Creating an art interest in pupils of junior high school level.

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University of Massachusetts Amherst
CREATING AN ART INTEREST IN PUPILS OF
JUNIOR HIGH SCHOOL LEVEL

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JUNIOR HIGH SCHOOL LEVEL

By
K. Helena Richard

THESIS

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1939
<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>INTRODUCTION.</td>
<td>1</td>
</tr>
<tr>
<td>II</td>
<td>IN RETROSPECT.</td>
<td>6</td>
</tr>
<tr>
<td>III</td>
<td>SCHOOL DECORATION, PAST AND PRESENT, AND</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>THE GROWING RECOGNITION OF THE VALUE</td>
<td></td>
</tr>
<tr>
<td></td>
<td>OF SCHOOL MURALS.</td>
<td></td>
</tr>
<tr>
<td>IV</td>
<td>CORRELATION OF MURALS WITH OTHER SUBJECTS;</td>
<td>19</td>
</tr>
<tr>
<td></td>
<td>MURALS AS AN OUTLET FOR THE TALENTED</td>
<td></td>
</tr>
<tr>
<td></td>
<td>CHILD.</td>
<td></td>
</tr>
<tr>
<td>V</td>
<td>THE THEORY OF MURAL CORRELATION AND</td>
<td>47</td>
</tr>
<tr>
<td></td>
<td>EXPERIMENTS MADE AT THE BUCKINGHAM</td>
<td></td>
</tr>
<tr>
<td></td>
<td>JUNIOR HIGH SCHOOL.</td>
<td></td>
</tr>
<tr>
<td>VI</td>
<td>SUGGESTIONS FOR OTHER DECORATIVE</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>POSSIBILITIES IN THE JUNIOR HIGH SCHOOL.</td>
<td></td>
</tr>
<tr>
<td>VII</td>
<td>TEACHING PRINCIPLES FOR THE ART TEACHER.</td>
<td>50</td>
</tr>
<tr>
<td>VIII</td>
<td>THE ART TEACHER.</td>
<td>54</td>
</tr>
<tr>
<td>IX</td>
<td>SUMMARY.</td>
<td>66</td>
</tr>
<tr>
<td></td>
<td>BIBLIOGRAPHY.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>PUBLIC TOWNS.</td>
<td></td>
</tr>
</tbody>
</table>
CREATING AN ART INTEREST IN PUPILS OF JUNIOR HIGH SCHOOL LEVEL

INTRODUCTION

Purpose of the Study

Creating an art interest in pupils of junior high school level offers to the art teacher untold opportunities through which she may arouse in students a real appreciation of art, and at the same time make very worth-while contributions towards a more colorful and attractive school interior.

"Environment is a silent but effective teacher," is a thought quite in line with a statement made by a school principal. He said, "You can live without art, but not so well," and it seems to state the essence of this thesis on how art can help to make the school--classrooms and corridors--brighter, happier, and more stimulating places in which to work while offering the unusual student unusual opportunity.

So often dull walls, and even duller sepia prints which no one ever really seems to look at, drab bulletin boards, uninteresting bookcases and cupboard doors surround us during our working hours, when a touch of the magic paint brush could invest the simplest and plainest room with charm and individuality.

The prime objective of this thesis is to awaken students in junior high school to a real art interest through providing

special opportunities for growth, especially to talented students; to point out the growing interest in making school interiors more attractive through pupil effort; to state what has been done in the classes of the author at the Buckingham Junior High School, Springfield, Massachusetts, and to suggest possible contributions of the Junior High School Art Department towards more attractive classrooms and corridors.

A correlation or integration of the various studies of the curriculum with the art department must be observed in order to make such projects truly worth-while. Art when used in a temporary-permanent nature for the creation of historical murals, hanging signs for the corridors, stained glass windows, and door and cupboard panels not only vitalizes the other studies involved but becomes in itself a more meaningful activity.

The fact that junior high school teachers so frequently buy or borrow from the library pictures pertaining to their subject, purchase posters, plants, textiles (for cupboard door panels) printed friezes for the children to color, and other forms of decoration for their rooms indicates a need and a desire on their part to create for themselves and the children a more attractive environment.

From the students' point of view, desirable or undesirable qualities of a classroom are revealed in the following questionnaire given to the seventh, eighth, and ninth grades of the author at the Buckingham Junior High School. The
children were asked to think of all the schoolrooms they had ever been in and to write two lists, one containing those items that made a room pleasant, the other containing those that made the room unattractive.

Questionnaire given to junior high school students to help determine their likes and dislikes regarding school environment:

<table>
<thead>
<tr>
<th>Class or Grade</th>
<th>No. of Papers</th>
<th>Neatness Children Books</th>
<th>Attractive Bulletin Boards</th>
<th>Banners</th>
<th>Color</th>
<th>Decorated Doors</th>
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<tbody>
<tr>
<td>7B</td>
<td>32</td>
<td>22</td>
<td>1</td>
<td>2</td>
<td>7</td>
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</tr>
<tr>
<td>7A</td>
<td>37</td>
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<td>8</td>
<td>12</td>
<td>28</td>
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</tr>
<tr>
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<td>11</td>
<td>2</td>
<td>6</td>
<td>15</td>
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</tr>
<tr>
<td>9A</td>
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<td>3</td>
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**LIKES (cont.)**

<table>
<thead>
<tr>
<th>Drawings</th>
<th>Frieze</th>
<th>Flag</th>
<th>Flowers</th>
<th>Plants</th>
<th>Pictures</th>
<th>Sculpture</th>
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<tr>
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<td>17</td>
<td>3</td>
<td>7</td>
<td>17</td>
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<td>2</td>
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<td>6</td>
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### Dislikes

<table>
<thead>
<tr>
<th>Class</th>
<th>No. of Papers</th>
<th>Untidy Books</th>
<th>No Color</th>
<th>Dead Flowers</th>
<th>Statues</th>
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</thead>
<tbody>
<tr>
<td>7B</td>
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<td>19</td>
<td>2</td>
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<td>2</td>
</tr>
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<td>8A</td>
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<td>1</td>
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<tr>
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<td>27</td>
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<td>4</td>
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### Dislikes (Cont.)

<table>
<thead>
<tr>
<th>Class</th>
<th>Too Many Plants</th>
<th>Lack of Reference Material</th>
<th>Too Many Pictures</th>
<th>Bare Room</th>
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<tbody>
<tr>
<td>7B</td>
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<td>0</td>
<td>0</td>
<td>0</td>
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<tr>
<td>7A</td>
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Taking the papers of at least thirty students in each class, the results indicate that their outstanding preferences include pictures or drawings of some sort, decoration for cupboard windows or doors, color, and plants; and chief among their dislikes were no color and a bare room. Therefore it appears that both students and teachers appreciate pictures and gay attractive color, and dislike dull and bare surroundings. Upon the teacher usually falls the problem of making
her room a pleasant workplace, but why not let the students, particularly the art students, have a hand in selecting, creating, and arranging attractive materials for their classrooms? From the little questionnaire given, many other valuable guides and suggestions may be derived by those interested in helping the pupils create a gayer, happier, and more meaningful atmosphere in which to work.

In order to see what such projects as the correlated murals and other decorative suggestions to be made, do for the child, and how they fall in with present day aims in education let us first consider past and present methods and objectives in art education in the United States, particularly in Massachusetts, a pioneer in that direction, and school decoration past and present.
A glance in retrospect at the short but interesting story of art education shows us the picture of a small and scattered group of enthusiasts on the one hand, and an apathetic public and antagonistic school faculty on the other. School authorities, reflecting the interests of the commercial life around them, presented the first active antagonism to art education. Consequently the leaders of art education had a difficult task in gaining for art any recognition at all in the curriculum, against the vigorous protest of hard-headed farmers and businessmen, who thought anything beside the three R's a wasteful indulgence in frills and fancies. Very naturally a strongly commercial country saw the businessman's interest entrenched in the schools and the three R's necessary to good clerical work were

1"the pillars of the pedagogic temple."

At that time no account was taken of what Professor Whitford has so aptly termed the fourth R, the R of Right Living.

2"The traditional 'three R's' of basic education are Reading, 'Riting, and 'Rithmetic. I like to think of art in the scheme of things.....as a fourth R, the R of 'Right Living'."


No doubt you, too, have heard someone cynically remark,
"Oh, art education is only a fad and fancy!" But is it?

1"In 1632, reading and writing were fads and fancies. In 1732, arithmetic was a fad, and an 'Arithmeticker' or teacher who could teach that subject was unknown. In 1832, geography and history were fads and fancies. In 1632, nobody had to read or write. There were no books or newspapers and a man's mark was as good as a name for a legal document. In 1732, there was no need of arithmetic for the general run of people, they could cut their accounts on a stick. In 1832, there was little of history in print and no geography."

Drawing was finally accepted as a means of refining the tastes,

2"of giving particularly to young ladies in finishing schools, the finishing touch of art to an education incomplete without a few lessons upon the harp, and a few others in sketching in pencil or sepia. The earliest approach was largely through the copy, and technical skill was sought through the reproduction of tame little pictures, filled with tame little ruins and dejected mill-stones leaning one on the other, with a few conventional spurts of grass between."

In "The Dow Method and Public School Art," Thomas Munro tells us that art if admitted at all had always to conform to popular standards.

3"Thus picture-study was made a vehicle for patriotic and moral lessons; drawing and painting consisted in trying to reproduce a box in true perspective, or a spray of flowers in pretty tints. Most teachers, of course, were almost totally untrained either in the technique or appreciation of art; they

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3. Journal of the Barnes Foundation, January 1926
were few and overworked; hence their methods had to be capable of easy, standardized application to large classes with clear-cut standards for grading results. Books of motives for decorative patterns were given out to them, simple stereotyped lotus-flowers, fleur-de-lys and other conventional forms. Minute directions were prescribed for conducting an art class; in some cases, for example, each child was to have a sheet of paper printed with dots, and move his pencil in unison with the rest, three dots to the right, two down, and so on until a cat or house was outlined!"

It is with a purpose in mind that I quote some of these early procedures, for it is a far cry from them to the project method and other devices through which we try to encourage initiative and ingenuity that makes art-work a process of gradual and continuous enrichment of everyday life. Now we place the emphasis on stimulating the interest of children in art work, and correlating it with other phases of their mental growth. It is just this correlation and interest-approach which supplies the raison d'etre for projects worked out in the author's classes.

But let us complete the story of art before going on to more modern ways. Since Massachusetts was one of the pioneers in this field, we will follow briefly the course of events in the development of art education there.

In 1821, in Boston, one William Bently Fowle

"desired to have drawing taught in the schools to assist the pupils when studying geography and geometry."

Here we have one of the earliest examples of a desire for practical correlation, and a recognition of the fact that an integration between art and other studies could prove valuable.

In 1827, students in the upper classes of the English High School, Boston, were permitted to study drawing, and in 1836, drawing became a required subject in the schools. The school committee of Boston in 1848 placed drawing in the list of grammar school subjects, but no provision was made for teaching the subject

"either in the way of a program, textbook, or special teachers,"

and little good came from the action of the school board. However, by 1870 there was a mandatory requirement that in cities or towns of 10,000 or more free instruction in industrial or mechanical drawing be provided for, and in 1873 the Massachusetts Normal Art School was founded.

Whitford in the article "Changing Objectives and Trends in Art Education" just mentioned considers the present wide scope of art educational possibilities both a detriment and a Godsend to the student of art education and to the curriculum maker.

It is a detriment because it has presented itself in such a bewildering range of possible subject matter that we

have not been able to determine carefully or scientifically the basic essentials and fundamentals of this mass of material most appropriate for meeting the needs of the public school curriculum.

1"The real beginning of art education can be traced back to the founding of the first normal school for the training of teachers in art in 1873, The Massachusetts Normal Art School, and to the work of Walter Smith who became its director and the first supervisor of art education. The introduction of a systematic program for the effective training of art teachers in America is perhaps the most important factor in the history of art education in the United States."

2"From 1905 to 1911 we can trace definite attempts to make classroom art products beautiful, and to develop an art curriculum for the secondary school, and up to the time of his death, Henry Turner Bailey (1866-1931) promoted and popularized art education through teaching, lecturing, and writing."

It is quite unnecessary to argue the worth of art education with those who have experienced beauty fully. They believe in art training because they would add to the general enrichment of human life. Today we realize that it is possible for art education to fill a need which is not taken care of by any other subject; namely, the making of and the appreciation of the beautiful which should be apparent in the products of other subjects as a result of their fusion of art with them. In their book "Art Education" Klar, Winslow, and Kirby have


summed up this thought in "correlation of school subjects means the fusion of two or more of them to the advantage of the pupil and subject matter being studied."

The foregoing gives an idea of the growth and gradual recognition of art in the schools of Massachusetts, and shows that the thought of correlation of art with other studies in the curriculum is not especially recent. However, while the idea of values derived through a correlation with the art department may not be new, the means and products of such a fusion offer untold possibilities to the student of art education or the curriculum maker in art to profit by the great mass of educational material and devise a purposeful art activity.

It is just such a correlation that is intriguing with its many opportunities for arousing student interest, and providing an outlet for the talented child.
Chapter III

SCHOOL DECORATION, PAST AND PRESENT, AND THE GROWING RECOGNITION OF THE VALUE OF SCHOOL MURALS

A brief statement of ways through which the educator has tried to provide beautiful surroundings through schoolroom decoration gives one an idea of trends in schoolroom decoration and indicates the growing mural consciousness on the part of educators who realize the importance of attractive environment as an effective influence in creating a more receptive attitude toward school work.

In the January, 1939, issue of "The Massachusetts Teacher" is an article entitled, "A Program of School Decoration" from which the following resume of thoughts in that direction is quoted in order to present past ideas of schoolroom decoration which have paved the way for our concepts:

"During the past score of years, school decoration has progressed through four distinct stages of gradual betterment: first, that of huge and not always beautiful casts of somewhat irrelevant subjects, indiscriminately hung in corridor and classroom alike; second, the era of relatively dull sepia and monochrome prints, which enjoyed a universal distribution; third, that of good colored reproductions to provide a note of cheer and to alleviate the former barrenness of school walls; and, fourth, the modern age of school murals, which serve the manifold purposes of decoration, integration, and aesthetic appreciation.

"The idea of mural painting itself is not new. Six hundred years ago, before the advent of the printing press, muralists were as busy covering the walls of their churches with religious pictures for the

1. Doherty, Leo T., Director of Art, Worcester Public Schools, A Program of School Decoration. The Massachusetts Teacher, XVIII, No. 4, January 1939.
education of their people as are contemporary artists in their efforts to instruct the youth of today. For while many of our artists are producing extremely decorative paintings, the murals do not exist for the sake of art alone, but are as practical as were their prototypes years ago.

"School mural subjects are usually not religious, however, but portray scenes from local history along with symbolical representations of science, economics, and the arts. Surprising variety is shown both in the choice of subject matter and in the manner of painting these wall pictures which occupy a relatively important place in the lives of the children who see them day after day."

The Art League of Worcester thoroughly conscious of the value of attractive, meaningful interiors has felt that while the colored reproduction type of classroom decoration has proven aesthetically successful, that this program should be supplemented by the periodic installation of decorative murals, depicting subjects of particular interest to school children. Accordingly, it was decided to set aside each year, a portion of the annual grant to form a Mural Fund. When a sufficient amount had thus been accumulated, the Mural award Committee decided that a mural based upon the early history of the community should be placed in one of the Junior High Schools.

Worcester pays money for such decoration; why not let the children do it?

There has been a constant, persistent, progressive improvement in school decoration. Art has kept pace with education in the creation of better surroundings for the public school pupil. Another indication of the growing
recognition of the value of school murals is brought to the attention of many art educators through the January, 1939 issue of the "School Arts Magazine" which is entirely devoted to mural painting. In it, Pedro Lemos, the editor has a concise and interesting article entitled "What is a Mural?" The following excerpt is included because it provides such an adequate conception of just what a mural is and should do, as well as emphasizes the growing mural-consciousness in art education.

"At present one of the subjects that is evolving is that of 'murals,' and I recently was asked, 'What is a mural?' So I asked the questioner, 'What would you say about it?' and, after brief figuring, the answer came, 'A picture that is bigger than the usual framed painting.' Another party stated, 'A wall decoration,' which defines it perhaps briefly and correctly for, after all, a mural must fit the wall, decorate it, and not eliminate the wall or monopolize it. A flower may decorate the wearer or be so prominent as to make the wearer only a bouquet.

"Just as soon as a mural on a wall neglects the great fundamental of art unity and demands entire attention because of its active lines and intense colors, it is no longer truly a mural but just a large picture unrelated to the place or space it occupies. We art teachers speak of art unity, correlation, integration, and fusion, but how often the type of art work we direct may only fuse with other school subjects but fails to correlate or integrate with the purpose or the object being worked upon. And among the subjects needing a calm survey for study of their artistic values and adaptability values is that of 'murals'. After all, either for those whose knowledge is to be used ultimately for appreciative or vocational trends let us by all means know why a mural and what a mural should be. Naturally, all art subjects have supporters for either

side of their questions and perhaps we should select some noted authority on the matter of murals. I believe that the best judges are those who have made the subject their life study, not only from its history, development, its techniques or style, but who have also studied in the 'laboratory' of actual experience. Such an artist is Frank Brangwyn of England, much decorated and degreed for his work, but whose best title is that 'he knows how'. So let us see what he has to say about murals.

"Mural painting concerns the branch of art which has for its object the covering or "dressing" of a building so that its purpose may be "sweetened" or intensified by the decoration. The decoration, therefore, must be considered from two points of view; fitness and adornment. Such decoration appears to have found its earliest and certainly most vital expression in Egypt. The Egyptians were, like all primitive races, symbolizers. They were the most logical mural decorators imaginable, for their ornament had its origin in nature, its position from its original place, and its meaning from its association with their religious belief.

"During the Renaissance mural painting fell into disuse as the highest form of mural decoration. With Fra Angelico's art we have a reaction, with truer sense of decorative values coming into the area of each picture instead of the third dimensional suggestions taken by the Renaissance artists from the natural forms of the Greek sculpture then just discovered. The famous masters of the Renaissance--Francesca, Signorelli, Raphael, and Michelangelo--must all be appreciated as painters, as creative artists, but not decorators, pure and simple. Their object was to create an illusion of space which should destroy the architecture, not preserve it.

"Whatever medium is employed in murals, the principal thing is that the design should be conceived in the spirit of the architecture which the mural painting is to decorate, creating a feeling of physical and mental comfort.

"The next consideration is that the design as such should form a connected whole, so that the eye, passing from one wall to the next, should travel by pleasant successive stages. This means that if there
are several paintings there must be a uniform scale to link them together, a uniformity that is not only in the scale of the design but also its color. It may be better to paint trees blue or brown rather than green if that produces better harmony. In short, a mural painting should be treated as if it were a page in a book of poetry, and not as a chapter in a tome of history.

"It is further necessary to distribute the interest of the design over the whole surface or otherwise the effect of decoration will be lost and a purely pictorial interest result. Easel pictures are a form of art in which concentration of interest is permissible, mural paintings should have their interest so distributed that they fulfill their function, which is to decorate the larger architectural unit like a pattern.

"Every form of design is justifiable, provided it keeps within the spirit of the environing architecture and the purpose of the building. 'Jazz' pattern in a church would be as unsuitable as 'church' pattern in ball-, bath-, or bed-room.'

"This message from a great mural painter is a safe guide toward more of the right kind of mural painting. The principle, an eternal one in art, of the 'fitness of things' to the thing decorated will make finer future artists of the students of today."

School murals may be divided into two varieties or groups; those done for the school by professional artists or skilled workers, and those done by the children. Tho the apparent end in view is a more attractive school interior, the means to that end diverge greatly with the result that the former method of attaining the goal places the children in the passive position of spectators, whereas the latter involves them actively in producing a result which they delight in as being their very own. All children delight in seeing a finished
product develop under their hands, and after all, is not the value for them in the doing?

What Coleridge said of the reader of poetry is true in its way of all who are happily absorbed in their activities of mind and body: "The reader (substitute artist or observer) should be carried forward, not merely or chiefly by the mechanical impulse of curiosity, not be a restless desire to arrive at the final solution, but by the pleasurable activity of the journey itself." This project creates in the talented students particularly, a keen interest and desire to do much more than class time permits.

How many studies of the curriculum can so fire a child with enthusiasm for more that he will consistently get up early and come to school before the first bell to work on his project? Here also, the problem child often finds success through a real achievement, for by helping with the border designs, a more or less mechanical but very necessary part of the work, his energy is no longer misdirected and he takes great pride in being set apart for special work.

Murals by the students not only intrigue their creators, but also touch the art and subject teachers whom the work involves. For the art teacher the project provides a vehicle for imparting art instruction while producing results of a practical nature for the school building; for the subject teacher, a more colorful and attractive room in which to work. If the number of requests that members of the faculty
have sent to the art department to "do my room next" is any proof of the popularity of this project among the teachers, I might add that the art classes have more commissions than we can possibly execute this school year.

But before going on to experiments made by the classes of the author at the Buckingham Junior High School, Springfield, let us first see how mural painting may be correlated with other subjects and just what outlet it offers for talented children.
Today the keynote of education is correlation. No subject is an end in itself, but each must be taught in its relation to all other phases of life. The term correlation originated at a time when certain students of psychology were suggesting the need for more natural and less formal teaching methods. Psychologists contend that because it was more natural, the learning that went on outside of the classroom was better than much of the learning inside of the classroom.

Out of a large number of conditions listed as necessary to learning, and certain processes that are common to all learning, the principle of association of ideas was selected as the basic psychological principle which supports the theory of the correlation of school subjects.

In the objectives of junior high school training the mural project has a firm basis, for the freedom and variety it necessitates not only takes into account individual differences, but the participants find opportunities to combine familiar skills in an entirely new way, a way which requires thoughtful designing and working, both alone and in harmony with the group. Often there is a revelation of a new field of endeavor in which a few unexpectedly find that they might excel. Through it pupils become better acquainted with each other and with their teacher, and best of all, they find a
new joy in their art work which transforms it into the highest form of play.

In his "Sociological Philosophy of Education" Finney says that there should be less emphasis placed on the history of wars and battles, and more upon cultural histories. Through illustrating ideas in history, geography, literature, arithmetic, physical education, nature study, and music, art as a school subject becomes a means to an end, the end being more complete and broader learning or understanding of the other subject or subjects with which art is correlated.

1"Even the simplest form of creation gives a sense of achievement which cannot be obtained, for example, by grammatically analyzing a sentence."

2"As compared with other school work, art expression is more like the writing of compositions than any other comparable activity, in that the necessary thinking is mental and the necessary hand skill is motor. But it is like history and geography in that one's observation and interpretation of what is seen must be correct. It bears considerable resemblance to nature study for the same reason. Like arithmetic one must estimate proportions if he would progress continuously in art or would produce a worth-while product. In short, learning in art is like learning in general—it is dependent upon recency, frequency and intensity, all of which implies use."

In the teaching of art as well as in other studies the laws of learning and principles of teaching must be observed, and according to a study of children's original drawings the


laws of recency, frequency, and intensity govern to a great extent the drawings children make. Children and grown-ups too, draw best those shapes which they have recently learned to draw, they tend to redraw shapes which they know they can draw well, and they prefer to draw those forms in which they are the most interested.

The predominant motive underlying the child's use of drawing in the lower grades is a narrative interest; however, at the junior high school age there appears to be a reduction in the number of pupils who will try to draw. Art becomes for the 8th and 9th grades an elective subject, and as is to be expected, talent and enthusiasm often vary greatly in each group.

Consequently, there is a need to recognize the inevitable range of talent and enthusiasm and promote their growth in expression.

1"The sociologist has shown that if an individual is to take his place as a member of a democratic group he must have:
(1) Ability to use individual liberty and to respect the rights of others;
(2) Ability to give and take constructive criticism;
(3) Ability to initiate;
(4) Ability in leadership and 'followship'."

How may we so choose and handle the material of the curriculum that we may utilize the child's native equipment and enthusiasm in a purposeful activity while passing on to him

the joy of attaining a result that will be not only beautiful but useful? How may we help him achieve a result that will not only be self-satisfying but that will also bring pleasure to the less gifted and make the school a more attractive and meaningful place for all?

The mural project particularly emphasizes personal development. This fact in one respect, limits it, for in the middle and final stages it is for the talented pupil only. The superior pupil is neglected because so much time is spent with those who are taking art because it is required, rather than through any sincere interest in and enthusiasm for the subject. Meanwhile the talented pupil finishes his assignments and marks time while the teacher endeavors to extract the required work from the less gifted and sometimes disinterested child. Much has been done for the child of low mentality. Is it not time we recognized the value of superior creative talent? Something unusual should be done for the unusual children. Mural work of course is particularly adapted to this limited group of adept, interested students whose right to progress to the full extent of their ability should not be denied them. The children engaged on these projects have to be able, or pretty nearly able to stand on their own feet, and however falteringly they may begin, before many classes have passed they acquire a new initiative, an ability to criticize constructively, more workmanlike habits that the project demands.
How to use reference materials is a valuable concomitant learning for all involved. Mathematical calculations and concise summaries of thought for the lettered panels appeals to others. The precision essential in detail work appeals to some, the use of color to others, and the difficulties of adapting subject matter to compositional design interests those who find enjoyment in problems of a more intricate nature. And how pleased they are to report: "When I started painting standing up like this my hand was so shakey, but I can do it pretty good now."

The youthful enthusiasm of these students is hampered only by their own factual limitations, and the appeal of the work is such, that with a little encouragement on the more difficult places, the students learn "unwittingly" much more than they at the time realize.

On several occasions an average student who has been a disciplinary problem becomes one of the best workers in the class through being given the special responsibility of being allowed to help on the borders or letters required by the project. This small group of difficult pupils should not be overlooked. The sense of responsibility they feel in being selected to help on borders, or in caring for paints and materials has more than once been the means of changing them from troublesome children into cooperative workers eager to do their part in pushing the project to a finish, when they often are the most capable in helping to attach the work of
their more talented classmates to the wall space for which it was intended.

When other methods have failed, being set apart by having special work and responsibility often brings out the best in students difficult to manage. A lad with a police record outside of school was one of my most dependable and business-like workers. Every morning he was the first in the group that came a half hour before the doors opened to work, and he was the last to leave every afternoon. Poor Richard's anti-social propensities apparently outweighed his model behavior in school and one day he just never came again and the art department lost one of its most capable and enthusiastic workers.

Two other boys who for a semester constantly disrupted class procedures were also brought into line by being permitted to do special work on the murals. Their new responsibility and interest in creating something which had a practical value that they could see changed their attitude completely. They come early and stay late and are two of the most cooperative workers in a class which is particularly overage and difficult to interest.

Making correlated murals provides a splendid opportunity for students to solve a worth-while problem that involves much reading, reference work, and thinking before a satisfactory solution can be effected. The mural project makes students think, and think purposefully.
Thinking takes place only in the presence of a problem and involves three steps:
(a) Presence of a problem;
(b) Search for means of solution;
(c) Testing solution.

If the numerous requests the author's groups in the Art Department at Buckingham have received for room decoration may be considered an evidence of the effectiveness of appeal of the work, the solution may be said to have successfully passed the "test".

F. C. Ayer in his book, "The Psychology of Drawing With Special Reference to Laboratory Teaching" makes the inference that correlation does exist between diagrammatic drawing and the writing of a description. The summaries used between the picture panels in the mural work aid not only the students' drawing, but his general knowledge of the subject in question, and when this subject is in some way related to another study, it is not unreasonable to hope that his knowledge consequently becomes broader and more purposeful.

Without sacrificing its own distinctive values, art can be thoroughly integrated with the social studies and other programs and thus used to stimulate not merely an attitude of passive enjoyment, but of intelligent evaluation and active participation through ability to use a variety of media for construction and expression.

"Environment is a powerful and effective teacher,"

---
and art has the power to break through many barriers that divide.

According to Professor Dewey, a work of art is complete only as it works in the experience of those other than the one who created it; consequently, I believe that these special problems not only provide subject matter and methods which enable the child to acquire the skills, habits, attitudes and knowledge which seem desirable and necessary for his life purpose, but also result in a gayer and more cheerful place in which to study.

Correlated murals with the concomitant learnings involved make the work more meaningful and are bound to encourage appreciation, even at first if it is merely an appreciation of the happy coloring they add to a room. When one appreciates a thing, he becomes aware of it, sensitive to it, and this kind of awareness and receptivity implies a willingness to lend one's self to the situation which in teaching is invaluable.
Chapter V

THE THEORY OF MURAL CORRELATION AND EXPERIMENTS MADE AT THE BUCKINGHAM JUNIOR HIGH SCHOOL

Each school and each room or corridor presents a unique problem to be solved, consequently there can be no hard and fast rule for decorating. However, before describing specific solutions at Buckingham, certain general statements may be made which in every case will be worth considering.

First may it be emphasized in the words of that beloved and respected art educator Henry Turner Bailey:

"Antique fragments, photographs of ruined temples, famous views of historic sites, do not appeal to children and should not be forced upon them."

If the purpose of the picture in the schoolroom is to decorate the room, it should be chosen to adorn the most prominent panels available for decoration. Certainly the subject of the picture should be of interest to the pupils, and the picture should be in color.

Though every subject has some inherent art aspect which may yield its contribution to a full art knowledge, the use of literary and historical subjects as the inspiration of art expression are truly one of the richest fields in which to cultivate.

Even general mathematics, home economics, shop, furnish invaluable grist to the mill.

Of course, no unit of work will be considered so good that a better rendering of it cannot be made.
The art room will never reach a point of final completion. Each unit of the room will be finished and put in place as soon as possible, but some future class may yet decide to redesign and to remake the parts, in which case the previous work will be removed and a new decoration take its place. This is necessary for the following reasons:

1. The teacher is interested in keeping the main idea of a beautiful room before herself and before her classes.
2. Not all classes will be equally successful in their work.
3. Future classes should have something to anticipate.
4. As time passes both the teacher and the pupil will see new ways of making improvements.

The pupil and teacher initiative govern largely the extent to which the doing in any phase which correlates with the general work being carried out in the school goes. Thus the elasticity of the program in this respect offers a wealth of opportunity for expansion that goes beyond the traditional course of study in the arts.

Making the school more attractive involves the basic forms of art expression:

1. Color
2. Drawing and Painting
3. Design
4. Construction
5. Interest of content

Thinking particularly of the mural problem, here is an opportunity to use basic color concepts learned previously, in a manner much less cut and dried, and consequently much

more intriguing than the color wheel, a statement of harmonies, etc. These pupils gain a live knowledge of color and its uses through a practical application.

Through drawing and painting or graphic expression the child learns to use art as a means for the expression of ideas. What a wealth of material almost every curriculum activity affords the art department in this respect!

From the standpoint of design, the decorative treatment, principles of arrangement, the use and purpose of ornament, and the relation of color to the whole are of paramount importance.

Construction presents an experience which teaches the student the relationship of art and utilitarian application. He needs arithmetic to figure the size of the drawings and lettered panels for the room in which they are to be placed; he needs background in the subject being represented in order to express his thoughts pictorial and verbal, he needs English in order to word this verbal picture, and an adequate background in the subject concerned to select salient phases to be expressed.

And the way that we did it was this:

A. Presenting Concepts

1. Preliminary Development

   a. Discussion to stimulate an interest in acquiring a knowledge of the subject.
   b. Reading the story or sequence to be illustrated.
B. Suggested Activities

1. Pupil initiative is desired at all times, consequently the class first expresses graphically their idea of the story read to them.

2. This expression is carried out in silhouette in order to eliminate any confusion of thought that color and color harmonies might introduce. The first attempts are discussed by the class: Does it tell a story? Is the story well told? Is the story worth telling?

3. A second attempt is made exercising the judgment and discrimination in their expression of their idea that should be resultant from a purposeful class discussion of the problem that emphasizes necessity for historical accuracy, effective composition and carefully planned dark and lights.

4. The class selects the sequence that best tells the entire story and the creators of the chosen drawing become muralists. This process continues until the story has been completed, however, in a particularly receptive group a sequence of phases of the story may be assigned to various rows in order to save class time.

5. A group of students carefully measure the heavy brown wrapping to fit the wall space of the room in which the mural is to be used.
6. Proportions for divisions of the pictures and lettered panels are decided upon.

7. Charcoal drawings are begun, the students referring constantly to reference books and the art file which they must learn to use and care for if they are to continue the privilege of being "special students". This responsibility for library, school and private reference material as well as for their tools and materials (charcoal, charcoal erasers, yardsticks, paint brushes, and poster paints) constitutes as important a part of their training as the actual drawing and painting.

8. Students who letter well and anxious to do special work join the muralists in doing research, collecting, mounting, and filing reference material, and in learning to use reference books in order to state in brief but adequate summaries the thoughts necessary to complete the lettered panels accompanying each illustration.

9. A carefully chosen color scheme--monochromatic with silhouettes; complementary colors with two adjacent hues in several values--is worked out in poster paint.

C. Individual activities

2. Collect for figure drawing; costume, architecture, color, landscape, period furnishings, etc.

3. Mounting and filling of material to facilitate an efficient use throughout the work.

4. Developing observation

Observational Activities

Intelligent observation is one of the more important activities of art appreciation program. Practically every lesson involves observation at one or more stages of its development. Such observation should be purposeful, that is, the pupils should understand what they are looking for and should be able to recognize the art qualities which have been taught them.

D. Desired Achievements:

1. The children become familiar with the materials the artist uses— they start with pencil and charcoal, go on to poster paint, gold paint, etc.

2. They should recognize that artists may express beauty in various types of pictures, as for example, full-color, line and color, and silhouette.

3. They should have acquired an understanding of the meaning of design in its simplest form.

4. They should be able to recognize and create a good border design for their picture.

5. They should be able to apply the principles of
repetition and orderly arrangement in design work.

6. They should have an awakening appreciation of the work of great artists.

7. They should show an awakening appreciation for the beauty of historic costumes.

8. In the panels where color is used:
   They should have gained an understanding of the concept of mixing color to produce new hues. They should be familiar with the simple value scale showing black, white, and grey. They should recognize light and dark values in their work. They should have an increasing appreciation of pictures without color. They should have acquired a growing appreciation of color and its use by great artists.

9. They should have an awakening appreciation for the human figure as expressed in art.

10. They should have acquired an added vocabulary of meaningful art terms which should increase their facility and understanding in discussions relating to the field of art.

11. They should have a growing appreciation for the work of artists as represented in drawing, painting, and sculpture.

12. They should have acquired a broader idea of the many practical values of art.

13. They should recognize the pleasure and satisfaction
of having attractive surroundings.

14. They should understand some of the ways in which artistic effects are achieved.

15. They should take pride in helping to make their surroundings attractive.

E. Fundamental Concepts

1. Good taste can be expressed in interior decoration.
2. Color scheme is a fundamental consideration.
3. Order and neatness are essential.
4. The attractiveness of a room may be enhanced by appropriate pictures.

It has been the aim of the author to build up the art course in the form of large units of experience which include the information gathered by the children themselves. To date the following mural correlations have been accomplished:

I. The Story of Grain was done for the Home Economics room.

This frieze depicts what is believed to have been the accidental discovery of grain as food, starting with the first mill—the teeth of the cave-child who happened to place the kernel of wheat in his mouth, and going on to the Lake Dwellers, the first farmers; Egyptian sowing; a ship carrying grain to Athens; the principal crop of the Romans, grain; farming in the Middle Ages—and here a lack of wall space necessitated abridging

The author is indebted to "Art Appreciation for Children" by William G. Whitford and Edna B. Liek (Scott, Foresman and Company, N. Y. 1936) for a crystallization of thought on procedure.
out thoughts and taking as our next panel the landing of the Pilgrims on Cape Cod in 1620, with Squanto showing them how to plant; the First Thanksgiving; concluded with a modern kitchen where a boy and a girl are having cereal for breakfast.

Dark green silhouettes on a light green background tell the story in pictures while alternating lettered panels of dark green and gold tell it in words. A touch of gold around each picture panel and in the border which is a stylized wheat design, helps unify the entire work which complements accidentally though quite successfully the green touches on the new stove the foods teacher prizes so highly.

II. The Story of Number Through the Ages.

A similar project was created to brighten up one of the arithmetic rooms. Since the teacher has to live with such decorations more constantly than the changing classes that come for "math" her preference as to color was first asked before the best drawings of the class undertaking the problem were worked up in large black silhouettes on a light blue background. Gold lettering and a touch of orange complemented the blue and the story starts with the beginnings of number in China many hundreds of years ago, tracing its development to Assyria, Egypt, Greece, Rome, Arabia, the Middle Ages, up to our modern adding machine.

Our social studies, social studies books, reference file, encyclopedias, the arithmetic teacher (who was only too willing to help in any way that she could) and "Number Stories of Long
"Ago" by David Eugene Smith (J510 s64, Springfield Library) proved invaluable aids, while Curtis Sprague's clever book on silhouettes proved an inspiration to us all in working on the pictures.

III. Discovery and Exploration in America.

The third mural decoration attempted is at the request of the 9th grade social study teacher who not only wants to make her room a gayer place through appropriate illustrations but also is equally anxious to cover up in some attractive manner part of the walls of her classroom which have become unsightly with rain stains and other disfiguration. So at her request, a frieze showing discoveries and explorations in North America from the coming of Columbus to present day government is being drawn, lettered, and colored by a group of students who are outstanding for the general excellence of their work. These people have become so interested in their problem that every morning at eight o'clock they arrive ready for work, though the school doors do not officially open until 8:15 and students have until 8:30 before the roll is called.

Before any drawing was done at all, these students collected, mounted, and filed every bit of available material that they could find pertaining to their subject, and not only did this activity teach them library methods and how to do reference work, but many times they have told me of how much value it has been to them in their social studies as well as in their art work.
IV. History of Music.

Two more mural decorations dealing with the history of music are being created this year for the music rooms. For the classroom to which most of the freshmen go we plan to have the story of how man happened to make a tune, the beginning of drums and of rhythm, which is the heartbeat of music and how the modern drums have evolved from the crude instruments of primitive peoples.

The room in which the junior and senior students meet is decorated with a frieze telling the story of music through the ages. This is in the form of a radio broadcast, the first panel being some children listening to station "H.M.M.M." (How Man Made Music) and continuing with primitive man and his first crude stringed gourd, Egyptian music; Saul playing to David; a Greek boy taking his music lesson; Music in Rome; early Christian music; the Troubadours, Middle Ages; Crusades; Renaissance; Classical Period; Modern music, and concluding with the usual "signing off" procedure of the radio announcer.

This project is done in analogous colors ranging from light yellow in the backgrounds and dark brown in the border and lettered panels through yellow-orange, orange, orange-red and yellow-green, green, green-blue, and blue in several values.

Although a whole class is involved at the beginning of such a project, after the children select the best sequence to be worked up, those actively engaged number from twelve to fifteen, while the completion of the work finds three or four
of the most painstaking students going over the whole to unify
techniques and add the finishing touches. The rest of the
class meanwhile has continued with the regular art course
outlined.

A very important part of our work—the hanging and place-
ment of these murals is accomplished by the boys of the auxil-
iary class. Their teacher is ever willing to aid the art
department in such matters and it is through this cooperation
in nailing up wooden lathes on which to attach the murals that
we are able to make the paintings appear to be what every good
mural is, namely, a part of the wall it decorates. Much credit
should go to this group for such work, for while 9th grade
boys are equally capable, their regular study program would
necessarily interfere with their doing this work quickly and
with as little disturbance as possible to the subject teachers
in whose rooms the auxiliary boys work during the teacher's
free period. The elasticity of their program permits the
finishing of such a project shortly after it has been started
and in a manner which creates as little disturbance or incon-
venience to teachers and classes as possible.
"The Dream of Christopher Columbus" is the first panel of the American History Mural done by eighth grade students for their Social Studies room. This frieze covers a period from the landing of Columbus up to the present day.
"The Period of Colonization" is panel two in the frieze. The color scheme for these murals is worked out in several values of the complementary colors, red-orange and blue-green with their adjacent hues. The border is brown with a thin band of orange-red, and gold, and a turquoise edge. The alternating panels of lettering are in red-orange and the large captions in gold.
"How did Man Happen to Make a Tune" is the first panel in the story of the discovery of drums.
The story of rhythm and the drum was done in black silhouette on a light blue ground with orange lettering, and the note pattern of the border in a medium value of blue.
Enthusiastic students report for work before school, after school, and in free periods. This 9th grade boy is completing "Modern Drums" the last panel in the series.
The "How Man Made Music" murals were done as a radio broadcast. The first panel depicts a modern family tuning on the program illustrated in the successive panels.
"Ancient Music" is panel 3. The children selected yellow and its warm neighbors with accents of complementary color. Brown and gold unify the brighter colors as background and lettered panels.
Ninth grade students starting the charcoal drawing for the sixth panel, "A Roman Triumph"; social studies books and histories of music were constant references for costume, architecture, and other details.
Another project which has done much to enliven our school is the hanging sign for the corridors. These signs bear some symbol related to the room they indicate. In the new part of the building, where lower ceilings and lighter halls are a contrast to the high doorways and semi-darkness of the earlier structure, door-glass silhouettes pertaining to the subject taught within, the teacher's name, and grade, fulfill the same purpose.

This type of work necessitates a careful thinking about the subject in order to select some aspect of it that will successfully symbolize the study. Then comes the mathematical calculations for correct size and proportions, design, composition, color, a careful first sketch which must be redone and enlarged to actual size until it is as satisfactory as it is possible for that pupil to make it. The class judgment determines which are the most appropriate and fitting for actual use. This project offers a correlation with the boys' shop work, for the iron brackets necessary to complete the project.

Only a short while ago one of the science teachers came with a request for eight posters, decorations, or attractive identifications of some sort for the science rooms in preparation for a large meeting of the science teachers from all over the city which was to be held within two weeks in our building.
Such an urgent request called for immediate action and as little waste of time as possible, so instead of making it a class project, the talented students in each division worked together towards the end in view which was to be silhouette door panels on black paper. Each panel must contain the letters SCIENCE, the teacher's name and grade, and a symbol descriptive of the particular phase of the subject taught at some time during the year in that particular grade.

Children not in the science room came and said how much they wished their home-room had that kind of a door, and it was indeed gratifying after the hurrying and extra work necessary to finish this project on time, to have the students who serve as guides come proudly back to the art room with the comments concerning their work which they had happened to hear. However, ample reward was given when Dorothea Clark, the Science Supervisor, made a special visit to the art room to tell me how much she appreciated that kind of work and cooperation.

It seems that our paper silhouettes had put someone in mind of some wrought iron transom decorations in another Junior High School, and this person said to Miss Clark: "They are so lovely it's too bad they aren't made of iron like those at such-and-such a school!" And then Miss Clark gave the very reply needed in that situation: "I am glad that they are not made of metal, because the value of the work lies in the doing and these can and will be replaced whereas metal as a medium
is too permanent for children's work."

In the other school mentioned, the students did not make the decorations alluded to, and while the work is beyond doubt attractive, it seems that student work produced with a high standard of achievement, is much more meaningful and far-reaching in its effect. Miss Clark had no sooner finished telling how everyone had remarked on the scheme, and that she thought there should be a great deal more of it when one of the other art teachers came in and said, "Imitation is the sincerest form of flattery; do you mind if I have my class make a similar decoration for my room door?"

Another worth-while activity is offered by the all too often dull and uninteresting cupboard doors that stare so blankly from one side of practically every room in our building. Efforts on the part of the homeroom teacher to relieve the drabness of this particular situation has led only to inserting library pictures, which always seem to be of varying sizes, against their burlap ground, so the idea occurred that here would be a chance for the art department to enjoy an interesting correlation. Accordingly, using a color scheme in keeping with the music frieze for the same room, the 7th grade worked out several dance panels, six of which will be chosen by the children to illustrate folk dancing in different countries in the room where folk music is studied. These were done on heavy brown wrapping paper in pastels.

Another method of decorating door panels in a fashion
that arouses great student enthusiasm and also helps to utilize the development of heraldry in the study of the Middle Ages is to work out a personal shield. The major position or lower part of the shield contains a symbol to represent the work which the little artist would like to do the rest of his life; above that, slightly smaller, is symbolized the two school subjects most enjoyed by the child; and above that, much smaller and in a band across the top of the shield, several emblems depicting extra-curricula activities popular with the student. Some children have time to make a crest of a favorite animal or hobby, and many of them add a motto, using Latin, French, or English, and we have even had some Greek, Italian, and Swedish to mystify the uninitiated.

Of course, the youngsters all want to take this project home, but there is always the talented group which finishes first and delights in doing "special work," and it is through this group our cupboard doors become gay and attractive. This problem reaches the entire group more thoroughly than the mural project does.

As a special project, stained glass windows made of cellophane make colorful the large transoms of our old building, and as a holiday decoration for the doors of the hall showcase we have found them a pleasant change from the usual type of showcase exhibit.

Opportunities abound for making school a gayer more colorful place. However, this type of work usually depends entirely
on the interest of both the individual student and teachers.

Conversationally questioning various teachers in the Junior High School revealed that most of them felt some personal responsibility for making their rooms attractive. Some chose plants, one or two had a standing order for cut flowers during the winter months, one sent away for color cut-outs on transportation, safety, and holiday motifs to be used as a frieze over the blackboard, and many patronized the art museum and library for mounted pictures for bulletin boards. All of which indicates a striving to fulfill a desire for more color and more effective interiors that will provide a stimulating environment for their work.
Chapter VII
TEACHING PRINCIPLES FOR THE ART INSTRUCTOR

Life at school is full of unused opportunities for art teaching. Children from the start must be held responsible for art in their own institutions and school life is the child's own life. Trends in favor of the emancipation of the individual rather than on formal classroom procedure make it necessary for a teacher to know many methods of teaching art, for each child calls forth an individual response and treatment.

In art instruction every pupil is a new, at least a different case representing a variant of a psychological teaching method. Consequently the teacher must react freshly to every individual student and for every student he must possess a new and different idea of his method of education.

Klar, Winslow, and Kirby in their book "Art Education" set forth a further reason why teachers need to know more than one method:

"Learning in any subject is unwitting as well as

"Art education at its best is comparatively unique because of its emphasis on individual deviation from the usual or commonplace rather than on conformity to it. It abhors methods that mold all pupils to a standard pattern. It encourages the exploratory and experimental exercise of intellect and the expression of its findings in some tangible form. It rewards personal initiative and endeavor and at the same time provides a vehicle for cooperative group effort for the enrichment of traditional subjects. Happiness in its pursuit is sufficient justification for its inclusion in the school program."

Strickler, Fred. Art Education Today, Columbia University Teachers College.

purposeful. Children learn how to do many things when the teacher is making no effort to teach, and when the children are not making any effort to learn. With these unwitting processes of learning going on in the minds of the children, it will be found that several members of a class may be grouped for similar instructional purposes. In the same class second or third group to work by a different method. The teacher needs to know that all of the methods used by the several groups, some through unwitting learning, others through conscious means are desirable. The teacher who knows several methods will save time and do more effective work with the class because use will be made of all of the good devices which the class originates."

The above appears to be adequate justification of the worth-whileness of such activities as the murals, hanging signs, door panels, cupboard decorations described. Even though some of the products may turn out to be less good than those selected for actual use, the independent, concise thinking, the necessity for patient research and careful workmanship, and the sense of accomplishing something that is useful as well as beautiful provides the student with an opportunity to develop that good taste which can be born only through many opportunities for choice, and to feel what G. T. W. Patrick in his revised edition "Introduction to Philosophy" terms "social resonance." These activities invite and stimulate many ways of procedure in a class where ability is bound to be diversified, and at the same time gives the talented children an opportunity to progress and enlarge their knowledge though apparently they are working at the class level. The process of creating the murals calls for different methods of grouping children according to their ability in order to meet
the requirements of the project.

This "social resonance" or sympathetic participation of his fellowmen is according to Patrick, what the artist asks and receives from his fellows. It is actual and active participation in his feelings, moods and creative work. Thomas Munro in his "A Constructive Program for Teaching Art" says:

1 "The chief aim of art education should be the development of the individual's own aesthetic powers with emphasis on clear, spontaneous feeling and ability to organize experience creatively, rather than on the memorizing of facts about art, or the acquiring of technical skill along stereotyped lines. Pupils should be encouraged to look at nature and their own affairs with a fresh, untrammelled and personal vision, and to devise by experiment the means most appropriate to express this vision.

"In so far as work is made to assume the spirit of play, to be interesting and attractive in itself, it takes on an aesthetic quality, abilities tend to develop without pressure, and maximum effort is put forth.

"Interest and the play spirit are fostered by allowing a large amount of freedom for individual action, opinion and preference. Aesthetic feeling is repressed by dogmatic and coercive rules, distorted into insincerity by uncritical acceptance of authority and prestige.

"Associated with dogmatism, and equally harmful to art, is the standardized mass instruction prevalent in public schools. To a large extent this is at present inevitable because of the number of pupils, inadequacy of equipment, centralized official control, scarcity and underpayment of teachers and their faulty training. But in art more than in any other field, regimentation is fatal to progress and determined effort should be made to remove the conditions necessitating it. Methods of art instruction should so far as possible, be varied to fit the peculiar tendencies of each individual.

"Special efforts toward this end should be made in the case of gifted and unusual pupils, the potential leaders of art. They should be sought for and detached from the mass, given exceptional attention, resources and freedom from interference."

Munro is also of the opinion that artistic and other activities should be mutually correlated.

1"Great art has been, as a rule, closely bound up with other vital human interests, with religion, philosophy, science and practical affairs.... All subjects and school activities should be so conducted as to reveal their possible beauty and interest. Instruction in the particular arts such as literature, music, painting and sculpture, should assume the special function of revealing and enhancing the elements of beauty in other subjects which the student is studying at the time, and in his outside activities, games and home life. Thereby the student should be directed toward utilizing the materials of his own experience for aesthetic enjoyment, and for imaginative reconstruction through the medium of art."

He goes on to say:

"Use of a familiar subject as theme may be made a means of first arousing interest in a new artistic medium, such as drawing or painting."

One of the primary functions of the instructor is to awaken interest in his subject and this is done by presenting concrete problems relevant to the student's personal interests. Thomas Munro says in his May 1925 Journal of the Barnes Foundation:

2"Art education should be guided mainly along lines that native preference and character indicate, but with view to encouraging breadth and catholicity, as well as


2. Ibid.
intensity of experience. The art department by the very nature of its work should become a dynamo of imaginative energy in the entire school and thru it the study of every subject should come to realize its potential aesthetic appeal."

Of course pupils are often enthusiastic to hurry into a problem without giving it the necessary preliminary consideration. Psychologists say that this ambition of youth to accomplish something is characteristic of their mental development and must not be restrained by the teacher to such a point that youthful interest is lost. The author of

1"To meet a pupil on his own ground and yet to prolong his period of preliminary study, requires considerable planning and the giving of consideration to several important factors," sums up the situation.

According to Klar, Winslow, and Kirby there are in practice today two methods or types of teaching. These are the pupil-centered method, and the teacher-centered method. The pupil-centered method embraces purposeful activity of genuine educational value, which the pupil himself selects because he considers it worth-while. Thus there is an opportunity afforded the pupil to pursue his own individual interests. He may set his own problem and solve these problems as quickly or as slowly as he is able, learning through free expression, and growing from one learning situation to another. The pupil tends to be active, the teacher assuming the position of a guide.

They have compared this method to a sailboat, where the teacher

simply steers and has no control over the power that moves the boat. She can neither shut off the wind or turn it on. According to this method the pupil has an opportunity also to pursue group interests and thereby to develop desirable social qualities.

The teacher-centered method also embraces a problem and its solution. However, in this method the problem is set for the class by the teacher. The pupil solves the problem set by the teacher and proceeds at a learning rate set by the teacher for the class. He learns through doing. Thinking is stimulated. He is trained in discrimination in the selection and organization of facts and in arriving at conclusions from the supporting evidence. Memory work is required in the recall of facts in their relation to the problem at hand. The pupil progresses from one project level to another. In this method the teacher must be alive to all questions that come up. In the end the problem must be completely solved. This method might be compared to the motor boat, where the teacher can control the motor. She has power over the force that moves the boat as well as the power of steering, and she can turn the motor on or off and also steer around obstacles which might be in the way.

A final judgment as to which method of control is better favors the pupil-centered rather than the teacher-centered method. We have seen frequent extreme examples of each method. We have seen weak teachers attempt a pupil-centered method of classroom control, and we have seen the pupil's attention
dissipated, time and materials wasted, and learning at a standstill if not actually receding. On the other hand, with the teacher-centered classroom we have seen for a period of many years rooms of children regimented through the school building and the course of study.

It is the belief of the author that the situation at hand determines to a great extent the method that will be most effective, and since systems, methods, etc. like people are rarely entirely wrong or entirely right, I prefer to merge the two so that pupil and teacher are both working towards each pupil's individual good. The foregoing analogy suggests to me a canoe—the teacher is in the stern, guiding the craft but not controlling it completely, for in the bow is the talented student who workd with her, cooperates, directing his own efforts individually, yes; but permitting guidance that will help him on to where he desires to go; while in between are the average pupils—they do not exhibit sufficient ability, initiative and enthusiasm to be bow material and help direct their own course but they do their best to solve the problems set by the teacher.

In this merger of the two types of teaching mentioned, as in the pupil-centered method, the talented pupil engages in a project because he considers it worth-while, but, as in the teacher-centered method, he does not necessarily select that project—it may be an idea drawn from the larger experience of the teacher; in working it out however, he has opportunity to pursue his own individual interests and may solve the problem
as quickly or as slowly as he is able, "learning through free expression and growing from one learning situation to another."

He accepts, however, the teacher as a guide and in this way much time, materials, and pupil interest are saved. On the other hand, as in the teacher-centered method, the child learns through doing; his thinking is stimulated; he receives training in the organization of facts, in discrimination and selection, and in arriving at conclusions. He must use his memory to recall facts related to both subjects involved in the problem at hand, and in the end he completely, in so far as he is a member of a selected group engaged on the project, can, solves the problem. In this way several methods of teaching are required, notably the conscious formal way for those it best fits, and the "unwitting learning" resultant from the good devices the talented in each particular class originates.

Today the purpose of practical instruction in art may be summarized under the following heads, which to a large extent supplement each other:

1. Increased powers of observation.
2. The development of skill in the use of the hands.
3. A balance and relaxation from purely intellectual subjects.
4. The development of the 'creative' powers of the individual.
5. A training in 'appreciation' which should develop some measure of ability to discriminate between good and bad design in the widest sense."

Chapter VIII
THE ART TEACHER

Dr. Emerson A. White was fond of saying, "An art is caught, not taught," and so, in the last analysis, the success of any art program depends largely on the art teacher, her teaching, her temperament, her policies, and her personality and perseverance are the deciding factors of the success or failure of her subject.

In every schoolroom the teacher is the supreme center of interest. Not a peculiarity of manner, trick of speech, or habit of thought escapes the keen compound eye of the school. Hence, her standard of taste is sure to be discovered and to become a potent influence. In matters of personal appearance the teacher should be impeccable. Cleanliness, neatness, a becoming coiffure, a simple costume appropriate to her profession and in right relation to her figure and complexion are absolutely essential. No principle of composition of line, no theory of harmonious coloring should be violated in herself. To live one's aesthetic religion is a duty no less binding than the duty to live one's ethical religion."

The art teacher should set the stage to invite the children to see the beauty of the treasures of art which she knows and loves.

She is bound to exemplify in herself an application of the knowledge of form and color, and should not rest content until every feature of her schoolroom contributes its share to the educational process. Her standards and tastes are sure to become a potent influence, and in the matter of personal appearance she should be impeccable. She then has the right


-60-
to insist that her pupils live up to and work at the highest level of efficiency as she herself does. For an art teacher particularly, attractive clothing of good design and color cannot be over estimated in stimulating pupil interest.

A careful check-up of results of the student's papers on what made a room attractive or unattractive for them revealed that out of one hundred and twenty-nine papers, one-third of the writers included the teacher as an important factor in the attractiveness or unattractiveness of a room, and used the following adjectives to express their likes and dislikes in that direction: Pupils like a teacher who is "attractive, pleasant, jolly, cheerful, good-looking, snappy, wears nice clothes, is understanding."

They dislike a teacher who "frowns, talks too much, does not like sunshine, never laughs or smiles, is messy, wears the same dress every day, is unfriendly, crabby, cross."

We now realize that the mainspring of a teacher's success is personality. No longer is the teacher the absolute monarch who is infallible, but open to suggestion, constantly endeavoring to know and secure the best. Modern conceptions exercise certain demands of teaching and teachers concerning professional training, experience, and professional growth (which includes courses in education, educational organization membership, subscriptions to educational magazines and books, and professional activities. Under professional activities we might enumerate co-operation with other teachers, principals, and
supervisors, interest in teaching and in self-improvement) her physical, personal and social equipment, but there is beyond that a consideration of the less tangible,—her vitality, her energy, her physical efficiency, her sense of humor. The latter factor is of no small importance in producing better class work. Masefield's thought, "The days that make us happy make us wise" suggests the atmosphere that should prevail in a schoolroom.

The art teacher becomes responsible for the appearance of her room to a much greater extent than ordinarily obtains for other school subjects. One of the most obvious opportunities to teach art is through the art quality of her own classroom. Here is one of her first and most constant opportunities to practice what she teaches.

"When art rooms fail to reflect an aesthetic atmosphere may we not justly inquire whether the teacher practices what she teaches? How often has an art teacher failed to see that the most obvious opportunity to teach art is through the art quality of her own classroom?"

Another important consideration is the attitude which the teacher takes toward the students and her subject. One of the aims of art education is to sharpen the sensibilities and strengthen the power of expression of the child. To accomplish this the teacher must comprehend what the child wants to do, never interfering with his mental image by telling him how to begin. The mental picture must be the child's. Once he is

started the teacher can help him. She must know the degree of ability and the cause for the superiority or deficiency of every student. Measures should then be taken to improve defective ability whenever possible by special training, and whenever possible, to adjust laboratory practice to the capability of the student. And aside from all this she must possess a contagious enthusiasm for both her work and her pupils if she is to truly help them to know the joy of beauty in use.

1"Andress suggests five hints to teachers which, if faithfully carried out, should give them mental serenity, self-control, and satisfaction that will most likely react favorably on the students. Stated as directions they are: (1) Keep in good physical health; (2) Cultivate a happy, wholesome philosophy of life; (3) Have attainable ideals; (4) Keep the spirit of the learner; (5) Cultivate a genuine interest in your work—and, if I may add one more, let us teach not only with the mind, but also with the heart."

In the final analysis, such a program must necessarily be elastic. Upon the teacher and her methods much depends. If she possesses a genuine interest in her work, a broad knowledge of the other subjects the children study, a contagious enthusiasm for both projects and students, and, by no means least, a willingness to do and to help the pupils learn to do ten times as much research as will finally "show up," there is much to be gained not only for her and for the active students, but also for the many who may never have been in an art class but who appreciate and respond naturally to color, design, picture-writing, and in short Beauty in Use.

It has been therefore, the aim of this study to report experiments in correlations between American History and Art, Arithmetic and Art, Home Economics and Art, and Music and Art developed through the author's experience in teaching Junior High School pupils. The mural project and other decorative suggestions, though conceived primarily as possibilities of interesting the art students and providing for the talented pupil unlimited opportunity for personal development, have not only occasioned great student interest and enthusiasm for creating more colorful surroundings, but have also evoked a response from the subject teachers who have welcomed our endeavor to correlate art and subject matter and have, as a result, made more requests for this type of room decoration than classes could ever accomplish in the school year.
Definitely contributing to a correlation with other studies of the curriculum these projects have provided special opportunity for the advancement of talented pupils, have afforded the "problem-child" a new sense of achievement, and have made the school building a more interesting and attractive place in which to spend the greater part of each day.

This study is offered with the hope that it may contain some worth-while ideas for both art and subject-matter teachers who wish to arouse a real art interest in students, and to vitalize their class work through an effective correlation.
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