>Jewelry</th>
<th>Stitchery</th>
<th>Commercial Drawing</th>
<th>Perspective</th>
<th>General Crafts</th>
<th>Art History</th>
<th>Appreciation</th>
<th>Fashion</th>
<th>Stagecraft</th>
<th>Architecture</th>
<th>Sculpture</th>
<th>Ceramics</th>
<th>Interior Decoration</th>
<th>Photography</th>
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Total 129 76 10 41 42 85 79 91 44 2 14 46 39 25 70 76 83 43 44 90 103

* These schools did not complete question number 28.
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Total: 129 7 5 8 5 7 67 10 4 21 49 98 58 55 77 32 94 58 56

* These schools did not complete question number 29.
all of which are so necessary to the student of art, are elements of courses not offered.

The large number of schools reporting so many of the various courses supports evidence to the fact that most courses are general in nature and do not specialize in any particular field of art. With the greater use of plastics, stone, textiles, wire, wood, string, and scrap and greater emphasis in weaving, stitchery, jewelry, and stagecraft, strength is given to the hypothesis that crafts courses are the basic organization in art.

The stronger courses shown in Table VI are the more mechanical ones and, therefore, of lesser importance. Evidence was supported then, that emphasis in the art curricula was not in the proper areas.

By the same token, Table VII supports the media most frequently used as oil paint, plastics, stone, and textiles and those less frequently used as ink, tempera, watercolor, charcoal, pencil, and crayon. Perhaps pencil should be used with less frequency, but watercolor and tempera are of utmost importance in development of self-expression. It is generally thought that oil paint should not be used extensively in the secondary school because of the difficulty in using, the expense involved, and the length of drying time necessary for various stages of the painting.
Art equipment provided most frequently by schools offering art was reported in Table VIII.

**TABLE VIII**

**ART EQUIPMENT MOST FREQUENTLY PROVIDED**

<table>
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<th>Size</th>
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<th>Kiln</th>
<th>Potter's Wheel</th>
<th>Enameling Kiln</th>
<th>Loom</th>
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<th>Basels</th>
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| T     | 129  | 57  | 94  | 82  | 94  | 91  | 67  | 101 | 58  | 103 | 54 |

An examination of Table VIII indicates a relatively large number of the schools reporting art in the curriculum.
as quite frequently providing the equipment listed. Other than kilns and general tools well over 50 per cent of the schools provided the equipment listed in Table VIII.

Many responses pertinent to the status of art education in the secondary schools of Oklahoma were not reported in tables because of their diversity. These responses were necessary in order to give a complete picture of this status and were reported in the following paragraphs.

Information provided by responses to the questionnaire, with reference to school organization for art, showed that art was required most often in the seventh grade, less in the eighth grade, and not required at all in the ninth grade or above. The average number of courses available to the student was three and the average limitation placed on the number of units that may be applied toward high school graduation was two. Art was taught in the summer schools of 33 per cent of the schools offering art and 80 per cent stated that they had a qualified elementary supervisor for art.

Schools not providing art gave these reasons for leaving it out of the curriculum: (1) no qualified teacher, (2) lack of student interest, (3) no available teacher, (4) too heavy teacher load, (5) lack of funds, (6) low enrollment, and (7) scheduling problem.
Schools with art in their curricula, in reference to community environment, supplied information to show that 20 per cent participated in activities provided by the community, 32 per cent had adult education programs in art, and 80 per cent had museums in or convenient to their communities.

As to art instruction, 50 per cent of the schools were provided teaching guides, 40 per cent provided art classes for those of limited ability, 35 per cent provided art classes for the academically gifted, 34 per cent provided art classes in special education, 8 per cent allowed their students to constructively criticize and evaluate their work, 41 per cent brought in outside demonstrators or consultants, 20 per cent held exhibits of local students' work, 80 per cent provided exchange exhibits, and 80 per cent provided professional exhibits.

With regard to facilities, equipment, and materials, only 8 per cent of the secondary schools offering art provide separate rooms for the art department, 23 per cent reported having appropriate art facilities, 26 per cent maintained that wall surfaces were adequate for display purposes, 80 per cent provided sufficient and appropriate art films upon request, and 19 per cent were furnished adequate publications, books, and periodicals. It is, therefore,
the opinion of the art educators responding, that facilities, equipment, and materials are not sufficient to the development of an adequate art program in their curriculum.

The section reporting teacher preparation and qualification indicated 18 per cent of the teachers in art programs were art majors, 18 per cent believed their college work provided them with an adequate background for the teaching of art, 19 per cent believed their work in education and art education adequately prepared them to teach art and 58 per cent reported teaching subjects other than art. The average number of semester hours of credit in art for the teacher was 48. The state requirement for certification to teach art was 36 semester hours. The degree most frequently held by art teachers was the Bachelor of Arts Degree, with the Master of Arts, Bachelor of Fine Arts, and Master of Fine Arts following in that order.

Summary

As a summary, a restatement of the hypotheses presented and a brief statement pertaining to each might serve to reinforce a vital need to solve the problems of one of the most slighted areas of the curriculum in the secondary schools of Oklahoma.

Hypothesis 1. Art as a regularly scheduled subject is present in very few curricula of the Oklahoma secondary schools. It was found in this study that only a third of
the secondary schools reporting provided an opportunity for students to select art as a course of study.

**Hypothesis 2.** Secondary schools with enrollments of less than 300 students have very little, if any, art.

**Hypothesis 3.** Secondary schools with enrollments of more than 1,000 students have more art than the smaller schools. These hypotheses were found to be true in Oklahoma. The larger schools usually have larger budgets and a wider range of courses in the curriculum which would account for this to some extent.

**Hypothesis 4.** If art is offered in the curriculum, very few students select it as an elective. The percentage of students selecting art as an elective was low compared to the number of students enrolled in the schools offering art. The larger schools were the ones offering art most frequently, yet, they also had the broader curricula from which to select an elective. If all schools offered art in the curriculum, there would be a much greater per cent of students enrolled in art as compared to the total enrollment.

**Hypothesis 5.** Art programs are hampered by a lack of funds. Although the flexibility of the art program does not permit a budget to be determined by a special set of rules, the low amount spent per child for art in the Oklahoma
secondary schools responding to this questionnaire was not adequate. It was not indicated by this survey to what extent the budget was augmented from other accounts.

**Hypothesis 6.** Art career guidance is available in very few schools. Far too often guidance counselors omit art as having little value to the development of a worthwhile program. The percentage of schools providing art career guidance in Oklahoma was very low.

**Hypothesis 7.** Integration or correlation of art in other areas of the curriculum is not extensively practiced. The schools offering less art had the highest correlation of art with other subject areas. Less than a third of the schools providing art as a regularly scheduled subject had extensive correlation.

**Hypothesis 8.** Very few schools provide specialized courses in art.

**Hypothesis 9.** The art curriculum centers around general art and crafts courses in the secondary school. Information related by questionnaire responses of schools offering art show the curricula to be weakest in the basic fundamentals of art and strongest in the more practical crafts courses. Advanced, specialized courses should be offered for those who wish to pursue the subject in depth.

In conclusion, a statement of the major goals in art education might serve to give added emphasis to the problems
facing the art educator in the secondary schools of Oklahoma. These goals are: (1) increased skill and improved craftsmanship, (2) development of individual interests and abilities, (3) personal satisfaction derived from creative activity, (4) understanding the basic art principles, (5) appreciation of art as a common language in all cultures, and (6) awareness of the interrelation of art to all things (2, p. 11).

The data of this study revealed that the status of art in the secondary schools of Oklahoma was not adequate. The solution must come through adequate planning and finance.

Making allowances for human imperfections, I do feel that in America, the most valuable thing in life is possible; the development of the individual and his creative powers (1, p. 5).
CHAPTER BIBLIOGRAPHY


CHAPTER V

FINDINGS, CONCLUSIONS, AND RECOMMENDATIONS

Findings

From evidence presented by the data in this study, the following findings were affirmed:

1. Art as a regularly scheduled subject was missing from a large majority of the curricula of the Oklahoma secondary schools.

2. The smaller secondary schools of Oklahoma had very little, if any, art and the larger schools had the broader programs in art.

3. If art was present in the curriculum, very few students selected it as an elective.

4. A lack of funds reduced the scope of the art program.

5. Art career guidance was available in few secondary schools of Oklahoma.

6. Correlation of art with other subject areas was not extensively practiced.

7. Evidence of emphasis on the less fundamental courses and media was found in the curricula of the secondary schools of Oklahoma.
8. Many schools had limitations on the number of units of art that could be applied toward graduation.

9. Community interest in an art program, as viewed by the respondents, was in moderate evidence.

10. Separate rooms were not commonly provided for the art department.

11. Sufficient numbers of art films were provided when requested.

12. Art publications were not typically furnished the art teacher by the school.

13. The majority of art teachers in Oklahoma held a Bachelor of Arts Degree.

14. Art is required most often in the seventh grade, sometimes in the eighth grade, and never above the eighth grade in the Oklahoma public schools.

Conclusions

The following conclusions were drawn from this study:

1. Students who attend the public secondary school in Oklahoma will have little opportunity to select art as an elective subject.

2. The curricular pattern in large secondary schools is such that relatively few students select art as an elective.

3. The lack of proper financial status necessary to provide an art program based on the needs and desires of the
the community will lessen the scope of that program on the secondary school level.

4. Pupil participation and interest in art activities will not be accelerated until guidance in art education is provided the secondary school student.

Recommendations

In view of the evidence supported by this study the following recommendations are submitted for consideration:

1. That a minimum program of art education become a part of the accreditation requirements for secondary schools in Oklahoma. This new program should specify the budgets, materials, equipment, and staff necessary for an acceptable program in various size schools.

2. It is recommended that an extensive study of the preparation of art teachers in Oklahoma be conducted.

3. It is recommended that studies be made of the feasibility of involving the local community in the art program of the school.
APPENDIX I

Cover Letter

Oklahoma Curriculum Improvement Committee
Art Committee
April, 1964

To the Secondary School Principals of Oklahoma

Sir:

The Art Committee of the Oklahoma Curriculum Improvement Commission can gain a better understanding of the present status of art education in the Secondary Schools of Oklahoma by analyzing the prevailing conditions and points of view concerning art education in its relationship to the needs of all youth. With this information the Committee expects to prepare curriculum material that will be helpful to Oklahoma Schools in providing more effective art instruction.

We realize that your time during this period is most valuable, but we hope that you will assist the Committee by taking a few minutes to complete the enclosed questionnaire. This questionnaire is in two parts. The first part is to be completed by the principal and the second part is to be completed by the art instructor. A stamped, self-addressed envelope is provided for the return of the questionnaire on or before May 15, 1964.

Respectfully yours,

Max J. McClendon, Chairman
Art Education Status Committee

This survey has been approved and authorized by the Commission.

Paul R. Taylor
Executive Secretary
APPENDIX II

Questionnaire

THE OKLAHOMA CURRICULUM IMPROVEMENT COMMISSION
Art Committee

"Status of Art Education in the Secondary Schools of Oklahoma"

It is hoped that you will assist the Art Committee in exploring the status of art education in the Secondary Schools of Oklahoma by responding to the questions listed below. With the information obtained, the committee expects to prepare curriculum materials that will be helpful to Oklahoma Schools in providing more effective art instruction.

The beginning portion is directed to responses of the principal and the latter portion to the responses of the art instructor. Please check the responses that more nearly fit your situation and return to Max J. McClendon on or before May 15, 1964.

SCHOOL ORGANIZATION FOR ART

Name of School
Location
(Check one) Junior High (7-8)___ Junior High (7-9)___ Junior-
Senior High (7-12)___ Senior High (9-12)___ Senior High (10-12)___
Enrollment of School

Name of Principal__________________________________________

Name of Art Instructor______________________________________

1. Is art taught as a separate course in your program? yes_ no_

2. Do you employ a person on your faculty to teach art? yes_ no_

3. If art has been dropped from the curriculum in your school in recent years, please give reasons for such action. ________________________________

If the answers to questions 1 and 2 are "no" please go no further in completing the questionnaire but return it.

PLEASE HAVE THE REMAINDER OF THIS QUESTIONNAIRE COMPLETED BY THE ART TEACHER
4. In what grades is art required?

5. How many art courses are available in your school?

6. What is the total enrollment in art classes?

7. Is full credit granted for all art courses taught? yes no

8. If the answer to the previous question is "no", what art courses are offered for no credit?

9. Is any limitation placed on the number of units of art which may be applied toward high school graduation?

10. Is art taught as a part of a team program in your school? yes no

11. Do you have at least one planning period per day? yes no

12. To what extent do you believe art is valued in your school? low moderate high

13. Is art career guidance provided the pupils in your school? yes no

14. Is there a summer school art education program available to the pupils in your school? yes no

15. Does your school system employ a qualified person to supervise art instruction in the elementary schools? yes no

COMMUNITY ENVIRONMENT

16. To what extent does your community manifest interest and encouragement in an art program? none some extensive

17. Do you participate in art activities provided by your community? yes no

18. Is art included in an adult education program in your area? yes no If so, by whom?

19. Is there an art museum in or convenient to your community? yes no If so, give name.

ART INSTRUCTION

20. Is a guide for teaching art provided in your school? yes no

21. Do you provide special classes in art for the student of limited ability special education academically gifted?
22. Are the pupils provided an opportunity to constructively criticize and evaluate their work and work of others? yes no

23. Are local artists, designers, architects, etc., invited as demonstrators, or consultants for the pupils? yes no

24. Is art correlated extensively with other areas of the curriculum in your school? yes no

25. Is your program enriched by: entering contests, television, visits to museums, audio visual presentations, others

26. Does your school hold local students' art exhibits, exchange art exhibits, professional art exhibits?

27. Does the art program aid in the extra curricular program? yes no

28. Instruction and experiences are provided in: painting, design and color, graphics, cartooning, weaving, jewelry, stitchery, commercial drawing, perspective, general crafts, art history, fashion, stagecraft, appreciation, architecture, sculpture, ceramics, interior decoration, photography.

29. Instruction is provided in the use of the following media: ink, tempera, watercolor, charcoal, pastel, oil paints, crayons, pencil, paper, plaster, plastics, wire, wood, textiles, clay, stone, string, scrap materials, others.

30. Is a separate room provided for art classes? yes no

31. Is your classroom equipped with permanent and appropriate art facilities? yes no

32. List the art equipment provided in your school: kiln, potter's wheel, enameling, looms, press, easels, air brush, audio visual, blow torch, general tools.

33. Is adequate wall surface available for display purposes? yes no

34. How many appropriate and sufficient art films are provided by your school upon request? none some many

35. Are adequate art publications, books, periodicals, or pamphlets furnished you by the school? yes no
36. What is the approximate budget allowance for art materials and small equipment in your school?

37. Do pupils in your school pay an art fee? Specify

**TEACHER PREPARATION AND QUALIFICATIONS**

38. How many years have you been teaching? ___ Years teaching art?

39. Specify the highest degree you hold:

40. Kind of certificate held in art: Temporary___, Provisional___, Standard___.

41. Was art your undergraduate major? yes___ no___

42. How many total credit hours in art or art education do you have?

43. Do you believe that your college work in art provided you with adequate background for teaching in this field? yes___ no___

44. Do you believe that your work in education and art education prepared you adequately for teaching art? yes___ no___

45. Are you teaching any subject other than art? yes___ no___
   If so, what?

46. Do you serve as sponsor for extra-curricular activities in your school? yes___ no___

**PROFESSIONAL GROWTH**

47. To what professional art organizations do you pay fees?

48. Did you attend the 1963 state meeting of the OEA Art Section? yes___ no___

49. What art education workshops, seminars, or college courses have you taken in recent years?

Remarks: (Optional)
BIBLIOGRAPHY

Books


Articles

Einstein, Albert, "Individuality," *Art Education*, II (June, 1959), 5.


Publications of Learned Organizations


Reports
