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AN EXPERIMENT IN ART INSTRUCTION
IN THE PEACE RIVER
EDUCATIONAL AREA

by
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A Thesis submitted for the Degree of
MASTER OF ARTS
in the Department
of
EDUCATION

The University of British Columbia
October, 1939

*Approved
Aug. 17, 1939*

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CHAPTER 1

THE AESTHETIC STANDARDS OF THE PEOPLE

AN EXPERIMENT IN ART INSTRUCTION
IN THE PEACE RIVER
EDUCATIONAL AREA

CHAPTER 1

THE AESTHETIC STANDARDS OF THE PEOPLE

In his analysis of the leading kinds of activity which constitute human life, Herbert Spencer places leisure-time activities last in importance. Among the leisure-time activities he includes art. Art is to him a luxury which may be indulged in only after all other necessary activities have received their fullest share of attention.

Progressive systems of education tend to place art in a relatively higher position in school activities. The general feeling in these quarters is that art should hold an important place in our lives. Educators have been endeavouring in recent years to bring about a marked change in the once widely accepted Spencerian position. It is their professed belief that pupils should leave our public schools with a reasonably broad understanding and appreciation of art.

Life, Leisure Time and Aesthetics

Movements in art are expressions of their social backgrounds. Few examples of art existing apart from their social environment can be brought forward. This is a proof that art cannot be separated from daily living.

Art may manifest itself in our lives in a variety of ways. We are in touch with art when we seek excellence, not for ulterior purposes, but merely for the sake of achieving excellence. Such was the attitude of craftsmen and the purpose of guilds. The new industrial techniques of production make it more difficult for men to adopt this attitude towards their work. It is therefore all the more important that art should play its full part in our leisure-time activities.

Certain writers have expressed their alarm in viewing a dualism which seems to have arisen in the mind of the general public.¹ These writers feel that art is regarded by many as something apart from life. But they point out that art cannot exist in isolation. Life without art is an unnatural condition. The aesthetic approach, frequently termed "the search for excellence", should enter into our numerous daily activities. When we choose clothes, books, or radio programmes; if we make a garden, or if we swim, dance, or collect stamps, the aesthetic attitude to life should influence our actions.

¹See E. Gill as an exponent of this school of thought in his Art and a Changing Civilization (London: John Lane the Bodley Head, Ltd., 1934).

One of the outstanding tasks of the present-day educators is to bridge this gap between life and aesthetics. It is repeatedly urged that our systems of education must "aim at a liberation of our creative powers and a guidance of them by many paths to forms of beauty."¹ The gap cannot be bridged until the average man can appreciate what art has to offer. Accordingly, the purpose of teaching art in our public schools is not primarily to create productive artists. The educator of to-day desires rather to stimulate an appreciation of fine things and of worthy attitudes. It is with this in mind that he organizes broad cultural courses. By means of these courses he hopes in time to elevate public taste, and he eagerly looks for evidences of good taste in the lives of the people who have been influenced by his instruction.

The Average Man's Standards of Aesthetics

Original works of fine art of any excellence generally cannot be purchased by the average individual. If one is to judge the average man's standards of taste, one must do so by observing his daily goods and chattels. Likewise, if one is to appraise the quality of this man's imaginative life, one must do so by referring both to the products of his daily work and also to his leisure activities.

Critics here and abroad who have considered these criteria of taste, have passed severe and pessimistic judgments:

¹L. Jacks, The Education of the Whole Man (London: Harper & Brothers, 1931), p.72

Why is the architecture of our large cities so unworthy of a fine civilization? It is not from lack of materials nor lack of technical capacity . . . yet it is not merely slums but the apartments of the well-to-do that are aesthetically repellent.¹

So writes John Dewey in America, while in England, Roger Fry says:

We may, I think admit that our moral level, our general humanity is decidedly higher to-day, but the level of our imaginative life is comparatively lower; we are satisfied there with a grossness, a sheer barbarity and squalor, which would have shocked the thirteenth century profoundly.²

There appears to exist a striking unanimity in the writings of such critics as have been cited regarding the general level of aesthetic taste.

It is also quite apparent that these authors find grounds for agreement as to the causes of the low level of aesthetic appreciation. As Dewey expresses it:

The isolation of art that now exists is not to be viewed as an isolated phenomenon. It is one manifestation of the incoherence of our civilization produced by new forces, so new that the attitudes belonging to them, and the consequences issuing from them have not been incorporated and digested into integral elements of experience.³

Manifestations of this incoherence in civilization have perhaps never been more apparent than they are to-day. It is not to be wondered at, then, that the arts should reflect something of this incoherence. Particularly in the field of industrial arts - that field of art which is most closely connected with our daily lives - have signs of aesthetic disorder

¹J. Dewey, Art as Experience (New York: Minton Balch & Co., 1934), p. 341.

²R. Fry, Vision and Design (London: Chatto and Windus, 1920) p. 23.

³Dewey, op.cit., p. 341.

been pronounced. The "new forces" at work in industrial art would doubtless include the techniques of machine-craft as opposed to those of the handicrafts. Machines have largely eliminated the handicrafts with the result that homes and their appointments have been definitely changed by the new processes of production.

Industry and Aesthetics

Great as has been the rise in the general standard of living through modern industrial techniques, art critics have been quick to censure the type of goods which have been produced. They point out that machines and the Spencerian doctrine grew up together. Goods were made for their utility, and because many of them lacked a certain accustomed beauty which was generally found in the products of the handicrafts, manufacturers bought designs and applied them to their products. Unfortunately they mixed styles and muddled periods, and thus confused the consumer. Energetic salesmen, say the critics, swept away doubts, until the best became the most expensive, not necessarily the most beautiful. Eric Gill states that:

The history of art in the commercial period has been the history of the art of salesmanship. Step by step things have been sacrificed to entries into account books.

It is so even to-day, thinks Clive Bell: we are at the mercy of the aesthetic tastes of the manufacturer, be they good or poor.

¹Gill, op. cit., p. 98.

(One) disease of which taste is sick unto death has been on us these fifty years. It is the emporium malady. We are slaves of the trademark. . . We no longer insist on getting what we like, we like what we get.¹

-- and because cheapness is often associated with nastiness:

The standard of public taste reflected in the possessions of the majority is the producer's standard forced on the consumer because the latter has no power of individual choice.²

The reply which the industrialist would make to meet these attacks of philosophy is obvious. He would point to the fact that commercial competition is demanding that he produce beautiful as well as efficient products. And he would remind the critics that the aesthetic standard of his goods is but a reflection of aesthetic standards in general. Until the general public demands a higher standard of aesthetic qualities in manufactured goods it is expedient for the producer to continue in his present ways.

To advance a thesis either upholding or condemning public taste is a difficult task. The work of Leavis, Fiction and the Reading Public, seems to support the view very capably that the general taste for literature is lower to-day than it was some years ago. An interesting survey has recently been made by Geoffrey Holme, in which he has secured from authorities

¹C. Bell, Since Cézanne (London: Chatto and Windus, 1923), p. 148.

²G. Holme, Industrial Design and the Future (London: Studio Limited, 1934), p. 16.

³T. D. Leavis, Fiction and the Reading Public (London: Chatto and Windus, 1934).

in all the fields of art their opinions concerning public taste. The majority of opinions discovered by this writer appear to be summed up in the following quotations:

The masses of the industrial community possess no crystallized taste. Things are imposed on them . . . The public has habits and not definite views.¹

The contemporary Josiah Wedgewood, discussing the public taste for design in pottery, holds that the public has not bad taste, but rather, no particular taste. "They play for safety. But a first-rate design impresses them, without their knowing why."²

Wedgewood continues:

It is a truism that if designers designed nothing but good designs, manufacturers would only make good designs, retailers could display nothing else, and the public could only buy good designs. And the exact converse holds good also. The practical question is what is the best point d'appui. I think undoubtedly it is the general education of the public which covers both other classes.³

Since the education of the general public has been mentioned, it will be well to attempt to discover some opinions concerning the condition of art teaching in our public schools.

The School and Aesthetics

Very few general surveys of art instruction in public

¹Holme, op. cit., pp. 38-80. The words are those of Serge Chermeyeff.

²Ibid., pp. 38-80.

³Ibid., pp. 38-80. The above quotations seem to be in accordance with the majority of opinions to be found in this volume. Some opinions were more optimistic while others were more pessimistic.

schools seem to have been made. However, the few that can be cited should indicate something of the trends in the subject of art instruction on this continent. In Chapter VIII of the Biennial Survey of Education in the United States, 1928-1930, Royal Bailey Farnum struck an optimistic note when he stated in the conclusion of his survey:

A brief glance over the past decade leaves a most optimistic feeling with regard to the future of art education in this country. The nation is surely awakening. There is a growing enthusiasm in support of art in our public schools.¹

Subsequent investigators have not shown the same enthusiasm exhibited by the former writer, however. For example, in 1932, Robert S. Hilpert, Assistant Professor of Art Education in the University of Minnesota, offered the following, in conclusion to his survey of schools in many parts of the United States:

Although definite improvement is shown in relating the objectives of art to current educational thought, the selection and organization of subject matter do not show a comparable change.these (general art) courses seem to adhere closely to the conventional topics or treatments found in art courses since the recent wave of curriculum revision.Little consideration is shown of the use pupils may make of the art they are learning.....²

Art education has not kept abreast with the other subjects in secondary education in scientific investigation.....

They (teachers) should seek the cooperation of trained investigators in an effort to improve art education and to help place it on a par in educational theory and practice with other subject fields.²

¹R. B. Farnum, "Art Education", Biennial Survey of Education in the United States 1928-1930, U. S. Department of the Interior, (Washington: Government Printing Office, 1931), p.321.

²R. S. Hilpert, "Instruction in Art and Music", National Survey of Secondary Education, U. S. Department of the Interior, (Washington: Government Printing Office, 1933), pp. 47-68.

Turning now to the field of art instruction in rural schools - the field with which this thesis is primarily concerned, one discovers some interesting views. F. Tilton, Rural School Supervisor, State Department of Education, Dover, Del., writes:

Art education is one of the most neglected phases of the elementary school curriculum of small town, village and country schools.... All the evidence at hand shows that conditions are unfavourable in average rural schools.¹

And again:

The expansion of art education has been all too slow. It has been a series of separate attempts of great individual leaders who have brought about advancement here and there. As yet we cannot truthfully say that art is an integral part of elementary education in America. There are still too many untouched areas; too many spots where there is no pattern of organization showing clearly. In almost every state of the Union the spot most neglected in art education is the rural school.²

Perhaps the most recent pronouncement of importance upon art instruction in rural schools is found in the Yearbook 1938 of the National Education Association in the United States.

F. T. Ahlfeld writes:

The teaching of art in the vast majority of one-room rural schools is still discouraging. One finds traced bunnies filled in with crayon.... In many sections one looks for evidences of group projects.... Again evidence of free natural creative expression of emotional ideas is quite lacking.³

¹F. Tilton, "Art Instruction in Rural Schools," Proceedings, 1936 (Washington: National Education Association, 1936), p. 180.

²F. Tilton, "Art in Rural Education," Proceedings, 1936 (Washington: National Education Association, 1936), p. 315.

³F. T. Ahlfeld, "Art Instruction," Newer Types of Instruction in Small Rural Schools, Yearbook 1938, The Department of Rural Education, National Education Association of the United States, (Washington: Printed by the Department of Rural Education, 1938), p. 16.

This writer goes on to say that rural teachers of art are often handicapped by poor and inadequate art supplies. She also finds dissatisfaction with the training afforded the teachers in these schools.

Although these writers find dissatisfaction with present conditions of art instruction in the fields of teaching which they reviewed, it must not be inferred that they adopt a hopeless attitude as regards improvement in instruction. Almost without exception they find evidences which lead them to believe that improvement is to be found in the general field of art teaching. Their outstanding impression seems to be, however, that art instruction in the United States, particularly in rural schools, does not enjoy as high a standard of teaching efficiency as may be found in most of the other subject fields. These writers are naturally concerned with this state of affairs, for they realize the grave outcomes which might attend faulty instruction in art. Aesthetic standards, they feel, must be maintained. No one has indicated more forcefully the necessity for upholding aesthetic standards than Bell:

If standards go, civilization goes. To hear people talk you might suppose there had never been such things as dark ages. . . . Besides taste in art there is such a thing as taste in life; a power of discerning and choosing in life's minor matters; and on this taste in life, this sense of the smaller values, is apt to flourish that subtler and more precious aesthetic sense. Without this taste no civilization can exist.¹

¹Bell, op. cit., pp. 149-151.

Problems to be Discussed in This Thesis

No survey of art instruction in Canada seems to have been made. However, general conditions in education in the United States often reflect conditions in this country. There may exist deficiencies in art instruction here similar to those found by the investigators previously cited.

Because of the grave outcomes that would result from faulty instruction in art, the writer will make an investigation into the condition of art teaching in a few rural schools of British Columbia. Our urban schools will not be included in this discussion, for the larger centres have employed supervisors in art, whose business it is to develop as high a degree as possible of efficiency in art teaching.

Should unsatisfactory conditions in art instruction be found in the rural schools under investigation, the feasibility of a constructive plan for improving these conditions will be discussed. The problem as to whether a system of art instruction can be proposed that would meet requirements of efficiency in its fullest sense will also be reviewed. And again, the financial considerations of any proposed system of art instruction will be mentioned.

CHAPTER 11

THE HISTORY OF ART INSTRUCTION IN THE SCHOOLS OF BRITISH COLUMBIA

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THE HISTORY OF ART INSTRUCTION IN THE SCHOOLS OF BRITISH COLUMBIA

Before being able accurately to understand the present conditions of art instruction in any of the schools of this province, one must first study the local history of the subject. This chapter deals largely with the history of art instruction in the rural schools of British Columbia. Less attention will be given to the progress made by the urban centres in their teaching of art. These cities have drawn away from many of the general trends in provincial art teaching by appointing supervisors of art. However, wherever the cities take part in the history of art instruction in the province as a whole, they will be mentioned.

Sources Consulted

Definite documentary evidence as to the evolution of art instruction is not abundant. Indeed, many of the programmes of study have not been preserved. This being the case, the following history is based largely on findings in the annual reports of the Department of Education. Particular attention has been paid to the comments made by inspectors in their annual reports. Additional information has been obtained from

conversations with art teachers who have been long in the service.

General History of Art Instruction in British Columbia

In 1875, John Jessop, Provincial Superintendent of Education, made the first official statement urging the importance of drawing as a branch of public school instruction. He stated:

The object that should be aimed at is not so much to enable boys and girls to "make pretty pictures" as to train them to construct a passably good outline of any figure that they may see or the idea of which is presented to their mind.¹

The significance of this statement will be seen to be two-fold. It shows that almost at the beginning of educational development in this province, art instruction was to receive active interest from the Department of Education. It also shows that Mr. Jessop was a man who held surprisingly modern philosophical views on the subject.

The superintendent also pointed out the fact that it was not possible to employ drawing masters. At this early date in the period of government-organized education in British Columbia, Mr. Jessop warned the teachers of the province that accomplishment in art instruction must be the work of the teachers themselves. He advocated, as a help to the problem, that a competent drawing master should be employed to instruct teachers during their annual gatherings.²

¹British Columbia Department of Education, Annual Report, 1874-5, p. 15.

²The reports of the teachers' gatherings make no mention that this suggestion was carried out.

The problem of art instruction seems to have been given no further attention until 1885, at which time David Wilson, the Principal of the Boys' School in New Westminster, stated in his annual report that the value of drawing could not be over-estimated, and that he proposed to introduce it in 1886 into all departments of his school. For many years Mr. Wilson as inspector of schools, was to call attention to the lack of interest in the teaching of art.¹

On September 8, 1891, an interesting circular was sent to all concerned by S. D. Pope, Secretary of the Council of Public Instruction. Previous to this date teachers were allowed to choose one of three subjects for their certificates from the following group: Music (theory), Drawing ("linear"), and Botany. The circular made it clear, however, that in future teachers who attempted to obtain a First Class (Grade A or B) certificate would be required to include drawing among their studies in order to complete their requirements fully. Evidently as a result of this edict, Mr. Wilson, now an inspector of schools, was able to report that:

A deeper interest in drawing has been manifested. This subject is now taught in many of the graded schools and a large number of rural schools. The proficiency attained by pupils in form study has not been very great, but in the majority of cases progress has been made in accordance with the skill of the teacher and the time devoted to the subject.²

Unfortunately his report for 1892-3 did not carry this

¹One reason for this is suggested in the Third Annual Report of the Department, page 50, where drawing is classified as an "extraordinary subject, less....essential for teachers."

²British Columbia Department of Education, Annual Report, 1891-92, p. 158.

hopeful note. In it he stated that while the number of pupils who annually received instruction in drawing continued to increase, he was still unable to report much progress in the study.

In 1893 a new champion of art appeared in the person of William Burns, Inspector of Schools. He protested against the poor attempts at teaching drawing which he had seen in his inspectorate. He also levelled a criticism at the appearance of the average classroom. In the following year he remarked that the subject of drawing seemed to be utilized rather to fill up a little spare time in the schools than to afford a course worthy of suitable instruction. He mentioned the use of "drawing books" and deplored the manner in which they were abused. Giving a picture of the pupil scribbling in his book without explanation of any sort from the teacher, he clearly pointed out the faults that invariably accompanied the use of the drawing book in the classroom. His report of 1895 showed his similar opinion of the unsatisfactory drawing work that was then being done, while in 1896 he made the observation that owing to the pressure of the compulsory subjects, the optional subjects (of which drawing was one) seemed not to be receiving sufficient attention.

In the meantime, David Wilson had continued to express his disapproval of the prevailing conditions of art instruction. In 1894 he stated that the drawing lesson should be one of the bright periods of the day in the classroom, but that owing to the lack of knowledge of the teachers, progress in the study of drawing had most certainly not been marked. He said that even

poor drawing in many schools would be better than none. In 1898 he commented on the misuse of the drawing book:

Where drawing books are in use, there is still a strong inclination to trust entirely to them for bringing pupils to a state of proficiency in drawing.... I fear that at present a great deal of what passes for drawing is merely copying.¹

In 1901 he again urged that further attempts at decorating the schools should be made.

An interesting and healthy note was sounded in Mr. Burns' comment of the "Teachers' Institute" held in 1902, when he stated:

The discussion of "Schoolroom Decoration" in a paper read by Miss M. C. McFarlane of Vancouver....was the first occasion to my knowledge upon which the subject was ever included in the programme of a Teachers' Institute held in this province.²

Another hopeful sign also appeared in 1902 when it was stated in the principal's report that D. Blair, later the originator of the "Blair's Drawing Manuals," a British art master, had been appointed to the staff of the Provincial Normal School at Vancouver.

Meanwhile, any comments which were made concerning the art-teaching situation were unfavourable. If one glances at random through the inspectors' reports issued after the turn of the century he will find statements making it clear that slovenliness instead of neatness in drawing was being tolerated and that teachers were not giving sufficient time and attention to

¹British Columbia Department of Education, Annual Report 1897-98, p. 1249.

²British Columbia Department of Education, Annual Report, 1901-02, p. A49.

instruction in art.

In 1906, Vancouver seemed to have begun the organization of a satisfactory system of art instruction. W. P. Argue, the Superintendent of Education in that city, stated:

The teaching of drawing, which for years was unsatisfactory has considerably improved. The difficulties in the past were due largely to the fact that many teachers were not masters of the subject. Nor is this to be wondered at, when it is considered that only since August, 1905, has drawing been a subject on the High School curriculum.¹

Mention of the appointment of John Kyle of Alloa, Scotland as Supervisor of Drawing in the Vancouver Schools is also found in the report. This gentleman made it his purpose to hold special classes for city teachers, a practice, it should be carefully noted, which this city has ever since found necessary. In 1908, Mr. Argue reported a "large and representative" drawing exhibit held in Vancouver, while in 1909 he reported that night schools had been opened in which 36 students had enrolled in the art class. Vancouver has progressed steadily ever since. The reports subsequent to 1909 speak with great satisfaction of Vancouver's achievements in art. To-day, owing to improvement in methods and supervision made under the leadership of Mr. S. P. Judge, the work of the art classes in the Vancouver schools is generally of a reasonably high standard and seems to be quite up-to-date in most of the classrooms.²

Unfortunately, the reports coming from inspectors in other fields contrast sadly with those from Vancouver. In 1914,

1

British Columbia Department of Education, Annual Report, 1905-06, p. A48.

²The writer has made some 20 visits to all types of classes in the Vancouver Schools.

Inspector John Martin wrote concerning his area:

There is no pretense at teaching the subject.... It is a method to keep children busy. The results obtained are deplorable.¹

Since 1914, summer classes at Victoria have been offered to teachers. Educational leaders in the field of art, including Mr. Weston, Mr. Scott and Mr. Judge, have given, and in some cases, continue to give their services to this institution² By 1915, the annual report of the summer school showed an enrolment of 135 in the art classes out of a total of 690 students. The numbers taking instruction were for some years quite large. In 1930, for example, 103 were enrolled out of a total of 446. In recent years, however, the classes have become much smaller.

The courses in art presented at the summer schools do not seem to have influenced rural inspectorates to the extent that one might anticipate. Apparently few rural teachers take advantage of them.³ Inspectors in the field continue to make unfavourable comments regarding art instruction in rural schools.

Apparently in 1917 the Blair Drawing Manuals were brought into use in the public schools.⁴ These books, one for

¹British Columbia Department of Education, Annual Report, 1913-14, p. A53.

²Owing to the low enrolment, classes in art were discontinued in 1939. See p. 49, (footnote)

³No figures can be obtained for this assertion. The assumption can be made, however, because of conversations with Mr. Weston and because of a communication from Mr. Weston, who states that only "about 10 or 12" rural teachers were enrolled in his art class at the 1937 Victoria Summer School. It must be considered that about 900 teachers were enrolled in this school, - more than ever before in the history of the province. See appendix, p. 166.

⁴The drawing books used in the schools previous to the

each grade, gave instruction not only in "freehand" drawing but also in geometrical drawing. As well as providing exercises for each grade, they stressed copying from half-tone illustrations. Comments of contemporary drawing teachers of long standing speak of the manuals as "very mechanical."¹

The Blair manuals were used until the welcome publication of the teachers' manual, Drawing and Design, under the joint authorship of Weston, Scott and Judge. This book, published in 1924, gave for its time a fairly adequate review of basic art principles, and outlined a course which largely was to follow the seasons for the inspiration of school exercises.

Inspector A. F. Matthews wrote:

In many schools there is still a weakness in the teaching of drawing.... I am anticipating an improvement as to the proficiency attained by pupils in this subject when the text book has come into general use.²

This text book, first issued to all schools in 1924, was considered adequate at the time of its publication. It was revised in 1936, but in spite of this revision it is now regarded by some critics as old-fashioned in its outlook and method.³

The Evolution of the Programmes of Study for Art

The history of art thus far recorded has given various

Blair publication were chiefly an American make known as the "Prang" series. They were very limited in their contents and outlook.

¹Mr. W. P. Weston, for example, made this comment.

²British Columbia Department of Education, Annual Report, 1923-24, p. T. 52.

³The reasons for prompting criticism of this book will be discussed later. See p. 56.

official opinions of school work as it has been taught in the schools of British Columbia. The books which the majority of teachers used have also been mentioned. But what has been the actual programme prescribed for use in the classroom? Few courses of study have been preserved, but those which can be brought to light show something of the nature of art teaching in this province in the past.

The first outlines required that teaching should be based directly on Blair's series of drawing books. The next change is clearly exhibited in the Programme of Study for Elementary Schools, (1924). Art teaching led to the following types of work:

- a. object drawing to be finished in light and shade
- b. nature drawing
- c. design
- d. colour
- e. lettering

As stated, these types of work are very vague. They are quoted directly from the Programme of Study in question, and no more definite information can be given. It is apparent, however, that the key for teaching these branches of art was the teachers' manual, Drawing and Design, by Weston, Scott and Judge.

Following the programme of 1924 came the present course (1939), which first appeared in 1936. Work is assigned for the grades from I to XII. Teachers in rural schools, in addition to using the elementary school programmes for grades I to VI, employ the junior high school programmes for grades VII and VIII. The new series of programmes is particularly marked by

its detailed suggestions. The general objectives, which are also set down in detail, are to be achieved by "art appreciation, applied art and their integration with other subjects." The work is divided into columns, as follows: specific aims or objectives; subject matter; activities of projects; materials; method; desirable attainments. A bibliography and a suggested list of pictures and prints are also offered.

The History of Art Examinations

As so few of the earlier courses of study have been preserved, the examinations issued by the Department of Education must be consulted, if a fairly accurate idea of the requirements in art in the past is to be obtained.

By 1887, drawing was an optional branch of studies in some of the high schools of the province. The work given in this subject stressed methods of teaching drawing. The high school examination of 1889 presented questions which involved a mixture of the theory of art teaching, "linear" drawing and geometrical drawing. 1903-4 saw the first appearance of a drawing examination for high school entrance. This consisted of two questions: one on freehand drawing and one involving scale drawing. The following year the test was divided into three parts: model drawing (actually from the object placed by the examiner before his class), freehand drawing and practical and plane geometry. The next year saw another change. Two examinations, one for city candidates and the other for rural

pupils were set. No change in type questions was made, but the examples for the city candidates were slightly more difficult than those for candidates from outside points. 1910-11 witnessed another change, when a little simple colour harmony was introduced. The next year the examination required three selections taken from the drawing book of each pupil. A model drawing with shading (from memory) was asked, while the city pupils were required to give an example of their lettering.

For years pupils were asked to copy "scrolls," but why this particular form of exercise was stressed was never made clear. In 1921 the photograph-copying type of question was introduced into the high school examinations, which appeared by 1925 in the elementary school test. 1926 saw the end of the geometrical construction type of question. The "scroll," however, persisted.

In 1936 the government examination in art for the high school entrance examination was abolished. Up to this date the typical government test was composed of the following types of question:

- a. Four drawings, the work of each pupil, were to be submitted and were to be valued at about 20%. These drawings were to be based on type exercises taken from the course of study. They have rarely called for originality of expression.
- b. An example of lettering to be done during the examination sitting.
- c. A pencil drawing copied from a photograph (usually retouched) of an object such as a book.
- d. An outline drawing, from memory, of such an object as a pitcher.
- e. A copy of a highly conventional design of such an object

as a fish, butterfly, or tree.¹

The latest type of examination (1937) is administered by inspectors on their tour of the schools rather than at a sitting during the period of government examinations, and consisted of two questions, both radically different from the 1936 type. A white card bearing an outline of a bird or similar figure is shown to the class by the official. After two minutes of observation, the children are asked to reproduce an exact copy from memory. The pupils are allowed four minutes to make their copy. There follows a card on which is printed an outline of such a figure as a box in angular perspective. The pupils are asked to copy this from memory. This is the only test of ability in art given in the elementary schools of British Columbia by an official representing the Department of Education.

The History of Art in the Normal Schools

Before passing on to a critical study of present-day conditions it will be well to survey briefly the history of the normal schools and the work of their drawing masters.

Before the first normal school was opened in Vancouver in 1901-2, it was the custom to train teachers in various high schools. The records do not show that there was any high school outstanding in art training during this period.

When the normal school in Vancouver was opened, Mr. W. Burns, the principal, showed in his report that of the three

¹Certain centres (e.g. Vancouver) gave other types of tests previous to 1936, according to information received from Mr. Judge.

teachers composing the staff of the institution, one of their number was an instructor of drawing. This art master was Mr. Blair, author of the Blair Drawing Manuals which have been previously mentioned.

Following Mr. Blair was Mr. J. Kyle, who resigned as Supervisor of Art in the Vancouver schools to take up his duties as drawing master in the normal school in 1909. Mr. H. Dunnell, a manual training instructor, relieved Mr. Kyle in 1911. With the opening of the normal school in Victoria, Mr. Dunnell was sent there to resume his work of art instructor in 1915, while Mr. W. P. Weston became the art teacher in Vancouver. Mr. Dunnell continued in his capacity at Victoria until his retirement in 1931, when Mr. J. Gough was appointed in his place. It may be noted here that the Provincial Normal School at Victoria has never had on its staff an art instructor whose primary qualifications were in art.

Other Institutions Teaching Art

Another institution which trains art teachers is the Vancouver School of Art.¹ A four-year course is presented here for specialists, while recently (1937) a summer course has been made available to any teacher who is interested in art. Unfortunately, very few rural teachers, for reasons which will be described later, can profit by this opportunity for summer training in art. Neither can the rural schools benefit to any great extent from the services of the graduates of the four-year art

¹Established in 1925.

course, since in the first place they are for the most part absorbed into the larger centres, while secondly their teaching certificates do not make them qualified to instruct general classes in rural schools.¹

A few hours of lectures on art are given as an optional course to the students enrolled in the teacher-training classes of the University of British Columbia. Some theory of art teaching is presented, and also a little art appreciation. Training in manual dexterity is omitted from the course. The instructor, Mr. C. H. Scott, admits the grave deficiencies of the course.² This is scarcely to be wondered at when it is remembered that only 20 hours of instruction are given in an entire year.³

The summer school for teachers held annually at Victoria completes the list of institutions giving courses in art. As the growth of the summer school movement is intimately connected with the general history of education in this province, the story of the evolution of such schools has been previously outlined. No further mention of summer schools will therefore be required at this point.

The story of the growth of art instruction has been outlined, and the present conditions of administration have been described. Notwithstanding the numerous comments of inspectors

¹Mr. C. H. Scott, director of this school, in reply to a questionnaire reported only 7 rural teachers attending in July, 1937. See appendix, p.156.

²Mr. Scott's remarks will be dealt with later.

³Mr. Scott's figure, quoted from his reply to a questionnaire, January, 1938. See appendix, p.158.

who have found unsatisfactory conditions of art instruction existing in many of the schools, the general provincial system shows the evidence of progress. From practically no art training in its schools, British Columbia now boasts two normal school courses in art instruction, a flourishing art school, summer classes in art for teachers, and a new programme of studies which gives teachers of art unlimited scope.

If Vancouver is to be taken as an example, the urban centres are enjoying what seems to be efficient teaching in art. The efficiency of the Vancouver system can in large measure be attributed to the work of its art supervisors, for teachers of art in Vancouver are given very effective supervision and leadership.

However, a general appraisal of the efficiency of the teaching of art in British Columbia cannot be made solely on the basis of observations made in the urban centres. One must also look at conditions in the rural inspectorates.

CHAPTER 111

THE ART PROGRAMME IN THE SCHOOLS
OF THE PEACE RIVER AREA PRIOR TO 1936

CHAPTER 111
THE ART PROGRAMME IN THE SCHOOLS
OF THE PEACE RIVER AREA PRIOR TO 1936

A thorough examination of conditions of art instruction has been made in the Peace River Educational Area. This particular inspectorate was chosen as a field of investigation owing to the fact that the writer was employed there as a school teacher. It will be remembered that this district was the first to be formed into a larger administrative unit. The school administration of the area, therefore, made possible an investigation of the type described in this thesis.

It must be remembered that the Peace River Educational Area is unique in several other respects. The climate is perhaps the most severe in the province. The distances of travel from the coast are great. The population is one of pioneers. These facts no doubt tend to lessen the general efficiency of the teaching staff, inasmuch as many teachers are unwilling to venture into this part of the country.

At the same time certain factors are in operation in the Peace River Educational Area which tend to increase the efficiency of the teaching staff. These have been listed by Dr. W. Plenderleith, and are as follows:

- a. careful selections of teachers by the Department.
- b. elimination of weak teachers.

- c. adjustment of teachers to positions they can hold most suitably.
- d. increased esprit de corps by making the entire area a promotion area for the teachers.
- e. increased efficiency through decreased mobility of teachers.
- f. additional improvement in teaching equipment.
- g. adjustment of teachers' salaries on basis of "service rendered."¹

In spite of the efficient administration of the Peace River Plan, it is a debatable question as to whether any conclusions that will be drawn from findings in this inspectorate can be valid for all rural inspectorates in the province. The school system of British Columbia in general is uniform. Teachers are trained only in the institutions approved by the Department, and the same courses of study are used throughout the province. Buildings and equipment vary little in the majority of rural schools. But the fact remains that the Peace River Area suffers from its climatic conditions and its geographical position. However, it is probably fair to say that any conclusions that may be drawn from investigations in the Peace River Inspectorate will to some extent be indicative of general trends and conditions in most of the rural inspectorates in the province as a whole.

Observations in General

In 1933, Inspector Ray McLeod spoke to the writer con-

¹W. Plenderleith, "The Efficiency of the Peace River Plan," B. C. Teacher (October, 1936), p. 83.

cerning the dissatisfaction he found with the teaching of art in the Peace River Inspectorate. Unhappily he died in April, 1934, and he left no written statement referring to the teaching of art.

Dr. Plenderleith, his successor, was convinced that by some means the condition of art teaching must be improved. He stated:

Little art work was being done in the schools. The drawings that were being done consisted for the most part of conventional design, renderings of cubes, prisms, etc., and some nature design. The teachers seemed to draw the majority of their ideas from the text-book. From this book a large amount of copying was done. Indeed, very rarely did one see original drawings being produced by the pupils or being encouraged by the teachers. It may also be stated that art appreciation was not taught and that the majority of teachers believed that to stress manual dexterity with pencil and brush was the soul aim of Art Instruction.¹

Later, Inspector Towell, speaking of art in the rural schools which had not been placed under the Peace River Art Plan inaugurated during Dr. Plenderleith's régime, said:

The art work tended strongly to consist entirely of instruction in drawing, with some colour work of the conventional flowers, butterflies, and common models and objects. In other words the primary aim was the acquiring of some skill in graphic representation. This is of course a worthy aim. There was also some production of designs, based more, I fear, on copying of set models than on the acquisition of governing principles.... The work done varied a great deal according to the skill of the respective teachers.²

¹W. Plenderleith, in a letter to the writer, September 8, 1937. See appendix, p. 154.

²Mr. A. S. Towell was appointed Director of Education in 1936, succeeding Inspector Plenderleith. The quotation is from his letter to the writer, June 20, 1937. See appendix, p. 161.

It will be noted that inspectors of the consolidated districts are termed officially "Directors of Education."

Mr. Towell continued his discussion of the art-teaching situation in the rural schools in the following words:

A fundamental point is whether we are to try to train the pupils in drawing or in art. If the latter we shall usually fail unless some way can be found of furnishing periodic help to teachers-in-service. One of the great handicaps to progress in education is the inevitable tendency of teachers to carry on the instruction in the same way as they were instructed when they were pupils. When planning the "drawing lesson," the teacher's mind harks back to the drawing lessons he used to get, and he obeys too literally, alas, the injunction, "Go thou and do likewise."¹

During the school years 1933-5, the writer was asked by his inspectors to observe the teaching in art and the results of this teaching in many schools in the Peace River Area. These visits were made in preparation for the Peace River Art Plan, which will be described later. Little art work was being done in these schools. The teachers admitted that they did not devote to it what they considered to be sufficient time. Their reasons for this condition were largely these: insufficient training; insufficient time; and insufficient reference and other material.

Various lessons in several schools were observed. It was obvious that, in general, the teachers were not succeeding in their art instruction. In the first place they seemed for the most part to possess only a superficial knowledge of their subject. Also what they did teach was of an academic nature. Not once was a lesson observed which was applied to a life situation. Most of the teachers were obviously following an aesthetic philosophy which might be termed "Spencerian"; that is to say, they considered the drawing which copied most exactly

¹Ibid.

the object which was being drawn to be the most excellent.¹ A great amount of what the teachers termed art was simply copying from the teachers' drawing manual. As for art appreciation, not one lesson was observed that could be termed such.

Another outstanding fault was the poor equipment which the teachers were ordering for their classes, or which they were allowing their pupils to buy. As will be shown later, reasonably good equipment need not be costly. But in these schools, large, awkward brushes, a poor grade of water-colour paint, gritty pencils and badly cared-for paint dishes, added to the very small-sized paper supplied by the Text-Book Branch of the Department of Education, increased the numerous difficulties with which the teachers had to contend. It is needless to add that many pupils appeared to be listless when confronted with the art lesson, and that their actual work was usually of an extremely low standard.

Observers in the Peace River Area easily reached the same conclusion as regards the standards of art instruction, namely, that art teaching in the area was in general very unsatisfactory.

A Survey Seeking Definite Data

Since this conclusion was reached only from observation, it was felt necessary to secure more definite data on conditions. Accordingly a circular letter was sent to all teachers in the

¹See H. Spencer, Education, Intellectual, Moral and Physical, (New York, D. Appleton and Company, 1906), pp. 65-69.

inspectorate on March 24, 1936.¹ This letter asked the following questions:

1. Do you teach art?
2. Do you teach art appreciation?
3. Have you had any special training in this subject apart from your normal school work?
4. Do you consider that your pupils are being given sufficient training in art?
5. Would an outline each month of an art course, together with methods of procedure, suggestions, and written instructions for you and the pupils be beneficial to your work and that of the pupils?
6. Would it be beneficial to have the art work corrected at a central source each month?

The reasons for using these questions will be clearly seen. The necessity of aiding the teachers in their art instruction was apparent. But what were the teachers' opinions? Obviously, if teachers thought that their work in this subject field was satisfactory, little improvement could be made by forcing an undesired system upon them. It was necessary that the teachers should ask for any aid which might be available.

How did the teachers respond? From the inspectorate of 68 teachers, 60 replied as follows:

TABLE 1
RESULTS OF THE QUESTIONNAIRE OF
MARCH 24, 1936

Question Number	"Yes"	"No"	Question Number	"Yes"	"No"
1	54	6	4	4	52
2	14	46	5	58	2
3	1	59	6	51	7

¹ See appendix, p.167.

Analysis of Conditions

A critical appraisal of conditions was made on the basis of two kinds of information. First tentative conclusions were reached from the impressions gathered subjectively. Second, the figures shown in Table 1 helped to complete the analysis. The following conclusions were reached:

1. The general situation called for remedial measures. Out of 54 teachers instructing pupils in art, only one had had special training. Obviously, the normal school training of 45 hours of art instruction could not possibly instruct the teachers-in-training so that they could present successfully the difficult subjects of art and art appreciation.¹ Art requires a wider background for successful teaching. As the findings disclosed, the average training that the teachers received in elementary and high school was not sufficient.

One of the most important phases of art instruction was being ignored by the majority of teachers, for art appreciation was omitted from the curriculum of 46 schools. Many of the teachers who replied "yes" also indicated that they gave very little time to this subject. Observations, and replies to oral questions confirmed this finding.

When 52 teachers out of 60 admitted that they did not consider they were giving sufficient art instruction to their

¹Figure given by Mr. J. Gough, Art Instructor at the Provincial Normal School, Victoria, B. C. See appendix, p.152.

Normal Schools will be discussed in the following chapter.

pupils, the proper step in a well-organized inspectorate was to assist the teachers in every way possible.

Practically 100% of the teachers realized their inability to teach art and art appreciation and were consequently willing and even eager to be submitted to closer supervision.

2. The system as it existed undoubtedly was undermining the discipline which the programmes of study sought to enforce.

3. Conditions in the Peace River Area may to some extent have been indicative of general trends and conditions in other rural inspectorates in the province.

Such was the condition of art instruction in the Peace River Inspectorate. The inefficiency of art instruction appeared to come from causes many of which were beyond the control of the inspectors. Inspector Plenderleith, in his annual report to the Department of Education (1936) showed that the general standard of most other subjects was reasonably high. The inspector also mentioned the fact that the standards in these subjects had been appreciably raised.

Inspector Towell commented as follows on the situation as it was disclosed in the Peace River district:

In spelling and arithmetic (etc) the teacher is on familiar ground. He proceeds with confidence and is willing to experiment with new methods and ideas. In art he is very unsure of himself; he is afraid of getting beyond his depth. Thus we find ourselves in a sort of vicious circle which will be broken only when we produce a generation of children so well trained.... that when they,

in their turn, become teachers they will handle art... with as much confidence as they now do the traditional subjects.

The normal schools realize this, but in the few hours they can allot to this work they cannot possibly give the budding pedagogue any sense of mastery. Actually, of course, the situation is improving, but only gradually. The problem is how to hasten the progress.

With regard to art, the solution probably is a matter of help to teachers-in-service.¹ Summer school courses help, but they tend to be taken by those who need them least, namely by teachers who have talent in art. Much more will undoubtedly be accomplished by a system such as has been in operation in this inspectorate.²

This thoughtful commentary raises some important questions. In what respects do the normal schools find difficulty in preparing teachers adequately for the teaching of art? What part does the University of British Columbia play in helping to create efficient teachers of art? Have the new programmes of study alleviated some of the difficulties confronting rural teachers of art? To what extent does the Teachers' Manual of Drawing aid these teachers? Do the government examinations in art assist in maintaining a reasonably high standard of art instruction? Finally, what effects are felt through the influence of summer classes in art for teachers?

¹The inspector has also been discussing music. This has been omitted for the sake of brevity.

²Towell, op. cit. See appendix, p. 161.

CHAPTER 1V

SOME INFLUENCES AFFECTING THE TEACHING OF ART
IN THE PEACE RIVER INSPECTORATE
PRIOR TO 1936

CHAPTER IV
SOME INFLUENCES AFFECTING THE TEACHING OF ART
IN THE PEACE RIVER INSPECTORATE
PRIOR TO 1936

In modern education the advisability of teaching art to elementary school children is accepted without question. The government of British Columbia makes it quite clear that art in most of its varied forms should be included in the curriculum of every public elementary school.

The government expects that art and art appreciation should be presented with a maximum of efficiency. The survey made in the Peace River Area showed that the teaching of art was not efficient. The situation is a serious one, for it indicates that similar conditions might be found in other rural schools of the province. It will be well, therefore, to investigate the causes which may have produced this situation.

Influence of the Normal Schools on the
Teaching of Art in the Rural Schools

There are two normal schools in the province, in each of which is given a methods course in art. Students come to these two schools from all parts of British Columbia. There seems to be a great diversity among them as regards their background of art training.

In the Vancouver school, Mr. Weston, the art instructor, in reply to the question, "What is the general ability in art of students entering the Normal School?" stated:

Ability very varied. Majority have done nothing since first year high school. Many are quite good draughtsmen but have had little background in the general field of art.¹

Mr. Gough, the art instructor in the Victoria school, in reply to a similar question, stated in reference to his students:

The students who come to this school from small rural high schools have as high a standard of efficiency in art appreciation as the boards of school trustees have been able to provide them with. You, yourself, know how limited are the funds at the disposal of school boards.

The ability of each student to express himself graphically naturally varies with the standard of instruction received prior to his entrance here.²

Mr. Gough explained that under the circumstances, the technical skill of these students might be considered good. He then went on to explain that, at from 18 to 20 years of age, his students have hardly developed a philosophy either of art or of any other subject.

It is evident, then, that the students of the normal schools require extra classes in graphic expression if they are to become successful teachers of art. At the same time they must be instructed in art appreciation and must be taught some aesthetic philosophy. Also they must learn methods of art teaching. Keeping this in mind, one realizes the task which confronts the normal school instructors in art, particularly if one

¹W. Weston, in reply to a questionnaire, August 8, 1937. See appendix, p.165.

²J. Gough, in reply to a questionnaire, February 25, 1938. See appendix, p.152.

refers to the Regulations and Courses of Study for Provincial Normal School of British Columbia. The general aims for art instruction stated therein are as follows:

To acquaint the student-teacher with the Course of Study prescribed in this Province. To study and discuss methods of presentation used in teaching, to stimulate an appreciation in art, and finally, to encourage proficiency in the practice of it.¹

The outline of the course follows the aims. First the aims of art teaching are to be taught to the students. Imaginative and representational drawing follow, in which fields the students are expected to use most of the important media of graphic representation. A full course in design is stressed, including commercial and non-commercial subject-matter. Black-board drawing and its uses in teaching must be given, as well as instruction in the care of art equipment. The students must be able to criticise and evaluate various branches of art.² A study must also be made of "good pictures," and the history of art in architecture, sculpture and painting must be studied. Finally, a full course of industrial arts is expected to be understood by the would-be teachers.

It will be seen that this represents a very ambitious programme. It is somewhat more extensive than the four-year course given at the Vancouver School of Art, although, of course, greater efficiency is expected in the latter school.

At least a dozen major branches of art must be presented

¹British Columbia Department of Education, Regulations and Courses of Study for Provincial Normal Schools, 1934, p. 14.

²The extent to which students must be versed in a philosophy of aesthetics is made evident here.

by the normal school instructors. This allows them just over three hours for each branch. When asked whether he considered his students were well equipped to teach art after having received their training at the normal school, Mr. Gough replied:

The graduates of this school are as well equipped to teach art in rural schools as the time will permit. Some time is devoted to all phases of graphic and pictorial arts. There are only 60 periods of 45 minutes each throughout the year for the Art Course. Anyone who tries to judge the teaching ability of the average graduate must keep this fact in mind.¹

Mr. Weston, replying to a similar question, stated:

I do my best to give them (the students) a general background and to interest them in the subject.²

It would appear that, owing to the shortness of time at their disposal, these instructors have some difficulty in giving a full course in both art appreciation and manual dexterity. The instructor at Victoria tends to stress draughtmanship.³ The instructor at Vancouver, on the other hand, stresses appreciation.⁴

There are dangers attached to either of these emphases. First the effects of stressing graphic skill at the expense of appreciation will be considered. Art is a subject which should be virtually part of life. Graphic skill may easily become an end in itself. If one is to believe Eric Gill, such a course

¹J. Gough, in reply to a questionnaire, February 25, 1938. See appendix, p.152.

²W. Weston, in reply to a questionnaire, August 12, 1937. See appendix, p.165.

³This statement is based solely on the writer's observations made while he was a student at the normal school in 1933.

⁴This statement is based on an oral communication made to the writer by Mr. Weston.

only aggravates an already serious social ill.

The idea of work, the idea of art, the idea of service were and are, in spite of our peculiar century, naturally inseparable; and our century is only peculiar in that we have achieved their unnatural separation.¹

In the other case, that of stressing appreciation, the danger lies in the fact that art cannot be successfully taught unless the school teacher is proficient in draughtmanship.²

It must be understood that the foregoing statements in no way imply criticism of the work of the normal school instructors. They simply indicate that the task of these art instructors is a most difficult one. It is undoubtedly true that even in the short period of teacher-training at our normal schools, the students receive extremely beneficial training. But the task, first of giving lessons to improve the manual dexterity and general appreciation of the teachers-in-training, and second, of presenting lessons on how to teach that which has been absorbed, is logically impossible if any degree of general efficiency is to be obtained.

If Mr. Towell's comment is accepted as valid, that "the normal schools realize this, but in the few hours they can allot to (art) work, they cannot possibly give the budding pedagogue any sense of mastery," these normal schools do not succeed in creating efficient teachers of art. Some extra instruction and provincial supervision of art seem to be necessary. If it is argued that the summer schools for teachers offer additional

¹E. Gill, Art and a Changing Civilization (London: Faber and Faber, 1931), p. 39.

²See Mr. Scott's remarks, p.50 .

training in art, it must again be stated that very few rural teachers can attend the art classes in these institutions.¹

In conclusion, it would seem fair to say that the normal schools do much to improve the teaching of art in rural schools. The findings in the Peace River Area indicate, however, that in the short time at their disposal, they do not succeed in creating efficient teachers of art.

Influence of the Vancouver School of Art on the Rural Schools

Another important institution of culture is the Vancouver School of Art. This institution has been referred to previously. Its relation to the rural schools will now be discussed.

It would appear that the Vancouver School of Art gives an efficient training to its students. But unfortunately few of its graduates are found teaching in rural schools.² Those graduates who wish to teach are usually placed in larger centres. It will be realized that the specialized type of training given at the school of art does not equip a teacher to take charge of a classroom where most of the standard subjects are taught. Again, very few rural teachers attend its summer classes, for reasons which will be described later.³

¹The reasons which prompt this statement are discussed on page 49.

²See Table 1, p. 35 and Mr. Scott's report, p.49. See also appendix, p.156. .

³See p.48 .

We can conclude, then, that the Vancouver School of Art can have little influence on most of the rural schools.¹

The Policy of the University of British Columbia and Its Effects

What would appear to be a weakness in the provincial system of art teaching is found in the attitude of the University of British Columbia towards art as a subject receiving credit. The university offers no course which would afford opportunities for study to students interested in some branch of art. The reasons for such a policy cannot be wholly economic. The university has recognized music as a subject fit to be granted six units of credit. Yet the Vancouver School of Art whose director is considered by the university a teacher sufficiently qualified to instruct the teacher-training classes of the university, cannot, it appears, produce a student in art fit to receive any credits as an undergraduate.² In truth, the university seems to make no very great attempt to foster art education. It has no chair in art. Neither has it a course dealing with the history of art as such, nor with philosophy of art as such.³ Undoubtedly in some of its courses art and aes-

¹It will be noted that there appears to be little co-operation between the normal schools and the Vancouver School of Art. See appendix, p. 156, q. 3.

²The director, Mr. C. H. Scott, also instructed university extension classes in art appreciation in 1938.

³During the summer session of 1938, a short course of lectures was given on art appreciation. This course did not entitle the undergraduate to receive credits towards the B. A. therefore not well attended, and was not continued in 1939.

thetics are discussed incidentally, but the policy remains of subordinating art to the position of a subject unworthy of being granted credits.

The University of British Columbia is not unique in its attitude towards art. It is stated in a recent publication of the United States Department of the Interior:

For some reason instruction (in art) in the colleges has been slow to receive support, and few colleges maintain art collections worthy of note. Many colleges confine instruction in art to theory, history, and appreciation, without offering studio work or practice in art. There is no accrediting agency which passes upon the quality or amount of instruction offered. Each institution is law unto itself, pursuing art in its own ways according to support received, facilities available, and staff employed.¹

However, the publication lists 39 universities in 22 states which offer degrees or diplomas in art, or which grant credits in art towards an arts degree.

In Canada, several universities tend to give art a considerable degree of recognition. A few examples might be cited as illustrative of this fact. At Mount Allison University, where courses in art were offered as early as 1883, the degree of Bachelor of Fine Arts is granted.² Undergraduate students may elect five courses in art as a major, or two and one-half courses as a minor. Dalhousie University offers two courses in art to undergraduates. The latter university does not seem to include drawing and painting in these courses as does Mount Allison. The

¹W. J. Greenleaf, "Art," Guidance Leaflets, U. S. Department of the Interior, Office of Education (Washington: United States Government Printing Office, 1932), p. 5.

²This information was kindly supplied by Professor C. A. Krug of Mount Allison University. The remainder of the information was found in the calendars of the respective universities.

University of Toronto appears to have a similar arrangement to that found at Dalhousie. At the University of Saskatchewan, a college of fine arts is maintained. This college, known as "Regina College," offers instruction in music and fine arts and houses a collection of works of art. Professors at Regina College lecture both in their own institution and in the university proper.

The policy of the University of British Columbia in regard to art apparently has far-reaching effects on art instruction in the schools of the province. One finds a direct effect in the Programme of Studies for the Senior High School of British Columbia, (1937). A pupil proceeding towards a Junior Matriculation certificate is required to elect 15 additional credits above the compulsory subjects. The list of elective subjects includes extra-mural music, but it does not include art.¹ In several schools, pupils who desire a Junior Matriculation certificate are consciously directed away from art. The effect of this policy on pupils who intend to be teachers will be at once apparent.²

The policy of the University affects the teaching profession in other ways. The chief motive of teachers attending the summer schools of the province is to better their academic standing. Owing to the fact that no credit can be obtained from studies in art towards a Bachelor's degree, of the hundreds of rural teachers attending summer schools, a mere handful

¹British Columbia Department of Education, Programme of Studies for the Senior High Schools of British Columbia, (1937) p. 31.

²For further remarks on this subject see page 128 ff.

is enrolled in art classes.¹ Yet it can be scarcely denied that the culture content of these art courses could be made equal to that of any course the university has to offer.

The university offers a short art course in methods to the teacher-training classes.² The actual work covered in this series of lectures is described by the instructor, Mr. C. H. Scott, as follows:

1. Study of teaching methods in art.
2. Analysis of the various subjects contained in the curriculum, with a view to giving at least an understanding of the nature and scope of each subject.
3. Methods of developing art appreciation, illustrated by slide and print.³

¹During the summer of 1937, for example, about 2000 teachers attended summer schools in this province. Of these, seven rural teachers enrolled in the art classes at the Vancouver School of Art, according to Mr. Scott. "About ten or twelve" enrolled in Mr. Weston's art class at the Victoria Summer School. See appendix, p. 165.

Since this chapter was written, it has been drawn to the writer's attention that the summer school at Victoria was unable to offer courses in art during the 1939 session. The reason for this is found in the fact that an insufficient number of teachers wished to enrol in the art classes.

The future of art instruction in rural schools looks even less hopeful. For the first time in almost a quarter of a century the art classes at Victoria have been abruptly cancelled. Again, the art appreciation classes at the university have been withdrawn from the summer curriculum. At the same time, the enrolment of teachers in the summer classes of the Vancouver School of Art continues to be relatively small. In all, only thirty-six teachers are enrolled, of whom at least fifteen are Vancouver teachers.

²According to Mr. Scott, the course involves 20 hours of lectures. See appendix, p. 158.

³C. Scott, in a letter to the writer, January 28, 1938. See appendix, p. 158.

It should be observed that this course is optional to the student-teachers.

It will be readily seen that the instructor must find some difficulty in doing justice to such a course in the time he is allowed. That his students are not sufficiently well trained to teach art (if they depend on the instruction the university offers) is pointed out by Mr. Scott. He has not sufficient time to teach the students how to acquire manual dexterity. He states in this connection:

I do not consider a teacher sufficiently well-equipped to teach High School art unless possessed of manual dexterity and creative ability. He should be able to inspire by example - on the blackboard and elsewhere. Talking is not enough.¹

Mr. Scott states that a high percentage of the teacher-training class attends his lectures on analysis and methods.² These teachers evidently are preparing for the eventuality of their teaching art in the future. It is reasonable to assume that many of them lack both manual dexterity and creative ability in art; since these come usually only after much specialized study. Yet some of these same teachers will find their way into rural elementary schools for the first years of their teaching experience and will be faced with the necessity of teaching art regardless of their qualifications.

Another unfortunate effect upon the teaching of art which may be ascribed to the policy of the university remains to be explained. In order to clarify the explanation, it will be necessary to present a communication from the Superintendent of Education, Dr. Willis, who kindly outlined for the writer the various teaching privileges in art of graduates of the university

¹Ibid.

²See appendix, p. 158.

teacher-training classes, the provincial normal schools, and the Vancouver School of Art. His classification ran as follows:

1. The holder of an Academic Certificate is entitled to teach any subject in a High School. It is assumed, of course, that a person with an Academic Certificate is intelligent enough not to attempt to teach any subject in which he is not qualified to give instruction.
2. A specialist in art, such as a graduate of the Vancouver School of Art, who has had professional training is granted a Specialist's Certificate in Art. This Certificate entitles him to teach the subject of Art in any school.
3. A graduate of the Vancouver School of art may not be appointed as teacher of Art in any public-elementary, junior high or high - unless he has first received professional training at a normal school or training college.
4. A person who has gained junior matriculation standing and has taken a four-year course at the School of Art and received an art diploma from that school may enter Normal School for professional training. At the conclusion of the Normal School course he would not receive any teacher's certificate other than the Art Specialist's Certificate.
5. If the person referred to in (4) also secured Senior Matriculation standing before entering Normal School he could be granted a First Class Teacher's Certificate as well as an Art Specialist's Certificate on the successful completion of the course in professional training.¹

The peculiar situation into which the Department of Education is forced will be apparent. "The holder of an Academic Certificate is entitled to teach any subject in a High School." This person is allowed to teach and frequently does teach art in both rural high and elementary schools, whether or not he is "intelligent enough" to realize that he may do great harm by so doing. The graduate of the Vancouver School of Art, on the other hand, is restricted to one subject, art, even though he has spent a total of six years after his high school training inpre-

¹S. J. Willis, in a letter to the writer, February 9, 1938.

paring himself to teach art.¹ Whereas it is agreed that the art specialist is not qualified to teach the "academic" subjects, it is evident that the person holding an academic certificate is equally unprepared to teach art. If the argument is brought forward that the holder of an academic certificate must be allowed to teach art in order that the specifications of the programmes of study can be met, it might also be argued that a comparatively untrained teacher of art may do great harm, and that it would therefore be better that he did not teach this subject. Again, it could be argued that graduates holding academic certificates need not receive so little training in art. The question arises as to whether or not it would be possible to allow one or two undergraduate courses which would earn for the prospective teacher a few units of credit in that field. Or could not some arrangement be made with the Vancouver School of Art to teach such courses? If this school is not of a sufficiently high standard to render this service, manifestly it should not be allowed to function.²

To conclude this discussion, Mr. Scott's opinion of the attitude of the university towards art merits our attention.

It is unfortunate for the cultural education of our people that the subject of art, in which is included art practice and art appreciation, should not form part of a university education.

A university sets a standard of cultural appreciation within its sphere of influence, and no cultural appreciation

¹One year senior matriculation, four years of art school, and one year of normal school.

²It should be noted that this school has room for 40 more pupils, according to the director, without any increase in staff, number of models, etc., - in sum, at no additional running costs.

has a more universal application than that of the visual arts.

A university student should be able to earn units of credit in art either within the university or in an art institution of a university standard.¹

Influences of the Programme of Study

The new (1936) programmes of study have created yet another difficulty in art instruction in the rural schools.² These programmes are a distinct advance over any that have previously been issued, and it is not an exaggeration to say that they are in keeping with most of the important and recognized principles of modern instruction in art. The fact, too, that they set forth directed study from grades 1 to XII should create more interest in art in the upper grades of rural schools.

Unfortunately, however, these programmes were devised entirely by specialists, either by supervisors or by teachers whose field is chiefly urban. As far as can be ascertained, not one practising rural teacher assisted the committees that made up the new outlines. That the work of these committees is admirably suited to the needs of the specialists who helped design the new courses cannot be denied. But one may well ask how the new programmes of study suit the needs of those rural teachers who instruct as many as eight grades.

The new programmes of art seemed at first to be received by the rural teachers in the Peace River Inspectorate with some enthusiasm. Unfortunately this enthusiasm died when they

¹C. Scott, in a letter to the writer, February 21, 1938.

²This discussion deals with the outlines from grades 1 to 1X.

attempted to carry out the programmes in the rural schools. In April, 1937, when the teachers had used the new programmes for a sufficient length of time to enable them to form an unhurried opinion of them, a circular was sent to every rural teacher in the Peace River Area. This circular sought to discover how many teachers found the outlines suitable to their needs, and how many did not. If some teachers did not like the outlines they were asked to give reasons for their opinions.

The circular asked the teachers to state whether or not they considered the outlines suitable for the use of rural teachers. To this circular 54 teachers replied. One reply was unsigned and therefore could not be considered. Of the 53 remaining, all answered that the outlines were unsuitable for the use of teachers in rural schools. The teachers submitted some 20 reasons for their opinions. Following is a rough summary of the principal reasons:

- a. About 95% of the teachers intimated that the courses seemed to be designed only for the art specialist in a graded school.
- b. About 95% said that there was insufficient material in the rural schools to do the work asked.
- c. About 90% said that there was insufficient time for rural teachers to do the research required by the programmes.
- d. About 60% said that the art sections were too technically advanced for the rural teachers' knowledge of art.
- e. About 45%¹ stated that the art programmes were too indefinite.

There may be critics who will argue that these reasons seem ridiculous. It may be felt that there appears to be no

p.169 ¹The circular letter will be found in the appendix,

suggestion that the outlines are designed for specialists alone. The thought may arise, too, that teachers in the past have succeeded in their work with only wrapping-paper, crayons, imagination and enthusiasm. Again, it may be stated that there are sufficient exercises that require little preparation, and that the courses consist for the most part of a series of suggestions only, which are to be adopted or modified according to each teacher's temperament or his pupils' circumstances, abilities, and requirements. Finally the critic may feel that teachers who have enjoyed a normal school training should find nothing too technical on any page of the outlines.

To all these criticisms only one reply can be made. The opinions concerning the programmes of study have been offered by the rural teachers themselves. It is they who know best whether or not the new outlines are suitable to their needs. No force of argument can change this fact.

The opinions of the teachers are not presented herein as a statement of the writer's opinion of the programme. It is believed, however, that they tend to throw additional light on the teaching of art in some rural schools. First of all, they undoubtedly show that all our rural teachers may not be as well versed in their teaching of art as our curriculum experts would wish. Next, they show that rural schools may not be sufficiently well-stocked with physical equipment to teach art. Again they make it apparent that the normal schools have difficulty in preparing teachers to instruct art.¹ In general, it might be re-

¹Commenting on the Junior High School Programme of Art, Mr. Scott said: "It is perhaps over rich and assumes a know-

peated that most of the teachers of the rural schools of the Peace River Area, by these very admissions, showed that they were unfit to teach art. This does not prove that the art outlines were poorly conceived. It seems to show rather that no provision has been made for their adaptation to the rural schools. If the teachers in these rural schools were adequately trained to organize and present lessons in art, little excuse could be found for the reasons which they advanced in condemnation of the courses devised by experts. Until we have in the rural schools of this province a body of art teachers who can do justice to the programmes of study we cannot expect to improve the situation of art teaching in rural schools, no matter how far forward we move in curriculum revision.

Influence of the Text-Book in Use

What appears to be another weakness in art instruction is found in the text-book which the Department issues free to all schools (Teachers' Manual of Drawing, Nelson.). This text has not been revised to any great extent since it was first issued in 1924. In 1936 a change was made, but chiefly as regards illustrations, not as regards the fundamentals of the text. Yet the general conceptions of teaching art as well as the programmes of study have altered considerably since 1924.

ledge on the part of the teachers which few as yet possess." See appendix, p.156.

Mr. Weston stated in regard to art teaching: "I imagine that (art teaching in rural schools) is somewhat haphazard and that pupils often do well in spite of the teacher." See appendix, p.165 .

That art teaching, both in subject matter and in technique, has changed since 1924 is seen in the following statement to be found in a Report by the Council for Art and Industry in England:

The present Board of Education "Suggestions for Teachers" contains sections on "Drawing" and "Handwork," but the book was published early in 1927, and these sections are now out of date.¹

The British Columbia text-book might be criticized on the following points:

- a. It gives no recognition to art appreciation as such, including both picture and general appreciation.
- b. It does not attempt to relate its teachings to life situations, or to correlate exercises with other subject fields.
- c. It divides art into unnecessary arbitrary divisions.
- d. It stresses conventionalized decoration at the expense of free expression.
- e. It does not make clear to teachers the philosophy on which its doctrines are based.

In speaking of this text, its author says:

The text is only a manual for drawing and does not attempt to explain or give direct assistance in general appreciation.... (It) is only a guide for general principles in elementary school drawing, not art study.²

That the text is a manual of drawing only, not of hand-work or of appreciation, is freely acknowledged. It outlines basic principles of drawing that should be learned as part of the artist's equipment for expression. It is a drawing manual, and as such it apparently succeeds in what its author expected of it.

¹"Education for the Consumer," Art in Elementary and Secondary School Education, Report by the Council for Art and Industry (London: His Majesty's Stationery Office, 1938), p. 16.

²W. Weston, in a letter to the writer, August 15, 1937. See appendix, p. 165.

The chief weakness of the text-book seems to lie in the use which many teachers appear to make of it. "The teachers," said Dr. Plenderleith, speaking of both Peace River and Matsqui-Abbotsford rural schools, "seemed to draw the majority of their ideas from the text-book. From this book a large amount of copying was done. Indeed, very rarely did one see original drawings being produced by the pupils or being encouraged by the teachers."¹

It will also be noticed that Mr. Towell mentioned copying in the schools of the Peace River Area, and one may take it he referred to the models set forth in the text.²

An observer in the Peace River Inspectorate would indeed have been struck by the similarity of the children's work in almost every school to the examples given in the text. Many of the teachers did not seem to realize the purpose of the text as a drawing manual only. These teachers seemed to believe that copies, based on examples in the drawing manual, were proof that they had fulfilled the requirements of the programmes of study.

Definitions of art vary amongst different schools of thought. Philosophers of aesthetics, however, seem to be universally agreed that copying is not art. Perhaps of all definitions of art that are accepted to-day, the following might cause the least dissention: Art is an attempt to create pleasing form.³ The inclusion of the word "create" will disallow all forms of copying.

¹See p. 154

²See p.161.

³A fuller discussion of a philosophy of aesthetics will be found on p.1379 ff. in the appendix.

Since the text appeared to be so closely followed by the rural teachers, it is manifest that one of two alternative courses of action should be adopted to improve conditions in the teaching of art in these country schools. Either the text should be withdrawn, or it should be completely revised. As long as spontaneity and originality are prevented by copying, art can make little progress.

Influence of the Government Examinations

The type of art examination which has been used ever since the Department of Education has seen fit to test art, has tended to stress undesirable aspects of art instruction. As far as the records show, no test has ever stressed imagination or appreciation. A glance at the sections on examinations in Chapter 11 will reveal that examinations have in all cases emphasized accurate copying as the chief excellence to be found in the art of children.

This stand is not compatible with present-day philosophy.¹ The psychological processes which are involved during the act of aesthetic creation have received considerable attention. Whatever controversy has occurred in this matter, it is generally accepted to the point where it almost becomes a truism, that art communicates a reaction. He who is engaged in art selects, orders, and interprets his percepts. He records his reactions, in the most pleasing form he is capable of, about what he sees or has seen in the past. It then follows that

¹This philosophy will be treated more fully on p. 137 ff. in the appendix.

reality in art is reality only of the artist's or would-be artist's reactions to his percepts.

It will be seen from the foregoing that the form in which the artist or would-be artist expresses his reactions may, be virtue of the internal process, in most cases bear little or no resemblance to any external form which may have stimulated him. "The painter may.... imitate what he sees," says L. A. Reid, "but he imitates what he sees, because what he sees fulfils and satisfies his needs."¹ Those engaged in art feel free to depart from actuality. Bad drawing occurs when the forms used are drawn merely to fill gaps and consequently prevent a complete harmony or unity.

Finally, if art is the outcome of an expression of a reaction in pleasing form, we shall therefore look for a personal element in art work. The task of the teacher of art would seem to be largely that of fostering originality.

The latest (1937) type of test given by inspectors is even more limited than its predecessors.² It consists of one type of exercise, namely, of reproducing photographically from memory a picture which has been shown to the class. The test is corrected by the inspector who compares each child's efforts with charts illustrating various stages of proficiency in drawing the objects which were outlined. The drawings which receive the highest rating, according to these charts, are those which most closely resemble the original outlines.

¹L. A. Reid, A Study in Aesthetics (London: George Allen and Unwin, 1931), p. 236.

²A more complete description of the test was given on page 25.

Accurate copying from memory of a visual image may be one necessary aspect of drawing, particularly in certain scientific fields, such as biology. Art, however, is not as limited as this, and cannot be adequately tested by such a device.

Many educators are inclined to admit that tests given by departments of education in general, prompt teachers to stress certain aspects of a subject at the expense of other more necessary aspects. If one holds this opinion, it could be argued that perhaps many teachers of art who are examined under the testing conditions described above may be tempted to stress line copying. Indeed, such an assumption appears to be reasonable when one considers that the teacher who encourages his pupils to express themselves in pleasing form, will train his class not to copy the external world exactly. Logically, such pupils should do very badly in the test.

In certain aspects of art teaching, standardization is doubtless possible and desirable. For this reason an examination in art seems desirable. The question will arise as to whether a more successful test than the one now in operation can be devised. The answer must be, it seems, that objective tests can never be wholly successful in the field of art. Perhaps one could test objectively the elements of art work as they are described by Roger Fry: rhythm of the line with which the forms are delineated, mass, space, light and shade, and colour.¹ Such a test might consist of written answers. But these elements, when combined into art work, will possess qualities which

¹R. Fry, Vision and Design (London: Chatto and Windus, 1924), p. 161.

cannot be inferred from their parts. The suggestion might be made that as well as writing an examination on the elements, the children should submit their drawings to some official especially trained in art. Our galleries are filled, and our masterpieces acclaimed on this subjective basis.

This dual type of testing presupposes efficient teaching of art. Until such teaching is found in rural schools, this suggested type of testing would not, of course, be feasible. In the meantime, however, it would be well to eliminate such harmful tests as have been described.

The Outstanding Weaknesses

If the Peace River Area could have boasted an efficient staff of art teachers, there would have been no serious problem in the teaching of art. In all the elaborate machinery of school administration the teachers constitute the most important factor. Yet these teachers could not treat the subject with effectiveness. They did not use the text-book intelligently and they could not do justice to the programme of study.

Certain influences and conditions were responsible for the teachers' predicament. These influences and conditions are active to-day, and doubtless tend to lessen the efficiency of art teaching in rural schools in the province as a whole. The attitude of the University of British Columbia towards art creates several unfortunate trends in art instruction. Perhaps the most outstanding of these is found in the fact that the policy

of the university discourages many teachers from attending summer classes in art. Again, art teaching suffers because the normal schools find it impossible to prepare efficient teachers in the subject, while government examinations in art have probably done much to encourage bad teaching practices.

The rural teachers of the Peace River Area were willing to admit their deficiencies and asked for aid. Being conscientious as a class, they were disturbed over their predicament and indicated their desire to co-operate in any manner that was reasonably within their power. What, then, was to be the attempted solution to the problem of art teaching in these schools?

CHAPTER V

EXPERIMENT IN THE PEACE RIVER AREA
WITH A NEW PROGRAMME OF ART, 1936-37

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WITH A NEW PROGRAMME OF ART, 1936-37

This chapter describes an experiment in art instruction which was conducted in the Peace River Area. Before the experiment was begun, conditions both in the province as a whole and in the Peace River Area were carefully studied. It was obvious that reform was urgently required if efficient teaching was to be brought about in the inspectorate. Observers felt that teachers should receive help in their art instruction, particularly since they had requested aid. Ways and means were studied that might make such assistance possible. Although strenuous reform was clearly required, it was evident that, in order to be successful, this reform must be based on existing conditions. The programme could not, as Dewey once put it, "assume ends foreign to the concrete make-up of the situation."¹

The question arose as to the best point of attack. Which undesirable features of art instruction in these rural schools could be eliminated, and which features retained? Certain features had to be retained because of their value; others because there was no power to alter them.

The policy of the university towards art instruction could not be changed overnight. Should the university have seen

¹J. Dewey, Democracy and Education (New York: The Macmillan Company, 1925), p. 121.

fit to make art a subject carrying credit, many years would pass before its new policy could affect rural schools. Again, normal school instruction would remain comparatively constant. Government examinations in art had also to be accepted. What perhaps could be changed was the acknowledged lack of understanding and skill of the rural teachers. Also the text-book could be supplemented and the programmes of study revised to fit local conditions.¹ With the general aim of assisting rural teachers, a new programme of art was considered and finally drawn up.

Aesthetic Philosophy on which the Experiment was Based

At this point it will be necessary to make some mention of the aesthetic philosophy on which the experiment was based.² It is generally agreed that it is impossible to deal with any form of art successfully without possessing some sort of aesthetic philosophy. All teachers of art must hold some definite beliefs concerning their subject. For example, the question of the relation of beauty to art, of the justification of distortion, of the part played by technique in expression and so on, will colour very definitely the activities of the teacher in his classroom. It is idle to say that some teachers who hold no philosophy of art conduct art lessons. Whether these teachers know it or not, they must be guided by a philosophy of some kind.

¹The latest programmes had not, of course, been issued at this date.

²This aesthetic philosophy will be found more fully stated in the appendix, p.137 ff. In this section, for the sake of brevity, only a summary of the aesthetic philosophy is given.

The student-teacher who says to his pupil, "Erase your drawing, for it does not look like the object you have before you," has very definitely committed himself to a philosophy of art.

One will doubtless see, then, the necessity for teachers of art to develop some well-founded philosophy of aesthetics as early as possible in their professional life. Such a philosophy need not - indeed one may say should not - possess too complete a system of aesthetics. But that a few fundamental ideas would greatly aid such teachers is a position not to be denied. The truth of this assertion is intensified when one considers that throughout the great history of art and letters it has often been the custom to precede production with theory.

In order that the experiment in the Peace River should have a consistent philosophical foundation, the following tenets were agreed upon:

1. The objects which cause what is generally referred to as the aesthetic emotion, reaction, feeling, or experience are known as works of art. Critics and others have no final means of recognizing these works as such other than by their feelings for them.¹

2. The quality most common to all works of art is their pleasing form.

3. Art is the result of forming or making. Anyone who attempts to form or make is an artist in embryo. He becomes an artist only when the result of his labours shows pleasing form which, in turn, is the outcome of a rigorous search for excellence.

4. Art, therefore, may be defined as an attempt to express significant experiences through pleasing forms.

5. Art expresses the ideas of the artist. He selects, orders, and interprets his ideas. Reality in art is reality

¹Some of these tenets are quoted verbatim from the writings of philosophers. Full reference will be found in the appendix, p. 137 ff.

only of the artist's reaction to his ideas. The artist, therefore, may feel free to depart from actuality as it appears to exist in the external world.

6. If art is the expression of a personal reaction, a work of art will bear the stamp of the personality of its creator.

7. If all other considerations be held constant, the greatest artist will be he whose intelligence is highest.

8. Emotion is aesthetic when it is associated with an object formed by an expressive act in the same sense in which the act of expression has been defined.

9. Art appreciation can be successfully heightened. That is because - broadly - it involves a two-fold experience, the intellectual and the emotional.

10. The separate elements of design which affect us emotionally and which can be justified logically are six in number: rhythm of the line with which the forms are delineated, mass, space, light and shade, colour, and inclination of the eye to the plane.

11. A work of art possesses properties which cannot necessarily be inferred from its parts. In other words, a work of art forms a unity, the value of which cannot be found merely by adding the values of the parts.

12. Intellectual criticism is valuable, for it should afford the observer an assurance of worth in the art that moves him.

The philosophy which has been set down rests on assumptions which without doubt may be questioned. Such assumptions, however, must be made in one form or another, if an aesthetic philosophy is to be formulated. And it is not unreasonable to state that perhaps no ultimate truth can ever be reached concerning the majority of these assumptions. Even if it be agreed with Ellis that art never can be successfully defined, it must nevertheless be stated that a teacher's aesthetic philosophy will greatly influence the work of those under his charge. The

teacher's philosophy must therefore be consistent if confusion is to be avoided.

Reports Outlining the Experiment

The experiment was outlined in detail in three official reports which the writer sent to his inspectors. On April 24, 1936, before the experiment was begun, the first of these reports was sent to Dr. W. A. Plenderleith. It outlined the conditions of art teaching in the schools of his inspectorate. This report stressed the necessity of attempting to improve art instruction, described some experiments made by the writer, and presented a tentative programme that might be followed should Inspector Plenderleith consider favourably the plan of adopting a new programme of art for his inspectorate.

The second report was submitted on December 31, 1936 to Mr. A. S. Towell, who had succeeded Dr. Plenderleith as director of education of the area. This report informed Mr. Towell as to the objectives of the movement (now more fully developed) and its system of operation.

The third report was submitted to Mr. Towell on June 11, 1937; it gave the director a general survey of the year's work in art.

The content of these three reports will now be presented in detail.

Report Sent to Dr. W. A. Plenderleith in April, 1936

The report submitted to Dr. Plenderleith set forth the criticisms of art lessons observed in the Peace River Area which have been previously indicated.¹ It also gave the results of the questionnaire sent on March 24, 1936 to all the teachers in the inspectorate.²

During the school years 1934-35 and 1935-36, the writer had conducted certain experiments in art at the Dawson Creek School. This report described the experiments in some detail.

On being appointed principal of the school, an institution having approximately 90 pupils, the writer immediately made a study of the knowledge and skills of the pupils studying art. The findings showed that the results in art were unsatisfactory and that they closely approximated those noticed in the smaller rural schools. The pupils, however, had achieved some manual dexterity, as could be seen by examining^{en} the results of their exercises in art of the year before. They had covered such exercises as were stressed in the programmes of study in use during 1934-34; that is to say, they had been drilled in the usual exercises of drawing cubes, cones, etc., they had shaded their drawings with the usual elaboration, they had done some "nature" drawings of single specimens, and had produced a few posters which did not show any great understanding of the principles of formal arrangement.

¹See pages 57 and 58.

²See page 167.

During the year 1934-35 a new programme of art was put into effect in the school. The programme was not a formal one. No course of study was pre-arranged. The children of the school decided what they wished to draw, and they also selected for themselves the media they employed. Of course, if a child felt incapable of selecting an art topic for himself, he was helped by being referred to a large list of topics based either on school or rural life. Children were also encouraged to explore various types of art such as pictorial illustration, still-life, and general design. No compulsion either as to subject matter or type of art was enforced.¹ At the outset, the pupils seemed bewildered at not being assigned a definite topic. As time went on the production of work became gratifyingly varied in subject matter, technique, and creative expression.

To the writer the value of this year of art was two-fold. First, the philosophy of aesthetics previously stated was put to a test under classroom conditions. Second, some idea of the children's interests in art was gained.

Near the end of the school year, 1934-35, the writer designed a new course of art lessons. This course considered as much as possible the interests of the children for its topics, although a few additions had to be made for the sake of variety and completeness. Each lesson in the course included some theory. This theory stressed as simply as possible the six formal elements of design.

¹The children made some rough carpenter's benches, brought to school a few tools and did considerable manual art such as boat-building, etc.

The objectives of the course were not primarily to teach children to draw. Perhaps the general objective of the course could have been summarized as follows: To develop in each child the ability to meet successfully the problems in art which he encounters in his daily life. This general aim was later analysed into other more specific objectives, and the analysis was stated in a second report.¹

During the greater part of the following school year (1935-36), the writer tested his lessons (16 in number and called "subject-units" or "projects") in the Dawson Creek school. This school had increased its enrolment to 159 and provided instruction for all grades from 1 to XI. A junior high school section had been organized, as well as a high school unit. Each subject-unit was typed so that when the time came, the pupils could in all probability read and understand instructions without very great assistance from the teacher. The following periods of time were devoted each week for testing the subject-units: elementary school, 90 minutes; high school, 45 minutes; junior high school, 90 minutes. The results of this testing work were carefully preserved for the purpose of comparison with the art work previously done by the same pupils.²

In general the subject-units seemed to be satisfactory

¹See p.76 ff.

²This (1935-36) art work was displayed at the University of British Columbia, July, 1936, and at the Vancouver Art Gallery in August of the same year. It may be added that the writer tested the pupils as to their knowledge of theory. The results were of use only to the writer, who found them generally satisfactory. As the results had little objective value, they are not included in this thesis.

in most respects. Some adjustments, of course, were required.

Some of the errors found in the first draft of the subject-units made the following facts apparent:

1. Interest in the idea which the children wished to express was of the greatest importance. The ideas to be expressed were most acceptable when they centered about the immediate interests of the children.

2. It was impossible to teach good taste in an abstract manner. Concrete objects of everyday experience had to be employed, such as cars, radios, etc., and other products of industry.

3. Media had to be greatly varied if interest was to be maintained.

4. Self-expression could not be encouraged by presenting abstract information.

5. The project on hand had to begin from familiar ideas. It had also to challenge interest by offering some new ideas. The actual time required for completion of the project could not be too long.

The report to Dr. Plenderleith went on to explain a system of operation which might be adopted should the director wish to provide one art programme for the entire school district. Hectographed forms were to be sent to each teacher. These forms were to outline work in art based on the projects which had been tested in the Dawson Creek School. Directions were to be so written that pupils could complete a unit of work with little help from the teachers. At the same time, it was proposed to send accompanying letters with each subject-unit should any difficulties occur.

Several other recommendations were made. The most important of these were as follows:

1. The work accomplished by the pupils should, for some time at least, be corrected by the supervisor of the art plan.

2. The supervisor should be released from his duties as principal of the Dawson Creek School for a certain number of hours each day. The number of hours should depend on the enrolment of pupils in the area being supervised.

3. Some means of transportation should be provided for the supervisor.

4. The supervisor should have charge of ordering all supplies.

5. A special duplicator should be provided, preferably one that could reproduce coloured illustrations.

6. The supervisor should have power of recommending for promotion in art any pupil who made satisfactory progress.

7. The art programme should be put in operation immediately after the opening of the 1936-7 school year.

Specimen copies of the monthly circulars were included in the report, and in conclusion two tables of estimated costs were submitted.

The following is quoted from the report under discussion:

Estimated cost of proposed programme for one year of operation.

Following are two estimates. The first contains some elaborate features which would help to make the programme more efficient. The second has all essentials, but extras such as paint brushes (which have been bought up to now by the pupils) have been omitted.

These estimates have been based on the following figures:

Subject-units	12
Schools.	70
Teachers	78
Pupils	1120

ESTIMATE 1

Mimeograph paper:

(a) to pupils (each pupil receiving a letter).	\$201.00
(b) to teachers	6.00
(c) correction sheets.	20.00

Envelopes	\$ 3.12
Stamps.	25.20
Paint	156.00
India ink	15.60
Varnish	7.80
Paint brushes	56.00
Ink compasses	27.30
Crayons168.00

Total cost.	\$686.02
Cost per pupil.61

ESTIMATE 11

Mimeograph paper:	
(a) to pupils (each school receiving a letter).\$	12.00
(b) to teachers	6.00
(c) correction sheets	20.00
Envelopes	3.12
Stamps.	25.20
Paint	156.00
India ink	15.00

Total cost.	\$237.92
Cost per pupil.21

As 54 teachers report that they teach art at present, the present expenditure for supplies to these teachers would have to be subtracted from the above totals in order to discover the additional cost of the new programme.

Agreements Reached between the Director of Education and the Writer

Dr. Plenderleith, who had given the experiment the greatest encouragement, carefully considered the proposed plan. Then, after having compared the results of the pupils' work at Dawson

Creek with those of pupils elsewhere in the inspectorate, he made known his decision.

He accepted the plan on the following conditions:

- a. The cost was not to exceed 21¢ per pupil.
- b. The duplicating machinery was not to be included in this cost, but the total outlay for this equipment was not to exceed \$50.
- c. The writer (who was to be known as the "Supervisor of Art Instruction") could devote one and one-half hours per day during his regular school hours to his work on the experiment.
- d. Approximately one-half of the schools in the Peace River Educational Area were to participate in the art experiment. This would afford a basis for comparison of results. It would also allow the supervisor to devote sufficient time to his duties as principal of the Dawson Creek School.
- e. The supervisor was expected to make arrangements with the district nurse for transportation. On certain days he could be released entirely from his duties as principal in order to pay visits to his schools. He was also expected to select schools he could most easily reach, and was to choose most of his schools from one nursing district.
- f. The supervisor could not promote pupils, but could indicate the progress made by all pupils in art and advise their respective teachers.

The way was then clear to state the aims of the experiment more specifically. It must be carefully noted that the aims stated were to be used by the supervisor only as general guides. They were not rules which the experimenter was bound to follow rigidly. Moreover, the supervisor was not called on to strain towards a certain number of specified goals. Rather, each subject-unit would contain aims in itself. The pupils were expected to enjoy some mastery of the work in which they were immediately employed. It was hoped, however, that the

cumulative effect of working towards these immediate aims would be to achieve the final goals. Perhaps the greatest value coming from the statement of these aims arose from the fact that they threw into high relief some of the problems that faced the supervisor.

The aims decided upon can be divided roughly into two classes. Those that might apply to any system of art teaching were as follows:

1. To assist children to make choices which would develop their ability to create tasteful surroundings in their homes.
2. To make art a vital part of their lives by bringing them into contact with beauty in industrial products and in the fine arts, and by making them more aware of beauty in nature.
3. To offer opportunities for the enjoyment and understanding of art.
4. To develop in these children imagination, freedom of expression and a general development of their personalities through self-expression in the media of art.
5. To develop interests, hobbies and creative efforts which might be continued in later life.
6. To develop certain technical skills in the arts and crafts.

The aims which were stated chiefly to suit the conditions under which the experiment was to operate were as follows:

1. To place in the hands of as many teachers as possible a course dealing with general topics in art.
2. To devote a large amount of attention to art appreciation.
3. To select topics which would teach practical applications of art to the rural children.
4. To aid the teachers as much as possible in presenting the selected topics to their classes and in correcting

the work of the pupils after it has been done.

5. To attempt to develop a system of art instruction which might be used in many of the rural inspectorates in the province.

6. To eliminate all unnecessary expense.

The specific duties of the supervisor were also decided upon, and were as follows:

1. To visit each school at least twice a year when it was reasonably possible to do so and more often when the occasion arose.¹

2. To give talks to the pupils of these schools, to give demonstration lessons for the benefit of the teachers as well as the pupils, to give suggestions for improvement where weakness was observed in the teaching, and to take exhibits to these schools.

3. To send to each school under the supervisor's charge a series of subject-units selected from the art work which had been tested previous to the formal operation of the experiment.

4. Whenever additional explanation was required, to send to each teacher a letter dealing with difficult points in any project.

5. To correct exercises done by the pupils.

6. To return these exercises fully corrected to the teachers together with general criticisms to help the teachers in their future instruction in art.

7. To procure certain materials considered necessary for the efficient operation of the plan, and to distribute these to the schools.

8. To advise in the handling and care of materials and equipment.

9. To keep a careful record of all data which might help in the efficient operation of a similar course should such be used in the future.²

¹It must be kept in mind that travelling conditions in the Peace River district are often very hazardous.

²It was found that these duties increased. The additional duties will be discussed later. See p.125 .

Finally, some general decisions were reached. Only teachers who by their answers to the circular had indicated their eagerness to participate in the experiment would receive the new materials. This made the service entirely optional. These teachers would be responsible to the supervisor to this extent: they would be required to teach whenever necessary the work outlined. As time went on, however, they would be required to do more and more instructing on their own initiative. Also they would be given to understand that the work done by their pupils would have to be forwarded to the supervisor for correction as near as possible to the time set for its return. Later, they would be expected to do more correcting for themselves. The teachers were also to be responsible in the matter of careful use of art supplies issued by the supervisor.

The subject-units selected for the experiment were as follows:

1. To design a pattern for linoleum, wall-paper, dress-material, wrapping-paper or curtain material.¹
2. To design and make one of the following:
 - a. a tea-tray
 - b. a teapot stand
 - c. a radio cabinet
 - d. a pincushion
 - e. a cushion

- or if you have something else in mind that you would like very much to make, ask your teacher.

3. To design a Christmas card.
4. To discover the magic of colour.
5. To discover what our Canadian artists are doing.

¹Some of the titles were altered when the subject-units were issued in their final form.

First test in theory.

6. To discover how the alphabet developed.
7. To find ways and means of beautifying the school.
8. To discover what goes on in a Commercial Art Studio.
9. To take a trip to an Indian village and then make one of the following:
 - a. a totem pole
 - b. an Indian dance mask
 - c. an Indian dug-out canoe
 - d. an Indian dish and spoon
10. To discover how to make things you draw look as if they had height, width and length.

Second test in theory.

Two of the preceding subject-units were later divided into two parts each for the sake of convenience. The ten units as they are listed above contained 45 different type exercises in art.

The first five units were planned so that they included the five accepted formal elements of design.¹ The sixth element was not mentioned until the tenth unit. The last five units presented further applications of the elements of form.

The units, which were profusely illustrated with sketches in colour and supplemented with printed material, were divided into the following sections:

1. Statement of the work to be accomplished.
2. The words to be found in a dictionary.
3. Review of previous work.
4. The chief problems to be discussed.
5. Introduction to the field.

¹See tenet 10, p. 68.

6. The graphic art and "practical" art to be done.
7. Questions on theory.

For each of the units a covering letter to teachers was drafted in a temporary form.¹ The letters explained certain aspects of philosophy which might help the teachers but which would be beyond the grasp of the children. These letters also explained which exercises could be most advantageously used by the various grades. They also indicated the theory which seemed to be suitable in different grades.

Report Sent to Mr. A. S. Towell
in December, 1936

In September, 1936, the Peace River Art Plan was put into operation. Dr. Plenderleith was withdrawn from the Peace River district almost at the beginning of the school term to take up new duties in the Matsqui-Abbotsford area. The succeeding Director of Education was Mr. A. S. Towell. The new director became at once keenly interested in the new plan of art instruction, and brought with him an extensive knowledge of art.

The progress of the Peace River Art Plan during the first term of operation was shown in the report sent to Mr. Towell on December 31, 1936.

This report began with a brief history of the experiment. It then went on to describe the current operation of the

¹General criticisms of work as a whole were added in the final letters.

experiment. Among other things, it presented the data for enrolment, which were as follows:

TABLE 11

ENROLMENT BY GRADES OF PUPILS
PARTICIPATING IN EXPERIMENT¹

Grade	No. of Pupils
111	73
1V	57
V	63
V1	61
V11	67
V111.	47
1X	16
X	8
X1	2
X11	6
Special students	1
<hr/>	
Total number of pupils.	401
<hr/>	

TABLE 111

OTHER ENROLMENT DATA

Total number of schools	23
Total number of classrooms.	27
Number of schools outside consolidated area (included in total).	1

¹It will be noted that the experiment did not attempt to enrol pupils below Grade 111.

TABLE 111 -- CONTINUED

Number of classrooms outside consolidated area (included in total)	1
Number of pupils in schools outside consolidated area (included in total)	20 ^a

^aPupils in the two schools in the inspectorate which did not belong to the consolidated area could enter the art experiment by paying a fee of \$1 per pupil.

The report also showed that the supervisor had visited 23 schools, given 14 talks, shown 14 exhibits, taught two lessons and travelled 246 miles.

An interesting table of miscellaneous data was also included. It made clear the large number of schools that desired the course. It showed how some schools had applied a second time for help in art instruction and how 20 pupils outside the consolidated area were willing to pay \$1 per pupil for the art service.

This table was as follows:

TABLE 1V

MISCELLANEOUS DATA CONCERNING THE
FIRST TERM OF OPERATION OF THE EXPERIMENT

Number of schools in inspectorate applying for subject units	58
Number of schools making second application for same	5
Number of schools outside inspectorate applying for same	5
Number of schools outside consolidated area (but in inspectorate) applying for same	1

TABLE 1V -- CONTINUED

Number of schools in inspectorate entering experiment	23
Number of schools outside consolidation entering same.	21
Number of schools outside inspectorate entering same.	0
Payment made by school outside consolidation @ \$1 per pupil	\$20
Number of talks given to all teachers assembled together by the supervisor	1
Number of projects sent to each school	3
Number of exercises contained in above projects.	9
Number of pieces of children's work returned from schools for correction	1601
Number of above exercises returned corrected	1601
Number of circular letters of explanation sent to each teacher.	3
Number of general criticisms sent to schools	69

This December report contained another interesting feature. It showed that certain individuals and business houses were taking an interest in the experiment. Many prizes were already being offered for the best work accomplished by pupils during the school year. At the same time, eleven business houses supplied valuable illustrative material at the request of the supervisor. This material, illustrating several industrial arts, gave much more practical meaning to the type of exercises which the pupils were attempting.

The report closed with an itemized statement of costs of the art instruction to date. The summary of this statement

was as follows:

Total cost of operation	\$45.59
Net cost of operation	25.59
Net cost per pupil.063

Report Sent to Mr. A. S. Towell in June, 1937

On June 11, 1937, the final report of the Peace River experiment in art instruction was sent to Mr. Towell. This report began with a general summary of the work done during the school year 1936-37, and ran as follows:

The course consisted of eleven subject-units sent to the children in the form of letters. Two other special units were issued from this office: one consisting of an outline of work which might have been profitably used during the time of the recent Coronation; the other outlining a school-beautifying programme. The two latter units consisted of letters to the teachers only. The first of these was sent to the teachers under the experiment, and the second to all teachers in the inspectorate. With each of the eleven subject-units mentioned above, a circular letter was sent to the teachers. These letters outlined certain aspects of the work which could not be well explained in the letters to the children.

During the entire school year, 7218 examples of artwork completed by the pupils were sent to the supervisor's office to be marked. All examples were carefully criticized and graded, and were returned to the various schools, with the exception of 12 examples which were given to the donors of certain prizes. From time to time it was necessary to send criticisms to the teachers regarding general faults which were apparent in the schools. Of these, 246 were sent. The children attempted 45 different type exercises from which the above returns were made.....

The report went on to show that the supervisor had continued to visit the various schools. The complete list of prizes given by people interested in the experiment had increased considerably. The report also showed that firms in many different parts of the world had continued to donate excellent illustrative material.

The report then devoted a section to the subject of testing. Tests were administered to every pupil above Grade V under the experiment. These tests were devised to discover the children's theoretical knowledge of art. The results seemed to show that the children enjoyed a fair degree of understanding of the theory presented in the subject-units. The median marks, however, were of little value, since no comparative figures were as yet available.

The final costs were next disclosed, and were as follows:

TABLE V
COSTS OF THE EXPERIMENT

Total cost as shown in previous semi-annual report	\$45.59	
Payment of fees by school outside consolidated district.	\$20.00	
Net cost as shown in previous semi-annual report		\$25.59
Total cost, January 1, 1937 to June 30, 1937	30.38	
Stock on hand.	2.00	
Net cost, January 1, 1937 to June 30, 1937		\$28.38
Total Cost	<u>\$75.97</u>	
Total cost per pupil	<u>\$.189</u>	
Net cost		<u>\$53.97</u>
Net cost per pupil		<u>\$.134</u>

The report concluded by giving the results of two questionnaires. One of these asked all the teachers in the inspectorate their opinions of the new programmes of study in art issued by the Department. The results of this first questionnaire have been noted previously.¹ The second asked the teachers their opinions of the experimental course in art as it was presented to them during the school year 1936-37.

So far we have seen the reasons which prompted the writer to inaugurate this art movement in the inspectorate. The philosophy and aims of the plan have also been discussed, as well as the conditions under which the supervisor carried out his duties. The actual work accomplished by teachers, pupils and supervisor, and the cost of operating the system have also been noted.

Before one can attempt to draw any conclusions as to the success of the Peace River Art Plan, it will be necessary to investigate the opinions, both of the teachers who worked under the experiment and the inspector who watched the proceedings.

¹See page 35.

PLATES

GENERAL EXPLANATION OF PLATES

A series of plates follows illustrating some of the work in art accomplished by pupils participating in the Peace River Art Plan. The work selected for these plates is somewhat above the average of the work done by the pupils who took part in the experiment.

The plates illustrate to some extent the type of art work which was included in the 45 type exercises of the course. The drawings and paintings shown were executed by pupils in junior and senior high school grades. The ages of these pupils ranged from 13 to 18 years.

The plates included are photographic copies. The reproductions of pencil work are correct as to contrast, and it is for this reason that the majority of the drawings photographed are in this medium. As all the copies were made on orthochromatic process film, those of coloured originals are not true. This is due to the fact that the film used is most sensitive to the blue and violet end of the spectrum. The yellows, oranges and reds are progressively less actinic and the rendering of colour values has suffered accordingly. The balance of the pictures in colour has in this way been affected to some extent. In order to rectify this defect, the plates have in one or two instances been retouched.

PLATE 1



"NORTHERN LIGHTS OVER DAWSON CREEK"

Landscape in pencil medium by a pupil in Grade 10.

Correlation with literature and English grammar. The pupils were required to select and illustrate a striking figure of speech selected from their readings in literature. Drawing by a pupil in Grade 11. The medium used is pencil.

PLATE 11



..!"THE SOULS MOUNTING UP TO GOD
WENT BY HER LIKE THIN FLAMES."

Correlation with literature and English grammar. The pupils were required to select and illustrate a striking figure of speech selected from their readings in literature. Drawing by a pupil in Grade 11. The medium used is pencil.

PLATE 111



STILL LIFE STUDY OF FLOWERS

A study in tempera by a pupil in Grade 10. The photographic process has lost much of the contrast in the original work.

A study in tempera by a pupil in Grade 9. The work is correlated with social studies and practical arts. This costume was later made and worn to a fancy-dress dance. The figure was first drawn from the living model before being draped. In this way correlation with the subject, health, was also achieved to some extent.

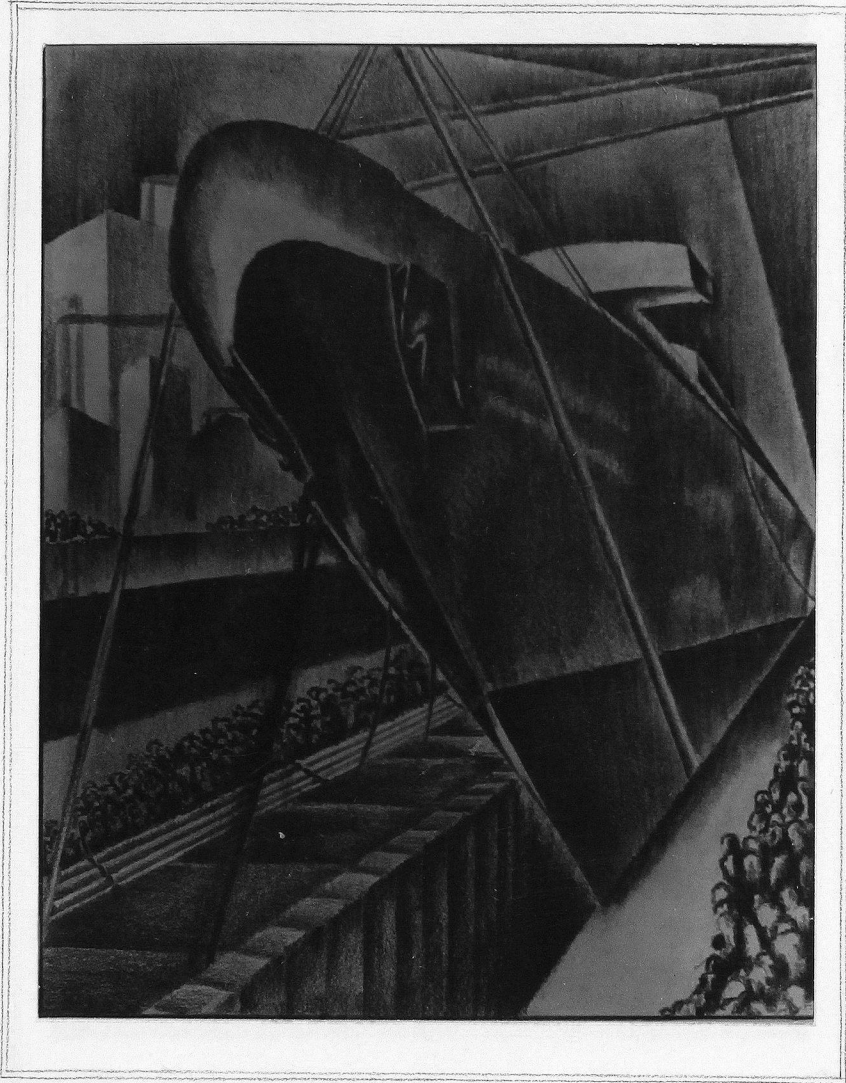
PLATE 1V



COSTUME DESIGN

A study in tempera by a pupil in Grade 9. The work is correlated with social studies and practical arts. This costume was later made and worn to a fancy-dress dance. The figure was first drawn from the living model before being draped. In this way correlation with the subject, health, was also achieved to some extent.

PLATE V



"LAUNCHING OF THE QUEEN MARY"

A drawing in pencil by a pupil in Grade 11.
The work is correlated with social studies.

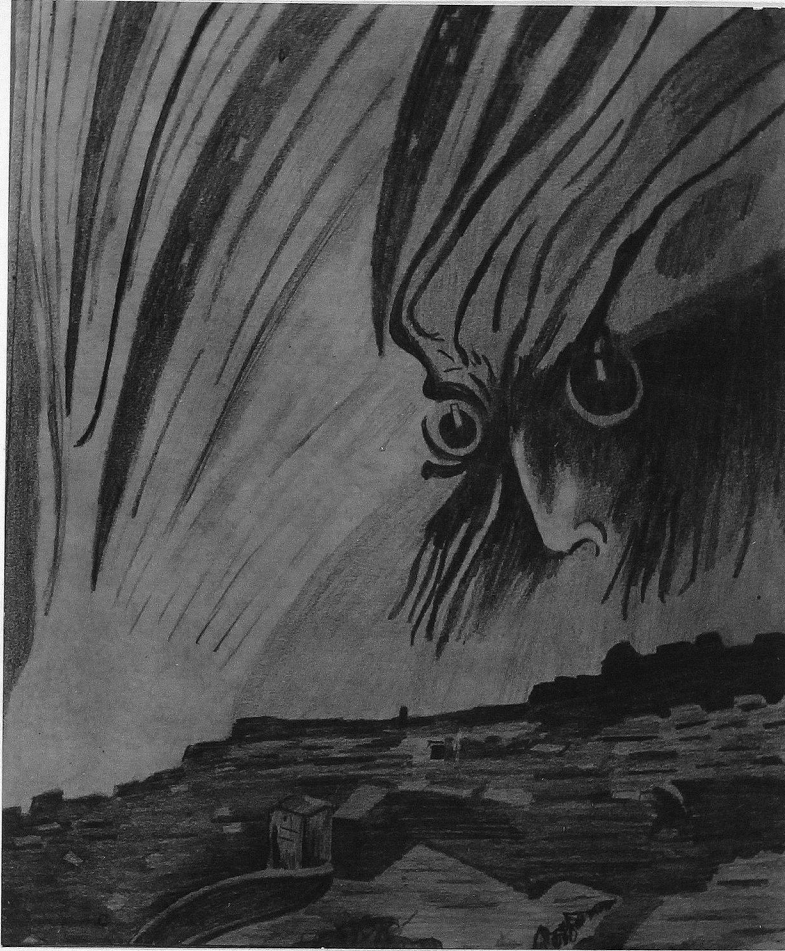
PLATE VI



"FEAR"

A pencil drawing by a pupil in Grade 10.
The work is correlated with social studies.

PLATE VII



"SPREAD OF DISEASE"

A pencil drawing by a pupil in Grade 12.
The work is correlated with health.

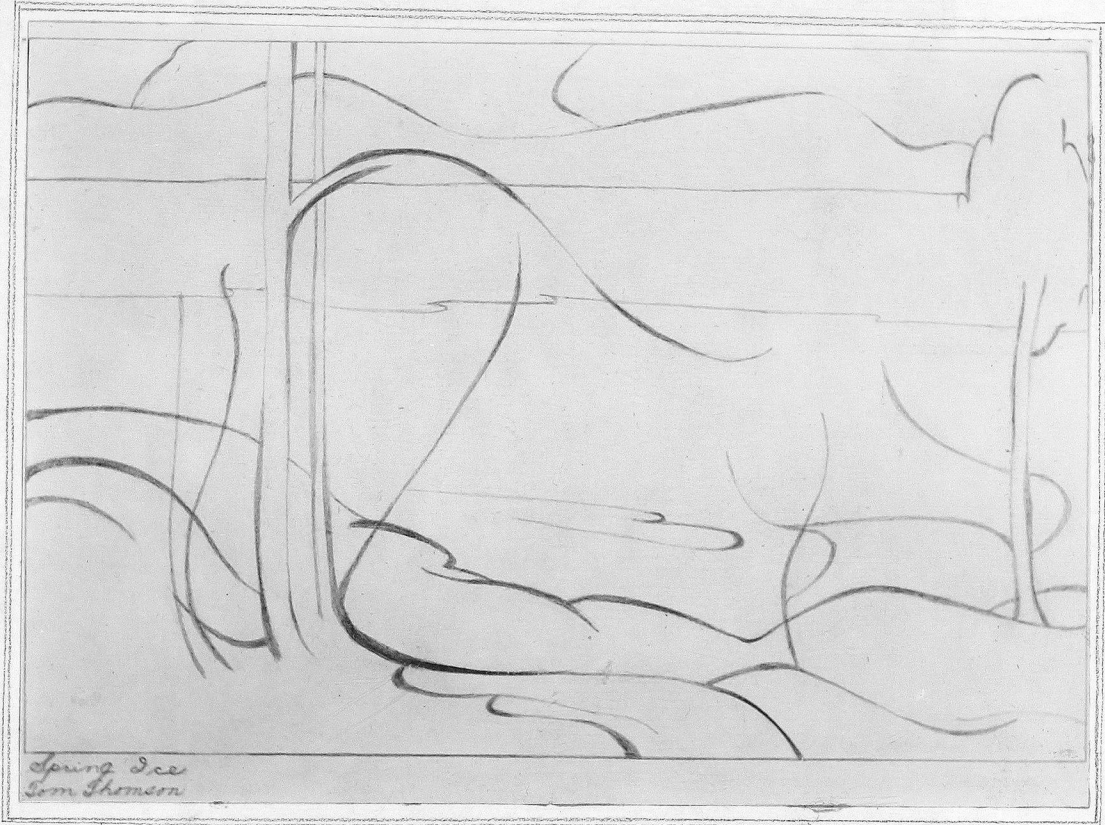
PLATE VIII



STILL LIFE-STUDY OF FLOWERS

A tempera painting by a pupil in Grade 8.
Much of the contrast to be found in the original
has been lost in the photographic process.

PLATE 1X

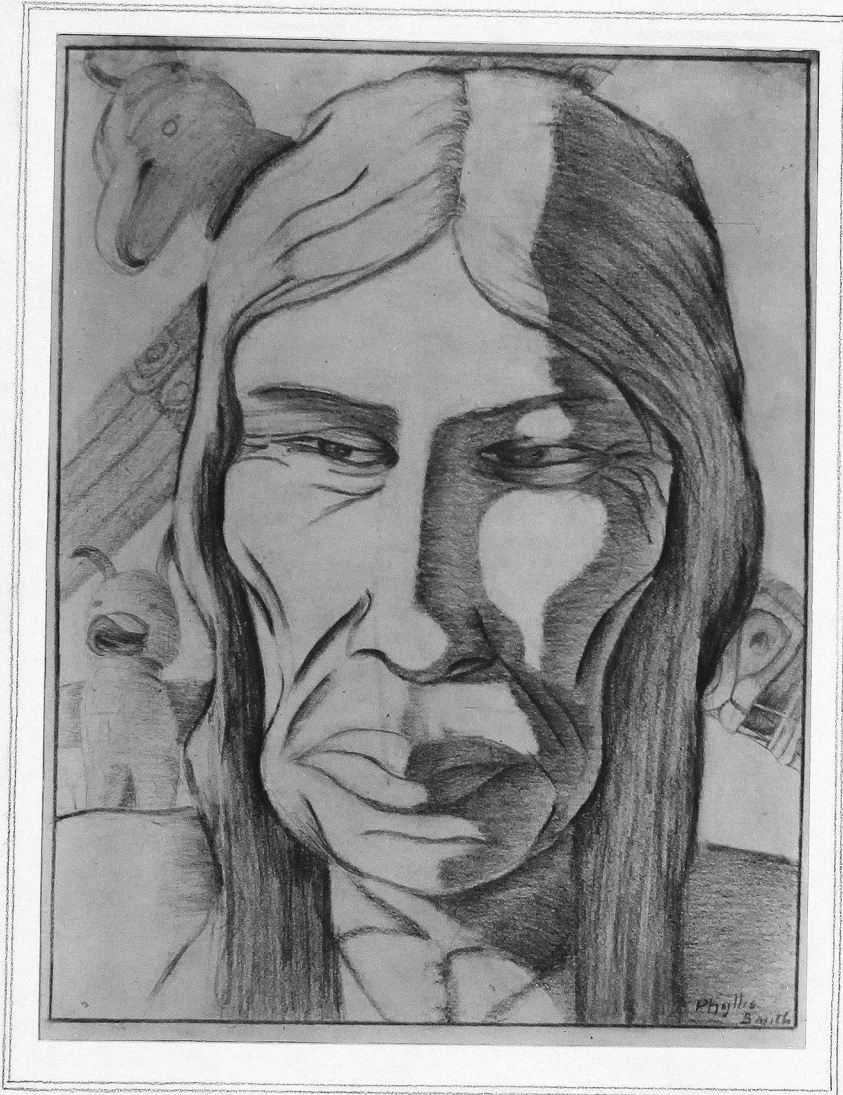


LINE ANALYSIS

A line analysis of Spring Ice by Tom Thomson by a pupil in Grade 10. The pupil has stressed the rhythm of the original work.

A drawing in pencil by a pupil in Grade 11. The work is correlated with social studies.

PLATE X



INDIAN'S HEAD

A drawing in pencil by a pupil in Grade 11. The work is correlated with social studies.

CHAPTER VI

AN APPRAISAL OF THE PEACE RIVER

EXPERIMENT IN ART INSTRUCTION

CHAPTER VI
AN APPRAISAL OF THE PEACE RIVER
EXPERIMENT IN ART INSTRUCTION

In order to obtain data to be used as a basis for an appraisal of the Peace River experiment, the writer sent questionnaires to Mr. Towell and to the teachers who participated in the experiment. The questionnaire was the only practical device which could be used to obtain the data required in an experiment of this nature.¹ The drawbacks connected with this technique were realized. It was reasonable to assume, however, that the Director of Education for the area would appraise the experiment in an unbiased manner. It was also probable that the majority of teachers would judge the experiment impartially.

¹Standardized tests could not be employed in this case. A Scale for General Merit of Children's Drawings, E. L. Thorndike (Teachers College, Columbia University, 1924), shows that its author considers exact representation as the chief excellence of children's work in art. This is not compatible with the writer's philosophy. Tests in Fundamental Abilities of Visual Art, A. F. Lawrenz, 1927, was rejected because it seems to overemphasize certain skills and technical details. Art Judgment Test, Meier-Seashore, 1930, was rejected because it is based on an assumption which the writer does not consider valid; namely that aesthetic ability can be judged on appreciation of masterpieces. For a further criticism of this test the reader is referred to an article: "What do the Meier-Seashore and the McAdory Art Tests Measure?", H. A. Carroll, Journal of Educational Research, V. 26, May, 1933, p. 665. Carroll concludes: "Neither of the tests correlates to any considerable extent with the judgment of university art instructors" and "Nothing is known objectively between creative ability and ability to appreciate." It seems to be generally agreed that no valid test of art has yet been designed.

Mr. Towell's Appraisal of the Experiment

The questions forwarded to Mr. Towell, and his replies, were as follows:

Question 1.

Did the subject-units teach sound principles of art?

Answer to question 1.

Yes. I could see clear evidence of the growth among the pupils of appreciation of the principles involved. For instance, they evidently achieved some grasp of the principle of the pleasing division of space as applied to pictorial composition as well as to much more obvious things as poster layouts and lettering projects. The same was true of rhythm, balance, contrast, and so on. In the children's work through the year I could see to a growing extent that, even in cases where they failed to achieve their aim, they were nevertheless making a conscious attempt to apply specific principles in art. The very fact that they were aiming at something showed that they had found something to aim at.

Question 2.

Should the general education of children include such principles of art instruction?

Answer to question 2.

Yes. If by "Art" we mean merely the ability to draw, I would say it is desirable but not necessary. But if we give our instruction a broader base, I would say it is necessary for the elevation of taste and the heightening of appreciation. The subject can be so taught that there will be a transfer to other related fields; and I think that the subject-units as drawn up were calculated to produce such transfer. Future revisions might well increase this tendency.

Question 3.

Did the subject-units teach sound pedagogical methods of art instruction?

Answer to question 3.

In the main, yes. See answer to question 2.

Question 4.

Do you consider that sufficient art theory, drawing, painting and manual work were outlined in the subject-units and taught in the classrooms of the teachers who received these units?

Answer to question 4.

Considering the limitations, remarkable results were obtained.

Question 5.

Did the subject-units give to teachers sound art instruction which they probably did not receive in their teacher-training courses and which their own school libraries did not contain?

Answer to question 5.

Yes, Teachers frequently commented on this point.

Question 6.

How do you compare the cost per pupil of the art course in the experimental area with the cost per pupil in other schools of this inspectorate?

Answer to question 6.

I could not answer this question definitely, except to say that the per pupil cost in schools participating was small, while in other schools it was almost zero.

Question 7.

Did you find the standard of art work done by pupils taking this introductory course to be sufficiently high to meet reasonable demands for efficiency in this subject?

Answer to question 7.

Yes. See question 4.

Question 8.

Did you find that the standard of work done by the pupils taking this course improved as the pupils progressed from unit to unit?

Answer to question 8.

The improvement was conspicuous.

Question 9.

How would you compare the art teaching done by teachers taking this art course with that of the remaining teachers?

Answer to question 9.¹

In schools not taking the course the art work tended strongly to consist entirely of instruction in drawing, with some colour work, of the conventional flowers, butterflies, and common models and objects. In other words the primary aim was the acquiring of some skill in graphic representation. This is of course a worthy aim. There was also some

¹The answer has been quoted elsewhere. It is given here to show its original context.

production of designs, based more, I fear, on copying of set models than on the acquisition of governing principles. The work done varied a good deal according to the skill of the respective teachers.

Question 10.

Do you consider that the teachers in the experimental area felt that they benefitted personally from the art course?

Answer to question 10.

Several teachers were emphatic in saying that they, themselves, had received from the course a good deal more benefit than the children. Naturally their greater maturity enabled them to profit more by it.

Question 11.

What is your opinion as regards desirability of operating a similar art service in most rural inspectorates?

Answer to question 11.

I would strongly advocate it.

The Opinions of the Teachers

The questionnaire which follows was sent to 22 schools.¹

The total returns from each question will be found under "yes" and "no" columns on the right hand side of the page.

Part 1		The Teacher		Yes	No
1.	Has this first art course given you a better general knowledge of the subject matter for the teaching of art and art appreciation?	22	0		
2.	Has the course suggested for you new teaching procedures and new teaching aids?	22	0		
3.	Have the subject-units supplied you with ideas which you could not find in the reference books you have on hand?	22	0		

¹It will be noted that the experiment began with 23 schools and 27 classrooms. In the schools having more than one classroom, only one teacher instructed art. The Riverside school was closed in the middle of the term owing to its low attendance, leaving a total of 26 classrooms and 22 teachers. The children of the Riverside school continued in the experience group but were enrolled in two or three other schools.

	Yes	No
4. Have you covered more fully a greater amount of art under this system than you could otherwise have done in a school year?	21	1
5. Have you found it beneficial to have had the work marked at this office?	22	0
6. Have you found that the subject-units asked you to teach work which you could reasonably be expected to take?	22	0
7. Would you have found it impossible to devote sufficient time to develop lessons in art such as were outlined in the subject-units, without seriously handicapping you in the preparation of your other subjects?	21	1

Part 11Supplies

1. Have you found it beneficial to have been supplied with the type of literature (pamphlets, posters, books, etc.) you were sent?	22	0
2. Have you found that you were supplied with suitable drawing and painting materials at the correct time?	22	0
3. Have you been supplied with sufficient materials?	22	0
4. Have you been supplied with more and better art materials than you were before this experiment was put in operation? ¹	21	0
5. Did you find the supplies of a good quality and well suited to their purpose?	22	0

Part 111The pupil

1. Has the system of sending letters to the children created considerable interest in the subject of art?	20	2
2. Have you found that the pupils have been able to grasp the general ideas set down in the subject-units?	21	0

¹Certain questions could not be answered by one teacher who was appointed to his position at the beginning of the school year, 1936-37.

	Yes	No
3. Have the subject-units been sufficiently varied to interest the children?	22	0
4. In your opinion, have the pupils improved greatly in their manual art since the beginning of the experiment?	21	0
5. In your opinion, have the pupils gained greatly in their understanding of art in its fullest sense?	21	0
6. Do you consider that the concepts of art set forth in the subject-units are necessary in the general education of the children?	22	0
7. Has the quantity of the art work given crowded out other subjects to the detriment of the children's general education?	1	21

Part 1VGeneral

1. In your opinion, is it desirable to have a central, organized system of art instruction such as we have had here, in many rural inspectorates?	21	1
2. Are you in favour of continuing the experiment next year?	22	0

The Significance of These Opinions

The opinions of the director of education and of the teachers constitute the only body of information from which conclusions concerning the success or failure of the experiment can be drawn. It is, in a sense, unfortunate that one is forced to rely on a number of opinions as a basis for an appraisal of an experiment. Art, however, is not a subject which can be successfully measured in a mathematical manner. Various tests have been devised with the avowed purpose of measuring objectively a pupil's understanding and ability in art. It is difficult to see, how-

ever, how such tests can be valid.¹

Mr. Towell's opinions should have some value, for he has given general supervision to art work in his schools for several years, and furthermore he makes several fields of the arts his hobby. Again, he arrived in the Peace River District in time to inspect the art work in the schools before the experiment had made much change. Also, he had ample opportunity to compare the results of the art work accomplished by schools under the experiment with that of schools continuing the old methods.

The opinions of the teachers were also of some value. They were, in general, representative members of their profession. They were not selected to participate in the experiment on account of any former ability to teach art. The only factor that influenced the supervisor's choice of teachers (except in the case of one school outside the consolidated district) was the accessibility of the schools of these teachers. Not one of the teachers had received any special training in art apart from normal school or university instruction. At the close of the year, they well understood that their honest opinion of the course was desired.

An Appraisal of the Experiment Based on Opinions of the Director of Education and the Teachers

It is felt that the questionnaires covered every important point on which the success or failure of the experiment could be

¹See page 59 and the appendix, page 137 ff.

judged. The reader will notice that both the director of education and the teachers were, in almost all cases, unanimous in their approval of the experiment. The reasons for this will now be analysed.

According to the opinions as expressed in the questionnaire returns, the teachers' knowledge of subject matter and teaching methods had increased greatly during the year. They stated that they previously had felt the lack of certain valuable knowledge of the subject of art, and they also declared that they found their previous training and school libraries did not meet their needs. Without the aid of the new programme, they might have continued to do poorly in their art instruction. As it was, they found to their satisfaction that they were able to teach, with some feeling of mastery, 45 exercises in art. They also included in their art periods throughout the year a reasonably full course in preliminary art appreciation. This they felt was a creditable programme.

The teachers realized that they had not only gained much time by having the work corrected at a central office, but that they had also acquired valuable knowledge by this procedure. A standard of excellence was thus set up. The office pointed out errors in the children's work which otherwise the unskilled eyes of the teachers might have overlooked. They realized it was necessary for them to learn how to correct drawings as well as to develop suitable techniques in teaching.

A central office was able to obtain much helpful illustrative material with a minimum of effort and expense. These

supplies, said the teachers, greatly aided them to present their lessons successfully.¹ Also a central office was able to buy supplies without waste. Not only was a saving made by purchasing efficient materials, but, as the supervisor catered for 401 pupils, he was able to buy in such quantities that a great reduction of costs was made possible.² The teachers realized how much more adequately supplied with materials they were under the new system than they had been formerly. Yet the director of education remarked on the low cost of operation of the experiment.

A great improvement was noted by the director of education and the teachers in the matter of the children's manual work and their understanding of art. This, they stated, was the result of skilful motivation, careful supervision, appropriate supplies and meaningful exercises which were based on a generally accepted philosophy of aesthetics and which were carefully taught. On the other hand, the director of education could not make enthusiastic comments upon the art instruction he saw in the schools outside the experiment. There he found the teachers continuing the older teaching techniques. He saw

¹Mr. Towell said, "A good feature (of the course) was the abundance of the illustrative material furnished. This aids greatly in the securing of transfer of training.... This feature should be extended if possible; it is the best possible way of ensuring that pupils obtain a grasp of general principles" To be found in a letter to the writer, June 20, 1937, See appendix, p. 161.

The writer found that business firms were pleased to supply such material free. A firm is more disposed to send material to a larger school system than to a single isolated school, owing to the greater scope for advertising.

²For example, approximately 50% was saved in purchases of paint.

copying, stereotype exercises being done and little art appreciation being included in the teaching programme. He saw that the children of the first group were gaining an idea of standards and were acquiring skills and concepts of art necessary to ensure richer living. He rarely saw this in the second group.

The director of education and the teachers were unanimous in wishing the new programme to continue.¹ This wish, it seemed, arose from their earnest desire to better the teaching of art. They apparently saw that the experimental programme had created this desired improvement. Also, the general feeling was that a similar service could, with little modification, be successfully operated in other rural inspectorates of this province.²

Adverse Criticisms of the Experiment

Certain criticisms of the experiment may arise in the mind of the reader. It may be felt that the series of subject-units sent out during the experiment is but a close approximation of the correspondence courses in art issued by the Department of Education. One must point out, in reply, that the Peace River course was designed in a totally different manner and for

¹The plan was continued in a modified form during the school year, 1937-8. The supervisor sent subject-units from Vancouver. Owing to work at the University, the supervisor could do little more than send out the subject-units. Very little criticism of exercises was done.

²It was Dr. Plenderleith's wish that the writer supply the Matsqui-Abbotsford district with a similar service in art. Unfortunately, the writer's work at the university prevented his doing this. See appendix, p.154 .

entirely different purposes. The usual correspondence course provides only instructions on paper. The Peace River subject-units, designed to instruct both teachers and pupils, were organized in such a way that the teachers in the classrooms were required to do a large amount of instruction by the methods outlined in each unit of work.

If the correspondence courses in art issued by the Department of Education are consulted, it will be noticed that they tend to stress graphic representation. They do not appear to include as much material dealing with art appreciation as does the Peace River course. At the same time, in stressing graphic art they do not seem to deal with all the elements of formal design in the form in which these were taught in the experimental course. These are peculiar facts and lead one to believe that the underlying philosophies of the two courses are extremely divergent. The Peace River course was designed entirely for rural teaching conditions, was tested in rural schools, before being issued, and is very specialized in its function. One may conclude, therefore, that the two courses have little in common, either in philosophy or technique.

In the second place, the reader may wonder why the Peace River experiment achieved such apparent success in one year when normal schools seem to find difficulty in training efficient teachers of art in the same length of time. It may be felt that harmful pressure was brought to bear in the Peace River area. One must point out in reply that instruction at normal schools is by its very nature artificial in the pedagogical sense. The

teachers-in-training have not experienced the majority of problems which beset the rural teachers of art the moment they begin their careers in small isolated schools. The advice and encouragement which the Peace River experiment apparently gave them were very effective for the simple reason that the teachers saw both problems and their solutions in their actual settings. Often the normal schools must offer the solution to teaching problems before the problems themselves have become part of the teachers' experience. For example, the problem of correcting drawings which the pupils have done is one of the most difficult in art instruction. The normal schools can do little here to help teachers. Many other such instances might be brought forward to show the advantages of continuing the training of teachers-in-service by such methods as were used in the Peace River experiment.

Two other closely related criticisms may arise in the mind. It may be felt that the teachers might come to rely unduly upon pressure from the supervisor rather than on their own initiative. Or might not a reverse situation arise? Would teachers tend to feel that such a system trespasses on their rights as teachers of art? In reply it could be argued that under the experiment teachers were required to do a great amount of instruction on their own initiative. Although the first subject-units called for definite types of teaching, as time went on the new programme demanded increased judgment on the part of the teachers. This applied to the grading and correcting of drawing as well as research and active teaching. Let us now

consider the question concerning the charge that the system trespassed on the rights of teachers. It must be pointed out that the system was optional. It was expected that any teacher of ability in art instruction would continue his teaching of art independent of the experiment.

A final criticism may be that such a system tends toward standardization, which in art is not advisable. To this one must reply that all art teaching tends toward a standardization of art production. Wherever people gather, an interchange of ideas will tend to affect the thought of each individual along certain similar channels. As an example one might cite any "school" of art, or certain movements in literature, and so on. It must be admitted that some standardization of ideas was the outcome of the Peace River experiment. But this is not a necessarily harmful outcome provided that the ideas are basic and that the standardization is not carried too far. As to the actual expressions of the children, both the director of education and the writer noticed the variety of techniques and ideas which was produced.

Feasibility of Large-scale Administration of the Plan

The condition of art instruction found in the Peace River area is possibly indicative of the condition of art instruction in other rural school areas in the province. Surveys would have to be established, of course, before any definite statements could be made in this connection. It does not seem

reasonable to suppose, however, that the Peace River area was entirely unique in this province in its low standard of art teaching.

The Peace River plan apparently improved the teaching of art in one rural inspectorate, and did so during the short space of time of one school year. Should inefficiency be discovered in many other rural schools, the question might arise as to whether the Peace River plan would be as effective if it were extended over a much larger territory. When Mr. Towell was asked this question, he stated:

If each inspectorate attempted to operate its own course, there would be great, and perhaps undesirable variations in the work. Moreover, it is probable that few rural inspectorates have teachers sufficiently well trained to undertake it.

If the work were centralized some of these difficulties would be overcome, and quantity production of materials would reduce per pupil costs. On the other hand, the hectograph process as actually used has certain characteristics which are well adapted to the course as drawn up, but the limitations of the process make it inherently undesirable for large scale use. It would be necessary to see whether the course could be modified to adapt it to other means of reproduction Much....will undoubtedly be accomplished by a system such as has been in operation in this inspectorate.... My feeling is that it succeeded in obtaining its object in spite of handicaps.¹

Large scale administration of the Peace River plan presupposes an appointment by the government of a supervisor of art instruction for the rural schools of the province.² Such an appointment would be in keeping with current educational thought.³

¹A. Towell, in a letter to the writer, June 20, 1937. See appendix, p. 160.

²His duties are proposed on p. 125.

³See p. 124.

In this province certain specialized subjects already are supervised. These subjects include dramatics, home economics and technical studies.

It appears reasonable to suppose that, should the need be apparent throughout the province, the Peace River plan might be used to better art teaching in rural schools. The subject-units appeared to outline sound subject-matter and teaching methods.

Mr. C. Scott says of them:

I consider the subject-units to be of an interesting nature, well linked up with general subject matter, the art elements sound and the instructions for teacher and pupil clearly set forth in text and illustration.¹

The writer, with the kind help of Mr. Judge, the supervisor of art in Vancouver, has made some changes in the arrangement of the subject-units. These changes have, during the school year 1938-39, been tested in the Henderson and Brooks Schools at Powell River, B. C., where an improvement in arrangement has been noticed.

The subject-units as they were issued during the Peace River experiment were not adapted for each grade. It was left to the teachers to adapt the material to their several grades. At Powell River, the writer has attempted to divide the subject-units into three sections suitable for primary, elementary, and junior high school grades.

Mr. Towell saw difficulties connected with the processes of duplication of the subject-units for large scale use. There are two possible solutions to this problem. The written portions

¹C. Scott, in a letter to the writer, February 22, 1938. See appendix, p.160.

of the subject-units could be mimeographed. For illustration, two - or three - colour cuts could be used. The second solution is proposed by the firm which manufactures the machines used in the Peace River experiment. This firm has perfected a new ink which is reputed to produce 1000 copies from one master sheet. The cost of these sheets is reasonable. The subject-units could therefore be sent to schools in a similar form to that used the Peace River district.

Finally the question of costs arises. The figure of 18¢ to 20¢ per pupil should remain fairly constant. It might be somewhat less, for two reasons. First a new poster colour in powdered form has been placed on the market.¹ This would greatly lessen the cost of paint, - one of the chief items of expense in the Peace River experiment. Next, as supplies would be bought in much greater quantities than they were in the Peace River plan, the general cost of supplies per pupil should be considerably decreased.

The question of receiving payment for the supplies issued to rural schools should not cause great difficulty. At present the correspondence department of the government issues similar supplies, and arrangements such as are made by this department might be followed. The co-operation of school boards, however, would have to be carefully fostered, and the nature of the service as optional would have to be stressed.

The Peace River Art Plan evidently produced valuable

¹This paint has been used during 1938-39 at Powell River and has proved satisfactory in every way.

results. The cost of operation was low. Also, there appear to be no insurmountable obstacles in the matter of the physical operation of the plan on a provincial-wide scale. One may conclude, then, that the plan is apparently both worthy and capable of being extended to include a large number of the rural schools of British Columbia should further inefficiency in art instruction be disclosed.

CHAPTER VII

ART INSTRUCTION AND AESTHETIC STANDARDS IN THE FUTURE

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In the opening chapter of this thesis it was pointed out that many critics agree that the arts reflect something of the incoherence manifested in contemporary society. It was shown that these critics believe the level of public taste to be low, and as a means of elevating this taste they suggest that great stress be laid on art education in the schools.

The opinions of educators were consulted. It was apparent that they take the stand that art instruction, particularly in rural schools, does not enjoy as high a standard of teaching efficiency as may be found in other subject fields.

The question then arose as to what standard of efficiency in art teaching one might expect to find in the schools of British Columbia. It was pointed out that no survey had been made which might throw light on the problem. A certain amount of information on art instruction in the past could be gained by consulting the annual reports issued by the Department of Education. Although these reports indicated that art was being efficiently taught in some of the urban centres, they also led one to infer that art instruction in the rural schools of the province was far from satisfactory.

Review of Conditions in the Peace River
Area Previous to the Experiment

In order to discover further information, a thorough examination was made of the Peace River Area. The investigation revealed much inefficiency in art instruction in that area. Little art work of any kind was being accomplished in the schools. The work that was being done consisted for the most part of a limited number of stereotyped exercises. Copying from the textbook was the custom in the majority of schools. The subject had become bookish, and children often appeared to have little interest in it. Practically no art appreciation was finding its way into the daily teaching programme. The teachers were using poor equipment, although at little additional cost they could have purchased more suitable supplies. Many teachers seemed to show little judgment in their selection of the best work of their classes. The child who copied most closely the given model was considered in many cases to be superior in art.

It was noted that the Peace River area is unique in several respects. But it was felt that the observations made in that area might possibly give some indication of conditions in rural schools in many other sections of the province. No valid conclusions relating to the entire province could be drawn until further surveys could be instituted. One could conclude, however, that art instruction in the Peace River area was very inefficient.

Having reached this conclusion, the writer then pro-

ceeded to discuss the influences affecting the teaching of art in that area. It was hoped that this discussion would explain the situation to some extent.

As most of the teachers in rural schools receive their professional training at one of the two provincial normal schools, one may say that perhaps the greatest influence on teaching in general is found in these institutions. It was shown that the normal schools experience difficulty in preparing teachers for their duties as instructors of art in rural schools. The normal school art instructors present extremely broad courses in a very short period of time. They are therefore confronted with an impossible task if they are to aim at producing graduates who are well qualified to teach art.

The Vancouver School of Art should have a very beneficial influence on teaching in rural schools. Unfortunately, owing to a policy towards art adopted by the University of British Columbia, this school can have little effect in this regard. The graduates of the school are, for the most part, absorbed by the larger centres, while rural teachers taking summer courses there are unable to receive credits towards a B. A. degree. The result is that extremely few rural teachers attend the Art School during the summer months. One must remember that the Art School is the only institution in the province which offers classes in art for teachers during the summer months. The fact that the art classes at the Victoria Summer School were cancelled owing to the low enrolment is indicative of a very serious trend. The number of teachers taking art during the summer is obviously far

too low, and if this number continues to diminish, it will become increasingly difficult to maintain even our present standards.

It was pointed out that the attitude of the University of British Columbia towards the subject of art has other unfortunate consequences. Because the university does not give credit for art, pupils in many high schools who elect the junior matriculation course are often directed away from the subject. The attitude of the university is also reflected in its teacher-training course in art. This course is very short, and according to the lecturer, inadequate. Nevertheless, graduates are permitted to teach art in any school of the province, regardless of their ability or previous training.

The influences of the programmes of study were also discussed. It was clearly seen that the teachers in the Peace River Area found these programmes unsuitable for their needs as rural teachers. The text-book in art was also mentioned, and here again one saw that this publication was not suitable for the use of the teachers.

Lastly, the influence of the government examinations in art was discussed. It was explained that examinations issued by the Department of Education have tended to stress undesirable aspects of art. The latest (1937) type of examination was reviewed, and the conclusion reached that this test is not devised in accordance with sound psychological findings.

Summary of the Experiment and of the
Conclusions Derived from It

The writer proceeded to describe an experiment in art instruction which was conducted in the Peace River Area. This experiment was based on a definite philosophy of aesthetics, and had as its general aim the promotion of greater efficiency of art instruction in the rural schools of the area. Following some experiments in curriculum building, a new programme of art was organized. This programme was divided into subject-units which were issued to the various schools. The district was placed under a rural supervisor of art, who was to assist both teachers and pupils in every way possible.

In spite of many handicaps, the experiment was pronounced a success. Pupils apparently improved in their art work, and the teachers, as well as the director of education, seemed satisfied with the progress made.

Certain conclusions regarding the experiment were then reached. The method of administration used in the experiment made it possible for both teachers and pupils to augment their knowledge and understanding of art. The system also made possible a considerable saving in the cost of supplies. At the same time the quality of these supplies appreciably improved. It was concluded that the system of art instruction such as was employed in the Peace River area had marked and beneficial effects on the rural schools. It was also concluded that the system might have similar effects on many other rural schools where the teaching

of art was observed to be inefficient.

Recommended Changes in the Programme of Art in the Schools of British Columbia

The foregoing discussion of present-day conditions in the art programme of the schools of British Columbia seems to indicate that certain changes might be made in order to promote greater efficiency in the teaching of the subject.

It is apparent that art in many rural schools requires stimulating leadership. There is much evidence to indicate that art is not taught efficiently in many of the rural schools. It is difficult to obtain evidence to the contrary. This being the case, it seems apparent that steps should be taken to appoint a provincial supervisor of art either for the rural schools of the province or for both urban and rural schools.

This appointment would by no means be unique in the school systems of this continent. F. T. Ahlfeld writes:

Art instruction in rural schools of the United States is at present swiftly acquiring momentum. As recently as 1930, only a few counties in this country could boast of an art supervisor. Now in several states a well-developed system of state and country supervision has been established. Notable among these are California, Delaware, Ohio, and Pennsylvania and scattered experiments in a number of other states.¹

The duties of a provincial supervisor of art for the rural schools would of necessity be very numerous. The experiment in the Peace River area indicated some of the required duties which he might be expected to perform. They may be summarized as follows:

¹F. T. Ahlfeld, op. cit., p. 16.

1. To organize and administer the rural art department as a unit.
2. To prepare and to put into operation a course of study suitable for rural schools.
3. To plan time-allotments for the help of teachers in various schools.
4. To organize surveys of the needs of various communities and endeavour to determine how the schools may help in meeting these needs.
5. To develop effective methods of teaching and classroom procedures in rural schools.
6. To study questionable conditions and suggest remedial measures.
7. To provide for improvement of teachers-in-service. To raise efficiency of instruction by talks and demonstrations to teachers.
8. To hold, where practicable, conferences with teachers.
9. To appraise results of instruction.
10. To define standards of attainment and re-define them from time to time.
11. To make classroom visits.
12. To show ways and means of correlating art work with other work in rural schools.
13. To prepare special examinations for testing the formal elements of design and those other phases of art training which may be measured objectively.
14. To devise methods of grading and scoring work.
15. To supervise the keeping of departmental records of the work accomplished in the schools.
16. To recommend books, magazines and other aids to the teachers.
17. To secure supplies, materials, and equipment in general.
18. To supervise the distribution of supplies, etc., and direct the teachers as to their handling and care.
19. To seek co-operation of libraries.

20. To see that the university extension facilities are fully utilized.
21. To present to the rural teachers new ideas from conventions, recent publications, addresses, etc.
22. To organize annual exhibitions of art work in the various rural districts.
23. To make public contacts by arranging lectures, exhibits, etc.
24. To co-operate closely with the supervisors of art in the large municipalities.
25. To assist in revising the provincial art curriculum.

It is obvious that the majority of these duties were performed by the supervisor in the Peace River area. Outlines similar to those issued to the schools in the experimental area might conceivably be used by the provincial supervisor. If the outlines were used, pupils in rural schools would enjoy some knowledge of art which would be both uniform and basic. The writer found that once the outlines were organized in their final form the performance of his duties was greatly simplified.

The fact that certain influences are at work in this province, which apparently do not encourage efficiency in art instruction, has previously been discussed. It seems necessary that certain reforms should be instituted if a provincial supervisor of art is to bring about maximum efficiency in the teaching of the subject. The policy adopted by the University of British Columbia towards art as a subject worthy of receiving credit, has been fully discussed. It would seem that students should be granted at least six units of credit in the subject. If students electing courses in art were granted six units of

credit, art and music would enjoy equal recognition at the university. This seems a just arrangement when one considers that a public school of art is at present in operation in the city of Vancouver. The Vancouver School of Art has room for approximately forty university students without increasing the physical equipment or staff of the school. Should this school be allowed to train some university students in art, the benefits accruing from this change of policy on the part of the university would not be felt immediately in the teaching profession. However it is reasonable to believe that much benefit would result in time from such a policy.

Apparently two changes must take place before normal school graduates are reasonably well-prepared to teach art in rural schools. In the first place, it is clear that prospective teachers must be given a better general preparation in art before they enter the normal schools. Secondly, the graduates of the normal schools should receive help during the first year or so of their professional life. The provincial supervisor of art could aid the normal schools greatly in this service, or could look after it entirely.

A few more changes might be suggested. It has previously been mentioned that art suffers from serious discriminations in the high school curriculum. Many pupils find it necessary to eliminate art from their programmes if they wish to qualify for a Junior Matriculation certificate. This is obviously an unfortunate situation. "Insecondary schools art should have the same measure of attention as is given to

languages, science, or mathematics."¹ states a Report by the Council for Art and Industry in England. This statement may perhaps be regarded as extreme. But if art could receive even half the attention given to languages, etc., much might be accomplished. This report also states: "The time devoted to art is limited by the examination system which demands attention to too many other subjects."² The report says further: "The weight of the evidence we have received overwhelmingly supports the view that the existence of these (School Certificate) examinations which are generally taken at the age of 16 or 17 has intensified the neglect of art as part of general education after the age of 14."³ The effects of this situation on the teaching profession are clearly shown in the following statement: "If...potential teachers have dropped art at the age of 14, they are less likely to take it up again, or, if they take it up, to make a success of it at the training colleges."⁴

The reasons which cause this neglect of art instruction are seen as follows:

The requirements of the University govern the requirements of the secondary, and in some respects of the elementary schools, and there is an "academic" emphasis, i.e. an emphasis on those subjects, such as languages, literature, and mathematics, to which the Universities generally attach much importance as being their most favoured fields of education. The emphasis, we feel, tends to upset the balance of children's education.⁵

¹"Education for the Consumer," Art in Elementary and Secondary School Education, op. cit., p. 35.

²Ibid., p. 19.

³Ibid., p. 18.

⁴Ibid., p. 20.

⁵Ibid., p. 18.

The report which has been quoted, has been stressed at some length at this point because it describes a situation strikingly similar to that found in British Columbia. The recommendations made by the report should therefore be applicable, to some extent at least, to the system of art instruction in this province. The writers of this report are insistent that art should be given a more important place in secondary schools "in order to counteract the present tendency towards lop-sidededucation."¹

In view of the facts set forth the recommendation might be made, then, that pupils electing the Junior Matriculation certificate be allowed to include art in their programme as a subject earning credit for the three years of senior high school work.

The influence exerted by the prescribed text-book has been discussed. It was pointed out that the use made of this text-book was far from satisfactory. Indeed, it has been found elsewhere that the use of text-books in art has proved to be undesirable.² It would seem desirable for the government to cease issuing this text-book to rural schools. It would probably be better for the supervisor of art to replace the text-book with suggestions sent out as circulars. In this way the teachers would have access to more inclusive and more current thought in art, while the danger of copying might be greatly lessened. Moreover, the circulars would possibly create and

¹Ibid., p. 36.

²See, for example, "Education for the Consumer" ibid., p. 16.

sustain interest.

Examinations in art have been given considerable attention in this thesis. The examination at present in use in rural areas seems to be wholly inadequate, and tends to promote harmful teaching procedures. Examinations in art should be based on both estimates and objective techniques.

The examination (in art) should be more than a mere test of knowledge about art, or of executive ability. It should primarily be a test of understanding and appreciation. Certain branches of art are almost insusceptible of the usual form of examination.....¹

It would seem therefore, that the examinations now used by inspectors of rural schools be discontinued. In their place, the provincial art supervisor might issue tests on the formal elements of design, and on such other phases of art instruction as can be tested more or less objectively. At the same time the supervisor should also use considerable subjective evaluation in judging results.

Finally, some re-organization of the programmes of study for rural schools should be made. It was shown that the present programmes in art are not adequate for the use of the teachers in the Peace River area. This may be the case in many other rural schools of the province. It would therefore seem advisable that the provincial supervisor should substitute a new programme of study for rural schools.

¹Ibid., p. 21.

Some Problems Which Should Be Studied

Should a provincial supervisor of art instruction be appointed, he will find many problems confronting him. There will be the problem of improving and enlarging the subject-units of his teaching programme. There will be also the problem of devising tests for measuring both teaching ability and pupil responses. The problem is ever present of how to relate more effectively the art taught in the schools with industry and leisure-time activities. And again, the problem of developing a people having higher aesthetic ideals and more cultured tastes demands constant attention. Finally, from all our educational endeavours the question arises as to how we can promote that supreme art, the pursuit of excellence in all phases of life, - the very activity on which civilization rests.

Possible Future Developments

The general trends in art instruction in this province have been carefully studied, and considerable thought has been given to existing conditions. A survey has helped to some extent to secure an idea of the teaching of art in rural schools. On the basis of his observations the writer would venture to make a few general forecasts.

Normal schools have been in operation in this province for over a generation, and since their beginning have enrolled art instructors on their staffs. Summer schools for teachers

have existed and have taught art for almost as long a period of time. The university has exerted its influence in the field of general culture for many years. Art teaching has been part of the daily teaching programme of our rural schools since the beginning of education in this province. All these influences have been at work, and yet, whether one looks at the past or the present, almost all available records show that art has never been efficiently taught in most of our rural schools.

The serious nature of this statement cannot be over-estimated. If art is not well taught in our rural schools, a great proportion of our population will probably live their lives in ignorance of the cultural joys the subject affords. Their lack of knowledge of art will probably be reflected in the aesthetic conditions of the homes, and in the attitude of people towards cultural fields other than art. But a more unfortunate result, at least from a business standpoint, may occur. This has been experienced in England:

Owing to the increasing industrialization of overseas countries, the foreign demand for many classes of British goods has shrunk, and is still shrinking, and it is becoming evident that for the maintenance of our export trade we shall have to rely more and more upon goods which are attractive in both workmanship and design. The industrial future of the United Kingdom must, to a large extent, be bound up with the development of design.¹

Here, perhaps, is the real reason which prompts such statements as the following:

As the standard of articles produced in the United Kingdom depends on the education, training and opportunity given to designers, on the general level of appreciation

¹Ibid., p. 9.

-- (or in other words of demand) of manufacturers, buyers, salesmen, and of the consuming public, and on the co-operation of Industry with Art, it follows that the question of the education provided in the art and trade schools and also in public, secondary and elementary schools, both in the direction of creative artistic work and of appreciation, is of fundamental importance to artistic production in industry.

We are accordingly of opinion that art education is a subject which requires the constant attention of teachers and educational administrators

It is probably true to say that, for one person who visits a museum or gallery, a thousand enter a shop to buy a cup and saucer; hence the immense importance of giving a right direction to the taste of boys and girls while they are still at school is evident, and we hope the problem will be faced in the public, secondary and elementary schools of making the understanding and enjoyment of beautiful things an essential part of the day-to-day life of the school. We are impressed by the freshness, spontaneity and inventiveness of young children in the matter of design, and with the results that can be obtained by training and developing these faculties under a sympathetic teacher. We feel that here is an almost unworked source of designing capacity that might be of service to industrial art.¹

The significance of the part played by schools in emphasizing the importance of good design in relation to industry is apparent. The teaching of art in an industrial country like Canada involves economic as well as cultural considerations. The fact that schools of all kinds can and do exert a marked influence on the production of industrial art is a thesis supported in the booklet Industry and Art Education on the Continent.² Here it is pointed out that the increase in Czechoslovakian export trade (prior to the inclusion of that country

¹Art and Industry, Report of the Committee Appointed by the Board of Trade under the Chairmanship of Lord Gorell on the Production and Exhibition of Articles of Good Design and Everyday Use, (London: His Majesty's Stationery Office, 1932), p. 15.

²E. M. O'R. Dickey and W. M. Keersey, Industry and Art Education on the Continent, (London: His Majesty's Stationery Office, 1935), p. 27 ff.

into Germany) resulted in large measure from the art education of that country. No doubt, because art education promises monetary return, such countries as Great Britain and the United States are energetically encouraging the subject in their schools. Of course, art is encouraged for other reasons. Among these might be included the desire to develop higher standards of taste and cultural appreciation. It is obviously felt in these countries that no section of the school population can be neglected, and it is doubtless with this in mind that a movement whereby rural schools are being placed under trained supervisors of art has grown up.

It seems apparent, then, that industry will be adversely affected if art is neglected in rural schools. The effect on industry will be two-fold. Not only will production suffer. A public untrained in art appreciation will obviously not be in a position to select the finest in industrial production. As a result, our manufactures may not feel the necessity of producing the finest in industrial design. The possible outcome will be that export trade will suffer as it did in Great Britain, where, for a time art education was relatively neglected.

Most available records show that art instruction in our rural schools has not enjoyed any marked degree of efficiency. Because the school authorities have apparently made little effort to overcome the basic deficiencies of art teaching in the rural schools, one can prophesy with some assurance that so long as these authorities do not see fit to take the proper steps, the situation will remain much as it is. Conditions may be improv-

ing, because as our country changes gradually from a pioneer land to a civilization having some cultural background of its own, various forms of culture will spread through the rural areas. But such improvement is naturally very slow. It is an unconscious, unplanned process. How can we hasten it? Various methods have been suggested. Whether or not art instruction will receive the attention it requires will depend upon the knowledge and zeal shown by our educational leaders.

APPENDIX

APPENDIX
THE AESTHETIC PHILOSOPHY ON WHICH
THE EXPERIMENT WAS BASED

The following theory was formed with the purpose of clarifying certain fundamental concepts which might be used as a basis for class-room procedures in art. This theory embraces two considerations only: the nature of aesthetic expression and the nature of aesthetic appreciation. On these two phases of aesthetics, a fairly substantial agreement has been reached by many contemporary philosophers. Their discussion of certain aspects of aesthetics has, of course, led to various controversies. To enter into the more controversial problems of aesthetics, however, would be beside the point here. One has no need of presenting views which are beyond the fundamental requirements of a teacher in the class-room of a public school.

Before going further, it will be necessary to define two terms which may otherwise cause difficulty to the reader. The first of these, aesthetic, is used with varying meanings by philosophers according to the scope of the subject which they are discussing. Aesthetics will refer in this essay to the study (from the points of view of both expression and appreciation) of works of art. As an adjective, aesthetic will denote that which may be considered excellent because of its intrinsic (as distinguished from any utilitarian) value. The second term,

art, will herein refer to the process and the product of graphic expression.

In order to formulate a philosophy of aesthetics, no matter how brief it may be, one can arrive at a workable system only by a subjective approach. The only objective validity such a philosophy can have is gained from the coincidence of the opinions of philosophers. The very foundation of this philosophy is the experiencing of certain feelings. These feelings which appear to occur under certain conditions, and which have, figuratively, a colour of their own, will be abstracted and called aesthetic emotion, reaction, feeling or experience. The objects which cause such emotion, etc. are known as works of art and critics and others have no final means of recognizing works as such other than by their feelings for them.

The study of works of art employs many phases of the personality. It is intellectual and emotional. It takes into consideration the intelligence and the imagination. Indeed, the whole study is so complex that it may well be stated that philosophy and psychology have here a wide field yet to explore, - a field which in all probability they will never fully understand. Works of art have more than one distinguishing mark. But in order to make a beginning, we may ask what qualities they have in common. What qualities are common to say, a print by Hokusai, a Sung stoneware jar, Racine's Phèdre, a still-life by Cézanne, the Fifth Symphony by Beethoven? A quality most common to them all is their pleasing form, or if we wish, we may call this form design, or pattern. Bell called it "Significant Form."

In each (work of art) lines and colours combined in a particular way, certain forms and relations of forms stir our aesthetic emotions.... These relations and combinations of lines and colours, these aesthetically moving forms, I call "Significant Form" and "Significant Form" is the one quality common to all works of art.¹

Abercrombie explained, whereas Bell did not, the meaning of "significant":

Whatever art gives us is given as an instance of a world of unquestioned order, measure, government; a world in which experience occurs with perfect security, known that the firm inter-relationship of its process can never be dislocated by chance - a world which is the "desire of the mind".....

Now we see why Form is the chief excellence of art. It is because art presents its matter as Form that it effects this profoundly desirable impression of coherence, of inter-relation, and so of significance both of parts and of whole. For it is by Form that matter, whatever it be, is accepted as a unity.²

It is not difficult to see the manifestation of this form, or rhythm in all nature, as did Dewey in his Art as Experience. The coursing of the blood, the cycle of lunar changes, appetite and satiety, birth and death are instances of order in the universal scheme of existence. It is therefore not mystical to view form as a vital element of existence going deeper than man's outward manifestation of his "desire of the mind," - his art. The very nature of man's art seems to express his relationship to the universe. But whether we accept this or not, the fact remains that form is of great importance in art.

The relation of matter or substance to form need not concern us in this discussion. Suffice it to say that in a work of

¹C. Bell, Art (New York: F. A. Stokes, Co.), p. 8.

²11 Abercrombie, Towards a Theory of Art (London: Martin Secker, 1926), pp. 105-7.

art they do not present themselves as two distinct things. Should the reader insist on distinctions being made concerning matter and mind and the like, one might admit that a work of art is actually matter changed by its form into "aesthetic substance."

At this point it may be observed that objects of industrial arts can have excellent form. It has previously been mentioned that such objects can enrich our immediate experience.¹ But is a useful form, as such, necessarily an aesthetic form? It is Dewey's belief that efficiency for a particular end cannot be associated with aesthetic quality. Attempts to identify the two "are bound to fail," he states, "fortunate as it is in some cases the two coincide, and humanly desirable as it is that they should always meet."² Whether or not we accept the philosopher's stand, the fact remains that there is a tendency for useful shape to blend with aesthetic form.

Art is the result of forming or making. Anyone who attempts to form or make is an artist in embryo. How can he issue forth as a veritable artist? Only when the result of his labours shows pleasing form which in turn is the outcome of his rigorous seeking for excellence. We may observe thousands of examples of this principle. The tennis player who seeks excellence in his game may, if he possess the capability, achieve fine form. The engineer who bends his energies to creating a splendid and balanced structure in which each part fulfils its

¹See p. 2.

²Dewey, op. cit., p. 109.

function, creates excellent form. Of course, the ability to create such form varies greatly among individuals. Only those who have fully mastered their activities are artists. But the joys and sorrows of creating are open to all. And how can man more honourably pass his time than in the pursuit of excellence?

So far then, we may make a tentative definition of art. Art is an attempt to create pleasing form. Successful arrangement tends to move us profoundly and pleasurably, while the lack of this arrangement leads to unpleasant feelings. This definition has been chosen to eliminate the term beauty from this discussion. Of course, beauty and aesthetic are to the writer's mind synonymous, but beauty is a troublesome abstraction which has caused untold debate. The easiest solution to the difficulty is to do away with the term in our discussion.

Indeed, as Herbert Read has pointed out, the ideal of beauty in art is of limited historical significance. It probably arose in Greece, the offspring of a philosophy of life, was inherited by Rome and was revived by the Renaissance. The Greek concept of beauty was the idealization of a perfect type of humanity. But this, continues Read, is only one of several possible ideals. The Byzantine ideal was divine rather than human, the primitive ideal was the expression of fear in an unknowable world, the oriental ideal is abstract, non-human. It would be difficult for bringing beauty into service for all aesthetic expressions of these several ideals.

We are now in a position to deal with the process of

creation of forms of art. Such creation may be termed aesthetic expression. From what has been stated concerning the "search for excellence," it will be seen that the mere giving way to emotion is not expression. This applies to art, as indeed, in all life. As Dewey says: "What is sometimes called an act of self-expression might better be called one of self-exposure; it discloses character - or lack of character - to others. In itself, it is only a spewing forth."¹ While there can be no expression unless there is an urge from within that demands expression, one has observed that there can be no aesthetic expression unless the state of mind is ordered, defined, and associated with past experience. Dewey makes some important comments dealing with the production of a work of art. "The real work of art," he says, "is the building up of an integral experience out of the interaction of environmental conditions and energies. The act of expression that constitutes a work of art is a construction in time, not an instantaneous emission." The philosopher means here that the work is the result of the prolonged interaction of something issuing from the self with so-called objective conditions, a process in which both acquire a form and order they did not at first possess. He states finally that when excitement goes deep about subject matter, it stirs up a store of attitudes and meanings derived from prior experience.²

Herbert Read, in his work The Meaning of Art, simplifies

¹Ibid., p. 61

²Ibid., pp. 64-5, verbatim selections.

the process of aesthetic expression into three stages: First comes mere perception of material qualities; second arrangement of perception into pleasing form; while the third stage comes when such an arrangement of perceptions corresponds with a previously existing state of emotion or feeling. The two final processes, it is assumed, include Dewey's observations. It is also assumed that the "something issuing from the self" includes imagination and insight on the part of the artist. With these latter reservations we can accept Reid's classification.

Art is expressed in form by an artist, but it communicates a reaction. The artist selects, orders, and interprets his percepts. He records his reactions about what he sees or has seen in the past. It then follows that reality in art is reality only of the artist's reactions to his percepts. "The roads to reality are several," says Bell. "Some artists come at it through the appearance of things, some by the recollection of appearance, and some by sheer force of imagination."¹ However, in all cases, it cannot be overstressed that the true artist presents to us his reactions.

This brings us at once to a discussion of exact representation in art of external objects. It will be seen from the foregoing that the form in which the artist expresses his reactions may, by virtue of the internal process, in most cases bear little or no resemblance to any external form which may have stimulated him. However, it would be merely dogmatic to exclude exact representation from art. Rather its significance

¹Bell, op. cit., p. 59.

must be understood. Exact representation of the external world may have value, but its value is found in its form, not in its representative qualities. "The painter may.... imitate what he sees," says L. A. Reid, "but he imitates what he sees, because what he sees fulfils and satisfies his needs."¹

The artist, then, feels free to depart from actuality as it appears to exist in the external world. In other words he may distort. Distortion has been general in all art. One would expect this if our theory is to stand any test of validity. The rounded breasts of the Greek expressions in sculpture could never be so formed in life. Did not Michael-Angelo, El Greco, and a host of others held high in esteem, distort anatomy? What, then, is bad drawing? Bad drawing occurs when the forms used are drawn merely to fill gaps and consequently prevent a complete harmony or unity. Bad drawing is contrary to all principles of the pursuit of excellence as well as the dictates of good taste.

Many works have been produced by artists in recent years that are mere formal arrangements, - "abstracts." Such a movement has doubtless been occasioned by the spread of Bell's theory of form. The movement has spread to some of our urban public schools where, it was observed, tricks of dynamic symmetry were somewhat overstressed. An artist always creates a pattern when he expresses himself. But a mere pattern cannot constitute a work of art. All the tricks of exact balance, distributed balance, rhythmic line, and so on may be at the command of the artist,

¹L. A. Reid, A Study in Aesthetics (London: George Allen and Unwin, 1931), p. 236.

yet, although he may produce a very pleasing pattern, he may still not produce a work of art. He may have at his fingertips all the knowledge of dynamic symmetry, and he may rigorously apply the principle of the "Golden Section," yet if he depend on these skills alone, he will never produce a great work. If it be argued that Piero della Francesca used extreme geometric organization and created a masterpiece, one must reply that he possessed a further and necessary ability to produce his work. What further ability do we expect of an artist as well as his power to create pleasing form? The answer has been hinted at already in the analysis of the creative process. If art is the communication of a reaction in pleasing form, we therefore look for a personal element in a work of art. We expect the artist to reveal to us something that is original, - a revelation, - "a unique and private vision of the world."¹ The artist is therefore an explorer with a distinguished sensibility. All great art bears the stamp of the personality of its creator. "Even the art that allows the least play to individual variations," says Dewey, "like say, the religious painting and sculpture of the twelfth century - is not mechanical and hence bears the stamp of personality."²

It is not to be disputed that a trivial and disorderly mind creates products which reflect its deficiencies. From what has previously been stated, it will be clearly seen that this applies to art as well as to other fields of activity. The artist

¹Read, op. cit., p. 15.

²Dewey, op. cit., p. 251.

requires a rich and developed background which must be constantly supplied with new and varied interests. It then follows that if all other considerations be held constant, the greatest artist will be he whose intelligence is highest.

But in what manner does an artist make use of his intelligence in his work? Although a great work of art may include, say, moralistic implications or set up social or political standards, its enduring aesthetic quality lives by virtue of the perfection with which the artist has conveyed his reactions to his ideas. The artist cannot ignore ideas, but his business is to present his reaction to them. Ellis states:

If he (the artist) seeks to mix himself up with the passions of the crowd, if his work shows the desire to prove anything he thereby neglects the creation of beauty. Necessarily so, for he excites a state of combativity....

The mother who seeks to soothe her crying child preaches him no sermon. She holds up some bright object and it fixes his attention. So it is the artist acts: he makes us see.¹

Now that one has discussed what art is, how it is produced, and its purpose, it is possible to examine the nature of aesthetic communication. We look at a work of art. Under certain conditions we will react to it. First, as Dewey says, "In the kingdom of art as well as of righteousness it is those who hunger and thirst who enter."² This attitude of hunger and thirst involves not only the desire which is implied, but also the will to stifle personal sentiment which otherwise would alter the nature of the reaction which is to be experienced. Also, the

¹Havelock Ellis, The Dance of Life (London: Constable & Co., 1926), p. 324.

²Dewey, op. cit., p. 255.

perceiver, as much as the creator, requires a sensitivity and a cultured background to appreciate as fully as possible a work of art.

It is assumed, then, that we are moved by a work of art. To what do we react? Fry offers a convincing argument that "in all cases our reaction to works of art is a reaction to the relation and not to sensations or objects or persons or events."¹ He goes on to point out that some of the works of the greatest colourists are built up from elements each of which when taken separately may be unpleasant, but which, when interrelated are pleasurable. He carries his observations into the fields of music, poetry and architecture.

Dealing with the nature of the reaction provoked by aesthetic appreciation, Read, in his Meaning of Art, considers this reaction to be one which affects the mind suddenly. The observer is pleased immediately or not at all. A person (and it should be noticed that Read specifies "of sensibility") does not go through a long process of analysis before he pronounces himself pleased or otherwise. Ellis supports this viewpoint in The Dance of Life:

In the matter of pictures.... I have found throughout life.... that a revelation of the beauty of a painter's work came only after years of contemplation, and then most often by a sudden revelation, in a flash.... which henceforth became the clue to all the painter's work.²

From a normal state of tension or inhibition, then, we experience, by virtue of the aesthetic reaction, a release. A

¹R. Fry, Transformations (London: Chatto & Windus, 1926), p. 3.

²Ellis, op. cit., p. 306.

work of art is in this sense a liberation of personality. Read makes haste to avoid confusion as to the nature of this liberation. "Sentimentality," he states, "is a release but it is a relaxation. Art is a release, but it is a bracing."¹

If the aesthetic reaction has no place for sympathy, what is the relation of subject matter to form? L. A. Reid successfully settles this question:

The ideal for art is, that subject matter should be as expressively fused with the body-forms as the content of music or architecture is fused with its body.²

To weep over the trials of OEdipus as if we were in the place of the sufferer is not to experience the aesthetic quality of the play. Whatever we are to receive from a work of art must come, as much as it is humanly possible, from the work itself, not from irrelevant emotions. A work of art may lead the stream of consciousness away into delightful imaginings, but such a state is beside the point, if we strictly agree that the work of art is our single reference for aesthetic appreciation. "Emotion," says Dewey, "is aesthetic when it adheres to an object formed by an expressive act in the sense in which the act of expression has been defined."³ However, because the masterpiece has such a universal appeal, it often may cause the mind to float into fancy, and such a reaction need, one believes, not necessarily be frowned upon, provided we understand its relation to the aesthetic reaction as it has been restricted. It must always be kept in mind the danger of this fanciful dreaming, however.

¹Read, op.cit., p. 20. ²Reid, op. cit., p. 236.

³Dewey, op. cit., p. 76.

Here we touch the crux of the aesthetic experience for the greater number of people who are accustomed to rely almost exclusively on their interest in, or emotion about, the persons or events called to mind by the imagery of fine arts. Landscape for such is just reminiscence or revelation of pleasant natural scenes; portraiture interests by the beautiful....ladies.....it represents; figure painting avails by its attractive and provocative nudes; literature by its exciting events or its imagined wish fulfilments.¹

Art appreciation can be successfully heightened. That is because, - broadly, - it involves a two-fold experience, the intellectual and the emotional, the elements of which are never completely fused. That certain people appreciate art cannot be denied, otherwise art would not exist. And we assume, in all probability rightly, that an understanding and therefore an appreciation of art tend to be increased by an intellectual approach. Of course, this must remain a speculation until our knowledge of the subject increases. And that we shall ever find devices for measuring aesthetic appreciation successfully is extremely doubtful. If such a device be ever discovered, psychology will have few problems, for the mind will then be an open book.

We have briefly speculated on the emotional side of appreciation. Let us now turn to the logical inference of the intellectual. A work of art is an important event in the general scheme of human activity. But it is a creation resulting from many other lesser events. Can we analyse the elements of a work of art? Should we be able to do so, we should not only have a key to the separate elements of design which affect us emotionally, but we should also establish a clearer understanding of form.

¹R.Fry, Transformations (London:Chatto & Windus, 1926) p.3.

Fry made a rather famous pronouncement when he declared five such elements, with the possibility of a sixth: rhythm of the line with which the forms are delineated, mass, space, light and shade, colour and perhaps another which he describes as follows:

I would suggest the possibility of another element, though perhaps it is only a compound of mass and space; it is that of the inclination of the eye to the plane, whether it is impending over or leaning away from us....

Now it will be noticed (Fry continues in his discussion of all the elements) that nearly all these emotional elements of design are connected with essential conditions of our physical existence; rhythm appeals to sensations which accompany muscular activities; mass to all the infinite adaptations to the force of gravity which we are forced to make; the spacial judgment is equally profound and universal in its application to life; our feeling about inclined planes is connected with our necessary judgments about the conformation of the earth itself; light again is so necessary a condition of our existence that we become extremely sensitive to changes in its intensity. Colour is the only one of our elements which is not of critical or universal importance to life, and its emotional effect is neither so deep nor so clearly determined as the others.¹

Such a deliberate analysis is only by way of explanation. It cannot, in itself, bring to us the pleasure to be derived from a direct communication with a work of art. A work of art possesses emergent properties which cannot be inferred from its parts. In other words, the elements of a perfect work of art form a unity, the value of which in sum is greater than the parts taken separately. Although the selective powers of the artist are the guides which influence the success or failure of the finished work which is composed of the elements discussed, neither the creator nor the observer can account fully by any process

¹R. Fry, *Vision and Design* (London: Chatto & Windus, 1924), p. 161.

of logical analysis for the informing spirit of art.¹ As Flaubert put it:

There are no beautiful thoughts without beautiful forms, and conversely. As it is impossible to extract from a physical body the qualities which really constitute it - colour, extension, and the like, - without reducing it to a hollow abstraction - in a word without destroying it - just so it is impossible to detach the form from the idea, for the idea exists by virtue of the form.²

However, a critical approach to art is valuable. It tends to aid the observer fully to appreciate a work of art. Again, the only factor that guarantees the aesthetic reaction is experienced at a high level, and not as mere sentiment, is the cultivated taste of the one who experiences the reaction. Intellectual criticism should afford the observer an assurance of worth in the art that moves him.

The philosophy that has been set down does not pretend to be complete. Moreover, it rests on assumptions which without doubt may be questioned. Such assumptions, however, in one form or another must be made, if an aesthetic philosophy is to be formulated. And it is not unreasonable to state that perhaps no ultimate truth can ever be reached concerning the majority of these assumptions.

It is clearly necessary to select one's ideas carefully if one is to teach art. Even if it be agreed with Ellis that art never can be successfully defined, it must be again stated, that a teacher's or supervisor's philosophy will greatly influence the work in art executed by those under his charge.

¹It is to be observed that he who appreciates has, in a sense, emerged to a new plane of understanding when he becomes capable of aesthetic appreciation.

²Quoted by M.H. Bulley, *Art and Counterfeit* (London: Methuen & Co., 1925), p.57.

COMMUNICATION FROM MR. J. GOUGH,
FEBRUARY 25, 1938

Provincial Normal School,
Victoria, B. C.,
Friday, Feb. 25, 1938.

Dear Mr. Gaitskell:

. . . I am afraid that I shall not be able to assist you to any extent. A really satisfactory answer to your questions could only come as a result of considerable testing. What the student-teachers may be able to do in the field of art, and what their aesthetic background may be, is hardly representative of the province as a whole since the students represent such a small quota of the rural high school population.

The students who come to this school from small rural high schools have as high a standard of efficiency in art appreciation as the boards of school trustees have been able to provide them with. You, yourself, know how limited are the funds at the disposal of school boards.

The ability of each student to express himself graphically naturally varies with the standard of instruction received prior to his entrance here. Under the existing circumstances, as stated above, the technical skill of the average student is good. Many have excellent ability.

Students of 18 to 20 years of age have hardly developed a "definite" aesthetic philosophy of art, or of any subject. At that age, and from then on, they are acquiring such a philosophy. Our discussions on Design, Colour, and Famous Masterpieces help to enrich the aesthetic philosophy they already possess. Our course in Graphic and Practical Arts seizes every opportunity to improve the tastes of the student. To some extent my creed is: "Creators few, appreciators all!"

The graduates of this school are as well equipped to teach art in rural schools as the time will permit. Some time is devoted to all phases of Graphic and Practical Arts. There are only 60 periods of 45 minutes each throughout the year for the Art Course. Anyone who tries to judge the teaching ability of the average graduate must keep this fact in mind.

I have enclosed our last official Course of Study. Pages 8, 14 and 27 may be of interest to you.

You doubtless know that further training is now offered at Summer School. From observation I know that many avail themselves of this opportunity to improve their skill and background.¹

I cannot comply with your request to forward copies of final examinations. From time to time I give progress tests. The marks of these and the marks gained for various assignments are used for the grading.

Sincerely yours,

John Gough.

¹Owing to low enrolment these classes were cancelled in the summer of 1939.

COMMUNICATION FROM DR. W. A. PLENDERLEITH,
SEPTEMBER 27, 1937, AND ENCLOSED STATEMENT

Department of Education,
Victoria,
September 27, 1937.

C. Dudley Gaitskell, Esq.,
4513 - 7th. Ave., West,
Vancouver, B. C.

Dear Mr. Gaitskell:

I beg to acknowledge receipt of your letter of September 16th outlining the project that we had intended to put into effect in the Abbotsford School district.¹

As I am now at Nanaimo and Mr. T. W. Hall is in charge of the Abbotsford School district, I have handed your letter to him and told him that I would ask you to visit him personally and explain the proposed drawing project.

If you will visit Mr. Hall, I am sure he will co-operate with you in carrying out the project we had intended to put into effect.

Yours very truly,

Wm. Plenderleith.

Inspector of Schools.

P. S. I am enclosing a statement that you wish to have in connection with your thesis.

¹The arrangement had been made for the writer to place the Peace River Art plan in operation in this district.

Owing to other duties, the writer found it impossible to carry out the proposed arrangements.

Enclosed Statement

Questions for a thesis asked Dr. W. A. Plenderleith
by C. Dudley Gaitskell

1. What type of art work did you find being done in the rural schools of the Peace River Inspectorate prior to the present art movement?

Answer:

Little art work was being done in the schools. The drawings that were being done consisted for the most part of conventional design, renderings of cubes and prisms, etc., and some nature drawing. The teachers seemed to draw the majority of their ideas from the text book. From this book a large amount of copying was done. Indeed, very rarely did one see original drawings being produced by the pupils or being encouraged by the teachers. It may also be stated that art appreciation was not taught and that the majority of teachers believed that to stress manual dexterity with pencil and brush was the sole aim of art instruction.

2. What type of art work do you find in the average rural school in your present inspectorate? (Matsqui-Abbotsford)

Answer:

In the small rural schools of my present inspectorate, conditions are very similar to those I have already described.

W. A. Plenderleith
September 16, 1937.

COMMUNICATION FROM MR. C. H. SCOTT, AND THE
QUESTIONNAIRE TO WHICH THE COMMUNICATION WAS A REPLY,
JULY 20, 1937

University of British Columbia,
Vancouver, B. C.,
July 20, 1937.

Charles H. Scott, Esq.,
Vancouver School of Art,
Vancouver, B. C.

Dear Mr. Scott:

With reference to our recent conversation in which we discussed certain matters dealing with the teaching of art and art appreciation in this province, I shall be greatly indebted to you if you will be kind enough to answer the following questions. As I explained to you in our talk, I desire the information that the answers to these questions will bring out, for data which I intend to use in a thesis.

.

1. How many teachers of one room rural schools are attending your school at the present time?

"Seven."

2. What is your opinion of the general achievement in art and art appreciation in one-room rural schools?

"I have no knowledge of art achievement in one-room rural schools."¹

3. What is your opinion of the art training given in our Provincial Normal Schools?

"Never having been asked to examine the art training given in our Provincial Normal Schools, I am not prepared to give an opinion of it."

4. What is your opinion of the text-book used by teachers of art in the rural schools of this province?

¹This questionnaire asked several other questions dealing with one-room rural schools. As Mr. Scott replied as is shown here, these questions are omitted here below.

"The text-book issued by the Department of Education is based as a teaching for skills rather than appreciation."

5. What is your opinion of the new curriculum in art for Junior High Schools and Elementary Schools?

"The new curriculum in art for Junior High Schools is a move forward in art appreciation as distinct from art skills. It is perhaps over-rich and assumes a knowledge on the part of the teachers which few as yet possess."

6. Remarks which my questions may have promoted.

"In general

"Art education will not move very far forward in this province until it receives a credit value in the High Schools equal to such subjects as mathematics, languages, etc. That it does not receive such credit is due partly to apathy on the part of the body of teachers and partly to the fact that the academic mind resents the intrusion of other subject interests. The "powers that be" are all academically trained and few, if any of them, possess art appreciation."

I assure you that your kind consideration of my questions will be very much appreciated.

Yours very truly,

C. Dudley Gaitskell.

COMMUNICATION FROM MR. C. H. SCOTT, AND THE
QUESTIONNAIRE TO WHICH THE COMMUNICATION WAS A REPLY,
JANUARY 28, 1938

4513 West 7th. Ave.,
Vancouver, B. C.,
January 28, 1938.

Charles H. Scott, Esq.,
Vancouver School of Art,
Vancouver, B. C.

Dear Mr. Scott:

Last July you kindly helped me by answering several questions dealing with art instruction. I have used some of your answers in my thesis.

Would you be kind enough to consider the following questions?

1. To about how many students belonging to the teacher-training classes at the University of British Columbia do you teach art?

"First term, approximately 50 in analysis and methods.
"Second term, approximately 30 in appreciation."

2. About how many hours of art instruction do these student-teachers receive?

"20 hours."

3. What is the nature of the instruction given?

"i Teaching methods.

"ii Analysis of the various subjects contained in the art curriculum, with a view to giving at least an understanding of the nature and scope of each subject.

"iii Art appreciation illustrated by slide and print."

4. Do you consider that the student-teachers are sufficiently well equipped to teach both high school classes in art and elementary school classes?

"I do not consider a teacher sufficiently well equipped to teach High school art unless possessed of manual dexterity and creative ability. He should be able to inspire by example - on the board and elsewhere. Talking is not enough."

I shall be greatly indebted to you for any help you can give me.

Yours very truly,

C. Dudley Gaitskell.

COMMUNICATION FROM MR. C. H. SCOTT,
FEBRUARY 22, 1938

The Vancouver School of Art,
Cor. Cambie and Dunsmuir Sts.,
Vancouver, B. C.

Mr. Gaitskell,
4513 West 7th., Ave.,
Vancouver, B. C.

Re. Peace River -- Art Instructor's
Project Sheets.

At Mr. Gaitskell's request I have examined two sets of
Art Instructor's project sheets.¹

I consider the projects to be of an interesting nature,
well linked up with general subject matter, the art elements
sound and the instructions for teacher and pupil clearly set
forth in text and illustration.

Charles H. Scott,
Director

¹These two sets included all the subject-units in the
Peace River plan.

COMMUNICATION FROM MR. A. S. TOWELL,
JUNE 20, 1937

Office of Inspector of Schools,
Pouce Coupe, B. C.,
June 20th, 1937.

Mr. C. D. Gaitskell,
Principal, High School,
Dawson Creek, B. C.

Dear Sir:-

I acknowledge receipt of your report on your year's work as Supervisor of Art Instruction in about one-half the schools of the Peace River Inspectorate. I subjoin my replies to the questions you have asked, together with a few general comments.¹

1. Yes. I could see clear evidence of the growth among the pupils of appreciation of principles involved. For instance, they evidently achieved some grasp of the principle of the pleasing division of space as applied to pictorial composition as well as the much more obvious things as poster lay-outs or lettering projects. The same was true of rhythm, balance, contrast, and so on. In the children's work through the year I could see to a growing extent that, even in cases where they failed to achieve their aim, they were nevertheless making a conscious attempt to apply specific principles of art. The very fact that they were aiming at something showed that they had found something to aim at.

2. Yes. If by "Art" we mean merely the ability to draw, I would say it is desirable but not necessary. But if we give our instruction a broader base, I would say it is necessary for the elevation of taste and the heightening of appreciation. The subject can be so taught that there will be a considerable transfer to other and related fields; and I think that the subject-units as drawn up were calculated to produce such transfer. Future revisions might well increase this tendency.

3. In the main, yes. See answer to question 2.

4. Considering the limitations, remarkable results were secured.

¹See p. 102 ff. for the questions asked Mr. Towell.

5. Yes. Teachers frequently commented on this point.
 6. I could not answer this question definitely, except to say that the per pupil cost in schools participating was small, while in other schools it was almost zero.
 7. Yes. See question 4.
 8. The improvement was conspicuous.
 9. In schools not taking the course the Art work tended strongly to consist entirely of instruction in drawing, with some colour work, of the conventional flowers, butterflies, and common models and objects. In other words the primary aim was the acquiring of some skill in graphic representation. This is of course a worthy aim. There was also some production of designs, based more, I fear, on copying of set models than on the acquisition of governing principles. The work done varied a good deal according to the skill of the respective teachers.
 10. See answers to questions 1 and 9.
 11. Several teachers were emphatic in saying that they themselves had received from the course a good deal more benefit than the children. Naturally their greater maturity enabled them to profit more by it.
 12. As to desirability, I would strongly advocate it. As to feasibility, I am not so sure. If each inspectorate attempted to operate its own course, there would be great, and perhaps undesirable variations in the work. Moreover, it is probable that few rural inspectorates have teachers sufficiently well trained to undertake it.
- If the work were centralized some of these difficulties would be overcome, and quantity production of materials would reduce per pupil costs. On the other hand, the hectograph process as actually used has certain characteristics which are well adapted to the course as drawn up, but the limitations of the process make it inherently undesirable for large-scale use. It would be necessary to see whether the course could be modified to adapt it to other means of reproduction.

Other comments: -

A fundamental point is whether we are to try to train the pupils in drawing or in art. If the latter, we shall usually fail unless some way can be found to furnish periodic help to teachers-in-service. One of the great handicaps to progress in education is the inevitable tendency of teachers to carry on the instruction in the same way as they were instructed when they were pupils. When planning the "drawing lesson," the teacher's mind harks back to the drawing lessons he used to get, and he

obeys too literally, alas, the injunction, "Go thou and do likewise."

In spelling and arithmetic the teacher is on familiar ground. He proceeds with confidence and is willing to experiment with new methods and ideas. In art, and even more in music, he is very unsure of himself; he is afraid of getting beyond his depth. Thus we find ourselves in a sort of vicious circle which will be broken only when, as regards these so called "newer" subjects, we produce a generation of children so well trained in them that when they, in their turn, become teachers they will handle art, music, etc., with as much confidence and familiarity as they now do the traditional subjects.

The normal schools realize this, but in the few hours they can allot to this work they cannot possibly give the budding pedagogue any sense of mastery. Actually, of course, the situation is improving, but only gradually. The problem is how to hasten progress.

With regard to art, the solution probably is a matter of help to the teachers-in-service. Summer school courses help, but they tend to be taken by those who need them least, namely, by teachers who have talent in art. Much more will undoubtedly be accomplished by a system such as has been in operation in this inspectorate.

As regards the course actually drawn up last year, my feeling is that it succeeded in attaining its object in spite of handicaps. Among those handicaps was the fact that it had to be drawn up for several grades and hence was not especially suited to any grade. It was left to the teacher to adapt the material as necessary in this respect.

A good feature was the abundance of illustrative material furnished. This aids greatly in the securing of the transfer of training which I mentioned above (vide question 2). This feature should be extended if possible; it is the best possible way of ensuring that pupils obtain a grasp of general principles. I think personally, although there are those who will accuse me of advocating bad pedagogy, that in this case it will be of considerable advantage if illustrative material includes numerous samples of bad art. I think that principles of this kind are much better understood if pupils are shown the results of violation as well as the results of conformity. All such examples should, however, be very clear-cut and obvious for elementary grades. The youngsters would derive interest and profit from exercises in "What is wrong with this picture?" At a later stage it could be shown that, with certain justifications and by competent artists, accepted principles can actually be violated, perhaps even with profit to the work as a whole.

Colour presents a problem owing to difficulties in reproduction. Illustrative material helps again here. Last year's course laid a foundation for colour training, and I would advocate that in succeeding courses a greater relative emphasis be laid on this aspect. It branches out into all fields of life, and much could be done to raise the general level of taste and appreciation. Perhaps this is even more necessary for girls than boys.

As just one example, they would be interested in discussing elementary problems such as: A green blouse with a red skirt would look horrible, yet an olive-green costume with red trimmings might be beautiful. Why is this?

In later stages there would be increasing interest in discussion of the more subtle colour harmonies, the suiting of clothing colours to complexions, hair, and eyes, and so on. Other applications are equally obvious; and I would assert that such training would be time well spent. Moreover the girls would feel that they were being taught something of value, and you know well what a difference that makes.¹

Another comment - - - experience with your own classes might be taken to indicate that improvement in technique seems to come more from practice than from instruction. Observation of examples, however, is also of much help. (Another argument for abundance of illustrative material).

I could go on at great length, but for several reasons shall forbear. If you wish to quote any part of this letter in your thesis please feel free to do so.

Yours very truly,

A. S. Towell.

¹This suggestion was later developed into a subject-unit involving not only dress design but also costume design.

COMMUNICATION FROM MR. W. P. WESTON
AND HIS REPLY TO A QUESTIONNAIRE,
AUGUST 12, 1937.

Provincial Normal School,
Vancouver, B. C.
August 12, 1937.

C. Dudley Gaitskell, Esq.,
University of British Columbia,
Vancouver, B. C.

Dear Mr. Gaitskell:-

I enclose your questions and answers which I have made to the best of my ability and which in the light of our conversation may mean something.

I trust you will be successful in your researches and that my little contribution may be of assistance. I shall be pleased to hear from you or see you later.¹

Yours sincerely,

W. P. Weston.

Questions and answers to questionnaire presented to Mr. Weston:

1. What is the general ability in art of students entering the normal school?

"Very varied. Majority have done nothing since first year high school. Many are quite good draughtsmen but have little background in general field of art."

2. What is their standard on leaving this school?

"I do my best to give them a general background and to interest them in the subject."

3. What changes characterize the present Teachers' Art Manual as compared to that of 1924?

¹The writer attended some of Mr. Weston's classes at the Normal School at his kind invitation.

"(a) Much more variety in subject matter or material to be used both in drawing and design.

"(b) An attempt (not always recognized by the teachers) to foster creative work as opposed to the more formal methods previously adopted."

4. What is your opinion of the general standard in art in the rural schools of this province?

"(a) I am not in a position to judge but imagine that teaching is somewhat haphazard and that pupils often do well in spite of the teacher.

"(b) Manual dexterity is stressed still by many teachers at the expense of creative expression. I see a much greater tendency to foster appreciation than was the case only a few years back."

5. What is your opinion of the new programmes of study as regards suitability to the rural teachers' needs and opportunities?

"For a teacher with any knowledge of art and modern tendencies in education, I think the new course will give ample scope for the present. This is the opinion also of many rural teachers I have spoken with during the last two summer schools."

6. Are the aims and subject-matter stressed in the text-book similar to those which you teach in your normal school classes?

"The text is only a manual for drawing and does not attempt to explain or give direct assistance in general appreciation.

"I aim at accomplishing much more in the field of art history and appreciation. The text is only a guide for general principles in elementary school drawing, not art study."

7. What are these aims?

"I think you will gather from the foregoing."

8. How many rural teachers attend your class in art at the summer school for teachers this summer?

"I am not certain, but I should say ten or twelve."

CIRCULAR LETTER TO TEACHERS IN THE
PEACE RIVER AREA, MARCH 24,
1936

Dawson Creek High School,
Dawson Creek, B. C.,
March 24, 1936.

To the teacher,
.....School,
Peace River Block, B. C.

Dear Sir (or Madam):

The B. C. Teacher of February reports the Hon. Dr. Weir as having stated that art and art appreciation are of basic importance in education, and that they are man's supreme retort to the ugliness of life.

Owing to their lack of time, inadequate training, and guided by an indefinite, unsuitable and uninteresting course of studies, teachers seem to find difficulty in many cases to give this subject of art its proper attention in the daily teaching programme.

Therefore, with the sanction of Dr. Plenderleith, I am sending you this form. Will you be kind enough to answer the following questions and to return the form to me at your earliest convenience? In answering these questions, you may aid a movement to better teaching conditions in this important subject. Please be assured that individual data will be kept strictly private.

Yours very truly,

C. Dudley Gaitskell,
Principal.

Question	Yes	No
1. Do you teach art?		
2. Do you teach art appreciation?		

- | | Yes | No |
|---|-----|----|
| 3. Have you had any special training in this subject of art apart from your normal school work? | | |
| 4. Do you consider that your pupils are being given sufficient training in art? | | |
| 5. Would an outline each month of an art course, together with methods of procedure, suggestions and written instructions for you and the pupils be beneficial to your work and that of the pupils? | | |
| 6. Would it be beneficial to have the art work corrected at a central source each month? | | |

CIRCULAR LETTER TO TEACHERS IN THE
PEACE RIVER AREA, MARCH 19,
1937.

Dawson Creek, B. C.,
March 19, 1937.

To the teacher,
..... School,
Peace River District.

Dear Sir (or Madam):

Dissatisfaction has been expressed by some of our rural teachers over the art sections in the new programmes of study. In order that I may obtain statistical data on your feelings towards the art sections mentioned, I should be greatly obliged if you would answer the following questions and return them to me at your earliest convenience. I am making a purely unofficial survey and the individual results will be kept strictly private.

Yours sincerely,

C. Dudley Gaitskell.
Supervisor of Art Instruction.

Kindly consider the art sections of the new programmes of study from some of the following points of view:

- (a) The technical demands of the programmes as compared to the rural teacher's knowledge of art.
- (b) The definiteness of the programmes.
- (c) The time the programmes demand for research as compared to the time at the disposal of the rural teacher.
- (d) The material at the disposal of the rural teacher compared to the work he is asked to do by the programmes.
- (e) Whether or not the outlines are more suitable for art specialists in graded schools.

Question

Do you find that, in general, the art sections of the new programmes of study are unsuitable for your use as a rural school teacher?

Yes _____

No _____

Reasons which prompted your answer:

Name _____ School _____

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Letters with information on art instruction from the following:

Mr. J. Gough, Art Instructor, Provincial Normal School,
Victoria, B. C.

Dr. W. A. Plenderleith, Inspector of Schools, British Columbia Department of Education.

Mr. C. H. Scott, Director, Vancouver School of Art.

Mr. A. S. Towell, Inspector of Schools, British Columbia Department of Education.

Mr. W. P. Weston, Art Instructor, Provincial Normal School,
Vancouver, B. C.

Dr. S. J. Willis, Superintendent of Education, Victoria, B.C.

Questionnaire. Returns received from teachers in Peace River Area from questionnaires dated as follows:

March 24, 1936.

March 19, 1937.

Reports on experiment sent by writer to his inspectors.

Report sent to Dr. W. A. Plenderleith in April, 1936.

Report sent to Mr. A. S. Towell in December, 1936.

Report sent to Mr. A. S. Towell in June, 1937.