A study of self-concept of art and academic ability of secondary students with emphasis on the black perspective.

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A STUDY OF SELF-CONCEPT OF ART AND ACADEMIC ABILITY OF SECONDARY STUDENTS WITH EMPHASIS ON THE BLACK PERSPECTIVE

A Dissertation Presented

by

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A STUDY OF SELF-CONCEPT OF ART AND ACADEMIC ABILITY
OF SECONDARY STUDENTS WITH EMPHASIS ON THE
BLACK PERSPECTIVE
(June 1973)

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ABSTRACT

This study is relatively unique in terms of dealing with self-concepts of students who are on the secondary level of education. Almost all previous studies dealing with self-concepts have been done with children on the primary or elementary level of educational instruction. This study is based on the assumption that the media of art can enhance secondary students' self-concepts and that there is a definite relationship between self-concept, divergent thinking and other related attitudes. High self-concept students tend to score significantly greater than low self-concept students on self evaluation of creative abilities and originality.

Some research studies have said that the evolvement of a positive self-concept can and does, in fact, result from "creative" experiences with various art forms. The quality of the students' art environment should provide them with
the people which they can relate to and identify with; teachers and raw materials upon which they can project themselves: drawing, painting, sculpture, print-making and ceramics. The art teacher must, by necessity, show genuine and human concern and respect for students within the area of the fine arts, in order to provide an atmosphere which is conducive to providing the opportunities for the subsequent evolvement of independence and individuality.

The procedure was to research and analyze data gathered by pre-testing and post-testing students to determine their self-concepts in English, history, math and science as well as the fine arts. This study was also concerned with correlations based on sex, race, and between classes within the same area of study. Comparisons were also made between specific areas of study as they pertain to Self-Concept of Academic Ability.

The problem was to measure what possible changes would occur in students' self-concept of academic and art ability after a semester of art instruction to determine correlations between academic and art ability and correlations between self-concepts and grades.

The following instruments were utilized: (1) Brookover's Self-Concept of (Academic) Ability Scale, (2) Bastian's Self-Concept of Ability in Art Scale and (3) Brookover's Self-Concept of Ability Scale in Reference to Specific Academic Abilities.
Students used in this study were enrolled in art and academic classes at Van Sickle Junior High School in Springfield, Massachusetts. These students were members of seven, independent classes: English, history, math, science and three (3) general art classes. Each group was categorized as: (1) college-oriented, (2) technical school-oriented, and (3) non-college-oriented.

All students involved in this study were on the ninth grade level of public school instruction and equivalent to high school freshmen. The racial or ethnic composition of the total group was sixty-four percent white and thirty-six percent Black/Puerto Rican. By sex, the classes were composed of fifty-five percent males and forty-five percent females.

The accumulated evidence from this research project utilizing the Self-Concept of Art and Academic Ability Scales show that they are capable of, somewhat accurately, predicting relationships of the self-concept scales and achievement.

Contrary to literature on sex differences in self-concept which stipulate that girls are more likely than boys to have lower self-esteem due in essence to parental expectation, the investigator's findings were diametrically opposite. Likewise, contradicting most self-concept literature, this investigator's research study showed that Black male and female students scored higher on the pre-test and post-test of self-concept of art ability than their white counterparts; this may be attributed to the structure and medium of art, where such academic skills as reading and writing are not considered relevant to success in art.
TEACHERS' TASK

"Let people realize clearly that every time they threaten someone or humiliates or hurt unnecessarily or dominate or reject another human being, they become forces for the creation of psychopathology, even if these be small forces. Let them recognize that every man who is kind, helpful, decent, psychologically democratic, affectionate, and warm, is a psychotherapeutic force even though a small one."

Abraham H. Maslow
Motivation and Personality
1954
DEDICATION

This work is dedicated to my mother Ethel and father Theodore Jamerson, Sr., and to my wife Cheryl and sons, Jeffrey Lance and Jason Lang.
ACKNOWLEDGEMENTS

I would like, at this time, to express my deepest thanks and gratitude to all those people who rendered aid in making this work a success.

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My wife Cheryl Vicki, without whose support, this work would have been an impossible task.
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CHAPTER I
INTRODUCTION

Many writers and researchers: educators, psychologists and sociologists have argued that there is a strong, positive correlation between self-concept and creative behavior. The creative person is one who is often confident in his own ability, independent in his thought and judgment, and somewhat immune to external pressure and authority. Kris has proposed that "Only persons of high confidence in their own ability, not fearful of being overwhelmed by others, could express without anxiety the 'regression' necessary for creative behavior."¹

Despite the frequence of this opinion, there have been relatively few studies which directly examined the relationship between self-concept and creativity. The few studies which involved adolescents and adults for example that which has been reported by Getzels and Jackson, have suggested a link between the proposed positive relationship between self-concept and creativity. On an adult level, MacKinnon reported "Highly creative architects had stronger self-images than their less creative peers. Frequently, the highly creative

architects viewed themselves as imaginative, active, independent, and enthusiastic, whereas their less creative peers saw themselves as responsible, sincere, and dependable. " A similar finding, with a sample of adolescents, was reported by Getzels and Jackson.

In the Getzels and Jackson study two control groups of students were isolated for comparison. One group had high intelligence as represented by a conventional IQ measure but not as high in tests of creativity. The other group was high in tests of creativity but not as high in intelligence as scored by the IQ measure. All of the IQ scores were the result of the Binet instrument, and the creative tests were based on cognitive ability. To apply the popular criteria of creativity would make an empirical study of creative thinking almost impossible. The tests of creativity involved the students' ability to deal inventively with numerical and verbal systems and with space-object relations. Getzels and Jackson state: "High IQ students tend to be at least moderately teacher oriented. For the high creativity students the comparison shows little or no relationship. They are not teacher-oriented; if anything, there is apparently a tendency for the creative students to place the highest personal value on qualities which they feel teachers value least." The highly creative student appears to be saying that he knows what makes for conventional success and what the teachers want;

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3Jacob W. Getzels and Phillip W. Jackson, Creativity and Intelligence (New York: John Wiley and Sons, Inc., 1962), p. 36.
however, those things are not necessarily what he wants for himself.

Few studies of this kind have been attempted with secondary art students; consequently, prompting the investigator to research this area. The few assertions and postulations, on the part of researchers, that connect, positively, self-concept with creativity and school achievement has prompted the investigator to delve into the area of secondary art education.

The development of a positive self-concept through various art forms can and should provide a strong foundation for various exploratory and innovative courses of study for secondary art students. Exercises (art projects) centering on the creative arts should be designed to modify the self-concept and self-esteem of students. The students' intellectual capacities are a direct result of activity which begins with direct experience via the senses and also involves the emotions. It has been made manifest that through the fine and creative arts, strong sensory development can and should be developed and nurtured to provide the foundation for positive self-awareness and consequently intellectual growth. It has been postulated by some researchers that self-expression in the fine arts is a form of positive reinforcement that is likely to create positive self-concepts and self-fulfillment.

For the edification of the Black student, it may prove necessary to
recruit and employ strong and sensitive "significant others"\(^4\) in order to improve his self-concept. For those students who are forced to leave their natural habitat or milieu to attend school, the situation, educationally, is compounded.

It is essential that better than adequate art programs for secondary-level students be concerned with how the student feels about himself. With innovative and relevant art programs, the attrition rate and lack of interest will decrease. Through research and empirical studies conducted by persons such as George H. Mead (1934), Kenneth B. Clark (1965) and William W. Purkey (1970), it has been concluded and acknowledged that the way a student perceives himself, indubitably, influences the way he behaves. If he sees himself as unattractive, a failure, or rejected by society and the majority, he will have the propensity to behave that way.

What appears to be needed in order to create the presence of positive self-concepts and to eliminate negative feelings are teachers who are knowledgeable, sensitive and communicative so that students can relate, identify and

\(^4\) "Significant Others" is used, here, synonymously with the concept provided by the late sociologist Harry Stack Sullivan. It is defined as: 
"... the self first emerges in connected with anxiety about the attitudes of the most important persons in one's life (initially, the mother, father, and their surrogates—persons of more or less absolute authority), and automatic attempts are set in motion to adjust to these attitudes." As the significant others' expectation level rises, so does the students' level of academic achievement [emphasis added]. In: Stanley M. Elkins, Slavery: A Problem in American Institutional & Intellectual Life (New York: The Universal Library, 1963), p. 120.
communicate with them. Several research studies such as those by Mary E. Goodman (1946) and Eugene L. Hartley (1947) show that Black children have inculcated the negative evaluations of their race which is perpetuated by the white majority. They tend to have a lower self-concept than white children and this becomes progressively worse as they advance through the "middle-class" school system.

Self-concept is highly influenced by the "significant other" and evolves out of the past; in fact it is used frequently by researchers to predict the future of students. From the beginning self-concept is a "reflected" self; it reflects how others feel. These actions, attitudes and feelings of others are soon embraced and internalized by the student, and he subsequently comes to feel about himself as he perceives how others feel about him. This is why it is so very significant that more Black and sensitive teachers be employed, so that they can deal with Black students more effectively.

Upon the conclusion of this research project, the investigator hopes to arrive at some valid and hopefully positive understanding as to whether the aforementioned concepts are based on strong foundation. Regardless of the study's findings, it is felt that an empirical study such as this is both feasible and necessary.

Definition of Terms Used

**Self-Concept of Academic Ability** - is defined as the valuation one makes of oneself in terms of his ability to achieve in academic tasks in general as compared with others. Self-concept of academic ability is operationally defined as the student's scores on the Michigan State General Self-Concept of (Academic) Ability Scale, developed by Wilbur B. Brookover. This test measures language behavior which refer to the student's perceived ability in academic tasks (See Appendix A).

**Self-Concept of Art Ability** - was developed by Linda Bastian and is defined as the student's scores on the Self-Concept of Art Ability Scale as it applies to the student's perceived art ability (See Appendix B).

**Self-Concept of Ability Scale in Reference to Specific Academic Ability** is another scale developed by Wilbur B. Brookover and is of a specialized nature rather than a general nature (See Appendix C).

**General self-concept, global self-concept, and self-concept** is defined as a complex and dynamic system of beliefs which an individual holds true about himself, each belief with a corresponding value.⁶

Purpose of the Study

There has been much written about the role of the arts in bringing about a greater sense of self-concept in the art student; consequently, enhancing his

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chances of academic achievement. Kenneth Beittel has stated: "One of the goals of learning in art is the development of the capacity for creative action as indicated by changes in one's personality or self-concept." There is very little to bring substance to the claim that fine arts activity affects the personality in any way. This is due to the fact that there has been very little research upon self-concepts as they pertain to the fine arts. Elliot W. Eisner and David W. Ecker have stated:

The use of concepts, methods, and theories from the fields of psychology, sociology, anthropology, and aesthetics has not been common within the field of art education. There are many reasons for this. Art education as a field has been atheoretical in the main. Theory and scientific methodology have not been a part of the art teacher's stock in trade. Art educators, like those working in other disciplines, have had a tendency to dichotomize the cognitive and the affective, the thought from the emotion, and to look upon science with skepticism, especially as it might be applied to artistic experience.

The hypothetical construct of self-concept has been used by psychologists, sociologists, and anthropologists since the 1930's to determine self-concepts and self-identities in students. The range has extended, from studies by Bruno Lasker in 1929 and Ruth E. Horowitz in 1939 to Wilbur B. Brookover in 1969.


Many tests have been devised and administered but, unfortunately, few have applied to self-concept in art education until recently.

Now research in art education has begun to deal with the possibilities of adopting theories of self-concept into its own area of educational theory. For example, June McFee, an art educator, in an experiment aimed at increasing creative behavior, has had very positive results, concluding: "We have some evidence that values, attitudes, and self-concept can be changed."9

In contemporary times, the attitude and perception that a student has toward himself significantly influences not only his art and academic achievements, but his social behavior as well. Being generally concerned with self-concepts in art students, the investigator's primary concern is with the Black art student. Consequently, the focus must be on some of the existent problems in terms of the Black self-concept.

There have been a number of notable and significant changes within American society and within the Black community that suggest a need for a renewal of some dialogue among educators about the role of education in shaping the self-concept of Black children. Contemporary Blacks have the propensity to reject their traditional roles and identities and create new ones which are shaped by Blacks rather than by white society. Research studies that have dealt with the self-concepts of Black students have concluded that many Black students embrace negative evaluations of themselves and their race which are

perpetuated by white society, and as a consequence, they develop lower self-concepts than white students. Some researchers have, likewise, agreed that an individual's self-concept is shaped by social interaction and by society's influence. Since white society shapes many Black student's self-concepts, it is felt that white racism is the root cause of perpetuating the Black student's low self-image. In order to alleviate this problem, a direct attack must be made on white racism, individually and institutionally, and there is a critical need to create new "significant others" for Black children to relate to and identify with in order to increase the Black student's self-concept.

Some Black educators such as: James A. Banks, Cynthia N. Shepard, Alvin F. Poussaint, Nancy L. Arnez and many people in the Black community are talking about a need for students to be able to readily identify with teachers. However, just any Black teacher is not simply the answer to the problem, as students need sensitive teachers who are aware of their problems. The student needs a proper image of the Black Man (African and Black American) not only for himself, but for the edification of the white student as well. Secondary level administrators must acknowledge the existence of the "phenomenon" (Black Identity), what it entails, and the great significance that it has for the Black student.

The Black student, unfortunately, has been thrust into a negative situation whereby he is forced to receive his educational instruction in a milieu that is dominated and legitimized by the white majority. He is continually presented with a picture of the supremacy of the white majority in any study involving the
successful activities of man, including the fine arts. This student needs to be convinced of the valuable contributions and successes of Black people, particularly the Black artists. The Black art student needs to know of the exploits and contributions of Black American and African artists who were creating works of art in Black civilization centuries prior to European culture. They need to know about the Yoruba and the Bantu cultures who created fine works of art in bronze, wood, and stone sculpture. In terms of art relevancy, the Black student should be taught these concepts and realities (See Chapter III).

Self-concept theory is particularly helpful in understanding Black and other minority group students. It must be made abundantly clear that low self-concept, conscious or unconscious self-hatred, and racial ambivalence are high probabilities for those students who experience discrimination and overt racism and who are treated by the majority as "scum" in political, economic, and social status. These students need strong and positive images (significant others) who are sensitive in their relationship in order to see themselves and their ethnic group in a realistic and positive light. They need to utilize their self-confidence in a milieu which encourages this. When an environment is provided which enables the student to create and build, explore, spend the time he wishes at those tasks he enjoys, to express himself without threat, to delve into various media and personally select those materials with which he is most successful with, then a climate is provided in which he can reveal himself and which enhances his possibility for healthy development.
Research suggests that teachers, next to parents, are the most significant others in students' lives, and that classroom teachers play an important role in the formation of children's attitudes and predispositions.\(^\text{10}\) A study by Davidson and Lang indicates that the assessment that a child makes of himself is related to the assessment "significant people" make of him.\(^\text{11}\) The study demonstrated that a student's self-concept is significantly related to his perception of how his teacher feels. Further, the study shows that the more positive the student's perception of his teacher's feelings, the better was his academic achievement and classroom behavior as rated by his teachers.

These views have been confirmed in such studies as that of Davidson and Greenberg.\(^\text{12}\) In their examination of children from central Harlem, these authors discovered that the lower the self-concept, the lower the level of achievement; while higher levels of self-concept and ego strength were associated with higher levels of achievement. It is apparent that if art educators can raise the student's self-concept, the student will in turn achieve at a higher academic

\(^{10}\)Wilbur B. Brookover and Edsol L. Erickson, Society, Schools and Learning (Boston: Allyn and Bacon, 1969).

\(^{11}\)Helen H. Davidson and Gerhard Lang, "Children's Perceptions of Their Teachers' Feelings Toward Them Related to Self-Perception, School Achievement, and Behavior," Journal of Experimental Education 29 (December 1960), pp. 107-118.

\(^{12}\)Helen H. Davidson and Judith W. Greenberg, Traits of School Achievers From A Deprived Background (New York: City College of the City University of New York, May 1967), pp. 133-34.
level. Eisner and Ecker have stated: "... that the artistically superior tend to be somewhat superior in intelligence."13

Logically, one cannot and should not assume or consider that these various studies are either ultimately or unanimously conclusive; however, it should be made lucid and understood that no research reports have found any evidence of high achievement resulting from low self-concepts.

There is, however, at this time some difference of opinion in the literature, as to whether experience in art do affect concept change as June McFee assumes. In two issues of Studies in Art Education, diametrically opposing views were presented. Ronald Silverman stated that art education curricula "... contributes significantly to (a) developing perceptual and cognitive patterns of behavior and (b) acquiring an adequate self-image and a more positive attitude towards social institutions such as the school."14 Decker Walker on the other hand, in another article, stated that the change in self-concept through art education is not important: "The maintenance of sound mental and emotional health as an important goal of art education... is not accepted by most art educators."15

13Eisner and Ecker, Readings, pp. 155-56.


There is no doubt, in the investigator's mind, that the latter statement attributed to Walker is, for the most part, true. That there is truth to the statement points out one of the underlying tragedies that exist in education generally and art education specifically. It is made abundantly clear that the attitudes of some art educators tend to turn off some high potential art students. The goal of all educators should be to nurture whatever innate ability a student might possess.

**Rationale for the Investigation and the Problem**

Educators must know that students are dying mentally by the thousands every day in all segments of American society—in middle-class suburbia as well as in urban or inner-city settings. Unfortunately, those students within the confines of the inner-city are dying at a much faster rate than the others. This fact has been attested to through the efforts of many authors such as Louis Knowles and Kenneth Prewitt, Charles Silberman, and Jonathan Kozol who wrote respectively, *Institutional Racism in America*, *Crisis in the Classroom*, and *Death at an Early Age*. These authors have attempted to expose the contradictory inner workings of the school system to the general public and to educators with the hope that the "powers-that-be" will do something to rectify the situation. The fact that pathology does exist in the educational system is also made manifest by the past and current drop-out rates of students, particularly in the inner-cities at the secondary level.

In 1970 over fifty-nine million persons were enrolled in the elementary and secondary schools, colleges and universities of the Nation, and approximately
one million were attending day care and preschool programs. It would be a severe understatement to say that American society is committed to schooling. Two out of every seven persons were enrolled in some form of schooling, and over six million people were employed in the educational to service these students. Table 1 shows the years of school completed by persons 25-29 years of age by race and sex in March 1969. Only about one-quarter of the population in this age range have failed to complete high school, although two out of five Black males and almost half of all Black females do not attain this level. Table 2 shows the percent of persons age 25-44 who had not completed high school by sex, region, and urbanism of area in March 1969. Among the four major regions, the West showed the lowest concentration of persons who had not attained high school graduation, and the South reflected the highest incidence of this characteristic.

Had these students been provided with "significant others" with whom they could relate, identify, and communicate, perhaps their self-concepts could have been enhanced and the drop-out rate reduced. It must be assumed that those students who drop out of school find their particular educational milieu irrelevant and totally unacceptable. These students possibly possess low self-

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17 Ibid., p. 9.
TABLE 1 -- Years of School Completed by Persons 25 to 29 Years Old by Race and Sex, March 1969

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<th>Total Population (thousands)</th>
<th>Elementary</th>
<th>High School</th>
<th>College</th>
<th>% with less than 4 years high school</th>
</tr>
</thead>
<tbody>
<tr>
<td>All males, 6,341............</td>
<td>1.5</td>
<td>0.5</td>
<td>5.1</td>
<td>4.6</td>
</tr>
<tr>
<td>All Females, 6,608...........</td>
<td>1.2</td>
<td>.4</td>
<td>2.3</td>
<td>4.6</td>
</tr>
<tr>
<td>White Males, 5,628...........</td>
<td>1.4</td>
<td>.5</td>
<td>2.2</td>
<td>5.0</td>
</tr>
<tr>
<td>White Females, 5,807........</td>
<td>1.0</td>
<td>.3</td>
<td>2.1</td>
<td>4.3</td>
</tr>
<tr>
<td>Negro Males, 654.............</td>
<td>2.4</td>
<td>.6</td>
<td>5.1</td>
<td>5.7</td>
</tr>
<tr>
<td>Negro Females, 728...........</td>
<td>2.6</td>
<td>1.0</td>
<td>3.7</td>
<td>6.7</td>
</tr>
</tbody>
</table>

TABLE 2—Percent of Persons Age 25 to 44 Who Had Not Completed High School by Sex, Region, and Urbanism of Area, March 1969

<table>
<thead>
<tr>
<th>Region</th>
<th>Males</th>
<th>Females</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>REGION:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Northeast</td>
<td>31.7</td>
<td>28.1</td>
</tr>
<tr>
<td>North Central</td>
<td>30.7</td>
<td>27.8</td>
</tr>
<tr>
<td>South</td>
<td>39.9</td>
<td>41.7</td>
</tr>
<tr>
<td>West</td>
<td>23.4</td>
<td>25.8</td>
</tr>
<tr>
<td><strong>METROPOLITAN</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Central City</td>
<td>32.8</td>
<td>33.8</td>
</tr>
<tr>
<td>Outside Central City</td>
<td>25.9</td>
<td>24.8</td>
</tr>
<tr>
<td><strong>NONMETROPOLITAN</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nonfarm</td>
<td>38.3</td>
<td>37.6</td>
</tr>
<tr>
<td>Farm</td>
<td>46.9</td>
<td>38.0</td>
</tr>
</tbody>
</table>

concepts and have probably internalized those beliefs and feelings that they perceive "significant others" hold of them.

Many people have attempted to alleviate the school problem with much sincerity. They have operated on many different political, social, and educational levels. From the investigator's personal vantage, unfortunately, most of these efforts have been of a psychological nature and strictly academic (English, history, math, science). The investigator feels that not nearly enough consideration or effort is being given the fine arts in either problem-solving or research.

This research project will deal within the framework of the fine arts area and attempt to show that art, with adequate instruction, can create positive self-concepts in students.

After consultation with Linda Bastian from New York University in 1971, it was decided that this model would be a modification of hers. Since she, likewise, researched and dealt with self-concept in students and her theory so closely parallels and coincides with the investigator's, he will use her model as a basis for guidance in terms of form and resources.

There have been many claims in art education literature about how art as a medium and experience can change a student's self-concept. There is a stipulation that with adequate instruction and creative experiences in art classes, the student will have the natural inclination to enhance his self-concept in relation to academic achievement. This claim, however, be validly supported or refuted since very few studies have been attempted. Although many educators
have devised devices and instruments to measure self-concepts in students, these have almost invariably been in terms of strict academics and this kind of research in the fine arts area has been almost non-existent.

The concentration will be on those students of the inner-city who are on the lower rung of the socio-economic ladder and who are, by common agreement, the possessors of a lower self-concept than their counterparts from a middle-class background.

This proposed study will correlate data on self-concept of art ability, self-concept of academic ability and art grades which will be gathered at the beginning and end of one semester of art instruction.

The students tested and the data gathered will be from three specific divisions of students who are categorized as follows:

1. Non-college-oriented
2. Technical school-oriented
3. College-oriented

This data will be gathered in both general art classes and classes in history, math, science and English. The general art classes are designed as exploratory classes and to provide the student with some basic experience in many different media as opposed to specializing in one particular medium. The correlation in this study will be determined by different variables within groups and across groups. These correlations will be based on sex, race and intra-group. The cross comparisons will determine how the groups of art students
perceive themselves as compared to the academic groups. The cross comparisons in this study will be as follows:

1. English vs Art
2. History vs Art
3. Math vs Art
4. Science vs Art
5. Art vs Art

The proposed study seeks to show some possible self-concept change and make more clear aspects of self-concept theory as it pertains and relates to art activities.

Other problems which are anticipated are those that do not fall into the aforementioned larger categories. These are problems which must be acknowledged and dealt with on a more individual level, and are as follows:

1. To investigate changes in how an art student perceives himself comparing pre-tests and post-tests of his self-concept of academic ability and self-concept of art ability.

2. To investigate changes in self-concept of art ability for each teacher’s class. Approximately 150 students will be tested in seven different classes with four teachers in four academic areas (English, history, math, science) and three teachers in art. This format
will be followed in order to facilitate comparative study both between and within areas of study.

3. To make a determination as to whether self-concept of art ability is related to art grades. The question is, does a student with a high self-concept receive good grades and conversely, does one with a low self-concept receive poor grades?

Procedure of the Study

**Meeting with Board of Education Administrators** - The investigator met with the Assistant Superintendent of the Springfield Public Schools in Springfield, Massachusetts and discussed the possibility and feasibility of conducting a research project within that school system. Subsequent to this meeting, the investigator met with the Director of the Personnel and Research Division and filled out a Request for Conducting Research in the Springfield Public Schools form (See Appendix D). This form entailed a brief description of the title and type of research to be undertaken. Upon approval and recommendation of the Director of Personnel and Research, the investigator was referred to one of the local secondary schools.

**Orientation of Administrator and Teachers** - The investigator scheduled an orientation session for the administrator of Van Sickle Junior High School in Springfield, Massachusetts and explained to him the research proposal and planned method of gathering the desired data. The pre-tests and post-tests
would be administered to students enrolled in four academic areas (English, history, math, science) and three art classes. The administrator provided the investigator with an opportunity to meet and to explain the procedures with the participating teachers. They were also provided with examples of the testing materials.

Administration of Tests - The tests were administered by the investigator and two assistants in order to alleviate the possibility of the regular classroom teacher influencing student responses. The tests were administered to only ninth grade students enrolled in English, history, math, science, and art classes at the beginning of the Fall semester, 1972. The classes (students) tested were categorized, by the school, as belonging to the following three categories:

1. College-oriented
2. Technical school-oriented
3. Non-college-oriented

All of the testing was administered on two separate occasions, at the beginning and end of one semester of study. The students enrolled in English, history, math and science were administered Brookover's (1) Self-Concept of (Academic) Ability Scale and (2) Self-Concept of Ability Scale in Reference to Specific Academic Ability. The students enrolled in art were administered the two Brookover tests as well as Bastian's Self-Concept of Art Ability Scale.
By pre-testing and post-testing, in terms of self-concept change in the academic and art classroom, the investigator through this study, hopes to answer the question, "Can self-concept change occur as the result of art education?"

Of the instruments used in educational research that deals with self-concepts of academic ability, the Michigan State Self-Concept of Academic Ability Scale has demonstrated its property of being a predictive instrument for grades, and a standard for measuring change. The test is constructed simply; it requires a very short time to administer and score, and his highly reliable and easy to interpret. However, this instrument has not been used extensively by art educators. Its usefulness as a tool for comparing pre-test and post-test scores for self-concept has been shown in English, history, math and science, but not in the Fine Arts. Research has shown that studies utilizing this instrument reveal that self-concept of academic ability in the aforementioned areas are stable and consistent.

Besides Brookover, the designer of the Self-Concept of (Academic) Ability Scale, Ann Paterson from the University of West Virginia devised and analyzed a self-concept construct with checks for validity and reliability. She found that self-concept of ability scores and present achievement are positively correlated. Likewise, she found that self-conceptions are dynamic and do have behavioral correlates. Although the instrument cannot measure student attitudes toward the "importance" of securing good grades, the Scale is able to discriminate general self-attitudes toward ability to achieve.
This research project will deal with the question of whether art education is such that it can foster a positive change in self-concept of art ability and whether that change pertains to success in academic subjects.

Methodology

Seventy-seven (77) males and sixty-three (63) females, total of 140, from ninth grade classes in a public school in Springfield, Massachusetts were administered the: (1) Brookover Self-Concept of (Academic) Ability Scale, (2) Bastian Self-Concept of Art Ability Scale and (3) the Brookover Self-Concept of Ability Scale in Reference to Specific Academic Ability. These tests were designed to measure students' self-concepts. These measures were considered to be, both, valid and reliable for research utilization, although the investigator acknowledges that the scores yielded do not provide an accurate and comprehensive assessment of creative ability. All tests were administered, in the regular teacher's presence, in normal classroom settings by the investigator and two assistants. The Brookover tests yielded the students' general attitudes about self in terms of general academic ability, and a more specific assessment of the respondent's self-evaluation in reference to specific academic ability. The Bastian test yielded scores of a specific nature in terms of students' self-concept of art ability.

Instrument Description and Validation

The Michigan State General Self-Concept of Ability Scales were first
developed in 1959 by Wilbur B. Brookover to measure students' self-concept of ability in terms of school achievement. He then designed another instrument which would adapt and direct test questions to each of four distinct subject areas: English, history, mathematics and science. Brookover has stipulated that the Self-Concept of Academic Ability Scale is valid in terms of predicting academic achievement and that students' grades are enhanced significantly when parents are encouraged to have higher levels of expectation of their children.

From 1959 to 1967 other researchers at Michigan State University and in 1971 Linda Bastian at New York University had accumulated much data that revealed the reliability and validity of the Self-Concept of Academic Ability and of the Self-Concept of Art Ability Scales, respectively. The investigator hopes, also, to further establish the validity of the specific Self-Concept of Art Ability Scale.

Hypotheses

The hypotheses revolved around six basic areas which are as follows:

1. There will be no significant change of self-concept of art ability in any one teacher's class, as a results of his/her art instruction.

2. There will be some significant difference in the pre-test scores and post-test scores of males and females. The female students will score higher in classroom groups as well as the total female grouping, on both tests.
3. There will be no significant differences between the pre-test and post-test scores of students enrolled in art and those in academic classes.

4. There will be a definite correlation (positive) between self-concept of art ability and art grades—the higher the self-concept, the better the grades the student will receive.

5. There will be some significant differences in the pre-test and post-test scores of self-concept of academic ability between those students who are categorized as college-oriented and those who are non-college-oriented.

6. There will be no significant difference in the pre-test and post-test scores of self-concept of art ability between the white middle-class students and the Black students.

Limitations of the Study

This study will be limited to students enrolled in a middle-class school on the junior high level of public school instruction, and to which Black students, on a lower socio-economic level, are bussed. All students will be English-speaking and enrolled in general art classes, English, history, math, and science. All students tested will be in the ninth grade and only those students who participated in both the pre-tests and post-tests will be scored. This study will ask the student to focus in on his honestly perceived art ability and academic
ability in class. Both pre-tests and post-tests will be administered by the investigator in order to facilitate more honest and unbiased responses and to avoid possible influence by the regular classroom teacher.
CHAPTER II

REVIEW OF THE LITERATURE

During most investigations of the educational process by psychologists, sociologists and educators, the primary focus has been on individual learners. Variations in learning have mostly been explained in terms of psychological and physiological concepts such as intelligence, aptitude, physical impairment and other variables.

A review of self-concept literature strongly indicates that for many years researchers have tested and have stipulated that a student's self-concept is, ostensibly, a prerequisite in the learning process and the student's level of achievement is commensurate with his level of self-concept. In the past and present, somewhat contradictorily, educational researchers have focused on socio-economic and other environmental conditions that affect the student, such as family income and family background to account for differences in student achievement. Likewise, hereditary traits and consistent response in similar situations such as intelligence and physical aptitude have been studied as other possible reasons for variations in learning. Recent developments in psychological and educational theory suggest, however, that how the student thinks of himself and how "cultural differences" among the disadvantaged may be as much a
source of poor academic performance as intelligence or teaching method.¹

Students unquestionably react either positively or negatively according to the teaching methods employed by their regular classroom teachers. Two existing phenomena that are prevalent in education and tend to be detrimental in providing an adequate atmosphere for enhancing self-concept and achievement are "self-fulfilling prophecies" and "cultural shock."

Cultural shock in education is created by a unique situation and normally entails the entrance of an individual into a ghettoized community, with no knowledge of environmental conditions, to teach. This occurs when a middle-class individual enters urban areas to teach and trauma is experienced by the teacher. Culture shock is an anthropological term that is used extensively in educational jargon and is defined as:

. . . teacher's display of hysteria, weeping, state of near collapse, depression, self-doubt, hostility, and aggression toward some youngsters in her class is not atypical. . . the new locale, the unfamiliarity of the people, both staff and children, the sense of containment, the new responsibilities, and the strange routines and problems seem to precipitate a syndrome which has been experienced by many others throughout history when thrust into the unfamiliar life-ways of a foreign culture.²


The Self-fulfilling Prophecy is a phenomenon that is perpetrated by teachers either consciously or unconsciously and unfortunately, more often than not, it tends to change negatively students' self-concepts. Teachers who are agents of the self-fulfilling prophecy are often guilty of creating or perpetuating a student's feeling of "worthlessness," resulting in a loss of self-esteem and low achievement. This response is consistent with self-concept theory which states that in many, if not most, situations, people and students tend to do what is expected of them, and to the extent that low expectations may create the behavior that makes it seem true. Silberman observed and concluded:

Thus, a teacher's expectation can and does quite literally affect a student's performance. The teacher who assumes that her students cannot learn is likely to discover that she has a class of children who are indeed unable to learn; yet another teacher working with the same class but without the same expectation, may discover that she has a class of interested learners. The same obtains with respect to behavior: the teacher who assumes that her students will be disruptive is likely to have a disruptive class on her hands... prejudice is not the only problem; expectations can be lowered

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3 "Self-fulfilling Prophecy" was defined in 1948 by one of America's most distinguished professors, Robert K. Merton of Columbia University. Stated as simply as possible, the theory holds that in many, if not most, situations, people tend to do what is expected of them—so much so, in fact, that even a false expectation may evoke the behavior that makes it seem true. In: Charles E. Silberman, Crisis in the Classroom: The Remaking of American Education (New York: Random House, Inc., 1970), p. 83.
by empathy as well as by distaste. Indeed, one has the uneasy feeling that... conferences designed to sensitize teachers and administrators to the problems of the 'disadvantaged' have back-fired. By learning why black youngsters fail through no fault of their own, teachers learn to understand and to sympathize with failure—and thereby to expect it. [emphasis added].

In order to alleviate the problems, in education, of self-fulfilling prophecy and culture shock, it is both feasible and necessary to revamp teacher education programs. Prospective teachers need to know about self-concept theories and how they relate to academic achievement.

The investigation into the role of self-concept in education is based on the experiments on theories of several psychologists who examined the nature of the self in relation to others. These and many other researchers basically agree on at least two observations which form the theoretical basis for self-concept research. The first is that self-concept is based on a student's wholistic perception of how significant others perceive him to be and their response to him; and the second is that the individual drives conceptions of himself from his socio-cultural environment. From this point of view students are influenced by the approval and expectations of others and their behavior corresponds to this influence.

4 Silberman, Crisis, pp. 83, 86.

George Herbert Mead, among others, formed the basis for these observations when he defined the self as a result of communication outward and experiencing feedback. Moreover, he suggests that it is not the actual behavior of others which directly determines a student's actions but the student's interpretation of the expectations and acts of others: "The organization of the self is simply the organization, by the individual, of the set of attitudes toward its social environment...and toward itself from the standpoint of that environment."6

Helen B. Trager and Marian R. Yarrow suggest:

His (the child) needs for acceptance by persons important to him require his conformity to their patterns of behavior and attitudes. Deviation from the patterns of behavior and beliefs of his family and group may result in frustration of his needs to be accepted and to belong. Attitudes toward self and toward others are required in this process of attempting to secure need satisfaction and to obtain meaning from the confusion of stimuli affecting the individual.7

One of the basic goals of identity training is for the teacher to aid the student in recognizing that his self-concept and self-image is part of a network of self evaluation to which his feelings and responses are related. In identity education, one should begin with instructing the student on how and why he

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judges himself, where he has learned the criteria he uses for self-judgment and what the consequences of his judgment are. The underlying assumption is that all students are concerned with, though perhaps unconsciously, arriving at and maintaining a high self-concept, and that an adequate understanding of the elements of self-judgment would help them to do so. 8

Sensitivity is a term that is used to describe many different purposes and to describe various processes. In this writing it is referred to as the teacher's ability to sense what a student feels about himself and others. Sensitivity requires the honesty and desire to become aware of how others are experiencing things. If one has the desire, he must form a habit of really listening to and understanding students; that is, listening to and understanding meanings rather than mere words. For example, some students express a desire not to attempt new things and new projects, while what they really mean is that they feel it is better to make no attempt than to try and perhaps experience subsequent failure. To the degree that a teacher is able to predict and determine how his students are viewing themselves, their subject and others, then to that degree will be be in a position to be a successful teacher.

William W. Purkey discovered that there was a strong relationship between the self-concept and success in school. The research evidence clearly shows a consistent and significant relationship between the self-concept and

academic achievement. Purkey states:

... that the successful student is one who is likely to see himself in essentially positive ways has been verified by a host of studies. In an early investigation of factors of achievement in high school and college, Gowan (1960) reported that achievers are characterized by self confidence, self acceptance, and a positive self concept. ... Farls (1967) studied intermediate-grade students and found that high-achieving boys and girls reported significantly higher self concepts in general and self concepts as students than low-achieving boys and girls.9

In reviewing the selected and related literature, it has been made very clear that there is a consistent and significant relationship between self-concept and academic achievement at all grade levels, and that change in one appears to be associated with change in the other. Although the reviewed research data does not provide fool-proof evidence about which comes first—a positive self-concept or academic success, a negative self-concept or academic failure—the data does emphasize a strong relationship that is reciprocal and gives an individual reason to assume that enhancing the self-concept is vital in order to improve academic performance.

Significance of Positive Black Self-Concepts

... In terms of the Black student and his self-concept, many teachers, both Black and white, still believe that Black students cannot learn on an equal level

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with white students. As the ethos of Black students differ from others, so must the approach to educating them. In order to promulgate the significance of self-concept theory in education, teachers and administrators must be sensitized and made aware of it.

In the book *Developmental Psychology Today*, it is stated:

Adolescence involves major changes in the definition of the self. The childhood self is largely defined by parents and a few other key persons - family members, ministers, and teachers. It reflects in a relatively uncomplicated way the immediate world of persons crucial to the child and is based on relatively simple identification with these people or aspects of them. The adolescent self must be reexamined and reintegrated. On the one hand, it must be consistent with the adolescent's new capacity for rationality. . . . Above all, it involves a movement away from the simple mirrorlike view of the self to a more integrated, more autonomous, and more individualized sense of identity, integrating the sense of uniqueness and independence with those of interdependence and solidarity with other people. 10

Black students need new "significant others" who are aware and sensitive to the existent problems in their urban communities. Most research that deals with the "Black self-concept" is based on theories that existed prior to the phenomenon "Black Identity" and does not seem to adequately describe the self-esteem of today's Black adolescents. Shouts of "Black Power" and "Black is Beautiful" seem to dictate new postulations to guide Black self-concept research.

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E. Earl Baughman states: "... the supply of self-esteem is not, and has not been, less for the black than the white." Baughman's contention is that the Black student's self-concept is positive to the extent that it is formed prior to his interactions with white society.

Since the Black child, whether urban or rural, spends his formative years in essentially a black world, the Black community provides him with his frame of reference. The Black child initially compares himself and relates to other Blacks and his evaluative framework is provided by the Black community. Thus, his self-concept is mostly positive and revolves around how he is treated within the Black community compared to how other Black children are treated in the same community. As the Black child grows and the inevitable interaction with the white world occurs, his self-concept developed in a basically Black context can be threatened.

The low self-concept of Black students hinges upon the negative attitudes of white society and white racism. In spite of the verbalizing of acknowledged Black leaders who espouse that Black is Beautiful, white society and its racist institutions perpetuate the myth that Black is evil, bad, and ugly. Their dilapidated and run-down buildings, inferior schools and hostile white, as well as Negro teachers, all reinforce to the student that to be Black is much less desirable than to be white. Nothing less than honest and dedicated teachers can begin to successfully counteract these negative lessons that have been internalized by

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the student. Kenneth Clark writes:

By the age of seven most Negro children... have been forced to recognize themselves as inferior. Few if any Negroes ever fully lose that sense of shame and self-hatred. To the Negro child the most serious injury seems to be in the concept of self-worth related directly to skin color itself. Because school is a central activity at this age, his sense of inferiority is revealed most acutely in his lack of confidence in himself as a student, lack of motivation to learn, and in problems of behavior—a gradual withdrawal or growing rebellion.12

In order to confront the problem of the negative Black self-concept, educators are going to have to make an honestly unprecedented attack on white racism. Schools are probably the greatest institutions in terms of socialization, and this is where the elimination of white racism will occur. Since racism is one of the root causes of the Black student's negative self-concept, whites must assume the main responsibility for eliminating it; however, Blacks cannot afford to wait for whites to change their negative racial attitudes.

It must be understood by educators that in subtle as well as overt ways, teachers do influence their students' racial and self-concept feelings. Prior research suggests that teachers in the classroom have negative attitudes toward Black, poor, and other minority students. Gottlieb (1964) found that "... white teachers dislike teaching urban Black children much more than to black teachers."13


13David Gottlieb, *Teaching and Students: The Views of Negro and White Teachers*; in *Black Self-Concept* ed. by Banks and Grambs, p. 17.
For educators to turn their backs on this reality is to condone it.

The problem and fault does not lie only with the teacher—administrators and counselors are equally guilty of practices that help perpetuate the negative ethnic feelings of Black students. Racist school counselors, even in 1973, still believe that Black students have virtually no business aspiring to attain positions in certain white collar professions and are guilty of placing Black and other minority students in academic "tracks" which tell the students that they are much less valuable or desirable than other students, that they are essentially worthless. One has to question the morality and ethical approach to such manipulation of students. The tragedy of the whole situation is that once a student is labeled and placed in an academic "track," he rarely, if ever, escapes it.

Teachers need to believe that Black students can achieve and they must project this feeling to them if they are to attain more positive self-concepts. Teachers need to develop higher levels of expectations and change their individual curricula to include the works of Blacks so that they become relevant and meaningful to the student.

The fine arts provide the potential Black student/artist with an avenue by which he can express himself, create and build, design and construct. The high potential art student can utilize the medium to exercise his creativity and be successful doing something that most of his peers are incapable of doing. This simple fact tends to elevate the student's self-concept and, consequently, his level of academic achievement.
All prospective teachers should be required to take courses that are designed and based on Black realities and should be required to observe, at least, the mechanism of the urban school. Since there are no guarantees of where a new teacher will be ultimately placed, these teacher-training experiences should prove more beneficial to the teacher than learning about Black accomplishments in a vicarious manner.

Since the racial attitudes of the white majority are made manifest in school textbooks, it is reasonable to assume that the material in textbooks need changing. Students have the tendency to believe those things that they read and one way to change their racial attitudes is to include the positive and relevant contributions of the Black man to American and world society. Likewise, teachers need to examine their pedagogical concepts and the effect that they have on students. Before any of this can be realized, those institutions that train students to become teachers need to reexamine their teacher education programs. Since racial attitudes, to some great degree, can be modified by contact with minority groups and their cultures, it should be requisite in teacher training that prospective teachers be exposed to those cultures. Any classroom teacher who believes that his Black students are intellectually inferior will naturally stifle their self-concepts which are already likely to be low.

Workshops and sensitivity training should be implemented in teacher education programs since that medium can necessarily arouse the petty prejudices that some people seem to embrace. Also, these sessions can motivate the exchange of new concepts in terms of teaching strategies while changing personal
and racial attitudes. It seems both logical and feasible that teacher education programs should focus on prospective educators and attempt to change whatever negative racial biases they might harbor. It would appear to be too late to deal with those professors who are now training education students and who possess racist attitudes. These are particularly dangerous because of the credibility factor. They are able to espouse and legitimize racist concepts and perpetuate racist attitudes because of their academic credentials. For example, academicians such as A. R. Jensen, a highly respected educational psychologist at the University of California (Berkeley), who published an article in 1969 based on the inferiority of the Black IQ. Jensen's contention is essentially that IQ is more significantly determined by genetic factors than by environmental or other factors. Since the mean IQ for Black students as measured is approximately fifteen points below that for whites, and since intelligence is presumably locked in according to biological factors, Jensen apparently "proves" that Blacks are innately inferior to whites. The tragedy is that many other racist scholars agree with Jensen's theory and, in turn, teach this concept to their own students. Such professors and the racist concepts they teach tend to warp prospective teacher's minds and tend to perpetuate the low expectation levels of those teachers. This, in turn, damages the student's self-concept and academic achievement; thereby perpetuating the myth of inferior Black intelligence. Thus the vicious cycle continues.
Without dedicated and sensitized teachers, the Black student's self-concept will be lowered and he will inevitably feel that he is inferior because he is Black.

This negative self-image is the result of an American caste system which is based on color and stipulates that Blackness belongs to the lowest classification in this system. Alvin Poussaint and Carolyn Atkinson state:

Gradually becoming aware of the meaning of his black skin, the Negro child comes to see himself as an object of scorn and disparagement, unworthy of love and affection. The looking glass of white society reflects the supposed undesirability of the black youth's physical appearance: black skin and woolly hair, as opposed to the valued models of white skin and straight hair. In order to gain the esteem of the generalized other, it becomes clear to him that he must approximate this white appearance as closely as possible. He learns to despise himself and to reject those like himself. From the moment of this realization, his personality and style of interaction with his environment become molded and shaped in a warped, self-hating, and self-denigrating way.\(^{14}\)

Grier and Cobbs write: "Persisting to this day is an attitude, shared by black and white alike, that blacks are inferior. This belief permeates every facet of this country and... has developed the national sickness."\(^{15}\)

That negativism and low self-concept is very much a part of many Black American's way of thinking is unquestioned, and the most feasible solution to this problem appears to be through the educational process. As has been cited,

\(^{14}\)Alvin Poussaint and Carolyn Atkinson, in _Black Self-Concept_, p. 57.

prejudice and discrimination are very much a part of American life, and classroom teachers need to know the effects that these tend to have on academic achievement and patterns of behavior developed by Black students. Many classroom teachers, both Black and white, do not appear to be familiar with self-concept theory as it pertains to Black Americans, and a course upon this problem should be implemented into the curriculum of most schools of education.

**Ambiguities in Self-Concept Research**

In spite of the many research projects and empirical studies conducted by psychologists, sociologists and educators that stipulate Black Americans innately possess lower self-concepts than whites, there is evidence of other researchers that tend to contradict this postulation. In studies by researchers such as Goodman (1946), Morland (1963) and the Clarks (1947), it was found that white children have higher self-concepts than do Black children and that they tend to make more astute racial self-identifications than do Black children. Goodman writes: "... it is possible that the relative inaccuracy of Negro identifications reflects not simple ignorance of self, but unwillingness or psychological inability to identify with (black) because the child wants to look (white)." The Black children in Goodman's study, as opposed to the white children, revealed tension, evasion and uneasiness when asked to make ethnic identifications. When asked

to indicate a preference, of dolls, most selected white over Black. The Clarks
also found that Black children were aware of ethnic differences and most of them
preferred white dolls to Black dolls and felt that white dolls were nice dolls
and that Black dolls looked ugly.¹⁷

Research by Trager and Yarrow (1952) revealed that children are very
aware of ethnic differences. When a group of children were shown a photograph
of white children playing while a Black boy who was standing aside, almost all
of them suggested that the Black boy was not playing with the others because he
was racially different. One second grade white boy in explaining why the white
children and the Black boy were not playing together said: "Because he is colored
and don't want to play with white boys, and white people don't want to play with
him because they know he cheats and is too tough."¹⁸ As in the aforementioned
Goodman study, the subjects in the Trager-Yarrow study stereotyped the Black
and white dolls when asked to assign them roles. A majority of the children
assigned the white dolls to the "good house" and the Black dolls to the "poor
house." Many of the children stated that the white dolls were the "boss" and the
Black dolls were "servants."

Morland (1963) in later research indicated that children's ethnic attitudes
have not changed very much since the Goodman, the Clarks, and Trager-Yarrow

¹⁷Kenneth B. Clark and Mamie P. Clark, Racial Identification and

¹⁸Trager and Yarrow, They Learn, p. 11.
research was done. Morland studied race awareness of Southern Black and White children who attended segregated schools. When shown pictures of Black and white children, a majority of the Black children said that they looked less like the Black child than the white child. On the other hand seventy-one percent of the white children said that they looked more like the white child in the picture while sixty-six percent of the Black children said that they would rather be the white child. Morland also discovered that Southern Black children more readily reject their ethnic group than do their Northern counterparts.

The above discussed researchers have shown that children, both Black and white, become cognizant of ethnic differences at an early age and that their personal preference is white to Black. Their preferences are based on the attitudes of the larger white society which places Blacks and other minorities in a low caste and their own attitudes reflect the racism that so permeates our culture. White children tend to make more correct racial self-identifications than do Black children because Black children often find it emotionally impossible to accept the meaning of racism aimed at their Blackness and therefore difficult to develop positive self-concepts.

Judging from the most available evidence of previous research projects dealing with self-concept, it is possible to assume that Black or ghettoized

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students have lower self-concepts because of their socio-economic circumstances. Nevertheless the root cause of the negative self-concept is psychological rather than economic, and one ought not to assume that because some children live in better environments, they necessarily possess more positive self-concepts.

There have been research studies conducted that tend to contradict other studies, so that self-concept research and theory remains somewhat ambiguous. Soares and Soares (1970) from the University of Bridgeport conducted a study to determine whether disadvantaged students actually possess lower self-concepts than advantaged students. To be disadvantaged was determined by annual family income (less than $4000.00) and receipt of welfare aid. Their results showed that disadvantaged children of all ages possess higher self-concepts than advantaged children, but that disadvantaged elementary school students have higher self-concepts than their counterparts at the high school level. The explanation for this is due to the fact that while on the elementary level, the student associates and identifies with other disadvantaged students in their communities and neighborhood schools. They are reinforced by family, friends and teachers. The self-concept problem arises when the student leaves the security of his neighborhood and enters the more pressurized situation of the integrated high school. The Soares sample consisted of ninety-one disadvantaged and seventy-one advantaged students from an integrated urban high school. Their results showed that the disadvantaged students had significantly higher self-concept scores than the advantaged students and generally had higher and more positive scores than the
teachers' ratings of them in contrast to those of the advantaged students. Few disadvantaged students showed negative self-concept scores; however, their teachers, when tested, actually saw them less positively and were inclined to think more highly of the advantaged students. Soares and Soares concluded:

The results of this study indicated that disadvantaged students have higher self-perceptions, and believe that their teachers perceive them in similar ways, than do advantaged students, who in turn look at themselves less positively and feel that their teachers also look less favorably on them. The teachers, on the other hand, have lower perceptions for the disadvantaged students than for the advantaged.  

E. Earl Baughman (1971) writes: "Most discussions of Black self-esteem either state explicitly or imply that the average black has less self-esteem than the average white. Research... causes us not only to doubt the validity of this conclusion for contemporary black youth, but leads us to question whether it was ever true."  

That there are ambiguities in research literature which deals with the Black self-concept is unquestioned; however, there is an over-abundance of literature available that points to the negative aspect, of Black self-concepts rather than to the positive. To emphasize, the Black child spends his formative years in essentially a Black world, and when he is thrust into interaction with white racists, his self-concept can be and is often threatened.

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21 E. Earl Baughman, Black Americans, pp. 41, 42.
As discussed in this chapter, it is apparent that most self-concept research reveals that students' academic achievement directly correlates with the students' view of themselves. Teachers' projected attitudes play an important part in how the student perceives himself and, also, provides the atmosphere which can be either detrimental to or enhance the students' self-concept. Research has shown that studies pertaining to the Black student and his self-concept are ambiguous and teacher attitudes are often negative. For the fine arts student, particularly the Black art student, the problem is compounded. There are many other variables that tend to stifle his pursuit of academic and artistic achievement. Some of these variables will be discussed in Chapter III.
CHAPTER III

EXISTING PROBLEMS IN ART EDUCATION

It has been mentioned in the preceding chapters that a positive self-concept can evolve through various art experiences when the art program is adequate. Some art programs are inadequate for a variety of reasons. One of the major problems in art education and aesthetics is the negative attitude of teachers and administrators toward the fine arts. They too often use art classes as a "dumping ground" for students who present disciplinary problems in academic areas. But if educators want to promote a complete education for all students, they should cease treating art as frivolous, unacademic, and unworthy of strict attention. Art should be treated as an academic area, as are reading, writing, and arithmetic. Teachers often project the feeling that to be interested in the arts is to lean toward the effete or effeminate. Silberman states: ". . . poetry, music, painting, dance, and the other arts are not frills to be indulged in if time is left over from the real business of education; they are the business of education."¹

Schools and school personnel teach students that art and aesthetics are somewhat of a phenomenon that is not related to the regular curriculum or to life.

¹Silberman, Crisis, p. 8.
By the way schools attach little significance to the arts, students are inclined to relegate them to an insignificant segment of life. Art education, particularly on the elementary level, is treated as something to be tolerated and dealt with for an hour or so a week, rather than as an intrinsic form of communication. In some schools, the art program has reached the extreme that there is a total lack of exhibited art works. The regular classroom walls are usually bare with no paintings or sculpture. Students soon learn that art is of a specialized nature that is produced in and belongs only to the art classroom and that aesthetics is separate and apart from life in the regular classroom.

Concerning the situation mentioned above, Silberman states: "More often than not, it might be better if art were left out of the curriculum altogether, for at least children's spontaneity and native love of beauty would not be destroyed." Teachers of the fine arts and particularly administrators should remember and make operational the concept that art is a form of communication and is a mode of expressing feelings and experiences. The arts should permeate the whole curriculum and life of the school since it affects all phases of our life from designs of utility articles that are used daily to the highest forms of individual expression. Herbert Read states:

"Education may be defined as the cultivation of modes of expression - it is teaching children and adults how to make sounds, images, movements, tools and utensils. The emphasis

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2Ibid., p. 185.
on communication extends beyond reading, writing, and talking to painting, drawing, sculpting, dancing, crafts - to all the forms of nonverbal expression. The arts are not frills but essentials just as much as the 3Rs. Everything that we know about human beings generally, and children in particular, points to the importance of the arts in education. They are the language of a whole range of human experiences and to neglect them is to neglect ourselves.³

Teachers of art are too often guilty of imposing on students their sterile formalism and this act tends to destroy the native talent of their students. Their methods of teaching stifles creativity with the uninspiring copying of objects and pictures as well as creating the atmosphere that forces every student to draw identical flowers, trees, fruit, pumpkins, Christmas trees, turkeys, etc. Students possess far greater artistic potential than is commonly realized and they are more creative when freed-up to paint whatever and however they desire. Professors of art education can play an important part in the improvement of art education by implementing Vito Perrone's concept. Perrone argues: "But if we cannot make every teacher personally creative, we can at least make every teacher sensitive to the creativity in her children, so that she will nourish their attempts." ⁴

³Ibid., p. 251.

⁴Dr. Vito Perrone is the Dean of the University of North Dakota's New School for Behavioral Studies in Education. This program operates on the concept of informal classrooms on the elementary level. In: Silberman, Crisis, p. 476.
Contrasting Philosophical Approaches to Teaching Art

Another problem area in art education is in the individual teacher's philosophical approach to teaching art. There are two basic schools of thought on how to conduct art classes and impart knowledge. The two approaches are in effect a "breadth" vis-à-vis "depth" method of art instruction.

Advocates of the breadth method stipulates that it is far more rewarding to the student to have a diversified background in art by providing him with a variety of "well-chosen" subjects and activities, and using a variety of different personal experiences in dissimilar media. These teachers' supportive arguments revolve around the contention that the students' interests are maintained by providing experiences with many media. Of the two approaches, breadth programs are the most widely accepted and used in secondary schools, particularly junior high schools. General art courses fall into the breadth category.

The in-depth advocates take the position that the more valuable art program is that which allows a continuous and long-term concentration in one specific area of study. There may be some variety within specific areas of study but the various activities are geared to provide an easy transition from one problem (project) to another. This approach tends to stimulate both sequential and cumulative learning. Proponents of the in-depth form of teaching argue that the breadth approach does not allow enough time for the student to become acclimated to a particular medium before it is taken away and replaced by another. Specialized art courses (drawing, painting, printmaking, sculpture) fall into the depth category.
In 1961, an empirical study dealing with the breadth vis-a-vis depth approach to teaching art was conducted by the Art Education Department, Pennsylvania State University. The principal investigators of this study were art educationists, Kenneth R. Beittel and Edward L. Mattil. Their findings showed that over a year's period of instruction with programs that were enriched with films, slides, books, and wall illustrations, a group instructed by a "depth approach" will be superior in quality of work to a "breadth" group. Beittel and Mattil state:

The study showed that the less popular method, the 'depth' method, produced the greatest gain in individual student progress over a one year period. . . . students say they prefer a variety of experiences, or the breadth method. This may have caused certain resistance against the 'depth' approach which may in turn have lessened the gains under the method though these gains were strong. However, if these students had held an initially favorable attitude toward perseverance and long-term projects their gains might have been even greater. This study suggests that it may be well to begin earlier with boys and girls in engaging in sustained long-term projects of depth and with less yielding to their restless demands for variety.\(^5\)

In spite of the fact that Beittel and Mattil are highly recognized and respected art educators, their findings regarding the breadth vs. depth approach to teaching art has not created an impact on teachers in the secondary schools.\(^5\)

That they have not been swayed toward the depth pole is made manifest by the acceptance, popularity and wide-use of the breadth approach. It is ironic that art educators would reject any method of instruction that tends to enhance creativity and perhaps develop positive, aesthetic, and self-determining orientation. When progress can be discerned, students of the depth approach can grow not only in self-concept of their art creativity but perhaps as individuals.

One explanation for the embracing of the breadth approach is that it is much easier to teach as well as to maintain student interest with multi-media. The misconception is that student interest is lessened and they cannot remain motivated enough to deal effectively with long-term projects. To alleviate this misconception, teachers must remember that they are facilitators rather than the source of learning, the source being the student himself. With the teacher's help, the student can develop an attitude which will allow him to handle long-term projects. Because teaching is merely the imparting of knowledge and skills and learning is the acquisition of same, learning is something the student makes happen for and to himself though often with the teacher's help and instigation.

Sub-standard Budgetary Problems: A Study of Two School Districts

One of the on-going and almost universal problems facing art education is that of the budget. In allocating money for the art budget, one fact remains constant and that is there is never enough money to successfully conduct an ideal art program. From school board administrators to individual school administrators, the attitude of the role of the fine arts in the school's curriculum is
not deemed very significant. Unless an administrator has an art background, he is not likely to be sympathetic to the problems encountered by art department personnel. Although the allocating money indubitably differs from district to district, art programs suffer because of lack of sufficient funds.

The investigator has studied two school districts, Springfield, Massachusetts and Los Angeles, California, and discovered some inadequacies in terms of their respective art programs. A brief summary of their problems follow.

**Springfield, Massachusetts**

As explained by Bob Drummond, Director of Art for the Springfield Public Schools, Springfield functions on a per pupil per year ratio for art supplies in each school. With thirty-seven elementary, seven junior high and four high schools, the money is allocated according to the total student enrollment at the school.

On the elementary level of instruction, the school receives $1.90 per student per year. Each student is required to take art once a week as a norm; however, the amount of time spent fluctuates according to the difficulty of the current project. That most elementary school teachers possess an inadequate background in art creates some problems for the high potential child-artist. Because of the teacher's insufficient art background and the insignificant role that art plays in the total school curriculum, many students, by the time they reach secondary education, have lost interest in the fine arts. The problem
in Springfield is somewhat alleviated because of the fact that the elementary school teacher has an opportunity to work directly with the district art supervisor.

In the junior high schools of Springfield, each school is allocated $2.50 per enrolled student so he can take art twice a week. While art is mandatory on the seventh grade level, the eighth and ninth graders have an option of art or music. From the student's perspective, the total art program is improved immensely on the junior high level due to the teacher's trained background in art.

In a study of Van Sickle Junior High School, the investigator found that the structure of the art program was an 'in-breadth' method of instruction. All art classes were geared toward a general program of study as opposed to specialization in a particular medium. The Van Sickle art department consisted of two full-time teachers and one part-time teacher who doubled as a social studies teacher and they were allocated $1,750.00 for the 1972-73 school year. The average of $583.33 per teacher per year for ordering art supplies is considered somewhat above average. Further consideration and calculation shows that if each teacher averages twenty-five students per class and they do teach five classes per day, the amount of money allocated each student for art supplies comes to $1.55 per year for all teachers combined and $4.66 per individual teacher. Each individual art teacher with $4.66 allocated per student per year is doing very well.

The Springfield high schools operate on an art budget of $5.00 per
student per year. The high school art student, as does his junior high counterpart, studies under a trained art teacher. The major difference between the two levels of instruction is that the high school art student attends classes on a daily basis.

Art supplies for the entire school district are sent from a central warehouse. Individual school's art departments requisition supplies and their receipt of same is contingent upon the availability of them. When art supplies are unavailable, the central warehouse back-orders them and when they receive the supplies, they are automatically sent out to the school.

Los Angeles, California

After consultation with the Assistant Director of Project Follow-Through and a school counselor in Los Angeles, the investigator was able to gather enough statistical data to ascertain the complexities and difficulties encountered by individual art instructors of that city. The structure and mechanism for allocating money for the fine arts in Los Angeles' schools is much more complex than Springfield due to the size of the district; likewise, the monetary contradictions are much greater. Prior to decentralization which was effected in 1971-72, Los Angeles' public schools were governed by a central board of education. The sheer size of the Los Angeles school system necessitated the advent of decentralization. Presently there exists in that city 625 elementary, 125 junior high, and eighty-five high schools. Through decentralization, the district has been broken up into twelve administrative (decentralized) areas
which encompass elementary, junior high and high school levels of public school instruction. Each district/area is designated by a letter (A - L) and is headed by a district/area supervisor.

The problem that arises, with the art budget, in this kind of structure is two-fold. One problem is in terms of budget allocation and the numerical breakdown of available funds. As an example, in most districts there exists an art supervisor whose primary function is to interview prospective art teachers and periodically visit individual schools to check on their art programs and render aid and offer suggestions on how to better the program. Each area spends approximately the same amount of money for the overall school program. The money allocated the specific area approximates $75,000.00 per year for art supplies, equipment, and staff personnel. The art supervisor's salary is approximately $15,000.00 per year.

The problem confronting the fine arts is further compounded when the individual school's structure is studied. Each school is allocated a certain amount of money to operate the entire schools' curriculum for a year. The school administrator generally discusses the total budget with all department chairmen and arrives at an individual department budget for the academic year. Unfortunately, the fine arts department usually comes up with the least amount of money to function with; however, if the administrator is democratic and open-minded, an art department chairman can negotiate for additional money. Table 3 lists some South Central (urban and predominantly Black) Los Angeles schools and
<table>
<thead>
<tr>
<th>Name of School</th>
<th># of Teachers</th>
<th>Annual Budget</th>
<th>Avg per Tch</th>
<th>Avg per Stud</th>
<th>Ethnic Make-up</th>
</tr>
</thead>
<tbody>
<tr>
<td>Columbus Jr. High School</td>
<td>4 full-time</td>
<td>$3,400.00</td>
<td>$850.00</td>
<td>$6.80</td>
<td>98% white</td>
</tr>
<tr>
<td>Drew Jr. High School</td>
<td>2 full-time</td>
<td>$700.00</td>
<td>$233.33</td>
<td>$1.86</td>
<td>99% Black</td>
</tr>
<tr>
<td></td>
<td>1 part-time</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Edison Jr. High School</td>
<td>3 full-time</td>
<td>$1000.00</td>
<td>$333.33</td>
<td>$2.66</td>
<td>98% Black</td>
</tr>
<tr>
<td>Fremon High School</td>
<td>5 full-time</td>
<td>$946.00</td>
<td>$189.20</td>
<td>$1.51</td>
<td>99% Black</td>
</tr>
<tr>
<td>Locke High School</td>
<td>4 full-time</td>
<td>$1300.00</td>
<td>$325.00</td>
<td>$2.60</td>
<td>99% Black</td>
</tr>
<tr>
<td>Markham Jr. High School</td>
<td>4 full-time</td>
<td>$1116.00 +</td>
<td>$279.00</td>
<td>$2.23</td>
<td>99% Black</td>
</tr>
<tr>
<td></td>
<td></td>
<td>$100(art prod)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Taft High School</td>
<td>5 full-time</td>
<td>$2000.00</td>
<td>$400.00</td>
<td>$3.20</td>
<td>99% white</td>
</tr>
<tr>
<td>Wright Jr. High School</td>
<td>3 full-time</td>
<td>$1775.00</td>
<td>$591.66</td>
<td>$4.73</td>
<td>98% white</td>
</tr>
</tbody>
</table>

are not sensitized enough to realize the significance of art education and strong art programs.

The structure of the art program in Los Angeles likewise tends to create some problems in terms of acquiring desirable and adequate supplies. On both the junior high and senior high levels of instruction, art students are offered and can opt to take specialized or "in-depth" courses of study. In junior high school, one semester of art and one of music is mandatory in the seventh grade. On this level the course is of a general or exploratory nature; however, the student may thereafter select any specialized course of his interest. The specialized courses usually offered on the junior high level are: drawing and painting, design crafts, ceramics, and art production. Although printmaking is not offered as a formal course of study, the student is usually provided with an opportunity to work in that medium.

In senior high school, four areas of choice are normally provided for the art student and art major, namely: A-Fine Arts, B-Advertising Design, C-Design Crafts, D-Photography. The structure of each area is as follows with numbers after courses designating the number of semesters permitted for credit.
A. FINE ARTS
Senior High Art
World of Art
Art History and Analysis
Design 1, 2
Design Craft 1, 2
Drawing and Painting 1, 2, 3
Life Drawing 1, 2
Prints and Illustration 1, 2
Science Illustration

B. DESIGN CRAFTS
Senior High Art
World of Art
Art History and Analysis
Design 1, 2
Design Craft 1, 2
Leather Silk screen
Sculpture Mosaic
Weaving Enameling
Jewelry 1, 2
Ceramics 1, 2, 3
Stage Design 1, 2, 3
Interior Design

C. ADVERTISING DESIGN
Senior High Art
World of Art
Art History and Analysis
Design 1, 2
Design Craft 1, 2
Drawing and Painting 1, 2, 3
Advertising Design 1, 2, 3
Photography 1, 2, 3
Art Production 1, 2, 3
Prints and Illustration
Life Drawing 1, 2
Cartooning 1, 2
Costume Design
Science Illustration

D. PHOTOGRAPHY
Photography 1, 2, 3
Senior High Art
World of Art
Art History and Analysis
Design 1, 2
Photo Production
Advertising Photography
When such an extensive course selection is offered and available in the schools, the acquisition of supplies becomes a major problem. As in Springfield, Massachusetts, the procedure for ordering supplies is by requisition. With one central warehouse to service the entire school system and the sophistication of the secondary program design (specialized course offerings), innumerable problems are encountered. Besides the sub-standard budgetary problem encountered by art educators, the educator almost never receives all supplies ordered nor does he receive them on time. With the many back-orders, unless the art teacher possesses ample money for supplies or hustles materials on his own, the art student is invariably victimized by the system, and as has been illustrated, the Black student of the inner-city tends to bear the brunt of the inequity.

Lack of Black Facilitators in Art Education

There is a consensus of opinion that there exists a severe shortage of Black teachers in all educational areas, especially the fine arts area. That there have not been enough avenues open for Blacks to achieve educational viability is unquestioned; however, in contemporary times the need for Black facilitators or aware whites is more critical than ever. Especially in art education is there a need for more Black and white teachers who are artistically and socially aware.

Because of economic difficulties and some myths concerning art and/or art education, many Blacks do not enter the field. Some Black parents discourage their offspring from the pursuit of the fine arts because they feel that it is not
a worthwhile field of endeavor. As American society at large feels, so do these parents believe that art and art education is not a suitable vocation.

To determine how many Blacks and other minority people major in art and art education, the investigator designed and mailed out a form letter and questionnaire (See Appendices F and G) to fifty major colleges and twenty-five Black colleges (See Appendices H and I). Of the seventy-five college total, there were thirty-three respondents who provided some statistical data referring to students in their respective art departments. Only those colleges combined which showed statistics for both total art enrollment and art education enrollment were calculated in the overall figures. Of a total of 17,721 students enrolled in art, there were a total of 3,013 or seventeen percent enrolled in art education. Black students enrolled in art totaled 965 or five and a half percent of the grand total of 17,721, while those Black students enrolled in art education totaled 244 or twenty-five percent of the total Black art enrollment. Total minorities enrolled in art was 1,237 or seven percent of the grand total and all minorities enrolled in art education totaled 395 or twenty-nine and a half percent of all minorities enrolled in art. Table 4 lists those colleges that responded to the questionnaire and their individual statistics.
<table>
<thead>
<tr>
<th>University</th>
<th>Total Art</th>
<th>Tot Art Educ</th>
<th>Ethnic:Art</th>
<th>Eth:Art Ed</th>
<th>% K-12</th>
<th>% Coll</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALGONKIAN COLLEGE</td>
<td>none</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ARIZONA ST. UNIV</td>
<td>1200</td>
<td>350/29%</td>
<td>nsa</td>
<td>nsa</td>
<td>90%</td>
<td>5%</td>
</tr>
<tr>
<td>ARKANSAS ST. UNIV</td>
<td>190</td>
<td>100/52%</td>
<td>3B/3%</td>
<td>2B/2%</td>
<td>50%</td>
<td>10%</td>
</tr>
<tr>
<td>BOSTON UNIVERSITY</td>
<td>400</td>
<td>56/14%</td>
<td>25B,1MA,6AA,11IA</td>
<td>5B,1MA,3AA</td>
<td>90%</td>
<td>2%</td>
</tr>
<tr>
<td>BOWLING GREEN ST. U</td>
<td>na</td>
<td>na</td>
<td>na</td>
<td>na</td>
<td>na</td>
<td>na</td>
</tr>
<tr>
<td>CAL ST UNIV L.B.</td>
<td>1100</td>
<td>250/22%</td>
<td>nsa</td>
<td>nsa</td>
<td>75%</td>
<td>25%</td>
</tr>
<tr>
<td>CAL ST UNIV L.A.</td>
<td>1237</td>
<td>125/10%</td>
<td>nsa</td>
<td>nsa</td>
<td>40%</td>
<td>5%</td>
</tr>
<tr>
<td>CAL ST UNIV S.D.</td>
<td>1300</td>
<td>390/30%</td>
<td>35B,50MA,50AA,5PR,10IA</td>
<td>3B,5MA,5AA</td>
<td>15%</td>
<td>5%</td>
</tr>
<tr>
<td>CAL ST UNIV S.F.</td>
<td>450</td>
<td>150/33%</td>
<td>22B,4MA,67AA,22IA</td>
<td>16B,1MA,50AA</td>
<td>15%</td>
<td>10%</td>
</tr>
<tr>
<td>CITY COLL NEW YORK</td>
<td>380</td>
<td>50/13%</td>
<td>30B,15PR,10AA,15B,7PR,5AA</td>
<td>10%</td>
<td>2%</td>
<td></td>
</tr>
<tr>
<td>COLUMBIA UNIVERSITY</td>
<td>315</td>
<td>0</td>
<td>nsa</td>
<td>nsa</td>
<td>50%</td>
<td>50%</td>
</tr>
<tr>
<td>DILLARD UNIVERSITY</td>
<td>30</td>
<td>30/100%</td>
<td>all Black</td>
<td>all Black</td>
<td>90%</td>
<td>nsa</td>
</tr>
</tbody>
</table>

*Legend: nsa = no statistics available  
na = not applicable  
B = Black American  
AA = Asian American  
MA = Mexican American  
PR = Puerto Rican  
IA = Indian American
### TABLE 4 (CONTINUED)

List of Colleges and Universities and Their Art and Art Education Enrollment, 1972-73

<table>
<thead>
<tr>
<th>University</th>
<th>Total Art</th>
<th>Tot Art Educ</th>
<th>Ethnic:Art</th>
<th>Eth:Art Ed</th>
<th>% K-12</th>
<th>% Coll</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>FISK UNIVERSITY</strong></td>
<td>54</td>
<td>4/7%</td>
<td>all Black</td>
<td>4B/7%</td>
<td>25%</td>
<td>75%</td>
</tr>
<tr>
<td><strong>INDIANA UNIVERSITY</strong></td>
<td>2200</td>
<td>nsa: comes under school of education</td>
<td>nsa</td>
<td>85%</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>INDIANA UNIV-PURDUE UNIV</strong></td>
<td>fine arts department does not exist on this campus</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>JACKSON STATE COLLEGE</strong></td>
<td>175</td>
<td>140/80%</td>
<td>173B/99%</td>
<td>13B/80%</td>
<td>98%</td>
<td>2%</td>
</tr>
<tr>
<td><strong>MICHIGAN STATE UNIV</strong></td>
<td>1016</td>
<td>321/31%</td>
<td>13B, 2MA, 5PR, 11AA, 1IA</td>
<td>13B, 1MA, 4PR 40%</td>
<td>3AA, 1IA</td>
<td>10%</td>
</tr>
<tr>
<td><strong>NO. ARIZONA UNIV</strong></td>
<td>280</td>
<td>150/53%</td>
<td>25MA, 1AA, 25IA</td>
<td>22MA, 22IA</td>
<td>35%</td>
<td>5%</td>
</tr>
<tr>
<td><strong>OHIO STATE UNIV</strong></td>
<td>70</td>
<td>18/25%</td>
<td>2B+2Africans, 2AA</td>
<td>nsa</td>
<td>75%UGs</td>
<td>60%MAAs, all PhDs</td>
</tr>
<tr>
<td><strong>PURDUE UNIVERSITY</strong></td>
<td>427</td>
<td>130/30%</td>
<td>21B, 4AA</td>
<td>1B</td>
<td>60%</td>
<td>5%</td>
</tr>
<tr>
<td><strong>ST. CLOUD ST COLLEGE</strong></td>
<td>390</td>
<td>195/50%</td>
<td>6MA, 5AA, 1IA</td>
<td>3MA, 2AA, 2IA 90%</td>
<td>10%</td>
<td></td>
</tr>
<tr>
<td><strong>TUSKEESEE INSTITUTE</strong></td>
<td>500</td>
<td>125/25%</td>
<td>490B, 5PR, 5AA</td>
<td>nsa</td>
<td>24%</td>
<td>1%</td>
</tr>
<tr>
<td><strong>YALE UNIVERSITY</strong></td>
<td>147</td>
<td>0</td>
<td>10B, 2PR, 3AA</td>
<td>5B</td>
<td>nsa</td>
<td>60%</td>
</tr>
<tr>
<td><strong>U.C.L.A.</strong></td>
<td>1040</td>
<td>no longer offered; discontinued seven years ago</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Table 4 (Continued)

List of Colleges and Universities and Their Art and Art Education Enrollment, 1972-73

<table>
<thead>
<tr>
<th>University</th>
<th>Total Art</th>
<th>Tot Art Educ</th>
<th>Ethnic:Art</th>
<th>Eth:Art Ed</th>
<th>% K-12</th>
<th>% Coll</th>
</tr>
</thead>
<tbody>
<tr>
<td>UNIVERSITY OF COLORADO</td>
<td>3400</td>
<td>125/3%</td>
<td>nsa</td>
<td>nsa</td>
<td>100%UGs</td>
<td>20%MAs</td>
</tr>
<tr>
<td>UNIV OF CONNECTICUT</td>
<td>300</td>
<td>0</td>
<td>6B,1PR,2AA</td>
<td>0</td>
<td>1%</td>
<td>2%</td>
</tr>
<tr>
<td>UNIV OF FLORIDA</td>
<td>200</td>
<td>nsa</td>
<td>12B, nsa on others nsa</td>
<td>nsa</td>
<td>nsa</td>
<td></td>
</tr>
<tr>
<td>UNIV OF HARTFORD</td>
<td>300</td>
<td>nsa</td>
<td>9B, 1PR</td>
<td>nsa</td>
<td>30%</td>
<td>nsa</td>
</tr>
<tr>
<td>UNIV OF ILLINOIS</td>
<td>738</td>
<td>126/17%</td>
<td>nsa</td>
<td>1B, 1AA</td>
<td>90%</td>
<td>4%</td>
</tr>
<tr>
<td>UNIV OF MINNESOTA</td>
<td>1884</td>
<td>20/1%</td>
<td>8B,2MA,4AA,1IA</td>
<td>nsa</td>
<td>10%</td>
<td>4%</td>
</tr>
<tr>
<td>UNIV OF OREGON</td>
<td>595</td>
<td>138/23%</td>
<td>12:all minorities nsa</td>
<td>nsa</td>
<td>nsa</td>
<td></td>
</tr>
<tr>
<td>UNIV OF PENNSYLVANIA</td>
<td>58</td>
<td>0</td>
<td>2B</td>
<td>nsa</td>
<td>nsa</td>
<td>nsa</td>
</tr>
<tr>
<td>UNIV OF SAN DIEGO</td>
<td>45</td>
<td>20/44%</td>
<td>10MA, 2AA</td>
<td>0</td>
<td>10%</td>
<td>nsa</td>
</tr>
</tbody>
</table>
Irrelevant Material Being Taught

Students in the fine arts are not being taught the many contributions by Blacks to the world of art. In all schools, but especially in predominantly Black schools, a study of these contributions can usefully be brought into the art curriculum and have some value placed on them so that Black students can identify with the success of others. For the edification of the white student as well as the Black, there is a dire need for more social and historical commentary and documentation. This can be achieved particularly through the contemporary works of painters and sculptors. Art is one way that educators can enhance the positive self-concept of Black students; however, in order to achieve this, there must be an influx of Black educators who share the same attitudes as their contemporary students. The education field must make itself attractive and worthwhile; likewise, the system must change to the extent that white critics are not deemed the only qualified judges of relevant art. Because of the traditional white perspective, there is no possible way that whites can legitimately evaluate the Black experience within the artistic context. White critics can only examine Black art to the degree to which it reflects white standards.

In terms of art relevancy, the art student would profit from the knowledge of the following Black contributions to the world of art:

1. About the bronze, casted sculpture of the Yorubas in Ife and Benin, Nigeria and how the casting technique, which is still highly complex, was
first introduced there about the year 1400.

This sculptural process was used to make sculptures for palace altars; also, incidentally, that the British, in 1897, burned Benin City and looted it of many art treasures.

2. About the decorative shields and masks that were produced by the Bantu kingdom in the Congo.

3. About the production of iron works on the Nile about 400 B.C.

4. About the masks and other artifacts produced in the Ivory Coast.

5. About other African artists who created images by working with wood, metal, ivory and other media. These figures and masks often symbolized and reflected the religious concerns of the people. Also, these stylistic and abstract interpretations greatly influenced Picasso, Braque and other Western artists in the early 1900's.

6. About the artistic endeavors of Black Americans in all media.

Artists and art educators can no longer afford the luxury of being dictated to concerning correct teaching method and depiction of styles, themes, and
imagery. The significance of aesthetics is the documentation of relationships between real life and historical and social injustice. These are things that young, contemporary Blacks can relate to and understand. Painting the "blues" is no less than singing the "blues", painting social and historical injustices is no less than writing or talking about them, and it appears that white critics are intent on controlling the Black artist's creativity by establishing standards for what is considered good art. Black educators should adopt the attitude of Don L. Lee who states:

We will determine standards of judgment and excellence and no white boys in the pages of the Nation, the New Republic, Saturday Review, New York Times, will direct or effect our efforts. Black people will direct us; direction will be a reciprocal process, shared between black people and black artists.  

Black art educators, especially, can no longer ignore the political, economical and social conditions of their lives and must teach those relevant concepts which reflect those political, economical, and social injustices. There should be depicted artistically, a combination of socio-economic and political themes along with the purely aesthetic. Art is no more than another form of communication and should be utilized as a form of depicting history or life revitalized and contemporary, social injustices.

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6 Banks and Grambs, Black Self-Concept, p. 123.
From the Black perspective, teachers should and can better students' self-concepts through the artistic accomplishments of young Black artists such as Sam Gilliam Jr., Leon Meeks, Nigel Jackson, Dan Concholar, John Outterbridge, John Stinson, and David Hammons. The works of these artists carry and reflect social revolutionary messages and documentation of America's contradictions as well as a message of Black unity and the beauty of blackness. These are the concepts young Black art students can relate to. Also, these concepts and realities must be implemented into the art curricula in order to convince Black students that they themselves are worthwhile human beings.

The art of older Black artists such as Charles White, Samella Lewis, Ruth Waddy, William Pajaud, and Gordon Parks is not intended to be ignored; however, the focus should be on identifiable young Black artists and new, contemporary themes in which to create and build positive self-concepts within the Black student. Younger artists are not concerned about having shows in major art galleries and museums; thus, they avoid the subtleties of painted commentary and are much more direct. Since these young artists do not rely on white critics and publications in white journals to "make it," their art depicts Black heroes such as Nkruma, Malcolm X, Lumumba, Martin, and "Old Folks" who are chosen by Black people. Their art shouts to the world of their greatness and exploits as perceived by Black people. Students' self-concepts are enhanced since these young artists see Blacks as their new "significant others" and gear their art toward that end and a portrayal of the Black experience.
Any teacher of the Black arts will find excellent resource material in *Black Arts: An Anthology of Black Creation*, edited by Ahmed Alhamisi and Harum Wangara which focuses on the works of young Black artists. This anthology contains essays, illustrations, graphics, photography, poetry, drawings and sculpture. Additional resource material dealing with the contributions of Black artists can be found in Appendix J.

**Displacement of Black Teachers**

There are several other reasons that have been revealed and are accountable for the lack of Black art teachers. Integration and racism in the schools, predominantly in the Southern states, serves as our reason to account for the displacement of Black teachers. Ironically, integration in the South has created more difficulties than it has solved for hundreds of Black teachers. Their professional opportunities have been reduced rather than expanded, while hundreds of them have been fired outright, demoted, denied new contracts and pressured into resigning. Whatever the reason for leaving their teaching positions, they are being replaced by fewer and fewer Blacks. Integration has had an adverse effect on the Black art teacher. In a study of eleven Southern states by the Race Relations Information Center (RRIC) of Nashville, Tennessee, it was reported that displacement occurred more often in heavily concentrated Black areas than in white areas; in rural and small town areas than in larger urban areas; and in the Deep South than the Border States. Displacement of Black teachers has almost unhesitatingly followed in the wake of school integration.
The prevalent tactic utilized by Boards of Education is that of demotion vis-a-vis outright dismissal. This offends the individual's pride and the older teachers often go into involuntary retirement. In terms of displacement and demotion, teachers and significantly the Black school principal has been the primary victim.

Three years ago, there were more than 620 black principals in North Carolina, according to E. G. Palmer, associate executive secretary of the North Carolina Association of Educators. Now, he said, there are less than 170. During about the same time period, Alabama's black principals declined from 250 to 40 or 50, according to Montgomery attorney Solomon S. Scay and Mobile attorney A. J. Cooper. Mississippi has lost more than 250 black principals in the last two years, according to C. J. Duckworth, executive secretary of the Mississippi Teachers Association.\(^7\)

The demise of Black school principals tends to have monstrous implications for the Black community since they have been, for years, the respected or acknowledged link between the Black and white communities. They were the prime influence on many ambitious young Black students and the recruiter and hirer of many new Black teachers. When the Black principal is relegated to an inferior position, it takes it toll on the morale of the community and makes the people disenchanted with education. Hooker states:

At the level of classroom teacher, displacement of blacks this year has been less overt and proportionately less severe than the displacement of principals . . . but it has been happening nonetheless. Statistics compiled by the Atlanta branch of the Office for Civil Rights (Health, Education and Welfare) on 108 districts in six Southern states . . . show that there were 9,015 black teachers in 1968-69, 8,500 in 1969-70, and 8,092 this Fall. Between the autumns of 1968 and 1970, while the total number of all teachers in those districts rose by 615, the number of black teachers fell by 923. Between 1969 and 1970, the total number went up by 429, the blacks fell by 417. 8

Some Black teachers, it can be readily seen, are being dismissed outright, due to integration — either fired or not getting their yearly contracts renewed; however, the bulk of the cases involves demotion which leads to frustration and anger, and ultimately to resignation and firings.

Another racist tactic used to eliminate Blacks is to put them into classroom subjects out of their discipline, and when the individual encounters difficulties, he is fired for incompetence. They also demote Blacks to a "co-teacher's" role alongside a domineering white and when the Black protests, he is fired for insubordination. These kinds of racist activities are discouraging some young Black collegians from entering the field of education, particularly with new opportunities in industry, business, and state and federal government. For these reasons as well as the teacher surplus and predominantly white administrators, Blacks are growing ever more suspicious of the educational field.

With increasing frequency, the National Teachers Examination (NTE) out

8 Ibid., p. 186.
of the Educational Testing Service (ETS) in Princeton, New Jersey, is being used as a racist tactic against Black teachers. Some states (North Carolina, South Carolina, Texas) have made the NTE a requirement and a minimum score must be achieved in order to secure certification. Those people who are critical of the NTE, most notably the National Educators Association (NEA) and most Black educators, stipulate that the test is being used as a vehicle to eliminate Blacks. In some states (South Carolina, Louisiana, Mississippi) already employed teachers have been released for failing to achieve a certain score on the NTE.

Dr. Richard Majetic, NTE program director for ETS, agrees that the NTE can be abused. 'You can build the best test available,' he said, 'but if there's malice in somebody's heart, it can be used to eliminate blacks.' Educational Testing Service representatives have appeared in court in Mississippi and Louisiana against school systems which have misused the test, he said.9

Critics of the NTE also contend that is is like most standardized tests in use in that it is stacked against Blacks, many of whom do not share nor experience the white orientation and middle-class values, upon which the test was designed; also, the criticism revolves around the fact that the test cannot measure a teacher's classroom effectiveness.

In spite of the many injustices and racist tactics inflicted upon the Black educator, he does, still, have some semblance of recourse through the courts. As feeble as this recourse is, it would be more effective if Black teachers were

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9 Ibid., p. 194.
not so conservative and timid and would at least explore the possibility of lawsuits. Blacks unfortunately will not take the offensive because if they have been displaced or demoted, they fear for their jobs and if they have been outright fired, they fear being put on a "black-list" for being trouble-makers. Ironically, for most Blacks, especially those in the South, desegregation has been a most unhappy experience and process.

J. Carl Megel; Director of Legislation, American Federation of Teachers (AFT) states: "One reason why disadvantaged students of all races do not achieve is because of their environment. Unquestionably, qualified teachers, adequate resources and pleasant surroundings are essential ingredients in efforts to provide quality education."¹⁰

Art education is part of the total school curricula and very much a part of American and world society. As attitudes and social change occur in society and higher education, so must art education objectives and practices. Art educators, like others, cannot resist change and must participate in scientific research in order to draw valid conclusions pertaining to the validity of art education. Also, in matters of value, art educators must pursue philosophic research and consider as part of its task, that of providing relevant data through empirical research. When they participate in research, they more firmly

¹⁰Ibid., p. 222.
establish the validity of concepts and opinions about art education; concepts supported by reason and evidence. As art educators test concepts pertaining to their field and find them, perhaps, divergent, contradictory, and inadequate they must be able to develop and test new ones. A 1965 review of intelligence and achievement tests found that of all the available tests, thirty-eight percent measure academic achievement (reflecting what is taught), twenty-nine percent personality and character, sixteen percent intelligence and aptitude, eleven percent vocational and sensory-motor abilities, five percent non-academic achievement, and only one percent aptitude in music and art. With statistical evidence to confirm the lack of instruments to measure aptitude in art and aesthetics, it is apparent that art educators are going to have to devise test measures and participate in more empirical research. It is with this attitude that the investigator is undertaking the task of researching and conducting this study of self-concept of art and academic ability.

CHAPTER IV

RESEARCH DESIGN AND DATA ANALYSIS

The Sample

All of the students tested in this study were enrolled in Van Sickle Junior High School in Springfield, Massachusetts. Six classes were utilized in the study; three academic classes (English, history, math) and three art classes. The pre-test sample consisted of 140 students and the post-test sample consisted of 126 students. Only those students who took both pre-tests and post-tests were counted in this study. The remaining students' pre-tests were discarded.

Eighty-one or sixty-four percent of the total students tested were white while forty-five or thirty-six percent were Black. All students tested were English-speaking in the ninth grade and the sexual breakdown was eighty-one males or sixty-four percent and forty-five females and thirty-six percent.

Students in the art classes were enrolled because they opted for those classes since on the ninth grade level of instruction, art is not mandatory; however, that many students were enrolled in art who might have preferred another class is unquestioned, since all ninth graders must take art or music. Many of the art students were enrolled because music classes were filled up.
Application of the Instrument: Pre-Tests

Pre-testing occurred at the beginning of the Fall Semester, 1972 and before applying the three measurements to the students, the investigator read a prepared statement (See Appendix E) which precedes the tests, to the students to inform them that the purpose of the tests was to determine how they felt about their (1) academic abilities in general and specifically and, (2) their art abilities. Besides reading the statement preceding the tests, the investigator, likewise read each item on the instrument to avoid the possibility of misinterpreting the questions. The students were asked to place their names, race, sex, grade and teachers' names on their papers and to mark the appropriate response to each question. The test papers were collected and scored by the investigator, thus eliminating the possible subjective feelings of the regular classroom teacher. An academic group (non-art) of students were also tested according to their perceived academic abilities. The pre-tests were administered in approximately thirty minutes.

Scoring of Instruments

For the Self-Concept of Academic Ability and Self-Concept of Art Ability Scales, the range of scores is from eight to forty. With eight items on each instrument and a possibility of five different responses per item, answers indicating a negative view of self were scored one, and more positive answers were scored from two to five respectively.
Application of the Instrument: Post-Tests

Post-testing for both academic and art groups occurred one week before the end of the semester. Each academic group rotated with a new teacher the second semester, while each art group remained with their former teacher. The procedures for applying the post-tests were identical to that of pre-test application. The Self-Concept of Academic Ability, Self-Concept of Ability Scale in Reference to Specific Academic Abilities and Self-Concept of Ability in Art Scales were scored and their results calculated.

Grades

Final grades were made out by the school's teachers and run through a computerized system approximately one week prior to the end of the semester. The investigator with the cooperation of the ninth grade counselor acquired access to and recorded the grades. Grades ranged from 4.0 to zero (A - Fail) and were computed on that basis. Final grades for both academic and art groups were contingent upon the qualitative work of the student.

Quantitative Analysis of Data

The computer program utilized to compute the gathered statistical data, in this study, was the Statistical Package for the Social Sciences (SPSS), Version 2.3. This program computed variables between groups, the mean, standard deviation, t values and degrees of freedom. The SPSS computer program is designed to provide the user with a comprehensive package which will enable him
to perform many different types of data analysis in a relatively simple and
convenient manner. SPSS contains procedures for simple correlation (for both
ordinal and internal data), partial correlation, factor analysis and Guttman
scaling.

Correlation analysis provides the researcher with a technique for
measuring the linear relationship between two variables and produces a simple
summary statistic describing the strength of the association; this statistic is
known as the correlation coefficient. In the computer program run for this study,
the correlations were computed by the Pearson Correlation which produces zero-
order or product-moment correlation coefficients which are best suited for
normally distributed data with an interval scale.

Problem one investigated the changes that occurred in pre-tests and post-
tests, general and specific self-concept of academic ability, and self-concept of
art ability. The data gathered were the pre-test and post-test scores from the
three self-concept instruments administered. These respective mean scores
were analyzed by SPSS for differences of significance by t-tests. General,
specific and art self-concept scores were compared and correlated between and
within college-oriented, technical school and non-college-oriented groups,
academic and art groups, and between races and sexes. The significant
differences were analyzed by t-tests.

Problem two investigated, compared and compute the art grades received
by the students with their projections on the Self-Concept of Art Ability Scale.
This data was in the form of final classroom grades received by the student at the time of their post-testing, and the computerized post-test scores. This data was analyzed by SPSS and the Pearson Correlation Coefficient and t-tests for significant relationships.

**Results**

In using the SPSS computer program to analyze the data, the statistical data was broken down into thirteen variables. The thirteen variable labels are as follows:

VAR001: Sex, (1) Female, (2) Male
VAR002: Race, (1) Black, (2) Puerto Rican, (3) White
VAR003: Treatment Groups
VAR004: Class Period
VAR005: Track
VAR006: Pre General Self-Concept
VAR007: Pre Art Self-Concept
VAR008: Pre Specific Self-Concept
VAR009: Post General Self-Concept
VAR010: Post Art Self-Concept
VAR011: Post Specific Self-Concept
VAR012: Art Letter Grade
VAR013: Grade Point Average
Using the Pearson Correlation Coefficient, a matrix was made that depicts the correlation of variables six through thirteen by six through thirteen. This matrix shows statistically how close every variable is correlated with every other variable. Table 5 shows the correlation matrix.

**Summary Statistics of the Continuous Variables For the Total Sample**

The continuous variables are those which are statistically dealt with throughout the study. These are variables VAR006, VAR007, VAR008, VAR009, VAR010, and VAR011 which are pre-test and post-test scores on the General Self-Concept of Academic Ability, Self-Concept of Art Ability, and the Self-Concept of Ability Scale in Reference to Specific Academic Ability Scales. Although the measures remain the same throughout the study, the numbers vary according to the correlations and cross-comparisons being investigated and computed. These are referred to as the continuous variables and differ from the discrete variables which remain constant throughout the data analysis. The discrete variables are VAR001, VAR002, VAR003, VAR004, and VAR005; namely, sex, race, treatment group, class period and track. Table 6 illustrates the mean scores and standard deviations of the total group of students on the pre-test and post-test of all three test measures.
Table 5

Correlation Matrix of Variables Six Through Thirteen by Six Through Thirteen

<table>
<thead>
<tr>
<th>Variable</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>11</th>
<th>12</th>
<th>13</th>
</tr>
</thead>
<tbody>
<tr>
<td>6-GSC (pre)</td>
<td>1.00</td>
<td>0.48**</td>
<td>0.76***</td>
<td>0.30***</td>
<td>0.30**</td>
<td>0.63***</td>
<td>0.03</td>
<td>0.29**</td>
</tr>
<tr>
<td>7-Art (pre)</td>
<td>1.00</td>
<td>0.27**</td>
<td>0.41***</td>
<td>0.65***</td>
<td>0.16</td>
<td>0.02</td>
<td>-0.19</td>
<td></td>
</tr>
<tr>
<td>8-SSC (pre)</td>
<td>1.00</td>
<td>0.58***</td>
<td>0.07</td>
<td>0.64***</td>
<td>0.02</td>
<td>0.27**</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9-GSC (post)</td>
<td>1.00</td>
<td>0.32**</td>
<td>0.71***</td>
<td>0.09</td>
<td>0.30**</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10-Art (post)</td>
<td>1.00</td>
<td>0.18</td>
<td>0.22*</td>
<td>0.07</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11-SSC (post)</td>
<td></td>
<td>1.00</td>
<td>0.08</td>
<td>0.42***</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12-Art Grade</td>
<td></td>
<td></td>
<td>1.00</td>
<td>0.54***</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13-G.P.A.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1.00</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*p = .05; **p = .01; ***p = .001
Table 6

Summary Statistics of the Continuous Variables for the Total Sample

<table>
<thead>
<tr>
<th>Measure</th>
<th>Pre-test</th>
<th>Post-test</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Mean</td>
<td>SD</td>
</tr>
<tr>
<td>GSC</td>
<td>27.15</td>
<td>4.00</td>
</tr>
<tr>
<td>Art SC</td>
<td>26.79</td>
<td>4.72</td>
</tr>
<tr>
<td>SSC</td>
<td>26.96</td>
<td>3.66</td>
</tr>
</tbody>
</table>
Tests of the Hypotheses

Hypothesis 1

Hypothesis one states that there will be no significant change of self-concept of art ability in any one teacher's class. To test this hypothesis, a Description of Subpopulations was computed and reveals the means and standard deviations of each group (Table 7). Each group consisted of students who opted to take art and were enrolled between September, 1972 and February, 1973.

Table 7

Means, Standard Deviations, and Sample Sizes of Pre-tests and Post-tests of Self-Concept of Art Ability for the Three Art Classes

<table>
<thead>
<tr>
<th>Group</th>
<th>Pre-test</th>
<th>Post-test</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Mean</td>
<td>SD</td>
</tr>
<tr>
<td>912</td>
<td>25.95</td>
<td>3.59</td>
</tr>
<tr>
<td>915</td>
<td>26.87</td>
<td>4.45</td>
</tr>
<tr>
<td>916</td>
<td>26.59</td>
<td>5.28</td>
</tr>
</tbody>
</table>
Figure 1 and Figure 2 graphically illustrates the mean gains of the combined art groups and the groups individually; Figures 1 and 2 show no mean gain whatsoever for all classes combined nor for groups 915 and 916. Group 912 showed an art mean score gain of less than one point. Although there was no great change of self-concept of art ability in hypothesis one, the hypothesis was not supported since the change was negative rather than positive in three out of four areas.

**Hypothesis 2**

Hypothesis two states that there will be some significant differences in the pre-test and post-test scores of male and female students. The females will score higher as a total group and as individual classroom groups on both tests. The total female group showed a significantly higher art mean gain of over one point while the total male group showed a loss of over one point, as illustrated in Figure 3. Figures 4 and 5 show the art mean gains of individual groups according to race. Figure 4 shows that Black females had a mean gain of almost two points while white females had a mean gain of less than one point. Conversely, Figure 5 shows that Black males had a less gain than white females while white males had a loss of over two points. Figures 4 and 5 graphically illustrate that female students scored higher on the pre-tests and post-tests than did male students; therefore, lending support to hypothesis two.
Self-Concept of Art Ability Mean Change For All Art Groups Combined
(September to February)

Figure 1
Self-Concept of Art Ability Mean Change For All Art Groups Individually (September to February)

Figure 2
Self-Concept of Art Ability Mean Change for the Total Female and Male Groups (September to February)

Figure 3
Art Means Gains of the individual female groups, by race, on the Self-Concept of Art Ability Scale (September to February)

Figure 4
Art Mean Gains of the Individual Male Groups, by Race
On the Self-Concept of Art Ability Scale
(September to February)

Figure 5
Hypothesis 3

Hypothesis three states that there will be no significant differences between the pre-test and post-test scores of students enrolled in art and those enrolled in academic classes. To test this hypothesis, t-tests were used to investigate significant differences in the means for the total sample on all three test measures. The first group consists of all 126 students on the General Self-Concept of Ability Scale, the second consists of all students who took the Self-Concept of Art Ability test, and the third group consisted of all 126 students on the Self-Concept of Ability Scale in Reference to Specific Academic Ability. This hypothesis was fully supported as no significant differences were found (See Table 8).

Hypothesis 4

Hypothesis four states that there will be a definite correlation (positive) between self-concept of art ability and art grades—the higher the self-concept, the better the grade the student will receive. Table 9 illustrates, by the SPSS Description of Subpopulations the art letter grade means and grade point average means for each individual art group. On a more individualized basis, the correlation of student projections and grades received was forty-four percent for those students who projected in the upper-quarter. Of those students who projected in the middle-half, thirty-eight percent received higher grades than their projection, thirty-one percent met their projection, and thirty-one percent did not attain their projection.
Table 8

Results of t-Tests on Pre-test and Post-test of General, Art and Specific Self-Concept of Ability Measures

<table>
<thead>
<tr>
<th>Variable</th>
<th>Instrument and Number of Cases</th>
<th>Mean</th>
<th>SD</th>
<th>t-Statistic</th>
</tr>
</thead>
<tbody>
<tr>
<td>VAR006</td>
<td>Pre GSC 126</td>
<td>27.15</td>
<td>4.00</td>
<td></td>
</tr>
<tr>
<td>VAR009</td>
<td>Post GSC 79</td>
<td>27.21</td>
<td>3.85</td>
<td>-0.21</td>
</tr>
<tr>
<td>VAR007</td>
<td>Pre Art SC 79</td>
<td>26.79</td>
<td>4.72</td>
<td></td>
</tr>
<tr>
<td>VAR010</td>
<td>Post Art SC 41.17</td>
<td>26.25</td>
<td>5.20</td>
<td></td>
</tr>
<tr>
<td>VAR008</td>
<td>Pre SSC 126</td>
<td>26.96</td>
<td>3.66</td>
<td></td>
</tr>
<tr>
<td>VAR011</td>
<td>Post SSC -1.43</td>
<td>27.36</td>
<td>3.56</td>
<td></td>
</tr>
</tbody>
</table>
Table 9

Means and Standard Deviations of Art Letter Grades and Grade Point Averages Broken Down by Groups

<table>
<thead>
<tr>
<th>Group</th>
<th>Letter Grade Mean</th>
<th>SD</th>
<th>Grade Point Ave. Mean</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td>912</td>
<td>2.63</td>
<td>0.83</td>
<td>2.27</td>
<td>0.78</td>
</tr>
<tr>
<td>915</td>
<td>2.40</td>
<td>0.89</td>
<td>2.17</td>
<td>0.73</td>
</tr>
<tr>
<td>916</td>
<td>2.66</td>
<td>0.97</td>
<td>1.90</td>
<td>0.81</td>
</tr>
</tbody>
</table>
Hypothesis four was only partially supported with a fair correlation of self-concept projection with art grades, since in one group of students, only forty-four percent attained their projections, while in the other group sixty-nine percent met or surpassed their projections.

**Hypothesis 5**

Hypothesis five states that there will be some significant differences in the pre-test and post-test scores of self-concept of academic ability between those students who are categorized as college-oriented and those who are non-college-oriented. To test this hypothesis, *t*-tests were used to determine significant differences in the means for two sets of data. The two sets of data consisted of post minus pre general self-concept scores and post minus pre specific self-concept scores. Instead of computing the *t*-tests on an individual group basis, a new variable was created to form a collective art plus non-college-oriented group (912, 915, 916) which is referred to as Group 1. Another new variable was created to form a college-oriented plus non-art group (92, 99) which is referred to as Group 2. \( \text{DIFVR1} = \text{VAR009 - VAR006} \) and \( \text{DIFVR2} = \text{VAR011 - VAR008} \).

Inspection of Table 10 reveals that there was a significant change of self-concept on the General Self-Concept Scale. Hypothesis five was partially supported since there was no significant change between the two groups on the specific Self-Concept Scale.
Table 10

Means, Standard Deviations, and Results of t-Tests on Post
Minus Pre General and Specific Self-Concept Scores
of College-Oriented and Non-College-Oriented
Groups

<table>
<thead>
<tr>
<th>Variable</th>
<th>No.</th>
<th>Mean</th>
<th>SD</th>
<th>t</th>
<th>2-Tail Prob</th>
</tr>
</thead>
<tbody>
<tr>
<td>DIFVR1: Post minus Pre GSC Scores</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>College-Oriented</td>
<td>47</td>
<td>.78</td>
<td>2.93</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Non-college-Oriented</td>
<td>51</td>
<td>-.64</td>
<td>3.25</td>
<td>2.28</td>
<td>.025</td>
</tr>
<tr>
<td>DIFVR2: Post minus Pre SSC Scores</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>College-Oriented</td>
<td>47</td>
<td>.36</td>
<td>1.42</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Non-college-Oriented</td>
<td>51</td>
<td>-.09</td>
<td>1.66</td>
<td>1.47</td>
<td>.146</td>
</tr>
</tbody>
</table>

*p = .05; **p = .01
Hypothesis 6

Hypothesis six states that there will be no significant differences in the pre-test and post-test scores of self-concept of art ability between the white middle-class students and the Black students. Figure 6 graphically illustrates that hypothesis six was not supported as the white middle-class students' mean scores on the Self-Concept of Art Ability Scale between the pre-test and post-test dropped over one point; whereas, the Black students' mean scores on the same measures gained over one point.

Additional Findings

In a study of this sort, there are an infinite number of cross-comparisons that could be made; however, because of the abundance of the statistical data, the investigator culled out that data which was deemed most significantly related to the purpose of the study. The previous write-up, tables and figures have dealt primarily with statistical data as it pertained to students' self-concept of art ability. There is additional data relevant to the study which will be discussed at this time. The significance of general self-concept and specific self-concept of academic ability on pre-tests and post-tests will be further discussed.
Self-Concept of Art Ability Mean Change Between the White Middle-Class Students and the Black Students (September to February)

Figure 6
t-Tests Comparing Tracks 912, 915 and 916 With Track 97

Tracks 912, 915, and 916 represent the three art classes and were statistically combined to form a new variable of non-college-oriented students referred to as Group 1. The t-test was used to determine whether there was any significant correlation and difference between Group 1 and Group 2 which represents Track 97 as a new variable. Track 97 is a technical school-oriented social studies class whose students also took the art self-concept measure. Table 11 reveals that there was no significant differences between Group 1 and Group 2 on any one of the three self-concept measures.

T-Tests Comparing Tracks 92 and 99 with Track 97

Tracks 92 (English) and 99 (algebra) have been combined to form a collective non-art (academic group with t-tests used to determine any significant comparison between that group and Track 97 (Table 12).

T-Tests Comparing Pre-test vs Post-test Scores for Students in Track 97

Table 13 reveals the correlations, means, and standard deviations of scores acquired by students in Track 97. There was no significant correlation between pre-test and post-test scores on any of the three measures.
Table 11

*t-Tests Comparing Tracks 912, 915 and 916 with Track 97*

<table>
<thead>
<tr>
<th>Variable</th>
<th>No.</th>
<th>Mean</th>
<th>SD</th>
<th>t</th>
</tr>
</thead>
<tbody>
<tr>
<td>DIFVR1 – Post minus Pre GSC Scores</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Group 1</td>
<td>51</td>
<td>-.64</td>
<td>3.25</td>
<td></td>
</tr>
<tr>
<td>Group 2</td>
<td>28</td>
<td>.10</td>
<td>2.33</td>
<td>-1.08</td>
</tr>
<tr>
<td>DIFVR2 – Post minus Pre SSC Scores</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Group 1</td>
<td>51</td>
<td>-.09</td>
<td>1.66</td>
<td></td>
</tr>
<tr>
<td>Group 2</td>
<td>28</td>
<td>.42</td>
<td>1.35</td>
<td>-1.41</td>
</tr>
<tr>
<td>DIFVR3 – Post minus Pre ART SC Scores</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Group 1</td>
<td>51</td>
<td>-.49</td>
<td>4.40</td>
<td></td>
</tr>
<tr>
<td>Group 2</td>
<td>28</td>
<td>-.64</td>
<td>3.63</td>
<td>.16</td>
</tr>
</tbody>
</table>
Table 12

$t$-Tests Comparing Tracks 92 and 99 With Track 97

<table>
<thead>
<tr>
<th>Variable</th>
<th>No.</th>
<th>Mean</th>
<th>SD</th>
<th>$t$</th>
</tr>
</thead>
<tbody>
<tr>
<td>DIFVR1 - Post minus Pre GSC Scores</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Group 1</td>
<td>47</td>
<td>.78</td>
<td>2.93</td>
<td></td>
</tr>
<tr>
<td>Group 2</td>
<td>28</td>
<td>.10</td>
<td>2.33</td>
<td>1.04</td>
</tr>
<tr>
<td>DIFVR2 - Post minus Pre SSC Scores</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Group 1</td>
<td>47</td>
<td>.36</td>
<td>1.42</td>
<td></td>
</tr>
<tr>
<td>Group 2</td>
<td>28</td>
<td>.42</td>
<td>1.35</td>
<td>-.17</td>
</tr>
</tbody>
</table>
### Table 13

_t_-Tests Comparing Pre-test vs Post-test Scores for Students in Track 97

<table>
<thead>
<tr>
<th>Measure</th>
<th>Pre-test</th>
<th></th>
<th></th>
<th>Post-test</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Mean</td>
<td>SD</td>
<td>N</td>
<td>Mean</td>
<td>SD</td>
<td>N</td>
</tr>
<tr>
<td>GSC</td>
<td>27.46</td>
<td>4.19</td>
<td>28</td>
<td>27.57</td>
<td>3.27</td>
<td>28</td>
</tr>
<tr>
<td>Art SC</td>
<td>27.57</td>
<td>5.18</td>
<td>28</td>
<td>26.92</td>
<td>5.85</td>
<td>28</td>
</tr>
<tr>
<td>SSC</td>
<td>26.84</td>
<td>3.64</td>
<td>28</td>
<td>27.70</td>
<td>3.48</td>
<td>28</td>
</tr>
</tbody>
</table>
Tables 14 and 15 reveal comparisons of pre-test and post-test mean scores for students in Group 912, 915 and 916 and Group 92 and 99, respectively. T-tests were used to determine any significant correlation between pre-test and post-test scores on any of the three measures. There was no significant correlations found on either t-test.

Discussion of the Data

Data in this study was derived from six separate sources: English, history, math and three separate art classes. Data analysis revealed that there were not many significant correlations or comparisons within and between groups; however, there was growth in mean scores between pre-tests and post-tests of self-concept of art and academic ability.

The mean scores of the total art group, all classes combined, revealed that as a group, the students scored less on the Self-Concept of Art Ability post-test than on the pre-test; however, one out of the three groups showed some growth. These data provide evidence to refute the contention that self-concept of art ability improves with art instruction. Nowhere in the data of these three groups is there any evidence that the students' scores improved at the .05 level of significance. The mean of the raw scores in the 912 Group increased by .52 points. The 915 Group's mean scores decreased by 3.37 points while the 916 Group remained constant.
Table 14

1-Tests Comparing Pre-test vs Post-test Mean Scores for Students in Tracks 912, 915, and 916

<table>
<thead>
<tr>
<th>Measure</th>
<th>Pre-test</th>
<th></th>
<th>Post-test</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Mean</td>
<td>SD</td>
<td>N</td>
<td>Mean</td>
<td>SD</td>
</tr>
<tr>
<td>GSC</td>
<td>26.84</td>
<td>3.34</td>
<td>51</td>
<td>26.19</td>
<td>4.00</td>
</tr>
<tr>
<td>Art SC</td>
<td>26.37</td>
<td>4.45</td>
<td>51</td>
<td>25.88</td>
<td>4.82</td>
</tr>
<tr>
<td>SSC</td>
<td>26.48</td>
<td>3.24</td>
<td>51</td>
<td>26.30</td>
<td>3.44</td>
</tr>
</tbody>
</table>
Table 15

**t-Tests Comparing Pre-test vs Post-test Mean Scores for Students in Tracks 92 and 99**

<table>
<thead>
<tr>
<th>Measure</th>
<th>Pre-test</th>
<th>Post-test</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Mean</td>
<td>SD</td>
</tr>
<tr>
<td>GSC</td>
<td>27.31</td>
<td>4.55</td>
</tr>
<tr>
<td>SSC</td>
<td>27.56</td>
<td>4.06</td>
</tr>
</tbody>
</table>
In terms of sex, the mean of the raw scores on the Self-Concept of Art Ability Scale reveals that the total female group increased by 1.04 points, while the male group decreased by 1.15 points; a difference of 2.19 points.

The most consistent and significant change on self-concept of art ability occurred in the ethnic groups. The combined ethnic groups revealed that Black students had a mean gain of 1.00 points, whereas the mean score of the white students was at a loss of 1.06 points. The Black females had an individual gain of 1.83 points and the Black males had a gain of .07 points. Although the white females showed an individual mean gain of .25 points, the white males showed a loss of 2.37 points; thus, revealing a combined loss of 1.06 points.

The evidence shown by the data analysis of the total sample on all three self-concept measures, was that the raw scores on the academic measures showed a mean gain, while those on the art measure showed a loss. The post-tests minus the pre-tests on the General Self-Concept of Academic Ability revealed a mean gain of .06 points and the mean scores on the Self-Concept of Art Ability showed a mean loss of .54. The Specific Self-Concept showed a mean gain of .40.

Another area to think about, questions the degree to which self-concept change is possible. Only through more research with control groups and with more data, can we adequately measure the possible range of self-concept of art change.
The evidence suggests that within the art population under study, self-concept of art ability as measured by the Self-Concept of Art Ability Scale does not improve after art instruction.
CHAPTER V

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS
FOR FURTHER STUDY

Summary

The primary finding of this investigation is that self-concept of art and academic ability does not improve after art instruction. In testing the hypotheses in this investigation, the purpose was to measure possible self-concept change of art and academic ability, and to relate art grades to self-concept of art ability. This study has not shown the investigator that self-concepts change after art instruction or as a result of any given discipline; therefore, it is concluded that art as a medium has virtually nothing to do with self-concept change.

The reasons for the lack of improved self-concept of art ability on a significant level cannot be categorically pin-pointed as there was not, in this study, enough control over teachers' modes of instruction or students' interaction with outside influences. With possible low teacher expectations and/or teaching methods and uncontrollable variables that exist away from school, self-concept was not channeled as is possible with a control group. "Significant others" play an important part in determining the students' self-concept and in this study, the investigator could not ascertain whether the students' teachers...
or families were the prime significant others. Since self-concept results from significant others' expectations, the expectation level is a prime determinant of the student's success.

Since parents were not directly involved with this study, it was not possible to determine who was the "most" significant other, parents or teachers, and who exerted the most influence on the student in terms of art and academic achievement and expectations. The students, particularly the Blacks, involved in this study are often disrupted and disturbed by economical, psychological and social stress. On frequent occasion, the student lives with only one parent and whether these living conditions served to depress the self-concept is not known.

Brookover, in his research found that positive self-concept is a necessary, though not the only, condition for academic achievement. There are many influential variables which can distort results of self-concept study. For example, if it is believable that there is a positive relationship between self-concept and academic achievement, and self-concept of art ability and quality of art work and art grades; racism, teacher attitudes and modes of instruction may play an important part in student evaluation, thus invalidating that positive relationship. Even if a student does possess a high self-concept, there exists the possibility of negative teacher attitudes and low expectations entering into the grading and evaluative process.

Theoretically, the explanation for developing positive self-concepts is that the student recognize that significant others look favorably on him with high
expectations. The college-oriented students, having been placed in a high academic track and given special consideration in school, recognizes the high expectations of significant others and responds by greater achievement academically, though not on a statistically significant level. From the gathered data, it can be assumed that the scores on the academic and art measures are two separate entities but are somewhat related and the results of the same set of individual student attitudes.

An interesting sidelight of the gathered data revealed that as opposed to anticipated findings, the self-concept of art ability tended to measure lower for all groups involved than the self-concept of academic ability. Why this happened remains an unanswered question.

Conclusions

The accumulated evidence from this research project upon the Self-Concept of Art and Academic Ability Scales shows that they are capable of somewhat accurately predicting relationships of the self-concept scales and achievement. The scale allows one to predict behavior over time, although from evidence it cannot convert scores to IQ equivalent, past, present or future achievement or student attitudes toward the "significance" of gathering good grades. The scale is capable of isolating general self-concept attitudes in relation to the ability to achieve from specific self-concept attitudes in relation to achievement in specific subject areas.
One of the problems with the Self-Concept measuring instrument is that researchers cannot determine the influence of socio-economic desirability. There is a need to coordinate self-concept of ability research findings with other measures of self-concept—that is, measures that have been developed outside the educational discipline. In this way, perhaps a more reliable instrument can be discovered. Another problem is that probability of academic or art change cannot be measured.

That researchers' knowledge is incomplete emanates from the failure to utilize the Self-Concept of Ability Scale with various age groups. While it has not been systematically demonstrated that the Self-Concept of Ability Scale can be modified for use with a variety of age levels, there is no reason to believe that it cannot. Further, while there exists some evidence that the Scale can be successfully utilized across different IQ and social class levels, detailed research and analysis by ethnic and sub-group has not been made.

Contrary to literature on sex differences in self-concept which stipulate that girls are more likely than boys to have lower self-esteem due in essence to parental expectation,¹ the investigator's findings were diametrically opposite. Rosenberg's research study revealed that boys of "... the lower class... are

... at least as likely (as upper class boys) to stress intellectual values as to stress motoric values.\(^2\) Lower class girls, however, differ from upper class girls by showing a "somewhat greater tendency to emphasize the 'tender virtues' to the exclusion of intellectual values."\(^3\)

This investigator's research study showed that Black male and female students scored higher on the pre-test and post-test of self-concept of art ability than their white counterparts; this may be attributed to the structure and medium of art, where such academic skills as reading and writing are not considered relevant to success in art. The historical failure of Blacks in strict academic areas, however, means that Black and white educators, alike, are going to have to educate their students to the existing pathology and results of institutional racism, if the low self-concept of academic ability of Black students is to be alleviated in academic areas. In order to deal with the low self-concept of academic ability, the teacher must recognize and deal effectively with the Black student's sociocultural environment which is created by racist white society's devaluation of blackness (See Figure 7). In order to deal with the Black student's environment, one must understand it.

The need is to train teachers not to fit into the traditional and/or conventional mold of educators. There is a need for teachers who are aware and sensitive and who have been exposed to the Black experience, as it exists. The

\(^2\)Ibid., p. 74.

\(^3\)Ibid., p. 74.
WHITE DEVALUATION OF BLACKNESS

Black Student's Sociocultural Environment

Parental Attitudes

School:
- teacher attitudes
- physical plant
- academic program
- textbooks

Mass Media:
- television
- radio
- magazines
- movies
- newspapers

Other:
- health
- courts
- government
- business
- church

Incorrect racial self-identification + Self-hate

LOW SELF-CONCEPT

SOCIAL DETERMINANTS OF THE BLACK STUDENT'S SELF-CONCEPT *

Figure 7

* From: Banks and Grambs, Self-Concept, p. 8.
field of education needs new and honest professors to train teachers who will develop more positive feelings toward their Black students. These students will indubitably continue to possess low self-concepts until they have sensitive teachers who understand their problems and who do not dislike them. Nowhere, institutionally, is there more evidence of perpetuated racism than in the American school, and above and beyond the inequality of money allocation and educational materials which tend to exclude the achievements of Blacks and other minorities, there exists the racist white and self-hating Black teachers who, both, are guilty of destroying positive self-concepts in Black students. The investigator feels that what Black and other minority students want and need are teachers who honestly believe in them and expect them to learn.

The investigator concludes by saying that there are many sources of viable concepts that can be implemented into art education for its improvement. Some of these sources are tangible and highly visible to art teachers—updated and relevant curriculum guides and meaningful directives of the school administrator. Sophistication appears to result when art educators look beyond the current ideas about art to ideas that carry more weight—ideas supported by evidence and ideas that lead to resolving the basic problems encountered in art education.

Intellectual sophistication comes when one is not only able to deal with solutions to our existing problems but also is characteristic of being able to work with and tolerate divergent or even contradictory answers to our problems. For the betterment of art education, not only must art educators be able to identify
and test current ideas but when some of these ideas are found to be irrelevant, they must be able to create and test new ones. It becomes increasingly more apparent that there is a need for continuing research.

Recommendations for Further Study

The findings in this research study has prompted the investigator to mention several suggestions for further study.

More information on how other art samples, with and without control groups, respond and score on this kind of self-concept scale would enhance the modes of interpretation of these scores. Primary attention and focus should be on expanding the kinds and amount of data gathered on art students by diversifying the samples by age level, sociocultural and ethnic background and by structure of art classes (general art and specialized art). Lack of data in these areas prevents the investigator from making a comparison of this study with the results of other studies; it also limits certain assumptions to be made concerning this data. By comparing art self-concept of ability according to age or grade levels and structure of classes, data can be gathered that would establish a relationship between age, media and self-concept of art ability.

Further research could be designed to make a comparative study between a control group of students and another group whose activities would follow a normal and prescribed course of study. To test the validity of philosophical teaching approaches, the control group could function under the "in-depth"
approach, or vice-versa. Each group's art program could be enriched with use of films, slides and relevant books as part of the research project.

Another area for further research could be for an instrument to be devised which would test teacher attitudes about art and his students in order to determine what prejudices might exist and the comparison between the students' self-concept of art ability and his teachers' attitudes and levels of expectation. Likewise, an instrument could be devised that would determine and identify who are the "significant others" of the art student and an investigation could be made to ascertain the relationship of the significant others' expectations and the students' level of achievement.
 Bibliography


and Judith W. Greenberg, Traits of School Achievers From A Deprived Background. New York: City College of the City University of New York, 1967.


APPENDIX A

SELF-CONCEPT OF (ACADEMIC) ABILITY SCALE
CIRCLE ONE:

Male
Female

CLASS:

GRADE:

RACE: CIRCLE ONE:

Black
White
Asian
Puerto Rican
Mexican-American
American Indian
Other

IF THIS IS NOT AN ART CLASS, DO YOU NOW TAKE ART?? CIRCLE ONE:

Yes
No
Directions: Circle the letter in front of the statement which best answers each question.

1. How do you rate yourself in school ability compared with your close friends?
   a. I am the best
   b. I am above average
   c. I am average
   d. I am below average
   e. I am the poorest

2. How do you rate yourself in school ability compared with those in your class at school?
   a. I am the best
   b. I am above average
   c. I am average
   d. I am below average
   e. I am among the poorest

3. Where do you think you would rank in your high school graduating class?
   a. among the best
   b. above average
   c. average
   d. below average
   e. among the poorest

4. Do you think you have the ability to complete college?
   a. yes, definitely
   b. yes, probably
   c. not sure either way
   d. probably not
   e. no

5. Where do you think you would rank in your class in college?
   a. among the best
   b. above average
   c. average
   d. below average
   e. among the poorest
6. In order to become a doctor, lawyer, or university professor, work beyond four years of college is necessary. How likely do you think it is that you could complete such advanced work?

a. very likely
b. somewhat likely
c. not sure either way
d. unlikely
e. most unlikely

7. Forget for a moment how others grade your work. In your own opinion how good do you think your work is?

a. my work is excellent
b. my work is good
c. my work is average
d. my work is low average
e. my work is much below average

8. What kind of grades do you think you are capable of getting?

a. mostly A's
b. mostly B's
c. mostly C's
d. mostly D's
e. mostly F's
APPENDIX B

SELF-CONCEPT OF ABILITY IN ART SCALE
Now I would like you to again answer some of the same questions, but this time about art which you are now taking.

Directions: Circle the answer which best applies to you.

1. How do you rate your ability in art compared with your close friends?
   - I am the poorest
   - I am below average
   - I am average
   - I am above average
   - I am the best

2. How do you rate your ability in art compared with those in your class at school?
   - I am the poorest
   - I am below average
   - I am average
   - I am above average
   - I am the best

3. Where do you think you would rank in your high school graduating class in art?
   - Among the best
   - Above average
   - Average
   - Below average
   - Much below average

4. Do you think you have the ability to do college work in art?
   - Yes
   - Definitely
   - Not sure
   - Probably
   - No

5. Where do you think you would rank in your college class in art?
   - Among the best
   - Above average
   - Average
   - Below average
   - Much below average

6. How likely do you think it is that you could complete advanced work beyond college art?
   - Very likely
   - Somewhat likely
   - Not sure
   - Unlikely
   - Most unlikely

7. Forget for a moment how others grade your work. In your own opinion how good do you think your work is in art?
   - Excellent
   - Good
   - Average
   - Below average
   - Much below average

8. What kind of grades do you think you are capable of getting in art?
   - Mostly A's
   - Mostly B's
   - Mostly C's
   - Mostly D's
   - Mostly F's
APPENDIX C

SELF-CONCEPT OF ABILITY SCALE IN REFERENCE TO SPECIFIC ACADEMIC ABILITIES
Now I would like you to again answer some of the same questions but this time about four different subjects which you are now taking or have taken in the past.

Directions: Put an "x" in the box under the heading which best answers the question. Answer for all four subjects. (You will have one "x" on each line.)

1. How do you rate your ability in the following school subjects compared with your close friends?

<table>
<thead>
<tr>
<th></th>
<th>I am the poorest</th>
<th>I am below average</th>
<th>I am average</th>
<th>I am above average</th>
<th>I am the best</th>
</tr>
</thead>
<tbody>
<tr>
<td>Math</td>
<td></td>
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<tr>
<td>English</td>
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<tr>
<td>Social Studies</td>
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<tr>
<td>Science</td>
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<td></td>
</tr>
</tbody>
</table>

2. How do you rate your ability in the following school subjects compared with those in your class at school?

<table>
<thead>
<tr>
<th></th>
<th>I am the poorest</th>
<th>I am below average</th>
<th>I am average</th>
<th>I am above average</th>
<th>I am the best</th>
</tr>
</thead>
<tbody>
<tr>
<td>Math</td>
<td></td>
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<tr>
<td>English</td>
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<td>Social Studies</td>
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<tr>
<td>Science</td>
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</tr>
</tbody>
</table>

3. Where do you think you would rank in your high school graduating class in the following subjects?

<table>
<thead>
<tr>
<th></th>
<th>Among the best</th>
<th>Above average</th>
<th>Average</th>
<th>Below average</th>
<th>Among the poorest</th>
</tr>
</thead>
<tbody>
<tr>
<td>Math</td>
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<tr>
<td>English</td>
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<tr>
<td>Science</td>
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</tr>
</tbody>
</table>
4. Do you think you have the ability to do college work in the following subjects?

<table>
<thead>
<tr>
<th>Subject</th>
<th>Yes, definitely</th>
<th>Yes, probably</th>
<th>Not sure either way</th>
<th>Probably not</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Math</td>
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<td>Science</td>
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</tr>
</tbody>
</table>

5. Where do you think you would rank in your college class in the following subjects?

<table>
<thead>
<tr>
<th>Subject</th>
<th>Among the best</th>
<th>Above average</th>
<th>Average</th>
<th>Below average</th>
<th>Among the poorest</th>
</tr>
</thead>
<tbody>
<tr>
<td>Math</td>
<td></td>
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<td>Science</td>
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</tr>
</tbody>
</table>

6. How likely do you think it is that you could complete advanced work beyond college in the following subjects?

<table>
<thead>
<tr>
<th>Subject</th>
<th>Very likely</th>
<th>Somewhat likely</th>
<th>Not sure either way</th>
<th>Unlikely</th>
<th>Most unlikely</th>
</tr>
</thead>
<tbody>
<tr>
<td>Math</td>
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<td>Social Studies</td>
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<tr>
<td>Science</td>
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</tr>
</tbody>
</table>
7. Forget for a moment how others grade your work. In your own opinion how good do you think your work is in the following school subjects?

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Good</th>
<th>Average</th>
<th>Below average</th>
<th>Much below average</th>
</tr>
</thead>
<tbody>
<tr>
<td>Math</td>
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<tr>
<td>English</td>
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<td>Social Studies</td>
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<tr>
<td>Science</td>
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</tr>
</tbody>
</table>

8. What kind of grades do you think you are capable of getting in the following subjects

<table>
<thead>
<tr>
<th></th>
<th>Mostly A's</th>
<th>Mostly B's</th>
<th>Mostly C's</th>
<th>Mostly D's</th>
<th>Mostly F's</th>
</tr>
</thead>
<tbody>
<tr>
<td>Math</td>
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<td>English</td>
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<tr>
<td>Social Studies</td>
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<td>Science</td>
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</tbody>
</table>
APPENDIX D

REQUEST FOR CONDUCTING RESEARCH IN

THE SPRINGFIELD PUBLIC SCHOOLS
SPRINGFIELD PUBLIC SCHOOLS
Springfield, Massachusetts

REQUEST FOR CONDUCTING RESEARCH IN THE SPRINGFIELD PUBLIC SCHOOLS

Name: REGINALD E. JAEKELSON  
Address: 172 Village Park  
Anchorage, Massachusetts 01002

University of Massachusetts  
College or University

Date Submitted: 28 September 1972

Dr. Bob Suzuki  
Supervising Professor

TITLE AND TYPE OF STUDY (Survey, experimental, et cetera)

"A FEASIBILITY STUDY: HOW THE MODAL OF ART HAS THE PROPENSITY TO CREATE POSITIVE SELF-IMAGES AND SELF-CONFIDENCE IN HIGH POTENTIAL STUDENTS OF THE INNER-CITY. A STUDY OF SELF-CONCEPT OF ACADEMIC ABILITY AND SELF-CONCEPT OF ART ABILITY." (EXPERIMENTAL STUDY TO DETERMINE CORRELATIONS).

It is assumed that prior to submission, the project will be precisely and thoroughly planned under the authority of the supervising professor.

APPROVAL AND COMMENTS OF SUPERVISING PROFESSOR

[Signature]

Date: 28 October 1972

Signature of Supervising Professor
It is recommended that the research proposal be submitted in concise abstract form according to the following format and that it not exceed three pages.

I. INTRODUCTION
   A. Brief Statement of the Problem
   B. Assumption(s) Underlying the Study
   C. Statement of Hypothesis to be Tested (if applicable)

II. METHOD OF ATTACK (Detailed description of how the study is to be formally conducted)
   A. Design and Procedures Employed (be specific and sequential)
   B. Sources of Data (e.g., subjects, grade level(s), numbers, school(s), cumulative folder information - measures of scholastic aptitude, academic achievement, marks, et cetera)
   C. Data-Gathering Instruments (Provide enough information so that a judgment can be made regarding the validity, adequacy and suitability of the instruments employed. If new apparatus or instruments are to be used, or variations of old ones, then give a clear explanation of how they are to be used and submit copies).
   D. Time Involved (be as specific as possible relative to the amount of time to be taken from formal academic instruction - individual, group, et cetera)

If this request is granted, I agree to submit a copy of the completed research report to Dr. Helen N. Theinert, Assistant Superintendent for Personnel and Research, 195 State Street, Springfield, Massachusetts 01103.

Date

Signature

* SEE ATTACHED SHEET.
APPENDIX E

STATEMENT PRECEDING PRE-TESTS AND POST-TESTS
My name is Reggie Jamerson and the paper that I am about to give you is not, I repeat, is not a test, as you know tests to be. It has nothing whatsoever to do with your grade in this class.

I am a senior doctoral candidate at the University of Massachusetts and I am doing a study on how students feel about their abilities in general, in school and also how they think that they do in art classes. I would like to get your answers to the following questions. The tests combined should require no more than 30 minutes.

At this time please fill out the cover sheet with the appropriate information.

The test questions as you can see are personal. I assure you that I am the only one who will see these tests, and they will be kept in the strictest of confidence.

Please try to answer the questions as honest as you can and put down how you really feel about yourself. Now, I will read the questions aloud and ask you to circle the answer which is most appropriate beneath the question.
APPENDIX F

FORM LETTER SENT TO ART DEPARTMENT CHAIRMEN
1 December 1972

Dear

I, Reginald E. Jamerson, am a Senior Doctoral Candidate at the University of Massachusetts, Amherst, Massachusetts. I am presently involved in research and collecting data for my dissertation. My dissertation is in terms of a feasibility study which revolves around the area of Fine Arts and Art Education. It would be greatly appreciated if you would provide me with some significant information pertaining to student enrollment, departmental structure, and areas of concentration.

Please find enclosed a questionnaire. Thank you very much for your time and trouble.

Cordially,

Reginald E. Jamerson

REJ/tm
APPENDIX G

QUESTIONNAIRE SENT TO ART DEPARTMENT CHAIRMEN
1. How large is your department, school or college of art as compared to other departments, schools and colleges at your college/university?

2. What is your total enrollment of art students?

3. Do you have the following areas of specialization? (Please check, if yes).
   a. drawing & painting
   b. ceramics
   c. sculpture
   d. printmaking
   e. graphic design (comm. art)
   f. general art
   g. silversmithing (jewelry)
   h. textile design
   i. art education
   j. interior design
   k. industrial design
   l. illustration
   m. art history

4. How many of your students are within the area of art education?

5. Do most of your art education students have a general art background or a specialized background?

6. In your estimation, what percentage of your students eventually wind up teaching art in the following:
   a. public or private school (K-12)
   b. college or university level

7. Approximately how many of the following are enrolled in art:
   a. Black
   b. Mexican American
   c. Puerto Rican
   d. Asian American
   e. American Indian

8. Approximately what percentage of the following go into art education:
   a. Black
   b. Mexican American
   c. Puerto Rican
   d. Asian American
   e. American Indian

PLEASE RETURN FORM TO:

MR. REGINALD E. JAMERSON
Center for Urban Education/Room 222-B
School of Education
University of Massachusetts
Amherst, Massachusetts 01002
APPENDIX H

LIST OF MAJOR COLLEGES THAT QUESTIONNAIRE WAS SENT TO
** The College Handbook: College Entrance Examination Board
Princeton, New Jersey 08540
$ 3.50 per copy

University of California at Los Angeles
405 Hilgard Avenue
Los Angeles, California 90024

University of California (Berkeley)
Berkeley, California 94720

California State University at San Francisco
1600 Holloway Avenue
San Francisco, California 94132

California State University at San Jose
San Jose, California 95114

California State University at Los Angeles
5151 State University Drive
Los Angeles, California 90032

California State University at Long Beach
6101 East Seventh Avenue
Long Beach, California 90840

University of California (Irvine)
Irvine, California 92664

University of California (Santa Barbara)
Santa Barbara, California 93106

University of Southern California
University Park
Los Angeles, California 90007

University of San Diego
San Diego, California 92110

California State University at San Diego
5402 College Avenue
San Diego, California 92115

Arizona State University at Tempe
Tempe, Arizona 85281

New York University
100 Washington Square East
New York, New York 10003

CUNY - City College, The
Convent Avenue at 138th Street
New York, New York 10031

Columbia University
116th Street and Broadway
New York, New York 10027

Bradley University
Peoria, Illinois 61606

Southern Illinois University
Carbondale, Illinois 62901

University of Illinois
Urbana, Illinois 61801

Ball State University
Muncie, Indiana 47306

Indiana University at Bloomington
Bloomington, Indiana 47401

Indiana Univ-Purdue Univ @ Indiana
Indianapolis, Indiana 46202

Purdue University
Lafayette, Indiana 47907

University of Kansas
Lawrence, Kansas 66044
Northwestern University
619 Clark Street
Evanston, Illinois 60201

University of Arizona (Tucson)
Tucson, Arizona 85721

Michigan State University
East Lansing, Michigan 48823

Ohio State University
North High Street
Columbus, Ohio 43210

University of Massachusetts
Amherst, Massachusetts 01002

Auburn University
Auburn, Alabama 36830

Northern Arizona University
Flagstaff, Arizona 86001

Arkansas State University
State University, Arkansas 72467

California State University at Fullerton
Fullerton, California 92631

University of Colorado
Boulder, Colorado 80302

University of Connecticut
Storrs, Connecticut 06268

University of Hartford
200 Bloomfield Avenue
West Hartford, Connecticut 06117

Yale University
New Haven, Connecticut 06520

University of Florida
Gainesville, Florida 32601

Boston University
755 Commonwealth Avenue
Boston, Massachusetts 02215

Boston College
Chestnut Hill, Massachusetts 02167

University of Michigan
Ann Arbor, Michigan 48104

St. Cloud State College
St. Cloud, Minnesota 56301

University of Minnesota
Minneapolis, Minnesota 55455

Washington University
St. Louis, Missouri 63130

University of New Mexico
Albuquerque, New Mexico 87106

Bowling Green State University
Bowling Green, Ohio 43403

University of Cincinnati
Cincinnati, Ohio 45221

University of Oregon
Eugene, Oregon 97403

Pennsylvania State University
University Park, Pennsylvania 16802

University of Pennsylvania
Philadelphia, Pennsylvania 19104

California State University at Northridge
18111 Nordhoff Street
Northridge, California 91324
APPENDIX I

LIST OF BLACK COLLEGES THAT QUESTIONNAIRE WAS SENT TO
Florida A. & M. University
Tallahassee, Florida 32307

Alcorn A. & M. College
Lorman, Mississippi 39096

Tennessee State University
Nashville, Tennessee 37203

Dillard University
New Orleans, Louisiana 70102

Grambling College of Louisiana
Grambling, Louisiana 71245

Texas Southern University
Houston, Texas 77004

Jackson State College
Jackson, Mississippi 39217

Arkansas A. M. & N.
Pine Bluff, Arkansas 71601

Fisk University
Nashville, Tennessee 37203

Howard University
Washington, D.C. 20001

Morehouse College
Atlanta, Georgia 30314

Spelman College
Atlanta, Georgia 30314

Clark College
Atlanta, Georgia 30314

Morgan State College
Baltimore, Maryland 21239

Alabama A. & M. University
Normal, Alabama 35762

Stillman College
Tuscaloosa, Alabama 35401

Tuskegee Institute
Tuskegee Institute, Alabama 36088

Alabama State University
Montgomery, Alabama

Atlanta University
Atlanta, Georgia 30314

North Carolina A. & T. State University
Greensboro, North Carolina 27411

Prairie View A. & M. College
Prairie View, Texas 77445

University of Denver
Denver, Colorado 80210

Southern University
Baton Rouge, Louisiana 70813

Wilberforce University
Wilberforce, Ohio 45384

Morris Brown College
Atlanta, Georgia 30314
APPENDIX J

SOURCES FOR VISUAL MATERIALS OF BLACK AND AFRO-AMERICAN ART
The available sources listed on the following pages will provide all art classrooms with teaching materials whose content will better reflect the ethnic and cultural diversity of our world. This material was organized by Thomas Jambro, under the direction of Vincent J. Popolizio, Chief, Bureau of Art Education, New York Education Department.*

<table>
<thead>
<tr>
<th><strong>African Studies Center</strong></th>
<th>The center has published a magazine titled <em>African Arts/Arts d’Afrique</em>, which is available quarterly. A <em>African Arts School Supplement Kit</em> is also available.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>University of California</strong></td>
<td><strong>Los Angeles, California</strong></td>
</tr>
<tr>
<td><strong>American Library Color Slide Company</strong></td>
<td>Have 14 color slide sets available designed for use in conjunction with courses in Black Studies and Afro-American History. A complete list of titles is located in the catalog.</td>
</tr>
<tr>
<td><strong>305 East 45th Street</strong></td>
<td><strong>New York, New York 10017</strong></td>
</tr>
<tr>
<td><strong>Educational Dimensions Corporation</strong></td>
<td>A record and film strip is available on Afro-American Art... from Tanner to the contemporary works of Beardon.</td>
</tr>
<tr>
<td><strong>P.O. Box 146</strong></td>
<td><strong>Great Neck, New York 11023</strong></td>
</tr>
<tr>
<td><strong>Film Associates</strong></td>
<td>Film is available; <em>Arts and Crafts in West Africa</em>.</td>
</tr>
<tr>
<td><strong>11559 Santa Monica Blvd.</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Los Angeles, California 90025</strong></td>
<td></td>
</tr>
<tr>
<td><strong>650 Thomas Avenue</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Baldwin, New York 11510</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Museum of African Art-Frederick Douglas Institute of Negro Art</strong></td>
<td>A film strip and record is available, on African Art. The museum will send kit.</td>
</tr>
<tr>
<td><strong>324 A Street, N.E.</strong></td>
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<tr>
<td><strong>Washington, D.C.</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Sandak, Incorporated</strong></td>
<td>Has a new release of 30 slides on Contemporary Black Artists. Also 55 slides are available on 19Cty African Sculpture.</td>
</tr>
<tr>
<td><strong>39 West 53rd Street</strong></td>
<td></td>
</tr>
<tr>
<td><strong>New York, New York</strong></td>
<td></td>
</tr>
<tr>
<td>Company Name</td>
<td>Description</td>
</tr>
<tr>
<td>--------------------------------------------------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Shorewood Publishers, Incorporated</td>
<td>Two sets of reproductions are available...ten prints in each set titled,&quot;The Art of Black America.&quot;</td>
</tr>
<tr>
<td>724 5th Avenue</td>
<td></td>
</tr>
<tr>
<td>New York, New York 10019</td>
<td></td>
</tr>
<tr>
<td>136 West 32nd Street</td>
<td></td>
</tr>
<tr>
<td>New York, New York 10001</td>
<td></td>
</tr>
<tr>
<td>Warren Schloat Productions</td>
<td>Kit is available on African Art culture. Will send kit on 30 day approval.</td>
</tr>
<tr>
<td>115 Tomkins Road</td>
<td></td>
</tr>
<tr>
<td>Pleasantville, New York</td>
<td></td>
</tr>
<tr>
<td>Whitney Museum of American Art</td>
<td>Only four slides are available on Black artists in the permanent collection.</td>
</tr>
<tr>
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<td>Africana Publishing Corporation</td>
<td>101 5th Avenue</td>
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<td>Bookazine Company, Incorporated</td>
<td>303 West 10th Street</td>
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<td>Hacker Art Books</td>
<td>54 West 7th Street</td>
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<td>Holt, Rinehart and Winston</td>
<td>383 Madison Avenue</td>
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<tr>
<td>McGraw-Hill Book Company</td>
<td>330 West 42nd Street</td>
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<td>Publisher</td>
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<td>New York Graphic Society</td>
<td>10 West 33rd Street New York, New York 10001</td>
</tr>
<tr>
<td>Praeger Publishers</td>
<td>111 4th Avenue New York, New York 10003</td>
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Amco, Incorporated
P.O. Box 218
Port Richie
Florida

American Craftsman Council
Research and Education Department
29 West 53rd Street
New York, New York 10010

American Library Color Slide Co., Inc.
305 East 45th Street
New York, N.Y. 10017

Art Council Aids
P.O. Box 41
Beverly Hills, California

Audio-Visual Department
972 5th Avenue
New York, N.Y.

Brooklyn Museum
Education Division Lending Services
Brooklyn, N.Y.

Cultural History Research
6 Purchase Street
Rye, N.Y. 10580

Dr. Block Color Reproductions
1309 North Genesee Avenue
Hollywood, California

Educational Audio-Visual, Inc.
29 Marble Avenue
Pleasantville, N.Y. 10570

Guggenheim Museum
5th Avenue and 89th Street
New York, N.Y.

Herbert E. Budek, Company
324 Union Street
Hackensack, New Jersey

Institute of Visual Communication
40 East 49th Street
New York, N.Y. 10017

McGraw-Hill, Incorporated
Color Slide Program
330 West 42nd Street
New York, N.Y. 10036

Metropolitan Museum of Art
5th Avenue and 82nd Street
New York, N.Y.

Museum of Modern Art
11 West 53rd Street
New York, N.Y.

National Gallery of Art
Extension Service
Constitution Avenue and 66th Street
Washington, D.C. 20565

Prothmann Associates
2795 Milburn Avenue
Baldwin, N.Y. 11510

Sandak, Incorporated
4 East 48th Street
New York, N.Y. 10017

Scala
Via Brunetto Latini 74
Florence, Italy

Seebmil Sales Corporation
Color Slide Division
555 Ashland Avenue
Baldwin, N.Y. 11510

Top Films
Box 3
Malibu, California

Universal Color Slide Company
136-A 32nd Street
New York, N.Y. 10001

Whitney Museum of American Art
22 West 54th Street
New York, N.Y. 10020

 Albright-Knox Art Gallery
Elmwood Avenue
Buffalo, N.Y. 14222
NEW YORK:

Alden Films
5113-16th Avenue
Brooklyn, N.Y. 11204

Brooklyn Museum
Education Division Lending Service
Brooklyn, N.Y.

New York University
Film Library
26 Washington Place
New York, N.Y. 10003

State University of New York
College at Buffalo
Educational Film Library
1300 Elmwood Avenue
Buffalo, N.Y. 14222

Syracuse University
Film Library
1455 East Colvin Street
Syracuse, N.Y. 13210

Yeshiva University
Audio-Visual Center
526 West 187th Street
New York, N.Y.

NEW JERSEY:

State Department of Education
Audio-Visual Education
Trenton, N.J. 08625

PENNSYLVANIA:

J.P. Lilley & Sons
P.O. Box 3035
Harrisburg, Pennsylvania 17105

L.C. Vath Audio-Visual Aids
449 N. Hermitage Road
Sharpsville, Pennsylvania 16150

The Pennsylvania State University
Audio-Visual Library
University Park, Pennsylvania 16802

CONNECTICUT:

University of Connecticut
Audio-Visual Center
Storrs, Connecticut 06268

MASSACHUSETTS:

Boston University
Abraham Krasker Memorial
Film Library
765 Commonwealth Avenue
Boston, Massachusetts 02215
Alva Museum Replicas, Inc.
140 West 22nd Street
Brooklyn, N.Y. 10011

Art Education, Inc.
Baluvelt, N.Y. 10913

Arttext Prints, Inc.
Westport
Connecticut

Austing Production, Inc.
1615 62nd Street
Brooklyn, N.Y. 11204

Barton-Catton, Inc.
2604 Session Street
Baltimore, Maryland

Bookazine Co., Inc.
303 West 10th Street
New York, N.Y. 10014

Collector's Guild Ltd.
185 Madison Avenue
New York, N.Y. 10016

Harry N. Abrams, Inc.
110 East 59th Street
New York, N.Y. 10022

Museum Pieces, Inc.
15 West 27th Street
New York, N.Y. 10012

New York Graphic Society
10 West 33rd Street
New York, N.Y. 10001

Oestreichner's Prints, Inc.
43 West 46th Street
New York, N.Y. 10026

Penn Prints
221 Park Avenue
New York, N.Y. 10003

Poster Originals, Ltd.
51 East 78th Street
New York, N.Y. 10021

Shorewood Productions, Inc.
724 5th Avenue
New York, N.Y. 10019

Summit Book Co.
138 South Wabash Avenue
Chicago, Illinois 60603

University Prints
15 Brattle Street
Harvard Square
Cambridge, Massachusetts
PRODUCERS AND DISTRIBUTORS OF FILMS, FILM STRIPS, ETC.

A.C.I. Productions
16 West 46th Street
New York, N.Y. 10036

Associated Films, Inc.
815 Broad Avenue
Ridgfield, New Jersey

Bailey Films
6509 De Longpre Avenue
Hollywood, California 90028

Brandon Films, Inc.
221 West 57th Street
New York, N.Y.

Chandler Publishing Co.
124 Spear Street
San Francisco, California 94105

Charles Cahl and Associates, Inc.
80 Forsyth Street
New York, N.Y.

Coronet Film Bureau
Coronet Building
Chicago, Illinois

Ealing Film Loops
2225 Massachusetts Avenue
Cambridge, Massachusetts 02140

Educational Media, Inc.
106 West 4th Avenue
Ellensburg, Washington, D.C. 98926

Encyclopedia Britannica Educational Corp.
425 North Michigan Avenue
Chicago, Illinois 60611

Film Associates
11559 Santa Monica Blvd.
Los Angeles, California 90025

Hank Newhouse, Inc.
1017 Longaker Road
Northbrook, Illinois 60062

Hester Associates
P.O. Box 20812
Dallas, Texas 75222

International Communications Films
870 Monterey Pass Road
Monterey Park, California 91754

International Film Bureau
322 N. Michigan Avenue
Chicago, Illinois 60604

Janus Film Corporation
745 5th Avenue
New York, N.Y.

Modern Learning Aids
3 East 54th Street
New York, N.Y. 10022

Multi-Ways Educational Films, Inc.
1600 Broadway Avenue
New York, N.Y.

National Film Board of Canada
630 5th Avenue
New York, N.Y. 10020

National Instructional Films
58 East Street
Nanuet, N.Y. 10954

Omega Productions
3965 N. Harcourt Place
Shorewood, Wisconsin 53211

Potter's Photographic Application
160 Herricks Road
Mineola, N.Y.

Rembrandt Films
267 West 25th Street
New York, N.Y.

Rembrandt Films
Producers and Distributors of Films, Film Strips, etc.

Scope Producers, Inc.
1461 West Shaw Avenue
Fresno, California 93705

Society for Visual Education, Inc.
1345 Diversey Parkway
Chicago, Illinois 60614

Sterling Educational Films, Inc.
241 East 34th Street
New York, N.Y. 10016

Thorne Films
1279 University Avenue
Boulder, Colorado 80302

Warren Schloat Productions
Palmer Lane West
Pleasantville, N.Y.

Zia Cine
P.O. Box 493
Santa Fe, New Mexico 87501
The following list of names and addresses of companies producing audio-visual aids for Black studies programs was prepared by a committee of teacher consultants as a part of a media evaluation project conducted at the Board of Cooperative Educational Services #1, Westchester, located at 845 Fox Meadow Road; Yorktown Heights, New York 10598, during the Spring of 1970.

Reprinted by the New York State Education Department, Division of Intercultural Relations, August, 1970.

African American Institute
866 United Nations Plaza
New York, N.Y. 10017

AEVAC, Inc.
500 5th Avenue
New York, N.Y. 10036

African Filmstrips
41 East 42nd Street
New York, N.Y. 10027

AMIE Associates, Inc.
123 Manhattan Avenue
New York, N.Y. 10025

The American Museum of Natural History
Slide Library
79th Street and Central Park West
New York, N.Y. 10024

Atlantis Productions, Inc.
894 Sheffield Place
Thousand Oaks, California 91360

A.V.A.
805 Smith Street
Baldwin, N.Y. 11510

Bailey Films, Inc.
6509 DeLongpre Avenue
Hollywood, California 90028

Benefit Press
10300 West Roosevelt Road
Westchester, Illinois 60153

Budek Film and Slides, Inc.
451 Frederic Lopez Drive
Goleta, California 93017

Current Affairs Films
Division of Key Productions, Inc.
527 Madison Avenue
New York, N.Y. 10022

Cambridge Book Co., Inc.
Cambridge Building
Bronxville, N.Y. 10703

The Center for the Study of Democratic Institutions
2056 Eucalyptus Hill Road
Montecito, California 93103

Civic Education Service
1735 "K" Street, N.W.
Washington D.C. 20006

Contemporary Films - McGraw-Hill
330 West 42nd Street
New York, N.Y. 10036

Common Ground Filmstrips
Carman Educational Assoc., Inc.
P.O. Box 205
Youngstown, N.Y. 14174
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<thead>
<tr>
<th>Company Name</th>
<th>Address</th>
<th>City, State, Zip</th>
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<tr>
<td>Cultural History Research, Inc.</td>
<td>6 Purchase Street</td>
<td>Rye, N.Y. 10580</td>
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<tr>
<td>Curriculum Materials Corporation</td>
<td>1319 Vine Street</td>
<td>Philadelphia, Pennsylvania 19107</td>
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<td>CMS Records, Inc.</td>
<td>12 Warren Street</td>
<td>New York, N.Y. 10007</td>
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<td>Columbia Records</td>
<td>Educational Department Orders Service</td>
<td>1400 Fruitridge Avenue Terre Haute, Indiana 47805</td>
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<td>Coronet Films</td>
<td>488 Madison Avenue</td>
<td>New York, N.Y. 10022</td>
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<td>Denoyer - Geppert</td>
<td>5235 Ravenswood Avenue</td>
<td>Chicago, Illinois 60640</td>
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<td>Don Bosco Films</td>
<td>148 Main Street</td>
<td>New Rochelle, N.Y. 10802</td>
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<td>Ealing Corporation</td>
<td>2225 Massachusetts Avenue</td>
<td>Cambridge, Massachusetts 02140</td>
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<td>Educational Audio-Visual, Inc.</td>
<td>1 Claremont Avenue</td>
<td>Thornwood, N.Y. 10594</td>
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<td>Encyclopedia Britannica Films</td>
<td>1150 Wilonette Avenue</td>
<td>Wilonette, Illinois 60091</td>
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<td>Eye-Gate House, Inc.</td>
<td>146-01 Archer Avenue</td>
<td>Jamaica, New York 11435</td>
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<td>Fidelco Visual Teaching, Inc.</td>
<td>51 Ottawa, N.W.</td>
<td>Grand Rapids, Michigan 49502</td>
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<td>Folkways Scholastic Records</td>
<td>50 West 44th Street</td>
<td>New York, N.Y.</td>
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<tr>
<td>Friendship Press</td>
<td>475 Riverside Drive</td>
<td>New York, N.Y. 10027</td>
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<td>General Aniline and Film Corp.</td>
<td>140 West 51st Street</td>
<td>New York, N.Y. 10020</td>
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<td>International Communication Films</td>
<td>1371 Reynolds Avenue</td>
<td>Santa Ana, California 92705</td>
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<tr>
<td>Ginn and Company</td>
<td>Statler Building</td>
<td>Back Bay Post Office 191 Boston, Massachusetts 02117</td>
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<td>Hammond, Inc.</td>
<td>Education Division</td>
<td>515 Valley Street Maplewood, New Jersey 07040</td>
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<td>Hayden Book Company, Inc.</td>
<td>116 West 14th Street</td>
<td>New York, N.Y. 10011</td>
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<td>Hayes School Publishing Co., Inc.</td>
<td>Wilkinsburg, Pennsylvania 15221</td>
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<td>Webster Paper and Supply Co.</td>
<td>Colonic and Montgomery Streets</td>
<td>Albany, N.Y. 12207</td>
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<td>International Communication Films</td>
<td>1371 Reynolds Avenue</td>
<td>Santa Ana, California 92705</td>
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<td>International Film Foundation</td>
<td>475 5th Avenue</td>
<td>New York, N.Y. 10017</td>
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<td>Imperial Productions, Inc.</td>
<td>247 West Court Street</td>
<td>Kankakee, Illinois 60901</td>
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<td>Social Studies School Service</td>
<td>4455 Lenox Avenue</td>
<td>Inglewood, California 90304</td>
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<td>Keuffel and Essex Co.</td>
<td>20 Whippany Road</td>
<td>Morristown, New Jersey 07960</td>
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Silver Burdett Co.
Park Avenue and Columbia Road
Morristown, New Jersey 07960

Sounds of Learning, Inc.
215 South 88th Street
Omaha, Nebraska 68132

Society for Visual Education, Inc.
1345 West Diversey Parkway
Chicago, Illinois 60614

Thorne Films, Inc.
1229 University Avenue
Boulder, Colorado 80302

African Arts School Supplement Program
African Studies Center
University of California at Los Angeles
Los Angeles, California 90024

University Museum
University of Pennsylvania
33rd and Spruce Street
Philadelphia, Pennsylvania 19104

United World Films, Inc.
221 Park Avenue South
New York, N.Y. 10003

Visual Education Consultants, Inc.
2840 Laura La Middleton
Madison, Wisconsin 53701

Washington Tapes, Inc.
Educational Systems Division
Doubleday and Company
501 Franklin Avenue
Garden City, L.I., New York 11530

H. Wilson Corporation
555 West Taft Drive
South Holland, Illinois 60473

The World Publishing Co.
2231 West 110th Street
Cleveland, Ohio 44102

World Wide Games, Inc.
Box 450
Delaware, Ohio 43105

Warren Schloat Productions, Inc.
115 Tomkins Avenue
Pleasantville, N.Y. 10570

World Tape... for Education, Inc.
Post Office Box 15703
Dallas, Texas 75215