

PROGRAMS OF IN-SERVICE EDUCATION FOR ELEMENTARY ART

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CHAPTER I

AN INTRODUCTION TO THE STUDY

I. THE PROBLEM AND PURPOSE OF THE STUDY

The problem in the study was to discover through the survey of professional literature and practice, the nature and scope of in-service education programs in elementary art. The survey of practice was taken in school systems of cities with 5,000 to 100,000 population throughout Minnesota, Iowa, Wisconsin, and Michigan.

The survey of practice was conducted on the assumption that the systems conducting many kinds of in-service education programs in elementary art would be most apt to have a broad and active elementary art program. The study does not attempt to prove that the elementary art programs may be better because of in-service education programs in art. No attempt is made to evaluate the various types of in-service education in elementary art to determine which is the best to use in any given situation. The study of the literature would indicate the values of the various kinds of in-service programs in elementary art. Those programs that are being utilized in school systems may be assumed to be the more successful. In some cases, a need for broader use of in-service programs will be clearly seen.

II. THE IMPORTANCE OF THE PROBLEM

There is too little art being taught in the elementary classrooms of today. Few art teachers and art supervisors are employed in the elementary systems. The classroom teacher is then wholly responsible for teaching art. All too often, she is very reluctant and ill-prepared to teach art. In those systems where art teachers and supervisors are employed, there is a trend toward less actual teaching of art by the specialist. It has been found that more extensive art programs are possible when the classroom teacher actually teaches art under the supervision of an art specialist. Here, the supervisor of an elementary art program carries on a vital in-service education program in the teaching of art. Where there is no art supervisor, the administrator and the classroom teacher become responsible for development of an effective in-service education program. Many administrators realize the great value of in-service education programs to the extent of offering raises and sabbatical leaves, including study and travel, to teachers as inducements to take part in programs of in-service education. Administrators are responsible for setting up the incentives and conditions for good in-service programs. There must be time to work and attend the meetings as well as resource materials, facilities, and personnel.

III. THE ORGANIZATION OF THE STUDY

The study consists of two main parts, the review of the literature pertaining to in-service education programs in general and specifically in art education, and the results of a normative survey of in-service education programs in elementary art in four states, Minnesota, Iowa, Wisconsin, and Michigan as reported by a representative number of school systems in each state.

Chapter II includes a discussion of the need for in-service programs in elementary art as indicated in the literature. Chapter III considers the need for good working conditions in the system in order to provide in-service education programs that will be successful. The needs are developed from the literature. Chapter IV discusses the various ways of organizing in-service education programs as given in the literature. National council and association affiliations, advisory and policy committees, and the larger and smaller committees are described. Chapter V is a review of the literature concerning the teacher's responsibility for her own professional development, for improving her philosophy of teaching. Chapter VI considers the values of having public relations programs for elementary art as given in the literature. Chapter VII includes a detailed description

of the normative survey of various kinds of elementary art in-service education programs throughout Minnesota, Iowa, Wisconsin, and Michigan. The questionnaire is descriptive of various types of in-service education programs in elementary art. Chapter VIII includes recommendations made in the light of the literature reviewed and the results of the normative survey.

IV. THE SOURCES OF DATA

The sources of the literature were: (1) books pertaining to in-service education, supervision, leadership, group dynamics, art, and child study; (2) articles in professional magazines; (3) letters from state education departments, college art departments, and art products demonstrators; (4) bulletins, pamphlets, and mimeographed materials distributed by colleges, state departments, and school systems; (5) programs of institute meetings; (6) doctoral theses on the services offered by state education departments and successful administrative techniques of in-service education programs in colleges.

The normative survey involved a questionnaire considering all types of in-service education programs in elementary art. It was sent to 100 superintendents in school systems of representative population categories in four states, Minnesota, Iowa, Wisconsin, and Michigan.

V. SUMMARY

Chapter I, "An Introduction to the Study," has considered the problem and purpose of the study, the importance of the problem, the organization of the study, and the sources of data in the study. The following chapter considers the need for in-service education programs in elementary art as evidenced in school systems and in the pre-service training of elementary teachers.

CHAPTER II

REVIEW OF THE LITERATURE ON THE NEED FOR IN-SERVICE EDUCATION PROGRAMS

I. FEW ART TEACHERS ARE EMPLOYED IN SCHOOL SYSTEMS

For a long time, it has been thought by the majority of elementary teachers, that art was the special prerogative of the art teacher. If the system could not afford a special art teacher, and the majority cannot, it was deemed unfortunate for the child and the teacher. Frederick Logan states:

The majority of rural schools have teachers whose art preparation has been slight to non-existent, and few rural areas have art consultants, itinerant teachers, or supervisors. The same situation prevails in many village and small town schools. For the larger cities, some art is taught in most systems, and the classroom teachers average more background in art, at least to the extent of one or two college classes in art or art education methods. Most of the larger cities have some full-time art staff members assigned to the elementary schools, but this is a most variable element.¹

All too often, the elementary classroom teacher will not teach art because she has had little or no training in that area and feels a lack of confidence to start. If there is no art teacher in the system, the children get very little art. The lack of use of art teachers in a system is most likely due to their scarcity. A study by the National Art

¹Frederick M. Logan, Growth of Art in American Schools (New York: Harper Brothers, 1955), pp. 273-74.

Education Association revealed that in 1953, thirty-five graduating art teachers were placed from five Iowa colleges, forty-six graduating art teachers were placed from four Michigan colleges, seventeen graduating art teachers were placed from nine Minnesota colleges, and twenty-two art teachers were placed from six Wisconsin colleges making a total of 120 additional art teachers to be employed in one year.² Many of these teachers would teach elementary and high school classes or only high school classes. In four states, a total of 120 new art teachers would seem far too low to meet the need for elementary art teachers or art resource personnel in 236 city systems. The burden for the teaching of elementary art must rest upon the elementary classroom teachers. To do the teaching of art well, classroom teachers of elementary grades need many more hours of art education training either in pre-service or in-service education programs.

II. ART EDUCATION IS LACKING IN TEACHER TRAINING

Pre-service education is very crowded in credit hour requirements and little time is left for art or art education

²Howlett, Carolyn, Jerome Hausman, and Manual Barkan, "Current Supply and Placement of Art Teachers," Report of the Research Committee, National Art Education Association (New York: National Education Association, 1952), pp. 25-26.

courses. Often, requirements for art education courses are not made at all in the elementary teacher's pre-service education programs. Art is not less important in the curriculum than social studies or English. Teachers also have to be trained to teach art well. It is not an incidental frill subject. Creativity in art is a necessary understanding to be developed in teacher training activities. Creativity is a necessary daily experience for every elementary school child. Its importance is slow to be recognized in teacher training programs. The University of Minnesota, Duluth Branch suggests that only three quarter hour credits of the fifty-seven taken in elementary education may be specifically in art education.³ The University of Iowa does not make any requirements in art education for elementary teachers.⁴ Thirteen states require a minimum of three semester hours of art education in the elementary program.⁵ There is a great deal of competition for the elementary education major's time among the subjects

³Bulletin of the University of Minnesota, (Duluth, Minnesota: University of Minnesota, 1954), pp. 49 and 65.

⁴Catalogue of the University of Iowa, (Iowa City: University of Iowa, 1954), pp. 168-72.

⁵Ralph Beelke, "A Study of the Certification Requirements for Teachers of Art in the United States," Report of the Research Committee, National Education Association (New York: National Education Association, 1952), pp. 35-36.

of the curriculum. Art is often getting the poorer part of the bargain when only one course in art education is required in so few states. The need for in-service education programs in elementary art becomes very apparent.

III. THE ROLE OF THE STATES AND ACCREDITING ASSOCIATIONS

Of 1005 colleges training teachers, 178 are accredited by regional associations and the American Association of Colleges for Teacher Education. Then 734 are accredited by one of the associations leaving 271 without accrediting by any association.⁶ Another check upon educational requirements of elementary teachers is the state department of education. Requirements for certification to teach in the state provide a means for improving the quality of pre-service education in the state. More specifically, Frazer cites the importance of the state's role in directing the requirements for training and demanding of the training in areas that it sees fit.⁷ The specific courses and the content of the courses can be controlled by the state education departments through the certification requirements.

⁶Ibid., Beelke, p. 29 citing "Building a Profession" Journal of Teacher Education, 1:176, September, 1950.

⁷Ibid., Beelke, p. 30 citing Benjamin W. Frazer in "Developing of State Programs for the Certification of Teachers" U. S. Office of Education Bulletin No. 12, 1938, p. 145.

IV. THE CONTENT OF ART EDUCATION COURSES

From reading descriptions of the art and art education courses in various college catalogues, one may see that art training is lacking in the elementary major program. The art education course at the University of Minnesota includes planning the art curriculum, modern methods of instruction, and the relation of art to classroom activities. Only elementary education majors who take art minors would obtain a thorough understanding of the values of art in everyday living and direct creative experiences in the art media.⁸ The elementary teacher's program at the University of Iowa includes three semester hours of art education involving discussion and illustration of theory and methods of teaching children as well as suggestions for correlating art teaching with other areas.⁹ Correlation is often an overlooked concept in today's elementary art education courses. Broader art programs in elementary schools have as their basis the concept of creative correlation with other subjects in the elementary curriculum.

⁸Bulletin of the University of Minnesota, (Duluth, Minnesota: University of Minnesota, 1954), pp. 83, 89-94.

⁹Catalogue of the University of Iowa, (Iowa City: University of Iowa, 1953), pp. 168-72.

The correlation concept of art education must be emphasized in pre-service training of elementary teachers. Two or three periods of art class a week is not a broad enough elementary art curriculum.

The art and art education courses for the most part, consider techniques in the arts rather than understanding of the child's art needs in relation to his developmental growth. The college student of elementary education should experience self-expression in the arts in order to be able to understand ways and means of fostering it in their classrooms. Freedom to experiment with materials of all kinds, two dimensional and three dimensional, is a necessary experience for teachers of elementary art.

Teachers should learn to be creative-minded, to experiment with methods and materials as they go along in their classrooms. To enable teachers to do this, the college art education courses should give the elementary teachers insight into developmental tasks, adjustment problems, and interaction of children in their classrooms.¹⁰ Art should be taught to provide for individual differences.

What is needed in elementary art education is an

¹⁰Helping Teachers Understand Children. Division in Child Development and Teacher Personnel, (Washington, D.C.: American Council on Education, 1945), p. 460.

education to action, the result of strong convictions of the worthwhileness of newer concepts of art education. The experiences that will develop strong convictions about art education need to be given in pre-service education programs. The art courses should be broad enough in application of knowledge gained in other education classes. The opportunity to synthesize knowledge and action should be given in laboratory classes. Teachers may participate more effectively in faculty studies and in-service education programs when they have contributions to make that are based on a wide fund of knowledge in various subject areas and in child psychology. "Teachers who work together, even though they represent specialized subjects, must have a common nucleus of understanding if the learning experiences of the student are to go on fruitfully."¹¹

V. THE NECESSARY ABILITIES OF THE TEACHER OF ART

Obtaining skill in application of educational knowledges should be emphasized more in any prospective elementary teacher's program through such activities as observation, participation, and practice teaching. A few of the necessary

¹¹"The Visual Arts in General Education" Report of the Committee on the Function of Art in General Education, Commission on the Secondary School Curriculum (New York: Appleton-Century-Crofts, Inc., 1940), p. 134.

abilities for successful teaching of art as listed by Rosabell MacDonald are: (1) the ability to encourage freedom of expression; (2) to freshen vision with new materials, techniques, and ways of seeing things; (3) to choose problems on the child's level; (4) to understand the individual value of creative expression; (5) to impose or withhold his own judgment at the right time; (6) to use the social situation when it functions well; (7) to demonstrate graphically at any point where it would be more effective than verbal expression.¹²

Other needed abilities are listed by Ried Hastie in a study polling the opinions of experienced classroom teachers, supervisors of art, and art teachers in college are as follows: (1) to encourage students to express their own ideas; (2) to understand child growth; (3) to see how art can enrich life; (4) to develop the exploratory attitude in art media; (5) to develop good work habits in children; (6) to organize and handle art materials in class; (7) to understand standards to expect at various maturity levels; (8) to see how community resources may contribute to art class; (9) to see how other subjects may contribute to art learnings; (10) to

¹²Beelke, *op. cit.*, p. 68, citing Rosabell MacDonald in "Art As Education," (New York: Henry Holt Co., 1941), pp. 71-72.

verbalize about art activities; and (11) to acquire art media.¹³

In-service education methods suggested as important by a few of the art supervisors, art teachers and educators in the Ried Hastie study were: (1) survey of pupil interests and needs; (2) experience in teacher workshops; (3) survey of art needs in the community; (4) utilizing suggestions from the supervisor or art teacher; (5) relating art to other subjects; (6) using events and holidays; and (7) using suggestions from local and state guides. Those methods rated lowest by all three groups were: (1) use of prescribed courses of study, (2) current materials in art magazines, and (3) competitions as incentives.¹⁴ A lack of understanding of the role of art in elementary grades is evident when teachers as a result of inadequate training in the teaching of art, will resort to prescribed routines for teaching art without relating art to the needs of class members. It is encouraging to see that in Hastie's study, prescribed courses of study were rated low by teachers as a method of in-service education. Another interesting conclusion can be drawn by examining numbers 4,

¹³Ried Hastie, "Current Opinions Concerning the Best Practices in Art for the Elementary Schools and for Elementary School Teacher Preparation" Report of the Research Committee, National Education Association (New York: National Education Association, 1952), pp. 88-89

¹⁴Ibid., Hastie, pp. 90-91.

6, 7, and 10 on page 13. Teachers of art tended to emphasize personal competence with art media while supervisors and college teachers of art emphasized the importance of ability to understand art's contribution to child growth and full development, the ability to organize materials, and the evaluation of pupil activities. College teacher training classes should emphasize both areas of needed understanding: competency in art media and practice in application of principles of psychology and child development. From the preceding discussion, one begins to see more clearly the areas of need to be met by teacher training in college and in-service programs. Educators, supervisors and teachers of art in the Hastie study agreed on the following as essential experiences for prospective teachers of elementary art: using color, simple print processes, perspective drawing, scratchboard, simple poster design, lettering, figure drawing, clay sculpture, paper maché animals, school room arrangement, crafts from scrap materials, masks, pottery, paper sculpture, puppets, collages, wire sculpture, weaving, decorating textiles, mobile construction, community planning, carving, modeling, homes, interior arrangements, and landscapes. It seems that teachers tend to be most interested in developing their own ability in specific art techniques. Teachers should evidence more interest in what art may do for the child as a personality.

Some activities suggested by educators, teachers, and supervisors of art for teacher education programs: (1) studying child art; (2) preparing exhibits and displays; (3) evaluating art objects; (4) organizing resources and units; (5) giving art demonstrations.¹⁵ Teacher experiences with these projects will give them the basis for confidence to solve individual class problems in child growth and development through art without resorting to formulas that may not apply to their groups. Prospective teachers and teachers in-service today, need to feel the worth-whileness of new trends in art education emphasizing child understanding and its relation to the art activities of a classroom. Viktor Lowenfeld in "Creative and Mental Growth," has stated in concrete terms, the exact nature of the relation of art to the growth of the elementary school child. Insight into the evaluation of a child's art work is given on all levels in the elementary school.¹⁶

In-service education programs are the logical means to developing new understandings among teachers already in the field. To be successful, the programs must be organized through democratic processes and based upon genuinely felt needs.

¹⁵Ibid., Hastie, pp. 94-97.

¹⁶Viktor Lowenfeld, Creative and Mental Growth (New York: The Macmillan Company, 1953), pp. 98-99, 142-143, 176-177, 214-215.

VI. SUMMARY

The first section of the chapter considered the reasons why the study was conducted, one important reason being that few art teachers are employed in elementary school systems. The second section of the chapter considered the lack of enough art education courses in a prospective elementary teacher's program. The third section considered briefly the role of accrediting associations and state departments of education in raising the standards in art education. The fourth section discussed the content of art education courses necessary for adequate understanding of the philosophy of art education. The fifth section considered necessary understandings and abilities of teachers of elementary art. The following chapter will consider democratic processes and attitudes necessary to development of a good in-service education program in elementary art.

CHAPTER III

THE NEED FOR GOOD WORKING CONDITIONS: A REVIEW OF LITERATURE

I. INTRODUCTION

Welfare, culture, and study advantages offered by a school system and community tend to attract better teachers to the community. With favorable working conditions, the teachers tend to be happier and more cooperative with each other. They become more amenable to in-service education programs and tend to favor changes in method and policy within the school system. Teachers value their sense of security and are slow to change methods that work for them in the classroom. If teachers feel secure in other ways, they will be more apt to discard temporary classroom security and try out new ways of doing things that are advocated in the course of in-service education programs.

II. WORKING CONDITIONS WITHIN THE SYSTEM

Administrators should feel the necessity for providing those conditions within the system that will result in greater teacher security. If the administration does not make adequate provision for the welfare of its teachers, it could hardly obtain the support and initiative required for carrying on good in-service education programs. Teacher security

comes as a result of adequate provision for sick leave, loans, retirement, and adequate salary increments. Teachers must also be happy in their out-of-school life. In the early fall, committees should help new teachers find adequate housing for their needs. Teachers also value cultural advantages available in the community such as lectures, clubs, style shows, concerts, and art classes and exhibits. Sports and recreation programs help a teacher to get acquainted with members of the community. Membership in professional organizations for teachers may stimulate interest in professional growth. School systems should encourage attendance at meetings. Other professional activities for teachers might be college summer session classes and workshops, extension classes, committee studies, observation of other classes, concerts for music teachers, travel tours, and reading of professional literature. Teachers should not be so over-burdened with class preparations and extra-curricular duties that they have no time left for activities aimed toward professional growth. Reeder suggests that extra-class time should be given for regular staff meetings and the maximum length should be established cooperatively.¹ In-service education activities can be accomplished in faculty

¹Edwin H. Reeder, Supervision in the Elementary School (Boston: Houghton-Mifflin Company, 1953), p. 216.

meetings that are considered part of the teacher's daily work. Teachers should be relieved of classes in order to attend professional meetings and conferences. At the local level, a pleasant place to hold meetings and have restful social periods should be available. After relaxing, the teachers are better able to think clearly and contribute to the meetings. Vanwinkle found that in colleges, some of the most significant administrative techniques for fostering in-service growth of teachers were: (1) allowing time for attendance at professional meetings; (2) holding pre-school conferences on teaching; (3) taking adequate faculty welfare measures; (4) giving teachers a voice in administration; and (5) encouragement of group discussions.²

Conditions detrimental to establishing in-service programs should be remedied. Lack of respect for teachers in the community, lack of opportunity and time for social life, lack of a voice in school policy making, last minute assignments and transfers, rapid turnover, and lack of recognition of good teaching are all detrimental to teacher morale.³

²Lewis Bernard Vanwinkle, "Administrative Techniques For Fostering In-Service Teacher Growth" (unpublished doctoral thesis, the George Peabody College for Teachers, Nashville, Tennessee, 1954), pp. 3-13 in the abstract.

³Barr, A.S., William H. Burton, and Leo J. Brueckner. Supervision (New York: Appleton-Century, 1947), p. 601.

If parents value the results of democratic, child-centered classroom teaching, they should provide the budget necessary to establishing smaller classes in larger and better equipped classrooms.. Conditions such as overwork and overcrowded classrooms are a cause of resentment for additional tasks involved in the in-service education programs, tasks that cannot be done adequately in the time teachers have left from other duties. It takes time and study to learn to teach by democratic, child-centered methods. Parents should be willing to provide extra funds for facilities that encourage the use of modern teaching methods. Rows of desks fastened to the floor are often the argument used by teachers in defense of academic teaching methods. How else could you teach in such a situation? Where are the libraries, the work tables for group projects, the sinks and cupboards for storage of art supplies, and the bulletin boards for display of group projects?

Administrative Attitudes

No matter what the teacher may wish to do to improve instruction, she is fully aware of the possibility of a veto or lack of support from the administration that has been autocratic or indifferent in the past. Therefore, the administrators must take an active part in setting up improvement.

They must take responsibility for the resulting action as well as implement the program itself. Democratic administrators have confidence in the ability of their staff members to contribute effective plans and solutions to real problems in the school system. They should be confident of the results in terms of instructional improvement though not demanding of drastic changes all at once. It should be seen by administrators that parents and pupils have much to contribute to the planning sessions and can profitably be called upon for viewpoints in conferences. Hightower is emphatic in stating that no prescribed routines should be handed down by the administration as a substitute for cooperative planning sessions among parents, pupils, and teachers.⁴ In conducting cooperative discussions and studies, safeguards should be taken against a few ambitious persons making all the decisions.⁵ Everyone should have a chance to serve on or lead a committee in areas of his abilities. No one should be on too many committees at any one time. There should be inter-planning among the various school systems in the area through representative committees. Consultants may inform everyone of the

⁴Howard Hightower, "In-Service Education," Educational Administration and Supervision, 38:244, April, 1952.

⁵Charles E. Prall, and C. Leslie Cushman, Teacher Education In Service (Washington, D.C.: American Council on Education, 1944), p. 385.

activities going on through the system-wide program. Administrators should take action on the suggestions of co-workers. The goal of group discussion and study is ultimate action in the classrooms of the system.

Poor administrative techniques lead to the following situations: domination by some individuals, demands for attention, and hostile criticism of each other.⁶ There are several types of poor administrators: (1) those who hire good personnel but never offer them any help; (2) those who dictate methods to use; (3) those who rate teachers by check lists; (4) those who consider themselves the sole judge of the teachers; (5) those who make all the decisions and issue all the orders; (6) those who appoint restricted groups to make the courses of study; (7) those who "pass the buck" for poor results to the supervisors and label them "visionaries."⁷ A democratic administration is one in which "group purposes and goals represent the individual welfare and combined value of the members of the group..."⁸ In attacking problems, each group member should feel that he may study the conditions,

⁶"Group Processes in Supervision," Association for Supervision and Curriculum Development (New York: National Education Association, 1948), p. 22.

⁷Reeder, op. cit., pp. 106, 131, 86.

⁸"Group Processes in Supervision," op. cit., p. 48.

state his viewpoints and propose his solutions without fear of ridicule, violence, or suppression.

Democratic Processes in Setting Goals

The teachers and administrators must cooperate with each other and among themselves. Teachers submit the problems to be discussed and cooperatively develop the philosophy and curriculum for their school. There should be opportunity for all to develop leadership abilities; abilities to preside at meetings, to plan agenda, to plan orientation of new teachers, to help select new staff members, to help determine those staff members worthy of recognition, to help evaluate progress. Those who are able and willing should be given the leadership duties. Members of the faculty should help each other to achieve the highest level of development of which they are capable. Members of the faculty will become more articulate about problems when they discover that their co-workers may have the same viewpoints as they do.

In a democracy, everyone that is a member of a working group must understand his responsibilities to the progress of the group. Teachers should be willing to accept changes whole-heartedly. They should feel obligated to contribute their best in areas of their abilities. They should try to involve as many co-workers as possible. Success should be the only goal of everyone participating in the program. It

has been found that those teachers who may object to the theoretical aspects of a program, never-the-less, wish to improve their capacities in tasks of immediate concern to them and will welcome suggestions from colleagues.⁹

Evaluating the Program

Many good attitudes result from taking part in the democratic process of a good in-service program: enthusiasm, confidence, respect for authority, pride in abilities, and feelings of security.¹⁰ Conservative attitudes in teaching are difficult to change. The experiences of the teacher in her own training and her own social mores may conflict with many of the new philosophies in education today. The decline of the use of competition as a motivating factor in the classroom is a case in point. The responsibility for carrying out worth-while goals and effecting changes does not rest with the administration, but the teachers. They are the ones who must effect the changes through the democratic process of inter-action. Teachers must feel the need for change in philosophy and method. An open-minded attitude is imperative in evaluating present conditions in a school system with a

⁹Prall, op. cit., p. 442.

¹⁰Barr, op. cit., p. 599 citing Sumner G. Small, "How to Develop Executive Ability Through Personality," Industrial Management, Volume 61 (February, 1921) pp. 115-116.

view to improving them by actually utilizing new methods in classroom teaching.

In summary, this first section of the chapter has considered working conditions in the school system: administrative attitudes, democratic setting of goals in in-service programs, and evaluation of the results of a program. The second section of the chapter involves a discussion of the basic principles of leadership as they pertain to in-service education programs.

III. BASIC PRINCIPLES OF LEADERSHIP

Introduction

Those conducting an in-service education program and those taking part in the programs should have a basic working knowledge of their duties, responsibilities, and roles in the group processes. Intelligent, planned leadership is necessary to keep an in-service education program from wandering in many directions at once and from losing support for lack of visible accomplishment or direction.

Positive Attitudes of Leadership

Leadership is not necessarily the function of a few better trained members of the staff. An honest effort should be made to get as many teachers participating as possible. Various types of opportunities should be arranged where the

teachers may learn to be leaders. Confidence in their ability should be evidenced even when unacceptable proposals are made. An attitude of trial and error and patient guidance is necessary. Leaders need a certain amount of humility at this point. However, when teachers are tending to avoid the real issues during the course of study and discussion, the leader must take the responsibility for attacking the issues more directly. A leader's main concern should be the search for truths. Leaders must always direct discussions and study phases toward a culminating activity.

Some Negative Attitudes of Leadership

When leaders evidence an authoritarian concept of leadership, little can be accomplished in solving issues of in-service programs.

Group processes do not function democratically when they become an exercise in guessing what the status leader has in mind or will accept. A status leader must offer freedom of choice and once he has done so he may not use veto power.¹¹

Democratic leaders cannot function at all under an autocratic administration.

Many a good subordinate leader has been permanently spoiled professionally by working under a pseudodemocratic leader. Trained to be primarily concerned with ways and means of reaching goals—rather than with helping to determine the goals themselves—continuously receptive of authority from

¹¹"Group Processes in Supervision," op. cit., p. 58.

above, the sub-leader becomes timid, and unfit to help in the process of conceiving new goals or of making modifications of old purposes and aims.¹²

When teachers and the leaders of an in-service program feel that they are being coerced into action, interest will be lost. An autocratic administrator will delay action on issues until the teachers see the solutions he has in mind or, he may be negligent in providing financial support for the program. On the other hand, there are some administrators who will demand immediate and spectacular success in carrying out a program. Their concern is not with the professional development of the teachers but with getting the best possible results. Only the more talented and willing teachers do the work in such programs. They are often the ones who least need the professional benefit of in-service training programs. The American Council of Education feels also that if active participation is the best means to professional growth of the teacher, then the administrative concern for rapid and spectacular results will have to be changed to a concern for steady but slow progress.¹³

¹²Edwin H. Reeder, Supervision in the Elementary School (Boston: Houghton Mifflin Company, 1953), pp. 126-27.

¹³Helping Teachers Understand Children, Division in Child Development and Teacher Personnel. (Washington, D.C.: American Council on Education, 1945), pp. 446-447.

The Duties and Functions of Leaders

Many administrators and teachers will be involved in duties of leadership during the course of an in-service education program. It becomes very important to know what the bounds of leadership are. It must be remembered that leaders primarily function to get others into positions where their talents may be best utilized. Coordinating all the necessary activities and talents available is the main concern of leaders.

Leaders should coordinate all the aspects of a program by helping to organize inter-system or inter-school planning councils. News of accomplishments in any part of an in-service program should be circulated in the meetings of these central coordinating committees. Written records and bulletins of ideas and progress made should be distributed throughout the systems. Leaders function in guiding and analyzing all aspects of the program as they are considered and evaluated. They should plan programs of leadership training for the teachers and consultants who will be working more closely with classroom teachers. Opportunities for inter-class visitation by teachers should be set up in an effort to facilitate programs of child study in the classroom situation. It is the special function of leaders to see that faculty meetings are well planned-for in advance. By long-term planning, the content of

these meetings can then be sequential and well integrated.

Summary

The third section of the chapter involved a discussion of the principles of leadership including positive attitudes, negative attitudes, and some specific duties of leaders. The next section of the chapter will consider leadership personnel available to conduct in-service education programs.

IV. LEADERSHIP PERSONNEL

A school system has many sources from which to draw its leadership personnel to conduct in-service education programs. Local staff members and resource personnel from outside the system may be utilized. Local universities and colleges, community groups, other school systems, and art supply companies may furnish speakers, demonstrators, and study group organizers.

Staff Members As Leaders

If the school system is fortunate enough to have supervisors, consultants, or special subject teachers, they may be the leaders of the in-service education programs. They may conduct study groups, coordinate the work of the various study groups, and serve as discussion leaders or demonstration teachers.

Consultants employed in a school system have much specialized knowledge to give to various study groups. Consultants need to confer with local leaders to learn the best approaches toward a subject that may be used in a given community. Consultants function as guides to classroom teachers or they may do the actual teaching in special subject areas. In such a program, they spend thirty to forty minutes in each classroom each week. The teacher may learn a great deal from observing or planning these sessions. The consultant does less actual teaching than classroom teachers. Where the consultant art teacher is favored over the departmental teacher, the consultant will find much more and much better art activity possible. The art teacher or consultant should have an interest in the creative possibilities of other subjects in school curriculum as well as the work of the art period.¹⁴

School boards finally determine the philosophy of the school. Their voice is a strong one to be reckoned with in planning sessions of any in-service program. They and the parents represent the attitude of the community as a whole in the school philosophy and policies. The superintendent must lead parent-board conferences to develop support and understanding of any proposals to change the activities of

¹⁴Frederick M. Logan, Growth of Art in American Schools (New York: Harper Brothers, 1955), pp. 285-86.

the classroom or policy of the school.

Principals are responsible for implementing the in-service programs and their duties involve obtaining speakers and consultants, developing professional bulletins and libraries, setting up the organization of a workshop, encouraging membership in professional organizations and committee studies. A principal's years of classroom experience should make him a vital resource person to every classroom teacher. A principal should make himself readily available for such advice as may be needed.

Fellow teachers have much to contribute to the studies within the in-service education program by virtue of their varied teaching, education, and travel experiences. However, according to R. M. Smith, teachers need sessions of leadership training to function profitably as heads of study committees. They must guide the teachers in their groups toward the goals outlined by central planning committees. They lead evaluation sessions.¹⁵

Resource Personnel As Leaders

Administrators planning on conducting in-service ed-

¹⁵Richard M. Smith, "Using Resources of Local Systems" in "The Teaching Profession Grows In Service" Group Reports of the New Hampshire Conference, National Commission on Teacher Education and Professional Standards (New York: National Education Association, 1950), pp. 142-143.

ucation programs need to find out what resource personnel are available in their local area. College and university educators, state department specialists, outstanding teachers from other systems, local artists and craftsmen, museum personnel, and art supply company demonstrators all have valuable talents to be utilized in the in-service education programs.

Many colleges take an active part in fostering in-service programs in the local schools. Their teachers function as group study leaders and speakers in many subject areas. The facilities of local colleges have been given to the teachers on various occasions. Libraries, laboratories, museums, collections, programs, speakers, courses of studies, audio-visual equipment, radio and television programs, research staff publications, mobile units, art exhibits, and on-going study groups have aided the classroom teacher in the in-service programs. A study commission on the national level endorsed such college-school system cooperation.

Not only did the Commission feel the need of studying problems of in-service education on the spot where they originate, but it hopes that public schools and colleges of all types would have a lot to give each other if they could be brought together in a common enterprise.¹⁶

¹⁶Charles E. Prall and C. Leslie Cushman, Teacher Education In Service (Washington, D.C.: American Council on Education, 1944), p. 6.

The facilities of the college laboratory schools are used in sessions where observing of successful classroom procedure is desired. The regular extension courses should be varied from year to year in content and problems studied in order to allow the same teachers to take the course again and again.

College education departments and state education departments cooperate in bringing professional standards of the teaching profession up to date through control of the graduation and certification requirements. The college teachers should be quick to take action on any signs of interest in newer educational philosophy evidenced by local teachers. The colleges might then offer extension classes or services of resource personnel to the school systems in the locality. Joint research projects have been carried on by teams of college and local school system personnel. The college's student teachers have on occasion, taken over the classes of teachers to enable them to attend meetings of various professional organizations and take part in study projects.

Local museum personnel have offered classes for adults and children as well as many instructive exhibits both in the museum and circulating in the school systems. Art classes for various grade levels are offered weekly. The Museum of Modern Art has developed art programs that reach the schools in such a way as to raise the standards of teaching and

evaluating art. Logan states that "museum classes for adults and children have grown in popularity from year to year in the places where they have been started."¹⁷

Demonstration personnel from art supply companies often set up instructional workshops and exhibits for local school personnel upon request. Upon request of the superintendent, the state consultant for the Binney Smith Company will come to the system and hold a three-day workshop running through the afternoons and evenings.¹⁸

The fourth section of the chapter has considered the various types of leadership personnel available to the school system for in-service programs. Personnel within the system might be consultants, supervisors, helping teachers, and special art teachers. Personnel from outside the system might be state department of education specialists, college and university educators, local museum personnel, and art supply company demonstrators.

V. SUPERVISORS ARE IMPORTANT RESOURCE PERSONNEL WITHIN THE SYSTEM

¹⁷Logan, op. cit., p. 270.

¹⁸Mimeographed bulletin from the Binney & Smith Company district manager and a letter from the Educational Department of the American Crayon Company.

Some concepts of supervision are broader than others. Today's concept of supervision involves a host of duties other than the rating of teachers. Supervisors in various subject areas are leaders of in-service education programs. Supervisors are an in-service education program. They consult directly with every teacher on a regular basis. They are in a position to inspire and direct the teachers on a day-to-day basis. Supervisors develop the enthusiasm in the teachers to try out new methods of teaching that have been studied in the in-service education programs.

The Responsibilities and Duties of Supervisors

The special duties of supervisors involve the cooperative analysis of objectives, selecting and applying means of appraisal, studying the curriculum in operation, giving demonstrations, and helping with administrative details. The supervisor needs to be fluent in speech techniques to get his ideas across. He should be responsible for carrying out any recommendations made by the teachers and administrators in group studies. Supervisors should inspire the confidence needed by teachers to stimulate creative expression in their classes. According to Barr, Burton, and Brueckner, supervisors function as discussion leaders and should apply principles of group dynamics in getting points across to the teachers and getting work done. Supervisors should plan for

the time, place, library materials, and resource personnel of the small group meetings. They should keep the discussions to the point, hear all plans of action proposed, and judge them objectively, clear issues and definitions, and inquire into assumptions made. Supervisors should give credit where it is due and inspire confidence that support will come from the administrators. Supervisors should allow the time necessary to resolve any conflicts in point of view and to integrate values from each viewpoint expressed.¹⁹

The Attitude of the Supervisor

The help and direction of a creative supervisor is valued highly by teachers as a means of in-service education. Creative supervision involves working out new teaching methods with the classroom teacher. It is done in a spirit of experimentation and not criticism. The situation is further described by Reeder as follows:

Sometimes a superintendent may learn from a conference with the supervisor that the latter has some fresh approach to an instructional problem, and may call a meeting of principals, of all teachers, or of teachers of some particular grade or grades to hear the supervisor discuss his new ideas.²⁰

¹⁹Barr, A.S., William H. Burton, and Leo J. Brueckner, Supervision (New York: Appleton-Century Company, 1947), pp. 97-99 citing Michigan Study of Secondary School Curriculum by J. Cecil Parker.

²⁰Reeder, op. cit., pp. 339, 326.

The special subject supervisor must be given the authority by the administration to hold meetings, workshops, and conferences. Supervisors may work through the many committees set up in an in-service training program. They should visit and observe in many schools and bring back new ideas for the committees to consider. They provide the continuous contact necessary between the subject groups and the main groups of any program.

In evaluating the results of any in-service program, the change in teacher viewpoint, a supervisor would do well to keep the following in mind:

The naive assumption behind the making of check lists is that the additive sum of a group of subjective judgments is more objective than a few subjective judgments would be. No mathematician or scientist would agree on this idea.²¹

The supervisor works out with the teacher, the new techniques of teaching that are illustrations of sound educational principles.

...the wise, friendly, critical and analytical judgment of another person, who does not share in the absorption of the teacher in directing the actual doings of the children, is of great assistance in improving a teacher's professional efforts.²²

The fifth section of the chapter involved a discussion of the supervisor as a resource person, his responsibilities,

²¹Ibid., p. 102

²²Ibid., p. 42

duties, and attitudes in supervision and in directing the in-service education programs.

VI. SUMMARY

The first section of the chapter was an introductory discussion of the advantages of good working conditions in setting the stage for cooperation in the in-service education programs.

The second section of the chapter involved a discussion of the working conditions within the system: administrative attitudes, use of democratic processes in setting goals, and evaluation of the results of the in-service education programs.

The third section considered principles of leadership and various positive and negative attitudes that may be in evidence. Duties and functions of leaders were considered.

The fourth section of the chapter considered leadership personnel: staff members such as supervisors, helping teachers, consultants, art teachers; resource personnel from outside the system such as college and university educators, state education department specialists, museum educators, art supply company demonstrators.

The fifth section of the chapter considered supervision as the most valuable and accessible type of in-service education program. A discussion is given of the duties, res-

possibilities, and attitudes of supervisors.

In the following chapter, a description is given of the organization of in-service education programs: methods of organization, obtaining cooperation, workshops, supervisory programs, and child study.

CHAPTER IV

THE ORGANIZATION OF IN-SERVICE EDUCATION PROGRAMS: A REVIEW OF THE LITERATURE

In the following chapter, the organization of in-service programs is discussed. For those who organize the programs, the necessary understandings involve levels of organization of groups, use of advisory personnel, the means of obtaining democratic cooperation, workshop organization, and organization of child study groups.

I. METHODS OF ORGANIZATION

Affiliation with National Associations and Other Professional Groups

In-Service education is carried on at a national level by many professional organizations. The results of long-range, wide-spread studies are, of course, more valid. Those systems affiliated with national studies are more apt to produce better in-service programs. According to Prall, participants may have a feeling of real worth and accomplishment in surmounting such local barriers as may exist.¹ Problems used in these studies are applicable to local levels of

¹Charles E. Prall and C. Leslie Cushman. Teacher Education In Service (Washington, D. C.: American Council on Education, 1944), p. 435.

systems involved. The national organizations sponsoring a study furnish guidance, consultants, and finances. Certain areas will often have a combined meeting of systems cooperating in the national studies. Prall mentions the California Norconian Conference as an example where sixteen groups each representing five school systems in California, got together and had numerous individual conferences.² Colleges are often affiliated in the national studies and help with the programs of the school system groups.

Representative Planning and Policy Councils

Policy councils deliberate ideas gleaned from all the systems involved in a program. There must be mutual acceptance of each other's ideas. The policy councils agree on study needs of the systems and approve proposals. They conduct intensive studies and interpret final policies to systems.

The planning committee is composed of teachers, principals and staff members who are replaced each year. They investigate and report on many levels within school systems. The superintendents may ask principals to gather ideas for study areas from their respective schools. The ideas then become the agenda of the planning committee. This committee is not responsible for action, only ideas. The means of

²Ibid., pp. 304-5.

coordinating ideas might be the principals who would bring ideas from planning sessions back to their own systems. Also the minutes of the planning committee may be mimeographed and distributed to school systems.

The Larger Committees

The large committees made up of representatives of smaller groups would function on an inter-school or inter-system level. One such group might be responsible for nominating workshop heads and their staffs. They would also canvass from those within the system, ideas concerning proposed programs of study or changes in methods. Study groups may use their own methods of attacking problems, study for several months, and pool their findings into recommendations. Curriculum committees may nominate smaller working committees according to areas of competency of the members. Other curriculum committees may be made up of administrators only, or may be in charge of arrangements for curriculum study. Plans may be formulated by staffs of systems, and executives. Systems usually cooperate in those areas affecting all systems and the community as a whole. Advisory councils may be made up of teachers, executives, parents, and students. Meetings of this group might be held in connection with a luncheon. Teachers from the many different levels may then have a chance to become better acquainted with each other's problems.

Smaller Committees

Needs on each grade level may be discussed separately in the groups within a building. These ideas would then be pooled later on a master list. Committees from the schools would be formed voluntarily and on a competency basis.

Advisory Personnel

Such personnel would be the curriculum workers, college teachers, research personnel, pupils, community members, and teacher committees. Others from the state departments of education might be consultants, helping teachers, supervisors, and workshop demonstrators or organizational personnel. A national committee polled the opinions of teachers and supervisors on needs for resource personnel. In order of frequency advocated, the practices needed are: (1) more supervisors for art, music and other areas; (2) more planned, cooperative faculty meetings and departmental meetings; and (3) more demonstration lessons.³ In the same study, administrators and supervisors recommended more use of the community resources, an enriched art program, more un-solicited supervisory visits, more special teachers, a scheduled visiting teacher, and a

³"Flexibility in the Elementary School," Report of the Cooperative Study of Educational Practices, Committee on Flexibility of the Central New York Study Council (New York: Syracuse University Press, August, 1948), pp. 127-131.

full time art teacher.⁴

Advisory facilities for an in-service program might be pre-school conferences, handbooks for teachers, summer workshops for selected members, and visitation of other classes. Teachers and supervisors were polled in a study and frequently recommended in-service training, special classes for the talented students, and better use of community resources. In the same study, administrators and supervisors recommended smaller classes, use of preventative methods, visiting days, cooperative planning in faculty meetings, and inter-departmental cooperation.⁵ Other facilities needed are college classes covering teacher's problems and summer session workshops. College libraries, audio-visual departments, radio programs, television programs all prove of great value to area teachers as in-service education. One system reported by Kramer had a core curriculum problem and asked the local college to offer a summer session class in the subject. The teachers were able to observe a model class in action, new ideas were exchanged with teachers who had taken part in successful core programs, and literature was made available in the area.⁶

⁴Ibid., pp. 135-36, 29.

⁵Ibid.

⁶Herman Kramer, Gordon Rutheford, and David Willes, "Teacher Education Experiments in Community Services," School and Society, 72:360-62, December 2, 1950.

Advisory facilities may be had through cooperation in all the various research projects going on in national associations and colleges. Professional journals are a rich source of ideas. Mutual exchanges conducted any time, and anywhere are legitimate methods of in-service training.

Evaluating the Organization

An in-service program has been defined as containing any of the following types of activities: voluntary study groups during the school year and summer workshops conducted by the school system. Such a program develops the necessary group solidarity and professional spirit in developing and maintaining the desirable range of activities.⁷ Teachers must look for and find reasons why a planned outcome or change does not materialize. Perhaps there is a better method to use. Teachers feel most keenly the need for more and better constructive supervision. Administrators feel however, that the same needs could be met in other ways as well. Most important of all, is the realization on the part of all teachers that their pre-service training is not enough.

The teacher who feels the necessity for continued growth will recognize the fallacy of relying year after

⁷Helping Teachers Understand Children. Division in Child Development and Teacher Personnel (Washington, D.C.: American Council on Education, 1945), p. 466.

year on the conceptions and procedures acquired during his training period. Indeed his training should help him to view his experiences during this period as means to enlarging his capacities for growth rather than as rigid patterns to be adhered to in his own teaching.⁸

Summary

The first section of the chapter discussed organization of in-service education programs: affiliation with national study associations and councils, planning and policy councils, large and small committees, and evaluation of the organization of in-service education programs.

II. OBTAINING DEMOCRATIC COOPERATION

The type of organization and personnel in the in-service programs must facilitate democratic cooperation. Greater participation of all teachers leads to greater cooperation among all the study groups. Teachers must be given opportunities to work in areas of their competence.

Cooperation Between Leaders and Group Members

The goal of a discussion leader is to obtain the best cooperation and best ideas from everyone in the group in an

⁸"The Visual Arts in General Education," Report of the Committee on the Function of Art in General Education for the Commission on Secondary School Curriculum. (New York: Appleton-Century-Crofts, Inc., 1940), p. 128.

effort to arrive at better conclusions than could be done by any one or two members of the groups working alone.

Those who lead the groups should use their authority to protect the interests of the majority. Leaders need to be trained for their specific functions and duties in training sessions of at least a day in length. They need to evaluate programs with the cooperation of all the teachers. They should see that the minutes of the meetings and plans are distributed to all. The chairmanships must be rotated on a regular basis.

Membership in study groups includes teachers in those roles they value highly, teachers who have common professional ties, and teachers on all levels. County teachers should meet and exchange ideas. Institute sectional meetings are a good means of distributing ideas and plans developed in the system groups. Discussion contributions should come from the community members also. Morrison advocated that any discussion should not seriously conflict with school policy as a whole.⁹ Contributions should be statements of principles that are the result of best thinking in the areas under consideration. Contributions may be based on evidence of need for change in the system, on personal experiences and professional readings.

⁹Robert H. Morrison, "Unifying Theory and Practice in Teaching," in "The Teaching Profession Grows In Service," op. cit., pp. 115-118.

Prall suggests that the first problem considered should be in the area of community living as all teachers can find a basis of interest within this broad area.¹⁰

The Principles of Group Dynamics

The stage is set for sharing of experiences as a true group when all feel the goals are of value to them. Any individual achievement should be for the common welfare. Action, as well as deliberation is needed. Leaders must limit their own part in the program. They should look for positive results. Was the interim work done? Was action the result of previous discussion by the study groups? Are new members being brought into the group studies? Leaders cooperate in planning agenda of study groups. The discussions should never become debating events. "...wise men disagree in their views; our task is to find more truth than we bring to any group meeting."¹¹ Thinking ability needs to be developed before contributions are made. Reeder agrees here in stating that "a large proportion of courses in education which are taken both by prospective teachers and by teachers in service are directed at the purpose of changing and

¹⁰Prall, op. cit., p. 434

¹¹"Group Processes in Supervision," Association for Supervision and Curriculum Development (New York: National Education Association, 1948), p. 38.

improving the thinking of teachers."¹² Individuals will more readily change their views when they are a part of groups that change their views. "As long as group standards are unchanged, the individual will resist changes."¹³

Ideas are spread best by telling one another, planning together, and by doing together. Carrington lists blocks to effective group work as: (1) personality clashes; (2) lack of opportunities to participate; (3) fear of not being accepted; (4) social pressures; (5) non-conformists; (6) lack of skill in directing group work; (7) lack of respect for individual differences.¹⁴ The activities in which group dynamics need to be employed are: (1) planning new procedures for experimenting with classes; (2) surveying pupil problems; (3) departmental seminars; (4) evaluation committees; (5) research committees; (6) socio-economic background studies; (7) regular faculty meetings.

Individual Responsibility in Group Studies

¹² Edwin H. Reeder, Supervision In The Elementary School (Boston: Houghton Mifflin Company, 1953), p. 19.

¹³ "Group Processes in Supervision," op. cit., p. 43 citing Kurt Lewin, "Dynamics of Group Action," Educational Leadership, volume I, January, 1944, pp. 195-200.

¹⁴ J. A. Carrington, "Developing and Sharing the Power of Group Dynamics," op. cit., "The Teaching Profession Grows In Service," p. 102.

Ideas contributed should be worthy of serious attention. Results of the ideas should be anticipated. Any criticism of an idea must be constructive. The resources a teacher used with success would be valuable to contribute to the group and also a teacher's opinion of the needs in the community and school. Techniques a teacher has found to be successful in the classroom should be contributed. A teacher's basic philosophy and objectives are reflected in the activities of her classroom and the results of the research and experimental methods she used. Instruction problems are a matter to be studied by each teacher individually in her own classroom. Teachers need to evaluate the facts and ideas presented in the group studies. "A statement is not accepted as 'fact' because a certain person makes it unless the person by virtue of study is qualified to speak as an authority and can support the statement with proof."¹⁵ Creative thinking must be learned according to Reeder. "To study and to understand thoroughly statements of values and of general principles, and then to translate these into workable and successful techniques of action, require a highly creative mind."¹⁶ Teachers need to verify facts and ideas proposed by trying them out in their

¹⁵"Group Processes in Supervision," op. cit., p. 38.

¹⁶Reeder, op. cit., p. 143.

own classrooms.

Teachers often report the following areas of difficulty: (1) lack of provision for individual differences; (2) poor methods; (3) lack of discipline; (4) lack of interest; (5) difficulty in organizing and administering the classroom routine; (6) lack of appropriate subject matter; (7) lack of time; (8) conflicts in evaluating methods; (9) lack of supplies; (10) lack of knowledge of diagnostic procedures, and (11) poor working conditions. Such problems are often the result of unsound educational philosophy held by the community and school administration. When the standards of achievement are the same for an entire grade, the teacher does not have time to provide for individual differences and interests of class members. Drill becomes dominant as an activity. When required subject matter is too difficult for some class members or is uninteresting to some, discipline problems are bound to develop. Suggestions for solutions should be discussed.

Summary

The second section of the chapter considered more broadly, democratic cooperation. More specifically it included methods of cooperation among leaders and study groups, the general principles of group dynamics, and responsibilities of the individual in a group process.

III. THE ORGANIZATION OF WORKSHOPS

Workshops are a preferred method of in-service education because of their superior opportunity for activity, observation, and teaching all in close group cooperation. Socializing opportunities are valued by teachers for their general appeal to all groups in the in-service programs.

Leadership of Workshops Must be Provided

Workshop leadership must be drawn from many sources: community organizations, local colleges and universities, state departments of education, other school systems, and commercial agencies such as art supply companies. Workshops should be highly organized beforehand. School systems must make detailed plans for subject matter and resource personnel long before the workshop is scheduled.

Specialists in education may be invited to lead various sessions of workshops. Usually most leaders are local and help the program by their more intimate knowledge of local conditions in the community and community viewpoints. Colleges provide personnel, library materials, and audio-visual aids. According to Sumrill, some of the expense of the workshop program is defrayed for the teachers.¹⁷ Community organi-

¹⁷Donald P. Sumrill, "Workshopping for Growth," Ed-ucational Leadership, 4: 500-503, May, 1947.

zations such as the National Council of Christians and Jews, the Y.M.C.A. and the Chamber of Commerce may furnish literature and resource personnel. System personnel such as supervisors and principals or coordinators provide leadership for in-service programs. A problem census may be taken in the spring by local leaders as a basis for the summer workshop study areas. Chairman may be elected for the study areas. Their duties include: time of meetings, getting full participation, steering the discussion, and developing bibliographies.

Organizing the Workshops

Activities of workshops held after school may include discussion groups, study groups, conferences on observations of teaching, and actual classroom visitations planned among several school systems in the area.

Many workshops are held during school year vacations and summer vacations. Pre-school and post-school conferences are a popular time for holding workshops. Planning committees must develop tentative programs for workshops well in advance of the workshop session. Various school year projects of individual teachers may be evaluated in the summer workshop sessions. Prall suggests that summer workshops be geared in subject matter to the work of the regular classroom during the school year following the first session in which plans

are made.¹⁸ Hayward goes further in suggesting that credit be given for summer workshops only when the plans made there are carried out during the following school year on an experimental basis.¹⁹ Beginning conferences of the workshops may be held among superintendents and directors of the proposed workshops. The superintendents then hold planning meetings with building principals and the principals in turn with the teachers. Steering committees are formed by representatives from each proposed study group. The discussion or study groups may meet separately in the mornings. Art, music, and recreational activity may be held during the afternoons to allow teachers from various levels to get acquainted. At the end of the workshop session, evaluating committees may have questionnaires filled by teachers to reveal any weaknesses of the study group meetings.²⁰

College summer session workshops and school system workshops may differ very little. College credit may or may not be given depending upon the length of the workshop. College sponsored workshops and institutes of several days

¹⁸Prall, op. cit., p. 215

¹⁹George W. Hayward, "Workshop Designing," Educational Leadership, 4:460-61, April, 1947.

²⁰Ibid.

in length may be free to area teachers or at least nominal in cost.

System sponsored pre-school and summer workshops are often held at camps. Recreational sports, field trips, picnics, and other forms of socialization are the advantages of camp life. Teachers enjoy and praise the socialization opportunity offered by this type of workshop. Often the grounds, living quarters, and resource personnel are free or nominal in cost when the sponsor is a local college. School boards often defray the expenses of the teachers at these sessions.

The Values of Workshop Experience

Pupils and teachers may do more planning together in classes after the teacher had attended workshop sessions. Discipline is improved with the influence of socializing methods of teaching. Parents generally approve of this more than any other outcome. Hobbies of lasting pleasure may be developed by the participating teachers. The teachers may use a wider variety of art materials and other equipment in the work of the classroom after the values have been shown in the workshop sessions. Children are apt to respond with greater creativity to a wide variety of media. The teachers may have more sympathetic attitudes toward the struggles of the child to solve his problems in the classroom. Better articulation may develop between the work of the elementary

and high school in various subject fields and as a whole.

...if the work of two classroom teachers or of two supervisors, for argument's sake, is so closely related that each is handicapped by inadequate acquaintance with the other, they should obviously be associated together in a study group...²¹

Getting together and exchanging ideas in the various levels is absolutely necessary for articulation to result. Libraries and bibliographies are built up during the workshop sessions. Teachers may acquire an experimental attitude in the classroom and may seek better ways to solve problems. Teachers often obtain the confidence to do this in workshop sessions.

IV. SUPERVISORY PROGRAMS

A good supervisory program is a continuous means of in-service education for all teachers. Help in teaching methods can be found when needed if there are supervisors of some type in the system. The philosophy of today's supervisory program places emphasis on the teacher recognizing her own problems and seeing the need for help of the supervisor. Creative, cooperative solutions to teaching problems are found together by the classroom teacher and the supervisor.

Consider Some Values of a Supervisory Program

Modern supervision helps teachers to analyze teaching

²¹
Prall, op. cit., p. 198.

procedures and problems to find the degree of improvement achieved. Supervisors need to outline the criteria for determining the degrees of success achieved. Informal conferences are held by the supervisor and teacher to exchange ideas on the needs of the child in the teaching situation. Supervisors should try to get creative, action research to go on in the classrooms. Development of an action research attitude is the most likely means of producing changes for the better in teacher philosophy and classroom procedure. The problems of the teacher should be explored analytically as a basis for criticism and suggestion, before the supervisor visits. Evidences of problem areas become clarified in the mind of the teacher and supervisor. According to Barr, "the improvement of teachers is not so much a supervisory function in which teachers participate as it is a teacher function in which supervisors cooperate."²² Where there are no subject supervisors, administrators should act as supervisors in the place of the subject supervisor. Channels of communication with the supervising administrator must be open, free, and easy.

According to Reeder, supervision is concerned with the evaluation of child growth and not teacher abilities or lack

²²Barr, A. S., William H. Burton, and Leo J. Brueckner, Supervision, (New York: Appleton-Century Company, 1947), p. 10.

of them.²³ We have no scientific measuring instruments to measure aspects of classroom teaching. Therefore, teaching cannot be blue-printed and handed out. No two situations ever require exactly the same method of handling.²⁴ Supervision is concerned with improving the setting of learning; it concerns the facts and situations involved. All parents, pupils, education workers, and administrators are included in the evaluation of the supervisory programs. Current ongoing activities in the classroom are the center of supervisory counseling. Teachers will develop an attitude of self reliance when the supervisor seems confident of the teacher's ability to grow in this direction and takes steps to foster such growth in self reliance.

Supervisory Services Offered by the State

The state departments of education offer some supervisory services to city and county systems. These supervisors operate from the state or county offices. Some significant conclusions concerning supervisory services offered by state education departments are given in a study by Harold Vannatter. The actual functions of state departments of education in the United States included: (1) curriculum

²³Reeder, op. cit., p. 293.

²⁴Ibid., p. 7, 103.

development; (2) supplies and materials; (3) workshops, (4) financing of county supervisors and development of leadership at this level; (5) supervision of pre-service and in-service training; and (6) promotion of continuous school planning. The needs still to be met in state supervisory programs as reported by Vannatter were: (1) more qualified county superintendents; (2) effective coordinating leadership at the state level; and (3) more trained rural supervisors to work directly with classroom teachers.²⁵ Table I on page 62 shows the various aspects of supervisory programs in Minnesota, Iowa, Wisconsin, and Michigan offered by state departments of education. The table was developed from data in the Vannatter study. Some conclusions can be drawn from the table. There is one art supervisor in a total of thirteen supervisors in the state department of education in Iowa. There is one supervisor of art among twelve supervisors in the state department of education in Wisconsin. There are no art supervisors in the state departments of Michigan and Minnesota. Iowa and Michigan offer a less broad range of services to the teachers than Minnesota and Wisconsin, such services as

²⁵Harold H. Vannatter, "A Study of the Organization and Administration of the Supervisory Services Available for Rural Teachers in the United States" (Unpublished Doctoral thesis, Teachers College, Columbia University, New York, 1952), pp. 117-202.

curriculum development, audio-visual materials, textbooks, buildings and grounds, research, library, teacher training, and clinics. Michigan considers twenty-four of its supervisors as "helping teachers" while Wisconsin considers forty-eight of its supervisors as "supervising teachers." However, Iowa and Wisconsin have as many as twelve and twenty-six "supervisors" respectively. Supervisors may be considered by many administrators as critics of the teaching staff. The terms used previously such as "helping teachers" and "supervising teachers" may describe more adequately the functions of a good supervisor. Minnesota and Wisconsin have fewer teachers per supervisor than Michigan and Iowa. In that order, they have respectively, 118, 49, 112, and 92 teachers per supervisor on the average.

Summary

The fourth section of the chapter considering organization of in-service education programs includes discussions on the values of supervisory programs and supervisory services offered by the state departments of education as found in a survey by Harold Vannatter. The following section of the chapter considers a type of in-service education program known as "child study."

TABLE I

CONDITIONS OF RURAL SUPERVISION BY STATE DEPARTMENTS IN THE
UPPER MID-WESTERN STATES IN 1952

CONDITIONS OF SUPERVISION	IOWA	MINN	MICH	WISC	
number of elementary supervisors	4	4		6	
number of supervisors for 1-12	1		8	5	
number of art supervisors	1			1	
<u>areas of supervision:</u>					
special subjects in elementary		2	3	2	
general subjects in elementary	10	7	34	42	total
elementary physical education	1		3		
general secondary subjects			9	30	
attendance in secondary	2				
audio-visual aids - secondary	1				
<u>services of supervisors:</u>					
curriculum development	1	4	8	6	
audio-visual aids	1	4		6	
textbooks	1	4		6	
buildings and grounds	1	4			
research		4			
library	1	4	1	2	
health		4	1	1	
teacher training	1		8	11	
clinics		4		11	
<u>titles of supervisors:</u>					
supervisor	12	6	9	26	
helping teacher			24		
supervising teacher			4	48	
deputy county superintendent			3		
assistant superintendent		1			
consultant			2		
director or other	1		11		
<u>sources of supervisory support:</u>					
county board	x				
county board supervisors			x		
state				x	
% of counties with county support	18.7		27.7		
% of counties with state support				96.2	
% of counties with supervision	18.7	6.7	27.7	96.2	
<u>other general information:</u>					
average no. teachers per super.	118.7	49.4	112.4	92.4	
population per square mile	45.3	34.9	92.2	57.3	
% of rural population	57.3	50.2	34.3	46.5	
amount spent per school child	\$100- 124	\$100- 124	\$100- 124	\$125- 149	

²⁶Ibid., Vannatter.

V. CHILD STUDY PROGRAMS

Actually, all in-service education programs should be "child centered" in that the child becomes the center of discussion rather than a subject area. All teachers have a common interest in understanding the child. They will consider what a subject can do for the child in solving his developmental problems.

Methods Used in Child Study Programs

Group meetings are held for exploring activities at school, experiences at home, and past home life of the child. The needs and interests of the child grow out of the standards held in the community. The New York Study Council feels that for teachers, knowledge of the sciences relating to forces which govern growth, development, motivation, behavior, and learning are essential for understanding the child and the forces that are inter-related in his development.²⁷ "During various stages of the child's growth and development he faces a series of 'developmental tasks'; ...the child endeavors to accomplish these tasks only when he is ready to do so..."²⁸

²⁷"Flexibility in the Elementary School," Report of the Cooperative Study of Educational Practices by the Committee on Flexibility of the Central New York Study Council (New York: Syracuse University Press, 1948), p. 37.

²⁸Ibid., p. 35.

Children should be taught to use tensions generated within themselves as motive powers for constructive projects. Teachers must know the task levels, factors of development in relation to needs, and conduct suitable to a child's nature. The child has a right to be considered a person, to grow up normally and be happy, to show affection, to feel security in his performance and to participate or fail without being humiliated. The teacher should respect these rights at all times. Teachers need to apply the knowledges of child psychology in their own classroom situations. A record of what is said and done in the classroom should be kept by the teacher for reference in child study work. Teachers need much practice to successfully relate the objectives of child study to specific classroom situations.

Evaluation Procedures in Child Study

Teachers disagree often on interpretation and facts in child study. The issues are those faced by parents all the time. A list of facts about a child might contain the following: physical health, mother-child relations; relative-child relations; attitude toward new babies in the family; love of animals; peer relations; criticism of others; giving things away; relations with the opposite sex; loud, noisy behavior; restlessness; attitudes toward money; fairness; honesty; religion; fear; and cleanliness. Since child study

is the easiest area for the community to understand as valuable, it is a good starting point in any in-service study group. Knowing what to look for, to relate, and to generalize about in the classroom situations demands all the problem solving abilities of a teacher.

Outcomes of Child Study Programs Are Worthwhile

Teachers begin to distinguish between continued maladjustment and temporary problems or upsets. They know the factors that evoke necessary behavior and stimulate further development of a child. Daydreaming, shyness, and withdrawing are an implication of acute problem behavior. Improved relations between parents, pupils, and teachers result from child study in in-service programs. Teachers use better methods for dealing with reactions and conduct better analysis of group situations. The focus is upon on-going activities. Teachers and supervisors are forced to look for the most important problems to solve. Certain areas of knowledge are needed in child study. These may be learned in pre-service or in-service programs.

Summary of Child Study

The fifth section of the chapter considering organization of in-service education programs, included child study, the methods used in the program, evaluation procedures,

and outcomes of that type of study program.

VI. SUMMARY OF CHAPTER IV

The first section of Chapter IV, "The Organization of In-Service Education Programs," considered the methods of organization such as affiliation with national study groups within councils and associations, organization of policy and planning groups, larger committee functions, smaller committee functions, advisory personnel, and evaluation of the organization of the program.

The second section of the chapter considered means of gaining democratic cooperation in the programs of in-service education, cooperation among study groups and leaders, principles of group dynamics, and individual responsibility for further programs of in-service education.

The third section of the chapter included a discussion of workshops as a type of in-service education program; the leadership, organization, and values to be derived from this method of in-service education.

The fourth section considered supervisory programs as a type of in-service education, one of the most efficient when conducted on a local level. State supervisory services are far too few and much remains to be done in this area before state education departments can be of real value.

The fifth section of the chapter considered child study groups as a type of in-service education program. Actually, all in-service education programs should consider the child first and what a subject can do for the development of the child second. Child study implies a great deal of study of home conditions, community conditions, and general psychology of child development. Sub areas of the section consider methods used in child study, the evaluation procedures and valuable outcomes of a child study program.

The following chapter is a discussion of the elementary teacher's role in implementing the in-service programs, how she can develop herself professionally in order to make valuable contributions to the various study groups of in-service education programs.

CHAPTER V

TEACHER RESPONSIBILITY FOR HER OWN PROFESSIONAL DEVELOPMENT: A REVIEW OF LITERATURE

I. INTRODUCTION

Teachers must feel the necessity for keeping up with changes in philosophy of education, in the philosophy of teaching in various subject areas, and in the psychology of child development. New discoveries are being made constantly in these areas as a result of classroom experimentation. In teaching art, a teacher today must have a knowledge of the creative process from first-hand experience with art media. Teachers should be trying out new ideas and concepts in order to more creatively integrate them with local needs. A knowledge of the economic backgrounds of the children in a class is necessary if creative integration of philosophy and practice is to continue. The results of creative, experimental teaching should be circulated among the staff members in the course of in-service education programs. Teachers may also learn new philosophy and techniques of teaching at conventions and sectional meetings of professional organizations. State departments of education offer ideas for methods and techniques through resource materials and resource personnel.

II. DEVELOPMENT OF WIDER INTERESTS

Teachers should know the philosophy of education in general, philosophy of teaching in other subjects, social and economic conditions affecting children, and the creative process. Teachers need to be active in the community affairs and especially in youth organizations. They need to know the best social thinking of the day, the influences from which social philosophies spring.¹ Teachers must have a wide variety of interests to be able to help their students in many areas such as home-school relations, community resources, readings for slow learners, audio-visual aids, physical education and recreation, folk dancing, sports, and art materials. The teacher's self-confidence must be based on honest, genuine experiences and understanding of the philosophy of education in many fields.

Genuine self-confidence can exist only when the teacher is emotionally stable, has good command of his subject, has an understanding of youth, and has experienced achievement; and his own self-confidence will be a definite factor in establishing the same quality in the students.²

¹Prall, Charles E., and C. Leslie Cushman, Teacher Education In Service (Washington, D. C.: American Council on Education, 1944), pp. 451-52.

²"The Visual Arts in General Education," Report of the Committee on The Function of Art In General Education for the Commission on Secondary School Curriculum (New York: Appleton-Century-Crofts, Inc., 1940), p. 126.

Art teachers need a high degree of skill in some media of art. They should take the opportunity to continue any skills they may have acquired an interest in early in life.³ Since only about one fourth of a teacher's pre-service education is taken in the field of education, in-service programs are necessary for full development of understandings in the various subject fields including art.

Teaching Philosophy Changes

The elementary teacher needs to develop sound philosophies of teaching in art and other subjects. She must be able to study and progress in teaching by trying out new ideas and experimenting in the classroom. The teacher who knows the art media from experience can reveal the exciting and interesting qualities of various media to his students. To stimulate originality in others, it is necessary to have it in oneself. The teacher of art should be able to help students become articulate about their experiences and emotions; she must understand the child's world, his reaction to it. The teacher should be able to foresee difficulties and set the stage to overcome them. The values of personal discovery are important in education of a child. He should be led to

³Frederick M. Logan, Growth of Art In American Schools (New York: Harper Brothers, 1955), p. 288.

make discoveries in art media. One experience is built upon another.⁴

Since education philosophy is rapidly progressing, the art teacher will welcome helps from supervisors in the form of condensed reports of new experiments and ideas in art education that are constantly going on. With supervisory help, more coordination and integration of various subject fields can go on. "A continuous program of in-service education through supervision is the price school systems must pay if they would keep abreast of the truth which the profession is discovering."⁵ Teachers should not feel a need of clinging to texts or courses of study. Their philosophy should be one of intelligent, directed experimentation. According to Barr and others, teachers of art should develop the ability (1) to construct education programs; (2) to use new theories of learning in their own situation; (3) to use objectives as a basis for evaluation;; (4) to use needs and interests as a basis for work in art; (5) to use pupil growth needs as a focal point for inst-

⁴Sibyl Brown, "Beginning Art Teachers Appraise Themselves," Art Education, 7:7-11, November, 1954.

⁵Edwin H. Reeder, Supervision in the Elementary School (Boston: Houghton Mifflin Company, 1953), p. 31.

ruktion, (6) to continually study pupils individually.⁶
Inability to change philosophy for the better is a dangerous attitude in education. Barr explains this attitude of resistance to change.

We like to continue to believe what we have been accustomed to accept as true and the resentment aroused when doubt is cast upon any of our assumptions leads us to seek every manner of excuse for clinging to them... The result is that most of our so-called reasoning consists in finding arguments for going on believing what we already do.⁷

Art Activities Reflect the Teacher's Philosophy

Creative projects can best be developed when the art teacher understands creativity from her own experience with art media. Logan believes that "it is the teacher's professional advancement and progress as an artist which the schools have not recognized as one of the values an art teacher can bring to the school."⁸ Informal work has a place in the classroom and outside. "To find and to earn the rewards of progress as a person with something to say and a way to say it, the individual must stay with an art

⁶Barr, A. S. William H. Burton, and Leo J. Brueckner, Supervision (New York: Appleton-Century Company, 1947), p. 612.

⁷Ibid., p. ii.

⁸Logan, op. cit., p. 281

expression for a considerable time."⁹ The teacher's creative hours will greatly benefit the class by stimulating interest.

The second section of the chapter has included a discussion of the improvement of professional philosophy in general and in art. The necessity for keeping up with new trends in philosophy and the necessity for creative growth and development should be understood by the teacher of art.

III. PROFESSIONAL ORGANIZATIONS IN EDUCATION

Professional organizations are the best means of a teacher to improving her philosophy and techniques in the art of teaching. The best thinking of the times is brought out in professional meetings. The teacher should regard membership, participation, and attendance as vital to her professional growth.

Art Education Associations

In-service training programs in elementary art are offered by professional organizations in the form of conventions, sectional meetings in subject areas, demonstrations, speeches, discussions, bulletins, and research reports. Teachers should desire to belong and render services in areas of their capabilities.

⁹Ibid., p. 235.

Important professional organizations for teachers of art are the National Art Education Association and the regional art education associations. In the Mid-west, it is the Western Arts Association. Recently, the regional and national divisions became affiliated. The following description is taken from the brochure of the organization:

It is the Combined Professional Organization for all teachers and supervisors of art. It acts as a Clearing House on matters pertaining to art education; originates activities and programs as may seem opportune for the enhancement of art education in America; publishes a yearbook, devoted to major issues in the field and ART EDUCATION as the official journal of the Association; sponsors the International Art Program with the National Red Cross as a contribution to world understanding; promotes research and other studies in such fields as curriculum, standards, State Direction of Art Education, etc.; serves all teachers through the dissemination of information on exhibition, visual aids, materials, and equipment. The present membership is upward of 4400.¹⁰

Most teachers belong to local or regional teacher's associations. The conferences and their sectional meetings held each year are an important source of in-service training. Demonstrations in many art medias may be set up. Small groups of teachers might observe the demonstrations at one time and the demonstrations would run continuously through the day to allow many teachers to observe each demonstration.

¹⁰Brochure of the National Art Education Association, 1956.

Summary

The third section of the chapter has considered professional organizations in education and art education, the activities and services offered to teachers.

IV. COLLEGES AND UNIVERSITIES OFFER PROGRAMS IN ART EDUCATION

Colleges should accept the fact that they have an important role to play in developing in-service programs designed to improve the teaching of the area. Teacher's in-service education can be accomplished by means other than extension classes for credit. Workshops, speeches, demonstrations, and consultant services should be offered by colleges and universities.

The Services of the University of Iowa

Many very fine in-service training programs are offered by the University of Iowa and Iowa State College. In the State University of Iowa Extension Bulletin, a description of the Twenty-sixth Annual Art Exhibition of Iowa High Schools is given as follows:

Each year nationally prominent educators and artists have joined with us as our guests to enliven our meetings by sharing with us the wealth of their minds, and by injecting the stimulus of their beliefs, ideas, and criticisms into our discussions.

Nearly 400 teachers and students from Iowa as well as teachers from Illinois and Wisconsin attended;

students from forty-three Iowa high schools exhibited their work. Color slides of the exhibitions since 1950 are available for showing...¹¹

A description of the services offered by the Iowa State Teachers College at Cedar Falls is given:

We offer two types of services to elementary teachers in the state. The first is the consultant service. One staff member is out in the state each quarter full-time to help teachers with their art program. In most instances, his services consist of conducting four to six workshop sessions of about one and one-half hour's duration each. These workshops emphasize experimentation with materials and include the showing of films and the discussion of theory. Part of the instructor's time on the day following the workshop is given over to visiting teachers in their schools to offer whatever help seems needed.

The second type of in-service program we conduct consists of extension classes for credit and a TV course for credit. Each broadcast included a discussion of theory, a presentation of children's art work, and a discussion of their meaning. The third portion of the program was given over to the explanation of materials.¹²

A television program in art is offered by station WOI-TV in Ames, Iowa from 1:30-2:00 on Friday. It is presented by Iowa State Teachers College and Iowa Joint Committee on Educational Television and the Department of Public Instruction of Iowa.

¹¹Brochure of the State University of Iowa, November 1, 1955, Iowa City, Iowa. (Bulletin number 712)

¹²Letter from Harry G. Guillaume, Head of the Department of Art, Iowa State Teachers College, Cedar Falls, Iowa, January, 23, 1956.

Services Offered by the University of Wisconsin

The University of Wisconsin offers some in-service education programs as described in a letter from the chairman of the education division, Frederick M. Logan:

When enough persons in an area need some of the required courses in art education, a superintendent will call upon the University or one of the local teacher colleges for an extension class to be set up. These classes are held either in the public schools or at the college itself, depending on convenience to the teachers enrolled.¹³

The course which has been most frequently taught by the University personnel has been the one which we title, "Art in Elementary Education," and has consisted of approximately two-thirds workshop activities and one-third discussion and lecture.¹⁴

James A. Schwalbach, Extension Specialist in Art describes his work in in-service education as follows:

The workshops that I conduct... are usually held at a state teachers college, using their staff in cooperation with the staffs of the nearby county normal schools. They are partially workshop courses...¹⁵

The College of Agriculture at the University of Wisconsin has organized rural art groups throughout the state.

¹³Letter from Frederick M. Logan, Chairman of the Department of Art Education, University of Wisconsin, January 11, 1956.

¹⁴Ibid.

¹⁵Letter from James A. Schwalbach, Extension Specialist in Art and Design, University of Wisconsin, Madison, January, 10, 1956.

In addition to personal instruction and guidance the group sponsors each year twelve regional rural art shows and an annual state-wide exhibition of original work produced by people living in the rural community.¹⁶

Teachers of elementary art should profit from the many opportunities offered by colleges and universities. Teachers of elementary art should participate in the arts classes of the community. Teachers cannot teach creatively without being creative in the arts themselves.

A description of in-service education offered by the Wisconsin State College at Milwaukee follows:

This semester I am offering a Workshop in Art Education as one of our evening extension classes. I am planning to make this course part lecture-discussion and part practicum.

Last year, I did participate in a television program sponsored by Wisconsin State College. This was a series of talks on the theme, "Let's talk About Children." It was a course given for college credit.¹⁷

V. STATE DEPARTMENTS OF EDUCATION OFFER IN-SERVICE PROGRAMS IN ART

State departments of education offer in-service training programs in elementary art. The programs may involve

¹⁶Mimeographed bulletin, College of Agriculture, University of Wisconsin, Madison, Wisconsin.

¹⁷Letter from Charlotte R. Major, Director of the Division of Art Education, Wisconsin State College, Milwaukee, January 6, 1956.

consultants, curriculum revision, coordinators, finances, radio, television, research, welfare, salary, legislation, and publications.

Services of the State Department of Education in Iowa

An Iowa State Committee of 1950 County Institute

Programs describes them as follows:

The Committee had been assembled for the purpose of advising with the superintendent regarding future state-wide plans for improvement-of-instruction meetings or institutes.

...the opinion prevailed that a different and more flexible type of program should be developed.

Multiple County Institutes were to be abandoned in favor of County Institutes, or area institutes.

A permanent committee on the improvement of instruction was to be set up to formulate and suggest general policies for the administration of the Iowa Program for the Improvement of Instruction. Each local county superintendent would set up a local advisory committee. Local planning would be done within the broad framework of the five-year cycle for emphasis and in accordance with the policies announced by the Department of Public Instruction.¹⁸

Services of the State Department of Education in Wisconsin

The state department in Wisconsin offers some in-service education programs in elementary art:

...each Fall we hold art clinics in connection with

¹⁸Mimeographed bulletin from Iowa Department of Public Instruction, 1955.

the state colleges. These are for elementary classroom teachers and the afternoon sessions are devoted to actual craft experiences.

The sectional meetings of the state convention have tended to work also toward the actual participation in various art media. One out of two sectional meetings in each convention is spent in actual demonstration and participation in various phases of art education.¹⁹

Services Offered by the State Department of Education in Michigan

The state department of education in Michigan has developed a new service for local systems:

Key aspects designed to help administrators and teachers improve the quality of education are leadership, consultation, and service.

Advisory committees of the Michigan Curriculum Program are concerned with the development of ideas and materials that will aid local schools. Twenty-five such advisory committees, each concerned with an important aspect of the educational program, were mobilized by Dr. Taylor for the 1954-55 school year. During 1955-1956, the curriculum program will consist of twenty-three advisory committees made up of teachers, administrators, and citizens.

Objectives are to help formulate and implement an educational program to meet the requirements of a democratic society; to aid teachers in continuous professional growth; to assist in coordination of the many state agencies engaged in the education of teachers; to conduct research in areas of special need; to assist in the spread of good practices from one school system to another, and to evaluate new practices; to stimulate leadership through conferences, workshops, speeches,

¹⁹Letter from the State Department of Public Instruction, Madison, November 30, 1955.

committees and publications,²⁰

State departments of education also offer curriculum bulletins in art on various levels. These bulletins are primarily resource materials for the elementary art instructor and may not be readily understood by the regular teachers in elementary grades. Interpretation of these in actual situations may be needed. This is one reason why courses of study by themselves are not the best means of in-service education.

Summary

The fifth section of the chapter has considered types of in-service education by state departments of education in Michigan, Wisconsin, Minnesota, and Iowa. Some of those services were: improvement of instruction, meetings, workshops, consultation, materials, leadership, and coordination of education in the state.

VI. TEACHING OBJECTIVES MUST BE RE-EVALUATED

The result of the newer philosophies of education at work in the classroom situation will be the child's creative mind at work solving problems of real interest and importance to him.

²⁰Molly M. Boelio, "Michigan's Co-operative Curriculum Program," Michigan Education Journal, 33: 81-82. October 1, 1955.

Teachers must decide upon the goals of instruction, the results to be obtained and to experiment in finding the best methods for obtaining the goals. The teacher needs to put forth effort needed in an experimental curriculum development. He must be willing to try new ideas as well as to utilize those of experts that have already proved their worth.²¹

... the teacher should have a clear conception of the ends he counts most important, his reasons for valuing them, and an awareness and enrichment of personality the supreme value; that accordingly, the arts must find their place in this framework.²²

Each child needs to be free to develop to his own capacity level whether it is higher or lower than the class. Evaluation should be of the child, the quality of his activities and attitudes.

The grades or judgments I want to place on my student's cards are: ability to use art in everyday life, readily, enjoyably, and successfully; ability to solve specific problems on the basis of their art training; growth of the individual in manipulation and appreciation of things about him.²³

The sixth section of the chapter considering the teacher's responsibility for her own development included a

²¹Barr, op. cit., p. 590.

²²"The Visual Arts in General Education," op. cit., p. 132.

²³Lola Hinson Fitzgerald, Art Education, 6:1, January, 1953.

brief discussion of the need for understanding goals in art education.

VII. THE TEACHER MUST OBTAIN ADEQUATE FACILITIES

Teachers of art cannot conduct good elementary art programs without adequate facilities. Teachers should know what facilities are necessary, which can be improvised, and how to obtain the necessary facilities.

Plant and Equipment Needs

In a recent study it was found that administrators and supervisors emphasized most the need for art shop rooms and audio-visual aids for art. Teachers agreed on the importance of these materials and also suggested more books, magazines, cupboards, display cases, and special art rooms.²⁴ In line with these suggestions, another author feels "the elementary school needs an activity art room or a plan for each classroom which includes generous work spaces on the floor, a sink, and some large work tables."²⁵

Size of the classrooms, availability of running water for mixing paint and clay, movable or immovable furniture,

²⁴"Flexibility in the Elementary School," op. cit., pp. 133-137.

²⁵Frederick M. Logan, Growth of Art in American Schools (Boston: Houghton Mifflin Company, 1953), p. 285.

storage room for partly finished work or for materials, space for display of completed work--these and other factors of the physical environment have much to do with the creative activity of the teacher.²⁶

Elementary classroom teachers of art can hardly be expected to carry on the ideal art programs discussed in in-service education when adequate facilities are not forthcoming from the administration. The most valuable art experiences simply cannot be provided in many typical elementary classrooms of today. Even the most ambitious teacher soon tires of improvising facilities for the necessary range of art activities. The source of discouragement is often the great inconvenience and mess created by some art projects when tried in a typical classroom without facilities for work space, drying, or cleaning up and storing of materials. A greater variety of materials is needed in the lower grades. Media used should be of good quality to encourage creativity and ingenuity in approach. Drawing, painting, and crafts should be balanced in the art programs on each level.

An N.E.A. research study found that large cities spent less on their art budgets than smaller cities. In cities of 15,000 to 49,000, approximately 1½% of the budget went for art supplies. Art supply costs per pupil in grades

²⁶Reeder, op. cit., p. 12.

one through six in cities of 200,000 to 500,000 were found to be \$.49; in cities of 50,000 to 99,999, the cost was \$.82; in cities of 15,000 to 49,000, the cost was \$1.08; and in cities of 3,000 to 14,999, the cost was \$.74. In half of the systems represented in the study, no direct provision is made in the budget for art supplies.²⁷ The significant fact of this study seems to stand out. What can one buy in the way of art supplies with such low sums as \$.49 to \$1.08 for one child for a whole year? Certainly, not a very great variety or amount can be purchased in the school budget allowance. The art teacher is obliged to find other means for augmenting the art budget if it can not be raised. Money-raising programs; sales, and the use of scrap materials from the area are two ways in which the range of supplies in the art program can be extended. Most elementary teachers requisition only those supplies they know they will receive as revealed in past experience. A new globe or map, all too often takes precedence over art supplies when the budget for each teacher is limited. Teachers should feel keenly the

²⁷ Gordon, Helen Copley, Elmer McDaid, and Robert F. Hubbard. "Comparative Expenditures for Art Supplies in Typical School Systems," Report of the Research Committee National Education Association (New York: National Education Association, 1952), pp. 15-19.

importance of adequate art supplies.

VIII. UTILIZING THE SERVICES OF THE ART SPECIALIST

The presence of an art specialist is in itself a type of in-service education program. However, it should not be construed to mean a one-man in-service education program with the art teacher doing all the work. To be a good in-service program, wide participation is necessary. The type of help that an elementary teacher of art may receive from art specialists includes: (1) consultation on philosophy; (2) demonstration of ways of teaching projects; (3) demonstration of complicated art techniques such as block printing, ceramics, or metal sculpture; (4) consultation on plans for the year; (5) evening classes in art techniques; (6) consultation during in-service programs.²⁸ As indicated in a study by Ried Hastie, the art specialist helps the classroom teacher to solve her various problems in teaching such as: (1) lack of knowledge of child development in art and how it may help the teacher guide the child; (2) lack of ability to find and utilize all available resources; (3) lack of experience in art medias; (4) lack of ability to organize

²⁸Howard Conant and Clement Tetkowsky, "How Good Is Your Art Program?" pamphlet reprint from National Elementary Principal, Volume 30, April, 1951, p. 11-14.

the class situation that is conducive to good work experience; (5) lack of understanding of aims and objectives of elementary art education; (6) lack of ability to develop cooperative relations with administrators, parents, and other teachers.²⁹

Summary

The final section of the chapter considered the responsibility of the elementary classroom teacher in cooperating with and utilizing the services of the art specialist in the in-service education programs and in the classroom.

IX. SUMMARY

Chapter V, "The Teacher's Responsibility for Her Own Professional Development," has considered (1) an introductory discussion; (2) the professional philosophy and attitudes necessary in teaching; (3) activities of professional organizations in education and art education which the teacher should take advantage of in improving her competence; (4) the activities offered by colleges and universities such as

²⁹Ried Hastie, "Current Opinions Concerning The Best Practices in Art for Elementary Schools and for Elementary School Teacher Preparation," Report of the Research Committee, National Education Association (New York: National Education Association, 1952), pp. 111.

classes, consultants, and workshops; (5) services offered by state departments of education; (6) philosophy necessary for the elementary teacher of art to understand; (7) the necessity to obtain adequate facilities for an elementary art program; (8) utilizing services of the art specialist in the classroom situation and in the in-service programs.

The following chapter considers the public relations program of the school system in relation to in-service education programs in elementary art.

CHAPTER VI

THE PUBLIC RELATIONS PROGRAM AND IN-SERVICE
EDUCATION: A REVIEW OF THE LITERATURE

I. INTRODUCTION

Any in-service education program must consider the impact it will ultimately have upon community opinion. The parents and community want to know what kind of an education they are buying with their tax dollars. They have a vested interest in the quality of education in their community. Parents and community can very profitably participate in the in-service education programs to gain an understanding of what the schools are trying to do for the children. The common educational goals and purposes should be known.

II. VALUES DERIVED FROM A PUBLIC RELATIONS PROGRAM

A change in the teaching program will be accepted only when it is understood. If community members help to shape the new program, they will be more likely to accept it as their own.

Teachers should realize that a part of their work is public relations, a very important part. The American Council on Education stresses the importance of the social significance of a community-minded school in the following

statement:

We know of no instance in which the school faculty has worked vigorously in molding the program of a school to the needs of a given community where a strong group within that faculty had not previously been intimately associated with the affairs of the young people and adults of the community.¹

If a larger community of educational interest is not brought to bear upon the local school systems, they are likely to succumb to local mores and pressures for a certain type of curriculum pattern. It is not the community that should sell the teachers but the teachers who must sell the new education ideals to the community.

The citizens as a whole are untrained in educational philosophy and need to become involved in discussions held during the in-service programs. An understanding of educational philosophy can then slowly be developed through the participation of teachers and community members in some discussions of educational problems. Reeder indicated a need for community education in the following statement:

The citizens as a whole are untrained in education, and many, if not most of them were educated in schools which embraced ideals and objectives characteristic of former and discarded conceptions of the teaching process.²

¹Prall, Charles E., and C. Leslie Cushman, Teacher Education In Service (Washington, D. C.: American Council on Education, 1944), pp. 450-52.

²Edwin H. Reeder, Supervision in the Elementary School (Boston: Houghton Mifflin Company, 1953), p. 44.

The teacher can have little confidence that the parents are judging him by ideal standards of modern education until the parents understand those standards. Heilman believes that understanding precedes acceptance.

Improved art education may become a reality when publics and educators alike realize that the general education of the child is dependent upon emotional and mental growth. Art education is based on creative independence-on autonomous spirit, exploring and organizing in various media, assuming responsibility through limitations established by different media.³

Community Support for a Better Art Program

Teachers and administrators must know what the community expects of its schools. The community must know something of what the new education can do for the child. The two-way communication is necessary. The public education in the past has tended to build a respect for the skill subjects and academic methods of teaching. However, the picture seems brighter according to one author who states: "The richness and variety in art found in the schools today has won much community support. The use of community resources is creating an awareness of the art program"⁴

³Horace F. Heilman, "Improved Art Education Through Public Relations," *Art Education*, 5:1-3, 13, November, 1952.

⁴Viktor Lowenfeld, Creative and Mental Growth (New York: Harper Brothers, 1955)

Prall believes that participation of the community is very important to support of any new program in the schools.

Effective policies call for informed support. This gives them vitality as a directing force far beyond their mere acceptance by the board of education or the school's chief administrative agents. To guarantee this support requires participation of many persons.⁵

An increase in the budget for additional art personnel or materials may have brought an occasional criticism, but in most of these instances the criticism has ceased when the needs and purposes of the art program became clear. Parents should be led to see the value of the arts in personality development of the child.

Summary

The second section of the chapter has considered the values of public relations programs, the need for an understanding of educational goals by the community, and the need for enlightened support of the newer programs in education.

III. CHILD AND ADULT ART EXHIBITS

When exhibits are educationally conceived by school personnel, they serve to instruct the public in the goals of

⁵Prall, op. cit., p. 117.

art education in the various levels of the school system. Exhibits should have an order of presentation, a theme and written descriptions of the significance of the art works.

Objectives of Child Art Exhibits

Child art exhibits are better understood by parents when there is some form of verbal description accompanying the works. Objectives of elementary art education may be a theme. Significant aspects of the art works must be pointed out to parents viewing the works. Child art work is as individual as each child's personality. Children express their impressions of their own world of home, school, and neighborhood. All art medias may be used in this expression. Sensory impressions, likes, and dislikes, as well as developmental stages may be pointed out in captions labeling the art works. Group projects may be represented in the form of murals or constructions of animals or models.

The art teacher may begin to realize the desired cooperation by establishing joint parent-pupil-community exhibitions. An event of this type is not designed to reveal 'talents' It aims to establish a common understanding in art education. Exhibitions of works of contemporary artists aid materially in developing the art spirit.⁶

⁶Heilman, op. cit. pp. 1-3

There should be no prizes offered or competitions set up as part of child art exhibits. Self development and not competition should be the motivating factor of the art program. The exhibit should represent by groups of works, the growth interests, characteristics of age groups, and needs of age groups.

Crafts and everyday art projects may be displayed in an exhibit to reveal art in everyday life around us. Classes of children may work while the public observes. In this type of exhibit, children learn cooperation and responsibility. Another type of exhibit is the bazaar. Marie Larkin reports that St. Louis had one in 1955 exhibiting kindergarten through sixth grade art works. The pictures were exhibited in a downtown store. As they were sold, other pictures were ready to be hung. The \$6,000 proceeds was for the Heart Association.⁷

Adult Art Classes and Exhibits

Traditional ideas of what art ought to be must be overcome. Prejudice, conformity, habit, and tradition blind one to seeing new ideas with discrimination.

If the aim of adult art activities is one of satisfaction in individual creative activity, then an understanding of the child's esthetic experience

⁷Marie L. Larkin, "Children's Art Bazaar," Art Education, 6:4-5, February, 1953.

will become more meaningful.⁸

Adult art classes should help develop creative attitudes in parents. Producing and experiencing works of art is an intuitional process involving subtle sensitivity and deeper insights than most people are accustomed to understanding. An educative process is necessary to develop the insight needed to appreciate creative art work.

Fine design qualities in everyday art objects may be a starting point in the parent education program. Visual and plastic arts by adult amateur artists may form an enlightening exhibit. Crafts are necessarily true to the media from which they are made. The beauty and utility of the material is emphasized. Materials limit and present the possibilities for art forms. Comprehensive exhibits in the industrial design field may prove of great interest. The machine creates and limits possibilities of form in certain materials. The machine can be used to advantage in creating art forms true to the materials and process.

Teachers should feel the necessity for setting up informative adult and child art exhibits. Marie Larkin gives a picture of the informative direction of such exhibits.

⁸Heilman, op. cit., pp. 1-2

The experience approach offered in a diversified art program enables a child to plan, to organize his thinking, to use his imagination, to exercise critical judgment, and to manipulate materials as he gives form to his impressions and feelings. At all times the chief requisite of superior instruction is to be able to help a student form associations and develop personal judgments. There is an increasing awareness on the part of administrators of the existence of art in the curriculum. It is the duty of art educators to heighten this awareness through good exhibits, participation in affairs of general education and other channels of communication.⁹

IV. PUBLIC RELATIONS PROGRAMS OTHER THAN EXHIBITS AND ART CLASSES

A survey of opinions and viewpoints of various groups in the community is necessary for more intelligent direction of the schools. Educational policies should always be interpreted in the light of needs in the local community. Schools must go to the community to find its needs. Teachers should take the opportunities available to them to learn more about the community groups.

Home and neighborhood surveys are a good starting point in gaining community cooperation in developing school programs. Parents may be asked to list phases of the program they do not understand or media through which they have obtained the best understanding. One survey found that valuable

⁹Marie L. Larkin, "Prevailing Trends and Problems in Art Education Today," Art Education, 8:4-5, February, 1955.

media were visits to homes, P.T.A. programs, and conferences with teachers just as might be expected.¹⁰ A teacher handbook may be developed as a result of such surveys of the community. Former student's opinions regarding values of phases of the program can be enlightening to school personnel.

The Skokie Junior High School of Winnetka had developed a plan of student government which brought pupils into the deliberative circles to work with the faculty in improving the curriculum. Glancow had developed an organization which included parents on committees along with classroom teachers. Its staff of sixty persons was grouped into sections on such topics as teacher welfare, community relations, student participation, evaluation, and aspects of curriculum making.¹¹

Successful pooling of efforts goes on in communities where more opportunities for association with adults and older youth are open to teachers.

A good curriculum is the cooperative effort of parents, children, teachers, and administrators who are conversant with all aspects of the program and enthusiastic about it because they believe in it.¹²

Resource personnel of the community are a source of support for school programs. Industries and businesses, civic clubs, and services become acquainted with the schools' program in

¹⁰Prall, op. cit., p. 352.

¹¹Ibid., p. 334.

¹²H. K. Baer, "Providing Time, Money, and Resources for In-Service Programs" The Teaching Profession Grows In Service Group Reports of the New Hampshire Conference, National Commission on Teacher Education and Professional Standards (New York: National Education Association, 1950), p. 16.

offering field trips and tours or resource personnel. However, neither school board nor parents should be called upon in primarily technical details of instruction such as testing programs. Forums involving community and school personnel on problems of vital concern to parents may be held in the school or on the radio or television.

School programs and festivals that involve planning and participation of community members bring interests in closer harmony. Some widespread community projects include school classroom participation in their programs. Community beautification programs may involve school children.

An art workshop in a P.T.A. program may be offered. Parents and children work side by side on the same creative activity. This procedure tends to disarm opinionated parents who inhibit art education programs.¹³

Children may participate in an art class before television audiences of parents and children who work along with the class on the projects. Bulletins are sent out listing details of procedure and materials needed. Work may be sent in to be criticized before the audience. Such programs are offered on station WOI-TV in Ames, Iowa and in Buffalo, New York where it is sponsored by the Buffalo Evening News. Their

¹³Heilman, op. cit., p. 3.

audience has been estimated at 100,000. Kinescopes of the WOI station programs are available.¹⁴

Slide films and filmstrips of child art works may be shown to community groups or P.T.A. groups. Some of those available are: "Kid Stuff or Is It Art?" from the Chicago Art Institute; "Art Belongs to All Children" from the Ohio State University; and "Growth Through Art" from the National Art Education Association.¹⁵ Verbal descriptions of child art works are particularly enlightening as a public education technique. It may be done in child art exhibits and in films shown to educate the public.

Summary

The fourth section of the chapter has considered means of learning community viewpoints on education policy, the viewpoints of parents and former students. Some of the means mentioned were programs, festivals, workshops, TV programs on art and films on art, study groups, and speeches.

V. SUMMARY

¹⁴Howard Conant, "Creative Art Activities in a Viewer-Participation Type Television Program," Art Education, 6:2-5 January, 1953.

¹⁵Heilman, op. cit., p. 2.

Chapter VI, "The Public Relations Program and In-Service Education," considered the following topics: (1) the value of a public relations program in gaining community support for broader elementary art education programs; (2) types of programs that develop understanding and support such as exhibits and classes in art for parents and other community members; and study groups, programs, festivals, workshops, TV programs, and films.

The following chapter describes an actual survey of elementary art in-service education programs prevalent in Minnesota, Iowa, Wisconsin, and Michigan.

CHAPTER VII

THE NORMATIVE SURVEY OF PRACTICES USED IN IN-SERVICE EDUCATION PROGRAMS IN ELEMENTARY ART IN FOUR MID-WEST STATES

I. THE DESCRIPTION OF THE STUDY

The study of in-service education programs in elementary art was undertaken in an effort to determine whether elementary teachers of art are being given the opportunity to improve their teaching of art by means of various in-service education programs in elementary art. Since the quality of an elementary art program is often dependent upon the skill of the regular elementary teacher as well as art teachers or art supervisors, means must be offered for the elementary teacher to gain new knowledge and skills in the teaching of art. Many systems rely solely upon the elementary classroom teacher to teach art. A feeling of competence on the part of the elementary teacher to teach art can be developed only from adequate understanding of the newer philosophies of art education and creative experiences in a variety of art media.

It was hoped that the study would reveal the number and kinds of in-service programs in elementary art throughout a wide enough area to present many new ideas for developing good in-service education programs in that field. In

a limited sense, the extensive use of certain programs of in-service education in elementary art may indicate superior success of these particular programs. However, it is not within the scope of this study to prove the superiority of any one type of in-service education program over another.

In an effort to keep the study from becoming unwieldy from the handling of a multitude of data, a limited number or sample of 100 cities of 5,000 to 100,000 population in four states were chosen to be polled by means of a questionnaire. Cities of this size would be most likely to have a variety of good in-service education programs in elementary art. A stratified random sample was taken within each state and within three population categories in each state: 5,000 to 10,000; 11,000 to 30,000; and 31,000 to 100,000. Care was taken to determine equal proportions of cities to be surveyed from each state and from each population category in order that the total number of returns and percentage of returns from one state might be comparable to another. The total number of practices reported would be representative of a trend in the use of in-service education programs in elementary art. This study may be of interest to elementary teachers from the four states of Minnesota, Iowa, Wisconsin, and Michigan as they would be likely to move among these states because of proximity. They would be interested in kinds of in-service

education programs that they may have an opportunity to take part in or initiate. Administrators may be interested in discovering the types of in-service education programs in elementary art that have been used often in other states and cities with a view to initiating similar types in their own systems.

A questionnaire and explanatory letter was sent to superintendents since they would be in the ideal position to refer the questionnaire to personnel who would be familiar with the art program and in-service opportunities of the elementary teachers. Only questions that could be easily answered by superintendents, principals or art personnel were included. Questions demanding qualitative answers were carefully avoided since the purpose of the study did not involve determining opinions of values of various types of in-service education programs in elementary art.

The follow-up letter was sent to the superintendents about two weeks after the initial questionnaire and letter in an effort to increase the percentage of returns from each state. Since less than half of the existing cities of a population from 5,000 to 100,000 in each state were polled, a high percentage of returns would increase the validity of the picture of in-service education programs for that state and the four states combined.

It was hoped that in tabulating the returns of the questionnaire, a fairly accurate picture of the prevalence of each type of in-service education program would be given in Minnesota, Iowa, Wisconsin, and Michigan. One might surmise that those programs most widely used are the more successful ones on the whole. Certain programs would be used in some states more than others. The size of the systems may be more than incidentally related to the type of in-service education program used. Reasons for the relationships brought out could be surmised. Certainly, the prevailing economic condition of the region or state would be a factor as well as the influence of active interest on the part of state departments, colleges, and universities in facilitating in-service education programs in their areas. Further investigations could be undertaken to reveal the specific factors that influence the choice and success of certain in-service programs in elementary art.

II. THE ORGANIZATION OF THE NORMATIVE SURVEY

A questionnaire was sent to superintendents in 100 cities throughout Minnesota, Iowa, Wisconsin, and Michigan. It included all the various aspects of in-service education programs that there might be concerning elementary art. The art personnel available to a system was one of the major considerations in the questionnaire. Superintendents

received the questionnaire because they would be most likely to have the needed information or would know who could best provide the information.

Administrators and elementary teachers of art would be interested in hearing about various types of in-service education programs that they may not be familiar with in their local system. The extent of the use of a program throughout four states might give them an idea of the relative success of the various types of programs.

A letter briefly describing the study was sent out with the questionnaire form. A copy of this letter may be seen on page 166 in the Appendix. The letter was written in a cordial tenor to set the stage for full cooperation in filling out and returning the questionnaire.

In determining general trends of practices utilized in elementary art in-service education programs, a random sample of 100 cities of population 5,000 to 100,000 was taken from the total 236 cities in Minnesota, Iowa, Wisconsin, and Michigan. The number of cities polled in each state was the percent of cities that state had of the 236 cities.

It can be seen by examining Table II, that Michigan had a greater number of the 236 cities than Iowa and was thus represented in the poll by a greater number of cities than Iowa. Thus, a fair comparison of the reported practices

could be made between the states. Each state would have a comparable proportion of its cities represented.

TABLE II

THE PROPORTION OF CITIES POLLED FROM
EACH OF FOUR STATES

Minn.	has	46	cities	in	236	total	or	20%	or	20	cities	of	100
Wisc.	has	54	cities	in	236	total	or	23%	or	23	cities	of	100
Iowa	has	50	cities	in	236	total	or	21%	or	21	cities	of	100
Mich.	has	86	cities	in	236	total	or	36%	or	36	cities	of	100

Within the sample, the number of cities in each state was further divided into population categories of 5,000 to 10,000; 11,000 to 30,000; and 31,000 to 100,000. The number of cities polled in each category was based upon the percent of the state's cities that fell in that population category. Of 46 cities in Minnesota, 29 fell in the 5,000 to 10,000 population category or 63%. This can be seen in Table III on page 107. Thus, 63% of 20 cities or 12 cities would be polled within the population category of 5,000 to 10,000. The results of the survey in Minnesota cities of the population category could be compared fairly to results within this population category in other states. There was no definite basis or criterion used to divide the states' cities

TABLE III
 THE PROPORTIONATE NUMBER OF CITIES TAKEN
 FOR THE SURVEY WITHIN THREE
 POPULATION CATEGORIES

State	Pop. Cat.	Proportion	% of Total	Proportion
Minn.	5-10,000	29	63%	12
Minn.	11-30,000	16	35%	7
Minn.	31-100,000	1	2%	1
Minn.	5-100,000 total	46	100%	20
Wisc.	5-10,000	23	43%	10
Wisc.	11-30,000	19	35%	8
Wisc.	31-100,000	12	22%	5
Wisc.	5-100,000	54	100	23
Mich.	5-10,000	40	47%	17
Mich.	11-30,000	31	36%	13
Mich.	31-100,000	15	17%	6
Mich.	5-100,000	86	100%	36
Iowa	5-10,000	29	58%	12
Iowa	11-30,000	14	28%	6
Iowa	31-100,000	7	14%	3
Iowa	5-100,000	50	100%	21

into these particular population categories of 5,000 to 10,000 and 11,000 to 30,000 and 31,000 to 100,000. The problem of figuring proportions of cities in various population categories and taking an even sampling of the various size cities becomes too involved for the purposes of this study. Generally, there should be a larger sampling of small size cities since there are many more of them needed to represent the same population as fewer larger cities would represent. Such a method of representation results in a higher number of reported practices for the larger number of small cities surveyed and should be considered in reading the tables within this study. Since the random sampling of cities was taken within each of the population categories in each state, the only controls were the actual number of cities polled in each population category. The samples were random only within each of the population categories of 5,000 to 10,000 and 11,000 to 30,000 and 31,000 to 100,000. Each state was divided into these population categories before the sample was taken.

Since the purpose of the study was to determine the extent of use of certain types of in-service education programs in elementary art within each state, a tabulation chart was developed listing by state and population category the number of times each facet of an in-service education program was reported in use by a system or at least available to elementary

teachers of art in the system. In some instances, such as the number of teachers in a system or the percent with degrees, an average number or an average percent was used to give more meaningful figures. The other findings related to the practices would be included in the tabulation chart, findings such as number of questionnaires returned and the percent returned within each population category. Relationships could be examined between the size of the actual sample and use of a certain facet of the in-service education programs possible in the field of elementary art. Would the programs of in-service education used be related to the size of the system, the state, the percent of teachers with degrees or other factors? The inclusion of detailed information on the tabulation chart may reveal answers to such questions. The accuracy of the figures in the tabulation would depend upon the care with which the superintendent or other personnel considered the questionnaire form. Approximate numbers were requested.

III. THE QUESTIONNAIRE

The Format of the Questionnaire

An outline form was used to facilitate reading and understanding of the major types of in-service education programs in contrast to their sub-divisions. The major

areas were felt to be: (1) art personnel employed in the system; (2) workshops sponsored by the school system during the school year and summer months; (3) art and art education publications made available to elementary teachers; (4) curriculum development and revision in elementary art; (5) art and art education classes available to elementary teachers; (6) resource persons and specialists available to the system. All sub-divisions of these broad areas were stated in some question form to be answered "yes" or "no" when not checked or filled in. Definite limits were set to the particular kind of answer desired in each question. In some cases, an approximate number was desired and in others, the practices used in in-service education were to be checked. An attempt was made to give as much information on the questionnaire as possible to facilitate checking it over and answering it. The questionnaire itself is a good picture of possible kinds of in-service education in elementary art that can be used.

The Area of the Questionnaire Considering Personnel

Major areas of the questionnaire are discussed in the following paragraphs. The numbers indicate the areas referred to on the questionnaire. The art personnel employed in a system to work with grades one through twelve might be supervisors, consultants, or other resource persons. If a supervisor's time is divided among junior high school, the

high school, and elementary grades, she is very apt to have little time to conduct a good elementary art program. The supervisors may teach at times to demonstrate a lesson in art. Classroom teachers should learn much from observing a supervisor teaching the class in art. More time should be given to this type of practice. Supervisors should be on a voluntary call basis. Teachers should feel the need for a supervisor's help before the supervisory visit. The rating of teachers by supervisors cannot be classed as in-service education. Consultants usually visit the classroom teacher only on request. Where supervisors and consultants are employed, they may be the ideal personnel to initiate in-service education programs such as workshops, discussions, demonstrations, and exhibits. Helping teachers may do much demonstration teaching of art. Where the art teacher is employed, many of the grade teachers are all too willing to leave the art program entirely in the hands of the art teacher. More extensive programs in elementary art can be accomplished where supervisors, helping teachers, or consultants are employed as the art personnel. Art teachers who teach in grades one through twelve usually have the greater portion of their work in the junior and senior high school. This is not always the best type of arrangement even in the very small systems where only one section of

each grade on the elementary level is taught. Ideally, art should be a part of every grade school child's daily classroom experience. Art should not always be isolated from other subjects in the classroom. Creative art projects can motivate work in other subject areas. Art taught as a separate class defeats this purpose in a great many instances.

The Area of the Questionnaire Considering Workshops

Workshops of half days or several days in duration are more important as in-service education than those held at uncertain times after school. The subjects of the workshops often reflect the personnel available in the system to conduct them as well as the particular interest areas of the teachers. If interest in teaching art is not sufficient enough to warrant scheduling of an all-art workshop, there is some apathy on the part of the elementary teachers to the teaching of creative art projects. Art, when considered incidentally in other workshops, may be as valuable as an all-art workshop if it is related creatively to the other subjects involved.

The Area of the Questionnaire Considering Other Programs

Other means of in-service education in elementary art involve the consideration of art at faculty meetings, personal conferences with supervisors or principals, visitation

of art classes, case conferences on problem children, art films for the faculty, and field trips to discover the role of art in everyday living.

The Area of the Questionnaire Considering Art Publications

Art and art education publications made available to elementary teachers of art stimulate new ideas, new concepts, new procedures in conducting elementary art classes. Experienced teachers of art and noted art educators often write articles for art magazines. Projects and procedures are often photographed in order to instruct the teacher more clearly. Important art education texts should be available in the elementary teacher's professional library. All elementary art teachers should have access to texts such as Lowenfeld's "Creative and Mental Growth" which is written from a child-centered viewpoint. Requested books should not remain in the hands of only a few elementary teachers. The professional library should not be among the general library books of the school.

The Area of the Questionnaire Considering the Revision of the Art Curriculum

Curriculum development and revision involves the local construction of courses of study in elementary art, the ideas made available in state education department courses of study, or art supply company advertising materials and courses.

Criteria for evaluating suggestions from the latter two sources should be developed during the course of curriculum revision programs. Curriculum revision should be continuous to maintain active interest in participation in the program of revision. Parents, administrators, teachers, and pupils should have a chance to voice their views on the curriculum. The degree of acceptance of a curriculum in elementary art depends upon active participation of many interests in the developmental stages of the curriculum.

The Area of the Questionnaire Considering Art and Art
Education Classes for Teachers.

Art and art education classes should be at least available to elementary teachers of art. It would be difficult for superintendents or principals answering the questionnaire to find figures for the attendance of such classes. It may be assumed that when interesting classes are available within commuting distance, the elementary teachers of art will be apt to take advantage of them. Such classes may be sponsored by community groups, local artists, the school system, and colleges and universities. Usually, such classes are the activity type such as workshops. Teachers, laymen, and students may work side by side in such art classes where they may develop common understandings of what constitutes creative art work on the child and adult levels.

The Area of the Questionnaire Considering
Resource Personnel Available to the System

Resource persons and specialists may be called in to in-service education meetings within the system. They may be encouraged to work directly in the elementary classrooms. Elementary teachers may attend in-service education workshops conducted elsewhere in the city by these personnel. Art specialists from the state departments, county and district supervisors of art, demonstrators from art supply companies, art educators from colleges and universities, and artists and craftsmen may function as resource personnel to the local elementary school systems.

The Form of the Questionnaire

PROGRAMS OF IN-SERVICE EDUCATION FOR ELEMENTARY ART

How many grade teachers are there in your system?
What percentage of your grade teachers have college degrees?

Some forms will indicate that very little in-service education is going on. This will be significant for the purposes of this study. All information on the form will be confidential.

ART PERSONNEL EMPLOYED IN THE LOCAL SYSTEM

1. Is there an art supervisor, consultant, or resource person employed in the system to work with grades 1-12?
2. Which of the following non-teaching personnel are employed in the system to work exclusively with grades 1-6?
helping teachers supervisors assistant supervisors
3. Is there an art teacher (one who is responsible to teach art directly) employed in the system to work exclusively with grades 1-6 or 1-12?

THE WORKSHOPS SPONSORED BY THE SCHOOL SYSTEMS
DURING THE SCHOOL YEAR AND THE SUMMER MONTHS

4. State the approximate number of workshops meeting weekly, half days, or several days at a time, that your system has sponsored during the past three years.
5. State the approximate number of workshops sponsored by your school system during the past three years concerned with general education in which art was a specific topic among others under consideration.
6. State the approximate number of workshops sponsored by your school system in the past three years that concerned elementary art exclusively.

OTHER METHODS OF IN-SERVICE EDUCATION FOR ELEMENTARY ART

7. Which of the following methods of in-service education in art have been used during the past three years in your school system?

Grade teacher faculty meetings
Personal conferences
Inter-class visitations
Case conferences
Films on art education
Art exhibits in the school and vicinity
Field trips to business concerns, homes,
churches, public buildings, industries

ART AND ART EDUCATION PUBLICATIONS MADE
AVAILABLE TO THE SYSTEM

8. Is there a professional education library available to all teachers in your system?
9. Does the system order professional art and art education books or other publications on the request of the grade teacher?
10. Please list the periodicals on the teaching of art that are generally made available to the grade teachers (School Arts, Art News, Junior Arts and Activities and others)

CURRICULUM REVISION AND DEVELOPMENT IN ELEMENTARY ART

11. Do you use a course of study in elementary art?
 12. From what source was it obtained?

State department of education
 Art supply and textbook company
 Committee of teachers

13. Has it been developed or revised during the past three years?
 14. Who have participated in the development and revision of the elementary art curriculum?

Special art teachers
 Grade teachers
 Administrators
 Parents and Community

ART AND ART EDUCATION CLASSES

15. Check the following classes that have been available to grade teachers in your school system during the past three years:

Art classes sponsored by the school or community
 Off-campus art or art education classes sponsored by a college during the year
 On-campus art or art education classes sponsored by a college during the year
 Regular summer session classes in art or art education sponsored by a college

RESOURCE PERSONS AND SPECIALISTS AVAILABLE TO THE LOCAL SCHOOL SYSTEM

16. State the approximate number of times art and art education specialists have worked with elementary teachers in your system in the past three years (sessions of one day or part of a day is a time)

Art specialists from the state department
 County or district supervisor of art
 Demonstrator from an art supply company
 Art educators from colleges and universities
 Artists or craftsmen

The Distribution of the Questionnaire

The questionnaire and accompanying letter of explanation was mailed to superintendents in 100 cities throughout Minnesota, Iowa, Michigan, and Wisconsin. Twenty cities were polled in Minnesota, twenty-one in Iowa, twenty-three in Wisconsin, and thirty-six in Michigan. A follow-up letter was sent two weeks after the initial letter and questionnaire in order to increase the returns and the validity of the study. Since the sample taken was less than half of the cities that could have been polled within the population category of 5,000 to 100,000, a rather high percentage of returns on the questionnaire would be necessary to get an adequate sampling of practices in the state in elementary art in-service education programs.

IV. THE TABULATION OF THE QUESTIONNAIRE

The Tabulation Table

A detailed tabulation chart was developed to show the number of cities polled, the number of questionnaires returned, the number not returned, and the percent returned in each of the three population categories. A copy of this chart or Table IV may be examined on page 123. Minnesota returned eighty percent of the questionnaires, Iowa returned eighty-one percent, Wisconsin returned eighty-seven percent, and

Michigan returned sixty-nine percent of the questionnaires. Wisconsin has the best representation and Michigan the poorest representation with Minnesota and Iowa having about the same representation in the number of cities surveyed. However, the greater the number of cities polled, the greater will be the number of practices reported. The percent figures for each state along the horizontal line are proportionate to the total number of cities surveyed in that state. This figure tends to offset the latter fault of the number of practices of in-service education reported being influenced directly by the number of cities polled. The percentages are based upon the relation of the number of practices reported to the size of the sample taken in that state.

The numbers on the tabulation chart in each column represent the number of times a practice was used by systems of that population category in that state. However, in some items such as number 7, 8, and 9 in Table IV, the actual number of workshops of each kind is given and in number 19, the number of magazines of different titles used in the system is given. Before columns 1 and 2 are listed the average number of teachers in the systems reporting in each population category and the average percent of those teachers who hold degrees.

The significance of the number of times a practice

is reported in each population category may be seen by referring to the size of the sample or the number of cities polled in that category. The column headed "R" in the Table IV refers to the size of the actual sample. It can be seen that in Minnesota, there are eight art supervisors for grades 1-12 reported by a total of sixteen systems. The significance of this relationship is shown in the percent figures found on the horizontal percent line for each state. At the bottom of Table IV on pages 123 to 125 are listed the average percent of systems reporting a practice within the in-service education in all four states combined. The figures along the percent line at the bottom of Table IV are significant in determining the prevalence of each practice in in-service education programs in elementary art throughout the entire upper mid-west.

The columns headed 1-37 were taken from the questionnaire form. Every aspect of every program of in-service education was considered separately in the tabulation and entered in a separate column. Columns 1-6 refer to art personnel employed in the system and questions 1-3 on the questionnaire form. The separate aspects of the area of workshops are tabulated in columns 7-9 considering respectively general subject workshops, workshops including art and art workshops. The area of the questionnaire headed,

"Other Methods of In-Service Education," is considered in columns 10-16 which include faculty meetings, personal conferences, inter-class visitation, case conferences, films on art and art education, art exhibits in the school and vicinity, and field trips. The questionnaire area of art and art education publications available to teachers of elementary art is considered in columns 17-19 including professional library available, ordering of books and magazines on request, and the number and kinds of magazines ordered pertaining to art and art education. The questionnaire area of curriculum development and revision is considered in columns 20-28 including the use of an elementary art course of study, state department course of study, art supply company courses of study, those who participated in the revision such as special art teachers, grade teachers, administrators, and parents and community. The questionnaire area of art education classes is considered in columns 29-32 including art classes sponsored by the school or community, off-campus art classes, on-campus art classes, and summer session classes offered by colleges and universities in art or art education. The last questionnaire area of resource personnel available to the system is considered in columns 33-37 of the tabulation chart, Table IV on page 125. These personnel are considered: art education specialists from the

state department of education, county supervisors or directors of art, art supply company demonstrators, and art educators from colleges and universities, and not to be forgotten are the local artists and craftsmen. All numbers listed in the tables are round numbers.

Trends Indicated in the Returned Questionnaires

In the population category of 5,000 to 10,000, the proportion of questionnaires not returned was twenty-five percent in Minnesota, twenty-five percent in Iowa, twenty percent in Wisconsin and twenty-nine percent in Michigan. In the population category of 11,000 to 30,000, the percent of questionnaires not returned was fourteen percent in Minnesota, seventeen percent in Iowa, and thirty-eight percent in Michigan. All questionnaires were returned in Wisconsin. In the population category of 31,000 to 100,000, twenty percent were not returned in Wisconsin and seventeen percent were not returned in Michigan. In general, the poorest return was in the smallest size systems with the exception of Michigan. It had a poorer return in the population category size of 11,000-30,000. The total percentage of returns for each state were as follows: Minnesota, eighty percent; Iowa, eighty-one percent; Wisconsin, eighty-seven percent; and Michigan, sixty-nine percent.

Upon examination of the table on page 129, one can see

TABLE IV

DATA FROM THE QUESTIONNAIRE: PROGRAMS OF IN-SERVICE
EDUCATION FOR ELEMENTARY ART

pop. category		systems in state	no. cities polled	no. returned	no. not returned	% returned	av. no. degrees	av. % with degrees	art sup. 1-12	helping teacher	art sup. 1-6	asst. sup. 1-6	art teacher 1-6	art teacher 1-12	general workshop	art in workshop	art workshop	faculty meetings
1. 5-10,000	2. 11-30,000	3. 31-100,000							1	2	3	4	5	6	7	8	9	10
C. state no.	S.	R.	not	%	no.	%	1	2	3	4	5	6	7	8	9	10		
1 Minn.	29	12	9	3	75	60	31	4	1	4	0	1	2	21	14	6	7	
2 Minn.	16	7	6	1	86	71	77	3	0	5	0	2	3	7	4	7	5	
3 Minn.	1	1	1	0	0	373	65	1	0	0	0	0	0	9	1	13	1	
T. Minn.	46	20	16	4	80	504		8	1	9	0	3	5	37	19	26	13	
% Minn.							58	50	6	56	0	13	31	2:	1:	1:	81	
note that 2: is proportion 2:1																		
1. Iowa	29	12	9	3	75	38	55	6	2	0	0	3	6	22	9	8	4	
2. Iowa	14	6	5	1	83	97	55	5	1	3	0	3	2	40	9	1	4	
3. Iowa	7	3	3	0	0	304	74	3	1	1	0	3	0	37	20	9	3	
T. Iowa	50	21	17	4	81	439		14	4	4	0	9	8	99	38	18	11	
% Iowa							61	82	23	23	0	53	47	6:	2:	1:	65	
1. Wisc.	23	10	8	2	80	29	49	6	1	1	0	1	5	24	13	7	8	
2. Wisc.	19	8	8	0	0	75	89	6	0	3	1	5	0	50	26	29	7	
3. Wisc.	12	5	4	1	80	133	94	3	2	2	0	2	0	63	38	36	3	
T. Wisc.	54	23	20	3	87	237		15	3	6	1	8	5	137	77	72	18	
% Wisc.							77	75	15	30	5	40	25	7:	4:	3:	90	
1. Mich.	40	17	12	5	71	41	85	7	2	8	1	4	4	66	35	16	12	
2. Mich.	31	13	8	5	62	96	89	5	1	2	1	5	4	24	6	9	4	
3. Mich.	15	6	5	1	83	222	79	5	3	1	1	4	3	46	39	21	5	
T. Mich.	86	36	25	11	69	359		17	6	11	3	13	11	136	80	46	21	
% Mich.							84	68	24	44	12	52	44	5:	3:	2:	84	
T. all	236	100	78	22		1539		54	14	30	4	33	29	409	214	162	63	
%					78		70	69	17	38	4	40	37	51	3:	2:	80	

TABLE IV (continued)

pop. category		personal conferences	visitation of classes	case conference	art films shown	art exhibits avlb.	field trips	professional library	art magazines ordered	number of magazines	art course of study	state art course stu.	art co. course of stu.
1. 5-10,000 2. 11-30,000 3. 31-100,000		11	12	13	14	15	16	17	18	19	20	21	22
G. state													
1	Minn.	5	4	0	5	4	4	7	7	17	9	6	1
2	Minn.	5	2	1	2	5	2	5	5	9	4	1	0
3	Minn.	1	1	1	1	1	1	1	1	4	1	0	0
T.	Minn.	11	7	2	8	10	7	13	13	30	14	7	1
%	Minn.	69	54	13	50	63	54	81	81	2/	88	54	6
note: 2/ means proportion 2:1													
1	Iowa	5	0	0	4	4	1	7	7	13	4	4	1
2	Iowa	5	5	0	4	5	0	3	5	11	4	1	0
3	Iowa	3	2	0	3	3	1	3	2	8	2	0	0
T.	Iowa	13	7	0	11	12	2	13	14	32	10	5	1
%	Iowa	76	41	0	65	71	12	76	82	2/	59	29	6
1	Wisc.	5	2	0	4	6	3	7	6	14	3	1	1
2	Wisc.	6	4	0	5	8	2	8	8	12	7	3	1
3	Wisc.	4	1	0	3	4	3	4	4	11	4	0	0
T.	Wisc.	15	7	6	12	18	8	19	18	37	14	4	2
%	Wisc.	75	35	5	60	90	40	95	80	2/	70	20	10
1	Mich.	10	5	1	9	12	8	11	12	43	8	1	2
2	Mich.	3	1	1	2	3	1	7	7	11	2	4	0
3	Mich.	4	3	1	5	4	2	5	4	15	2	0	0
T.	Mich.	17	9	3	16	19	11	23	23	69	12	5	2
%	Mich.	68	36	12	64	76	44	92	92	3/	48	20	8
T.	all	56	30	6	47	59	28	68	68	168	50	21	6
%	all	72	42	8	60	75	38	86	86	2/	66	31	8

TABLE IV (continued)

pop. category		23	24	25	26	27	28	29	30	31	32	33	34	35	36	37
		state	revised in three yrs.	art teachers dev.	elementary teach. dev.	administrators dev.	parents help develop.	community art class	off-campus art class	on-campus art class	summer session art	state dept. specials	county sup. of art	art co. demonstrator	educators from Univ.	artists-craftsmen
1.	5-10,000															
2.	11-30,000															
3.	31-100,000															
course by committee																
Minn.																
1	Minn.	2	3	4	6	4	0	3	7	2	2	0	0	8	5	1
2	Minn.	3	4	3	3	1	0	2	2	3	5	0	0	2	0	0
3	Minn.	1	1	0	1	1	0	1	1	1	1	0	0	0	5	3
T.	Minn.	6	8	7	10	6	0	6	10	6	8	0	0	10	10	4
%	Minn.	38	50	54	63	38	0	38	63	38	50	0	0	63	63	25
Iowa																
1	Iowa	0	0	1	1	1	0	6	2	1	3	7	0	3	15	0
2	Iowa	3	4	4	4	2	0	2	1	2	2	0	0	4	1	0
3	Iowa	2	2	2	3	2	0	2	2	3	3	0	0	50	0	2
T.	Iowa	5	6	7	8	5	0	10	5	6	8	7	0	12	16	2
%	Iowa	29	35	41	47	29	0	59	29	35	47	41	0	71	94	12
Wisc.																
1	Wisc.	2	2	2	3	3	0	4	3	1	7	6	1	7	7	2
2	Wisc.	6	7	8	7	5	0	5	1	0	3	2	1	7	5	2
3	Wisc.	4	4	3	4	3	0	3	2	0	3	5	0	4	0	0
T.	Wisc.	12	13	13	14	11	0	12	6	1	13	13	2	18	12	4
%	Wisc.	60	65	65	70	55	0	60	30	5	65	65	10	90	60	20
Mich.																
1	Mich.	8	7	9	9	7	2	9	8	8	7	1	0	14	33	19
2	Mich.	4	4	5	3	1	1	3	3	3	5	0	1	1	0	0
3	Mich.	2	2	2	3	3	0	3	5	3	3	0	0	7	4	1
T.	Mich.	14	13	16	15	11	3	15	16	14	15	1	1	22	37	20
%	Mich.	56	52	64	60	44	12	60	64	56	60	4	4	88	12 1/2	80
T.	all	37	40	43	47	33	3	43	37	27	44	21	3	62	75	30
%	all	46	51	56	60	42	3	54	46	34	56	28	4	78	91	34

the significant trends in practices of in-service education in elementary art in each of the states. Those practices used more frequently can be seen in Figure 2 on page 132. In Minnesota, the most widely used types of programs were an art course of study; the ordering of art magazines and books upon request; general faculty meetings, and availability of a professional library. Also ranking high in use were personal conferences, art exhibits, off-campus art classes; use of educators from universities, course of study developed by elementary teachers, and the use of art supply company demonstrators.

In Iowa, the most widely used types of programs are educators from universities, ordering of art magazines and books on request; personal conferences, professional library, art exhibits, and art supply company demonstrators. Also ranking high were faculty meetings, percent of teachers with degrees, and use of an art course of study.

In Wisconsin, the most widely used programs were professional library; faculty meetings, art exhibits, art supply company demonstrators, ordering of art magazines and books on request, percent of teachers with degrees, art supervisors in grades 1-12, personal conferences, art course of study; development of the course of study by elementary teachers; revision of the course in three years, art teachers developing

the course of study, summer session art courses available, and state department specialists available.

In Michigan, the most widely used types of programs were educators from colleges and universities, professional library, ordering or art magazines and books on request, art supply company demonstrators, percent of teachers with degrees, faculty meetings, artists and craftsmen, art exhibits, art supervisors for grades 1-12, personal conferences, art films, and art teachers' development of the course of study.

In all the states combined, the most widely used programs were professional library, ordering of books and magazines upon request, general faculty meetings, art exhibits, art supply company demonstrators, art courses of study, personal conferences, the development of a course of study by elementary teachers, and art films.

In all the states combined, those programs not used very widely were artists and craftsmen, helping teachers, state department courses of study, art teachers for grades 1-12, state department specialists in art, and case conferences on problem children. Those programs and practices never used were parents helping in the development of an art course of study, assistant supervisors of art, and county supervisors of art on the elementary level.

Noted discrepancies were found in practices used among

the states. These may be seen in detail in Figures 1 through 4 on pages 131 to 133. In Minnesota, Iowa, and Wisconsin, artists and craftsmen are seldom used but in Michigan they are often used by school systems. There are few supervisors for grades 1-12 in Minnesota and Iowa but there are quite a few used in Michigan and Wisconsin. Michigan and Minnesota do not use state art specialists but Wisconsin and Iowa use them in about half of the cases. Wisconsin and Iowa do not use off-campus art classes nearly as much as Minnesota and Michigan. Few on-campus art classes are available in Wisconsin and Iowa. A state course of study is used in Minnesota more than other states. General workshops and art workshops are reported in greatest number in Michigan and Wisconsin.

A comparison can be made among the states in the total number of programs of in-service education in elementary art that were reported. Michigan reported the highest number of times an aspect of a program was used in eleven different program aspects. Michigan reported the second highest number of times a program was used in twenty program areas thereby ranking first and second in a total of thirty-one program types. Wisconsin reported the greatest number of times a program was used in sixteen different program types. Wisconsin reported the second highest number of times a program aspect was used in eight different program aspects. Wisconsin thereby

TABLE V

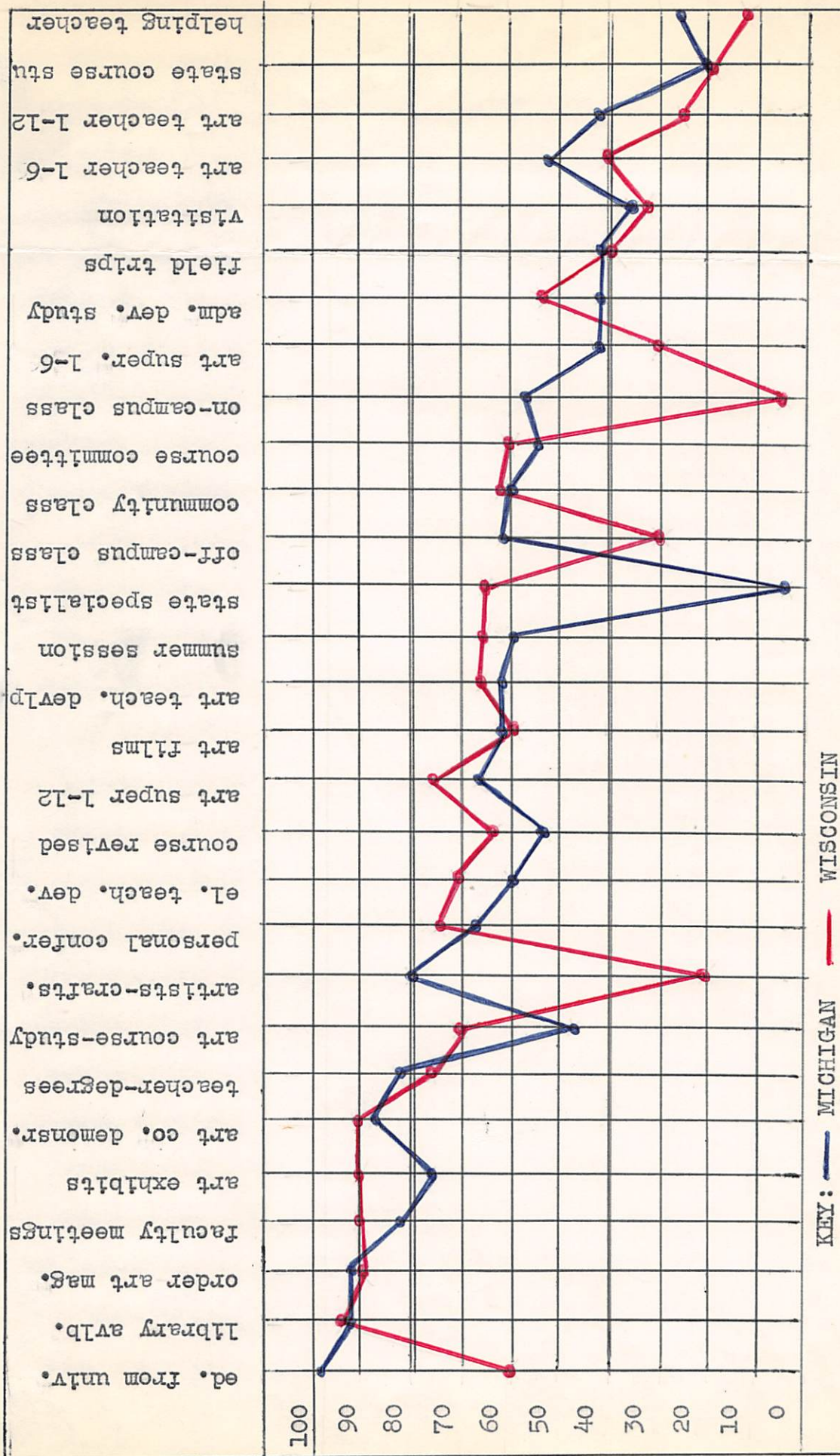
PREVALENCE OF CERTAIN TYPES OF IN-SERVICE
EDUCATION PROGRAMS IN ELEMENTARY ART

WISCONSIN		%	%	MICHIGAN	
professional library	95	100	educators from colleges		
faculty meetings	90	92	professional library		
art exhibits	90	92	order art mag. on req.		
order mag. on request	80	88	art company demonstrator		
art company demonstrator	90	84	teachers with degrees		
teachers with degrees	77	84	general faculty meetings		
art supervisor 1-12	75	80	artists and craftsmen		
personal conferences	75	76	art exhibits		
art course of study	70	68	art supervisor 1-12		
elem. teachers develop	70	68	personal conference		
course revised 3 years	65	64	art films		
art teachers dev. study	65	64	art teachers dev. course		
summer session class	65	64	off-campus class		
state department specl.	65	60	elem. teachers develop stu.		
art films	60	60	community art class		
teachers develop study	60	60	summer session class		
community art class	60	56	course by teachers		
educators from college	60	56	on-campus art class		
administrators dev. stu.	55	52	art teacher 1-6		
art teacher 1-6	40	52	revised course in 3 yrs.		
field trips	40	48	art course of study		
inter-class visitation	35	44	art supervisor 1-6		
art supervisor 1-6	30	44	art teacher 1-12		
off-campus art class	30	44	field trips		
art teacher 1-12	25	44	administrators dev. course		
state course of study	20	36	interclass visitation		
artists and craftsmen	20	24	helping teachers		
helping teacher	15	20	state course of study		
art company course	10	12	assistant supervisor art		
county supervisor of art	10	12	case conference		
assistant super. 1-6	5	12	parents help develop study		
case conference	5	6	art company course study		
on-campus class art	5	4	state dept. specialist		
parents develop course	0	4	county supervisor art		
WORKSHOPS	No.	No.	WORKSHOPS		
general workshops	137	136	general workshops		
art in the workshop	77	80	art in the workshop		
art workshop	72	46	art workshop		
art magazines	37	69	art magazines		
systems reporting	20	25	systems reporting		

TABLE V (continued)

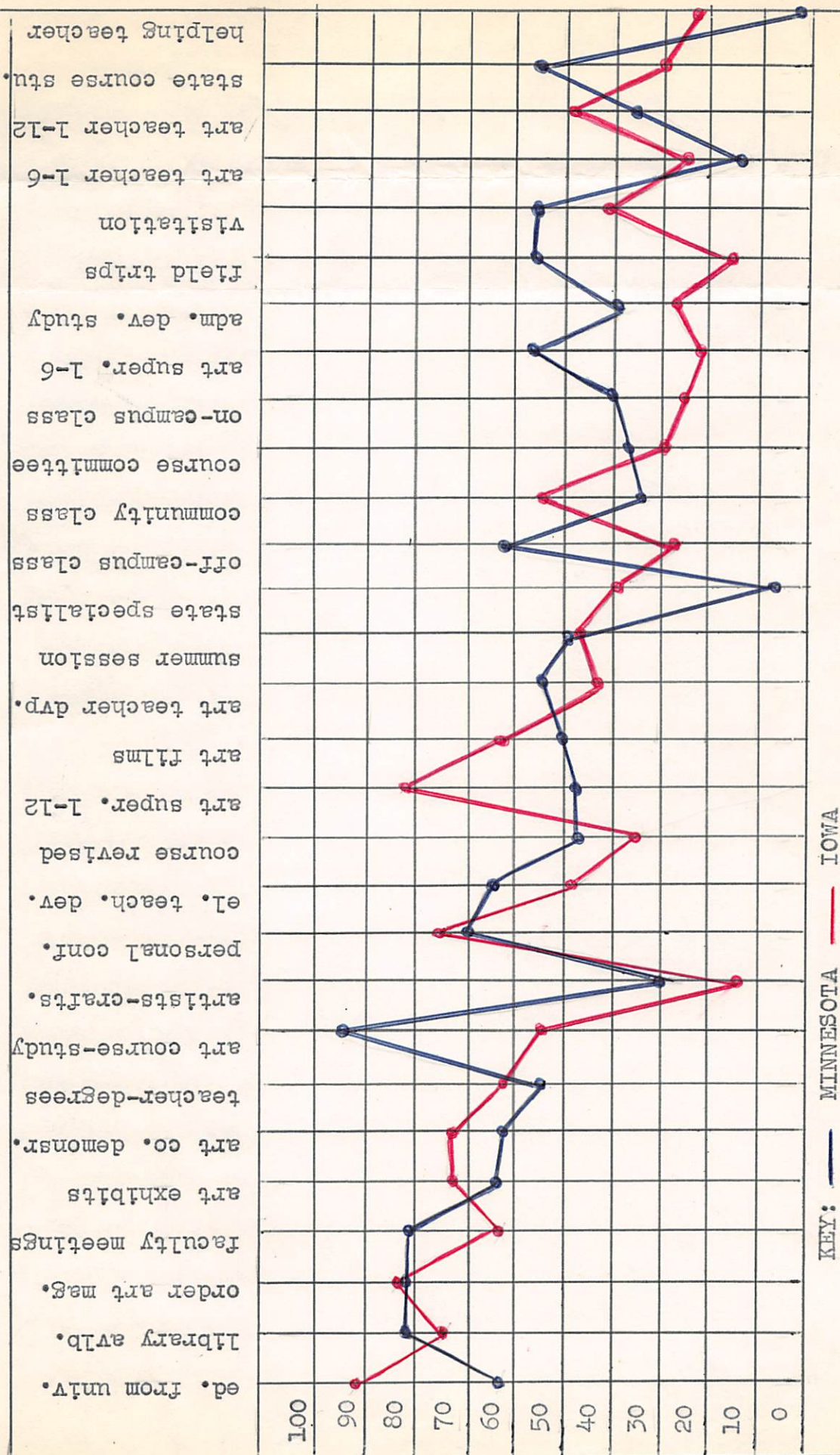
PREVALENCE OF CERTAIN TYPES OF IN-SERVICE
EDUCATION PROGRAMS IN ELEMENTARY ART

MINNESOTA		%	%	IOWA	
art course of study	88		94	educators from colleges	
order art mag. on req.	81		82	order art mag. on req.	
professional library	81		82	art supervisor 1-12	
general faculty meets.	81		76	personal conferences	
personal conference	69		76	professional library	
art exhibits	63		71	art exhibits	
elementary course study	63		71	art company demonstrator	
off-campus art class	63		65	faculty meetings	
art co. demonstrators	63		65	art films	
educators from college	63		61	teachers with degrees	
teachers with degrees	58		59	art course of study	
supervisor of art 1-6	56		53	art teacher dev. course	
inter-class visits	54		59	community art class	
field trips	54		47	art teacher 1-12	
state course of study	54		47	summer session class	
art teachers dev. study	54		47	elementary, course study	
art films	50		41	inter-class visitation	
art course revised 3 yr.	50		41	art teachers develop stu.	
summer session art cl.	50		41	state department course	
art supervisor 1-12	50		35	art course revised 3 yrs.	
on-campus art class	38		35	on-campus art class	
community art class	38		29	course by administrators	
administrators dev. stu.	38		29	course by teachers	
teachers develop course	38		29	off-campus art class	
art teacher 1-12	31		23	helping teacher 1-6	
artists-craftsmen	25		23	supervisor of art 1-6	
art teacher 1-6	13		12	field trips	
case conference	13		12	artists and craftsmen	
helping teacher	6		6	art company course study	
parents develop study	0		0	assistant supervisor art	
assistant supervisor	0		0	county supervisor art	
state dept. specialist	0		0	case conferences	
county supervisor art	0		0	parents develop study	
WORKSHOPS		No.	No.	WORKSHOPS	
general workshops	37		99	general workshops	
art in the workshop	19		38	art in the workshop	
art magazines	30		32	art magazines	
art workshops	26		18	art workshop	
systems reporting	16		17	systems reporting	



KEY: — MICHIGAN — WISCONSIN

FIGURE 1
 COMPARATIVE PREVALENCE OF TYPES OF IN-SERVICE EDUCATION PROGRAMS
 IN ELEMENTARY ART IN MICHIGAN AND WISCONSIN



KEY: — MINNESOTA — IOWA

FIGURE 2
 COMPARATIVE PREVALENCE OF TYPES OF IN-SERVICE EDUCATION PROGRAMS
 IN ELEMENTARY ART IN MINNESOTA AND IOWA

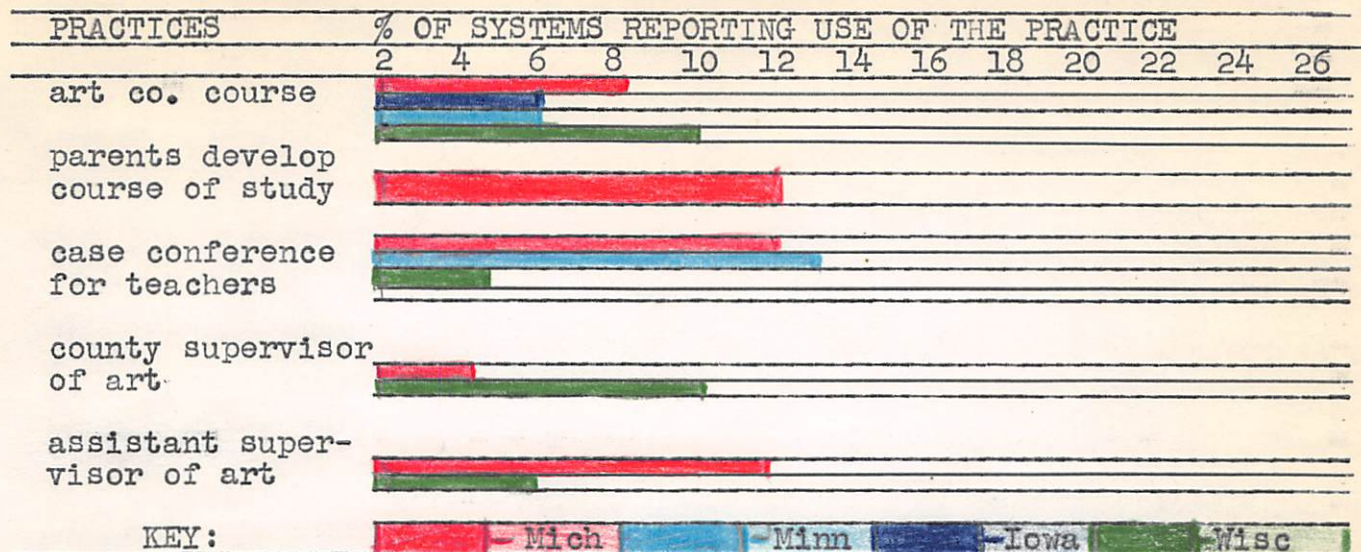
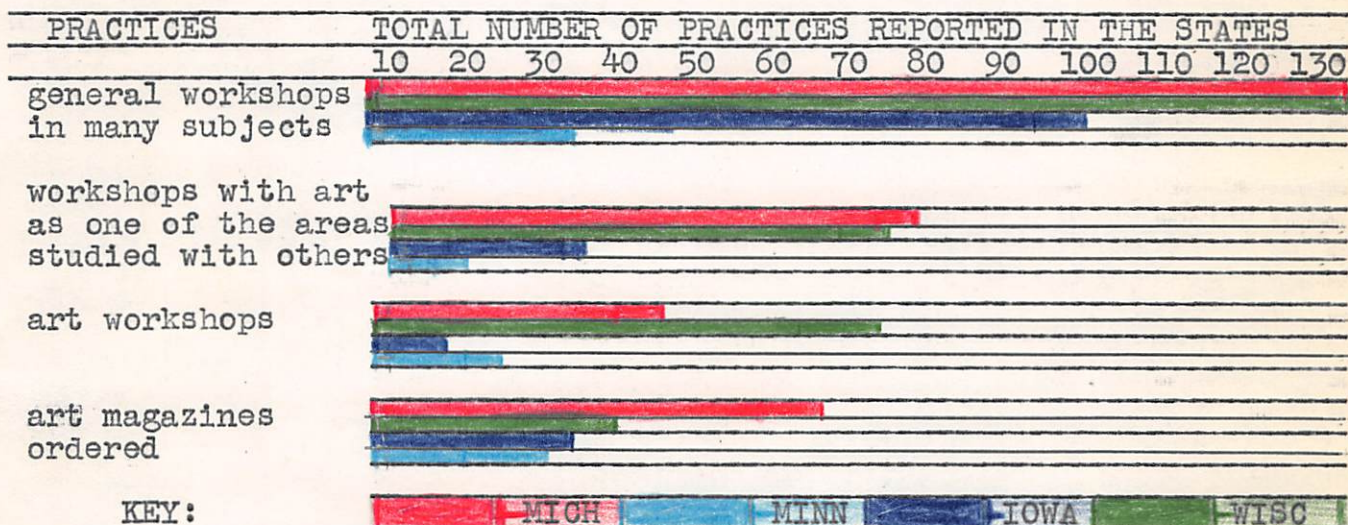


FIGURE 3
PROGRAMS OF IN-SERVICE EDUCATION SELDOM REPORTED IN THE SURVEY



note: all numbers are derived or averaged numbers

FIGURE 4
COMPARATIVE NUMBERS OF WORKSHOPS AND ART MAGAZINES
USED BY SYSTEMS REPORTING IN THE SURVEY

ranked first and second in a total of twenty-four program areas. Similar relationships among the other states may be examined in Table VII, page 136. It should be remembered that Michigan did not have as complete a sampling as Wisconsin in the percentage of returns of the questionnaires. In spite of this, Michigan ranked first in the proportionate number of programs of in-service education in elementary art that were reported in the survey. However, there is the possibility that Michigan appeared to advantage because the high proportion of systems not reporting may have used few of the practices of in-service education considered in the questionnaire.

V. INTERPRETATIVE CONCLUSIONS BASED ON RESULTS OF THE NORMATIVE SURVEY

Many of the prevailing types of in-service education programs in art are just what might be expected in most cases. Professional libraries, the ordering of art magazines and books, general faculty meetings, art exhibits, art courses of study, and personal conferences are the usual types of in-service education programs offered in most systems. The quality of these types of programs should be constantly improved if a better elementary art program is the goal of the system. Teachers must be encouraged to take full advantage of what opportunities there may be for in-service education in elementary art. It was more surprising to find such practices

TABLE VI

COMPARATIVE PERCENT OF SYSTEMS REPORTING VARIOUS PROGRAMS
OF IN-SERVICE EDUCATION IN ELEMENTARY ART

KIND OF PROGRAM	MINN	IOWA	WISC	MICH	TOTAL	
average no. within systems	504	439	237	359	1539	number
teachers holding degrees	58%	61%	77%	84%	70%	
art supervisor in elementary	50%	82%	75%	68%	69%	
helping teacher in 1-6	6	23	15	24	17	
art supervisor in 1-6 only	56	23	30	44	38	
assistant art supervisor 1-6	0	0	5	12	4	
art teacher for grades 1-6	13	53	40	52	40	
art teacher for grades 1-12	31	47	25	44	37	
number of general workshops	37	99	137	136	409	number
number with art in the worksp.	19	38	77	80	214	number
number with art workshops	26	18	72	46	162	number
faculty meetings in general	81	65	90	84	80	
personal conferences	69	76	75	68	72	
visitation of other classes	54	41	35	36	42	
case conferences	13	0	5	12	8	
art films shown to faculty	50	65	60	64	60	
art exhibits in the community	63	71	90	76	75	
field trips in the community	54	12	40	44	38	
professional library	81	76	95	92	86	
art magazines ordered	81	82	90	92	86	
number of art magazines used	30	32	37	69	168	number
art course of study used	88	59	70	48	66	
art course of study by state	54	29	20	20	31	
art course of study by art co.	6	6	10	8	8	
art course by committee	38	29	60	56	46	

TABLE VI (continued)

KIND OF PROGRAM	MINN	IOWA	WISC	MICH	TOTAL
art course revised in 3 yrs.	50%	35%	65%	52%	51%
art teacher developed course	54	41	65	64	56
elementary teachers developed	63	47	70	60	60
administrators developed course	38	29	55	44	42
parents help develop course	0	0	0	12	3
community has art classes	38	59	60	60	54
off-campus art class available	63	29	30	64	46
on-campus art class available	38	35	5	56	34
summer session art classes	50	47	65	60	56
state department specialist	0	41	65	4	28
county supervisor of art	0	0	10	4	4
art supply co. demonstrator	63	71	90	88	78
educators from colleges	63	94	60	150	91
artists and craftsmen used	25	12	20	80	34

note: where percent was not applicable, total or average number was given and the percents given are an average percent of the systems reporting in the survey.

TABLE VII

COMPARATIVE RANKING OF THE STATES IN TOTAL NUMBER
OF IN-SERVICE EDUCATION PROGRAMS USED

STATE	FIRST RANKING	SECOND RANKING	TOTAL	RANK
Minnesota	in 8 program areas	in 4 program areas	12	3rd
Michigan	in 11 program areas	in 20 program areas	31	1st
Wisconsin	in 16 program areas	in 8 program areas	24	2nd
Iowa	in 5 program areas	in 6 program areas	11	4th

prevalent as the use of art films, art supply company demonstrators, and elementary teachers' development of the art course of study. Those programs least prevalent among the four states are very worthwhile programs but their lack of use reflects the greater expense involved. Often, personnel such as helping teachers, art teachers for grades 1-12, artists and craftsmen, and state department specialists are not available to the area. Case conferences involve school psychologists, visiting teachers, and more often the elementary classroom teachers who have the problem child. A great deal of time is necessary to study children by this method. The lack of use of state guides and courses of study is encouraging if it means that the courses of study are being developed in the local elementary school systems. However, some type of course of study is better than none. A good in-service education program might involve setting up of criteria for judging and utilizing various kinds of guides available to the elementary teacher of art. Parents are very seldom called upon to help develop the art course of study or to give their viewpoint on curriculum revision proposed. This lack of art consciousness on the part of the community can be remedied by offering more art classes to community groups.

Consideration of the discrepancies in use of certain

types of programs among the states reveals some unexpected factors. Minnesota and Iowa have fewer art supervisors working with grades 1-12 because, very likely, these persons are art teachers in those grades. Is a supervisory program in elementary art better than a program taught by art specialists? Such questions cannot be answered within the scope of this study. State department of education specialists in art education apparently are not available to teachers in Michigan and Minnesota. They are used in about half of the systems reporting in Wisconsin and Iowa. What type of help should be offered in elementary art education by a state department of education? Is the travel involved for art specialists too expensive for the value gained? If enough requests for the services of an art specialist come in to the state department, would the services of an art specialist then be offered? Rural schools need the help of elementary art specialists more than the rural-urban city systems. The use of county art specialists is practically non-existent in this survey. Minnesota and Michigan have more off-campus art classes available than Wisconsin and Iowa. The latter states may have more small, local colleges offering courses on campus in their extension divisions. Minnesota and Michigan have more classes available of both types.

The survey has revealed definite trends in the use of

certain types of in-service education programs in elementary art. The factors involved in such trends can only be surmised within the scope of this study. Why do school systems prefer certain programs of in-service education over others? What are the criteria to be used in measuring the relative value of various kinds of in-service education programs in elementary art? Questions such as these may be the subjects of further investigation.

VI. SUMMARY

The first section of the chapter involved a description of the study: why the subject was chosen, what the study should reveal, why certain limitations were set in the sampling, the use of a questionnaire, what the tabulation of the returned questionnaires might reveal.

The second section of the chapter concerned the organization of the normative survey, the sending of the questionnaire, the character of the sampling used, the description of tables concerning the sampling, the plan for tabulation of the returned questionnaires, and the purposes of the study in relation to the tabulation of the returned questionnaires.

The third section of the chapter included a description of the questionnaire, divisions of the questionnaire, and the distribution of the questionnaire.

The fourth section of the chapter described the actual tabulation of information received on the returned questionnaires, the format and organization of the tabulation chart or table, and the trends in the returns and programs used by systems reporting throughout Minnesota, Iowa, Wisconsin, and Michigan.

The fifth section of the chapter included the interpretive conclusions of the study, limitations of the study, and areas for further investigation.

The following chapter considers the relation of the significant conclusions derived from the normative survey to recommendations found in the literature on in-service education. On the basis of this dual consideration, general recommendations are made for in-service education programs in elementary art.

CHAPTER VIII

RECOMMENDATIONS: A COMPARISON OF SURVEY RESULTS AND THE LITERATURE ON IN-SERVICE EDUCATION

The following chapter considers each major and minor area of the questionnaire, the relation of the results of the survey to the literature concerning that area, and significant recommendations made in the light of the comparison of survey results to the literature.

I. ART PERSONNEL EMPLOYED IN THE SYSTEM

Use of Art Supervisors in Grades 1-12

Iowa, Minnesota, Michigan, and Wisconsin report 82%, 50%, 68%, and 75% of their systems respectively, use art supervisors for grades 1-12. Art supervisors are the best means of in-service education when they hold workshops, demonstrations, teaching sessions, and encourage teachers to teach their own art classes with an experimental, creative approach. Supervisors are in a position to give the kind of help needed when it is needed; they are a continuous means of in-service education for the teacher. Their supervisory load should not be too heavy; they should be able to visit each teacher in her classroom several times a week if the need is evident.

Use of Helping Teachers in Grades 1-6

Michigan uses helping teachers most or 24% of the systems report their use. Iowa, Wisconsin, and Minnesota follow in that order with 23%, 15%, and 6% using helping teachers in elementary grades. The function of this resource person is implied as "helping" or consultative service. These teachers would seldom teach a class and may seldom visit the teacher unless she has a problem which cannot be solved without the aid of a helping teacher. Helping teachers are a kind of supervisor but the term implies less rating and criticism activities are going on. Helping teachers would be the resource personnel of the system in any in-service study groups, workshops, or demonstration teaching sessions. The lack of use of this type of personnel may indicate that the critic function of supervisors is still considered the foremost function in importance, at least to administrators.

Use of Supervisors of Art for Grades 1-6

Minnesota, Michigan, Wisconsin, and Iowa report use of art supervisors in grades 1-6, 56%, 44%, 30% and 23% respectively in systems reporting in the survey. More of the supervisors' time is given to each elementary teacher if the system is not too large. Supervisors need some free time for developing bulletins, workshop programs, and study materials for in-service education discussion groups.

Assistant art supervisors are hardly ever used in smaller and medium size systems. These systems may just employ more supervisors, the title remaining supervisor of art. Wisconsin reports 5% and Michigan reports 12% of the systems use assistant art supervisors.

II. WORKSHOPS SPONSORED BY THE SCHOOL SYSTEM

General Workshops

Wisconsin, Michigan, Iowa, and Minnesota report the number used in the following order: 137, 136, 99, and 37. This is for a period of three years. Since general workshops are differentiated from art workshops, it is necessary to compare the total with the total of art workshops reported or 72 to 137 general workshops in Wisconsin, 46 to 136 in Michigan, 26 to 37 in Minnesota and 18 to 99 in Iowa. The proportion of art workshops to general workshops is smallest in Iowa. If workshops are valued in other areas more than in art, there is an indication of lack of importance of art to the general curriculum or lack of interest in art methods on the part of the teachers. Art can make all the other subjects in the curriculum more interesting to students. Some workshops consider art as one of the subject areas. Michigan and Iowa do this more often than Minnesota or Wisconsin. Minnesota uses more of the art workshops.

III. OTHER METHODS OF IN-SERVICE EDUCATION IN ELEMENTARY ART

Faculty Meetings

Wisconsin, Michigan, Minnesota, and Iowa use faculty meetings a great proportion of the time as in-service education or 90%, 84%, 81% and 65% respectively. If such meetings are not devoted to routine business matters, the figures present a good picture for this type of program. Study groups and demonstration teaching may be a few of the activities for faculty meetings as well as speakers from outside the system.

Personal Conferences

Iowa, Wisconsin, Michigan, and Minnesota report the use of this method in 76%, 75%, 68%, and 69% of the systems respectively. Teachers must feel the need for personal conferences with supervisors or other resource personnel before such sessions can be of any help to the teacher. Conferences with fellow teachers may be helpful when the morale of the system is high, when the teachers have a sense of security in their positions.

Inter-class Visitation

Minnesota, Iowa, Michigan and Wisconsin report 54%, 41%, 36% and 35% of the systems in the survey use this type

of in-service education respectively. Teachers like to see a new concept of method in action. They can be convinced most readily of the worth of a new method when they see good teachers applying the principles involved in an actual classroom situation. There are no mysteries as to how the method was used successfully. The difficulty in scheduling such a program of visitation may account for its lack of use in the system as compared with other more popular methods of in-service education.

Case Conferences

Michigan, Minnesota, and Wisconsin report the use of this method in 12%, 13%, and 5% of the systems respectively. This method may require consultation with clinical personnel and visiting teachers that are seldom employed by systems. Problem children are seldom left in the regular classes. However, less serious problem children may be studied by a group of interested teachers and specialists. The experience of many staff members very well may be applied to the problems, with better results than one teacher working alone could ever hope for.

Films on Art Education

Iowa, Michigan, Wisconsin, and Minnesota use films in 65%, 64%, 60%, and 50% of the systems. Films need to be

used in conjunction with other in-service education methods. Understanding of the child's developmental levels can be developed more readily by seeing examples of child art work. Demonstration teaching may also be the subject of films in art education and would have the values of the inter-class visitation method of in-service education. The scarcity of good art education films may account for the lack of use of this method as compared to others.

Art Exhibits in the School and Community

In Wisconsin, Michigan, Iowa, and Minnesota, 90%, 76%, 71%, and 63% of the systems respectively report having art exhibits in the community. When child art exhibits are planned to instruct the public, the meaning of creative art work in the development of children can be better understood. Films, captions, groupings, to show significant meaning are devices for instructing the public through art exhibits. Adult art exhibits should be discussed by a guide. Only instructive art exhibits will benefit the art program. Parents who know values of art education will be more receptive to the new methods of teaching and evaluating art in the elementary school. Parents should learn to evaluate art work in terms of the perceptive growth of the child and not in terms of adult standards. Exhibits may help to foster this philosophy of evaluation.

Field Trips to Businesses and Industries

Minnesota, Michigan, Wisconsin, and Iowa systems report use of field trips in 54%, 44%, 40%, and 12% of the systems. Local transportation should be available. Some areas may have less places to visit that would be of value to teachers. Most businesses and industries welcome teacher visits. Teachers may see what areas would be of value to children to visit such as modern churches, homes, public buildings or what art is involved in designing and advertising in the industries. Teachers can plan better for such visits and post-visit activities if they are acquainted with the possibilities in the community for art education. Art is part of everyday living. Children need to gain this concept by seeing how art functions in the every-day world of work. Design in manufacturing, design in advertising, and design in building all involve art understanding.

IV. ART AND ART EDUCATION PUBLICATIONS MADE AVAILABLE TO ELEMENTARY ART TEACHERS

Professional Library

Wisconsin, Michigan, Minnesota, and Iowa report professional libraries available in 95%, 92%, 81%, and 76% of the systems respectively. This is one of the most common means of in-service education. The size of the library, the number of new books, and availability to elementary teachers as well

as time for browsing and study are all factors which make the possession of a professional library meaningful. Teachers should never keep the books they order in their own possession as books should be ordered for the entire staff to use. Programs that involve reading and study should be developed as an incentive to use the professional library. A quiet place to read and study should be available to teachers.

Requisitioning of Books and Magazines

Michigan, Wisconsin, Iowa, and Minnesota report 92%, 80%, 82%, and 81% of the systems order professional books and magazines for elementary teachers on request. Most important, answers to these questions will indicate the value of the method of in-service education: how many, of what quality, and in what manner used? These materials are adaptive resources not to be followed to the letter. Formulas for teaching seldom are profitable as every situation calls for a new technique of teaching. Ordering of books is a common means of in-service education but the value of the program lies in how many books and of what kind.

Art Magazines Available

There are a number of good periodicals on the teaching of art available such as "Junior Arts and Activities," "School Arts," and "Art News." Their value lies primarily in what kind of

teaching methods are advocated and who the educators are that write the articles. Prominent art educators and experienced teachers of art often write articles for professional art magazines. Illustrations of teaching methods are very helpful in addition to the projects and materials that are usually given in periodicals on art education. Systems in Michigan, Wisconsin, Iowa, and Minnesota report combined totals of different art magazines used: 69, 37, 32, and 30 respectively.

V. CURRICULUM DEVELOPMENT AND REVISION IN ELEMENTARY ART EDUCATION PROGRAMS

Use of a Course of Study

Michigan, Wisconsin, Iowa, and Minnesota report use of courses of study in 48%, 70%, 59%, and 88% of systems reporting respectively. States probably rely on this method when there are fewer art supervisors or art teachers to develop the program from day to day with the elementary teachers. The training of the elementary teachers, the time available, the materials for study resources are factors necessary to developing good courses of study. Leadership personnel should be available to direct the development of courses of study. Such a course should be of the resource nature and not inflexible in application.

State Department Course of Study

Minnesota, Iowa, Michigan, and Wisconsin report use of state courses of study in 54%, 29%, 20%, and 20% of systems respectively. In Minnesota and Iowa, there may be fewer teachers who feel they know how to teach art without courses of study. However, the Minnesota course of study is very good as a resource for ideas and materials. Methods are too difficult to understand from any course of study. Teachers need to feel free to experiment with methods in art education. No course of study will develop all types of methods needed.

Art Supply Company Course of Study

Wisconsin, Michigan, Minnesota, and Iowa use art supply company materials as courses of study in very few systems: 10%, 8%, 6%, and 6% respectively. Actually, art supply companies offer only lists and descriptions of material for the most part. Some offer ideas for use of materials but again, these are apt to be formulas. Creative designing and experimenting with materials cannot be replaced as ideal teaching methods. There is less creative growth in the use of patterns or set formulas for doing projects. Art supply companies are recognizing the superior values of direct demonstration teaching and employ resource personnel to conduct workshops using company materials.

Committee of Teachers Develop Courses

Wisconsin, Michigan, Minnesota, and Iowa use this method in 60%, 56%, 38%, and 29% of the systems reporting. If the teachers have an art resource person to help them develop the course of study and if it includes many ideas and materials to draw from as the need arises, then these courses of study are valuable. The activities of the classroom tend to dictate when and where to use art projects. Any plans for integrating art with other subjects are largely subject to change and revision in the course of presentation. Courses of study should be used more often when teachers are aware of the needs of the school and can make the course fit the needs of the present year.

Art Course of Study Developed and Revised

Wisconsin, Michigan, Minnesota, and Iowa have indicated periodic revision in 65%, 52%, 50%, and 35% of the systems reporting. Art courses developed for the needs of one year cannot be applied to the needs of the next as well. Teachers should not do the projects the same way year after year. The latter philosophy would indicate a lack of concern for needs of the individual children who are by no means all "average." The range of creative growth levels in one class is great. Children's art work cannot be compared with that of adults. Children do not perceive the world as adults do.

The Art Teachers Revise the Program

Wisconsin, Michigan, Minnesota, and Iowa report that 65%, 64%, 54%, and 41% of the systems respectively have art teachers revise the course. Art teachers should not develop a course without consulting elementary teachers for possible integration projects for the year and descriptions of growth levels of the children at present. Elementary teachers are going to use the course of study as well as the art teacher and it should be planned to meet the needs of the elementary teacher who needs the help more than the art teacher. More elementary teachers will want to use the course of study if they helped to plan it.

The Elementary Teachers Develop the Course of Study

Wisconsin, Michigan, Minnesota, and Iowa report that 70%, 60%, 63%, and 47% of the systems have elementary teachers developing the course of study. With direction and sound philosophy background which supervisors or art teachers can give them, the elementary teachers may be able to develop a course in art that is better than any other for their needs. A cooperative understanding of the goals of art education is necessary in order to agree on the methods and materials to use. Any course will, however, be interpreted creatively by the individual teachers.

Administrators Develop the Course of Study

Wisconsin, Michigan, Minnesota, and Iowa report 55%, 44%, 38%, and 29% of the systems have administrators develop the course of study in elementary art. Unless the administrators consult the needs of the elementary teachers in art, the course is likely to be difficult to interpret in real classroom situations. Often, such courses are too sketchy to be of any real help to the elementary teacher. Again, if the elementary teacher does not participate in the planning of the course, she is likely to be indifferent toward using it.

Parents and Community Develop the Course of Study

Only Michigan reports the use of parents in developing an elementary course of study. This may be interpreted as too technical a job for parents who have not had the opportunity to participate in art classes in the community. If parents are educated by means of informative art exhibits and films or lectures, they may gain a real understanding of what the schools are trying to do for children through art education.

VI. ART AND ART EDUCATION CLASSES

Art Classes in the School and Community

Michigan, Iowa, Minnesota, and Wisconsin use this method of gaining acceptance of art programs in 60%, 59%, 38%, and 60% of the systems reporting. There is some interest

in art on the whole. Evening classes taught in the school by the art teacher or evening classes taught by local artists and craftsmen may bring widespread understanding of values of creative experience for adults and children.

Off-Campus Art Classes

Michigan, Minnesota, Wisconsin, and Iowa have such classes available to systems in 64%, 63%, 30%, and 29% of those systems reporting. Extension work is not offered in local communities very often. More likely, the teachers will have to travel to the campus. If the classes are interesting and a number of teachers from the system have attended, this method of in-service education may gain in popularity. Teachers like workshop classes and laboratory demonstration teaching. They can see the new ideas put into action. The transition from philosophy to workable classroom project is usually the point of difficulty for most elementary teachers of art. In Michigan, Minnesota, Iowa, and Wisconsin, on-campus art classes available to elementary teachers are reported by 56%, 38%, 35%, and 5% of the systems. Michigan has an abundance of both types of classes for elementary teachers.

Summer Session Classes

Summer session classes may be of greater value to teachers when projects and plans are geared to those of the

school year. Credits are an incentive but many good short courses or institutes are offered for a nominal fee and may attract teachers for this reason. Wisconsin, Michigan, Minnesota, and Iowa teachers report 65%, 60%, 50%, and 47% of the systems have these classes available.

VII. RESOURCE PERSONNEL AVAILABLE TO THE SCHOOL SYSTEM

The state department should offer services to elementary teachers in the form of art supervisors, helping teachers, demonstration personnel, and speakers. Curriculum consultants and workshop directors can be invaluable to a school system that does not employ such personnel on a regular basis. Counties are badly in need of direction in the development of elementary art courses, yet there is little help available for such work. Wisconsin reports 10% and Michigan reports 4% of the systems use county supervisors of art. Other states have no such services in art. Wisconsin reports 65% and Michigan, 4% of systems use state specialists in art education. The state has probably not received enough requests to develop a broader program in art education. Art supply company demonstration personnel and educators from universities are popular resource personnel in city systems. Wisconsin, Michigan, Iowa, and Minnesota report use of art company demonstrators in 90%, 88%, 71%, and 63% of the systems.

Michigan, Iowa, Minnesota, and Wisconsin report use of educators in 100%, 94%, 63%, and 60% of the systems reporting.

VIII. RECOMMENDATIONS

The following recommendations are based upon a comparison of the literature and the results of the normative survey of in-service education programs in elementary art. Some programs recommended in the literature were not very often used by the school systems reporting.

1. In medium size and large city systems, art supervisors for grades 1-6 are more valuable than for 1-12. There must be a greater concentration of the supervisor's time in the elementary grades.
2. The helping teacher concept of supervision can well be extended to all supervision where rating is replaced by cooperating.
3. Art should be a consideration in more workshops conducted in other subject areas.
4. Most of the faculty meetings should be non-business type meetings where group studies can be carried on as part of in-service education.
5. More inter-class visitations should be arranged for elementary teachers to develop an understanding of the relation between philosophy and activity.

6. More case conferences should be arranged if the child-centered philosophy is to become a reality in the system.
7. More art films should be developed by taking pictures of local exhibits. More good art films should be shown to the community.
8. Art exhibits must be instructive in philosophy of art education for child development.
9. An understanding of art in the community can be developed by using field trips to business and industry or public buildings that have been well designed.
10. A professional library should be made available to teachers and it should be kept up to date with new books on the philosophy of teaching. There should be a place for study.
11. No formulas should be sought for the teaching of art from either periodicals or books.
12. Art education magazines often have articles by prominent educators and teachers which can be of great help to the teacher of art in developing a sound philosophy.
13. Any course of study should contain resource materials only.
14. State department courses of study are usually fine resource courses. Methods must be developed in the classroom.
15. Materials of the art supply companies often contain only formulas for teaching. Descriptions of materials are valuable but new uses for materials can be found experimentally in the classroom.

16. Teachers are most familiar with their needs for art in the classroom and are therefore, the logical persons to develop courses of study to meet their needs.
17. Art courses of study need to be revised to meet the needs of each new school year.
18. Elementary teachers should cooperate with the art teacher in developing a course of study that involves other subjects.
19. When administrators develop the course of study, they should consult the elementary teachers for the direction of the course of study should be toward fulfilling the needs of the local school situation at that time.
20. The value of parent participation in the development of the course of study lies in their greater understanding of the values of creative experience for the elementary child.
21. Adult exhibits and classes in the community serve to bring broader understanding of the art program to the entire community.
22. Laboratory and workshop classes are the most valuable types of college classes for elementary art teachers.
23. Summer session classes should consider plans and projects useful in the coming school year.
24. State departments of education need to offer more art

education in-service programs to county schools where there is less opportunity for other types of in-service education to be offered.

25. Art supply company demonstrators and educators from local universities and colleges need to offer more services to local school systems.

IX. SUMMARY

Chapter VIII has included a discussion of questionnaire areas in the light of the literature reviewed and results of the survey of practices throughout Minnesota, Iowa, Wisconsin, and Michigan. Questionnaire areas considered were: art personnel employed in the school system; workshops sponsored by the school system; other methods of in-service education in elementary art; art and art education publications made available to the elementary teachers; curriculum development and revision in elementary art; art and art education classes available to teachers; and resource personnel available to school systems. General recommendations were made upon the basis of the comparison of the literature and the results of the normative survey of in-service programs in elementary art.

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APPENDIX

UNIVERSITY OF MINNESOTA
DULUTH BRANCH
DULUTH 5

4411 Luverne Street
Duluth 4, Minnesota
January 6, 1956

Superintendent of Schools

Dear Sir:

This letter is an inquiry concerning recent in-service training programs sponsored by your school system. I would appreciate very much to hear about any programs concerned partially or wholly with the field of elementary art.

Since my teaching experience and interest is in this field, I am conducting a survey throughout several states to determine the prevalence of various kinds of in-service training in that field. The findings will be included in a Master's thesis which I am writing at the University of Minnesota.

Your kind consideration in checking the enclosed forms will be very greatly appreciated. If you should feel that an elementary teacher, art supervisor or principal would be more familiar with any material in the questionnaire, I would appreciate it if you would consult with them and extend my appreciation to them.

If you would like to receive a summary of the study to be completed in June, I will be very glad to send it to you. Please check the item at the end of the enclosed form.

I am sure that you will share my feelings that there is a great deal of work to be accomplished in the field of in-service training in elementary art and that any service that you may render will be a definite step toward better programs in the future.

Sincerely,

UNIVERSITY OF MINNESOTA
DULUTH BRANCH
DULUTH 5

4411 Luverne Street
Duluth 4, Minnesota
January 23, 1956

Superintendent of Schools
City, State

Dear Sir:

This letter is a reminder to please complete the forms on in-service education programs in art which I sent to you on January 6th.

As you know, the validity of a survey is very dependent upon the percentage of forms returned. Your help is urgently needed in making this survey a success.

If you do not employ art personnel or have not considered art in in-service education, check only items number 4-8, 14, and 15 stating other subjects involved.

Your cooperation will be very greatly appreciated.

Sincerely,

PROGRAMS OF IN-SERVICE EDUCATION

FOR ELEMENTARY ART

How many grade teachers are there in your system? _____

What percentage of your grade teachers have a college degree? _____

Some forms will indicate that very little in-service education in elementary art is going on. This will be significant for the purpose of this study. All information on the form will be confidential.

KIND OF PROGRAM

TECHNIQUES OF THE PROGRAM

ART PERSONNEL EMPLOYED IN THE SYSTEM

1. Is there an art supervisor, consultant or resource person employed in the system to work with grades 1 - 12? Yes No
2. Which of the following non-teaching personnel are employed in the system to work exclusively with grades 1 - 6?

Helping teachers	Yes	No
Supervisors	Yes	No
Assistant supervisors	Yes	No
3. Is there an art teacher (one who is responsible to teach art directly) employed in the system to work exclusively with grades 1 - 6?

Grades 1 - 6	Yes	No
Grades 1 - 12	Yes	No

WORKSHOPS SPONSORED BY THE SCHOOL SYSTEM DURING THE SCHOOL YEAR AND SUMMER MONTHS MONTHS

4. State the approximate number of workshops meeting weekly, half days, or several days at a time, that your system has sponsored during the past three years. _____
5. State the approximate number of workshops sponsored by your school system during the past three years concerned with general education in which art was a specific topic among others under consideration _____
6. State the approximate number of workshops sponsored by your school system in the past three years that concerned elementary art exclusively _____

OTHER METHODS OF IN-SERVICE EDUCATION FOR ELEMENTARY ART

7. Which of the following methods of in-service education in art have been used during the past three years in your school system?

Grade teacher faculty meetings		<input type="checkbox"/>
Personal Conferences		<input type="checkbox"/>
Inter-class visitations		<input type="checkbox"/>
Case conferences		<input type="checkbox"/>
Films on art education		<input type="checkbox"/>
Art exhibits in school and vicinity		<input type="checkbox"/>
Field trips to business concerns, homes churches, public buildings or industries		<input type="checkbox"/>

ART AND ART EDUCATION PUBLICATIONS MADE AVAILABLE TO THE SYSTEM

8. Is there a professional education library available to all teachers in your system. Yes No
9. Does the system order professional art and art education books or other publications on the request of the grade teacher? Yes No

2. PROGRAMS OF IN-SERVICE EDUCATION FOR ELEMENTARY ART

10. Please list the periodicals on the teaching of art that are generally made available to the grade teachers (School Arts, Art News, Junior Arts and Activities and others)
-
-
-

CURRICULUM DEVELOPMENT AND REVISION IN ELEMENTARY ART

11. Do you use a course of study in elementary art? Yes No
12. From which source was it obtained?
- | | | |
|--------------------------------|-----|----|
| State department of education | Yes | No |
| Art supply or textbook company | Yes | No |
| Committee of teachers | Yes | No |
13. Has it been developed or revised during the past three years? Yes No
14. Who have participated in the development or revision of the elementary art curriculum?
- | | | |
|-----------------------|-----|----|
| Special art teachers | Yes | No |
| Grade teachers | Yes | No |
| Administrators | Yes | No |
| Parents and community | Yes | No |

ART AND ART EDUCATION CLASSES

15. Check the following classes that have been available to grade teachers in your school system during the past three years:
- Art classes sponsored by the school or community
- Off-campus art or art education classes sponsored by a college during the year
- On-campus art or art education classes sponsored by a college during the year
- Regular summer session classes in art or art education sponsored by a college

RESOURCE PERSONS AND SPECIALISTS AVAILABLE TO THE SYSTEM

16. State the approximate number of times art and art education specialists have worked with elementary teachers in your system in the past three years (sessions of one day or part of a day is a time)
- Art specialists from the state department _____
- County or district supervisor of art _____
- Demonstrator from an art supply company _____
- Art educators from colleges or universities _____
- Artists or craftsmen _____

I would like to receive a copy of the summary of the study when completed ____