ART AS A TOOL IN A FIFTH-GRADE

GUIDANCE PROGRAM

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ART AS A TOOL IN A FIFTH-GRADE GUIDANCE PROGRAM

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By

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CHAPTER I

THE PROBLEM

Introduction: History and Purpose of the Project

For several years the writer has worked with children who live in and around Kilgore, Texas, in the midst of one of our country's largest oil fields. Many of these children come from homes that are typical of such towns. Their homes are often two- or three-room, poorly constructed shacks, each squatting insecurely upon its own little barren plot of red clay, surrounded by unsightly slush-pits and forests of towering steel derricks, mutely trying to compensate for the lack of trees and flowers.

Nearby there may be a refinery, or huge storage tanks (Fig. 1).

The interiors of these so-called homes present an even less inviting appearance than do their exteriors. Often the feeble attempts at interior decoration indicate a desire for something better but prove all too plainly the sad lack of
taste and appreciation on the part of the would-be decorator. But even worse, there is too often not only no sign of attempted improvement but not even of upkeep.

These overcrowded, unattractive homes are completely inadequate for even comfortable living; so, of course, they do not provide an environment conducive to the proper development of the whole child (Fig. 2). On the contrary, the writer believes that such homes create an environment which contributes directly to the guidance problems of the children who live in them. The author believes that this unstable way of living has a very definite effect upon the development of physical, mental, moral, and spiritual phases of the child's life.

The parents who provide such homes are continually moving from one oil field to another, wherever activity offers the best opportunities for employment, never remaining long enough to establish permanent homes. They do not consider it wise to expend energy, time, or money toward even the improvement of their temporary homes. But in spite of their reasoning, time is passing, and likewise, the most impressionable years of the lives of their growing children, without the stabilizing influence of suitable home environment. These children are not provided sufficient room in which to enjoy privacy for natural mental and physical relaxation and study; a suitable place to spend their leisure time in
Fig. 2. -- Housing representative of the lower home status.
recreation, amusement, or working at hobbies; an appropriate place for entertaining their friends; adequate sleeping room; and in many instances modern conveniences necessary to personal hygiene. Under such conditions children often become tired, nervous, and irritable -- conditions which should serve as signposts that warn of danger. Such conditions are conducive to the development of serious personality and behavior problems. These problems in their inception may be recognized in certain behavior patterns or traits: the lack of self-confidence; the feeling of not belonging; the lack of the usual social graces; poor study and work habits; careless grooming; and eventually in the more serious form of such overt acts as lying, cheating, stealing, playing hookie, roaming the streets, loafing in places where children should not be allowed to go, sex problems of every sort, and general delinquency. Much of this trouble could be averted by the parents' exerting more effort in making the home and home life more attractive to their children.

The author would not leave the impression that the sort of homes previously referred to are typical of the community. On the contrary they constitute only a small minority. There are many beautiful homes of modern construction, and of various materials, sizes, and styles in the city (Fig. 3). This is due, partially, to the fact
Fig. 3. -- Housing representative of the higher home status.
that many people of considerable wealth, and others not so wealthy but with good positions, reside there; and it is partially attributable to the work and influence of some very competent architects who maintain their offices in the "City of Derricks" (Fig. 4).

Besides residences, Kilgore boasts many public buildings that are worthy of mention, not only from the point of view of architecture but also because of their social importance in the community. The following are a few examples: several beautiful churches (Fig. 5); the public school buildings, consisting of several units composing the Kilgore Junior College (Fig. 6); the Kilgore High School (Fig. 7); the Kilgore Junior High School; the

Fig. 4. -- Derricks in down-town Kilgore, Texas.
Fig. 5. -- Representative churches of Kilgore, Texas.
elementary school buildings (Fig. 8) -- Campus Ward, Kilgore Heights, W. W. Elder, and Eastview. There are such civic buildings as the American Legion Hall (Fig. 9), R. O. T. C. Lodge, the Girl Scout Hut (Fig. 10), and the Meadowbrook Country Club; and municipal buildings -- post-office, bank, theaters (Fig. 11), and business houses (Fig. 12).

Fig. 6. -- The Kilgore Junior College.

Other places that contribute constructively to the social experiences of the inhabitants are the city park, the two football stadia, and the baseball parks. The city park is beautifully landscaped. It provides ample play equipment, and such conveniences for picnicking as a barbecue pit, tables and benches, a large fireplace, drinking
Fig. 7. -- The Kilgore High School.
fountains, and a picturesque rock building with rest-rooms. The city park also affords several tennis courts, space and facilities for many types of play and recreation, including a large, modern, sanitary swimming pool which is beautifully lighted from the walls and floor. The city, together with the service clubs, maintains camps in the country for the use of its boys and girls.

Fig. 8. -- The Kilgore Heights Elementary School.

Through years of intimate association with children in public school life the writer has become convinced of the necessity of a thorough system of guidance work on levels of the individual, the family, the school, and the community. During the war years that conviction has grown steadily because of contact the writer has had with the ever increasing number of cases of mental, and moral "let-down," and general delinquency. In many instances these conditions are the result of parental neglect and laxity, and of the failure of the school and the community to provide adequate guidance for the fullest development of its youth. McCormick describes a similar situation:
Constantly recurring in the cases is the familiar pattern of the individual who lacks enough understanding of himself and others to get along well. . . . Underlying this pattern is the equally familiar one of the family that is ignorant or bewildered and meets the problems presented by its members with over-protection, or over-serenity and eventual rejection. And back of them lie communities that have no agencies or qualified individuals to whom they can turn for adequate help or guidance in these mental and emotional problems, and that make no organized effort to prevent these problems from arising.¹

Through no fault of their own, children of such a community are deprived of the enjoyment of optimum maturation. The writer believes that in such cases it should be

Fig. II. -- The Crim Theater and Kilgore National Bank.

the duty of the public school to insure every boy and girl the chance to grow through satisfying experiences into well-rounded individuals and useful citizens; and that the school should provide a curriculum designed to serve not only the students personally, but also their families and the community as a whole.

The immediate problem was to determine a way by which the school could best serve all the children in the capacity of guidance. A program was needed which would enrich the
lives of children of widely varying social and financial levels, chronological ages, mental ages, personalities, talents, and other inherent traits or tendencies.

Over a period of years the author has noted marked evidence of the value of art experiences in the lives of the children with whom she has worked, and offers the following cases as examples of such benefits:

**Case Studies**

**Case of X.** -- X, an eleven-year-old boy, whose intelligence quotient and achievement rating were below average, was beginning the fifth grade. At school and at home he applied himself earnestly, but seemed to accomplish little, his efforts often ending in failure, self-despair, self-criticism, and tears. He was mentally and organically ill.

Each year through the lower grades, X had followed an older sister who was noted for her brilliance and high scholastic rating, having many of the same teachers. Of course, the contrast between the capacities of the two children was quite evident. Some teachers were thoughtless to
the point of being cruel enough to remark to the boy about the difference in their accomplishments, much to his embarrassment and chagrin. At home, too, his parents, being over-anxious, were continuously comparing him with his sister, hoping to spur him on to attain similar honor. They made the mistake common to many over-ambitious parents—that of setting a goal for X themselves, and setting it too high. They failed to consider his mental capacities, aptitudes, or preferences. They, in their ignorance of the actual situation, scolded him for what they thought to be carelessness or laziness. Theirs was a foolish method by which not only was their purpose defeated, but also the child's spirit was broken and his health impaired.

The author, having previously taught the sister, and being familiar with the school records of both children, immediately set to work with plans for bolstering his self-confidence, and for gaining a feeling of security in his own home.

From the first, she tried to show him that she was his friend, by understanding, kindness, consideration for him as an individual, and by letting him know that she had confidence in his ability to succeed in his undertakings. She always offered constructive criticism, or led him to be his own critic. She gave recognition of any progress that he made over his previous attainments, without being over-
complimentary. He needed to feel success, however small at first; so, he was given work well within his capabilities, for he could stand no more failure. He needed to develop ego; to do something better than others could do it; to surpass his sister in some way. The author, casting about for a means to bring about such a feat, remembered that the sister had never excelled in art, whereas X showed a marked talent and genuine joy in every phase of art undertaken. She decided that X should be directed to stardom in the role of artist.

In order to reinforce her program, and to make sure that whatever gains made by the boy at school would not be lost on the home front, the author had a conference with the parents. She told them frankly, but kindly, that they had been expecting greater achievement from X than he was capable of, and she supported her opinion with a summary of results of standardized tests that he had been given periodically during his school life. She caused them to understand that he was not his sister's equal mentally; that he should not be made to feel that he must compete with her or with anyone else, but that he should merely try to better his own past achievements. She emphasized his need for understanding, confidence, and encouragement, and recommended that they cease scolding him for failure to attain high levels of which he was incapable; that he be allowed to pursue learning on his own level.
The parents were understanding, and cooperative thereafter.

After consideration of ways in which art might be used as a tool in the guidance program of X, the author decided to let him stage a one-man show. But one of the prerequisites to smooth functioning of these plans was that X must, on his own merits, win the admiration and approval of his fellows, and respect for and recognition of the superior quality of his art work. Through the following months class opinion was subtly molded by frequent exhibition and carefully guided class discussion of his creations. When, after several months of happy work and general scholastic improvement, he had come to be recognized as the leader of the class in the field of art, the author decided the time was right for planting the idea of a one-man show in the minds of the class, hoping that the proposal that X be the "man" would come from them, as it did, unanimously, after they had listened with much interest to the author's description of such a show, or exhibit, she had recently visited. And, too, the time, for another reason, was opportune. Each year early in the spring it had been for years the custom of the local Parent-Teacher Association to hold a night meeting, which has always been a quite outstanding community affair, with a large attendance. This event was in the near future, so the class decided that X should exhibit at that time. They selected the reception room just
off the main entrance hall for the show.

There came days of merry scuttling around, matting, trimming, arranging, and planning the whole procedure until at last they had placed everything just where they wanted it — examples of his work in different media, such as drawing, painting, modeling, weaving, metal and wood work, linoleum and wood block prints and others. A handmade guest book found its way to the reception table.

The big night came. The host, X, was a proud, glowing star, while a number of his satellites conducted parents and friends through the exhibit of their hero.

The happiness of his parents was surpassed only by his own. He had succeeded. He was an important, respected member of his family, his school, and his community. But success had not come to him overnight; it had been gradually attained by understanding and honest effort. His newly gained sense of security had already begun to bear fruit, as was evident in his general physical and scholastic achievement. And even more important, he was a happier, healthier lad.

Case of Y. — Y was a thirteen-year-old girl, rather large for her age, and more mature in her thinking and acting than her classmates. Her intelligence quotient was above average and her general achievement was high. She was one of the two children of very poor parents who lived in a
small oil-field cottage. Her home was spotlessly clean, and had a few comforts, but she felt the need of something more. It was during work on a project on home beautification, called "Our Little Dream Home," that she developed an intense desire to put into actual practice many of the things she had learned and done in making the miniature model home. But her parents were unable to provide money for such little improvements as she would have liked so much; so, her desire, being thwarted, assumed the proportions of an obsession.

The author believes that during that time Y set her mind and heart upon obtaining a home of her own, where she could ply her arts in earnest, as soon as she could. Soon after graduation from high school she married a good, hard-working young man who was able to provide for her sufficiently to enable her to indulge in her long-dreamed-of desire to create an attractive, comfortable home. Later the author was invited into this home. It was gratifying to see her application of many of the principles of art and good taste which she had learned in the sixth-grade art project, and by further study and observation during the following years, for she had enthusiastically continued art study in high school and had also taken several courses in homemaking and interior decoration. Her home was a good
example of how very much beauty and comfort can be had at little cost if the homemaker has a working knowledge of the principles of art and good taste.

Case of Z. -- Z was a bright youth of thirteen, who was in the seventh grade. He was one of a family of six children, from a home of average income. His father, being a sign painter, operated a sign shop where the boy spent most of his leisure time.

The work of the seventh grade was too easy for his quick mind, so he was often the center of disturbances caused by his mischievous pranks. After several months of failure to find something that would interest him and hold his attention, the author discovered the key to his interest. It was lettering. She wondered that she had not found this out long before.

After much practice, he became quite expert in lettering and began correlating it with his simple drawings which usually told a story. Thus, he grew to like cartoon work and any type of lettering. He began early helping his father in the shop, doing much of the lettering. When he entered college, he soon became the art editor of the college periodical and staff artist for the college yearbook.

Because of the success that the writer had in individual cases such as those described above, she decided to conduct an investigation to determine the extent to which art
might function as a guidance tool in the elementary school, and to devise means of incorporating art into the guidance program.

Realizing the wide scope of experiences offered in the field of art and believing that a good life is the result of successful, well-directed experiences, she reasoned that the development of good taste and the satisfaction of creating beautiful and useful articles, to be derived from art study, would enable art students not only to improve themselves, but also to enrich their home environment.

The following examples of the successful use of art as a guidance tool by others were inspirational to the writer:

The author's belief that art has definite value in the diagnosis and therapeutic treatment of many mental, personality, and behavior troubles is strengthened by the opinion of Maria Brick:

Children like art work as therapy as well as the normal curriculum. It provides release, is pleasant motor activity, and gives the deep satisfaction of recreation. It helps strengthen the ego, gives release to unconscious fears and anxieties, and in group therapy is able to resolve unduly strong inhibitions. Being able to fulfill the double task of diagnosis and treatment, it appears to be a good method of mental hygiene in emergency programs as well as for peace time use in schools and child care agencies.2

The following cases further substantiate the author's

position:

Case of Anton

One man, we shall call him Anton, I had known at the Art Academy years before. He was a Swiss. I remembered him as a very argumentive person who was at times given to the use of his fists. He had been a farmer and a gardener and at 45 was having a year of study in drawing and painting at an Art Academy. This was years ago. When he first came to class I did not know him. His hair was white and I remembered a fierce blackness. He was almost benign and I remembered a restless defiance. He may not have been perfectly happy in the institution but he had achieved a crazy equilibrium. I think he had achieved it through the drawing and painting that occupied his time when he was not working in the greenhouse, which was his assigned duty. Since his admission in 1913 Anton had become an important artist in his small institutional world. He was liked and respected. When he shook my hand that first day he said, "I am too weary and too old to do anything new," but there was interest in his eyes and as we talked of a few of the students we had known at the Academy he seemed to feel not so old nor so weary. Physically he seemed powerful, very like an old bear. His walk, too, had a roll to it.

Soon he became my most prolific student, sometimes doing as many as two pieces in an afternoon. His favorite subjects were farm animals and creatures of mythology.

Anton was on very intimate terms with the dead -- as well as the satyrs, fawns, and dryads he saw among the trees and flowers in the gardens. His portrait of these subjects was quite realistic. Once he did a series of men playing musical instruments. "Ah," I said, "a German band." He corrected me sternly, "No, they are Swiss. There are no German musicians." His most vivid carving, however, were of wood-creatures he had recently "seen" for very brief moments. He had his own names for them -- names that sounded absolutely logical but meant nothing save to Anton. He often chuckled or laughed out loud while he worked, remembering some antics of his models. His sight was not good and glasses did not seem to help much. He was content. His drawing and painting had made that possible and his success as a sculptor had added to it.3

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3Ernest Bruce Haswell, The Mental Ward Becomes a Studio (pamphlet).
Case of Mrs. Elizabeth

Mrs. Elizabeth had been a housewife, who I am sure at one time belonged to several "culture" clubs. I can visualize her hurrying with the many tasks at home to arrive late at the Monday Club's discussion of the "Rise and Fall of Cultures"—saying the wrong thing to the speaker afterwards and talking too much and just a little too loud at the tea following the lecture. She never was neat, in fact, she had always been "sloppy." For a time after her hospitalization she had been violent, but weaving had been a great help to her. When I knew Mrs. Elizabeth she was busy on the ward, bathing the bed patients—waving slippers for them out of "carpet rags" and setting down new songs in a little book as she heard them over the radio. Most of these activities were hurried and so mechanical that her mind continued to wander as her hands worked and her tongue clattered. Carving and modeling seemed to give her greater calm than she had known for some years. She modeled better than she carved. The improvement in her work was constant over the period of nine months, and her pride in her achievement was not the least of the benefits. All of her subject matter was a means of recalling something pleasant out of her past. Flowers brought her memories of her garden at home. A bear was a symbol of a happy time spent in Yellowstone Park.

Everyone said that in class she talked less than at any other time. Her efforts brought words of sincere flattery from her friends in the ward and I am inclined to think met with more general approval than anything she had ever done. It was not a critical audience but their approval gave her greater assurance which resulted in greater calm.4

(Both of these cases above are from The Mental Ward Becomes a Studio, by Ernest Bruce Haswell, a sculptor who did experimental therapy through art in a large state mental hospital in Cincinnati, Ohio, over a period of nine months.)

N., early in her hospitalization, hurriedly produced something which she called Cozy Woods and Stuff Under the Water. Two days later she referred to this

4Ibid.
painting in connection with her emotional conflicts and to her resistance to "stirring up the mud at the bottom of the pond." A week later she thought it interesting that she could have drawn a picture like that before she had formulated the correlation between her psychological processes and stirring up a muddy pond.

Release of tension is most concretely demonstrated in several paintings by N. The day she drew the Dragon with Electricity Coming Out from Behind a Cloud, and the untitled one in blue, she went back to her room much less tense, and said later, "That stuff does something to you afterwards. I got a glimmer of understanding."

L. drew Ecstasy, an ethereal figure on the crest of waves surmounted by light. Later in an interview when this figure was being discussed, the author remarked that the figure looked like a skeleton, whereupon the patient laughed and agreed. Still later she described the painting as representing the marriage relationship, and said, "I had no idea my conscious was so aware of my reaction to that relationship." She referred to her feeling that her relationship with her husband was dead, and until this interpretation of painting she had not realized her feeling.

Aileen, a three year old girl, showed a major interest in easel paints. Her characteristic painting pattern was a crude circular, or oval form outlined with red and then filled in with red. She made 187 paintings during the first year of observation, two or three times as many as any other child in the group. In 133 the above described form appeared. She most often called this product "House."

During the second year of study, Aileen produced more varied and more realistic representations. There were days, however, when she dropped back to the ovular mass. Even in follow-up studies two years later, she was observed to incorporate her ovular red mass in her painting theme. It was noted that she usually returned to this form during upset, depressed periods. One day she went from the easel to blocks and built a structure of which she said, "This is a house for my people. Nobody else can come in here. This is a house for my people who haven't any other place to stay."

5Joan Fleming, "Observation on the Use of Finger Painting in the Treatment of Adult Patients with Personality Disorders," Character and Personality, VIII (June, 1940).

6Ibid.
The significance of the painting theme and naming of it became obvious when seen against her own background. She came from a broken home; both parents remarried; she spent week-days with one parent, week-ends with another. Frequently she lived in a third home, with grandparents. In none of these homes was Aileen the center of attention. Her own father soon had a child by his second wife; her own mother was more absorbed in professional interests than in her child. The grandfather died during the course of the study and the grandmother, suffering from cancer and depression, made two attempts on her own life. Both mother and grandmother came to the teachers perplexed as to what to do about Aileen's apparent confusion regarding home. They said she would remark, "I don't want to go home," when she was home. Occasionally she would ask if they were going home when they were actually there.

Aileen's paintings seem an obvious expression of her basic need: her craving for a stable home, with adequate affection and love.7

Sylvia, a 14 year old girl, usually painted with deliberation and planning, and her drawings were usually organically related to her productions. After a quarrel with a friend, however, she expressed her mood in a purely motor form. She poured a generous amount of brown paint on the paper and kept rubbing with both hands, making ceaseless, vigorous, circular movements. Nothing appeared on the paper but two boldly drawn, overlapping circles, concerning which she stated: "This drawing is a forest. There are brown leaves all around. My friend is a tree. There are brown leaves all around. My friend is dead and I am burying her. I am so mad with her, I could kill her." This regression to a more immature way of using the medium, unusual for a girl of this age, may be related to the fact that Sylvia was inhibited in verbal expression by a stammer.8

After having read these cases in which guidance was successfully carried on through the study of art, and the

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application of art principles, helping individuals with various types of problems, the writer was encouraged to believe that an adequate, comprehensive art program could be planned and executed whereby many of the guidance problems of children could be alleviated.
CHAPTER II

PROCEDURE

Making an Inventory of the Situation

In September of 1945, ambitious of initiating an integrated art-guidance program in her section of the fifth grade, the author began by taking stock of the factors of the local situation which might be expected to contribute to the success or the failure of such a program. Her findings resulted in the following inventory: The personnel employed by the W. W. Elder Elementary School consisted of the principal; twelve classroom teachers, one for each of the two sections of grades one through six; a special teacher of music; a playground supervisor; a custodian; and the four employees who operate the cafeteria. In addition to the regular staff named, the school shared with the other elementary schools of the city the services of the nurse, the dietician, and the co-ordinator of the curriculum of the elementary schools.

The school plant consisted of the one-story, cream brick building (Fig. 13), with which an arcade connected the cafeteria, a separate unit. These buildings were situated on a campus which was adequate in size and equipment
to accommodate the play-needs of the approximately four hundred students. There were twelve classrooms, a central library, the principal's office, the reception room, the lounges and rest rooms for the teachers and for the students, storage and utility rooms, all opening into the hall which extended throughout the length of the U-shaped building. In the center of the "U" was the large, well furnished auditorium, adequately arranged and equipped to provide ample assembly room for the student body of the school, as well as to serve the needs of the community immediately surrounding the school plant. In this auditorium many special school and community programs were presented, in addition to the regular assemblies of the student body.

The fifth-grade room, in which the work would be conducted, was a large, pleasant south room where the desired amount of light could be controlled through the use of venetian blinds. The dull off-white finish of the ceiling and
walls offered a pleasing contrast to the oak finish of the large supply cabinet, the individual steel lockers of the students, and the teacher's desk and chair, the two work tables and chairs, and the students' movable desks.

There were no special provisions made in the construction of the building or in the selection of furniture and equipment to facilitate the teaching of art.

As to tools and materials that would contribute to such a program, the author observed from the inventory that she had accumulated, among others, the following items: one hand saw, one hack saw, six coping saws, one ball pien hammer, one tack hammer, one claw hammer, one vise, two brayers, one spray gun, two sets of wood carving tools, two sets of linoleum cutting tools, one pair of tin shears, one pair of pliers, two adjustable weaving frames, one paper cutter, one large T-square, three triangles, a sufficient number of rulers, pairs of paper scissors, and boxes of water colors to supply the entire class. There were finger paint, poster paint, pastel crayons, charcoal, and a few "odds and ends" of oil paint, varnish, enamel, and a large quantity of paper of different types.

In the school library the author found a few volumes that would contribute both to the learning technique and to the appreciation of art. Two art magazines were subscribed to for the year. In the Kilgore City Library she
found many books and magazines that would be very beneficial to both the teaching and the learning of art. The schools had access to the services of the city library, each class being able to check out fifty or sixty books at one time.

Fig. 14. -- The Kilgore City Library.

There was a yearly budget of about twenty dollars per class to be spent for art materials.

There was no set allocation for a testing program.

The author had enrolled thirty-one children, ranging in ages from nine to fourteen years; ranging in sizes from the very small, poorly developed, to the large, overgrown children in their "teens"; ranging in economic and cultural status to a degree seldom found in communities other than the oil-field, due to the relative positions of the "oil-
rich" and the very poor transient classes; and ranging in mental abilities, scholastic achievement, physical, moral, and spiritual development similarly to children in any community the world over. Indeed, she found there a very representative sampling of the community.

There was no definite length of time allotted nor a certain time scheduled for the teaching of art or any other subject, for the author attempted to do an integrated type of teaching whereby various groups of children were working at times most opportune on problems peculiar to their individual abilities, interests, and needs.

Methods of Initiating the Art-Guidance Program

In lieu of an organized school-wide guidance program, the author, feeling that the children were being deprived of a valuable service justly theirs, ventured upon a rudimentary guidance program for her fifth-grade class through art activities in which the child would not be required to do art, but encouraged to feel the need and desire for it in order to benefit him. In order to be able to make a sensible analysis of a case study, much information from a variety of sources must be available to the person attempting such service. The author decided to employ the following sources for the collection of case data: cumulative records; teachers' anecdotal records; teachers' marks and
estimates; autobiographies and letters; personal interviews; conferences with parents; home visitation; observation of the child in his relationships with others; reports from community, social and welfare workers, school nurse and dentist. The cumulative records for each year of the child's residence in the school show his trends or abrupt changes; not merely teachers' marks, which are of practically no value in personnel problems. As the school was already using the folder for filing the cumulative records, the author continued with the same, adding such other sources as she found available. One of the most useful and indicative sources of information included in the cumulative records was objective testing, such as the standardized tests on mental ability, achievement, interests, and personality.

The first step taken in launching the art-guidance program was in the form of a survey of the home environment of the children with whom the work was to be conducted. The author began the survey by visiting in the homes of the children as early as possible in the school year. In that way she came to know the parents as friends, and between them there developed a mutual sympathetic understanding which proved to be of inestimable value throughout the entire year, for out of understanding there grew cooperation. Through these visits much was disclosed as to the cultural, social, economic, and educational status of the family. Home
visitations also provided a foundation upon which real friendship between the writer and her students developed, for with understanding came tolerance, and with tolerance, respect and confidence. From that "out-of-school" association she gained more valuable information as to the child's attitudes, traits, abilities, habits, and ideals than she would have been able to acquire during an ordinary year's classroom association. She came to understand why the child's behavior was such as it was, and was better prepared to be of service to him. She learned that some children behaved in an entirely different manner in the home from the way they did at school. For, she deduced, children have some of the changing quality of the chameleon, with environment lending the necessary stimulus that produces the change of color in his attitudes, interests, responses, and general behavior pattern.

In September, simultaneous with the beginning of the visitation, the author began a program of testing. The first test to which the students were subjected was Form F of the Stanford Achievement Test, Intermediate Battery, Complete. In May, Form G was given, serving as a method of checking the progress made in all subject matter fields during the school term, since having taken Form F.

The authors of the Stanford Achievement Test claim

1Kelly, Ruch, and Terman, Stanford Achievement Test, New York, World Book Company, 1940.
that curricular validity is assured because of the detailed analysis of important elements in each subject-matter field of our modern curriculum, and the statistical evaluation of many varied items. They claim, also, that the norms are very reliable and meaningful because of their being based on a nation-wide testing of more than 350,000 pupils in two hundred administrative units in thirty-three states.

This battery tested paragraph meaning, word meaning, language usage, arithmetic reasoning, arithmetic computation, literature, social studies (I. History; II. Geography), elementary science, and spelling.

Eleven of the thirty-one pupils in the class, at one time or another, had been required to repeat a year's work. Some of them had been retained more than once. Realizing the signification of that, the author was not unduly discouraged to find the median scores resulting from the first test to which they were subjected on September 10, 1945, rather low, in comparison with the national norms which were established by testing a representative sample of the total elementary school population of the United States.

The median for the total average score was forty-four; for the average age equivalent, nine years and seven months; for the average grade equivalent, four years and six months. She found the following ranges in scores tabulated for the whole test: total average, 28.2 to 56.3; age equivalent,
eight years and two months to eleven years; grade equivalent, three years and one month to six years. (Table 1).

The second test, Form G, which was administered on May 28, 1946, yielded medians for average scores that were gratifying and encouraging. The results of the Form G test indicated that the general progress of the class, established by Form F, was proportionate with the length of time that had elapsed between the two tests. For the second test, the median for the total average was 50.8; the average age equivalent, ten years and four months; the average grade equivalent, five years and three months. The following ranges were found for Form G: total average, 32.8 to 60.2; age equivalents, eight years and six months to eleven years and ten months; grade equivalent, three years and five months to six years and eight months. (Table 2).

As was to be expected, individual analysis disclosed achievement progress comparable to the length of time spent in school since the first test, Form F, in many cases. However, there were others who achieved more, and some who failed to achieve as much as the standard for a full year’s progress.

All records of test scores were carefully tabulated and kept accessible for continuous utilization by the author, chiefly as a means of indicating guidance procedure
### TABLE 1

RESULTS OF STANFORD ACHIEVEMENT TEST, FORM F,
FOR THE FIFTH GRADE, KILGORE, TEXAS,
SEPTEMBER, 1945

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### TABLE 2
RESULTS OF STANFORD ACHIEVEMENT TEST, FORM G,
FOR THE FIFTH GRADE, KILGORE, TEXAS,
MAY, 1946

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necessary. They revealed the child's needs for remedial attention; they were useful in helping the child to make wise decisions concerning specialized study he would pursue; and they proved to be helpful in forming a basis for individual case studies.

On September 24, 1945, the second set of tests was given -- the *Otis Quick-Scoring Mental Ability Tests*,\(^2\) Beta, Form A. The purpose of giving these tests was to measure mental ability -- the power of thinking, or the degree of maturity of the mind.

The findings of this test were not consoling to the author. There was a range of intelligence quotients from fifty-four to 132, with a median of eighty-seven, which is in the rank of the lower 33 1/3 percentile (Table 3).

The uses of the mental tests proved to be many. For teaching purposes they aided the author in determining which pupils were bright and capable of doing a higher quality of work and which ones were dull and were attempting work beyond their capacities. The tests were of help in classifying the pupils into homogeneous groups within the class, thereby allowing the brighter and more mature pupils to enjoy an enriched program, while the duller and less mature pupils were allowed to progress at the rate of which they were capable. As for guidance purposes, the author found the mental ability tests helpful in assisting

## TABLE 3

RESULTS OF OTIS QUICK-SCORING MENTAL ABILITY TESTS FOR FIFTH GRADE, KILGORE, TEXAS, SEPTEMBER, 1945

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the pupils to choose wisely in planning their educational, recreational, and occupational life.

The George Washington University Series of the Interest Inventory for Elementary Grades (four, five, and six)\(^3\) was next in the testing program, given October 8, 1945. The purpose of the test was to obtain an estimate of general interests of elementary school-age children in the home, in the school, and in the community.

The test includes 250 items, distributed as follows: Reading, eighteen; Movies, eighteen; Games and Toys, thirty-five; Hobbies, fourteen; Radio, fourteen; Things to Own, twenty-two; School Subjects, thirteen; People, eighteen; Occupations, fifty-two; and Activities, forty-six. The pupils taking the test responded to the questions by circling one of the following letters having the corresponding significance: L, liking; I, indifference; D, disliking; U, unknown.

In scoring the tests the normal interests of the average pupils was represented by fifty per cent. Deviations from fifty per cent were then considered. If a response was ten per cent greater than fifty per cent, it received the value of one; twenty per cent greater, a value of two; and on up to the value of five. The higher the score, the greater the number of items in which his interest corresponded.

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\(^3\)Dreese Mitchell and Elizabeth Mooney, George Washington University Series of Interest Inventory for Elementary Grades, Washington, Center for Psychological Service, 1941.
to that of the majority of his own age and grade. The lower the score, the more he differed, but differing was not necessarily undesirable. However, a child who deviated greatly or consistently was studied carefully to determine, if possible, the causes of such deviation.

The author found the test scores of this inventory to be very beneficial in her diagnostic and guidance efforts during the year, often supplementing and coordinating other methods. A child's interests needed to be extended if he circled more "dislikes" than "likes." He was likely lacking in the ability to make decisions if more of his responses were "indifferent." If he circled the "unknown" responses frequently, it indicated that he was not familiar with the items, and that he needed to become acquainted with them in order to broaden his interests and education.

The next test, the Minnesota Home Status Index, because of the personal nature of the questions asked, was postponed until the author had had sufficient time to establish with the parents an understanding of the program and confidence in her and in the project. In that way their hearty cooperation was secured, and as a result, a true picture of the actual home situation.

On November 5, 1945, the author gave the pupils the

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4Alice M. Leahy, The Minnesota Home Status Index, Minneapolis, University of Minnesota Press, 1936.
directions for taking the test, allowing them to take the tests home so that their parents could supply any information they were unable to give. They were returned the next day for scoring.

The purpose of the test was to obtain a quantitative description of home equipment and family life. It was composed of six indexes of home status: Children's Facilities, Economic Status, Cultural Status, Sociality, Occupational Status, and Educational Status.

The coincidence of the record of the pupils' responses on the test with the author's previously conceived opinions and conclusions, based upon close observation while visiting in the homes and upon daily association with the children, was very close. After having worked out a Home Status Profile for each individual pupil, an average was computed for each of the indexes, and a profile was made of the average of the families of the community. Table 4 is a graphic picture of the standing of the average home of the community in relation to the average home according to the inventory which is located at zero for each index.

The information given in this test made a valuable contribution to the art-guidance program undertaken. The author became familiar with a child's record, making mental note of important items, as a preparation for a conference with either the child or his parents. She often based the type of work suggested for the pupil upon his needs as
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revealed by the records of the test. She could find more tolerance for his actions, appearance, and attitudes after refreshing her mind concerning his home environment. In fact, the many uses for these records seemed endless, so often were they referred to during the school year.

In addition to standardized tests, the author made use of some simple tests that she had composed, each consisting of a list of questions on one main subject, such as the following: Friends, Citizens, Movies, Radio Programs, Teachers, Parents, Music, Literature, and Recreation. These lists of questions were for the purpose of finding out the pupils' likes and dislikes in those different areas, and as an indicator, revealing to the author when studied in relation with his other records, the trend of a child's thinking and attitudes regarding such subjects; and in turn, his responses often disclosed his troubles and his needs for guidance.

Testing alone does not give a complete picture of the child, but studied together with other sources which were included in the child's cumulative records, the author was able to locate some causes of trouble and to help in small ways to eliminate or at least to alleviate them.

Case Studies

Case of A. -- A was a girl ten years and ten months of age, the elder of the two children of the family, her
brother being less than two years old. She was of a home considerably above the average socially and culturally. Financially, her home was just average. The Minnesota Home Status Index rated the home situation as very good, and conducive to all-around growth of youth. Both of her parents had had college training, but were not graduates. Her home was comfortable, well furnished, and very attractive.

A was well trained, and had a charming personality and a lovable nature. She was industrious at home and at school. She had unusual talent in acting, dancing, singing, piano, public speaking, and art. The George Washington University Series of Interest Inventory showed a definite indication of her artistic tendencies.

She was clever and ingenious, with an intelligence quotient of 132, and a mental age of fourteen years and two months. She did her assignments fast and thoroughly, and when she was through there was the problem of finding interests sufficient to keep her occupied. She liked reading, but she read so much both at home and at school that she preferred some other type of work.

The author suggested things that she might do. After consideration she decided to use her free periods in doing some problems in art. Then she chose linoleum block printing for her first project. It was decided that she do a
piece that would require about two weeks of odd-time work, so that she would have a continuous interest and not be planning so many little unrelated jobs. She chose the planning and printing of a wall hanging, to be done in rows of motifs of various sizes and shapes in oil paint on heavy unbleached muslin, two feet by three and one-half feet in size. To make her patterns she folded squares of paper and cut out conventional designs, which she cut in linoleum and printed. When it was finished, the wall hanging was a beautiful, bright decoration for her own room. She was so proud of it that she lost no time starting on a new problem. This time she began a group of pieces of pottery. She made a sugar bowl and creamer in a very simple style, which were clever and useful. She modeled a few simple animal forms and a bas-relief of a little boy, representing her little brother. Then she went into drawing and painting. After she had shown considerable talent, she was allowed the use of the author's oil paints and brushes to see if she liked that medium before her parents invested in a palette. She liked their use so much that she was soon supplied with her own set, which she used mostly at home.

Art, in helping this child to use her time profitably and happily, surely proved its right in this case to be called a tool for guidance.

Case of B. -- B, a boy of thirteen years and six
months of age, was large, muscular, and well developed physically, but much retarded in school. The Otis Mental Ability Tests rated him as dull normal, with an intelligence quotient of eighty-four and a mental age of eleven years and four months. His total average by the Stanford Achievement Test record was 50.9, having the age equivalent of ten years and five months, and the grade equivalent of five years and four months. Naturally, his being retained so many times had caused a certain feeling of futility and resentment to grow within him, and being strong, he retaliated in the way he was most fitted -- that of fighting.

He was very fond of sports, as the indication of his interests by the George Washington University Series of Interest Inventory showed.

He was the youngest child in a family of three, his two elder sisters being in their twenties. The Minnesota Home Status Index gave his home situation above average.

Being so much younger than the other children, he received far too much petting and was allowed his way too often. He had a quick temper, and when he was denied his way, it grew out of control instantly. The parents had unwisely yielded instead of taking the steps necessary to correct the fault; so, he grew to expect everyone else to acquiesce to whatever desires he might have. Even though that plan was effective at home, it would not work at school, for there
democracy was taught and lived. When he lost his point and his temper flared, a fight ensued in which he was usually the winner, because of his strength. During all his school years his teachers had had his fighting attitude to deal with.

In his class there was another boy of similar nature who loved a good fight; although, since he was smaller and not so strong, he was always whipped by B, he would go back the next day for more punishment. The author became tired of that and tried several ideas, to find that they offered only a temporary solution. In desperation she wondered if the solution lay in guidance through art, as they both liked art, and each tried to excel the work of the other. The class had been drawing sketches for a mural to be used above the drinking fountain in the hall. Both of these boys had worked hard at their plans and had produced some good sketches. The author decided to allow the two boys to work together on one large sketch, drawing it to scale, after the original had been approved.

She had a conference with both boys together, telling them that since each of them had done so well that she could not decide which sketch was the better, she had decided that they might share the honor of designing and painting the mural. But there was a big "if" connected with the assignment: there was to be no arguing, and no fighting.
If they disagreed on something, they were to sit down and discuss it from both points of view, each one having to give and take a little. They were delighted to be chosen for the work but they did not like the terms of the contract. Finally, they agreed to try it, and shook hands and started for the work table.

The author expected a row to start at the very beginning, but they apparently worked well together from the first day. Then a dispute arose at the table one day, and words began to fly. Each wanted to reproduce almost exactly his own drawing for the new sketch to be used in the mural. They thought in time, and lowered their voices and entered into a friendly discussion as to which tree to leave in and which to take out. They worked for days on their scaled plan, and after some changes, it was approved for the final drawing which was to be painted. They worked together peaceably. There were times when they disagreed sharply, but they always settled their differences without a fight. The entire problem required about a month. During that time they both had learned, by experience, toleration and how to get along with others, even when there were differences of opinion. They learned that compromise is an easier way to settle a dispute than is fighting. They did not have another fight. Their parents reported that they did better at home also.
Case of C. -- C was ten years and nine months of age and was the second child in her family, having an older brother of sixteen, a brother past eight and a sister of six.

They enjoyed above average income, the father having a good position with an oil company. Their home was attractive and comfortable. Both parents had attended college for one year. The cultural status of the family was slightly above the average of the community. The Minnesota Home Status Index verified the author's opinion.

C had a keen mind, rating an intelligence quotient of 112 and a mental age of twelve years, according to the Otis Mental Ability Test. The Stanford Achievement Test rated her well above average, with an age equivalent of ten years and three months and a grade equivalent of five years and two months. She did not rank very satisfactorily on the Interest Inventory; so, the author felt that she was not working up to her capacity when she failed to enter into the regular activities of the class and do work of a satisfactory quality. She was fidgety and lacked the persistence to finish a problem once it was begun. She would sometimes just sit and gaze around the room, which was not a natural reaction for a person of her mental capacity.

When she was quite young she was sickly and anemic for a long period of time, during which, and ever since, she
had been petted and humored by her parents until her disposition was spoiled. She had been allowed to grow up with very little feeling of responsibility. Later they had neglected having her tonsils removed when the doctor considered it necessary, simply because she had rebelled. Her system had become poisoned and she became more nervous and irritable still. Finally they persuaded her to agree to the tonsilectomy, but so much damage had been done that time is still required to repair both the physical and temperamental damage done.

On the first day of school her mother had come to school to "warn" the teacher about C's extremely nervous condition. From the conversation with her the author drew the conclusion that the mother was the more nervous of the two, and was probably the chief cause of the child's petulant nature. The mother continuously impressed the child with her nervous condition by calling attention to it and by attempting to shield her from ordinary contacts that other children take as a matter of course. The child felt that she had to live up to her reputation; so she complained and became a neurotic.

After a few weeks' observation of the girl and examination of all available records of her school residence in the cumulative files, the author was convinced that the trouble was more of a mental fixation than a real physical
ailment. In a conference with the parents she explained the situation as she believed it to be, and obtained their promise of cooperation at home in their treatment of her, even though they were a little skeptical of the plan. Then, with her theory in mind, she set about planning a course of guidance procedure. She decided to experiment first with finger painting; for, according to reports she had read, it is considered by some teachers and therapists to have almost panacea value. Fortunately, the child had manifested more than ordinary interest in all phases of art, even though her attempts in that activity had been neither successful nor satisfying up to that time.

The author gave her materials, showed her how to wet the paper and apply the color of her choice; then she left it up to her, not wanting to teach her a particular technique, or style. However, she observed the girl, unnoticed, and saw that she was hesitant about putting her hands into the paint. She moved her fingers gingerly about the corner of the large piece of paper, drawing small figures, rubbing them away, and drawing others. Then she stopped altogether. Remembering how fond she was of singing, the author asked

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5E. M. Benson, "Role of Art in a Democracy," *Magazine of Art*, XXXVIII (February, 1945), 54.
her to hum very softly and slowly Brahms' "Lullaby," thinking to correlate music with art to make it more appealing to her. She placed her hands upon the girl's, flat upon the paper, and to the slow, sweet rhythm of C's humming, moved their hands smoothly in wide, rhythmic circles. This continued until the author felt the child's movements beneath her hands; then she walked away, leaving her to enjoy her new-found experience that seemed to soothe and quiet her restlessness. Every day at free period, or at any other time she felt tired, she experimented with that medium, creating a variety of forms in expressing her ideas, erasing them, and doing others. She derived much pleasure and relaxation from the big muscle activity as she literally painted away her troubles.

Shaw, who invented the medium, was quick to see how it enabled her pupils to overcome their inhibitions and permitted fuller expression of their fantasy life. Painting out hostile fantasies served as a means of catharsis for conflicts.6

Another art activity that C especially enjoyed, and which had a definite therapeutic value for her, was clay modeling. She would model an object; and if she did not like it, she would merely squeeze it out of existence and form another as different ideas developed. In that, her

6R. F. Shaw, *Finger Painting*. 
attention was taken away from herself and centered upon her activity. After two or three months of a variety of art experiences, she began to show signs of becoming a normal, mentally healthy girl and was taking more interest in her other studies, especially in reading. Once in a while she would go through a moody spell, but by the end of the school year they were so infrequent and so short-lived that she seemed very little different from the other children, who also had their bad days.

Her nervous symptoms had been ignored so long that she probably never knew when she began to lose them. She responded to the painting therapy so well, going about her work with vim and determination, that the author had, by the last months of school, tried the same treatment with other children who had similar trouble and found it helpful in several cases.

Case of D. -- D was the youngest daughter of a family of three girls. Her age was eleven years and five months. Her intelligence was a little above the average for the class, since she had an intelligence quotient of ninety-six, a mental age of eleven years, and a grade equivalent of four years and nine months. She came from a good, substantial family of better than average financial and cultural level. Their home was comfortable but not so attractive as it might have been. That fact was the determining factor of many of the special interests that she manifested in the
selection of problems in art during the year.

Her immediate problem was the redecoration of her bedroom, newly acquired as a result of her eldest sister's recent marriage. Her parents had promised that she might have the pleasure of choosing her color scheme, new draperies, bedspread, and any other articles that might be needed to improve the appearance of her room.

In preparation for a unit that the entire class was to work out together, the author supplied copies of leading magazines that deal with many phases of homemaking, such as The American Home, Good Housekeeping, Better Homes and Gardens, House Beautiful, Country Home, Creative Design, and others for the children to examine and to stimulate interest. The main purpose of the unit was to instill in the children the appreciation of attractive homes; and, by teaching the principles of art and their application in many practical ways, to enable them later to create such homes of their own.

During the course of the project, D, with advice and suggestions from the author, worked out a color scheme for her room that was pleasing and cheerful, giving it a youthful appearance that she enjoyed. As the room was large, with high ceilings, it was decided to use a paper of large floral design in soft beautiful colors for the inside wall.

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7Winny Collins, "Our Little Dream Home," a unit printed in manuscript, North Texas State Teachers College, Denton, 1936.
space, which was wide and broken only by a door at each side. The room, having south, east, and north exposure, and being very light because of four large windows, required a wall treatment of cool colors; so she chose a cool green-blue shade of paper for the other three walls. She was fortunate to find chintz of a pattern and colors very similar to the floral design used in the paper of the one wall, for making draperies and bedspread and for covering the keg vanity seat, which she made at school. She helped her mother with much of the sewing connected with the work. She made several articles for her room, some of which were two or three pictures in water color or pastel, framed in handmade frames, a waste-basket, a shadow-box that held some of her animal models done in clay, and a group of wood block-prints.

Her mother became so interested in D's work that she, too, undertook a similar program for the house in general. In that way D's home environment was improved; she learned more about art and its application in everyday living; and she had the pleasure of creating something worth her while.

Case of E. -- E was nearly eleven years of age and above the average in intelligence, having an intelligence quotient of 104 and a mental age of eleven years. He was the eldest of five children, all boys. The family and the grandfather lived together in a very small house. The
financial and cultural status of the family was below the average of the community. He was small, and had quick, jerky movements; he stuttered when he became excited or was in a hurry. His mind seemed to work faster than he was able to express his ideas. He was decidedly a nervous child.

Personally, he was not neat or even clean. His ears and fingernails were frequently dirty. When he came to school in the mornings, his clothes were usually clean; but by noon he would be dirty. His written work expressed this untidiness; it, too, was disorderly and sloppy, smudged and ink-spattered, and often it had torn, rolled, or dog-eared corners. Such papers were always returned to him to be done again, but his second trials looked very little better since, because of his habitual carelessness, he usually managed to turn over his ink or have some similar accident.

He loved art, and each day he was eager to begin his art period, although in his art work, too, he was untidy. He showed a special interest in handicrafts.

After one visit in his home the author learned that the child was not to be blamed too much for his personal habits. His home was crowded and jumbled, with no definite place to put anything. There was a lack of order and even of cleanliness in the home. There were no provisions for a
time or place for the boys' homework. They had no certain time for eating their meals or retiring. The visiting, together with the information gained through the Minnesota Home Status Index, revealed a rather clear picture. The author resolved to do her best to help the boy to overcome his nervous habits, hoping thereby to relieve his stuttering. She wanted to help him to become orderly and clean personally, and in his dress, and in his work at school, hoping that he could overcome the effects of his home environment and even carry home some ideas that would improve the conditions there. She decided that much of his trouble was due to his nerves, so she attempted to start from there. This was all discussed with the mother, who said that the doctor had recently examined him to find nothing wrong with him. This seemed to point to the crowded, unorganized way of living as a possible cause.

Believing in finger painting as a therapeutic treatment for the nervous child, the author began with its use first. She thought that if his stuttering was caused by his nervous trouble, finger painting might be a help in the treatment of both. He was given the paint, and he smeared and spattered it to his heart's content; then he was shown how to move his hands smoothly and more slowly. He was given a simple phrase or sentence to repeat softly and distinctly, to the rhythm of the large free movements of his
hands. This tended to correct the quick, jerky effect of his speech because he allowed himself time to speak slowly and to think what he was going to say. Then he was given simple tongue-twisters, which he repeated very slowly until they were mastered. The metronoscope was used, also, to smooth the flow of his speech. He read to himself a sentence, as it passed through the machine at a very slow rate of speed, just thinking the sound of each word. Then he whispered the words of the sentence and finally spoke them slowly and distinctly, not separately, but smoothly in phrases. In his conversation he tried to carry over into practice what he had drilled on previously. After a few weeks extensive improvement could be seen.

In order to improve his home situation so that he could have a definite place for his own belongings there, he was encouraged to plan and build a piece of furniture with a set of shelves above and a section below with doors. This was made of scrap lumber left from some remodeling his father had done at their home. All this planning was drawn to scale and made by his pattern. The "cabinet" was varnished, and assembled and hung by small ropes knotted beneath holes centrally placed near the ends of each shelf.

When he began his first drawing with pastel crayons, the author promised him the drawing she had made -- to demonstrate to the class the use of the medium, for which he
had asked -- if he would work carefully enough to keep himself and his drawing neat. He tried very hard to do that, but it was too much to ask him to accomplish in one trial. He was given another chance the next day to improve more, and he did. After he saw that he could be neat by trying, he continued, and after a few weeks his work was so much neater that both he and his teacher were more than well pleased. By appealing to him often, and reminding him of his improvement in art work, his written work in his other subjects also began to show signs of more care and order.

Another thing that helped him was seeing him where he was surrounded by a group of pupils who always did beautiful, neat, well arranged work of every kind. The author often exhibited his work beside that of someone who did especially neat art work, without comment on that phase of the examples, of course. But he began to see it, for himself, and to improve. He was very proud when the very first drawing he ever did without marring through some mishap was put in a conspicuous place, with complimentary remarks made about it. From that time on he did better and neater work, having proved to himself that he could do good work if he took time. By correlating art with other written work, very good results were obtained, for he had been taught, among other things, the correct way to place material on his page, the widths of margins, and how to mount, or
mat, drawings and pictures.

During the entire term these and many other devices were used in his case to bring about improvement in his nervousness, and in turn, his neatness and order, personally and in his work. His improvement was slow, and not complete, but it was very satisfactory. He never stuttered except when greatly excited or interested. His art and written work became very neat. He enjoyed his experiences and had some training that gave him leisure-time interests.

Case of F. -- F was a ten-year-old girl who was very talented in art. Everything that she did was individual and had a pleasing quality that aroused one's interest and provoked thought. Her technique was quite uncommon. There was one characteristic, however, that the author would have had her change, or improve -- that of her very feeble strokes and pale, faint application of color. To the author this suggested timidity. She was not at all timid. On the contrary, she was gay, witty, talkative, and even mischievous. Her art work did not reflect the artist. This was puzzling, for in every other phase of school she was direct and forceful. It seemed to be an interesting case for diagnosis.

Realizing that diagnosis of such cases is rightfully the work of highly trained and experienced psychiatrists
and therapeutists who are thoroughly familiar with child psychology, the author hesitated even to consider an attempt in that direction; but the temptation was too strong. She had been reading of the interesting studies made of children's drawings and paintings to show what they reveal about children's suppressed feelings and fantasies. She decided that no harm would be done by the experiment if it were not successful; and if she should stumble upon something meaningful, some good might be accomplished. So, it was decided to try a diagnosis.

F was a girl of high intelligence, having an intelligence quotient of 124 and a mental age of twelve years and five months. Her achievement had not kept pace with her mental development or capacities. There must be a reason. Her mother had died a little more than a year before, and her father had married again shortly thereafter. Now, she had a baby brother.

Her father was fanatically religious. The family attended church services of some sort almost every night. This occasioned the child's being up late, which kept her from doing her best at school. She, too, was seriously religious far beyond her years. She lived a strictly sheltered life. She was not allowed to attend movies, school programs or picnics, or to take part in any simple forms of amusement, dear to the hearts of all children. The author felt that her intelligence prompted her to
pretend that she did not wish to associate with the others in these ways, for she was the center of life at school. Parents can force a child to develop a "lip-service" attitude toward their own strict code of ethics, but they cannot completely suppress his normal desires and reactions to life.

The author decided to use the method suggested by Arlow and Kadis, whereby the child was given the finger paint and permitted to proceed as she chose. One day she was told to paint whatever she wished but to name the picture when she had finished, using anything from one word to a quotation from a poem or the Bible. Nothing was in the first few drawings that the author was capable of diagnosing. Then one day she told the child to paint a picture of the most important thing in her life and think about it all the time she painted. All the time she was still working lightly, with a weak movement. She then said she would use her crayolas, so she could make it better. This was interesting, as a change might portray something.

That time, it happened, there was a story that was easy to interpret, especially to a person who was well acquainted with her manner of home life. Carefully depicted in the center of the foreground were several children, boys

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8Arlow and Kadis, op. cit.
and girls together, grouped as if playing a game. She seemed intensely interested and happy all the time she worked. The author frequently observed her, without her knowing it. After she finished the drawing and had started to get out of her seat to come to the desk to show the picture, she eased back into her desk and started to work again. Soon she brought the picture up for the teacher to see. Now it had a tiny white church on the horizon, far out to the left side.

The author's conclusion was that F was inhibited. She had been "covering up" in her method of painting. This time she had drawn what she really felt was important, but was not allowed to enjoy; and as if by apology, had added the other phase of life, which she was taught was the only phase. In a conference she confided that the picture was a true representation of her feelings. She became quite frank.

By visiting in the home the author won the confidence and friendship without which she would never have been able to help the child. They were persuaded to let the child attend the class party at the end of school, entrusting her to the author's care, after a few other trips and amusements that had not had any disastrous results.

It was so late in the year when the child came to the point of discussing her problem, and thus freeing herself
of the covering-up actions that she had so long been forced to practice, that the author did not have a chance to go further to find out whether or not that unburdening would change the character of her technique in art work.

Case of G. -- G was a tall, gangling youth, eleven years and three months of age. He had two elder half-brothers, sons of his father by a former wife, and a younger brother six years old. He was of a family of moderate financial circumstance. His father was an oil field worker. His mother was a kind, self-sacrificing woman who was keenly interested in G's welfare, and especially in his progress at school. The family lived in a small oil-field type of house, plainly furnished but immaculate; for in spite of a serious varicose condition, the mother was an excellent housekeeper.

G was an exceptionally well mannered boy, and had a sweet, friendly disposition. He was thoughtful of and eager to help others. In spite of his not being at all a robust type, he enjoyed playing real boys' games, such as baseball and football. This was due partly to the influence of the two older brothers, whom he almost idolized but who were at the first part of the year away in foreign service. They had helped him in all his little problems and in his homework. He missed their influence and help. He was a boy who was well liked by both boys and girls.

His chief problems were a nervous condition and a lack
of self-confidence. He was easily discouraged if at first he failed to do what he had set out to do. Many times during those first few weeks of school the author found him trying to stifle his convulsive crying over his desk, only to learn that he felt thwarted and inadequate at having failed to understand, or to do, a particular assignment. After much encouragement, and just enough help so that he could help himself, he was usually able to go on and complete most of his undertakings, after which he was again cheerful and bright immediately.

Realizing that his mental ability was a little below the average, his intelligence quotient being eighty-four and his mental age nine years and five months, while his grade equivalent was four years and four months, the author saw that he was attempting work above his capacity. After consulting his permanent record card as to the trend of his reading ability, and seeing evidence of his inability in that subject, the author decided to subject him to a series of tests to try to determine the level at which he could do his best, most comprehensive reading. He was provided with a great number of supplementary readers of various levels of difficulty; he was given a series of speed-comprehension tests; he was asked about stories; he was drilled with the aid of the metronoscope. He was finally identified as a reader of upper-third- and lower-fourth-grade level of material. This plan was followed because of
the author's conviction that, generally, as a child reads, so can he learn in other subject-matter fields. He needed to work at a level at which he could learn easily, due to his defeatist attitude, and the effect of his attitude upon his physical and mental health. The placement required several weeks, during which time he seemed to be improving. As he felt more confidence in himself, the little habits that revealed his feeling of inadequacy were seen less and less frequently. Such habits are referred to by authorities as "tics," and consisted in this case of popping his knuckles, sucking his fingers, and biting his nails, especially at times when confronted by problems which he felt he could not solve. His health record from the school -- verified by the family doctor, who was treating him -- showed that he was underweight, had bad tonsils, and several teeth that required a dentist's care, all of which were soon taken care of.

The first part of the experiment was accompanied by several conferences with the boy, examination of all school records, contacts with his home, and close observation of his likes and dislikes as evidenced in daily work and in an autobiography written as an assignment in language work. Everything pointed to art as his favorite study. It was revealed that he especially enjoyed painting and drawing, which he did very well. When still-life drawing was
introduced, he was eager and interested. The first day, when he failed to get the effects that he wanted, he cried as if his heart would break. The author helped him to salvage what he had, rather than have him give up and start a new picture, by adding a few new lines for him. From there, he went on to finish before anyone else in the class and put up his drawing on the board. He liked what he saw, and the light in his eyes was good to see. He rushed into the drawing of others, finishing three before several of the children had completed one. They were all saved for his mother, who had his best one framed. Then some other children wanted their drawings framed. Seeing this opportunity and need, the author taught them to make their own frames at a much lower cost than they could be bought and with much greater personal satisfaction to the owners.

After discussing with the class some of the factors that contribute to the organization of a good still-life group, the author noted that G was the first to ask if he might make an arrangement for the class to draw. He did so, and either from a natural feeling for arrangement or from what he had learned, he did it quite well. This group was drawn by the class; and as the author worked with them, she asked the boy’s opinion about different stages of her drawing. He was pleased; he was developing to such a point that he was able to assist his teacher.
As she was beginning some experiments with finger painting, she suggested its use to the child. He did not enjoy this medium much, as he could not make a beautiful naturalistic drawing with it and he was not at all interested in abstract designs. But it did have one very good effect: when he was working in it he could not place his fingers in his mouth, and the more he failed to practice that habit, the better.

The activities that he liked the best, and the ones in which he did his best work, were pottery making and modeling. He was quite gifted in the handling of clay in original and artistic ways. He had created a very pleasing collection of articles by the close of school.

Probably without a physical check-up and remedial measures taken, the art work could not have functioned as well as it did. But the author felt that the boy was greatly benefitted by the art activities, in that they afforded him many satisfying experiences: pleasure in creating pictures; a means of being successful; encouragement to grow out of a condition that was injuring his health; and causing "tics"; and a means of ridding himself of those bad habits that were already formed.

Case of H. -- H was a rather large boy for his age, fourteen years and four months. He had a very low intelligence, an intelligence quotient of fifty-eight and a
mental age of eight years and six months, with the grade equivalent of three years and five months. It was very difficult for him to learn. He could read on a low-third-grade level, wrote illegibly, and could spell possibly one word out of every ten that he attempted to use. He could add, subtract, and multiply accurately and fast on a fifth-grade level, but he could not divide, or work a stated problem. He was very apt at learning current events of his home environment, and alert to his surroundings.

He was the third child of a family of four, the eldest a boy, the other two girls. His father had deserted the family more than a year before, leaving the mother no means of support, all the children being of school age. Then the mother had a serious operation which kept her bedfast for a long time. He, being at the age that requires a firm control, and not having a father to guide him, and his mother not being able to do so, became unruly. He would not obey his mother. He, not being able to learn, was not interested in school work, and was often truant. His mother tried to get him to go to school but could not influence him.

The author, seeing his situation, was sympathetic. She began to try to devise means of interesting him, when she could have him in school long enough to make any progress. She first asked him to help her do some remedial
arithmetic work with some of the children who were retarded. This pleased him very much, and he came to school regularly for a long period. Later, he was given the responsibility of locking the windows, and adjusting the blinds at the close of the school day.

Up to that time he had shown no interest at all in any art problems that the other pupils had been doing, and the writer had not planned to experiment with any particular type of art in his guidance. One day when he was helping rearrange the art materials in the cabinet, he became interested in the wood carving tools. The use of the tools was explained to him and his interest increased. The next morning he brought to school a piece of soft pine to begin his carving. He had selected a silhouette of Abraham Lincoln that he wanted to copy in bas-relief. He finished the piece on the second day by taking it home with him the first night. The silhouette was sanded smooth, and the low part that was the background was left rather rough. Then a wax was rubbed into the wood. That was the start of his interest in art. Formerly he had gone to town and had prowled around with a gang at night until late hours. But since he was doing the carvings, he stayed home, working. That type of work led him into block printing, which he liked still better and in which he became prolific. He did some interesting prints and printed copies of his favorite one for
his classmates as gifts. For the night meeting of the Parent-Teachers Association, for which the class gave the program, he did an attractive linoleum print invitation and, with the help of several other children, printed a copy for each home represented in the school. He next turned to making miniature furniture, but that was a little too tedious to hold his interest for a great length of time; so, he began working with another boy who was doing several large pieces of woodwork. He made a shadow box first, and then there followed several other useful and attractive articles for his home.

He would never become a student, but at least he had learned to be happy in his work, had made useful and beautiful articles, had remained in school in association with other children, and was no longer truant.

Case of J. -- J, thirteen years and six months of age, was the middle child in a family of three boys. The family had had a very hard life until the widowed mother was married to a man who was able to provide a more adequate livelihood for them.

Several years earlier J had lost the sight of his left eye in an accident. The eyeball had shrunk, causing the lid to droop at a crooked angle, thereby creating a very unattractive appearance. As a result of his ugliness, he had become extremely self-conscious. He would not turn his face toward anyone to whom he was talking, and always wanted
to sit at the back of the room, even though his vision was deficient and he needed to sit close to whatever work would be explained from the board. This was problem enough for one boy to have, but he had another, more serious, one that required special attention, also. That problem was his very limited mental capacity.

As revealed by the Otis Quick-Scoring Mental Ability Test, he had an intelligence quotient of only fifty-four and a mental age of seven years and five months. The Stanford Achievement Test rated him next to the lowest of his class with total (average) score of 28.4, the age equivalent of eight years and two months, and the grade equivalent of three years and two months. He could not read above the second-grade level with ease or comprehension. He could neither write legibly nor spell well enough to be understood in writing. He had a better understanding of arithmetic than of any other subject, and delighted in solving a problem in simple drill work before someone else could. He never missed a day of school if it could be helped, but sat and paid no attention to anything unless the writer worked with him personally all the time. His interest was so short-lived that it was a quite difficult problem to help him find interests. Of course, that was because he found it so difficult to understand, and just sitting was the path of least resistance. The author had
almost given up ever finding anything that would challenge
his interest when she discovered that he had a real talent
for art. He seemed to enjoy everything that was introduced.

He first began to show an interest in wood carving,
using the tools in an expert manner from the first trial.
He was selected to instruct other children, who were ready
to begin wood carving, in the proper and safe way to use
the tools, and to demonstrate their use. That required
that he be before the group with whom he was working. At
first he seemed a little embarrassed, but the feeling
evidently vanished as his interest became centered upon his
work. In all other fields, as well as in art, the author
tried everything she could think of to interest him suf-
ficiently in the problem at hand to leave no time for his
thinking of himself, but the lack of power to concentrate
long at a time on mental problems made the method of no
great value in any other field than handiwork.

From the moment he began to use pastels, he was com-
pletely lost in his work. He always made a landscape with
beautiful colors in the skies. Then he began by adding a
few fleecy white clouds, first by accident, until he became
so expert at cloud-making that again other pupils went to
him for help in imitating his technique. By that time
he was overcoming his feeling of wanting to hide his eye.
Because the other children realized his mental handicap,
they were glad to see him able to do some things well. He
sensed their friendliness and responded with the feeling that he was one of them, and that was good.

One day he did an especially good landscape. The author exhibited it on the large bulletin board in the main entrance hall. He was very proud of his masterpiece, which his mother had framed for his bedroom.

The next problem he undertook was building bird houses from scrap pine lumber. This combined handicraft with arithmetic, for the author encouraged him to figure out all his measurements, drawing his plans to scale, and then actually making the house. If he became too much confused in his figures, she would give him a hint as to where the trouble lay. He would finally get the measurements right. Then he was asked to make a problem of his costs for materials used in building and finishing the houses. He learned more arithmetic than he had learned at any other time during the year, because he had a use for it. He made many other small articles of wood, such as a letter holder, a door-stop, a set of swinging shelves, a pair of book-ends, and a footstool.

In getting his material together and planning objects to make, he visited a cabinet maker's shop. It must have been there that he got the idea that he wanted to become a cabinet maker. He and some other children who were interested were taken to the high school crafts exhibit in May, which strengthened his decision to be a builder.

It is a fault of our school curriculum that boys and
girls who are not capable of learning much are not provided with a means of learning a trade by which they can earn a decent living in the community; they should not have to wait for high school training since too many of them drop out before they reach high school. This boy was unable to learn the usual book information, but there was nothing to prevent his becoming a clever craftsman. In that way art helped him find a suitable way to make a living.

**Case of K.** -- K, a very unattractive girl past thirteen years of age, was the middle child of a family of five children, with two brothers older and a brother and a sister younger than she. From a social, cultural, and financial standpoint the family status was low. The father, an uneducated man in his late thirties, was a day laborer. With the cost of living ever rising, he was unable to provide suitably for his family. The mother, a little younger than her husband, possessed good common sense but had very little formal education. Because of a serious glandular disturbance, her weight had increased to more than three hundred pounds. This prevented her being active enough to be a very good homemaker. K was often kept out of school to do the family washing, ironing or other work, as she was the eldest girl in the family. As a result of this arrangement, the family always wore clean clothes, even though they were sometimes faded or worn.
The family lived in a small three-room house two miles from school, out in the pine-covered hills. The walls of the cottage, which had been papered years before, were drab, faded, and dreary. The only decorations on the walls were two oval framed pictures of the grandparents of the mother, beneath which, arranged in echelon fashion, were several photographs of the children taken at various ages and a number of garish calendars advertising a variety of patent medicines and insurance companies. The windows and floors were bare. There was no running water or electricity in the house, but they did have the use of natural gas for cooking and heating. It was the kind of gloomy, colorless place in which children should not have to spend the years during which they are so conscious of color and feel the need for it.

Physically, K was fully, if not prematurely, developed, although according to her rating by the Otis Quick-Scoring Test, she had the mental age of seven years and five months, and an intelligence quotient of only fifty-six. According to the Stanford Achievement Test she was rated the lowest in her class, scoring a total average of 28.2, with an age equivalent of eight years and two months and a grade equivalent of three years and one month. The other children of the family were on a par with her, according to reports from other teachers.
During the first part of the school year she was very quiet and usually wore a long, serious facial expression, until one day the author entered the room with an armful of pre-primers and first- and second-grade supplementary readers, to be used for remedial work, and deposited them on a reading table near K's desk. Her face brightened into a broad grin as she clapped her large hands and exclaimed with joy at the beautiful illustrations in the books as she turned through them. All during the day she pored over the books of her choice, coming often to the author to share the joy of some picture that she especially liked, which was invariably one of bright colors. But more important than any other effect the books may have had on her was the fact that they had made her happy. Her rapt expression radiated real joy as she reread the simple stories in the books. If the effect of color had chased away that tired, drawn, dreary expression from her face, the author concluded that its use must be the answer to her guidance problem. So, every book and magazine that was simple enough for her to read was supplied her, if it had bright, happy illustrations. Her reading comprehension grew slightly from the start; but more important, she was taken with the desire to draw and paint the little animals as they appeared in the illustrations. She was provided with all the media the school had, so
that she could choose the one she enjoyed most. At first
she used finger paints exclusively, but she decided later
that water color was a more colorful medium. Her animals
were fairly well shaped, but her coloring was, to her, su-
perb. She was happy and busy for many days before her in-
terest began to wane, but the waning caused the author to
wonder what the cause was and what she could do now to in-
terest the girl. But her worry was in vain, as she learned
one morning when K, beaming with pride, rushed into the room
and displayed a little animal made of cotton print, green
with white polka dots, and stuffed with cotton. It was
really a very good piece of work. She had made her pattern
with no assistance. She admitted that she had been "study-
ing it out" at school for several days; hence the period of
quiet which the author had mistaken for lack of interest.
The other children all liked it so much that a group of
them decided to let K help them plan some to make. This
she did with much enjoyment.

The next day the author provided her with as many il-
lustrations of little toy animals as she could find in
books and magazines, a big box of scraps of cotton and rayon
prints, and a roll of white cotton to use as stuffing. Then
she worked with the children in making plans for patterns
for their chosen animals. When the others had made one
each, they were finished, but K was not. She made a rather
large collection, in a bright array of colors. In order that her work would have meaning to her other than color appreciation, the author decided to show the toys to a local merchant with the hope of placing them with him for sale during the approaching season, a plan to which K had heartily agreed. The merchant liked them, and bought them at a fair price, promising to buy in the future all she could furnish him. She was elated, for this was the first money she had ever earned. Then, in a conference, the author suggested several ways a girl could spend wisely. Among other things, she told her that one might buy materials for making simple little things that make the home more attractive; but she had no way of knowing whether the planted idea would bear fruit.

Later the mother decided that K would accomplish more by staying at home and helping with the work. Her family realized that she was not capable of doing much as a student. The author did not try to dissuade them when asked for her opinion. So, about two months before school was out for the summer, K withdrew.

Since then the author has kept in close touch with the girl and her family. On a recent visit she found fresh white curtains with a colorful applique on them at the kitchen windows; the walls of the two bedrooms freshly painted with one of the wall paints, one in a soft peach
shade, and the other in a light green. K had made the curtains, and with the help of her brother had painted the walls. She had even interested her mother in making the home more attractive. They were plaiting a string rug of bright cotton strings. The girl reported that she was continuing to sell her animals as fast as she could make them. The money she earned was being spent for materials to make more animals and for things for herself, and for the house. She seemed very happy. Art had been effective in bringing about occupational guidance.

The author felt that K had accomplished more by withdrawing from school than she could have accomplished by continuing to sit day after day in a schoolroom where she had made practically no progress in most fields of subject matter. The author intends to keep in touch with her and be of whatever service she can.
CHAPTER III

CONCLUSION

The author is not a psychiatrist; and if she were, a longer period of time and a greater number of cases would be required for drawing a scientific conclusion to her program of guidance through art. No definition of guidance is final or static, but the general objective of guidance is assisting youth to achieve maturity.

From the point of view expressed in the above definition of guidance, the author feels that the program has been successful in a great degree; for the children with whom she has worked achieved maturity to a certain extent in numerous ways that could be easily recognized by the layman. Of course, no person can perceive the results of guidance in their entirety, for they are, to a large degree, intangible and spiritual. Again the author quotes from An Introduction to High School Counseling, which maintains:

The ultimate results of counseling lie far in the future...
There is no criteria by which to determine the extent to which an individual life has been a success or a failure. There is no way of segregating
the effects of social, economic, and cultural influences operating outside the school from those operating within.¹

During the course of the experiment pupils were dealt with who were normal, retarded, delinquent, and problem children. They were children with a variety of habits, attitudes, ideals, interests, and talents. Children of varying levels of intelligence quotients and mental ages, and from widely differing social, cultural, and financial strata were represented among those who were made a part of the program. But by grouping them according to their interests and abilities, the author was able to arrive at a few definite conclusions as to the results of the work, as may be seen in the following summation.

The guidance of children through art must be effected by their spontaneous selection of art activities, their special interests and needs dictating their choices.

Having no fixed period for art except on days when a new problem was introduced, the children used their free periods at their discretion, thereby developing independent thinking and action as well as responsibility in budgeting their time. They worked happily, each one according to his individual interests and needs. Generally they could be depended upon to use time wisely and select problems judiciously, but a few cases required closer supervision to

¹Williamson and Hahn, Introduction to High School Counseling, p. 2.
prevent their becoming dawdlers. This independence and freedom of action produced a happy atmosphere in which democratic principles thrived, and originality in their art work developed as a consequence.

Art activities can be easily, naturally, and successfully integrated with all the core areas of the modern curriculum of the elementary school, invigorating and making more significant all subject matter.

Art training in the elementary school tends to improve the judgment of children in everyday art problems and to develop orderly thinking; to foster work and study habits, and to encourage the social graces.

Art activities tend to develop appreciation and skills that have a valuable carry-over quality that may be utilized in either or both vocational or avocational fields. A child may, as a result of his art experiences, develop an interesting and profitable hobby that will fill his leisure hours; or by further development of such skills, he may be enabled to earn a livelihood in future years.

Art activities were found to have a definite therapeutic value, even in the limited investigation made in this study. Nervousness and several accompanying ailments were relieved to an appreciable degree in a number of cases.

By means of free-fact tests and observation of the
child and his art work, the author was able to diagnose a few of the problems of the children and to attempt remedial measures which were as a whole fairly successful.

Children of varying degrees of intelligence were found receptive to art instruction, but possibly the level deriving the greatest benefit from it in a tangible way was that of children of low mentality, for they were able to achieve some measure of success in art, whereas in subjects that required reading, or concentration, they met failure more often, even with work on their own level. To them who had so little, any gain was a great gain. They, being slow to learn, had fewer interests, while those of higher degrees of mental ability were able to find points of interest in a wider range of activities.

The art-guidance program helped to improve the home environment and the home-school relationship, cementing the two through common interests, aims, and work. It was effective in reducing and discouraging truancy and minor delinquencies. It helped develop self-confidence and eliminate the feeling of inadequacy in children who had met too often with failure. Such references as the following very definitely bear out the author's opinion of the importance of art in guidance:

Children are not in school to produce art; instead art is in school to help them develop into finer individuals for the life of today and tomorrow.
The child is of primary importance; art is secondary and a means of encouraging growth.\(^2\)

The finished drawing, design or other piece of work, is not the ultimate aim of art expression. The real value is the individual development which takes place from within during the activities of originating, organizing, and building art forms to express ideas.\(^3\)

Since we do not teach art in the elementary grades in order to discover a great artist, but rather to encourage development of the individual from within while taking part in art activities, and since art is a potential tool for guidance in diversified types of problems, the author maintains that the teaching of art should be recognized and utilized more widely as a means of gaining the desired aims of guidance.

The author should like to see the program of guidance through art broadened and extended in scope from year to year until children could have access to and experience with all types of art materials at whatever time they are capable of using and enjoying them. She should like to see a thorough, well organized guidance program, directed by qualified guidance specialists, initiated in her school system from pre-school through the college level.

\(^2\)Bulletin, Texas State Department of Education, XV (January, 1938), 244.

\(^3\)Ibid., p. 243.
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