TEACHER PREPARATION FOR ART CURRICULUM
IMPLEMENTATION

by

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ABSTRACT

This study addresses the question of how well prepared are elementary teachers in British Columbia to implement the New Elementary Fine Arts Curriculum Guide/Resource Book. Through questionnaires and interviews conducted with elementary teachers in a large Lower Mainland school district and university elementary art methods course instructors at three universities in British Columbia, it was possible to identify and discuss some of the educational factors that influence curriculum implementation in art. This study offers recommendations to promote a more unified approach to implementation by the Ministry of Education, curriculum committees, teacher educators and teachers, to ultimately improve the art education that is offered to elementary school students.
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Chapter 1
INTRODUCTION TO THE STUDY

Elementary art programs provide the foundation for all other art instruction in school. Art at the elementary level is considered important enough by the Ministry of Education to warrant development of art curricula, which promote a particular view of art education with a number of expected learning outcomes, and advocate art instruction on a weekly basis. Even though these requirements have been established, certain educational and other factors can determine the ability of teachers to implement art curricula.

At present many teachers do not receive specific training in how to understand and implement art curricula. Elementary art methods courses, inservice workshops and classroom assistance, offered by art co-ordinators, rarely focus on the content of the existing elementary art curriculum. Laura Chapman (1982) points out in *Instant Art Instant Culture* that:

Instead there is a tendency to concentrate on planning lessons as isolated events, as if each lesson had no bearing on anything else. This practice may actually encourage the prospective teacher to think of an art program as little more than a series of short-term, unrelated activities (p. 97).
In the past, in British Columbia, there have been occasions where teacher preparation was much more closely related to the implementation of art curricula. During the period when the Provincial Normal Schools were responsible for art education, two instructors, David Blair (1901-1910) and Charles Weston (1915-1946) had tight control over how teachers were trained and what they subsequently were expected to teach to their students. This control was possible because both Blair and Weston not only developed the teacher education programs, but they also produced the curriculum used in elementary art classes. Teachers, consequently, were confident and knowledgeable about how to implement the prescribed curriculum. The curricula during that period of time, however, were fairly rigid and inflexible which tended to stifle the creativity and resourcefulness of both the teachers and the students.

Elementary teachers were encouraged to further develop their artistic skills through evening courses offered by the Vancouver School of Decorative and Applied Arts and summer school art courses offered by the Ministry of Education. Inspectors were appointed to make sure the prescribed curricula were being followed and to offer teachers guidance and support.

Gradually new philosophies of art education began to influence the teacher education programs and art curricula.
Art education was taken over by the University of British Columbia in 1956. This marked a crucial change in the way art curricula would be utilized and approached in teacher education. Up to this point, the Ministry of Education dictated the direction teacher education and curriculum development was to follow. This was possible through its control of regular and summer school art programs offered by the two Provincial Normal Schools. The University was thereafter responsible for setting the guidelines for art education. Although the Ministry continued to issue elementary art curricula, the university's art education department was not obliged to relate the content of its courses to that of the provincial art curricula.

The second major change occurred in the content of the art curricula. Art educators who stressed the need for greater self-expression and creativity began to influence the concepts on which the art curricula were based. The focus was becoming "child-centred." With this new focus came a more liberal view of how teachers should be educated and how they should teach art to children.

These two changes began the division that developed between teacher preparation and the use of art curricula. The situation today is characterized by the almost total lack of emphasis placed on the prescribed art curriculum in elementary art methods courses, inservice workshops and
assistance offered by art co-ordinators. Although the art education that teachers received at Normal School was perhaps too literal and "tied" to the curriculum, the present situation might be too diverse and unrelated to classroom practice. What might be needed, therefore, is a compromise between these two extremes.

Justification For the Study

A new British Columbia elementary art curriculum has been developed and now must be implemented. Elementary teachers who are expected to implement the new curriculum might feel inadequate as implementors because their knowledge and understanding of art and art education is inconsistent with the material in the guide. Many are not familiar with the former art curriculum and, therefore, they might be skeptical about implementing a new guide when it has been possible to "survive" without the previous one. The facilities with which most teachers are required to teach art are usually limited. This factor can contribute to a feeling of discouragement and frustration. Without consideration being given to these factors by the Ministry of Education, curriculum committees and school administrators, the New Elementary Fine Arts Curriculum Guide/Resource Book stands a very real chance of being improperly and inadequately implemented.
Purpose of the Study

The purpose of this study is to give particular visibility to the educational factors that might determine the success or failure of the implementation process. By increasing the awareness of teachers and others responsible for implementing the curriculum of problems related to preparation and readiness, perhaps a more successful implementation can occur. Ultimately the study will suggest ways in which a close relationship can be developed between teacher education, the curriculum and elementary art programs.

Research Question

How well prepared are British Columbia elementary teachers to implement the new New Elementary Fine Arts Curriculum Guide/Resource Book?

Subsidiary Question

In terms of teacher preparation, what part can elementary methods courses, inservice workshops and art co-ordinators play in bringing about a successful implementation?

Design of the Study

The study, conceived as a survey with implications for curriculum implementation, involved twenty-five elementary
teachers from one Lower Mainland school district and one university elementary methods course instructor from each of the three provincial universities. The study was conducted over a period of five months.

In order to answer the research and subsidiary questions a questionnaire was distributed to the elementary teachers (see Appendix I) and interviews were carried out with ten of the teachers and three university instructors (see Appendix III & IV). The questionnaire was designed to encourage teachers to comment on their educational background and attitudes toward teaching art. It is acknowledged that the teachers might represent a biased sample because they are from a district with a full-time art co-ordinator.

The questionnaire was followed up by interviews in which a random sample of ten teachers, who filled out a questionnaire, were asked to assess the new curriculum according to their ability to implement its concepts and content.

To assess the present focus of university elementary art methods courses, interviews were conducted with three university instructors. The questions were based on the content of the former and present art curricula to determine if the graduates from these courses were being prepared to understand and implement art curricula.
Procedure and Data Analysis

A content analysis of the new curriculum was undertaken to assess its focus and to determine what teachers were expected to know in order to implement its contents. The analysis provided the basis for the questions on the questionnaire and interview schedules.

Data pertaining to whether teachers could actually do what they were being asked to do was collected and analyzed.

Three instruments were used:
A) elementary teacher questionnaire
B) elementary teacher interview
C) teacher educator interview

The questionnaires were analyzed and the data were mainly presented in quantitative form (see appendix II). Certain questions called for written responses and, therefore, this material was recorded as qualitative data.

The interviews probed beyond the data from the questionnaires to help determine the teachers' specific reactions to the new curriculum and to find out the focus of three elementary art methods courses, taught in three different institutions.

Limitations

As already stated this might represent a biased sample of teachers because only one school district in British
Columbia and three university teacher educators were involved in this study. Although there might be difficulties in generalizing to a larger population, the review of literature shows that teacher preparation is a major factor in the implementation of any curriculum.

Assumptions

The implementation of the New Elementary Fine Arts Curriculum Guide/Resource Book will improve the quality of elementary art programs in British Columbia. In other words, the curriculum is seen by the Ministry of Education as worth implementing. This does not imply, however, that it is necessarily the most desirable or "best" curriculum that the author has encountered.
Chapter 2

REVIEW OF THE LITERATURE

The focus of this study is on the ability of elementary teachers to implement the new *Elementary Fine Art Curriculum Guide/Resource Book*. A review of the literature related to the role that the teacher performs in implementation reveals the various perceptions and viewpoints held by those involved in implementation and clarifies the problems that arise from the different viewpoints held by teachers and administrators.

Although this study is primarily concerned with the implementation of art curricula, literature dealing with curriculum implementation in general is considered, as many similar problems exist in the introduction of new material in any subject area.

The review of literature is divided into two parts: teachers' attitudes toward implementation, and suggestions for the improvement of the teachers' role in implementation. Through a review of literature which reveals various problems and solutions a greater understanding and insight can be gained into the nature of the teacher's involvement in implementation.

Implementation can be defined as the introduction of new concepts and methods of instruction. Common (1980) states that the process consists of three fundamental elements; a curriculum, agents of implementation and a receiving
organization. She goes on to describe the characteristics that teachers should have in order to be successful implementors. The teacher must have knowledge, ability, and an attitude appropriate to implementation. He or she must have the skills prescribed in the curriculum, and must be motivated to implement new material.

Implementation is commonly considered a normal part or aspect of a teacher's responsibilities but the reality of what actually takes place is often contradictory to this belief. Problem areas and discrepancies have been identified by several curriculum researchers. Zais (1976) argues that teachers simply are not oriented toward implementation in their training and he questions whether they even view curriculum development as one of their professional responsibilities. Kirst and Walker (1971) in their studies of implementation of science curricula discovered that teachers present the subject in ways that are significantly different from the conceptions intended by the curriculum developers.

Eisner (1969) describes the teacher's approach to implementation in the following way:

Teachers will sometimes only skim curriculum material that one hopes they would read quite thoroughly... the curriculum guide at best... provides to the teacher a rationale, a description of objectives, they
suggest motivational activities and learning activities but they provide neither a script nor a recipe. The teacher, after initiating a sequence in class, must exercise judgement which no guide can provide. If her sensitivity to art is meager and her understanding of its requirements small, appropriate judgements will be difficult to make. The gap between what is intended and what is executed in class can be quite wide (p. 132).

Teachers perceive their part in implementation as being interpretive. Carson (1983) states that: Interpretation of the curriculum depends upon the teacher's stock of knowledge and beliefs about how children learn, what society wants, what the future will be like and the teachers understanding of the organizational context of their work (school policies, the administrative style of the principal, school district organization and regulations, various ministry directives and so forth (p.20).

What seems apparent is that the interpretative act is the effort by teachers to connect the curriculum plan as text with teaching as a "lived experience."

Zahorik (1976) states that the teacher acts like a
All curriculum changes, before they can get into the classroom, are filtered through the lesson plan or unit plan" (p. 487). The result of this process "strokes and shapes the changes that are put into it in such a way that what comes out of it can be qualitatively different" (p. 487).

As will be shown in Chapter 5, elementary teachers, who were interviewed as part of this study, identified a general feeling of inadequacy in terms of their ability to understand the content of the art curriculum and then to effectively carry out its implementation.

What seems to be apparent by reviewing the literature that deals with the approach teachers take toward implementation are several significant problems or concerns affecting their ability to introduce new curricula. Crandall (1983) categorizes the problems into four areas: the lack of teachers' commitment, exemplary practices, training and administrative leadership.

Administrators perceive the teacher as a facilitator in the implementation process. Teachers are, therefore, expected to translate the theories embodied in the new curriculum into practice with relative ease. Werner (1980) states that this point of view suggests that:

Teachers need only know where to get the materials and how to use them most effectively; workshops
and various inservice programs can be set up to make teachers aware of possible applications (p.140).

Aoki (1984) sees a fundamental problem with the way in which the authorities or administrators perceive the role of the teacher. He explains that:

A know-how-to-do view of implementation is embedded in a scientific and technological thought/action framework which reduces human competence to instrumental reason and instrumental action. Here the teacher is seen as a rule-oriented, rule-governed being cast within a manipulative ethos (p. 6).

Aoki continues on to express how this instrumental view of implementation minimizes or neglects the interpretative activities that the teacher is engaged in when he encounters a new curriculum.

In the DESSI field study conducted by Huberman and Crandall (1983) they described how administrators and their perceptions of implementation affect teachers:

The central office administrator, who is usually responsible for curriculum and special projects, puts pressure on users to adopt or develop the practice. Such strong-arming can, and often does, lower users' initial commitment (p. 65).
In general, administrators feel that teachers should be able to follow the content and methods of instruction indicated in a new curriculum. Teachers are expected to adopt and understand the new concepts and processes whether or not they helped to assess or formulate them.

It is obvious from a review of the literature that the teacher and administrator have different attitudes and perceptions about the role of teachers in the implementation process. On the one hand teachers interpret new curricula according to their commitment. While on the other hand, administrators view teachers as instruments or facilitators in the process of implementation, therefore overlooking the personal interpretation teachers attach to introducing new material.

Fortunately, curriculum research has focused on this issue to some extent and, therefore, several solutions have been put forth. Later in this chapter some suggestions offered by researchers dealing with ways to improve the role of teachers in the implementation process are outlined. In most cases a "team effort" approach on the part of teachers and administrators is promoted, therefore linking together the key participants and eliminating, to some extent, the discrepancies in their perceptions about the part teachers should play in implementation.

Huberman (1983) conducted a study in which he studied
one school district's implementation of a program. The process was successful mainly because the teachers received a large amount of quality technical assistance and were "sustained by central office and building level support" (p. 111). He mentions that certain activities proved especially valuable. Teachers frequently exchanged "tips, war stories, encouragements, complaints and formulated requests to the helping teacher" (p. 71). Commitment seems to increase and communication develops when a team effort approach is adopted in which teachers and administrators work together. Herron (1971) feels that although support and communication is important, teachers should be given an effective understanding of how the new curriculum's foundational rationale was formulated. He states that "those individuals who are going to teach the program should be involved in many phases of its creation, evaluation and revision" (p. 50).

Time and resources must also be made available for teachers to be able to play a more active and constructive role in the implementation process.

In terms of administration Fullan (1983) outlines several ways in which teachers can be assisted. He suggests that the following changes offer support for teachers: instructionally focused leadership at the school level, clear goals and directives, a system for monitoring performance,
on-going staff development and an orderly and secure climate. He also stresses the importance of certain administrators. The principal, for instance, plays a key role in motivating teachers, providing assistance, organizing inservice workshops and arranging for the availability of resource materials.

Opportunities for teachers to express their attitudes about their education and teaching art have been provided in other studies done by Ann Wolfe (1978), Laura Chapman (1979), and James Gray (1981).

Ann Wolfe compared the changes in attitudes of teachers who were new to teaching with those who had taught for a number of years. Her study revealed the need for internship experiences and inservice programs for beginning art teachers to help those teachers meet the expectations and goals which brought them to art teaching (Wolfe, 1978).

In 1979 Laura Chapman conducted a survey through School Arts Magazine in which 187 art teachers voluntarily offered information about their art programs. This survey revealed the core elementary school art program that 75% of the teachers were offering. It was made up of drawing, painting, printmaking, basic design, collage, weaving or stitchery, mixed media for pictorial work, sculpture and ceramics. As well as focusing on the areas being included in programs, it asked specific questions related to the philosophies that teachers have about their aims and emphasis in teaching
art. Chapman (1974 revealed that: "Most teachers saw themselves as developing openness to new ideas, originality and imagination, making art relevant to students' natural interests and experience, and building perceptual skills and the ability to use media" (p. 5). By examining the attitudes of teachers, certain directions or emphasis in art education became apparent.

James Gray's study (1981) dealt with teachers' attitudes towards their education. In the discussion of the findings it was apparent that further training was needed to improve the overall performance of teachers.

The literature indicates that research is being done into ways in which the effectiveness of the teacher's role in implementation can be increased. The success of implementation is dependent to a certain degree on the commitment, knowledge and involvement of teachers.
Chapter 3
CONTENT ANALYSIS OF THE NEW
ELEMENTARY FINE ARTS CURRICULUM GUIDE/RESOURCE BOOK

Introduction

In most instances elementary classroom teachers are responsible for implementing the *The New Elementary Fine Arts Curriculum Guide/Resource Book*. To determine the concepts and skills that teachers should be aware of in order to implement this document, it is necessary to analyze its contents. By identifying the concepts and skills needed to interpret and implement the new curriculum, it is then possible to ask appropriate questions of teachers and teacher educators in order to gain a clearer idea of what could be focused on in both teacher education programs and in inservice workshops.

This content analysis has three objectives:
A) to describe the sections of the curriculum guide and resource book
B) to identify the goals of the Ministry of Education and the curriculum committee
C) to identify the knowledge and skills that teachers are expected to have in order to interpret and implement the curriculum.
Descriptive Analysis

The introduction to the curriculum document describes the basis and purpose of the content areas. Certain portions of the introduction, therefore, are recorded in their entirety.

The document is titled *The New Elementary Fine Arts Curriculum Guide/Resource Book*. It contains three arts areas: art, drama and music, and is divided into two main sections: The Elementary Fine Arts Curriculum Guide and the Elementary Fine Arts Resource Book. The Elementary Fine Arts Curriculum Guide:

describes the theoretical basis on which the content of this book rests. It is most important that you familiarize yourself with its contents prior to making use of the resource book. The statement of philosophy given here emphasizes the richness of the arts experience that teachers can offer, the curriculum goals define areas of growth and development that are enhanced and extended through education in the fine arts. An overview and an outline of content highlight the two organizers for grouping concepts in each of the arts - creation and appreciation; content themes are offered at each grade level for use by the teacher in planning an integrated
learning experience for children, and finally, the skills and concepts specific to each subject area are presented in the learning outcomes p. (ix).

The Elementary Fine Arts Resource Book contains:

three main sections, each dealing with one of the fine arts areas: art, drama, and music. The overview section of the resource book provides an outline of the ways in which material for instruction can be organized in order to accomplish the curriculum learning outcomes. In addition it provides valuable suggestions as to how the three arts areas can be interrelated through the use of themes p. (ix).

The art resource section is described in the following way:

contains the conceptual model and sequence of instruction for art in the elementary grades. Definitions of terms, suggestions for planning, and guidance for evaluation and general class management are given, and sample lesson plans, information regarding children with special
needs, and information on safety, materials and supplies, other resources, and professional associations are provided p. (ix).

The former and new art curricula are compared and contrasted to illustrate to the teacher how revisions have improved the quality of the document and hopefully made it a more useful and purposeful guide to follow:

- provides more guidance for, and offers more suggestions to, the elementary teacher;
- has specific sequential learning outcomes in content areas for each grade level from 1-7 with supporting lesson plans;
- contains four interrelated content areas: Developing Images, Elements and Principles of Design, Materials and Processes, and Responding to Art;
- gives equal emphasis to both making art and responding to art;
- expands the purpose of image development beyond creative expression;
- gives responding to art more scope than art appreciation, and provides clearer applications;
- emphasizes using and understanding the elements and principles of design;
- divides the art processes into categories similar
to those used in the secondary guide and keeps these consistent for primary and intermediate levels;
- complements the learning outcomes of the secondary art curriculum;
- provides more guidance for evaluation strategies;
- describes the stages of children's artistic development;
- provides more help in planning art lessons and units;
- gives multi-cultural examples; and
- suggests possible links to the elementary social studies curriculum p. (ix).

The Goals of the Ministry of Education and the Curriculum Committee

The Ministry of Education's goal or objective is that regular instruction and evaluation in fine arts should take place and this process should involve all students from grade 1 through 7. According to the provincial curriculum co-ordinator,¹ 1985/86 will be the year in which teachers should become familiar with the new curriculum and then in 1986/87 they will be expected to officially carry out its implementation. The specific expectations that the Ministry has of teachers are discussed in the third section of the content analysis.

In general, the Curriculum Committee feels that the
curriculum has been developed to guide and direct the teaching of the Fine Arts in British Columbia. It provides a "common starting point, based on the understanding that there are no limits to either the richness of the arts experience that teachers can offer or the variety of responses arising from children's imaginations" (p. vi). The curriculum should provide a "foundations grounding" in the three arts areas. It is hoped that students will gain "enthusiasm for, and an appreciation of, the fine arts, and one that this will enable them to continue their studies in art, drama, and/or music in the secondary schools they attend" (p. vi).

The specific philosophy and goals of the Curriculum Committee are outlined in the Elementary Fine Arts Curriculum Guide:

**Philosophy**

Education in the arts is an essential part of the development of every child. Participation in art, drama, and music provides a unique mode of experience that stimulates creative and intuitive thought while developing the intellect. Arts education assists the child to perceive and respond to the environment through the senses. It also helps the child to achieve self-discipline, to experience success, and to realize personal potential. Learning through the
Arts provides a fuller understanding and enjoyment of life" (p. 3).

The goals for elementary fine arts education are:
1. to foster the child's enthusiasm for the arts through involvement in art, drama, and music;
2. to develop the child's ability to explore, express, communicate, interpret, and create;
3. to develop the child's skill and technical ability in the arts;
4. to nurture the child's capacity for critical and sensitive response to the arts;
5. to encourage the child's appreciation of the interrelatedness of the arts; and
6. to advance the child's knowledge of the ways in which the arts influence and are influenced by society and the environment (p. 3).

**Expectations Related to Concepts and Skills**

The specific concept and skill expectations that the Ministry of Education and the Curriculum Committee have of the teachers who will be implementing the curriculum are clearly outlined in various sections of the document. The expectations of the Ministry of Education appear in the preface and state that elementary teachers are expected to decide the organization and content of their art programs.
It is also seen as their responsibility to decide:
- the ratio of art, drama, and music with the program;
- the extent to which these areas will be offered in discrete units or in interrelated format; and
- the extent to which learning in the fine arts is integrated into the curriculum in the sciences and humanities as part of the process of presenting the relation between all areas of learning (p. vi).

The requirements imply that teachers must have the knowledge and ability to teach the three arts areas and possess the necessary insight planning skills in order to adapt and expand their present program to include the concept of interrelatedness as it is presented in the curriculum.

The concepts and skills that the Curriculum Committee focus on are necessary in order to teach the content of the document. These expectations appear mainly in the curriculum guide and art resource section. The curriculum guide indicates the expected learning outcomes of each arts area as they relate to six major goals. The art area of the resource book, however, reveals more specific expectations in terms of the concepts and skills that teachers are expected to understand and apply.

The art resource section contains the following:

The Conceptual Model, Explanations and Definitions,
Planning for Program Development and the Appendix. Each area describes specific concepts and skills that are required by teachers. The expectations or requirements are listed under the various sub-headings found in this section.

**Conceptual Model**

The model shows four content areas that make up the curriculum: Developing Images, Materials and Processes, Elements and Principles of Design and Responding to Art. The following is a list of the expectations found in this section.

A teacher should:
- be aware of the interrelatedness of the four content areas;
- be able to design a program that develops students appreciation for and expression in the visual arts. The program should include all four areas;
- increase students' opportunity for developing their vocabulary, through the use of terminology related to the content areas.

**Explanations and Definitions**

The Learner in Art.

This section briefly describes the developmental stages of children's art.
- a teacher needs to have an understanding of the normal stages of image development;

- a teacher should be able to choose activities and materials that are "stimulating and suitable to the interests and abilities of students" (p. 25).

Developing Images

Image-making is described as "a human characteristic and can become an important language-- a way of recording observations, past events, feelings and fantasies... a way of knowing" (p. 28).

A teacher should:
- provide rich sensory experiences to help students develop observational skills to create personal images;
- involve students in discussion that increases their awareness of image sources;
- provide rich sensory experiences to help students develop observational skills to create personal images;
- involve students in discussions that increase their awareness of image sources.
- encourage an understanding and appreciation of various images.
- be able to promote the realization that images
can be recorded in many ways and encourage the students to develop an open-mindedness to such variety;
- stress the use of materials and processes in image development;
- encourage students to develop an ease and self-confidence in using materials in unique and interesting ways;
- stress "the power of images to convey an emotional quality and communicate a message, or record an event" (p. 28);
- encourage students to comment on their own images and discuss those of others;
- stress that students become fluent in their use of design terms in order to describe their feelings about images;
- be able to reflect the students' own ideas and feelings through image development activities.

Elements and Principles of Design

The elements, principles and aspects of visual organization conceptualize and describe the "properties" of art. A teacher should:
- relate the study of the elements and principles to the development of imagery and/or responding to art;
allow students "to experience both the depth
and variety of visual art as a social phenomena
and human experience" (p. 29);
- encourage students to discover alternate ways of
thinking about the visual arts;
- be sensitive in the choice of materials and topics
of interest so that they develop a growing awareness
of line, shape, colour and texture;
- encourage competency and accomplishment in the
use of materials and processes;
- encourage experimentation before undertaking
a major project;
- be able to relate the materials and processes
to the project;
- introduce students to historical information
related to materials, tools, equipment and processes;
- when appropriate, encourage students to improvise
their own materials and processes;
- stress the use of materials so that they appreciate
the craftsmanship of others;
- teach them how to handle various materials so that
they appreciate the craftsmanship of others;
- be able to make use of the general list of materials
provided on page 32.
Responding to Art

It is essential that young children have the opportunity to respond to art as well as to be actively involved in its creation (p. 33).

A teacher should:
- encourage students to respond as well as create;
- encourage students to make critical judgements about their own work and works of others as a natural part of the whole experience;
- be able to use examples of historical, contemporary fine art, folk art or commercial art to motivate students' understanding of their own work;
- stress pride in one's heritage and provide opportunities for seeing and discussing art from other cultural groups;
- teach students to view and talk about art according to three main steps: description, interpretation and judgement of a work of art;
- encourage, through discussion, the satisfaction and value of art;
- teach the students to describe, interpret and judge art so that they become more active critics, consumers and creators of art.
Children with Special Needs

These children should be offered the same core curriculum. A teacher should:
- be able to modify and expand the content to suit the special needs of the students;
- stress the expressive qualities as well as skill development;
- relate the activities to academic learning such as reading, writing, math, science and social studies.

Evaluation of the Learner in Art

Teachers should evaluate in the most accurate way possible "based on the analysis of personal growth over a period of time and an accumulated record of the specific learning in each lesson or unit" (p. 35).

A teacher should:
- evaluate both the students' growth in learning about making and responding to art;
- evaluate through formal and informal means;
- evaluate students' learning through "a student's performance in art, the interpretation of that record and criteria upon which the final judgement is made" (p. 35);
- consider both process and product work in the final judgement;
- evaluate portfolios and sketchbooks;
- design tests for assessing factual knowledge;
- make checklists of prepared learning outcomes;
- keep in mind the degree of creative imagination, ingenuity, the expressiveness and technical skills developed by the students;
- combine information to form an accurate evaluation in art.

Art Safety

Many materials are potential health hazards and therefore it is the responsibility of the teacher to be informed about and aware of any difficulties and situations that could develop.

Planning for Program Development

Planning for Content Area

The four content area charts provided in this section, emphasize the importance of planning and program development in the elementary school.

A teacher should:
- encourage the use of themes in their program planning;
- view the charts as providing possibilities for
planning an overview, units and daily lessons;
- plan programs that meet the strengths, needs and interests of each class;
- "expand upon these activities, connections and teaching suggestions" (p. 41);
- integrate art experiences, when possible, with learning in other subject areas;
- plan sequentially for one or more years "to ensure continuity and cumulative learning" (p. 41).
- develop both units and lessons in art, keeping in mind the resources activities and materials needed;
- present concepts in increasingly "challenging and complex ways, to ensure that a stimulating art program is maintained" (p. 41).

Unit Planning

"When planning for instruction in art, a unit approach is highly recommended. Units involve a series of lessons that in some way closely relate to one another" (p. 50).

A teacher should:
- construct units around a particular theme or focus;
- within an art unit, be able to design lessons that, "relate to each other, to relate to the unit focus or theme, and to help fulfill learning in the four content areas" (p. 50).
Sample Lesson Plans

The sample lesson plans show how to adapt the activities, given on the content area charts when planning for instruction. They provide a starting point for adaption and development.

A teacher should:
- plan lessons based on these sample lessons;
- choose art activities that are appropriate to individual needs and teaching styles;

The Appendix

The appendix contains three areas: a statement on contests and competitions, a glossary and lists of resource materials. The glossary and resource materials reveal the emphasis on certain concepts and skills. What is apparent, is that these concepts and skills are closely related to those revealed in other areas of the art resource section.

Summary

The Elementary Fine Arts Curriculum Guide/Resource Book contains art, drama and music. To deal with the unique and interrelated qualities of each art area, the curriculum document is divided into two main sections: The Elementary Fine Arts Curriculum Guide and the Elementary Fine Arts Resource Book. The Elementary Fine Arts Curriculum Guide focuses on all three arts areas and describes them as having similar
goals and objectives. The Elementary Fine Arts Resource Book contains an introductory section which states the philosophy and goals for all three arts areas. The remainder of the document, however, is divided into three separate arts sections.

The goals and/or objectives of the Ministry of Education and the Curriculum Committee are found throughout the document. The Ministry prescribes the use of the curriculum so that all students receive an education in the arts in every grade from 1 to 7. The Curriculum Committee provides teachers with a philosophy and set of goals that do not restrict their freedom to select and plan, but instead offer suggestions of possible ways to construct, expand and enrich their present art programs.

The expectations that become apparent through an examination of the arts resource section fall into two categories: concepts and skills. In certain cases specific words and phrases re-occur which help determine the emphasis placed on significant concepts and skills. Words such as suggest, interrelate, discuss and develop were used throughout the document, especially in reference to planning programs and cultivating visual awareness.

Certain requirements and/or expectations also re-occur in the analysis of the four content areas. The ability of teachers to develop students' vocabulary, the sensitivity
to select appropriate materials and processes, and the confidence and knowledge to interrelate and develop the four content areas (Developing Images, Elements and Principles of Design, Materials and Processes and Responding to Art) were frequently mentioned throughout the curriculum document.

With the use of this guide and resource book teachers are expected to be able to construct a meaningful art program that will provide the necessary skills and background for students to be able to continue on in art at the secondary level.

The elementary teacher determines to a large extent whether or not these goals and expectations can be met. To assess how teachers feel about the content, goals and expectations of this document a questionnaire and interview schedule have been developed. The questions, therefore, relate to the content analysis.
Chapter 4
ELEMENTARY TEACHER QUESTIONNAIRES

Introduction

With authorization by the Lower Mainland school district, a questionnaire with a covering letter was sent to 50 elementary teachers. The completed elementary questionnaires were collected together by the district art co-ordinator. The questionnaires were distributed in mid-November 1984, and requested to be completed and returned by January 15, 1985. To increase the number of returns, the co-ordinator distributed a follow-up letter to the elementary teachers which extended the completion date until January 30, 1985. Twenty-five completed questionnaires were returned.

Tasks

The teachers were asked to provide information about their education in art. Specific questions dealt with areas in which they felt strong or weak. The choices they were provided with reflected the content of university elementary art methods courses and the provincial art curricula, both past and present.

To reveal the attitudes that teachers have towards teaching art, several questions provided choices of commonly held views or opinions. Space was provided at the end of each question for individualized responses. In certain
cases the teachers were asked to rate their responses, using a 1 to 10 scale.

**Variables**

Although such factors as a teacher's age, years of experience and teaching situation influence the attitudes they develop about art, the questionnaire concentrated on examining the educational backgrounds and the attitudes that might have developed from their training.

Unlike many districts in the province, this one has an art co-ordinator who provides regular inservice sessions for teachers at both the elementary and secondary level. The variations in the teachers' education, therefore, became apparent when post secondary courses and other training sessions were considered.

**Procedures and Data Analysis**

The results of the questionnaire were collected in the following manner:

1) The number of teachers' responses to each choice listed after every question was tallied.
2) Teachers who rated their responses according to the same format had their responses displayed in a table following the tallied responses.
3) Written responses were recorded.
The results of the tallied and rated responses appear in Appendix II. The summary of findings, discussion and interpretation of the questionnaire results form the following sections of this chapter.

Summary of Findings

1. In response to "Did you take art elementary in university?:"
   
   52% of teachers received their art education at U.B.C. 
   16% had no formal training at a university level.

2. In response to "Did your course work include:" (see Appendix I)
   
   72% of teachers took elementary methods courses while at university. Art processes, art education theories and principles, and art appreciation were also included as part of the education received by 50% of the teachers.

3. In response to "Please indicate your personal involvement in art?:"
   
   60% of the teachers expressed a personal interest in craft activities and attending art exhibitions. 24% expressed that they have little time for, or involvement in art activities outside of the school environment.

4. In response to "In what areas would you like to receive more training?":
   
   84% of the teachers specified that they would like
to receive more training in elementary art methods. 80% would like to learn more about integrated projects and activities. Art appreciation, crafts and multicultural art education were not seen to be as important (see Appendix II). The rated responses paralleled the tallied responses.

5. In response to "What form of training do you prefer?": 88% of teachers preferred receiving training through short workshops and seminars offered by the district art co-ordinator. Summer and evening courses at university were less popular.

6. In response to "What has helped you most?": 72% found other teachers' ideas on art education to be the most helpful. Art activity books and magazines were also considered very useful. Low priority was given to university courses and workshops organized by the school district.

7. In response to "What areas do you feel most prepared to teach?": 68% of the teachers felt that they were most prepared to teach painting and modelling/carving/construction. Drawing, elements and principles of design, and print-making were also considered areas that 60% of the teachers felt prepared to teach. Developing imagery, reasoned criticism and art history were areas they
felt the least able to teach. The rated responses paralleled the tallied responses.

8. In response to "Which of the above areas (referring to number 7) do you feel you should know more about?":
48% of the teachers wanted to know more about elements and principles of design. 44% expressed an interest in learning more about drawing and textiles. Developing imagery, reasoned criticism and art history were areas in which 32% of the teachers felt inadequately prepared.

9. In response to "What would help you teach more effectively":
80% of the teachers felt that more inservice workshops and more handouts on activities and project ideas would help them teach more effectively. Visual aids such as posters and books were perceived as less important. The rated responses paralleled the tallied responses.

10. In response to "What basic qualities and/or skills do you feel a teacher should have in order to teach art at the elementary level?":
88% felt it was necessary to enjoy working with materials and processes with children. Being a creative individual and able to relate other subjects to art were also seen by 82% of the teachers as important skills. The ability to draw or be trained as an art specialist were seen as less important. The rated responses
paralleled the tallied responses.

11. In response to "What areas do you feel are necessary to include in an elementary art program?":
the following areas were perceived as being important to include in an elementary art program, in this order:
1) skill development in drawing and painting
2) design principles
3) integrated subject activities
4) art appreciation and criticism
5) creative problem-solving

Individual responses included the use of media and the repetition of techniques. In the rated responses, integrated subject activities were considered the most important areas. Every teacher considered encouraging individual expression to be the most important goal in teaching art.

12. In response to "What are your main goals in teaching art?":
84% perceived developing artistic skills, providing a "fun" activity and encouraging self-reliance as important goals. Developing creative problem-solving skills, increasing children's capacity to be more resourceful were perceived as less important. The rated responses paralleled the tallied responses.
13. In response to "How frequently do you make use of the following [resources]?":
Ideas from other teachers, and handouts from art workshops were used by 40% of the teachers in their art classes. The provincial art curriculum and art galleries were seldom or never utilized.

14. In response to "On what basis do you generally select a project?":
88% of the teachers selected projects on one or more of the following bases:
1) it challenges the children's intellectual and artistic skills
2) it suits the time of year
3) it allows for a variety of solutions

60% of the teachers chose as their basis for selecting an art project:
1) it can be easily completed in one session
2) the product is predictable and uniform.

The rated responses parallel the tallied responses.

15. In response to "Do you feel adequately prepared to teach art?":
48% of the teachers felt adequately prepared to teach art. Five were undecided — comments included:
- "I am hesitant to go into some areas of art in which I feel unsure of my own abilities."
- "Our finished products seem to please the children but am I really providing a good, well-balanced art program for my primary class?"
- "Only sometimes - because of a lack of materials, or ideas related to a particular theme."
32% of the teachers felt inadequately prepared to teach art. Written responses included:
- "don't have enough training in specific lesson types and skills at their levels."
- "had very little training - had a very poor self-image about my efforts in art from the time I was in elementary school."
- "very little background and training in elementary art."
- "not enough training."
- "lacking in personal talent, don't know much about design, skills, etc."
- "have received very little 'formal' training."
- "enjoy the subject but feel direction is lacking."
- "I don't have enough resources. I have little knowledge of art skills and design."

16. In response to "Do you feel art is a necessary part of the school program?":
Every teacher felt art was a necessary part of the school program.
17. In response to "How do you view art in the elementary school?":
92% of the teachers viewed art in the elementary school as a vital part of a child's learning experience.

18. In response to "Do you feel that children are affected by your opinions and attitudes toward art?": every teacher felt that their opinions about art influenced the attitudes of their students.

19. In response to "Do you feel elementary art programs are providing children with a solid foundation in art [for higher grade levels]?":
40% of the teachers felt that elementary programs are not providing children with a solid foundation in art.
36% were undecided. Written responses included:
- "The program is too general. I wish there was more structure. I'd feel like I was covering the right things instead of a hodge-podge."
- "No contact between elementary and secondary"
- "Gaps occur according to the choice of program/skills taught/experience and abilities of each teacher. The foundation varies."
- "The problem today is a shortage of materials not a shortage of good art teachers."
- "More expertise is needed. Teachers generally give it a low priority."
- "Teachers do not realize how essential art learning is to children, nor do they feel adequately prepared to teach art."
- "There is too much uniformity and not enough encouragement to be creative and different, and to develop the child's own eye for art."
- "Differing teachers' philosophies."
- "Not all teachers are comfortable teaching art."

20. In response to "What changes do you feel need to take place in order to improve the status of art education?":

92% of the teachers felt that increased assistance and improved teacher training at the university level would elevate the status of art education. Increasing public awareness was considered less important. The rated responses paralleled the tallied responses.

21. In response to "How do your students view art as a subject area?":

80% of the teachers indicated that their students viewed art as a chance to express themselves visually and creatively. 8% of the teachers felt that their students considered art to be a "frill."

Discussion and Interpretation

In a discussion and interpretation of the results,
it is necessary to reconsider the objectives and purpose of the questionnaire, and then to assess to what degree the various research questions have been answered.

Teachers indicated what subjects were necessary to include in an elementary program. They also revealed what subjects they were not adequately trained to teach. There was a similarity in the areas they felt should be included and those in which they needed more training. 52% of the teachers either felt undecided or negative about their ability to teach art. From the above information and their written responses, which identify the lack of training as a problem in teaching art, it is evident that art cannot be effectively taught by teachers who are not properly trained.

Teachers indicated that they preferred workshops offered by their district art co-ordinator to courses offered by the universities.

Generally teachers who had little training felt unsure about their ability to teach art and the quality of the program they were offering. Comments such as "because of having 'little training in art' and having 'a very poor self-image about my efforts in art from the time I was in elementary school'" suggest that certain insecurities of teachers might negatively influence their students. Another teacher suggested that because of "a lack of expertise,
art is given a low priority."

All of the teachers felt that they influenced their students; therefore, if they give art a low priority, it is quite likely that their students will also be affected by this attitude.

Every teacher felt art was a necessary part of the school program. Many felt a need for further training in order to offer better art programs. The goals that the majority of teachers chose dealt with encouraging individual expression and self-reliance, and developing artistic skills. What this indicates is a desire for improvement and a realization that art is important in the development of individual skills and perceptions. The attitudes, therefore, do not necessarily result from specific training programs but rather from exposure to the general condition and status of art education. Training programs, however, seem to play a vital role in instilling the "willingness or desire" of teachers to improve their skills and knowledge of art. With greater confidence in their abilities, teachers would be able to provide more consistent and challenging art programs. Teachers indicated in this study that they rarely use the provincial art curriculum. This is not surprising when so many feel inadequate about their teaching ability and knowledge of art. Art education at the university level was generally considered inadequate. If courses at the post secondary
level were revised to cover more of the areas teachers felt unable to teach, and if the courses focused on the content of the provincial curriculum, teachers would feel better prepared to offer a comprehensive art program.
Chapter 5
THE ELEMENTARY TEACHER INTERVIEWS

Introduction

The four purposes of the interviews were to assess the extent to which of the 10 teachers felt prepared to implement the *New Elementary Fine Arts Curriculum Guide/Resource Book*, to encourage them to express their attitudes towards the use of art curricula, to identify what forms of assistance they need in order to implement the new curriculum, and to find out how teachers respond to the contents and organization of the new curriculum document.

Weaknesses in the research design were apparent in the way some teachers responded to questioning. It is acknowledged that certain responses might be unrealistic or guarded in an effort to give the interviewer a particular impression of the teacher's knowledge or use of an art curriculum.

The interviews were conducted after the teachers had only had a brief opportunity to read through the new curriculum. Therefore another weakness in the research design was the lack of "testing out" of the contents of the curriculum document.

The interview questions were divided into four sections:
- what teachers are prepared to implement
- how teachers feel about the use of art curricula
- what assistance is required for implementation
- how teachers respond to the contents and organization of the new curriculum document.

Each question offered a limited number of possible responses to choose from and additional space was provided for recording further comments. The interviews were conducted by telephone. All responses were recorded on the interview schedules. The wording of direct quotations was carefully checked with the teacher being interviewed. A copy of the Interview Schedule is included as Appendix III.

Results

1. In response to "How well prepared do you feel you are to implement the following processes, as they are presented in the new curriculum? (drawing, painting, printmaking, textiles, modelling, construction and ceramics)"

the majority of teachers said that they felt prepared to teach drawing, painting, printmaking, and textiles whereas they were less confident about their ability to implement modelling construction and ceramics.

2. In response to "Why do you feel prepared to implement these processes?"

the majority of teachers said that they felt that their training in elementary methods courses had prepared them to teach these processes.
Inservice workshops offered by the district and the art co-ordinator and personal involvement in art also were considered significant in the preparation of teachers to implement these processes.

3. In response to "How well prepared do you feel you are to implement the following concepts as they are presented in the new curriculum? (responding to art, developing images and elements and principles of design)":

the majority of teachers stated that they felt prepared to implement all three concepts. Teaching elements and principles of design were considered the easiest to teach or implement, next was responding to art and thirdly developing images.

Those teachers who felt inadequately prepared lacked training and/or experience in teaching art.

4. In response to "Why do you feel prepared or not prepared to implement these concepts?"

the majority of teachers stated that they felt that their course work at university, inservice workshops and assistance from the district co-ordinator, had prepared them to teach these concepts.

5. In response to "How does the content of the new curriculum compare with the program you now offer?", the following responses were recorded:
- "It helps direct me into other parts of art."
- "This year I taught all these areas."
- "The evaluation of art would be a new area."
- "The terminology is new."
- "I haven't put a program together before. I'm going to design my program based on the new curriculum."
- "Similar - this is exactly what we did with the [district] material that [the co-ordinator] had developed."
- "It expands what I do already."
- "I tried to relate art to social studies but it didn't work so this showed me how to integrate."
- "Similar - I work on a theme approach. I try to integrate as much as possible."
- I focus on social studies and science."

In response to "How will the new elementary art curriculum affect your art program?":

the majority of teachers said that they felt that they would use it as a guide for selecting processes and concepts to include in their art programs. Some teachers felt it should be used as the basis of their art programs, while others could only see using it as a reference.
The following responses were recorded:
- "I work on themes anyway - thematic approach fits in beautifully with my concept of art."
- "I'll try and expand on what is here."
- "I'm in agreement with the philosophy of this curriculum because it is similar to the [district] program."
- "...because I think it's quite thorough."
- "I can use it as a resource as well as trying the ideas which it presents."
- "It makes it easier to plan an overview."

7. In response to "What purpose do you feel a provincial art curriculum should serve in and elementary art program? Why?":

the majority of teachers stated that they saw an art curriculum being used as a guideline for what processes and concepts should be included. Some teachers indicated that it also can be used as reference material.

The following responses were recorded:
- "Art curricula should explain how to implement. It should give me ideas about how to develop my program."
- "It should provide good practical suggestions and/or resource material to go along with it."
It reassures teachers who already have a background. It reinforces what they are doing. It doesn't give an inexperienced teacher very much help in getting started in how to do things."

8. In response to "Do you feel willing and able to implement the new curriculum without assistance? Why?":
the majority of teachers stated that they were willing to implement the curriculum because it was expected of them. Most of the teachers also stated that they felt able to implement the processes and concepts included in the new curriculum, but that assistance, through inservice sessions on implementation would be necessary.

The following responses were recorded:
- "I need assistance with weak areas. On inservice days it would be helpful for the staff as a group to get together - teamwork approach."
- "It's written for experienced teachers. There should be implementation inservice. I don't feel it will be read by inexperienced teachers."
- "It doesn't give an inexperienced teacher very much help in getting started in how to do things."
- "I'll have to try but I would prefer assistance."
- "I don't have any choice. Workshops are needed."
- "Basically, I would give it a try. I don't foresee
needing too much assistance."

9. In response to "Do you feel that the curriculum provides you with enough information to implement a new art program? Why?":

a number of teachers stated that the curriculum provides enough information. An equal number felt that they did not have enough information to implement the curriculum.

The following responses were recorded:

- "It lacks a list of books or specific skills. Integration may be difficult for this reason."
- "It's just a guide. If there were more lesson plans it would be more thorough."
- "...needs more how to, more recipes, more visuals, more suggestions for lessons that can be used by different grades. The [district] art binders are what I'd use instead of the curriculum."
- "It's not for a new teacher. Rather than a slim selection of lessons, I think there should be a section for each grade or at least for primary and intermediate levels."
- "It's a good overview but needs more ideas. I would like a lot more sample lessons, starter ideas, even themes."

10. In response to "What form of assistance do you feel would be most helpful in implementing this curriculum?":
the majority of teachers stated that inservice workshops on implementation and assistance from an art co-ordinator would be the most helpful.

Other teachers said that they preferred workshops on specific skills and people to do presentations to the staff on a regular basis.

11. In response to "Do you feel the curriculum will help you plan more effectively? Why?": half of the teachers said that they felt that it would help them plan more effectively.

The other half stated that they would not gain much guidance from the new curriculum.

The following responses were recorded:

- "It includes a conceptual model but I didn't think that helped."
- "I don't think it will get used if it talks in generalizations and doesn't provide concrete concepts and good examples on how a unit would be planned. People won't use it. It doesn't help."
- "It's the one arts area that most teachers think requires little skill to teach, therefore they won't take the curriculum seriously."
- "What is presented is confusing - too few lessons."
- "I have a lot of experience. I don't need it."
- "It's not necessary for me, and it won't help"
inexperienced teachers."
- "It clarifies things for me. The staff said they see
  a link in the processes and how to implement them."

12. In response to "How do you feel about the organization
of the curriculum?", the following comments were
recorded:
- "It's an outline."
- "I couldn't figure out the lesson plans according
to the goals."
- "I like the organization of it, but I don't like
  the combination of the arts. It's too much all
  at once."
- "Confusing - I would prefer three different books,
because I have to keep referring back to the
  front section."
- "The book is not well-organized. The images
didn't go together - that's confusing."
- "It strengthens the arts areas. I find the charts
  very useful - easy to refer to. Multi-cultural
  aspect is great. The glossary is very useful
  for vocabulary development."
- "I like the set-up. It's very thorough."
- "Sequence charts are very useful. I'll be using
  them the most."
- "I like them [the arts] altogether. It helps
present the areas in an integrated way but it's not complete. It's like a skeleton without the flesh."

13. In response to "What would you change or alter in the new curriculum?":

the majority of teachers said that they would change or alter certain aspects of the new curriculum. The following responses were recorded:

- "Three arts combined, I realize it's a trend. I don't think you do justice to any of them. It cheats all the areas. Not enough is provided in any sections."

- "...layout is confusing. I would try to simplify the layout. Art area was cumbersome to read - scattered, different styles of presentation throughout the art section."

- "...should include visualization ideas. Doesn't stress how product-oriented kids are. There is no mention of experimenting with materials."

- "It needs more resources organized according to processes."

- "A supplement would help. Any teacher would like ideas in addition to the curriculum."

- "I would flesh it out. It would be nice to have a section for each grade - practical ideas and
lesson plans."
- "I like the fact that it's compact, it's easy to use. It's like a summary, especially the charts."
- "More sample lessons - a sequence of lessons would be helpful."
- "More lesson plans are needed."

Summary and Interpretation

In summary, the teachers' responses to the New Elementary Fine Arts Curriculum Guide/Resource Book seemed to vary according to teaching experience. Those who had developed art programs felt able to implement the curriculum because much of what it offered was similar to what they were already teaching. Inexperienced teachers felt less able to implement the new curriculum because they were more reliant on its contents for ideas and methods. They basically felt that the curriculum didn't supply enough information about developing lessons and art programs.

In general, teachers indicated that their elementary art methods courses at university had helped prepare them for teaching a variety of processes and concepts but not specifically for implementing art curricula. Several teachers mentioned that inservice workshops and assistance from the district art co-ordinator had also
provided them with useful information and guidance. Although they had all received inservice on various processes there was general agreement that implementation workshops were also needed. This seemed to indicate that teachers felt a need for learning how to develop programs from the content of the curriculum. Being knowledgeable about the concepts and processes was not perceived, therefore, as a problem area, whereas knowing how to use this information in order to implement and develop programs was considered a problem.

Most teachers did not think that the new curriculum would have much impact, either because the inexperienced teachers wouldn't use it anyway, or because their own training was extensive enough to eliminate the need to be shown how to plan a program. The majority of teachers felt that an art curriculum should be used only as a guide for determining what processes and concepts to include in an art program.

The teachers stated that they were willing to implement the new curriculum, because it was expected of them, and not because they necessarily had a thorough understanding of the goals and contents of the document. Even the teachers who felt able to implement the new curriculum pointed out that inservice on implementation was needed to strengthen their skills and to clarify the objectives and learning outcomes of the document.
Few teachers felt that the new curriculum provided them with enough information to implement a new art program. Reference was made to the art binders that were developed by the district art co-ordinator. Many felt that the binders were of greater value than the curriculum in helping to design a new program because they offered a wide variety of suggestions and lesson ideas.

Most teachers felt that implementation inservice sessions were necessary. One teacher mentioned that the elementary art methods course she had taken at university did not stress program planning or implementation. Therefore, she felt that without attending a special implementation inservice session, she would not be able to succeed in introducing the new curriculum to her students. Generally teachers wanted to be shown how to implement the new curriculum.

Some teachers commented on the organization of the document. It was often referred to as confusing and disjointed. Several felt that the combination of the three arts weakened the importance of art as a subject in its own right.

In most cases the teachers felt that a supplement was needed to help expand the concepts and processes outlined in the curriculum. As one teacher commented: "It's like a skeleton without the flesh."

In conclusion, teachers were willing to implement
the curriculum, not because they have received specific training in how to use it, but because they felt it was their responsibility. Although most of the teachers seemed to feel comfortable teaching a number of concepts and processes they did not feel as confident about implementation and program planning. A few teachers, however, focus on social studies in their art programs already so they were ready to continue to develop a thematic approach to program planning.
Chapter 6
TEACHER EDUCATOR INTERVIEWS

Introduction

To determine the present focus of some elementary art methods courses in British Columbia, and to uncover the attitudes towards the use of provincial art curricula in these courses, one elementary art methods course instructor, from each of the three universities in B.C., was interviewed.

The three instructors selected to be interviewed for this study had taught an elementary art methods course for at least five years and, therefore, had developed a philosophy and method of instruction. One instructor had an extensive background in teaching both at the school and university levels and is presently a department head in art education. As part of her interest in offering elementary art methods courses she had developed an extensive art curriculum which emphasized concepts, processes and program development. The second instructor had less experience in teaching in school and had not yet completed a masters degree in art education. Her approach to teaching elementary art methods courses tended to focus on the development of critical thinking skills rather than art techniques and processes. The third instructor had extensive experience in teaching at the elementary, secondary, and post-secondary levels and had completed a masters degree in art education.
Her course outline concentrated on both concepts and processes and reflected the general content areas of the *New Fine Arts Curriculum Guide/Resource Book*.

The calendar outlines for the three elementary art methods courses stated that the courses were introductory art sessions for elementary classroom teachers.

The questions on the interview schedule were divided into two parts. The first section dealt with the processes and concepts found in both the present curriculum and the *New Fine Arts Curriculum Guide/Resource Book*. In the second section the instructors were asked to express their attitudes toward the use of art curricula, in general, and specifically the *New Fine Arts Curriculum Guide/Resource Book*.

The interviews were conducted in person. All responses were recorded on the interview schedules. The wording of direct quotations was carefully checked with the instructor being interviewed. Although each question offered a limited number of possible responses, additional comments were also recorded. A copy of the Interview Schedule is included as Appendix IV.

**Results**

1. In response to the question "Does the elementary art methods course you offer include the following processes?":


all three instructors stated that they included drawing, painting, printmaking, modelling, construction and ceramics.

Two instructors included: textiles, papercutting and folding and lettering.

Two instructors, in addition to the above areas, included photography, animation and crafts.

All three instructors felt that covering many processes provided a good introduction to teaching art.

2. In response to "What importance do you presently place on the following processes and why?": all three instructors stated that they placed equal importance on the following processes: drawing, painting, printmaking, modelling, construction and ceramics.

Papercutting and folding, lettering, photography, animation and crafts were given less importance by all three instructors.

One instructor commented that she didn't include textiles because "applied design could be taught in other ways," using other materials and processes. A second instructor commented that she included those areas because they are "traditionally important art areas."

3. a) In response to "What importance do you presently place on the following concepts?":
all three instructors stated that they placed great importance on developing images and exploring ideas. Two instructors felt teaching elements and principles of design, emphasizing self-expression, and experimenting with materials were of great importance. The same two instructors felt responding to art, working together, developing technical skills and emphasizing social aspects were less important.

b) In response to "What importance do you place on any additional concepts that are included in your course?": one instructor stated that she placed great importance on teaching multi-culturalism. A second instructor felt evaluation and building self-awareness were of importance. The third instructor stated that she emphasized program planning.

c) In response to "why do you emphasize certain concepts?": one instructor stated that she teaches these concepts because "I feel there is real merit in making art, and all the benefit that can come from it." She stressed personal involvement, self-esteem, and strengthening teaching skills through art education. A second instructor stated that she taught these concepts because: "I believe children need to learn the why and how about art in addition to the development
of techniques."

A third instructor chose to teach certain concepts because they provide a background in art.

4. In response to "What purpose do you feel a provincial art curriculum should serve in an elementary art methods course? Why?":

one instructor felt that an art curriculum, to some degree, serves as a guideline to what processes and concepts should be included. She stated that, "It gives you a good feeling of the goals and objectives."

Two instructors felt that it should be used only as reference material. One instructor stated that: "Teachers go to the curriculum to find out what it says, not to necessarily follow it."

One instructor felt that a provincial art curriculum does not prove useful because she has developed her own approach to teaching processes and concepts.

5. In response to "To what extent does the former art curriculum influence the content of your course?"

all three instructors answered that the former curriculum did not influence the content of their course. One instructor stated that the former art curriculum was "an example of what not to do. It's too technique oriented. Its philosophy is opposed to mine. I am more interested in teaching the how and why about
6. In response to "To what extent do you feel the New Fine Arts Curriculum Guide/Resource Book will influence the content of your course? Why?": one instructor felt that the new curriculum could be used as a guideline of what processes and concepts should be included. All three instructors said that it would be useful as reference material. One instructor stated that "it would not influence the content of my course. I would only use it as a tool for problem-solving and discussion." One instructor pointed out that there is a specific course offered in their department which deals with the use and implementation of art curricula. Therefore, she would not find it necessary to focus on it in a methods course.

7. In response to "What are your general impressions about the content and format of the new curriculum?": one instructor stressed that in order to implement it, "a summer institute should be held on implementation and a resource person should be made available to elementary teachers to assist with the implementation process."

Two instructors felt that it is much better than
the former curriculum but that it will create problems because of being split into three arts areas. Both instructors stated that "There is not enough emphasis on visual art."

One instructor criticized the lesson plans as "being misleading." She also felt that tying the content to the social studies program was restrictive, and that the curriculum "surveys what you might do but it needs a follow-up book," to fully explain the areas outlined in the curriculum document.

Summary and Interpretation

In general, the three instructors covered most of the areas outlined in both the former art curriculum and the New Fine Arts Curriculum Guide/Resource Book in their courses. In most cases they emphasized similar processes although it was made clear by two instructors that techniques were not their main focus.

Developing images and exploring ideas were considered the most important concepts to emphasize even though many other areas were also covered in their courses. The other areas of the new curriculum; Materials and Processes, Elements and Principles of Design and Responding to Art, received mixed reactions. Photography, animation and crafts were three additional areas mentioned by two of
the instructors. The differences in what they offered in terms of processes and concepts seemed to reflect their philosophy of how and why they teach art.

The reasons for their choices varied from wanting to offer a broad range of art processes and concepts in order to introduce students to traditional art methods, to teaching students about themselves through art. It became clear that each instructor shaped his or her own course depending on personal attitudes toward elementary art methods, and not on the prescribed provincial art curricula.

The former elementary art curriculum was not specifically considered in any of the instructors' courses and yet all three of them covered most of the processes and concepts found in that curriculum and the new curriculum document. The New Fine Arts Curriculum Guide/Resource Book was seen as being valuable as a reference and as something "to analyze and discuss," but not as a guide for teaching elementary art methods courses at university.

The criticisms of the new curriculum document focused on the supposed lack of inservice sessions available for its implementation, the need for a resource person to help interpret the document, and the "weakening" of art as a subject area by combining it with drama and music in one curriculum document.

In conclusion, it seems that the New Fine Arts Curriculum
Guide/Resource Book will be considered by some instructors only as a reference and won't be used as the basis for their elementary art methods courses. Although this is apparent, many of the concepts and processes present in the new curriculum documents are being covered in the courses offered by these instructors.
Chapter 7

SUMMARY, RECOMMENDATIONS AND IMPLICATIONS FOR FURTHER STUDY

This study identifies some of the educational factors surrounding implementation. It describes the attitudes of teachers and administrators toward the implementation process and through an analysis of the *New Elementary Fine Arts Curriculum Guide/Resource Book*, it clarifies the expectations that the Ministry of Education and the Curriculum Committee have of elementary teachers, in terms of implementation. This information provided the basis for further inquiry into the education of teachers as it related to their understanding of art concepts and processes, and more specially, how they felt about the implementation of the new curriculum guide/resource book.

To establish the emphasis of some elementary art methods courses, one instructor from each of the three of the Universities of British Columbia was interviewed. What became apparent in this study, which focused on how well teachers are being prepared to implement the *New Elementary Fine Arts Curriculum Guide/Resource Book*, was that various people responsible for developing, instructing and carrying out the implementation are not unified in their efforts. Therefore, teachers are not receiving
a thorough, cohesive preparation for implementation.

The purpose of this study was to give greater visibility to the educational factors influencing the implementation process, so that ultimately recommendations and implications for further study might stem from this research, which would promote a closer working relationship between the various people responsible for implementation. In this chapter, therefore, recommendations and implications for further study, based on the research and subsidiary questions, are presented.

As indicated in the review of the literature, teachers feel responsible for carrying out the implementation of new art curricula, whether or not they have received specific training in the new content and skills. Administrators expect them to introduce new material with little or no assistance, even though many of them have a limited knowledge of art education. These expectations, coupled with the teachers' lack of expertise, can create feelings of resentment and frustration on the part of teachers who are expected to implement new material. This resentment was apparent in the reactions several teachers had toward the way in which the new curriculum has been presented to them. The teachers generally accepted that they would have to implement the curriculum, but the majority felt that they should have been given specific pre-implementation training
before receiving the document, in order to be more successful in their efforts to understand and introduce the new material.

The questions arise: where and by whom should this training be offered and what forms are most effective? More specifically in terms of teacher preparation, what part can methods courses, inservices and art co-ordinators play in bringing about a successful implementation? The teachers were generally in favour of inservice workshops and assistance from art co-ordinators. A few teachers felt that inservice, offered to the staff as a whole, strengthened a "team work approach" to implementation. Huberman (1983) has commented on the value of this form of implementation. He stressed that commitment increases and communication develops when an entire staff becomes involved. Although none of the teachers interviewed mentioned that administrators should be involved, it could be assumed that the statement "a staff as a whole" included the principal who would offer leadership in the implementation process.

Common (1980) pointed out that for teachers to be successful as implementors they must have the knowledge, ability and attitudes appropriate for implementation. Without the necessary skills and motivation to want to implement new material the implementation process cannot
be successful. From the questionnaire it became apparent that most teachers had only taken the elementary art methods course in university and occasional inservice sessions to prepare them for implementing and developing art programs at the elementary level.

The interviews with elementary art methods course instructors revealed that their courses expose student teachers to a wide variety of processes and concepts but that program planning, based on the current prescribed art curriculum is not included.

As Laura Chapman stated in reference to elementary art teacher training programs in the United States; "there is a tendency to concentrate on planning lessons as isolated events, as if each lesson had no bearing on anything else" (p. 97). This is probably also the case in most of the art teacher training courses offered in B.C. What needs to be addressed, therefore, are the repercussions of not focusing on program development as it relates to the use and interpretation of curriculum material. If teachers are expected to use an art curriculum, then it seems reasonable to expect that they should receive training in ways of understanding and implementing art programs based on the curriculum document.

Perhaps one reason this is rarely a focus in elementary art methods courses is that over the years art curricula
has tended to evoke mixed reactions from both university instructors and teachers. As these two groups have had less and less direct involvement in the planning and organizing of new art curricula, the commitment and motivation to use the prescribed curricula has diminished. As the review of the literature revealed, teachers are expected to adopt and understand the new concepts and processes whether or not they helped to assess or formulate them. A recommendation of this study, therefore, would be that the people who must use the new material should also have a say in how it is developed.

Although elementary art methods course instructors would be able to participate in developing new art curricula, many elementary art teachers, because of their limited knowledge of art, would not. What elementary teachers would be able to contribute, however, is an insight into what they find most helpful, given their present lack of training and expertise.

The Elementary Fine Arts Curriculum Guide/Resource Book was developed by a variety of educators with different art backgrounds. Few offer elementary art methods courses and fewer still are presently involved in classroom teaching at the elementary level.

Whether or not an art curriculum is adequately implemented ultimately depends on how the teacher interprets
the new material. If nothing has been discussed about how to interpret and implement a new curriculum in elementary art methods courses, then it seems reasonable to assume that teachers will be left to decide the meaning and significance of the new material on the basis of their limited training in art education. University instructors can greatly facilitate the use of curriculum material by exploring the various philosophies, goals, concepts and methods found in a curriculum document. A second recommendation, therefore, would be that elementary art methods course instructors become more involved in the development of curriculum materials and in the instruction of the new content and skills to elementary teachers.

Another recommendation for improving the knowledge and skills of teachers involved in the implementation process would be for the Ministry of Education to provide pre-implementation inservice sessions. If teachers had a thorough background in art education, a series of workshops prior to implementation would provide them with the necessary information about the new approaches, philosophies and methods outlined in the curriculum. What the teacher questionnaires and interviews revealed, however, was that few felt they had an adequate background in art education. Therefore, the type of implementation inservice that is planned,² might only provide a "bandage" style introduction
to how to implement the new material. The initial reactions to the new curriculum, recorded in the interviews, revealed that many teachers found the document confusing and lacking in vital information for inexperienced teachers. If pre-implementation inservice does not take place, this first reaction to the contents of the curriculum might affect the receptiveness and willingness of the teachers to carry out its implementation.

This might add to the resentment some teachers already feel about the amount of new curriculum material, in general, that the Ministry expects teachers to introduce. In order for a successful implementation to take place, therefore, a recommendation could be made that the Ministry of Education should become more sensitive to the needs of teachers who have little expertise in the subject of art but who are expected to introduce new material which embodies specific philosophies, goals and methodologies that can only be fully understood through a more thorough understanding of art education.

Even in the ideal situation in which teachers have a good background in art education, they might find it difficult to alter their present program according to a new set of guidelines. If they have not participated in the development of the new material they might also resent having to change their program according to someone
else's philosophies and goals. In this case, and in general, art co-ordinators provide a valuable service to elementary teachers. They can explain, clarify and assist in the modifications of programs. For teachers with little training in art, art co-ordinators can act as a direct source of information and support during the implementation process. Without the services of art co-ordinators to help unify the efforts of teachers and provide support both in terms of information and motivation, it seems doubtful that any elementary teacher can totally feel prepared to implement a new art curriculum. A further recommendation, therefore, would be to employ art co-ordinators who, among other duties, might assist with the introduction and development of new art programs based on the curriculum document.

What remains paramount is the need for a more focused approach to teacher training in art education. As one teacher pointed out in this study, art is considered a subject requiring "little skill to teach," in comparison to drama or music. This belief can perpetuate the practice of implementing new material without providing a thorough training in this information beforehand. It seems that as long as art is thought of as requiring "little skill to teach," then the programs at university will not be expanded,
a limited amount of inservice will be made available and art co-ordinators will continue to lose their jobs.

The Ministry of Education, curriculum committees, district art co-ordinators, and elementary art methods course instructors need to consider the specific needs of elementary teachers in attempting to implement new material about a subject they know little about. Fullan (1983) and other curriculum researchers have outlined what is necessary in order to carry out a successful implementation. The recommendation is made, therefore, that greater notice needs to be taken of the suggestions made by curriculum researchers who specialize in studying the process of implementation.

With a more unified approach established by those who develop the art curricula, train elementary teachers and introduce the curriculum to students, it seems that the New Elementary Fine Arts Curriculum Guide/Resource Book could start to serve the students, teachers, elementary art methods course instructors, curriculum committees and the Ministry of Education in a more cohesive and significant way, which ultimately might help to strengthen the outcome and impact of art education in the public school system.
Implications for Further Study

On the basis of the findings of this study, research could be carried out in the following areas:

1. **Methods of Training**  It would be valuable for those in teacher training positions at the university or inservice level to know what forms of training have a greater impact and prove more useful to elementary teachers.

2. **Application of Training**  Once teachers have been trained in the concepts and processes of art education, then it would be important for teacher educators to know how teachers apply this knowledge in their art programs.

3. **The Role of Experience in Implementation**  As some teachers indicated in this study, they felt more prepared to implement the curriculum document not because of their training as much as their years of experience in teaching art. A study into the ways in which experience can prepare teachers for implementation might provide useful information for those who decide who is the best qualified to either carry out the implementation process or assist others in how to implement new art curricula.
FOOTNOTES

1 1985/86 has been designated as the year of optional use. This has been done to enable teachers to familiarize themselves with the contents of the new curriculum document before being required to implement it in 1986/87. During the official implementation year, principals are expected to oversee the process.

2 The Ministry of Education has organized implementation sessions to be offered by three teams of art educators. These sessions will be given on a request basis, therefore not every school district in British Columbia will receive this form of assistance. Handouts on demonstration lessons and video productions made of the implementation sessions will be available to all elementary teachers.

Provided there is enough funding available, two texts will be purchased to be used along with the curriculum document.

1 Art in the Making by Riddell
2 Art from Many Hands by Schuman
REFERENCES


APPENDIX I
THE ELEMENTARY TEACHER QUESTIONNAIRE

Introduction

The art education that a teacher receives, to some extent, shapes the ideas and attitudes he or she will impart to students. Does the quality of teacher education and the attitudes that develop from it, affect the status of art education in general? In an effort to provide an answer, I have designed a questionnaire to encourage teachers to comment on their educational background, needs for further training and attitudes toward art education.

Questionnaire Objective

The objective of this questionnaire is to collect information that will help in answering the following:

1. Can art be effectively taught by teachers with little or no training in art?
2. What kind of training do elementary teachers feel is necessary? Who should provide it?
3. What affect does training have on the teachers' attitudes toward art as a subject area?
4. Do teachers affect the attitudes of their students toward art?
5. How do the attitudes of both teachers and students
in elementary school contribute to the status of art education in general?

Procedure

The questionnaire requires a limited amount of time to complete. The questions provide a list of alternative answers to reduce the need for written responses.

As a means of receiving more detailed information, the questionnaire will be followed up by personal interviews. Please indicate whether you would be willing to be interviewed.

_____ yes, in person
_____ yes, by telephone (day)___________&/or (eve)_________

QUESTIONNAIRE:

1. DID YOU TAKE ART ELEMENTARY IN UNIVERSITY?
   _____ yes (location) _________________________________
   _____ no _________________________________

2. DID YOUR COURSE WORK INCLUDE?
   _____ elementary methods courses
   _____ child development (in art)
   _____ crafts
   _____ art processes such as drawing and painting
art appreciation
an introduction of art education theories and principles
other (please specify)

3. PLEASE INDICATE YOUR PERSONAL INVOLVEMENT IN ART?

enjoy doing various crafts activities
take evening courses in art
draw, paint, take photographs, etc. in spare time
read art books
attend art exhibitions
other (please specify)

4. IN WHAT AREAS WOULD YOU LIKE TO RECEIVE MORE TRAINING?

Please rate your answer(s)

elementary art methods
child development (in art)
crafts
art processes such as drawing and painting
art appreciation
multi-cultural art education
integrated projects and activities
other (please specify)
5. WHAT FORM OF TRAINING DO YOU PREFER?

____ short workshops and seminars offered by the district co-ordinator.

____ summer courses by a college or university

____ evening courses offered by a college or university

____ other (please specify) ________________________________

6. WHAT HAS HELPED YOU MOST?

____ university courses in art education

____ workshops organized by your school district

____ provincial workshops

____ other teachers' ideas on art education

____ art activity books and magazines

____ other (please specify) ________________________________

7. WHAT AREAS DO YOU FEEL MOST PREPARED TO TEACH?

Please rate your answer(s)

____ drawing

____ painting

____ printmaking

____ textiles

____ modelling/carving/construction

____ elements and principles of design
8. WHICH OF THE ABOVE AREAS DO YOU FEEL YOU SHOULD KNOW MORE ABOUT?

___ drawing
___ painting
___ printmaking
___ textiles
___ modelling/carving/construction
___ elements and principles of design.
___ reasoned criticism
___ developing imagery
___ art history
___ other (please specify) ________________________________

9. WHAT WOULD HELP YOU TEACH MORE EFFECTIVELY? Please rate your answer(s)

___ more time to do art activities
___ more inservice workshops
___ more assistance in the classroom by the art co-ordinator
___ more visual aids such as posters and books
more handouts on activities and project ideas would
other (please specify)

10. WHAT BASIC QUALITIES AND/OR SKILLS DO YOU FEEL A TEACHER SHOULDN'T HAVE IN ORDER TO TEACH ART AT THE ELEMENTARY LEVEL? Please rate your answer(s)
be interested in art appreciation
be a creative individual
be trained as an art specialist
enjoy working with materials & processes with children
be able to plan an art program
be able to draw
be able to relate other subject areas to art
other (please specify)

11. WHAT AREAS DO YOU FEEL ARE NECESSARY TO INCLUDE IN AN ELEMENTARY ART PROGRAM? Please rate your answer(s)
art appreciation and criticism
skill development in drawing and painting etc.
creative problem-solving
Design principles
integrated subject activities
other (please specify)
12. WHAT ARE YOUR MAIN GOALS IN TEACHING ART? Please rate your answer(s)

___ providing a "fun" activity
___ encouraging individual expression
___ developing creative problem-solving skills
___ increasing children's awareness of their environment
___ developing artistic skills
___ teaching children to be more observant and critical
___ teaching children to be resourceful
___ encouraging self-reliance
___ other (please specify)

13. HOW FREQUENTLY DO YOU MAKE USE OF THE FOLLOWING?

often  sometimes  seldom  never

___  ___  ___  ___  ___ visual aids
___  ___  ___  ___  ___ libraries
___  ___  ___  ___  ___ art galleries
___  ___  ___  ___  ___ information handouts from
district co-ordinator
___  ___  ___  ___  ___ provincial art curriculum
___  ___  ___  ___  ___ handouts from art workshops
___  ___  ___  ___  ___ ideas from other elementary
teachers
___  ___  ___  ___  ___ other (please specify)
14. ON WHAT BASIS DO YOU GENERALLY SELECT A PROJECT?

___ it can easily be completed in one session
___ the product is predictable and uniform
___ it suits the time of year
___ the materials can be easily handled
___ it allows for a variety of solutions
___ it challenges the children's intellectual and artistic skills
___ other (please specify______________________________

15. DO YOU FEEL ADEQUATELY PREPARED TO TEACH ART?

___ yes
___ no
___ undecided

Please explain your answer ____________________________________________________________________

__________________________________________________________________________________________.

16. DO YOU FEEL ART IS A NECESSARY PART OF THE SCHOOL PROGRAM?

___ yes
___ no
___ undecided

If you answer no, please explain: ___________________________________________________________________________________________

__________________________________________________________________________________________.

17. HOW DO YOU VIEW ART IN ELEMENTARY SCHOOL?

___ as a frill
as a way to enhance other subject areas
as a vital part of a child's learning experience
as a fun activity with little educational value
as an extra concern for busy teachers
other (please specify)________________________

18. DO YOU FEEL THAT CHILDREN ARE AFFECTED BY YOUR OPINIONS AND ATTITUDES TOWARD ART?
___ yes
___ no
___ undecided
Please explain your response___________________

19. ELEMENTARY SCHOOL EDUCATION IS DESIGNED TO LAY THE FOUNDATIONS FOR ALL OTHER GRADE LEVELS. DO YOU FEEL ELEMENTARY ART PROGRAMS ARE PROVIDING CHILDREN WITH A SOLID FOUNDATION IN ART?
___ yes
___ no
___ undecided
Please explain your response___________________
20. WHAT CHANGES DO YOU FEEL NEED TO TAKE PLACE IN ORDER TO IMPROVE THE STATUS OF ART EDUCATION? Please rate your answer(s)

___ improve teacher training at the university level
___ provide inservice workshops for administrators in art education
___ increase public awareness through articles, exhibitions and television programs
___ allot more time for art activities in the school program
___ increase assistance to generalist teachers
other (please specify)

21. HOW DO YOUR STUDENTS VIEW ART AS A SUBJECT AREA?

___ as a frill
___ as a way to learn about other subjects
___ as a fun activity with little educational content
___ as a chance to express themselves visually and creatively
___ as a challenging subject both artistically and intellectually
___ other (please specify)

THANK YOU FOR YOUR INTEREST AND COOPERATION!
APPENDIX II
RESULTS OF THE ELEMENTARY
TEACHER QUESTIONNAIRES

Elementary Questionnaire Results

The results of this questionnaire are presented in three sections, 1) Educational background, 2) Educational requirements, 3) Attitudes. All choices are tallied after each question. Rated responses are recorded in questions 4, 7, 9, 10, 11, 12, 14, and 20 (N represents results).

A. Educational Background

1. Did you take art education in university?

   Yes, at U.B.C. 13
   Yes, at Simon Fraser University 1
   England 1
   McGill 1
   University of Manitoba 1
   University of Victoria 1
   Australia 1
   Yes, no location indicated 2
   No

2. Did your course work include?
   elementary art methods 18
   art process such as drawing and painting 12
art appreciation 12
an introduction to art education 12
theories and principles 10
crafts 8
other: 4
   art history 2
   Master's course 1
   stage art 1

3. Please indicate your personal involvement in art.

enjoy doing various crafts activities 15
attend art exhibitions 14
draw, paint, take photographs, etc. in spare time 9
read art books 8
take evening courses in art 5
no answer 1
other: 6
   no time 1
   main interest in life 1
   very little involvement 2
   none except in school 1
B. **Educational/Training Needs.**

4. **In what areas would you like to receive more training? Please rate your answer(s).**

(a) elementary art methods (program planning) 21
integrated projects and activities 20
child development (in art) 16
art processes such as drawing and painting 16
multi-cultural art education 14
art appreciation 13
crafts 12
other 0

(b) Six teachers rank ordered their responses.

The results were:

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<tbody>
<tr>
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<td>child development</td>
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<td>crafts</td>
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<td>art processes</td>
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<td>art appreciation</td>
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<td>multi-cultural art education</td>
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<tr>
<td>integrated projects/activities</td>
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<td>2</td>
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5. **What form of training do you prefer?**

short workshops/seminars offered by district co-ordinator. 22
summer courses offered by college/university 4
evening courses offered b college/university 2
other:
evening courses other than at educational institutes 1

6. What has helped you most?
other teachers' ideas on art education 18
art activity books and magazines 15
workshops organized by your school district 9
university courses in art education 7
other 0

7. What areas do you feel most prepared to teach? Please rate your answer(s)
(a) painting 18
modelling/carving/construction 17
printmaking 15
drawing 14
elements and principles of design 14
textiles 11
developing imagery 10
art history 10
reasoned criticism 9
no response 2
other: 1
none 1

(b) Seven teachers rated their responses.
The results were: 1 2 3 4 5 6 7 8 9

drawing 3 2 1 1
painting 1 5 1
printmaking 1 1 4 1
textiles 2 2 2 1
modelling/carving/construction 1 1 2 1 1 1
elements and principles/design 1 2 3 1
reasoned criticism 1 1 2 2 1
developing imagery 1 1 1 1 1 1
art history 1 1 1 1 1 3

8. Which of the above areas do you feel you should know more about? N
elements and principles of design 12
textiles 11
drawing 11
modelling/carving/construction 10
painting 8
printmaking 8
developing imagery 7
reasoned criticism 6
art history 5
other: 3
all of the above 3

9. What would help you teach more effectively?

Please rate your answer(s) N

(a) more inservice workshops 20
more handouts on activities & project ideas 20
more time to do art activities 17
more assistance in the classroom by
the art co-ordinator 14
more visual aids such as posters & books 8
other: 2
art materials 1
workshops by coordinator 1

(b) Six teachers rated their responses.
The results were:

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<tr>
<td>more time to do art activities</td>
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<tr>
<td>more inservice workshops</td>
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<td>3</td>
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<td>more assistance in the classroom by the art co-ordinator</td>
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<td>more visual aids such as posters &amp; books</td>
<td>2</td>
<td>1</td>
<td>3</td>
<td></td>
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<tr>
<td>more handouts on activities/project ideas</td>
<td>3</td>
<td>1</td>
<td>2</td>
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10. What basic qualities and/or skills do you feel a teacher should have in order to teach art at the elementary level? Please rate your answer(s)

(a) enjoy working with materials & processes with children N 22
be a creative individual 21
be able to relate other subjects to art 21
be able to plan an art program 18
be interested in art appreciation 17
be able to draw 15
be trained as an art specialist 14
other:
  enthusiasm and interest 2
  stress individualism and encouragement 1

(b) Ten teachers rated their responses.
The results were:

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<tr>
<td>be interested in art appreciation</td>
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<td>2</td>
<td>2</td>
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<td>be a creative individual</td>
<td>2</td>
<td>3</td>
<td>2</td>
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<td>be trained as an art specialist</td>
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<td></td>
<td>1</td>
<td>3</td>
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<tr>
<td>enjoy working with materials and processes with children</td>
<td>7</td>
<td>3</td>
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</table>
be able to plan art program 2 3 2 3
be able to draw 2 3 4
be able to relate other subjects to art 4 1 4 1

C. Attitudes

11. What areas do you feel are necessary to include in an elementary art program? Please rate your answer(s)

(a) skill development in drawing/painting 26
design principles 23
integrated subject activities 23
art appreciation & criticism 21
creative problem-solving 20
other:
use of media 1
repetition of specific techniques 1

(b) Eleven teachers rated their responses.
The results were:

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<thead>
<tr>
<th>Area</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>art appreciation and criticism</td>
<td>1</td>
<td>3</td>
<td>1</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>skill development in drawing/painting</td>
<td>3</td>
<td>2</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>creative problem-solving</td>
<td>2</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>design principles</td>
<td>2</td>
<td>1</td>
<td>5</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>integrated subject activities</td>
<td>2</td>
<td>4</td>
<td>3</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>
12. What are your main goals in teaching art?

Please rate your answers

(a) encouraging individual expression 25
providing a 'fun' activity 21
developing artistic skills 21
encouraging self-reliance 21
teaching children to be more observant and critical 20
increasing children's awareness of their environment 18
teaching children to be more resourceful 18
developing creative problem-solving skills 17
other 0

(b) Twelve teachers rated their responses.

The results were:

<table>
<thead>
<tr>
<th>Activity</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td>providing a 'fun' activity</td>
<td>1 1</td>
<td>1 1</td>
<td>3</td>
<td>5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>encouraging individual expression</td>
<td>5 2</td>
<td>3 1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>developing creative problem-solving skills</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>4</td>
<td>3</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>increasing children's awareness of their environment</td>
<td>1 2</td>
<td>1 2</td>
<td>4</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>developing artistic skills</td>
<td>1 1</td>
<td>2 2</td>
<td>1 2</td>
<td>1 2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>teaching children to be more observant and critical</td>
<td>2 2</td>
<td>1 2</td>
<td>1 1</td>
<td>1 2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>teaching children to be more resourceful</td>
<td>3 2</td>
<td>1 2</td>
<td>2 1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>encouraging self-reliance</td>
<td>1 2</td>
<td>3 2</td>
<td>1 1</td>
<td>1 1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
13. **How frequently do you make use of the following?**

<table>
<thead>
<tr>
<th></th>
<th>often</th>
<th>sometimes</th>
<th>seldom</th>
<th>never</th>
</tr>
</thead>
<tbody>
<tr>
<td>visual aids</td>
<td>9</td>
<td>12</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>libraries</td>
<td>7</td>
<td>11</td>
<td>6</td>
<td>.1</td>
</tr>
<tr>
<td>art galleries</td>
<td>2</td>
<td>5</td>
<td>8</td>
<td>10</td>
</tr>
<tr>
<td>information handouts</td>
<td>4</td>
<td>10</td>
<td>8</td>
<td>2</td>
</tr>
<tr>
<td>provincial art curriculum</td>
<td>3</td>
<td>6</td>
<td>13</td>
<td>3</td>
</tr>
<tr>
<td>handouts from art workshops</td>
<td>10</td>
<td>14</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>ideas from other teachers</td>
<td>17</td>
<td>8</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>other: my own ideas</td>
<td>4</td>
<td>2</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

14. **On what basis do you generally select a project?**

Please rate your answer(s)

<table>
<thead>
<tr>
<th>Basis</th>
<th>N</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a) it challenges the children's intellectual and artistic skills</td>
<td>23</td>
</tr>
<tr>
<td>it suits the time of year</td>
<td>22</td>
</tr>
<tr>
<td>it allows for a variety of solutions</td>
<td>22</td>
</tr>
<tr>
<td>the materials can be easily handled</td>
<td>18</td>
</tr>
<tr>
<td>the product is predictable and uniform</td>
<td>15</td>
</tr>
<tr>
<td>it can be easily completed in one session</td>
<td>15</td>
</tr>
<tr>
<td>other: integration with other subjects</td>
<td>1</td>
</tr>
</tbody>
</table>
(b) Nine teachers rated their responses.

The results were:

<table>
<thead>
<tr>
<th>Statement</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
</tr>
</thead>
<tbody>
<tr>
<td>it can easily be completed in one session</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>the product is predictable and uniform</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>it suits the time of year</td>
<td>2</td>
<td>4</td>
<td>1</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>the materials can be easily handled</td>
<td>3</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>it allows for a variety of solutions</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>it will challenge the children's intellectual &amp; artistic skills</td>
<td>3</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
<td>2</td>
</tr>
</tbody>
</table>

15. **Do you feel adequately prepared to teach art?**

- Yes: 12
- No: 8
- Undecided: 5

Written responses are recorded in the summary.

16. **Do you feel art is a necessary part of the school program?**

- Yes: 25
- No: 0
- Undecided: 0
17. **How do you view art in elementary school?**

- as a vital part of a child's learning experience: 23
- as a way to enhance other subject areas: 14
- as a fun activity: 2
- as a frill: 0
- as a concern for busy teachers: 0

18. **Do you feel that children are affected by your opinions and attitudes toward art?**

- Yes: 25
- No: 0
- Undecided: 0

19. **Elementary school education is designed to lay the foundations for all other grade levels. Do you feel elementary art programs are providing children with a solid foundation in art?**

- Yes: 6
- No: 10
- Undecided: 9

Written responses are recorded in the summary.
20. **What changes do you feel need to take place in order to improve the status of art education?**

Please rate your answer(s)  

(a) increase assistance for generalist teachers  
   improve teacher training at the university level  
   provide inservice workshops for administrators  
   increase public awareness  
   allot more time for art in school program  
   other: provide art rooms  

(b) Nine teachers rated their responses.  
The results were:  
   improve teacher training at the university level  
   provide inservice workshops for administrators in art education  
   increase public awareness through articles, exhibitions and television programs  
   allot more time for art in the school program  
   increase assistance to generalist teachers
21. **How do your students view art as a subject area?**

<table>
<thead>
<tr>
<th>Option</th>
<th>N</th>
</tr>
</thead>
<tbody>
<tr>
<td>as a chance to express themselves</td>
<td>20</td>
</tr>
<tr>
<td>visually and creatively</td>
<td></td>
</tr>
<tr>
<td>as a challenging subject both</td>
<td>12</td>
</tr>
<tr>
<td>artistically and intellectually</td>
<td></td>
</tr>
<tr>
<td>as a fun activity with little educational content</td>
<td>12</td>
</tr>
<tr>
<td>as a way to learn about other subjects</td>
<td>10</td>
</tr>
<tr>
<td>as a frill</td>
<td>2</td>
</tr>
<tr>
<td>other</td>
<td>0</td>
</tr>
</tbody>
</table>
APPENDIX III
ELEMENTARY TEACHER INTERVIEW SCHEDULE

Objectives of the Investigation:

1) To assess the extent to which teachers feel prepared to implement the New Elementary Fine Arts Curriculum Guide/Resource Book.
2) To encourage them to express their attitudes toward the use of art curricula.
3) To identify what forms of assistance they need to implement the new curriculum document.
4) To find out how teachers respond to the contents and organization of the new curriculum document.

Procedure:
This investigation is a limited-response interview. Each question offers a limited number of possible responses. At the end of most questions space is provided for additional information and comments.

The interview questions are divided into four categories:
1) What teachers are prepared to implement
2) How teachers feel about the use of art curricula
3) What assistance is required for implementation
4) How teachers respond to the contents and organization of the new curriculum document.
A) What Teachers are Prepared to Implement

1) How well prepared do you feel you are to implement the following processes as they are presented in the new curriculum?
drawing
painting
printmaking
textiles
modelling
construction
ceramics

2) Why do you feel prepared or not prepared to implement these processes?
drawing
painting
printmaking
textiles
modelling
construction
ceramics

Options: University courses, inservice workshops, other teachers' assistance, books, other.

Further comments:
3) How well prepared do you feel you are to implement the following concepts as they are presented in the new curriculum?
   responding to art
   developing images
   teaching elements and principles of design
Further comments:

4) Why do you feel prepared or not prepared to implement the following concepts as they are presented in the new curriculum?
   responding to art
   developing images
   teaching elements and principles of design
Further comments:

5) How does the content of the new curriculum compare with the art program you now offer?
Comments:

B) How Teachers Feel About the Use of Art Curricula

1) How will the new Elementary Art Curriculum affect your art program?
   - it will provide the basis of the art program
   - it will provide the basic processes and concepts to include in the art program
2) What purpose do you feel an art curriculum should serve in an elementary art program? Why?
- form the basis of the program
- serve as a guideline of what processes and concepts should be included
- serve as reference material only
- does not serve any useful purpose
- other

Further Comments:

C) What Assistance is Required for Implementation

1) Do you feel willing and able to implement the new curriculum without assistance? Why?
   yes
   no
   undecided
   Further Comments:

2) Do you feel that the curriculum provides you with enough information to implement a new art program?
   Why?
yes
no
undecided
Further Comments:

3) What form of assistance do you feel would be the most helpful in implementing this curriculum?
- inservice workshops on implementation
- assistance from an art co-ordinator
- university courses
- other
Further Comments:

D) How Teachers Respond to the Contents and Organization of the New Curriculum Document

1) Do you feel the curriculum will help you plan more effectively? Why?
yes
no
undecided
Further Comments:
2) How do you feel about the organization of the new curriculum document?

3) What would you change or alter in the new curriculum document?
APPENDIX IV
TEACHER EDUCATOR INTERVIEW SCHEDULE

Objectives of the Investigation:

1) To assess the extent to which the content of the elementary art methods courses relate to the content of the former art curriculum.

2) To find out what instructors feel is important to emphasize in elementary art methods courses and why they feel this.

3) To examine their attitudes toward the use of art curricula in elementary art methods courses.

Procedure:

This investigation is a limited-response interview. Each question offers a limited number of possible responses. At the end of each question a space is provided for the expression of any additional information or attitudes.

The interview questions are divided into three categories:

1) Analysis of the course content
2) Emphasized processes and concepts
3) Attitudes toward art curricula and the New Elementary Fine Arts Curriculum Guide/Resource Book
A) Analysis of Course Content

1) Does the elementary art methods course you offer include the following processes?
drawing
painting
printmaking
textiles
modelling
construction
ceramics
papercutting & folding
lettering
- Are there any additional processes that are included in your course?
- Further Comments:

B) Emphasized Processes and Concepts

2) What importance do you presently place on the following processes and why?

drawing
painting
printmaking
textiles
modelling
construction

Great Some Little None
ceramics
paper cutting & folding
lettering

- What importance is placed on any additional processes that are included in your course?

- Why do you give or not give importance to certain processes?

3a) What importance do you presently place on the following concepts?

developing images
responding to art
teaching elements & principles of design
working together
developing technical skills
emphasizing self-expression
emphasizing social aspects
experimenting with materials
exploring ideas

b) What importance do you place on any additional concepts that are included in your course?

c) Why do you emphasize or not emphasize certain concepts?
4) What purpose do you feel a provincial art curriculum should serve in an elementary art methods course? Why?
- forms the basis of the course content
- serves as a guideline of what processes and concepts should be included
- serves as reference material only
- does not prove useful
- other:
- Further Comments:

5) To what extent does the former art curriculum influence the content of your course?
- forms the basis of the course content
- serves as a guideline of what processes and concepts should be included
- serves as reference material only
- does not prove useful
- other:
- Further Comments:
6) To what extent do you feel the *New Elementary Fine Arts Curriculum Guide/Resource Book* will influence the content of your course? Why?
- forms the basis of the course
- serves as a guideline of what processes and concepts should be included
- serves as reference material only
- will not be useful
- other:

- Further Comments:

7) "What are your general impressions about the content and format of the new curriculum?": 
APPENDIX V

LETTER OF PERMISSION