

1961

Selective Art Experiences and Teaching Procedures for Developing Creativeness at the Junior High School Level

Marion Andrews Akers
Central Washington University

Follow this and additional works at: <https://digitalcommons.cwu.edu/etd>



Part of the [Art Education Commons](#), [Curriculum and Instruction Commons](#), and the [Junior High, Intermediate, Middle School Education and Teaching Commons](#)

Recommended Citation

Akers, Marion Andrews, "Selective Art Experiences and Teaching Procedures for Developing Creativeness at the Junior High School Level" (1961). *All Master's Theses*. 326.
<https://digitalcommons.cwu.edu/etd/326>

This Thesis is brought to you for free and open access by the Master's Theses at ScholarWorks@CWU. It has been accepted for inclusion in All Master's Theses by an authorized administrator of ScholarWorks@CWU. For more information, please contact scholarworks@cwu.edu.

SELECTIVE ART EXPERIENCES AND TEACHING PROCEDURES
FOR DEVELOPING CREATIVENESS AT
THE JUNIOR HIGH SCHOOL LEVEL

A Thesis
Presented to
the Graduate Faculty
Central Washington College of Education

In Partial Fulfillment
of the Requirements for the Degree
Master of Education

by
Marion Andrews Akers
August 1961

LD
5771.3

A3/53
SPECIAL
COLLECTION

106938

Special Collection
106938

APPROVED FOR THE GRADUATE FACULTY

Louis A. Kollmeyer, COMMITTEE CHAIRMAN

Dohn A. Miller

Edward C. Haines

ACKNOWLEDGMENTS

There are many people to whom I owe a deep debt of gratitude. I wish to express appreciation to the members of my graduate committee, Dr. Dohn A. Miller and Mr. Edward C. Haines, and particularly to Dr. Louis A. Kollmeyer, my chairman, for their understanding and help.

I would like to acknowledge the cooperation and moral support of Lester, my husband, and George and Pat, my son and daughter.

I am indebted to Mr. James Eirdam, advisor of our school annual, for two pictures and to Mrs. Arna Hess Peck and Mrs. Gennie Kent Stone for advice and evaluations relevant to the study.

I want to express gratitude to the youngsters I have taught, for knowledge they have given me in return. I dedicate this thesis to the youth I hope to teach more effectively in the future, but especially to the group of ninth graders of the past year, who were so exceedingly cooperative and helpful.

M.A.A.

TABLE OF CONTENTS

CHAPTER	PAGE
I. THE PROBLEM AND DEFINITIONS OF TERMS USED . . .	1
The Problem	1
Statement of the problem	1
Purpose of the study	2
Method of investigation	2
Locale of the study	5
Definitions of Terms Used	7
Creativity	7
Adolescent	7
Aesthetic success	8
Well adjusted	8
Limitations of the Study	8
II. RELEVANT IDEAS FROM THE LITERATURE	10
Creativity	10
Artists and Adolescents	14
Students' Views	17
Adult Opinions	20
Adolescents and Art Education	21
III. SELECTED EXPERIENCES AND PROCEDURES	36
Adventures in Portraiture	36
Finger Painting	38
Stage Scenery	46

CHAPTER	PAGE
Individual Christmas Projects	56
Ink on Wet Paper	63
Subject Centered Experience	81
Three Dimensional Work	91
IV. INDIVIDUAL CASE STUDIES AND STUDENT REMARKS . .	112
Jon	112
Virginia	115
La Verna	115
Bob	117
Jim	122
Seventh Grade Improvement	126
Remarks of Students	126
V. SUMMARY AND CONCLUSIONS	135
Summary	135
Conclusions	136
BIBLIOGRAPHY	140
APPENDIX A	145
APPENDIX B	151

LIST OF FIGURES

FIGURE	PAGE
1. Samples of Portraiture Made by Seventh Grade Students	39
2. Eighth Grade Finger Painters and Cartoonists . .	42
3. "Storm"	42
4. "Portrait" and "Typhoon"	43
5. Two Recent Unnamed Paintings	44
6. Eighth Graders Working on Scenery and Individual Projects	50
7. Scenes Taken Before and After the Performance .	51
8. A Living Christmas Card	53
9. A Midnight Visit and the Manger Scene	54
10. A Madonna by a Seventh Grade Boy	58
11. Eighth Grade Individual Christmas Projects . . .	60
12. Ninth Grade Interpretations of the Madonna Concept	61
13. Three Other Madonna Variations	62
14. Ink Drawing on Wet Paper	65
15. Ink Drawings from the Fall Eighth Grade Class .	66
16. Drawings from the Spring Class	67
17. One Girl's Development with the Medium	68
18. Sylvia at Work	70
19. Sylvia's First Six Studies, Shown Consecutively	71

FIGURE	PAGE
20. The Rest of Sylvia's Work	72
21. Laura Developing an Idea	74
22. Three Stages of Development	75
23. Ninth Grade Colored Variations	76
24. Mountains Seen from a Ski Lift	77
25. "It's Big and It's Bold and It's There"	79
26. Ninth Grade Work Being Evaluated by Students	79
27. Seventh Grade Interpretations of Fire	83
28. Fire as Portrayed by Three Eighth Graders	84
29. Steve's Preliminary Investigations of Fire	86
30. Steve's Finished Products	87
31. Two Ninth Grade Versions	88
32. Renderings by Four Other Ninth Graders	89
33. Sandy Looks at Fire Three Ways	90
34. An Eighth Grade Mobile	92
35. Ninth Grade Wire Sculpture	94
36. Representative Wood and Wire Work by Fall Eighth Graders	96
37. Development of the Problem by a Girl and Boy	98
38. Ninth Graders at Work	101
39. Sample Ninth Grade Products	102
40. Representative Work from the Spring Class	104
41. Best Cardboard Sculpture from the Fall Class	105

FIGURE	PAGE
42. Representative Cardboard Sculpture from the Spring Class	105
43. Three Dimensional Development by an Eighth Grade Boy	106
44. Plaster Carving by Boy Who Did Work in Figure 43	108
45. Plaster Carving by All Three Classes	109
46. Three Dimensional Exhibit Selected and Arranged by Students	110
47. Jon's Colored Chalk Pictures Done in February and May	114
48. An Imaginative City	116
49. Bob's First and Halloween Assignments	118
50. Bob's Products During A February Activity	120
51. Results of Two Days' Work by Bob in May	121
52. A Sample of Jim's Seventh Grade Work	123
53. Four of Jim's Eighth Grade Products	124
54. Jim's Reactions to Assignments in October and March	125
55. Jim's Late Spring Work	127
56. A Seventh Grader's Improvement in Nine Weeks	128
57. A Boy's Assignment Repeated Later	129
58. First and Last Day's Work by a Talented Seventh Grader	130

CHAPTER I

THE PROBLEM AND DEFINITIONS OF TERMS USED

Psychologists and educators realize the importance of creativity, and a great deal has been said and written about the subject in recent years. Much of this, however, was hypotheses rather than the result of scientific research. It has been variously suggested that creativity in general might result from a desire for wish fulfillment, the drive for mastery, from excess sexual energy, the presence of God within us, or from environmental influence (3:41).

Hypotheses suggested by the work of Manuel Barkan and Jerome Hausman pointed out the need for more explicit definition of creative behavior and experimental teaching to foster creativity (2:139).

I. THE PROBLEM

Statement of the problem. It was the aim of this study to consider creativity, its relation to aesthetic achievement, and the importance of these in the development of the adolescent. Literature was reviewed; consideration of adolescent needs and the implications for art education were an integral part of the study. Experimental teaching then investigated art activities and methods of presentation that might further

creative development of the adolescent. Many experiences and procedures were tried and evaluated according to criteria established. From those apparently most successful, a varied, yet representative, group was selected.

Purpose of the study. With the advent of the space age and the recent stress on science, there is a tendency in planning curricula to shunt aside consideration of the fine arts. Art educators agree that values gained by adolescents in a well-planned art program carry over into their general adjustment. Supporting opinions by Viktor Lowenfeld, Charles and Margaret Gaitskell, Edward Mattil of Pennsylvania State University's Department of Education, and Dr. Mayo Bryce of San Francisco State College (24:32-34; 13:1-6, 115; 17:45, 63) are reported in Chapter II. It is important that art education's contribution be stressed and that the most effective means of aiding youth's development through art be investigated. In this way art can justify its place in the educational structure.

Method of investigation. After relevant literature was reviewed, different activities and procedures were used experimentally in the classroom. Many more were of benefit than can be included in this report. A set of general criteria by which to judge the value of experiences and presentations was chosen. Determining criteria were as follows:

1. Activities should be generally enjoyed by students.
2. Activities should promote creative thinking.
3. Activities should be adapted to the teaching of aesthetic principles.
4. Activities should meet in some way the needs common to adolescents.

Characteristics of materials and their possible contribution were also considered. Important to the study was their potential for stimulating the imagination, eliciting a unique creative response from students.

In 1960-1961, the following experiences were introduced in the art curriculum:

1. Experiences Related to the Human Figure.
 - Masks
 - Cartooning
 - Drawing
 - Small Scale Heads Constructed from Eggs
2. Public Service Projects.
 - Posters
 - Stage Scenery
3. Special Individual Projects
 - Christmas Theme
 - Halloween Theme
4. Experimenting with Medium.
 - Charcoal

Colored Chalk

Water Color

Brayer Print

Mosaic

Finger Painting

White Paint on Dark Paper

5. Subject Centered Experience

Fire

Imaginative City

Emotion or Feeling

6. Three Dimensional Work

Wire

Clay

Plaster of Paris

Cardboard

Wood

At a later date, experiences meeting the general criteria most satisfactorily were reconsidered. Specific criteria were selected for use in final elimination of projects. It was desired that those reported should be as diverse as possible and representative of a total program and general student reaction. The final selection of experiences to be completely described in the study was made through the following means: (1) the writer's observation and evaluation,

(2) observation and evaluation of two experienced educators,¹
(3) appraisal of the participating students, and (4) examination of the finished product. Units selected include (1) Adventures in Portraiture (small scale work), Finger Painting (experience eliciting the most varied reaction), (3) Stage Scenery (large scale work, group activity), (4) Individual Christmas Projects (greatest variety in resulting products), (5) Ink on Wet Paper (experimenting with a medium), (6) Subject Centered Experience (Fire - most carry-over into other expression), and Three Dimensional Work (construction in wire, cardboard, and wood). Also included were development of a solution by a single individual, differing solutions by one student, and varying answers by assorted members of a class.

Locale of the study. For several years, the investigator taught art at the junior high school in Kennewick, Washington. This was part of an exploratory program wherein seventh and eighth grade youngsters studied nine weeks each of art, crafts, singing, and shop or home economics. Other teachers were assigned to the classes in crafts and ninth grade art.

¹Mrs. Arna Hess Peck, crafts teacher at Highlands Junior High School in Kennewick, Washington, and Mrs. Gennie Kent Stone, Curriculum Consultant for the Kennewick Public Schools.

In the fall of 1959, the school was divided and the investigator moved to the newly built Highlands Junior High School. The exploratory course was retained in the seventh grade, as was the year long art elective in the ninth. Eighth grade art became an eighteen weeks' elective. Another teacher was assigned to the craft area which included ceramics, jewelry, leather work, block printing, and similar activities.

During the 1960-1961 school year, the writer taught, in art, seven seventh grade classes with a total enrollment of 186, two eighth grade classes with 47 enrollees, and 17 ninth graders. Because of scheduling difficulties, two of the last were registered with seventh grade classes. Five eighth graders and four youngsters from the ninth grade were not enrolled for the duration of the course.

Most of the experimentation reported and photographed was done with the cooperation of the eighth and ninth grade students of this year. At least one product from the work of each ninth grader is shown; twenty-six eighth graders are represented. When products or experiences of previous years added to the development of understanding, they were considered as part of the research. In most cases, the earlier date was indicated. The major portion of the two dimensional work was done on twelve by eighteen inch paper. The other paper sizes varied from nine by twelve to eighteen by twenty-four inches.

At the end of each art course, students were asked to list (1) those activities they had enjoyed most, (2) experiences which had taught them most, (3) projects that had helped them most to "be themselves," and (4) units which seemed to them undesirable or a waste of time. Students in June were also asked to comment on their feelings regarding art. Many youngsters complied. Some critiques were signed; others were anonymous. Listings or remarks from these critiques and conversations with individuals (helpful in evaluating experiences) have been occasionally quoted. A more complete report is included in Chapter IV.

II. DEFINITIONS OF TERMS USED

Creativity. For the purpose of this study, creativity was considered as the ability to project one's individuality into thought and action of value and newness. Each person is an individual, a complex being differing from all others. As he perceives something, selects and ponders that part of value to him, and uses it to produce something new, partly of himself and partly of the original thing perceived, he is creative.

Adolescent. Another word of importance is "adolescent." It is defined as meaning "growing up: developing from childhood to maturity." It is a time of contrasts, rapid change, frequent insecurity, a time when creative ability often diminishes. It relates to teen-agers in general, although

this study was aimed in particular toward benefiting the junior high school art student.

Aesthetic success. This term, as it is used herein, is indicative of work fulfilling the requirements of aesthetic or artistic standards in a degree possible for junior high school students to achieve. It does not indicate here either the presence or absence of a creative approach to a problem.

Well adjusted. The term "well adjusted" was used to describe students when (1) they were apparently well adjusted in the art classroom and (2) their personal files in the guidance office and their 1960-1961 report cards did not indicate otherwise. Adjustment as seen in the classroom includes any serious deviations in emotional stability, personality, social relationships with peer groups, and general citizenship. Report cards included a group of code numbers to indicate above or below average attitudes and study habits.

III. LIMITATIONS OF THE STUDY

The field of possible research in art education is broad. Difficulties arise because of differences in youngsters and variations in evaluation. Values gained by the individual are difficult to judge; apparent growth is more easily weighed than gains in filling individual adjustmental needs. In this study, there was no control group.

The study was limited to a consideration of the investigator's students. Subject matter was chosen by using the criteria of liking, learning, aiding creativity, filling needs, and having variety (as already discussed).

It was decided that the validity of the selections to be photographed (with respect to their being representative of the total work completed) would be strengthened by having the products examined by two additional educators with recognized competence in junior high school teaching. Mrs. Arna Peck, crafts teacher at Highlands Junior High School in Kennewick, Washington, and Mrs. Gennie Kent Stone, Curriculum Consultant for the Kennewick Public Schools, served in this capacity.

CHAPTER II

RELEVANT IDEAS FROM THE LITERATURE

As was stated in the previous chapter, there appeared to be two imperative needs in the field of art education. These included needs for a greater understanding of creativity itself and for the development of educational methods fostering creative action.

I. CREATIVITY

A decade ago, interest centered around the isolation and understanding of the individual steps or processes which were a part of the creative act. Authorities agreed on four such steps, which might or might not occur at the same time and might vary extremely in duration. The first was a period of preparation when the creating individual assembled ideas and information. Concurrent with or following this was a period of incubation when no voluntary work was done. The moment of inspiration arrived; the idea recurred spontaneously and became related to a specific goal. The last step was one of elaboration, verification, and evaluation, a process of self criticism rather than one of creation (32:110; 15:5).

In recent years interest shifted from the "how" to the "who" and "of what import" of imaginative activity. It seemed

agreed that all individuals were potentially creative, although the capacity might be present in varying degrees (4:41; 15:5). It was found that there were certain qualities common to creative persons, although the presence of these qualities did not necessarily indicate that people thus endowed would act in a creative manner. Guilford described the creative person as a fluent thinker with usually a correlation between quality and quantity, a flexible thinker, an elaborate thinker, and a reflective one. He was inclined to be impulsive, self confident (particularly with respect to his own ideas), self-assertive, self-sufficient, tolerant of ambiguity, and appreciative of beauty and order (15:5).

Brittain's description is as follows:

He would have rich experiences; that is, he would interact freely with his environment though his life on the surface may appear no more "romantic" than any other. He can use his experiences in new situations, is quick to see relationships, and can assemble many pertinent ideas to focus upon a problem. He is flexible in his approach to new ideas, and can easily handle numerous thoughts at once. He has an abundance of energy which he voluntarily uses to alter displeasing situations and to invent, write, paint, or otherwise produce. He has a certain sensitivity to his environment, seeing differences and similarities where others miss them. He can think abstractly and his thoughts are often unusual or novel; sometimes he seems intuitive and has insight into problems or situations. He is usually a well-adjusted and happy person (4:41).

Barkan and Hausman, following research, wrote:

A further hypothesis would then be that a creative person is sensitive to a broad range of possibilities, but is also aware of the necessity for decision making and action. He is able to tolerate the ambiguities and uncertainties in weighing alternatives, and is able to

focus on an alternative he has selected for action (2:140).

Viktor Lowenfeld, in the National Art Education Association's ninth yearbook, described recent research on the subject, quoting lists of criteria developed to assist in differentiating between more and less creative individuals (26:35-44). He cited Brittain, of Pennsylvania State University, who arrived at the following:

1. Sensitivity to problems
2. Fluency
3. Flexibility
4. Redefinition
5. Analysis ability to abstract
6. Synthesis
7. Consistency of organization
8. Originality (26:36)

He also referred to an independent study by Guilford and his staff, who agreed upon a comparable list:

1. Spontaneous flexibility
2. Closure
3. Originality
4. Sensitivity to problems
5. Ideational fluency
6. Associational fluency
7. Redefinition
8. Adaptive flexibility (26:38)

Factors in the Brittain list were later renamed, after which they closely parallel Guilford's:

1. Flexibility
2. Closure and intuition
3. Novel and original ideas
4. Sensitivity to problems
5. Fluency of ideas
6. Ability to see differences and similarities
7. Ability to rearrange and organize
8. Ability to think abstractly (26:38)

Manuel Barkan pointed out, and rightly so, that creative behavior was more than a composite of characteristics and conditions. He stated, "It is interplay among them in patterns of tension and relaxation which require description and understanding." He also called attention to the difficulty inherent in research of this character:

The task of revealing the interplay among the components of creative process is limited by the nature of empirical data. Such data describe overt behaviors by presenting the observable evidence. They can only reveal those dimensions of creative behavior which are open to external observation (2:60).

The obvious value of human accomplishment is the final product itself. James Ackerman compared the political act, which must be evaluated in terms of its effects, with the creative act, whose value lies in its intrinsic quality and need not be judged by its effect on succeeding acts (1:256). The chief purpose of the latter was to produce a thing of value rather than alter the present or affect the future, he believed. He stated further:

While creation itself is a process, one that may be affected by any event or any work of art experienced by the creator, its goal is to consummate and to fix the process in an integrated object. This means that the final product is not definable in terms implying process: it cannot rightly be called "transitional" or "forward looking" because there is nothing in it that can be assured of affecting future events.

.....

Yet the object of creative activity is the work of art itself, and not any distant goal; we look to it for experience, not for prophecy (1:257-259).

Ackerman warned:

There is no essential value in change, any more than there is value in stability. A work of art will not be either good or bad because it has novel features. Its quality does not depend on what forms and techniques it uses, but on how they are used, and to what effect.

Surely it is no more advanced to repeat Pollock than to repeat Rembrandt (1:260).

Regarding the final product, Margaret Dobson remarked that beauty was relative. The beautiful in nature was not a guarantee of beauty in art; the opposite was also true. When the artist transformed a subject lacking in beauty into a work of art, the difference was the personal view of the artist. In addition, she quotes Carlyle, "The merit of originality is not novelty; it is sincerity" (10:58-61).

In recent years, psychologists and educators realized that the obvious value of creativity, the final product, did not compare in importance with the indirect value received by adolescents in a constructive art program. In fact, the contribution to youth's personality development warranted its being discussed under a separate heading in this study.

II. ARTISTS AND ADOLESCENTS

Professional artists, as a group, probably rank near the top on any list of creative individuals. It was interesting to note comments by high ranking artists whose views and remarks were included in the special visual arts issue of

Daedalus, published during the winter of 1960 (22:79-125).

Marcel Duchamp wrote, "In the creative act, the artist goes from intention to realization through a chain of totally subjective reactions." He stated further:

The creative act takes another aspect when the spectator experiences the phenomenon of transmutation: through the change from inert matter into a work of art, an actual transubstantiation has taken place, and the role of the spectator is to determine the weight of the work on the aesthetic scale (22:112).

Oscar Kokoschka reinforced the case for art education:

If a man's immanent anxiety is not allowed to express itself in creative activity, which is its only natural outlet, then at the slightest stir of instability, the suppressed unquietness of the mind must erupt in neurosis, as is happening in our machine-and-gadget-minded civilization (22:122).

He added that young people must learn the forgotten art of seeing life with their own eyes, as individuals, rather than conforming to established fashion.

Pierre Soulages believes that man's relationship to the objective world was the only reality. Appearance of things and things themselves were of no value, only man's sensitivity, his myths, his ideas, and the social structures with which they clash (22:99).

"To paint is to achieve a harmonious continuity through the model, the palette, the mind, and the canvas," remarked Jean Helion (22:100-104). He added, "Art seeks the point in space where the obvious and the remote coincide."

Naum Gabo considered our thinking and perception to be

autonomous creative acts. He believed that man was constantly storing up images of things perceived or thought of and that these images were the building blocks of our consciousness. It was as we got a clearly defined image of them that we knew them, and they, in their entirety, constituted reality. Art did not deal with unknowns, but strove to create an image changing the unknown into the known (22:113-114).

Jean Arp wrote, "In creative art I always look for collaboration . . . in the widest sense of the word" (22:117).

Stuart Davis has an individual way of stating his views:

The Place of Painting in Contemporary Culture consists entirely of what each artist emergently makes of it The Painting itself is the Responsible Social Act of the Artist, and is one of the surest, most direct forms of Communication known to man It is not the Property Assets of the Painting's Subject which are the Measure of its Civic function, but rather the Unsolicited Blueprint of the picture's Shape-Identity--a Photostat of the Individual's Deed of Ownership to the Enjoyment of his Senses (22:116).

Matisse stated his feelings at length in an interview with Octavia Capuzzi Waldo. He believed that in America it was too easy to find happiness and contentment, that there were too many means of escape. The need to revolt was softened; There was not the need to create. He listed modesty, humility, sincerety, much work, and "the gifts" as the requisites of creativity. He elaborated further. Imitation was not creation; it was personal effort that counted. If means, tools, and messages were already made, there was nothing to create.

He told his young interviewers that they were looking for what they did not have, and that was reason for progress. He warned against looking back until progress could be seen. "Don't climb a tree and say, 'It's mine,'" he said. "Take a root and plant it and then say, 'It's mine.'" Build by starting at the foundation. He added, "The artist is like the blind. He searches for light--little by little, until he finds it. Then he searches again to find a new and better light." He mentioned Picasso as an example. It was necessary to search with the belief that the search would be successful; aimless search is of no value (37:8-10).

George Pappas, during research, sent a survey sheet to artists. He noted that the general tone of responses was one of individuality, involvement, and flexibility (31:123).

Adolescents parallel these artists. D'Amico stated that, like the artist, the adolescent was a sensitive and responsive person (8:24). Charles and Margaret Gaitskell noted that artists differed from their contemporaries in receptivity to new experience and ability to create, and compared youth to artists in this matter. Once stimulated, both become emotionally and intellectually more active (14:21). Both have a daring, seeking, inquiring mind, a compulsion to say something.

III. STUDENTS' VIEWS

Youths themselves had decided feelings toward art activities; no other words could describe them quite as well as their own (17:21-64). The following representative remarks by junior and senior high school students were quoted in Art and the Adolescent:

I haven't always liked art. I really don't think I can draw very well. Art does help you though, and I've liked it better the past year or so I haven't drawn many things free hand. I was afraid I would make a mistake or it wouldn't turn out to be what I wanted it to look like.

When you have different projects in art it's more interesting and fun. I get tired of just drawing all the time. I think art is important to each person in some way, even if some don't think so (17:31).

In art and only art I can forget myself completely. I can be perfectly at ease and wonderfully content. What's more, I'm the boss. What I want, I attempt to achieve. There's no thrill as keen as that which I feel upon seeing that I have captured something beautiful just as I wanted it (17:34).

I felt as if I had broken away from something binding me to some kind of work and it did me more good than I can say. I was in a good mood the rest of the day (17:35).

Art . . . the glue that holds my life together. It gives me strength and patience when I am upset. Art gives me a deep love of all things beautiful. It is the one thing which brings peace to my daily existence (17:39).

The world has become a storehouse of facination, for art has taught me to observe, and observing has opened a world I never knew existed. A plain, ordinary house has become an amazing maze of windows, doors, trimmings, and color that I looked at before but never saw (17:41).

Show me many materials and let me be on my own till I have done all I can with my idea; then I am open to suggestion (17:46).

I like art--or do I? I think I do. Well, I get a bit

of fun out of art. It is a way to unload some of those ideas way, way, way back in my little old head (17:49).

I like to work and make things with my hands. In other subjects you work and it seems like work, but in art when you work you can still feel relaxed and at ease. It's a subject that if you can't get it the first or second time, you sure can get mad, but when you get it mastered you sure feel good (17:51).

In art you can express your feelings in every way. If you are angry at someone you can just about blow your top on a piece of paper without hurting the person you are angry at in any way. Art is a good subject (17:61).

This is the first time that I have felt accepted in my group. . . . How come art always goes faster than all the rest of our classes . . . ? I think it's because we get to do things our way Everybody has a job and is responsible for that. I like that way of working (17:62).

In a summary of student reaction, emotional release came first, growth of appreciation second, and relaxation third when art was rated according to the needs it fulfilled (17:55). The table showing these reactions is quoted below:

REACTIONS OF ADOLESCENT STUDENTS TO THE QUESTION OF HOW
ART CONTRIBUTED TO MEETING THEIR PERSONAL NEEDS

<u>student reaction</u>	<u>percentage</u>
1. Emotional Release	17.5
2. Growth of Appreciation	12.1
3. Desirable Relaxation	10.8
4. Contributed to Solving Home Problems	8.3
5. Enjoyment of Creative Activities	8.3
6. Helped in Selection of Clothes	7.9
7. Provided a More Adequate Means of Communication	6.7
8. Art as a Vocational Interest	4.4
9. Increase of General Knowledge	4.1
10. Provided Opportunities for Independence	3.8
11. Art Contributed to Success in Other Subjects	3.1
12. Enjoyment of Group Activities	2.8

13.	Interest In Representational Skills In Drawing	2.5
14.	Appreciation for Adequate Art Teaching	2.5
15.	Problems of Personal Adjustment	2.2
16.	Intangibles	1.5
17.	Attitudes and Values	1.2

The above chart is based upon 200 student replies which contained 313 positive reactions. The first three classifications all reveal the adolescent student's concern for self as a growing organism. The second highest group of three likewise demonstrated his interest in activities and problems of a personal nature. It is interesting to observe that the emphasis, the sequence and the items mentioned all correlate closely with the major points made by the various art educators reported in this Yearbook.

IV. ADULT OPINIONS

Mrs. Mildred Cranston, a parent and former school board member, had three children. She stated the wish that her two older children could have had the same opportunity as her youngest daughter, that of attending school in a system which had a strong art program. She wrote:

Art is a refuge when existence is difficult and a means of expression when it is joyous and promising. If art is properly taught in youth it can offer solace and an outlet in all the years of one's life.

She believed that her daughter received at least four values: (1) the development of courage through the joy of experimenting and the acceptance of failure, (2) the development of freedom, (3) training in observing life and appreciating values, and (4) respect for other people and their work (7:17-18).

An adult friend of the investigator, active in several groups, often wants to make items to use and is unhappy at her

lack of art training. She said, "I get so frustrated! I know what I want, I can see it, and I just can't make my hands get it down."

Another teacher told the investigator of an art exhibit arranged by the school in a coastal town. All grades were represented from the first through the twelfth. Visitors to the exhibit comprised the biggest turnout the school had ever had for any offering. When the event was not repeated the following year, many people expressed regret.

A mother came to the art room to call for her daughter just as an assignment concerning fire was being finished. Becoming interested through her daughter's work, she inspected the work of her daughter's peers as well. She said:

Kids are so much more uninhibited these days--in their art work. In my time it was different. You did this and this as you were told . After a while it became very frustrating, at least for all but the very few. It's different now referring to the work concerning fire ; I noticed it in the art exhibit last spring too.

V. ADOLESCENTS AND ART EDUCATION

To work successfully with adolescents, a teacher must understand the characteristics and needs common to this age. Much has been written about both.

Louella Cole describes the biological development during adolescence, including rapid growth rate, changes due to sexual maturation, and a comparison between changes in boys and girls.

Both are preoccupied with these changes, although reactions vary. Children may be embarrassed, secretive, frightened, or proud. Boys mature more slowly than girls. It is difficult to find mutual interests, she believes, at the junior high age (6:34-38). Adolescents' memories improve, they can concentrate longer and better, and they have better control of their imaginations. They gain in ability to reason or obtain insights; they play with ideas as a small child manipulates objects. By the end of elementary school, children can work in groups of five or six without a definite leader and ten or twelve under a leader they accept. They may become resentful of adult authority. Older pupils need and want help in building up ideals (5:302, 204, 147).

The same author suggests that children react better to praise and encouragement than the opposite, that one can suggest rather than assign. Motivation should be through individual interests, purposes, or desires. There can be less differentiation between play and work, since the difference is in the attitude, not the task itself. The classroom should be a place where the students feel safe and are encouraged to be as mature as they can be, where the teacher is adjusted and does not create tension through her own problems (5:146, 147, 270, 229).

Lowenfeld separates children into two types, visual

and haptic. The former, he believes, react primarily to visual stimulæ and attempt to present things as they see them. During junior high school, they become sensitive to changes in visual effects. They begin to relate nature to design and gain awareness of proportion, space, motion, light and shade, and details.

Haptic children, he claims, respond mainly to subjective experiences and, in art activities, represent things as they feel them. They stress details of emotional significance and use color according to individual emotional reaction, in contradiction to nature. They use space only as it is needed in the representation of their feelings (24:Chap.VI).

According to Lowenfeld, the period between unconscious childish approach and conscious self expression is a period of crisis. Self confidence may be lost and creative work stops. "One of the most important tasks of art education during this vital period," he says, "is to introduce means and methods of stimulations which would prevent loss of self-confidence by encouraging each type in its own way to produce creatively" (24:231).

In art, subject matter is more or less the same at all age levels. What changes is the child's relation to it. We must know this relationship to stimulate properly (25:61).

Subject matter in creative activity remains the same throughout the child's development. The child draws "man and environment" and the artist draws "man and environment."

It is the subjective relationship between the world and ourselves that has to be studied in order to know how to stimulate the child properly according to his age level.

.....

Only through continuous study of the child will we be able to motivate him according to his level, and only through suitable motivation will we be able to stimulate him and carry self-expression to its final determination --the free and flexible growth of personality (25:34-35).

If a child is forced to attempt something not suited to his development or if his work is criticized according to adult standards and not the child's understanding, he becomes aware of his own inefficiency. Development of freedom of expression can only be guaranteed by stimulations adjusted to emotional and mental growth.

Lowenfeld summarizes the importance of art education:

. . . it becomes apparent that self-expression leads finally to the emphasis of the free individual and, therefore, to the truest and most precious attribute of democracy. It is, in my opinion, one of the most powerful educational weapons in a time when we need to collect all our forces for a survival of democratic thinking (25:32-34).

The Gaitskells' description of physical change during adolescence parallels Cole's. This change, and preoccupation with it, is high at the junior high school age. There may not be equal development physically and intellectually. Social skills come now and slowly. Children may be clumsy and need more room to safeguard against accidents. This is a time of alternates in behavior. They agree with Lowenfeld that critical ability may develop faster than the ability to produce.

They suggest that a good art program can help stabilize fluctuations and provide a major channel for positive, constructive, worthy forms of expression, eliminating the need for destructive emotional outlets (13:1-6,115).

The Gaitskells state that there are regressions in ability at all ages. They also discuss the division of children into groups as advocated by Lowenfeld, Reed (influenced by Lowenfeld), Bullough (four types of aesthetic appreciation), and Jung (eight psychological types). Barkan, championing the opposite view, is quoted as believing personality is not static but fluid. Even great painters--Picasso, Van Gogh--change in techniques, interest, etc. over a period of time. Reference is made to a study at Ryerson Institute of Technology, Toronto, Canada, of children nine to fifteen years old. Their work could be classified according to Lowenfeld, but each child changed from time to time, gradually working toward the haptic type. The conclusion is to "consider each child as a dynamic individual, capable of personal growth and of unique artistic output" (13:145-152).

Youth is comparable to the artist, differing from other adults in receptivity to new experience or ability to create. Youth has a daring, seeking mind, a compulsion to say something. This compulsion often, at first, causes only undisciplined reaction which must be molded by intelligence.

Once stimulated, the artist becomes emotionally and

intellectually more active. The medium he selects must be both resisting and challenging, yet sufficiently pliant to express minor subtleties. There is danger of technique becoming too important. Once the goal is established and problem defined, the artist may use many means toward solution: trial and error, study, talk with others, and sketching several solutions. The constructive elements in youth and the artist are the same; the artist has more power of selection, judgment, and insight. The student can't be left to find his own solution in every situation or without appropriate guidance. Expression must arise from personal experience, goals must be the child's own, and teaching must be built on the child's interests.

Mental exploration is valuable even if it leads to blind alleys.

The learner must think for himself, testing and retesting his own ideas through controlled experimentation.

.....

The pupils must be assisted to establish personal goals for expression; teaching must occur when the situation indicates a need for it.

Personal experience is the basis of learning, and skill is best gained in close connection with expressive acts engaging the thoughts and feelings of the learner (14:21,22;13:50-52).

D'Amico describes sixth to ninth graders as acquiring a sense of realism and draughtsmanship. They ask questions about techniques, are self critical. Boys, especially, like machines and new processes and media. Both boys and girls

are interested in the human figure. They have abundant energy and a desire for many kinds of manipulation. They are often their own worst enemy. They are too open to influence, too anxious to specialize. Like the artist, they are sensitive and responsive. The teacher must be careful and ingenious to keep imaginative and originative faculties alive and at the same time fill student interest in skills, techniques, and the desire for information (8:22-24).

Creative experience requires flexible materials and media. They should fit the child's fingers, do his will, and be as rich in possibilities as his imagination demands. The teacher should help the child find the right tool and know how to use it to satisfy expression and develop the power within him. It is important to get the child to think in intimate terms about tools and materials. Graphic arts and plastic expressions are especially adapted to adolescent years; quality should be stressed above accuracy (8:91, 94, 151, 233-235).

It is not true that the creative teacher need only present materials and allow the child to express himself. Nothing may result. It may be necessary to awaken dormant talent within the inhibited child. The individual approach is necessary to find the difficulties under the mask and help the student overcome them. A child can learn through failure, but failure at the beginning is discouraging. He should be started in the right direction. He will assimilate only what he

can consciously understand and use. He must be given freedom, but the teacher must see that he develops (8:16-17,96).

D'Amico adds, "Individual teaching does not imply that group teaching through common interests and subject matter is neither natural nor desirable." Although the individual method is used, it is often possible to call the attention of the whole class to a problem met by one child. All profit from the solution. Those too absorbed in their own problem are not coerced to attention with the rest (8:19).

Guilford states that something definitely can be done to increase creative production. "Aptitudes, including those most crucial to creative thinking, are thought to be determined by both heredity and learning," he states. Heredity may set the ceiling; rarely is the ceiling reached. He suggests practicing creative thinking, striving to strengthen the qualities characteristic of the creative person, and engaging in activities that will exercise these qualities. He recommends the following:

1. Think broadly--try to consider all angles. "Many times the absurd idea becomes the preferred solution."
2. Think boldly--don't be afraid to make mistakes. They are the rule, not the exception.
3. Delay criticism (your own or other's). Too many ideas are nipped in the bud.
4. Learn to incubate. "Do not attempt to solve an important problem all in one sitting" (16:7-8).

Dr. Stoops wrote:

The flow of creative ideas in beginning students tends to be blocked by awkwardness, uneasiness, rigidity, and tension until facility establishes confidence, liberating original thinking. Teacher insight and ability to anticipate as transitory these early frustrations activate the potential creativity of students (36:18-19).

George Pappas made a study of creative artists and implications for art education. He found that the creative artist would rather follow his work and let it inspire him. With the artists investigated, there was always some degree of change in general theme, impression, or ideas as work progressed. Such fluency of inspiration is a result of involvement with the problem. One of the most important tasks of creative teaching, Pappas believes, is to encourage students to develop personal sources of inspiration or stimulation and to explore methods of evolving and assimilating ideas. He states:

The general tone of the responses to the survey sheet by creative artists was one of individuality, involvement, and flexibility. These three words, perhaps more than any others, could form the basis for a methodology of creative teaching. If the student is considered at all times as an independent individual, if he is encouraged and guided by the teacher into sincere involvements with his problem, if, after this involvement is established the desire to search, to change, and to eagerly accept re-inspiration is implanted within him, then true creative teaching is taking place (31:123-124).

The Eighth Yearbook of the National Art Education Association includes "A National Symposium of Art Educators and Students." Much more of value was included than can be

reproduced here. A few selections particularly appropriate to this study are quoted in the following paragraphs (17:29-63).

After mentioning the growing awareness of the adolescent, Viktor Lowenfeld remarks that many can't bear the naivete of their own work compared to their grown up feelings. He continues, "It seems, therefore, of utmost importance to provide the adolescent with art motivations which may help him to accept himself in his work" (17:29).

Rosa Babcock, Department of Fine Arts, Ohio Wesleyan University, believes that students are better able to forget themselves through art and therefore gain more inner poise. She says art participation "can enrich the learner's life through keener observation and greater sensitivity to all situations, thus unleashing that inner drive--curiosity--the dynamo of creative achievement" (17:31).

Dr. Alexander Frazier, Assistant Superintendent in charge of Curriculum and Instruction, Houston Public Schools, refers to the art classroom as the arena for the exercise of freedom within the bounds the adolescent needs.

Helen Boelts, Art Consultant, Portland Public Schools, reminds us that the child's love of fun and color and the adult's desire for knowledge of good taste and quality are both part of the adolescent (17:34).

Dorothy Oldash Smith, Art Department, Linden High

School, Linden, New Jersey, says:

We are permitted to be creative; we have flexible courses of study. The very principles of design which we teach--simplicity, rhythm, balance, harmony and unity--are the foundation of all the arts, especially the art of living (17:39).

Robert L. Bertolli, Head of the Department of Fine Arts in Education, State Teachers' College, Boston, warns, "All experiences must be in the direction of personal growth and accompanied by the satisfaction of success or the knowledge that the direction is toward that goal" (17:40).

Art and Youth--A Tentative Guide to Curriculum Development, State Board of Education, Richmond, Virginia, is quoted as saying the art classroom should be regarded as a learning laboratory. It recommends that balance be maintained between excellence of achievement of art products and growth of pupil personality--the latter being of paramount importance (17:44).

Vivien Testa, Art Director, and Mary Salmon, High School Art Teacher, of Westport, Connecticut, report a student's statement that he would rather be in a class, no matter which one, where the teacher knew him and taught him rather than teaching a subject (17:46).

Lu H. Becker, Art Director, Auburn, New York, suggests that the talented child must be inspired to broaden and enrich his own art, the shy and insecure one helped to build satisfaction in his own efforts (17:56).

In referring to a study at The Pennsylvania State

University to determine relationship between the adjustment of adolescents and their creative products, Edward L. Mattil, Associate Professor, Department of Education, wrote that the implications were twofold: (1) the teacher can improve the creative level by attention to personal and social adjustment and (2) attention to creative products may raise adjustment levels (17:45).

Emil H. Deffner, Associate Professor of Art, Concordia Teachers' College, River Forest, Illinois, mentions a different aspect. He remarks that where there is an absorbing interest in congenial activities, the desire for overt bad behavior will be obviated (17:59).

Dr. Mayo Bryce, Professor of Art Education, San Francisco State College, lists the two main purposes of teaching art as (1) to assist the individual to develop creative potential and (2) to help him become a valued and cooperative member of society (17:63).

Robert C. Burkhardt, in the conclusion of "An Analysis of Individuality of Art Expression at the Senior High School Level," recommends:

--increased emphasis upon methods and practices which may help students establish an individual approach to their problems. Such an approach would permit them to be "free," "flexible," and "self-seeking" in their attitudes during the creative process. Helping the student to discover or develop these attitudes is and should be the teachers' major concern according to the findings of this study (5:97).

John Michael, reporting in Research in Art Education

(28:104), says, "Creative development seems to be a slow process but is best when unencumbered by influences extrinsic to creativeness such as those used in this study--award, adult standard, and peer standard."

The 1959 yearbook of the National Art Education Association includes "An Analysis of Art Curriculum in Terms of the Developmental Needs of Youth" by Carolyn Howlett. She reports proof of needs as a factor in education through many investigations already made. Results of these represent findings of nationwide research by leading authorities and commissions. After studying these findings, she summarized and condensed concepts of youth needs to the following list:

Summary of Youth Needs

1. Family life and home-making
2. Healthful living
3. Intellectual skills
4. Vocational preparation
5. Consumer efficiency
6. Civic responsibility
7. Happier human relationships
8. Wholesome leisure
9. Aesthetic appreciation and expression
10. Ethical and spiritual values.

She considers healthful living as including mental and emotional health (18:152).

Raths, of New York University, and Burrell, of New York State Teachers' College, classify the emotional needs of children as

1. Need for Belonging

2. Need for Achievement
3. Need for Economic Security
4. Need to be Free from Fear
5. Need for Love and Affection
6. Need to be Relatively Free from Guilt
7. Need for Self Respect
8. Need for Self Understanding (33:all).

Art and Youth, the state guide of the Commonwealth of Virginia, includes these remarks about education:

Art experiences must be organized in such a way that the pupil can discover for himself his own unique way of working. Strengthening of individuality and self-integration should be the first concern of the art teacher and the pupil as they plan together.

.....

The successful leader of youth in the area of art . . . will recognize the balance which must be maintained between excellence in achievement of art product and growth of pupil personality but, as against the two, will realize that the latter is of paramount importance.

.....

Personal expression which grows out of the varied life experiences, interests, and abilities of the pupil (or the group) will determine the subject matter or course content in art for all grades (35:19,27,36).

It considers the adolescent to be the product of two forces, individual pressures arising from within him and social pressures imposed from outside, and adds:

Since this roughly approximates our present conception of the individual personality, the principles of content selection can actually constitute those methods which will most nearly satisfy these individual and social pressures.

Principles oriented toward the satisfaction of individual needs:

1. Satisfy the need for security, adequacy, and belongingness.
2. Aid the pupil in the accomplishment of his developmental tasks.

3. Guide the pupil in increasing his self-understanding.

Principles oriented toward the satisfaction of social needs:

1. Guide the pupil in wholesome adjustment to his peer groups.
2. Aid the pupil to perceive and satisfy possible school art needs.
3. Develop and satisfy an awareness of the need for a creative and well-designed home environment (35:19,27,36,96).

The problem becomes one of finding media, activities, and presentations of these to encourage the student in the use of creative thinking, lead him to a sense of accomplishment and need fulfillment, and develop his appreciation of aesthetic values.

CHAPTER III

SELECTED EXPERIENCES AND PROCEDURES

Seven units were selected for inclusion in this chapter; the method of selection was covered in Chapter I. Organization of the discussion for each unit is as follows:

1. Seventh grade, eighth grade, ninth grade.
2. Earlier work, more recent work.
3. First creative and successful products, selections representing total response, and study of individual students and their products.

It was hoped such organization would lend continuity to otherwise quite unrelated units of study.

I. ADVENTURES IN PORTRAITURE

Many sixth graders begin to show interest in trying to draw people; at the other end of the scale are children who find this the most fearsome task of all. Obviously, some means was needed whereby this fear could be allayed and the children already interested helped to increase their knowledge and ability.

Concerning the head, the point of departure was suggested when an average sixth grader asked for help at home. A face was drawn on an egg; the results were more effective than

those derived from a blackboard presentation to seventh graders at school. Coincidentally, attractive party decorations were being made by putting hats and scotch tape features on balloons. A period of trial, evaluation, and elimination followed.

Slots were cut in opposite ends of cardboard bases. Each balloon was blown up and its neck put through one slot in a base, twisted, and inserted through the other. At the end of the class period the balloons were deflated and sealed in envelopes, not to be opened until the students arrived home. Difficulties lay in obtaining suitable balloons in large quantity, breakage during work, and securing practical media. Crayons did not work well; water colors disappeared from the surface when the balloon was deflated. The most satisfactory material proved to be china marking pencils, even though this eliminated the use of color.

Eggs were small but proved to be a more successful base. They were receptive to many kinds of media. Hard boiled eggs were easy to work with; blown eggs were less expensive but lightweight to handle and more easily broken. Eggs blown at home, rinsed out, and filled with plaster were comparable in use to hard boiled eggs. Because of the time required to prepare the eggs, it was decided to have the students prepare them at home.

The presentation proving to be most satisfactory follows.

Students were shown, fairly quickly, a number of student samples as motivation and inspiration. The advantages and disadvantages of hard boiled and blown eggs were summarized. Pupils were told how to blow eggs and warned to protect them in transit; they were given several days to prepare and bring eggs and any other materials desired (yarn for hair, sequins, cloth, et cetera).

On the appointed day, location of the features on the head was explained and diagrammed on the blackboard, scissors and paste were passed, and the students were given the rest of the hour to work.

This was a short unit but one of the most helpful and one of the best liked. It is a "success" project. Young people not yet ready to comprehend proportion in location of features could still achieve success through imaginative choice and use of materials. The display pictured includes samples willed to the teacher over a period of time. They show fairly acceptable understanding of the construction of the human head and individuality in its portrayal.

II. FINGER PAINTING

Finger painting was first presented to eighth grade classes following a professional workshop conducted by a visiting teacher. Percentage of success, not great at first, increased gradually as a backlog of student samples was built.



Figure 1. Samples of portraiture made by seventh grade students.

To encourage youngsters to break with traditional, less mature handling, the ninth grade teacher even borrowed samples of eighth grade work until she accumulated samples of her own. As students were willing to try new techniques, they showed strong influence of the workshop presentation. Gradually this, too, lost in importance. It is possible that the original impact of the workshop on the two teachers and its gradual lessening was an important factor. After several years of experimentation, the following method of presentation was developed.

Finger painting was assigned to eighth grade classes coincident with another project requiring little in the way of supplies and commotion. Students were told to apply principles of composition and balance; samples were briefly shown. It was suggested that they use at least two colors. They were to experiment using different parts of the hand and arm in different ways and were to notice at the same time changes caused by varying the amount of paint and water used.

After demonstrating "laying" of the paper with water, the instructor divided the class into groups and assigned two work days for each group. Groups of five to eight were most satisfactory, size of class and working-drying space being the controlling factors. Output varied from one or two studies the first day to a maximum of about six the second hour.

The "Storm" at sea is the work of a boy during his

second class period. It was the first truly creative finger painting produced in the investigator's classes. The texture, so appropriate to the subject, was created by working with less water than is most commonly used.

The "Portrait," also a second-day product, was done by a girl who usually saved her art work but was, at first, completely unaware of the value of this piece.

"Typhoon" and the lower illustration on Figure 5 are most representative of the aesthetically successful products. The former was influenced to some extent by samples displayed but shows individual thought as well.

The creator of the man, a boy with more than usual talent and initiative, scheduled his own work, completing assignments more quickly than other students and then turning to work on the school annual or individual projects. This finger painting was finished well before the first class period was over; then he pursued something of greater interest to him.

The final illustration was chronologically the latest. It was the work of the girl shown in Figure 18, the girl whose results with ink are reproduced in Figures 19 and 20. This composition caused more favorable comment than any other piece of work as the school's annual art display was being arranged and exhibited. A similar reaction had been noticed in the classroom during the finger painting session.

Finger painting as an activity had several characteristics.



Figure 2. Eighth grade finger painters and cartoonists.



Figure 3. "Storm."



Figure 4. "Portrait" and "Typhoon."



Figure 5. Two recent unnamed paintings.

For example, success seemed to be more dependent than usual on a backlog of student samples. It was difficult for students to break away from their preconceived concept of the medium and its use. When they did, it was to follow strongly the influence of the examples made during the workshop presentation. Immediate impact of the presentation on the instructor could have made a difference. Chronologically, the "Storm" at sea was the first of the accompanying illustrations unaffected by either traditional techniques or the workshop demonstrations. As student work showing more varied solutions was donated, members of the following classes were led to a more creative approach. Whether these samples were arranged as a display or briefly shown seemed to be immaterial. More experimentation with presentations would be enlightening regarding this point.

The second point of interest was that individual results were unpredictable. The more consistently talented students were not necessarily the ones achieving the greater success in finger painting; it was as apt to be the students showing occasional hints of talent which seldom broke through restraining barriers. Herein, in the opinion of the writer, lay one main value of this unit.

Thirdly, students themselves had more conflicting attitudes toward finger painting than toward most art projects. In 33 critiques, 6 students listed it as a favorite, 4 as a

waste of time, and 2 as aiding most in helping them be themselves. The following are quoted from these critiques:

I didn't like the finger painting--we do the same old stuff each year.

I enjoyed most the finger paints and the wood and wire. Because you could really let yourself go. The thing I did not imitate most in was finger paint, wood and wire, and colored chalk.

The project that wasted time to me was finger painting, it helped to find new ways of goofing, but you can't apply what you learn.

I like best of all finger painting because I like to use my hands and my arms and fingers. The idea I didn't need to look at any one else is from finger painting because I like modern art and I seem to understand it better I like to make things that no one can figure out so I can really have something different from anyone else.

The girl who made the last remark painted "Typhoon" the previous spring, worked finger painting into ninth grade when there was a choice of materials, and created the illustration of fire shown as the lower half of Figure 31.

It should be noted that there was not a direct relation between aesthetic success and pupil enjoyment.

III. STAGE SCENERY

Because of the time element, group work was attempted in eighth and ninth grades only. The particular project to be reported here was the construction and painting of a set of stage flats.

As his part of the Christmas program, the dramatics

teacher had decided upon a series of living Christmas cards. He wanted four backdrops, one of which would be used three times. A set of twelve flats, each approximately 4x8 feet, was agreed upon. Frames were constructed of 1x2 inch lumber. Although this was to be done by the drama department, time and the coach's illness forced a change.

All eighth and ninth grade students made preliminary sketches of the desired scenes after the project was explained; one pupil was then selected to take the lead in planning and painting each scene. Beyond that, all work was voluntary. Ninth graders, having a small class, were given one individual assignment, and the eighth graders, a larger group, were given three. All were to work on the sets as the need arose and use the individual assignments as "fillers." Occasionally a seventh grader with free time helped.

Due to the generosity of the custodians, sets were constructed in their entry-service room. Two builder-helper pairs of young people worked whenever possible. Girls as well as boys helped. The same crews cut corrugated cardboard to fit the frames. There was difficulty keeping frames true until it was discovered that too much pressure on triangular braces was causing corners to spread.

As soon as each frame was finished, the frame and cardboard were brought to the art room, where a large section of floor had been cleared. Here students reinforced the seams

on both sides with crossed masking tape. The cardboard was then "tacked" to one side of the frame, and a layer of heavy army-surplus building paper was added. The whole was fastened securely with heavy duty staples. Because the paper, though strong, tore easily if edges were caught, all edges were covered with masking tape.

Upon the completion of each group of three flats, the student in charge of a scene took control. It was his job to draw the scene and supervise its painting while his class was working. The teacher supervised general planning, coordinated the work between groups and classes, and gave help and advice where needed on sets and individual projects.

As soon as practicable, the odd jobs were started: three boys improved and repainted a fireplace, an over-mantel picture and aluminum foil mirror were made, four-foot square cardboards became bookcases, bicycles were sketched at the bicycle racks, two girls built a creche for over the fireplace, and a boy and girl constructed a candle and holly arrangement.

The manger and outdoor scenes were completed near the beginning of the fourth week; by the end of the week the other two were finished. About that time, the drama department built the outside of the Christmas cards, a large pair of swinging doors supported from the rigging and the stage floor. Two girls quickly sketched a sprig of holly; members of the drama crew painted the remainder white during the week end.

Early Monday, it was discovered that the original sketch had not been followed and the holly was poorly designed. All students present drew an alternate arrangement from which one was selected, and students were sent to the stage to transfer it. Because the program was the same night, the "everyone help" policy was changed and students working Monday were carefully selected according to ability. An approximate total of fifteen man hours of art department work was used to complete the doors on Monday.

The photographs in Figure 6 show the eighth grade class at work. The outdoor and manger scenes were almost completed, the store front was well under way, and two girls were working on one of the bookcases laid on the desks. The fireplace and interior flats were done but remained in the room to aid in checking effects of accessories. Some students were working on individual projects; others were not within range of the camera.

Figure 7 shows two completed sets. The upper picture is of one version of the interior, just prior to its removal from the room. The lower one, the store front in use, was taken after the performance by the advisor for the school annual, who also donated the film used for the top of Figure 6.

During the program, after a short introduction, showing of Christmas cards was alternated with choral selections.



Figure 6. Eighth graders working on scenery and individual projects.



Figure 7. Scenes taken before and after the performance.

Proscenium curtains were drawn to reveal the card, then two girls opened it. The first scene, showing children admiring toys in the store window, brought spontaneous applause and a gasp of surprise and pleasure. Succeeding pictures, though less unexpected, were otherwise as well received. Of these, the final or manger scene drew the most applause. Animals used had been made the previous year.

Included in Figure 8 are a telephoto shot of the girls in front of the doors and a full stage view of the outdoor scene, showing the cutting of the tree. Other scenes depict Santa's midnight visit and the tableau around the manger as illustrated in Figure 9. General stage lighting during the latter was dimmed for dramatic effect; no extra light was used for photography.

This project had many differing values; it also had several disadvantages. Advantages include greater freedom, strong motivation, school and community service, good public relations, and unusual allowance for differences in ability and interests. (A total of forty-three art students were directly involved). Disadvantages, greatly outweighed, included the long time involved and less than normal supervision because of the diversity of work areas and types of work going on. Also, because of the complete inexperience of children working on scenery and the extent of the project, those doing individual work were occasionally neglected.



Figure 8. A living Christmas card.



Figure 9. A midnight visit and the manger scene.

Reactions regarding this activity were rewarding.

Favorable comments came from students, teachers, and parents.

The following are a few student comments:

The stage scenes were fun, particularly at first.

The stage set was fun and useful.

. . . there was that scene we had to make and I didn't like that, because I don't like to work with people wright at my elbo.

I think I learned the most from the stage set. It was something different and you didn't have to be precise in any part of it.

I think the stage set gave a person the feeling of being able to do some harder work and more delicate work, especially in painting.

Parents and teachers made complimentary remarks. The principal expressed satisfaction and pleasure. The dramatic teacher said, several times, that the art work "made" the production.

One enthusiastic mother agreed to write her reactions. She did so after five flats had been repainted for the spring style show. Her note is reproduced below:

A parent's eye view of the Highlands Art projects:

Christmas Program:

Back scenery for posed Christmas cards.

This project allowed very effective cooperation between the art and drama classes. It gave the art classes practice in working on large areas for an effect from a distance.

The parents thoroughly enjoy a chance to see something of this kind. The whole thing shows cooperation, planning, and skilled execution.

Spring Program:

Scenery for style show -

Here again the whole effect was heightened by the use of scenery to provide a theme to tie the program together. In this case the art and home ec. classes had to work together to plan. The colors used were bright and clear but did not dominate the action on the stage.

When she brought it, it was accompanied by a note from her husband, who had been Parent Teacher Association president. She said he had been hesitant about sending it because he felt his statement did not adequately say what he felt. His remarks were as follows:

The Highlands Junior High Christmas and spring programs for the P. T. A. were very effective and well done. Most impressive was the integration of the scenery and setting with the student activities. Clearly the students had participated in planning the setting because their activities were closely integrated and coordinated with the scenery. It was fine to see this evidence of coordination in planning and carrying through the art program.

The settings in the Christmas program were illustrative of scenes we all knew and enjoy. The pleasure of the students in portraying these settings was well projected to the audience and surely was good training. Likewise the bringing in of instruction for the Home Ec modeling gave the girls a confidence which made their demonstration of their work very pleasant to watch.

Thus my feeling is that the work itself was good and also the students were part of it and this was the essence of good teaching.

IV. INDIVIDUAL CHRISTMAS PROJECTS

Individual Christmas work was done by eighth and ninth graders concurrently with development of stage scenery. The school had purchased a sizable quantity of reproductions; among them were fourteen color prints of famous madonnas.

These became the inspiration and unifying element for a Christmas exhibit. Large windows separated the library from the commons area and the hall; there was a ledge on the library side under the windows. It was here that the exhibit was to be displayed.

After the situation was explained to the eighth and ninth grade classes, students were given almost complete freedom of subject and materials. It was explained, however, that individuals should choose materials with which they already had a working knowledge, since the teacher's main attention would, of necessity, be directed toward completion of the scenery. It was suggested also that they consider stereotyped Christmas symbols if desired but develop from there to solutions showing more individual thought and understanding.

Resulting work and products were gratifying. Work habits were above average, interest was high, and scope covered by completed products unusually large.

Figure 10 shows a madonna conceived by a seventh grade boy. Strictly speaking, it was not a part of this unit since it was done by choice and not as part of this assignment or by the grades involved. However, it proves the point of universal interest of subject matter, enlarges the field of adolescent reaction represented here, and was included as part of the exhibition when individual pieces were selected and arranged by the students involved.



Figure 10. A madonna by a seventh grade boy.

Included in Figure 11 are representative pieces of eighth grade work. Because of the size of the class, all members could not work on the scenery at the same time. The class as a whole was more interested in a variety of materials than in individual interpretations of the madonna concept and did more in the way of three dimensional work. One reason may have been the fact that, again because of the difference in class size, members of this class were the ones asked to volunteer for "pick up" work, including the making of the over-mantel treatments.

With two exceptions, members of the ninth grade class concentrated on versions of the madonna. Six of these are shown in Figures 12 and 13. Variations developed were in choice of colored media and mainly in individual variations of the idea itself.

Scope of materials chosen, and in some cases furnished by the student when not otherwise available, included the following: pencil, chalk, water color, powder paint, unglazed clay, glazed clay, papier-mache and other creche materials, painted gesso on wood, cardboard base with plasticene and artificial snow, and the reverse side of masonite as a base for painting.

Subject variations included the creche, madonnas, angels, wise men, one Santa, Bethlehem, and a three dimensional tree and house arrangement. Results of the last, though attractive,



Figure 11. Eighth grade individual Christmas projects.



Figure 12. Ninth grade interpretations of the madonna concept.



Figure 13. Three other madonna variations.

were not unusual except in the experimental manner in which it was done by a girl just starting to regain latent creative ability. She grew during the ink work yet to be described and later produced the illustration of fire shown in the upper right hand corner of Figure 28.

This experiment was successful for a number of reasons. It presented the possibility of using a wide choice of materials. Though subject-centered, the subject was one of universal interest. Interpretations of this subject varied greatly with variations in backgrounds, interests, and ideals; the subject could be adapted by individual students to suit their own knowledge and skill. Since the teacher, though available if needed, had put students "on their own" because of the secondary quality of the assignment, it helped some develop greater initiative and independence.

V. INK ON WET PAPER

One of the most fascinating media-centered assignments was that of using India ink on wet paper. It was suggested by a co-worker when the investigator's eighth grade classes doubled in length and ninth grade art was added to her teaching assignment. Importance of this activity, as the investigator worked with it, seemed to be in the development of the youngster as he learned to adjust to the qualities of the media being used and as he gained the freedom that the material

demanded. With this in mind, the results are reported.

As was frequently done at the beginning of a new assignment, student samples were quickly shown to suggest the possibilities of the new problem and then put away to lessen the probability of undue influence. Once under way, youngsters were allowed to enlarge the investigation as they desired.

The first creative and aesthetically successful solution is shown in Figure 14. The creator was far more interested in the experience than any other member of her class, the first one given this assignment. She worked harder, more experimentally, and with greater concentration and purpose than she seemed to during any other unit of her eighteen weeks in art class. This was one of her final drawings.

Figures 15 and 16 are representative of the better work done in the fall and spring classes of the following year. They show variations in subject and technique. The girl who created the composition in the upper right corner of Figure 17 felt she learned more from this assignment than from any other.

Development of technique is shown in the next illustration. The studies included are the work of a rather shy but well adjusted girl of considerably more than average intelligence. She liked art but seemed not particularly talented as a rule; she had a few good ideas and achieved one good product, the "broken clock" shown third from the right in the lower half



Figure 14. Ink drawing on wet paper

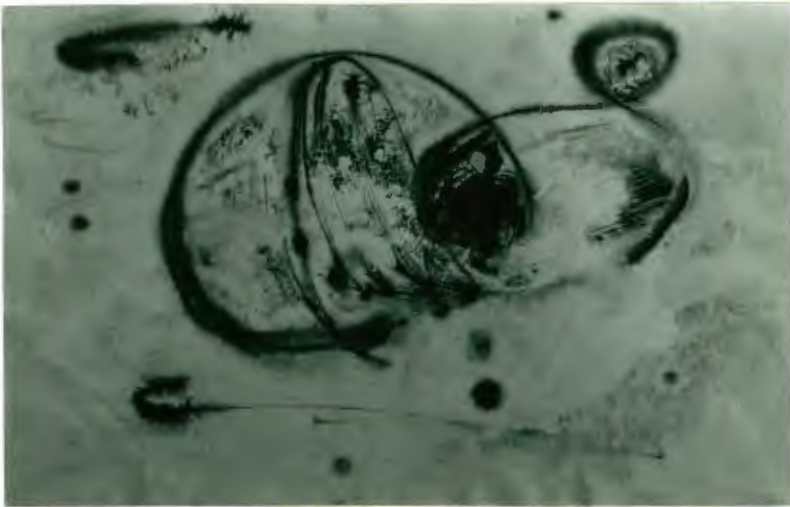
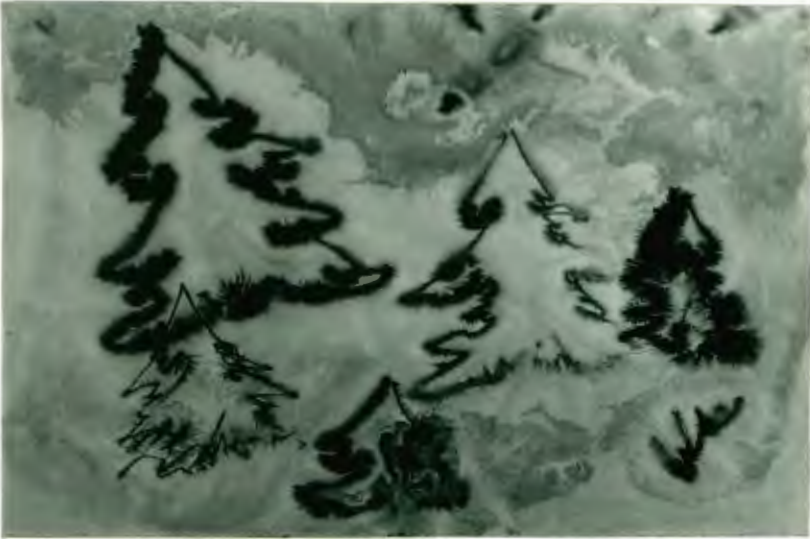


Figure 15. Ink drawings from the fall eighth grade class

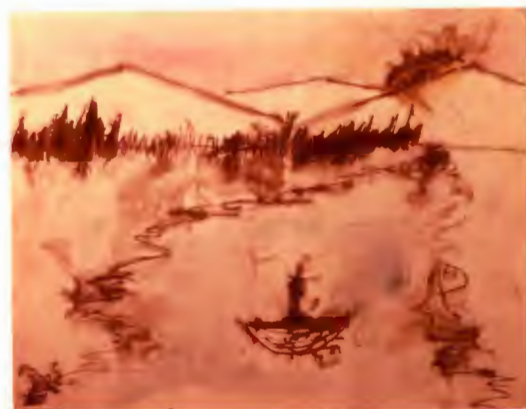
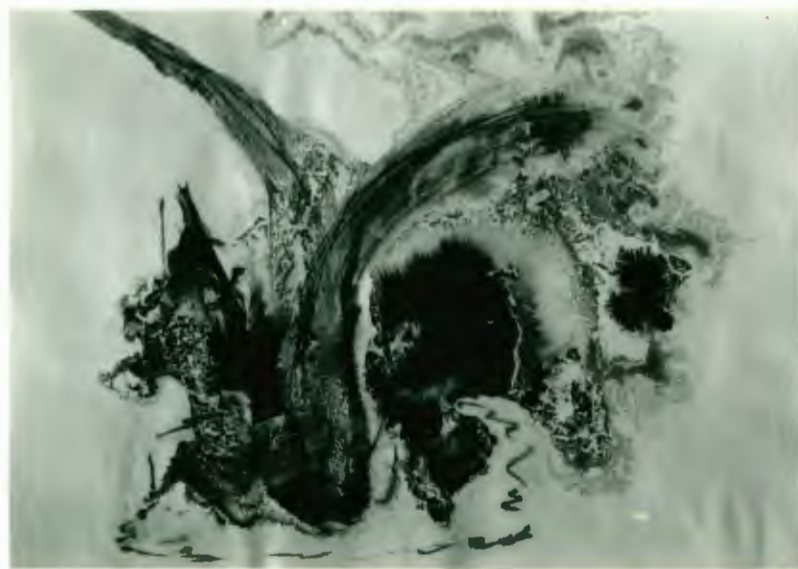


Figure 16. Drawings from the spring class.

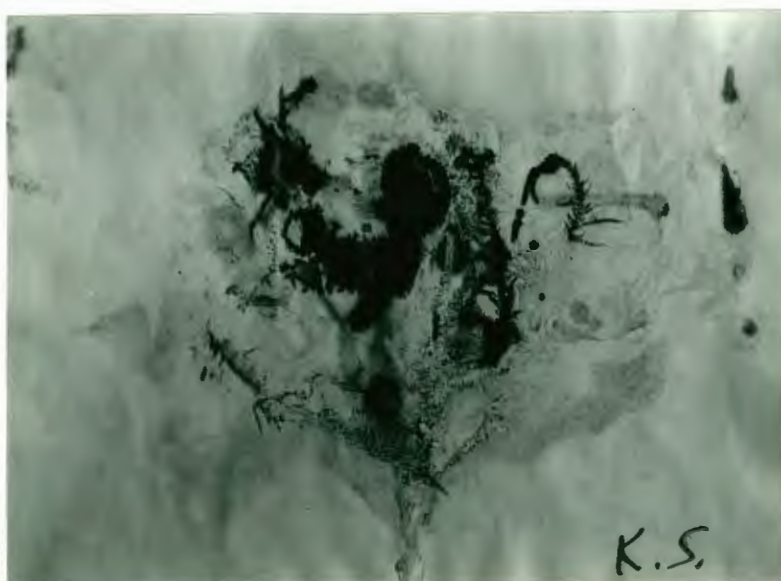
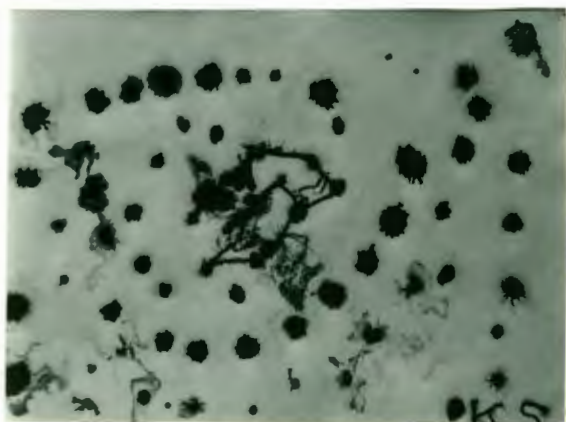


Figure 17. One girl's development with the medium

of Figure 42. She was an "A" student in mechanical drawing.

Most of the piece of work reproduced in larger size, her last of five, turned out as she desired. The wet feather effect appearing twice in the right half of the composition was one she wanted; she was not happy with the group of three dots near the center. During conversation later, she said, "It was fun to get the thing full of water and just watch where it would go. It was fun but it made you mad. It would go the way you wanted and then you'd hit a pocket of water and it would spread all over."

Sylvia was a girl of average intelligence who worked to capacity and was mature, well adjusted, and apparently talented in art. She was a friendly, smiling person. She worked in an easy manner, wandering from subject to subject during this unit, returning to develop things which pleased her. Her work is shown in proper sequence in Figures 19 and 20. In Figure 18 she is working on the composition reproduced in larger scale on the top of Figure 20. She did two more, then tried spots on a colored ground and made the design at the bottom of the page.

Laura is vivacious, efficient, and talented in art. She works quickly; during this activity she worked like a person possessed by demons, practically scrubbing as she added color and using a pen with quick, sure strokes, not pausing between attempts. She developed several ideas. Included in



Figure 18. Sylvia at work

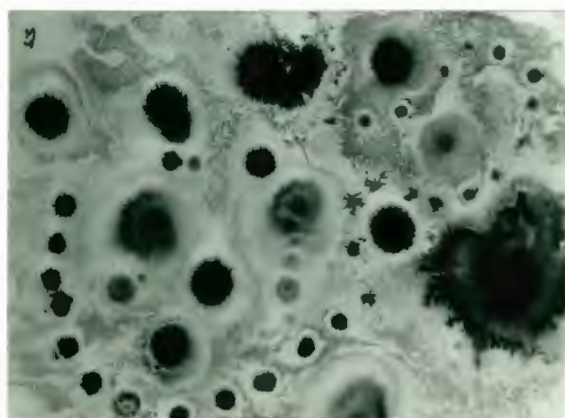
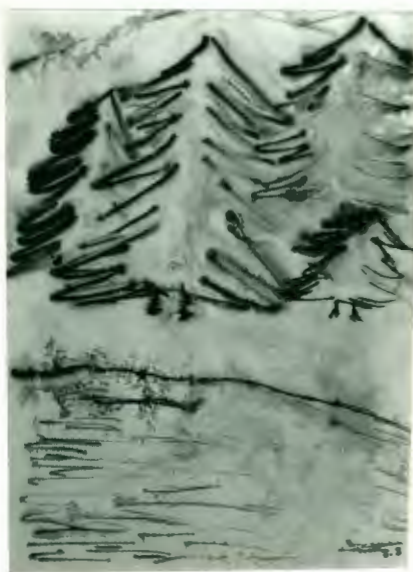


Figure 19. Sylvia's first six studies, shown consecutively

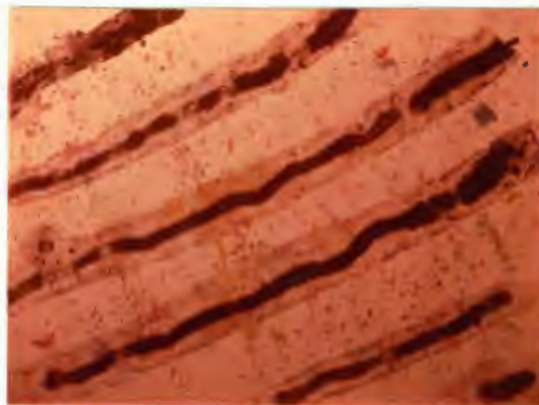
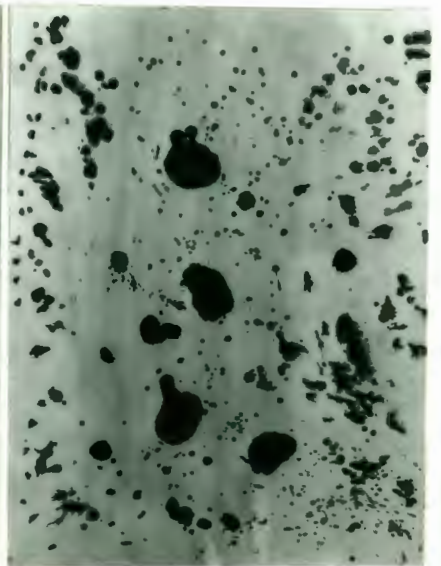
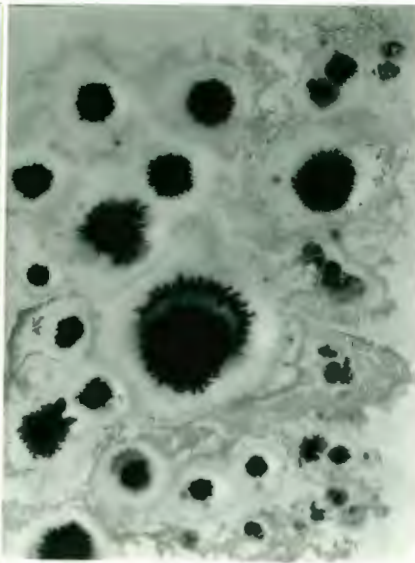


Figure 20. The rest of Sylvia's work

Figure 22 are color reproductions of the series she is shown making in Figure 21. In the first study, she seems most interested in composition; in the second she is working more with the qualities of the material itself, using more moisture on the paper. In the third try she achieved a union of design and material considerations, thus creating a product of value.

All of the preceding examples are from eighth grade classes. The ninth grade class was given the same assignment. For three members, it was a repetition of a last year's activity; all were told to use it as a starting point and branch off as they wished. These youngsters had had eighteen weeks more nurturing in experimental attitudes than any of the eighth graders. They turned to use of colored inks, colored backgrounds, and new techniques suggested by their work. Some of their results are shown in Figure 23. One boy's answers to the problem are pictured, in a display arranged by him, in the bottom of Figure 54.

One girl spent her week ends skiing. She loved to ski; she loved the mountains. She came to school one Monday so thrilled with the view from the ski lift that she wanted to arrange for the whole class to make the trip; unfortunately it never materialized. She is the one who made the two paintings in Figure 24; the first was the trial, the second the finished product.



Figure 21. Laura developing an idea

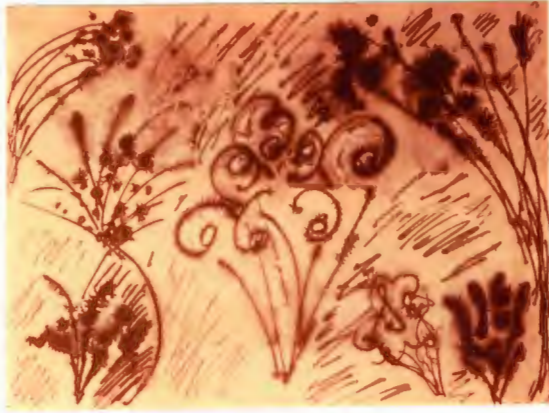


Figure 22. Three stages of development

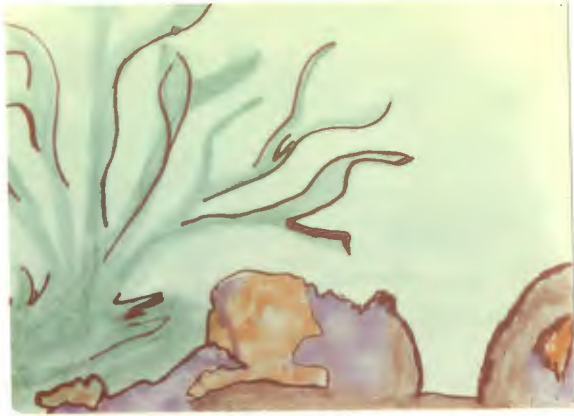


Figure 23. Ninth grade colored variations.



Figure 24. Mountains seen from a ski lift

Figure 25 is one of the variations not using color. It was made by a girl with decided ideas and ideals; the title is a remark she made about it shortly after it was finished. In the critique at the end of the year she wrote, "I enjoyed using ink on wet paper. I think I accomplished what I wanted. I liked my big flower the best because it seemed to mean more to me than the others."

As was done when feasible, evaluation of the results was made by the class members themselves. In the ninth grade, this led to the best art appreciation the class had had. Previously, only one or two drawings from each child had been considered during such grading; this time, all work was judged. Paintings of each boy or girl were discussed and all but one discarded. When a friendly argument over the value of one composition arose, decision was postponed and the next group displayed. This also contained a controversial number. This is the point at which grading ceased; this is the point shown in the accompanying photograph, Figure 26. Starting from the left, drawings on the first two doors and the lower half of the third had been selected as the best from each student. The group on the fourth door was the last group added. The lower left member of the previous group was the one that started the argument; the upper left composition from the last group was the other one in question. The main argument was over its



Figure 25. "It's big and it's bold and it's there."



Figure 26. Ninth grade work being evaluated by students.

vivid, textured, yellow and orange background. One talented, independent girl took the lead in defending the two pictures. A more typical, conservative, also talented girl liked both but did not think they had aesthetic value. Boys and other girls listened and added their opinions. The teacher was drawn into the conversation by the students. References were made to art history and art criticism. Final agreement at the end of the hour was not on the value of the drawings but on two relevant points: one, there would not have been as great variety in solutions to a single assignment at the beginning of the year, and two, there would not have occurred such a thought-provoking battle.

Benefits received during this activity were many; drawbacks practically nonexistent. To many, it was a means of gaining needed freedom. It helped many learn to live with a medium, discovering and evaluating its qualities, taking advantage of its peculiarities, accepting its limitations. It was a means of studying line, texture, and space relationships. Most youngsters enjoyed it.

Characteristic of the few who did not enjoy it is the following remark, "The ink on wet paper, I felt was a waste of time because it was so hard to control and manage." They continued to fight the medium instead of learning to work with it.

One boy, spontaneously, and surprising himself as well

as others, remarked, "Hey, look at that! It's cool."

A girl wrote later, "The one thing which I thought was the most fun was ink (india) on white paper. It was fun to see the different things you could make."

An anonymous critique included, "I liked the ink and water because it was free and fun."

Another wrote, "Ink on wet paper was fun but it sure was messy."

VI. SUBJECT CENTERED EXPERIENCE

Two years previously, the investigator had been intrigued by a ninth grade painting using fire as subject matter. Consequently, it was decided to try the topic of fire as an assignment. The experiment was immediately successful.

What mental picture do you see when someone calls, "Fire!?" What things burn? How do they burn? How do they look? How do you feel about them? Are there things about fire that we don't yet know? These are typical of the introductory questions asked the students; this was enough to get them started. Fire seems, without question, to be a subject familiar to all. When it was once brought to students' attention, it appeared to be one of the easiest subjects for them to illustrate in an individual manner.

Several seventh graders used fire as subject matter without its being suggested to them. Two of the best are

shown in Figure 27. Both of these happened to be done by girls. The lower one was an illustration of terror by a girl above average in adjustment, intelligence, and achievement; the upper one was made by a youngster who was not too well adjusted but who was talented in art and loved horses.

Many fields of approach were used by youngsters in solving this subject-centered assignment. There were realistic, emotional, intellectual, abstract, and "space age" attacks made upon the problem. Religious and humorous influences appeared. There were devils and a two-headed dragon. There was a fire lady with hair of flame. One version pictured shows flame belching down from above. Only a few of the interesting solutions could be included here.

The rhythmical, flowing chalk version in Figure 28 was done by the student who made the finger painting on the top of Figure 5 and the three dimensional work on the bottom of Figure 36. It was possible that he was influenced to some extent by a partially finished painting by a college student. The painting was entirely different but had comparable flowing lines, and he had visited the classroom-studio where it was being made.

The small picture in the same group was the work of a well adjusted girl of average intelligence and above average achievement who seemed unusually sensitive. She showed talent in the seventh grade but was unsure of herself at the beginning of eighth grade art. Her work here is typically delicate, done



Figure 27. Seventh grade interpretations of fire.



Figure 28. Fire as portrayed by three eighth graders.

in charcoal on bright red paper.

The third illustration in Figure 28 was made by a girl who was overly conscientious, larger than average, and had difficulty adjusting to new situations. She was of average intelligence and superior achievement. She had seemed to be a natural clown when she was much younger. It was possible that too much was expected of her. Indications of latent talent had not appeared in seventh grade; in the eighth she began to produce occasional work of merit, of which this was the best.

Figures 29 and 30 were the work of a boy of above average intelligence and achievement, a football player, a well liked, somewhat mischievous youngster in the eighth grade. Of his finished drawings, he liked the building better than the ship.

The three pages of ninth grade renderings, Figures 31, 32, and 33, reinforce and enlarge what has already been written. "Pink Fire," the upper center of Figure 32, was carefully worked out. This was the third copy; each time there was an attempt to improve shapes and space relations.

As was said before, fire is a universally known subject. More than most, it seems to be one which carries interest and a wide variety of associations in the minds of youngsters. It is adaptable to almost any medium. It reappeared in later material-centered assignments. It showed up in work with



Figure 29. Steve's preliminary investigations of fire.



Figure 30. Steve's finished products.



Figure 31. Two ninth grade versions.

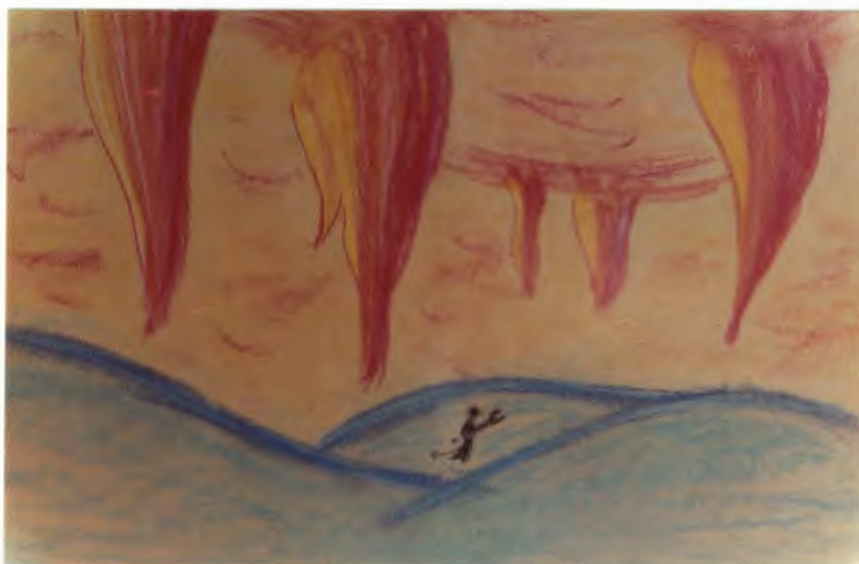


Figure 32. Renderings by four other ninth graders.



Figure 33. Sandy looks at fire three ways.

finger paint, cardboard, and ink used on wet and dry paper. Illustrations are shown in Figures 34, 54, and 55. It was directly responsible for the favorable parent comment quoted on Page 21.

Fire caused more quotable favorable notations by students than any other one assignment. There was only one unfavorable comment from the total of the three classes. Children appreciated being able to choose from many materials and ways of using them. Several comments follow:

The one I learned most from was Fire. I learned the many ways fire can be made. Your own emotions helped you make your picture of fire.

I enjoyed these fire and several other assignments because I'm not a very good drawer and I don't have to know how to draw very good to do these showing Emotion & Feeling, and Fire helped me to be myself because you didn't have to make it exactly like it should be. You could use your own ideas to express the subjects.

Working with fire was interesting. It helps you learn to express yourself.

Fire - I loved that theres so many things you can do with it.

I liked fire - it made me feel distructive.

VII. THREE DIMENSIONAL WORK

Since this was the investigator's first venture into three dimensional assignments in the classroom, activities in this category were varied and more experimental than in more familiar fields. There was more uncertainty at the beginning,

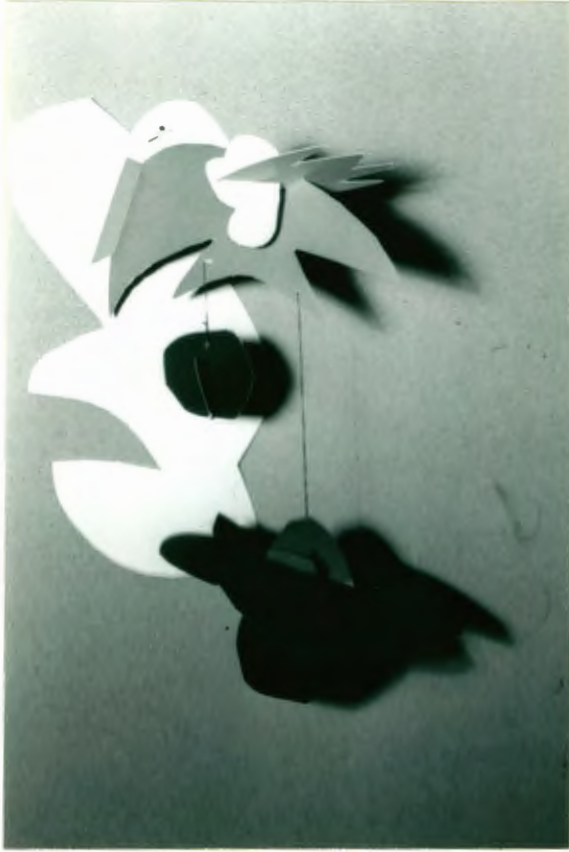


Figure 34. An eighth grade mobile.

possibly in the minds of students as well as teacher. The whole was contained within one year and will herein be described.

As a beginning project, ninth graders attempted wire sculpture. Samples of work, reference books, and magazines were available. At first it was difficult for youngsters to grasp the possibilities inherent in the material and their interest seemed to be relatively low. About the third day, however, they began to achieve more success with the medium. As work progressed, attention turned to a search for bases; driftwood and scraps from the woodshop were used. Interest increased as students sanded, oiled, waxed, or varnished the bases. Two girls were so much more satisfied with the bases they made that they nearly decided to discard the original wire sculpture and make better ones. Work of one of these is the middle figure in the accompanying illustration, a photograph of three of the most successful sculptures.

One talented student remarked later, "I didn't enjoy the wire sculpture because it didn't seem I was accomplishing anything when I worked on it."

Eighth graders started with cardboard constructions. As in the ninth grade, explanation of the project was accompanied by brief showings of reference works and samples. These remained available but practically unused. Students had a choice of railroad board or corrugated cardboard; paint was

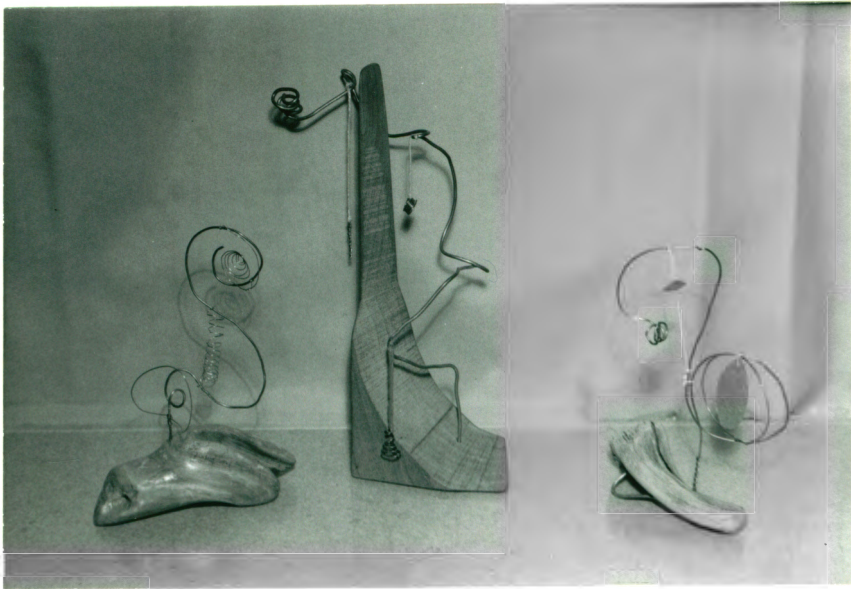


Figure 35. Ninth grade wire sculpture.

always available. As before, the students worked with little enthusiasm. The best results are shown in Figure 41, and will be compared later to products from the spring class.

The second three dimensional activity in the eighth grade was construction from driftwood and wire. Students selected materials from an ample supply which accumulated. They seemed to prefer this to the separate cardboard or wire experiences, and results, as a whole, were better. Figure 36 shows a bird arrangement by one of the girls. Heavy nails with heads removed were driven into two pieces of driftwood and became legs. Bead eyes were attached with common pins. A piece of two by four was sanded and finished with a dark oiled stain for a base. The piece is pleasing from all directions.

The creator of the copper wire man enjoyed himself immensely. He constructed simple shapes and interesting arm and head positions. He was not too interested in the base at any time and was not disturbed by the top-heaviness of his figure or the weakness at its hips. When it was nearing completion, his teacher saw him thoughtfully dangling within its head a small eight ball on the end of a key chain. A box of wooden beads of varying sizes, shapes, and colors was borrowed from the craft room, and he giggled and gloated as he made his selections. In the end, colors and arrangement of the beads representing organs were quite realistic.

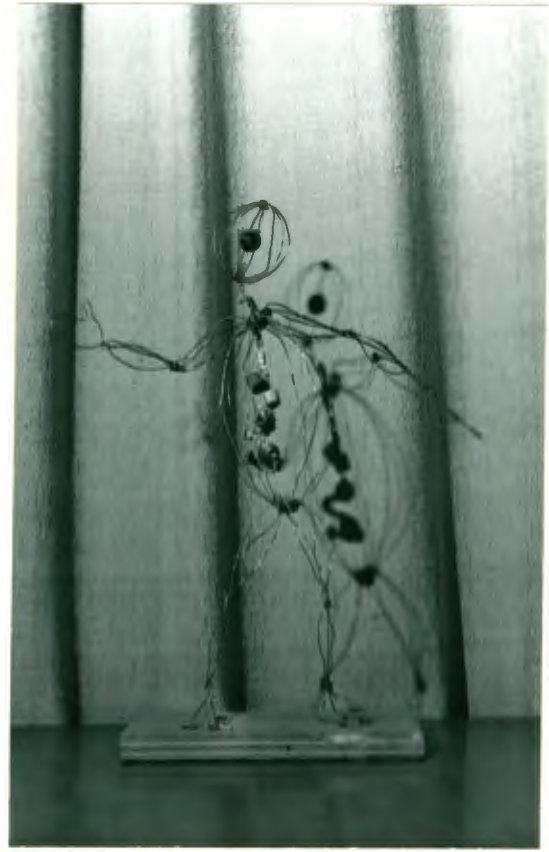


Figure 36. Representative wood and wire work by fall eighth graders.

The figure in the third illustration of this group was made by the boy who did the finger painting on the top of Figure 5. He constructed the man of wire, added sculp-metal for body and texture, and painted the figure black, doing part of the work at home. Next he selected a piece of driftwood, cut off the end, and finished it. It was not until the teacher pointed out the need for a unifying base that he told her of the mat he had at home and planned to use.

The girl who made the decorative piece on the top of Figure 37 started by selecting the vertical piece of driftwood. She liked it and planned to make a non-objective form, something to look at and feel, to enjoy for its subtle shapes and smooth finish. As she filled cracks and sanded, she began to feel the need for a base which she then selected. When the arrangement looked incomplete, she added the curved piece of black coat hanger wire. As was true of much of her work since early fall, the final product acquired the definitely vertical quality in which she became interested during finger painting.

One particular boy, who was not usually much of a worker, grew in interest and application while making the arrangement shown in the bottom of Figure 37. He selected the knot and wood slab in the group, then formed a wire shape to insert in a crack in the top of the knot. His next problem was that of joining the two pieces of driftwood. It was suggested that he could gouge out a hollow in the base to fit



Figure 37. Development of the problem by a girl and boy.

the curved end of the knot. When he first did so, one piece was centered over the other and did not take advantage of the interesting contours and grain. When this was pointed out, he decided to make a change. Soon he had two rough large hollows. Without its being suggested, he started sanding. He worked hard and long, then suddenly presented the pictured arrangement. The wire had disappeared and another piece of wood had been added, completed with a feather. An anonymous critique, undoubtedly his, written at the end of the eighteen weeks, said:

I enjoyed working with driftwood most. I think I learned more in driftwood too because I learned how to sand it and work with it. In driftwood you can't copy because you can't find two pieces of driftwood the same shape.

In critiques, two eighth graders listed driftwood sculpture as the best liked, one learned most from it, two said it helped them most to "be themselves." One listed all activities but cardboard construction as doing this; four named work with cardboard as the least liked assignment. Reaction of the students suggested that a reversal of these two activities might be of benefit. This was tried with the new eighth grade class during the spring semester.

Apparently the most effective presentation was that used with the ninth grade for their second three dimensional assignment, some weeks later than the unit just described. Following the wire sculpture, a large box of "scraps" from the woodshop

had been accumulated. This was taken from storage, as were equally large boxes of driftwood and wire. Class members were free to use what they wished, when they wished, until the project was finished. The top of Figure 38 shows four students soon after the assignment was made. The girl at the left was finishing some previous work. The hands of the boy closer to the camera covered a partially finished arrangement as he sanded a desired piece. The girl at the right was holding what became the main piece of her composition, and the second boy was just standing waiting for a picture to be taken. He was the only one who was truly camera conscious. The girl in the next picture had selected blocks interesting to her and was studying space relationships between different ones preparatory to making a decision. The corrugated round piece on her desk, later used by another pupil, can be seen on Figure 39.

Figure 39 includes two pieces from among the best results. At the top is the one already started by one of the boys in the picture on the previous page. The work in the lower picture was first conceived as two separate constructions by the same student. They were later arranged as a group. The figure of the ball player was suggested to her by the shapes of the two pieces of wood forming the base. After the figure was formed, she sanded the baseball mitt to the desired size and shape.

In the second eighth grade class, the same presentation



Figure 38. Ninth graders at work.



Figure 39. Sample ninth grade products.

was followed. Results were more varied but comparable in quality to those from the preceding eighth grade class. Samples are shown in Figure 40. Combination of materials was at the discretion of the individual. One girl added a red celophane beach umbrella. The upright in the lower left picture had been tried with a wood base and discarded by a ninth grader. The figure of a boy was later made to pair with the figure in the upper right picture.

Later when this experience was followed by an assignment in cardboard, the latter was more readily accepted by the class than had been the case previously. Total results were not as individualistic, but students seemed more at ease with the medium. Most chose railroad board and attempted more complicated compositions. Figure 41 shows most of the best results from the larger fall class. Figure 42 is representative of the best work of the smaller spring class. Reading from left to right it includes interpretations of a city, a broken clock, an abstract study, and a dog.

A "harum-scarum" but very talented boy did the work shown in the next two figures. He had started eighth grade art with a new interest in carefully controlled craftsmanship. His work was rich in design quality, minute detail, and a feeling for color. He seemed ill at ease during the first three-dimensional experience. The teacher was secretly surprised that his results turned out to be so nearly successful. When he worked

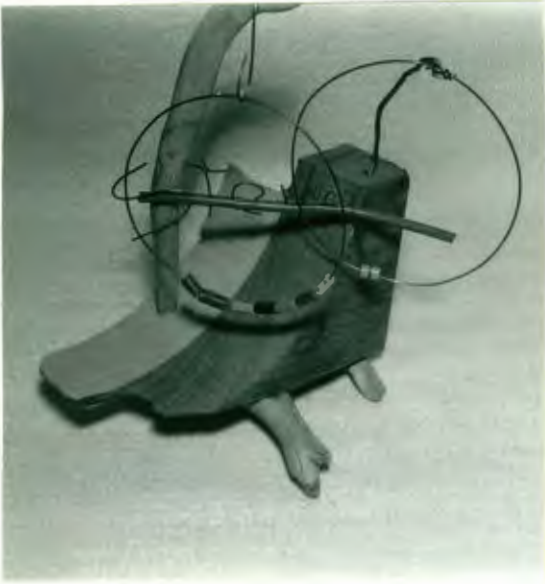


Figure 40. Representative work from the spring class.



Figure 41. Best cardboard sculpture from the fall class.



Figure 42. Representative cardboard sculpture from the spring class.

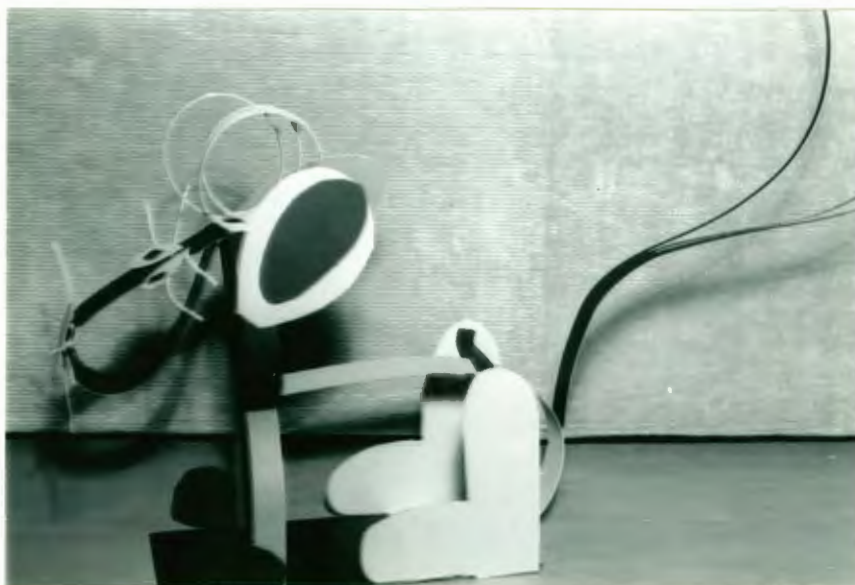


Figure 43. Three dimensional development by an eighth grade boy.

with cardboard, he was much more sure of himself. He would consider his work, cut another piece of material, try it, then fasten it on or discard it as the case might be. He remarked that it was much easier after having worked with the drift-wood. He thoroughly enjoyed doing the sphinx and mentioned having worked with cement at home. He also felt that having seen the movie Titan had helped a lot.

Plaster carving was the third solid project in both eighth grade groups. As a whole, products of the second class were superior to those of the earlier group. There could have been two influencing factors, namely the reversed order of the two previous sculptural assignments and the preliminary showing of the film mentioned above, a study of Michaelangelo, to the spring class. More evidence is needed before conclusions can be drawn in this regard. Samples from all 3 classes are shown in Figure 45.

Figure 46 pictures the three dimensional section of the spring exhibit. The examples in the showcase were selected and arranged by students.

At the present stage of experimentation, the investigator believes that the wood-wire activity as presented to the ninth grade class makes a most acceptable beginning three dimensional assignment. Since the wood shapes are already formed, less secure young artisans have something tangible to start with and are less baffled or afraid. Students are forced to more



Figure 44. Plaster carving by boy who did work in Figure 43.



Figure 45. Plaster carving by all three classes.



Figure 46. Three dimensional exhibit selected and arranged by students.

individual, creative thinking by the diverse shapes of the wood. One pupil's remark regarding this has already been quoted. Relationships between spaces can be studied before actual work is started, as is shown in Figure 38, as well as during work, illustrated on the previous page. This applies to students at all stages of development. The wire furnishes a medium from which the shapes themselves can be formed; in some cases wire becomes the main element in the composition. Figures 36, 39, and 40 show examples. For students manually inclined, this activity furnished the opportunity for learnings in muscular control and careful craftsmanship.

In the spring critique, one ninth grader wrote:

I enjoyed sculpter the most because it was different from what we usually did In sculpture I can lose my self and forget everything else. I guess its my way of relaxing.

CHAPTER IV

INDIVIDUAL CASE STUDIES AND STUDENT REMARKS

Seven art experiences and varying presentations of each were discussed in the previous chapter. It is understood, however, that the true value is to the child and comes through gradual development and during a series of activities more than as a result of any single unit of study. For this reason, it was deemed helpful to include a few brief case studies even though the prime emphasis was to be on individual sections of the total program selected for their successful results.

I. JON

Jon was successful in more ways than one. He participated in eighth grade football and track. He was noticeably above average in intelligence and achievement. Teachers made notations on his report card of above average attitudes. He was mischievous and seemed well liked by his peers. He was a top student in mechanical drawing but was "all thumbs" when he helped build frames for stage sets. He had not been noticeably good in seventh grade art.

A February assignment was one of using colored chalk on colored paper. It lends itself to great variety in texture,

color, and technique, and elicits a wide range of individual responses from students. John chose to do a rooster on a fence; the one shown in Figure 47 was his second attempt. Space relationships were much better in the second version than in the first, though the color was of equal value. Color of the rooster was not as interesting as that of the rest of the picture. The photograph is a flattering one. John was interested and worked hard but appeared to be having to struggle.

The lower picture was done in late spring. The assignment was one of picturing a city, not as one really looked but as students might imagine some city might look. It was to be an impression of a city--any city--all cities.

Jon started at once, making a quick sketch of the composition in the lower picture. While he was working on it, the teacher remarked about its having possibilities; soon he started on the finished version. The reproduction here does not do it justice. The finished picture has almost exactly the same "flavor" as the preliminary sketch. He worked quickly and carefully and seemed very sure of himself. At the end, one point worried him: he felt that the bridge and ship were too close and too realistic for the rest of the picture. When the difference in their scale was pointed out, he was satisfied with the total result. He was entirely unaware of the growth which had taken place since his struggle with the rooster.



Figure 47. Jon's colored chalk pictures done in February and May.

II. VIRGINIA

Virginia was discussed briefly in relation to her illustration of fire, the one in the upper right corner of Figure 28. She had not done any seventh grade work of unusual merit. She did not seem to feel capable of it, but she was worried about not getting exceptional grades. Her first noticeable creative act in eighth grade was that of making a cardboard mobile when other students made stabiles. The product itself was not of unusual quality. A month later, she was successful in her work with ink on wet paper. Her individual Christmas project was creative in attack if not in results; it was the house and tree arrangement mentioned earlier. An effective colored chalk study and the illustration of fire shown here were done not much later.

III. LA VERNA

Jon and Virginia were eighth graders; La Verna was in the ninth. She had completed seventh and eighth grade art without showing latent ability. During the middle of ninth grade she suddenly began to produce occasional products of merit, of which Figure 48 was the best. The assignment was the same as for Jon's city; the results appear to show learnings gained during earlier color study, although such learnings had not been evident at the time. She had studied color



Figure 48. An Imaginative City.

in the seventh grade and had been given a chalk assignment similar to the one Jon had solved by doing the rooster. She admitted that although she had enjoyed art, she had been afraid of it throughout the two previous years and was just overcoming her fear of it.

IV. BOB

Impressions of Bob in the seventh grade are impressions of hands, feet, and gym clothes. He had difficulty keeping himself and his belongings organized. He skipped eighth grade art but returned the next year. He had improved immensely, but he still had trouble learning responsibility regarding supplies and equipment. This had quite disappeared by the end of the year. He was a willing helper, was well liked, and was above average in intelligence.

Calendars were the first assignment; they would be used throughout the year. Bob worked hard for a week. In his first attempt, although the matter had been discussed, he mistakenly started numbering on the first day shown. The second time, in trying to allow for partial weeks, he made one week too many and had to erase the lines and cut off the bottom of the paper. The second attempt was the one finished; it is reproduced here in Figure 49.

By late October, the youngster was beginning to show signs of talent. He would achieve some good beginnings and

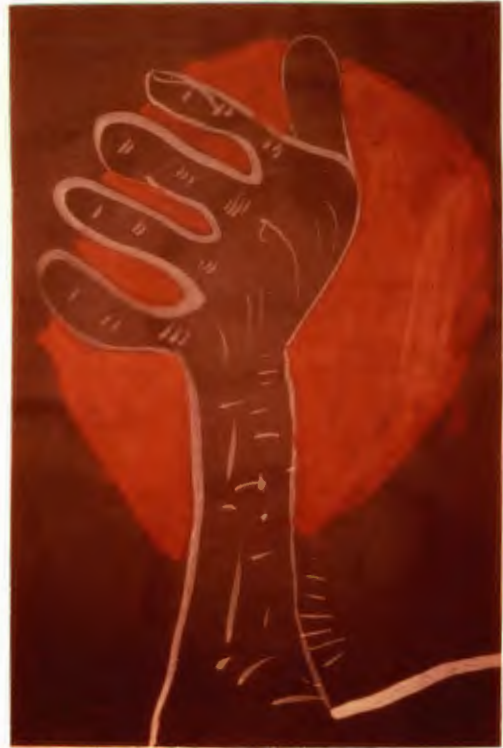


Figure 49. Bob's first and Halloween assignments.

then ruin them during completion. By Halloween, class members were making several solutions to most every assignment. In this one, he produced a number of average pieces and the one successful painting shown.

Later, he was describing numerous good ideas but not getting them down on paper. Then, in late winter, the students tried to illustrate ideas, feelings, or emotions. For most, this was a well liked assignment; for Bob, it was a favorite. It gave youngsters wide leeway in subject and material. For a few it involved too much freedom and they had trouble thinking of something to do. It is not a beginning assignment. Bob produced, with ease and no help, chalk drawings he called "Nightmare," "Pain," and "Laughing Death." All are shown in Figure 50. It was suggested he might then try something less gruesome. With a fair amount of help and struggle he made the illustration of prayer. He was surprised when the teacher pointed out his progress since Halloween.

Near the end of school, a peer mentioned the attractive piece of work Bob was doing. It was "Disintegration," almost completed at the time and shown here on the top of Figure 51. At the middle of the next hour, he presented and explained "Anger." "The two bright colors," he said, "are the quick, sharp kind of anger. The black is the brooding kind that does not go away. The pink--well--that's when you are all mixed up."

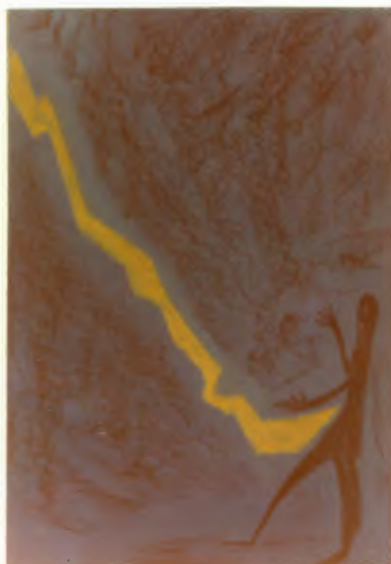


Figure 50. Bob's products during a February activity.

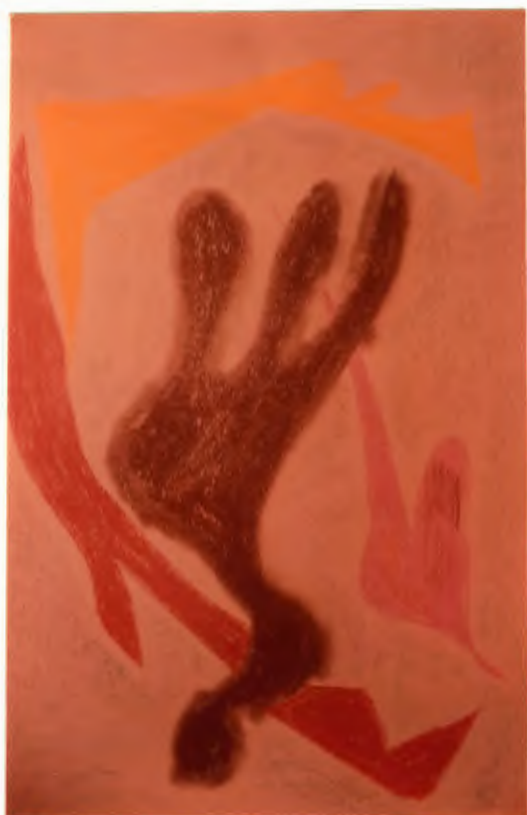


Figure 51. Result of two days' work by Bob in May.

Before the end of the hour he showed the third picture. "These," he said pointing to the strokes in the upper left of the drawing, "are all different because there are so many different kinds of learning." When asked about the forms below, he agreed that they were people. Explaining the difference in representation between them and the other figure, he answered, "Oh, that's the teacher. Pause Students are still being formed and they're all different."

When other students wrote a critique at the end of school, he was at a loss for words and talked to the teacher instead. Regarding the stage scenery, he remarked,

It was fine. I liked it. It was working with a bunch --the scenes and stuff. It was fine Feeling ones --that's the best one in the whole bunch. It gives you a chance to break loose and do what you want to--ideas, mediums. Everybody has ideas and feelings. It was an easy one.

. . . Why did I improve? I'm not nervous any more. When I first got here everybody else was good and I wasn't. I didn't want to be laughed at. So I had to improve. I felt more sure of myself the last month or so. I knew I could do it--if I tried.

V. JIM

Jim was typical of the more talented youngsters, but he went farther in learning experimental attitudes toward material and subject matter. He experimented with a "tongue-in-cheek" attitude, as though it were a game. Samples of his earlier work are shown in Figures 52 and 53. Figure 54 and



Figure 52. A sample of Jim's seventh grade work.

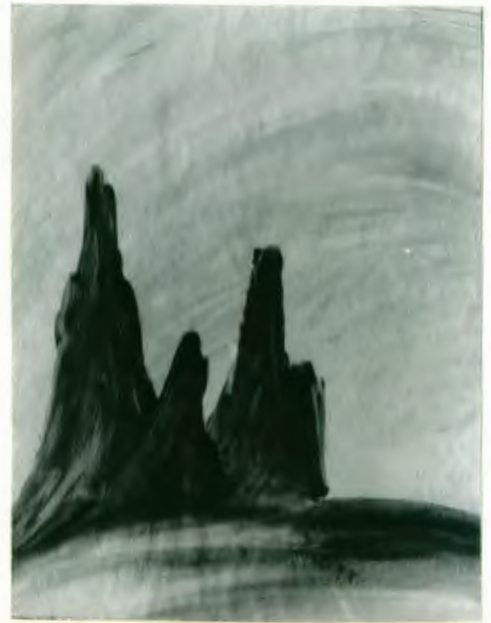


Figure 53. Four of Jim's eighth grade products.



Figure 54. Jim's reactions to assignments in October and March.

the top of Figure 55 show his reactions to widely spaced assignments; in each case he arranged the display himself. The lower part of Figure 55 he called "Destruction." He had numerous materials on his desk and mixed two kinds of paint, applying them with his fingers. After sizing up the results, he added the spatter work with a brush.

VI. SEVENTH GRADE IMPROVEMENT

In the seventh grade the same atmosphere prevailed, although it was exploratory in nature. Students were encouraged to try everything, and learning was stressed above products. Learnings were of varying degrees and interests. Some youngsters grew in awareness, others in ability to portray their thoughts. Figures 56, 57, and 58 illustrate improvement possible within a short span of time. The assignment shown was given at the beginning and end of each nine weeks. Students were asked to illustrate, in any manner or material, an activity or place that they especially enjoyed or thought was unusually beautiful.

VII. REMARKS OF STUDENTS

As was stated in Chapter I, students were asked to turn in critiques at the end of each art course. In the ninth grade they were given class time to write them; all but one complied and only two were anonymous. Three of the more



Figure 55. Jim's late spring work.



Figure 56. A seventh grader's improvement in nine weeks.



Figure 57. A boy's assignment, repeated later.



Figure 58. First and last day's work by a talented seventh grader.

helpful comments follow:

I think I learned something new from most of the things we did because they were so varied.

Each one helped the next one.

I learned a lot about the value of art this year, also I learned how to express my self with art. To be myself was not hard for me, because in all my art I am my self or at least try to be. There isn't hardly anything I don't like about art.

In each class, importance of the critiques was stressed as was the fact that anonymous ones would be as helpful as signed statements. In the fall eighth grade class, each student was asked if he had turned one in, but there was no further checking done. Seventy-eight per cent complied. Spring eighth graders were given class time to write but no check was made; 82 per cent were turned in, one fourth of them unsigned.

Remarks included:

I enjoyed art this year because there are so many things to do and a great many materials to do them with.

I think we had enough material and could use it most any time we wanted to Listed as helping him most to "be himself" .

I learned a little from every think I did, and pooled the information. I did not show my true self in class, because I am usually quiet. It was an accident that I got art, but all in all I've had fun these past 18 weeks.

Before we used chalk I thought you couldn't make a very good drawing if you used a lot of freedom in it. The assignment on expressing your feelings in a drawing was the one that really helped me be myself. On this one you had to experiment and you couldn't copy anyone else's.

Almost everything helped me to be myself this year.

In one seventh grade class, importance of requested evaluations was not stressed as much as to other classes. Fifty-eight per cent were turned in; two thirds of these were signed. In a class containing many difficult youngsters whose response was desired, the students were told that a written critique was required and each child was asked if he had complied. No further check was made because of the anonymous character of the reports. Two thirds of the 75 per cent turned in were not signed; one signed comment was copied. In two classes, the only pressure was stress on the value to the teacher and future students. There were sixty-eight per cent returns; 22 per cent of these in one class and 71 per cent in the other were signed. The last two classes were given class time to write requested information. In one, there were 89 per cent returns with 79 per cent of these signed, and 79 per cent of the other group complied, with 68 per cent signing their statements.

Seventh grade remarks were rewarding, considering the short period of time students spent in the art class. Many commented on being allowed many media, on learning not to copy or imitate, and on gaining by comparing results of the same assignment done both the first and last weeks of class. Other remarks follow:

I really enjoyed myself because you could just let your self go and show your feelings.

At the beginning of the year I was not as interested in Art and the uses of it and I am now.

I didn't like art until the middle of this quarter and some things we did interested me, I think art is a lot of fun and is important in some things.

I learned mostly from sketch drawing because it taught me to really enjoy the things I look at. Making People with brush strokes helped me "be myself" because they taught me to do what I thought not someone else's thought of.

I think art is most interesting, in art you have a chance to express your feelings by transferring it from your brain to your hand. With tools in your hand and paper on your desk and the thought in your mind you go to work revealing the majestic transformation of thought to paper.

I think I learned most from all the subjects because each one tells you different facts.

I don't like art very well but the things I did in here I really enjoyed very much To my Best art Teacher. P.S. even though she made me mind.

I feel that nothing is a waste of time if it will serve you later in life and that this art class has been well planned and supervised. Art is one of the finest things in life and should be enjoyed by more people. Sometimes I see a beautiful sunset and say, "if I could only paint that." I admire the great artist and someday hope to become one.

Most of all I learned to think for myself and not to be scared to draw hard things. I learned not to copy from other people's drawings I think Art is a good class because it helped you to do things yourself.

I enjoyed working on the Art project that required different materials more than any other one. This is the first year I have really enjoyed art. Previous to this year I have dreaded having art. Now I look forward to it. I think it was mainly because I didn't have any confidence in my art work, but here I have been getting a lot better grades here I have admired the beauty of a tree for as long as I can remember and I really had fun drawing one for my charcoal drawing.

There wasn't anything I didn't like but I think that

is not enough time in a quarter and I wish we had more time.

I like the art work we had to do but I can't draw. I will miss being here.

I enjoyed everything we did this quarter. it was all fun. Everything we did did have a very big reason.

I enjoy art. It gives me pleasure to know I've handed in something to be proud of My teacher helped me a lot & for this reason I felt that I could work harder with her encouraging Now that we are working on scratch drawings I am wondering how much more there is to art.

I enjoyed art most. It really makes me think I can do something with my own hands.

I like art because it gives you a chance to express yourself on paper. It relaxes you to work with chalk or paints and you feel happier.

CHAPTER V

SUMMARY AND CONCLUSIONS

I. SUMMARY

Chapters I and II set forth the hypothesis that a well planned art program could aid adolescents in developing their creative powers and meet the needs of adolescents in general, coincident with the developing of aesthetic ability and appreciation. Belief of educators and results of recent research supporting the theory were summarized. Investigation was made into the nature of creativity, the study of adolescents and their needs, and the implications for art education.

It was thought that some units of instructional materials and some methods of presenting these to the students might be more effective than others in achieving this goal. Criteria were established by which these might be judged. Experimental teaching was judged accordingly. Efficiency of art experiences and teaching techniques was evaluated by means of the following set of general criteria: (1) activities should be generally enjoyed by students, (2) activities should promote creative thinking, (3) activities should be adapted to the teaching of aesthetic principles, and (4) activities should meet in some way the needs common to adolescents.

Through the use of the following specific criteria, developed as the study progressed, a representative variety of art experiences was selected: small scale work, large scale work, group activity, a medium-centered assignment, a subject-centered assignment, three dimensional work, and assignments eliciting the most varied reactions, the greatest variety in resulting products, and the most carry-over into following activities.

Selected experiences include Adventures in Portraiture, Finger Painting, Stage Scenery, Individual Christmas Projects, Ink on Wet Paper, Subject-Centered Experience, and Three Dimensional Work. These are explained in detail in Chapter III with representative results, as well as students working, shown in photographs.

The final selection of activities was made by several means, one of which was observation and value judgments on the part of the experimenter. A second was opinion and judgment of other educators. Statements by participating students also supported the validity of the hypothesis. Further evidence toward this end was provided by the finished products, of which representative samples were photographed and included in Chapters III and IV.

II. CONCLUSIONS

In the opinion of the investigator, the experimental teaching reported reinforces the beliefs that imagination and creative ability can be increased in adolescents through a carefully planned art program and that such a program is of great benefit to the students involved. It showed as well that in some cases the sequence of presentation was an important factor in determining the values received by students, and that some experiences and presentations were more effective than others in achieving the desired goals.

Dr. Jack Frisk, the principal, commented that he noticed an improvement in the general quality of the spring art exhibit over the one of the previous year, with which he had been so pleased. He felt it was entirely possible that greater creativity in teaching was responsible. Neither he nor the teacher felt that there had been much difference in collective ability of the students.

Cumulative results of previous work and the work reported here reinforce the investigator's belief that the more advanced the student is in aesthetic understanding and attitudes of purposeful experimentation, the more indefinite the assignment can be, the greater is the benefit from wider choice in materials, technique, and subject matter, and the smaller is the need and desire for direction. On the other hand, the opposite seems to be true. The less advanced the stage of creativity of the child, the more thwarted he becomes from

being given too much freedom, too indefinite assignments, and too many materials simultaneously. He may want and need freedom; he should be given a challenging amount coupled with skillful guidance.

Since each teacher-class relationship is an entity within itself, teaching techniques must of course be fluid. However, through the experiences of this study and the past years, the investigator has arrived at several general practices which seem helpful. An attempt is made to incorporate some type of freedom of choice in each assignment. For example, in subject-centered assignments, students have a free choice of materials; in media-centered units they select their own subjects; and during the year several opportunities are provided for free choice of both topic and material. Development is from more universally familiar or concrete to more unfamiliar or abstract assignments as students gain in confidence. Students compare their work to that done earlier to see their own development as well as noticing what other students are doing. In appropriate units, work of all students is exhibited and discussed. It is important here that youngsters be helped to avoid letting personalities enter into the discussion. The length of units of instruction is adapted to time rather than product and the total results are evaluated. The basis of evaluation includes quantity, quality, apparent learning, and aesthetic value. Contradictory to results found by John Michael at the senior high

school level (26:98-104), most units are introduced by a quick showing of assorted student made samples. In the experience of the investigator, pupils at the lower junior high school level seem to become more easily thwarted or waste more time getting started unless this is done. If samples are displayed only briefly, youngsters do not appear to be unduly influenced.

Continued experiment would be both interesting and helpful. Many fields are indicated. Development of individual case studies could be of great value, particularly of those students who continue through two or three years of art. A comparison of these with personality and character development as shown in report cards and guidance folders or with ability in English composition, both oral and written, could lead to important findings. Further work with art experiences and their presentations could also be of value. As evident from the written comments of students at the end of the course, there would appear to be value in further research to analyze sets of statements gained in this way that might provide data pertinent to curriculum development, methods of teaching, relative merit ascribed to art experiences by the pupils, and counseling and guidance.

BIBLIOGRAPHY

BIBLIOGRAPHY

1. Ackerman, James. "Art History and the Problem of Criticism," The Visual Arts Today, Special Issue of Daedalus, Journal of the American Academy of Arts and Sciences, 89:253-263, Winter, 1960.
2. Barkan, Manuel. "A Commentary," Research in Art Education, pp. 58-61. Ninth Yearbook of the National Art Education Association. Kutztown: National Art Education Association, 1959.
3. _____, and Jerome Hausman. "Two Pilot Studies with the Purpose of Clarifying Hypotheses for Research into Creative Behavior," Research in Art Education, pp. 126-141. Seventh Yearbook of the National Art Education Association. Kutztown: National Art Education Association, 1956.
4. Brittain, Lambert. "An Experiment Toward Measuring Creativity," Research in Art Education, pp. 39-46. Seventh Yearbook of the National Art Education Association. Kutztown: National Art Education Association, 1956.
5. Burkhart, Robert Christopher. "An Analysis of Individuality of Art Expression at the Senior High School Level," Research in Art Education, pp. 90-97. Ninth Yearbook of the National Art Education Association. Kutztown: National Art Education Association, 1959.
6. Cole, Luella and the late John J. B. Morgan. Psychology of Childhood and Adolescence. New York: Rinehart and Company, Incorporated, 1947. 416 pp.
7. Cranston, Mildred W. "A Parent Speaks," Art and the Adolescent, pp. 17-18. Eighth Yearbook of the National Art Education Association. Kutztown: National Art Education Association, 1957.
8. D'Amico, Victor. Creative Teaching in Art. Scranton: International Textbook Company, 1942. 261 pp.
9. _____, Frances Wilson, and Moreen Maser. Art for the Family. Garden City: Doubleday and Company, Incorporated, 1954. 110 pp.

10. Dobson, Margaret. Art Appreciation. New York: Isaac Pitman and Sons, 1932. 185 pp.
11. Edwards, J. P. "Do You Have the Will to Win?" Cosmopolitan, 148 No. 1:36, July, 1960.
12. Freimark, R. N. "Driftwood Sculpture," School Arts, 56:29, June, 1957.
13. Gaitskell, Charles D. Children and Their Art, New York: Harcourt Brace and Company, 1958. 446 pp.
14. _____, and Margaret R. Gaitskell. Art Education During Adolescence. New York: Harcourt Brace and Company, 1954. 116 pp.
15. Gemignani, Barbara Parslow. "The Gifted Child in Art," Research in Art Education, pp. 8-17. Seventh Yearbook of the National Art Education Association. Kutztown: National Art Education Association, 1956.
16. Guilford, J. P. "The Psychology of Creativity," Creative Crafts, 1:4-8, April/May, 1960.
17. Howell, Youldon C. (ed.). "A National Symposium of Art Educators And Students," Art and the Adolescent, pp. 19-64. Eighth Yearbook of the National Art Education Association. Kutztown: National Art Education Association, 1957.
18. Howlett, Carolyn S. "An Analysis of Art Curriculums in Terms of the Developmental Needs of Youth," Research in Art Education, pp. 142-152. Ninth Yearbook of the National Art Education Association. Kutztown: National Art Education Association, 1959.
19. Ishimoto, Tatsuo. The Art of Driftwood and Dried Arrangements. New York: Crown Publishers, 1951. 143 pp.
20. Johnson, Evert A. "Driftwood Sculpture," School Arts, 57:21-22, June, 1958.
21. Joyner, Sara (ed.). Art Education. Bulletin, State Board of Education, XXXVIII. Richmond: Commonwealth of Virginia, 1955. 165 pp.
22. Kepes, Gyorgy (guest ed.). "Statements and Documents," The Visual Arts Today, Special Issue of Daedalus, Journal of the American Academy of Arts and Sciences, 89:79-126, Winter, 1960.

23. Lanier, Vincent. "A Commentary," Research in Art Education, pp. 112-115. Ninth Yearbook of the National Art Education Association. Kutztown: National Art Education Association, 1959.
24. Lowenfeld, Viktor. Creative and Mental Growth, Revised Edition. New York: The Macmillan Company, 1952. 408 pp.
25. _____. "The Meaning of Creative Activity for Personality Growth," The National Elementary Principal, XXX:32-35, April, 1951.
26. _____, and Kenneth Beittel. "Interdisciplinary Criteria of Creativity in the Arts and Sciences: A Progress Report," Research in Art Education, pp. 35-44. Ninth Yearbook of the National Art Education Association. Kutztown: National Art Education Association, 1959.
27. McNassor, Donald. "Becoming Adult in America," Art and the Adolescent, pp. 1-15. Eighth Yearbook of the National Art Education Association. Kutztown: National Art Education Association, 1957.
28. Michael, John. "The Effect of Award, Adult Standard, and Peer Standard Upon the Creativeness in Art of High School Pupils," Research in Art Education, pp. 98-104. Ninth Yearbook of the National Art Education Association. Kutztown: National Art Education Association, 1959.
29. Murphy, Stella. "Driftwood," Recreation, 51:195, June, 1958.
30. Newton, Rita. "Elementary School Art Experiences Remembered by Students of Elementary Education," Research in Art Education, pp. 18-27. Seventh Yearbook of the National Art Education Association. Kutztown: National Art Education Association, 1956.
31. Pappas, George. "An Analysis of the Proves of Beginning and Developing Works of Art," Research in Art Education, pp. 119-124. Ninth Yearbook of the National Art Education Association. Kutztown: National Art Education Association, 1959.
32. Patrick, Catherine. "Creative Thinking," Encyclopedia of Psychology, pp. 110-113. New York: Philosophical Library, 1946.

33. Raths, Louis E., and Anna Porter Burrell. Do's & Don'ts of the Needs Theory, Revised Edition. Bronxville: Modern Education Service, 1951. 32 pp.
34. Reed, Carl. Early Adolescent Art Education. Peoria: Chas. A. Bennett Co., Inc., 1957. 205 pp.
35. State Board of Education, Art and Youth, Bulletin, Vol. XXXVIII, No. 6 (Richmond: Commonwealth of Virginia, 1955), 165 pp.
36. Stoops, Jack D. "Education I," Creative Crafts, 1:18-19, June/July, 1960.
37. Waldo, Octavia Capuzzi. "M is for Matisse," School Arts, 58:5-10, November, 1958.

APPENDIX

APPENDIX A

SUMMARY OF GUIDANCE FOLDER DATA OF SAMPLE

Since experimentation was aimed toward specific goals, items selected for reproduction were chosen solely for their value to the study. It was significant but accidental that students represented included all the ninth graders and 62 per cent of the eighth graders. To show further that these adolescents were a varied, average group rather than a select, carefully chosen one, their personal files in the guidance office were consulted. A summary of their records follows:

I. NINTH GRADE

1. Boy; C. M. T. 115; Iowa Test 99 percentile; excused from P. E.; complimentary notes on 9th grade report card; responsible, dependable noted on folder; counselor's note--nervous.
2. Girl; C. M. M. T. 98; Iowa Test 69 percentile; some complimentary notes on report card; responsibility, dependability good on folder; needs to form more desirable friendships.
3. Girl; C. M. M. T. 113; Iowa Test 80 percentile; good notations on card; responsibility, social adjustment good on folder.
4. Boy; C. M. M. T. 98; Iowa Test 75 percentile; good and unfavorable notations on card; responsibility, dependability poor, creativeness and imagination good when he attends on folder.
5. Girl; C. M. M. T. 107; Iowa Test 9 percentile; card notations good and otherwise; folder notations: Forgetful, needs assistance in work, artistic ability, needs help socially and emotionally.

6. Girl; no C. M. M. T. results; Iowa Test 99 percentile; good notes on card; responsibility, influence, social adjustment very good.
7. Girl; C. M. M. T. 86; no Iowa Test; California Achievement in 8th grade 80 percentile; well adjusted socially, working to ability.
8. Boy; C. M. M. T. 112 (135 previously); 98 percentile; cooperative, poor study habit notations on card; underdeveloped physically, inattentive in 8th grade, can't be depended upon to carry out instructions.
9. Girl; C. M. M. T. 103; Iowa Test 94 percentile; good card notations; responsibility good, social adjustment fair in 8th grade, no notations in 9th.
10. Girl; C. M. M. T. 101; 8th Calif. Achieve. 90 percentile; scattered good notes on card; social adjustment 8th fair, odd attitude at times, 9th obnoxious attitude, parents divorced.
11. Girl; C. M. M. T. 90; Iowa 51 percentile; notations good and otherwise on card; prom princess, homeroom secretary in 9th grade.
12. Girl; C. M. M. T. 91; Iowa 51 percentile; good notations on card except for poor study habits fall semester; no notes on folder.
13. Girl; C. M. M. T. 98; Iowa 80 percentile; favorable notes on card; 8th adjustment O. K., vocational interest dress designer.

II. EIGHTH GRADE

1. Boy; C. M. M. T. 100; Calif. Achiev. 4 percentile; poor study habits, irresponsible on card; counselor's note nervous, talks too much, improving.
2. Boy; C. M. M. T. 115; Calif. Grade Placement 10.9; good notes; homeroom treasurer, baseball.
3. Girl; C. M. M. T. 101; Grade Pl. 10.6; good notes; social adjustment, responsibility good.

4. Girl; C. M. M. T. 101; Grade Pl. 8.5; a few good notes.
5. Girl; C. M. M. T. 132; Grade Pl. 11.3; good notes on card; volunteer librarian 7th grade.
6. Girl; C. M. M. T. 112; Grade Pl. 10.4; good notes on card; somewhat immature in 7th grade.
7. Boy; C. M. M. T. 123; Grade Pl. 11; 7th golf, 8th track; counselor's note disturbed, could get to be a real problem, divorce pending.
8. Boy; C. M. M. T. 104; Grade Pl. 8.3; card; respectful, poor study habits; nothing on folder.
9. Girl; C. M. M. T. 113; Grade Pl. 9.5; cooperative, respectful on card; good notations on folder, excellent contributor to class activities and booster club.
10. Boy; C. M. M. T. 138; Grade Pl. 12; favorable card notes; football, track.
11. Girl; C. M. M. T. 123; Grade Pl. 11.4; good notes on card; responsibility fair, socially somewhat immature in 7th, in 8th; very independent, sometimes objectionable in attitude, wants her own way.
12. Boy; C. M. M. T. 107; Grade Pl. 8.3; unfavorable notations on card, less so in spring; folder shows responsibility fair, social adjustment good.
13. Girl; C. M. M. T. 108; Grade Pl. 7.8; poor study habits, irresponsible on card; no notes on folder.
14. Boy; C. M. M. T. 108; Grade Pl. 11.8; good study habits; football.
15. Girl; C. M. M. T. 98; Grade Pl. 11.8; good study habits; folder; responsibility, adjustment O. K. 7th, no notes 8th.
16. Girl; C. M. M. T. 107; Grade Pl. 10.4; good notes on card; good notes 7th, none 8th on folder.
17. Boy; C. M. M. T. 94; Grade Pl. 8.2; card; poor study habits, good notes as well; football, track, artistic talent.
18. Girl; C. M. M. T. 110; Grade Pl. 10.4; some good notes on card; no notes on folder.

19. Girl; C. M. M. T. 95; Grade Pl. 10.0; card, good notes; influence good, homeroom sec-treas.
20. Girl; C. M. M. T. 90; Grade Pl. 8.9; card, good notes; folder; 7th, responsibility fair, social adjustment mature, 8th no notes.
21. Girl; C. M. M. T. 92; Grade Pl. 11.1; good notes on card; 7th, immature, difficulty adjusting to new situations, 8th, no notes.
22. Girl, C. M. M. T. 115; Grade Pl. 10.8; Responsibility fair, social adjustment good.
23. Girl; C. M. M. T. 131; Grade Pl. 11.3; good notes on card; folder; 7th, volunteer librarian, responsibility good, social adjustment, shy, no notes 8th.
24. Girl; C. M. M. T. 114; Grade Pl. 10.1; good notes on card; responsibility, social adjustment good 7th, no notes 8th.

APPENDIX B

PHYSICAL LAYOUT OF THE ART ROOM

