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A Comparative Analysis Of The Function Of Art In Urban Schools Of Mexico And The United States Of America

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University of the Pacific

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**A COMPARATIVE ANALYSIS OF THE FUNCTION OF ART
IN URBAN SCHOOLS OF MEXICO AND THE
UNITED STATES OF AMERICA**

**A Dissertation
Presented to
The Faculty of the School of Education
University of the Pacific**

**In Partial Fulfillment
of the Requirements of the Degree
Doctor of Education**

**by
Bev Fassett Peairs**

June 1963

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Dated May 23, 1963

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CHAPTER I

THE PROBLEM, DEFINITIONS AND PROCEDURES

I. INTRODUCTION

Political and economic needs and continuing advancement in facilities for communication and transportation are contributing factors to the increasing interdependence between Mexico and the United States. The necessity for an emphasis upon intercultural understanding, therefore, becomes apparent.

One source for a mutual appreciation of each other's culture can be achieved by a study of the educational systems in each country. A desirable approach is by a comparative study of education which is based upon an awareness of the indigenous characteristics, institutions and social-economic conditions of the countries concerned.

Many citizens of the United States are generally unfamiliar with some of the interesting events which have been taking place in Meso-America. For example, Mexico since 1910 has undertaken a unique social experiment. It appears that progress is being made towards a solution of her many social and economic problems through the medium of education. The socialistic aims of Mexico's education are formulating a new Mexico, a new society dedicated to upgrading the economic, intellectual and social levels of its

people. In some respects Mexico is encountering the social problems that confronted the United States during the nineteenth century.

II. THE PROBLEM

The study of comparative education implies an investigation and analysis of some phase of education in those countries under consideration. It involves a determination and interpretation of those similarities and differences of education apparent in the various national systems.

Statement of the problem. The purpose of this study was to compare the function of art in the urban programs of art education in the public schools of Mexico and the United States. This was to be accomplished by a study of the objective consequences of art instruction accruing to the individual student at the elementary and secondary levels of education in both educational systems. The term function was used in this investigation as synonymous with that of outcome or objective consequence.

Significance of the study. The past decade has witnessed increasing interest in the study of comparative education. In the United States, the office of education has undertaken a number of studies in the field of comparative education. In fact, the interest in such studies has

extended to the United Nations. UNESCO has conducted world wide surveys of the programs of art education offered in many countries.¹ Most comparative studies of art programs, however, have been concerned principally with a description of the objectives, course content and administration of such programs. This investigator believed that a functional analysis of the programs of art instruction in Mexico and the United States would help to provide a more objective basis for comparing the two educational programs.

Basic assumptions. The following assumptions were made with reference to the present study:

1. The programs of art education in both countries represent a cultural activity suitable for functional analyses. These programs can be described as patterned and repetitive cultural processes.
2. The determination of the outcomes from art education must ultimately be justified in terms of an evaluation and interpretation of the observed art processes and products.
3. The verisimilitude of the selected respondents' observations provide a useful consensus and evaluation of the role of art in public education in each country.

¹International Conference on Public Education, Teaching Art in the Primary and Secondary School, A Report Prepared by International Bureau of Education, Publication No. 165 (Geneva: UNESCO, 1955).

Delimitations of the study. This study was delimited to those art programs typical of art education in the urban public elementary and secondary schools of Mexico and the United States. The objective outcomes of art instruction as determined by the study were concerned with the effects for the individual student rather than with other cultural units such as the sub-group, family and community.

The empirical phase of the study was based upon data gathered from three classes of respondents in the respective countries. The many variables involved in a study of this kind made it necessary to limit the selection of the classification of student respondents to only college students. It was believed by this investigator that elementary and secondary students would be influenced too much by their biases and immaturity to make critical observations needed by this study.

A further delimitation involved the selection of Mexico City and Sacramento, California as representative of each of the national programs in art education from which respondents were selected. Mexico's educational system is federally organized and administered. Thus, Mexico City's educational program was most representative. Sacramento, California is typical of the art programs offered in the major urban systems of America. This was based upon a

report from the United States Office of Education to the UNESCO comparative study.

In an attempt to secure objective data with regard to outcomes of art education, the study was limited to a consideration of eight issues as these related to the function of art in education. These are discussed in this chapter under the section on procedures.

Merton stated that there are two important problems that confront the investigator in his evaluation of outcomes. For example, an activity may have both a positive and a negative consequence in any given instance. This, of course, gives rise to the difficult and important problem of assessing the net balance of the total results. Another aspect of the evaluation, Merton felt, arises from the confusion of aims and outcomes. It becomes necessary to make some distinction between those cases when the subjective aim in art education parallels the objective consequence and those cases in which they do not parallel each other.²

Rather than make any evaluation of the net worth of the consequences or to point up parallels, it was the intent of this study to compare the manifest positive functions of

²Robert K. Merton, Social Theory and Social Structure (Glencoe, Illinois: Free Press, 1949), p. 51.

art education and to note the existence of any observed latent or negative functions. Latent was used in the sense of a potential or dormant outcome neither intended nor generally recognized. Negative function implied an unintended outcome which tended to work adversely for the program of art instruction.³

Difficulties of the study. Sources for secondary data relative to the problem proved to be less adequate in Mexico than in the United States. There were several reasons for this. First, in Mexico relatively little research has been undertaken in the field of art education. A review of Mexican educational literature by this investigator revealed a small number of writings relative to the program of art instruction. Second, the recency, actually since only 1910, of a systematically organized program of art instruction in Mexican schools has not stimulated a great wealth of writing in the field. It may be that Mexico has been more dependent upon research conducted in this area by other countries or else this type of study has not been of educational interest. Third, the lack of indexes for periodicals in Latin-America leaves something to be desired for the specialist in art education.

³Ibid.

"The lack of indexes in Latin American periodicals," says Juan Comas of the Mexican Instituto de Indigenisto, "is one of the greatest reference problems encountered in the field."⁴ When one considers that the periodical form is exceedingly important as a literary medium for investigations and for assessing current practices, then the location of research data of many kinds becomes a matter of considerable concern for the investigator.⁵ As a result, in appraising the program of art education in Mexico there was greater reliance upon the personal observations of American writers, and the analysis instrument for obtaining the desired data.

In the United States, even with the increased interest and participation in art education research, it is still difficult to test scientifically some of the claims made regarding the beneficial aspects of art education for the individual.

Unquestionably, new research methods are needed which will divulge the professed essential services and unusual values of the program of art. Difficulties are often increased because there is no easily observable outcome.

⁴Juan Comas, Sintesis historica e indice bibliografico general (1875-1952) Mexico: Instituto Indigenista Interamericano (Mexico, D.F.: Los Congresos Internacionales de Americanistas, 1954), p. 61.

⁵Ibid.

The lack of valid research made it difficult to assess the true consequences or function of the programs of art education. Also, the varied approaches to the program of art instruction in the United States contributed to the complexity of the problem.

III. DEFINITIONS OF TERMS

In order to clarify the meanings of terms used in this study, the following definitions were used. These definitions correspond to the ones employed by Robert Merton in his paradigm for functional analysis.⁶

Functional analysis. The interpretation of data for assessing objective consequences.

Functions. Observed consequences which contribute to the factors of growth and development of the individual student.

Dysfunctions. Observed consequences which work to lessen any contribution to the growth and development of the individual student.

Nonfunctional consequences. Possible results which are irrelevant to the activity.

⁶Merton, op. cit. p. 49.

Manifest functions. Intended objective consequences which contribute to the participant and are recognized by him.

Latent functions. Outcomes which are neither intended nor recognized. They are, however, consequences which contribute to some elements of the participants' growth and development.

IV. PROCEDURE FOR THE STUDY

The following procedures were considered necessary to an adequate study of the problem: (1) contributions to be made from the programs of art instruction, as identified by representative studies in art education, were reviewed; (2) major cultural factors and historical events responsible for the growth of art education in Mexico and the United States were presented. Particular emphasis was given to a description of the aims, practices and apparent outcomes resulting from programs of art in each country; (3) with regard to the manifest and latent outcomes from art education, ratings and observations of three hundred representative respondents from Mexico and the United States were surveyed and assessed.

Extensive use was made of libraries at the University of the Pacific, University of Mexico, University of California at Berkeley and the California State Library in

Sacramento, California. Recognized literature in art education together with various periodicals constituted the major sources of information essential to the development of those portions of the problems taken under consideration for purposes of review and analysis.

Since discovery of the objective consequences of art education in Mexico and the United States for the purposes of comparison is implied, the following issues were selected to ascertain outcomes resulting from art instruction:

A. Are educators and parents generally aware of the nature of creativity among school children?

B. Is the program of art in secondary school neglected both as to variety of content and allotment of time in the curriculum?

C. Do the prevailing adult standards and tastes confirm the effectiveness of art programs in developing among its students appreciational attitudes and preference for excellence in the artistic products of society?

D. Does child art today give us evidence of being imitative of the social-conflict type of adult art?

E. What is the status of art activity relative to other school subjects?

F. Under which methodological approach does art instruction derive the most significant outcomes?

G. Does art instruction meet the developmental needs of the student?

H. Are there negative aspects present in programs of art education which affect the individual student involved in art activity?

Analysis forms were sent to two hundred selected respondents in each country. There were 120 replies received from Mexico City and 180 replies received from Sacramento, California. To broaden the base of responses within the limits defined, the respondents were selected by categories. Included were school administrators, teachers, college students and former college students. Each respondent rated and commented as appropriate upon the stated issues of this study. Direct contact with respondents by this investigator or a representative of the study was made in each case both in Mexico City and Sacramento, California. The assumption of this procedure was that a relatively few respondents under more selective conditions would provide greater validity in responses. The final results from respondents in both countries showed a willingness to present a critical evaluation of their respective school art programs.

Method of research. A descriptive method of research was employed in the study. The techniques used included an historical treatment of previous studies and backgrounds of

art education in each country and a questionnaire of ratings and observations for selected respondents. The results of the analysis instrument were tabulated and analyzed.

This investigation employed Robert Merton's functional analysis for the interpretation of data. Elements of his analysis were not specifically referred to, but some of the main considerations of his paradigm were included for codifying the data needed for this study.⁷

According to Merton the clues to the imputed functions of a patterned activity are provided to a large extent by a description of the activity and its participants. Thus it was desirable that this study be based upon at least the following considerations:⁸

1. A description of the cultural and educational environment of the participants who are currently engaged in the activity being analyzed.
2. Information as to not only what actually occurs to the participants or in the activity itself, but also what is neglected by virtue of the existing educational patterns.
3. The emotional and intellectual meanings attached to the activity by the participants.

⁷Merton, op. cit., pp. 59-60.

⁸Ibid.

4. Motivations for participating in the activity and the objective behavior observed in the activity.

These considerations established the basis for including in this study the following types of data:

1. The backgrounds and locale in which the activity is rooted.

2. The subjective aims and purposes of art education.

3. Previous studies in creativity.

4. Previous studies and writings on practices in art education.

5. Previous studies on problems confronting the programs of art education.

6. Writings by observers in each country on the role of art in education.

7. Evaluations and observations of the programs of art education as reported in the questionnaire.

V. ORGANIZATION OF THE REPORT

The report falls logically into three main parts. Part one includes Chapters II and III which deal with a review of the literature in art education and a summary of the cultural and historical backgrounds of the program of art in the educational systems of Mexico and the United States.

Part two includes Chapters IV and V which deal with the primary data of the study. The methods of obtaining and analyzing the data are described. Also, the findings of the questionnaire are discussed as they relate to the eight issues established by the thesis.

Part three is the concluding portion of the study. Final interpretation and conclusions are reached on the basis of the evidence presented.

CHAPTER II

REVIEW OF RECENT LITERATURE IN ART EDUCATION

A search of the literature in the United States has revealed relatively little of significance that is concerned directly with the problem. McCorkle has written a philosophical paper under the title Recent American Education Theories on the Place and Function of the Fine Arts in the Public School Program,¹ in which he points out that a discrepancy exists between the theories relating to art education and the actual outcomes. In this sense his findings are useful. McCorkle's writings were completed, however, in 1942. Since that date, there have been a number of contributions made by writers which have introduced changes in art educational concepts. A review of Mexican literature did not disclose any writings that were pertinent to the problem of this study.

Haastie believes that no longer can pronouncements be made in terms of vague generalizations and unverified claims regarding the beneficial effects of art experience upon the individual. Such claims provide only a minimum of support for a program of art education. He feels it is necessary

¹Thomas McCorkle, "Recent American Educational Theories on the Place and Function of the Fine Arts in the Public School Program" (unpublished Doctoral Dissertation, The University of Texas, Austin, 1942), 282 pp.

to clarify and define more specifically those developmental benefits accruing to the individual that can be promoted more effectively through art experience than by any other means in the total curricula.²

Research in the field of art education is still somewhat in its infancy as regards the various arts and their educative functions. Of particular note is the neglect of the study of the processes of creativity. Also lacking are studies relating to the administration and supervision of art programs, teacher preparation and the function of art experience for all students including the mentally retarded, the educationally gifted and those with special abilities in art.³

The following summaries of findings contained in the selected literature of art education it is believed are related to the problem of this study. These writings do not present a planned logical sequence of content, but instead are grouped under specific headings for the purpose of convenience and classification.

²R. Hastie, "Introduction," Research in Art Education, Ninth Yearbook of the National Art Education Association (Kutztown, Pennsylvania: State Teachers' College, 1959), p. vi.

³Ibid., p. ix.

I. PHILOSOPHY OF ART EDUCATION

Science and philosophy are concerned with the search for truth. Art and philosophy have a common ground in the interpreting of experience. Butler stated that neither art nor philosophy, however, has as a principal goal the discovery of facts as does science. The artist is involved with the aesthetic qualities of experience and projecting these in his expression so others may enjoy what he feels. Philosophy, too, deals with aesthetic experience but in addition includes the understanding of reality and the search for knowledge.⁴

In considering a philosophy upon which to base a program of art education Ecker listed the three major approaches in evidence today to a theory of art education. The first is that of idealism which distinguishes the artifact as a physical object from whatever it may mean. The transcendent aesthetic idea is the important concept.⁵ The second approach is that of realism, but not the same realism as used to describe an artistic style. The artist's purpose is to objectify his feeling in an art object. The result

⁴T. D. Butler, Four Philosophies and Their Practice in Education and Religion (New York: Harper, 1951), p. 6.

⁵D. W. Ecker, "Towards a Philosophy of Art Education," Research in Art Education, Ninth Yearbook of the National Art Education Association (Kutztown, Pennsylvania: State Teachers' College, 1959), p. 4.

then, is realism. The artistic values and pleasures are subjective and relative since they are located within the human psychology. Realism forms the foundation of a great amount of art education today.⁶

The third position is that of experimentalism. This implies that all experience is aesthetic by degree. Experience as used here means the interaction between a living organism and its environment and always occurs within a qualitative setting. Art is intensified experience, more so than the usual everyday experiences.⁷

II. ART AND PSYCHOLOGY

Munro felt that there is a great need for investigation in art education which considers the findings of individual psychology and child psychology.⁸

He further stated that in order to make any appreciable progress in regards to understanding behavior, psychologists must investigate cultural studies, note the behavior (including aesthetic) of people under special cultural conditions, compare the people in different cultures past and present and attempt to determine common basic tendencies

⁶Ibid., p. 5.

⁷Ibid., p. 6.

⁸Thomas Munro, Art Education Its Philosophy and Psychology (New York: The Liberal Arts Press, 1956), p. 180.

among them before generalizing. Possibly, more information relative to the higher mental processes involved in aesthetic experience and perception may be revealed in this manner.⁹

Kieselbach's study helped to provide some knowledge relative to the actual consequences from art instruction. His experimental investigation of aesthetic perceptions, by means of a testing instrument, provided empirical data. He was concerned primarily with the problem of measuring the aesthetic perceptions of groups of people with varying backgrounds, experience and maturity.

Some of his conclusions were as follows:¹⁰

1. The instrument did measure a sensitivity to harmonious order within the limitations of the two dimensional and non-objective forms utilized by the instrument.
2. Factors were determined by this study which distinguished between the aesthetic judgments of art and non-art people. The judgments of the non-art people appeared to depend for perceptual organization upon factors outside the self but within the structure of the forms manipulated.

⁹Ibid., p. 52.

¹⁰A. G. Kieselbach, "An Experimental Study in the Development of an Instrument to Measure Aesthetic Perception," Research in Art Education, Ninth Yearbook of the National Art Education Association (Kutztown, Pennsylvania: State Teachers' College, 1959), p. 72.

With the art people it was different. They depended for perceptual organization on qualities which were intrinsic to the feelings of rightness or completeness and which had their origin within the subject and not in the structure of the forms that were manipulated.

3. The study revealed that there was a measurable continuity of aesthetic preference existing within the selected groups that had a similarity of art interests, education and maturity.

In another study, McVitty confirmed that the medium for establishing adequate communication for forming concepts was best achieved through the teacher. The participation of teacher and pupil in the motivation resulted in a stronger concept as recorded in the child's drawing expression than it did with the use of the usual visual aids.¹¹

McVitty felt individual growth is more pronounced where there is greater cooperation and planning between student and teacher. He felt the quality of an educational experience for the child is not limited by equipment but is

¹¹L. F. McVitty, "An Experimental Study on Various Methods in Art Motivations at the Fifth Grade Level," Research in Art Education, Seventh Yearbook of the National Art Education Association (Kutztown, Pennsylvania: State Teachers' College, 1956), p. 82.

dependent to a great extent upon the knowledge, personality, sincerity and enthusiasm of the teacher.¹²

A study by McFee was inspired by the seeming lack of communication between individuals in the social sciences and those in art education. There have been significant studies made in the various disciplines that related to the teaching of art. Most of these, however, have not been included in the literature of art education. Consequently, interpretations of these findings have not been made so that teachers could utilize the generalizations from research in actual classroom practice.¹³

Perception-delineation as used by McFee pertained to the behavior of adults or children in selecting and responding to their present or collective visual experience and delineating symbols that portrayed their responses to their environment. Delineating included drawing, painting or sculpturing.¹⁴

McFee's investigation revealed the wide range of individual differences that need to be considered for

¹²Ibid.

¹³J. K. McFee, "A Study of Perception-Delineation: Its Implication for Art Education," Research in Art Education, Ninth Yearbook of the National Art Education Association (Kutztown, Pennsylvania: State Teachers' College, 1959), p. 9.

¹⁴Ibid., p. 10.

motivating students in art, evaluating their readiness for specific types of art tasks and for evaluating their progress in art activity.¹⁵

According to McFee the cultural concepts of what constitutes reality, the socio-economic class attitudes toward art, sex roles and value and motivation were all related to differences in the way students were ready to perceive. This was also true in the way they organized the stimuli they selected and the symbols they used in their responses in an art medium. McFee felt it was absolutely necessary to understand students' prior experience in order to predict behavior in art, to establish an environment appropriate for creative work and to foster perceptual and artistic development.¹⁶

III. THE PROBLEM OF CREATIVITY

Barkan stated that there is a great need for increasing the quantity and quality of research in creative behavior. The trend he felt is favorable but as yet there are insufficient data for a comprehensive theory of creativity. One of the major difficulties in research seems to be the

¹⁵Ibid., pp. 13-14.

¹⁶Ibid.

inability to grasp an understanding of the dynamics of the process of creativity while concurrently perceiving its individual elements.¹⁷

A considerable amount of literature written on the subject of creativity has centered upon the total process. The material describes and analyzes how creative men act, organize and manage themselves in the process of creation. Many artists and scientists have written introspectively about their reactions during the creative process. Their writings have subsequently been analyzed by educators and philosophers. Also, analyses have been written based upon observations of the artists and scientists at work. According to Barkan, these contributions are philosophically oriented and do not provide sufficient empirical observation to supply the functional criteria that is needed. These writings, however, do provide data which can be used as the basis for formulating research questions. Recently such questions have been responsible for a small amount of research literature written by psychologists and educators that is directed toward the empirical study of component elements in creative behavior.¹⁸

¹⁷M. Barkan, "A Commentary," Research in Art Education, Ninth Yearbook of the National Art Education Association (Kutztown, Pennsylvania: State Teachers' College, 1959), p. 58.

¹⁸Ibid., p. 59.

Barkan and Hausman in another study investigated the behavior of individuals at work in the arts. They concluded that creative experience is something that occurs within the individual and the individual's behavior as seen in his actions are external manifestations of this inner experience. These observable actions, however, constitute only a part of this experience. Actually, some of the internal mechanisms are not observable through overt behavior. Therefore, research into the act of creativity means inferring creative experience from visible behavior. This makes research in creativity subject to some variables over which there is no control. This may result in inaccurate and distorted conceptions of the individual's experience.¹⁹

The study further revealed that some artists and educators feel there is little validity in verbal interpretation of experience in the arts that is based upon procedures from the behavioral sciences; still others feel that quantitative analyses are wrongly applied to the study of artistic experience which is qualitative.²⁰

Another contribution toward understanding the nature of creativity and its relationship to art activity was made

¹⁹M. Barkan and J. Hausman, "Two Pilot Studies with the Purpose of Clarifying Hypotheses for Research into Creative Behavior," Research in Art Education, Seventh Yearbook of the National Art Education Association (Kutztown, Pennsylvania: State Teachers' College, 1956), pp. 126-127.

²⁰Ibid.

by Lowenfeld and Beittel. Their study attempted to find measurable criteria responsible for creativeness which could also differentiate between creative and less creative people. These criteria are not, however, for the purpose of separating people creatively, but for providing data which may influence methods of art instruction.²¹

From this study criteria were established which characterize individual creativity common to both the arts and sciences.²² These included: (1) ability to adapt an idea, (2) ability to synthesize and analyze, and (3) the capacity to be imaginative in an approach to a problem or idea.

Findings in the study of Lowenfeld and Beittel were of considerable significance. Conclusions implied that by promoting creativeness in the arts it was possible to promote creativeness in general. The available data obtained suggested a confirmation of the assumption that art education can and does promote creativeness not only within but beyond the arts.²³

²¹v. Lowenfeld and K. Beittel, "Interdisciplinary Criteria of Creativity in the Arts and Sciences: A Progress Report," Research in Art Education, Ninth Yearbook of the National Art Education Association (Kutztown, Pennsylvania: State Teachers' College, 1959), p. 35.

²²Ibid., p. 37.

²³Ibid., p. 43.

According to Michael if art activity is to promote creativeness in students, a knowledge by the teacher of the most effective procedures and methods in teaching art is necessary for producing the desired outcomes. Many art teachers use awards, reproductions and peer art work in exhibits as teaching aids without being cognizant of the actual effects these devices may have upon the creativity of the student. Michael's study was to determine this effect.²⁴

There was evidence from this investigation that creative growth was greatest when the pupil was free to create from his own experience, where there was no emphasis on the final product and self expression was encouraged. Imposed adult standards tended to subordinate and suppress individuality and the quality of expression while stressing the final product. Michael concluded that creative development is a slow process and moves ahead best when it is not hindered by factors extrinsic to creativeness, such as awards, adult standards and peer standards.²⁵

Indications from this study were that displays, discussions and class-room use of reproductions of paintings

²⁴J. Michael, "The Effect of Award, Adult Standard and Peer Standard Upon the Creativeness in Art of High School Pupils," Research in Art Education, Ninth Yearbook of the National Art Education Association (Kutztown, Pennsylvania: State Teachers' College, 1959), pp. 98-104.

²⁵Ibid.

did not increase appreciation. There seemed to be an "aesthetic readiness" necessary to be considered individually.²⁶

A study by Russell has indicated that reading writing and spelling are not separate subjects to teach, but each of the language arts is a facet of the larger process of communication. Growth and development in one of these areas affects growth and development in the other areas. The study concluded that when the schools deal with one aspect of the child's growth and development it influences all others. It was considered essential, then, that the school be able to identify and evaluate all the effects of that influence.²⁷

It was Russell's belief that the child who creates in the various art media, producing figures, objects and color and spatial relationships based upon his own experiences, is communicating. The child is expressing for himself and others what he has observed, felt and learned. This study was to investigate the existence of any relationship between growth and development in the language arts

²⁶Ibid.

²⁷I. M. Russell, "Relationships Between Certain Aspects of Creative Expression and Reading Development," Research in Art Education, Seventh Yearbook of the National Art Education Association (Kutztown, Pennsylvania: State Teachers' College, 1956), p. 103.

and creative expression in the visual arts. Reading was selected because of the relative ease in measuring growth in this area.²⁸

Some of the important findings were:²⁹

1. Growth in art expression was dependent upon the child's awareness of the details he included in his drawings of figures and objects. In a similar manner, growth in the reading process was dependent upon the child's awareness of details of words, differences and similarities within words and among words.

2. Those children who understood and represented the relationships existing among the parts of their drawings were superior readers; that is, they had the ability to synthesize. The superior reader understands the relationships which exist among words and sentences and among sentences in paragraphs and is able to analyze, associate, organize and use what he reads.

3. Teachers in kindergarten and first grade, especially, can use creative art expression of children as one source of data for evaluating the child's readiness for first grade reading instruction because of this close relationship between art expression and development in reading.

²⁸Ibid., p. 104.

²⁹Ibid., p. 112.

4. This study indicated that both reading and art are probably dependent for their development upon the meanings which the child brings to the learning situation. Thus, Russell felt children should be advised to draw only those experiences which they have had or know about. Also, children should have adequate experiences for the material they are required to read.

IV. THE TEACHING PROCESS

Mendelowitz has stated that a number of pressures inhibit the free expression of children in American homes and schools. The most common are those attitudes which result from a lack of familiarity with the nature of children's art work. When teachers and parents do not understand the different levels through which children's art expression progresses they tend to evaluate the child's art product by adult standards and techniques. Too much stress is placed upon compositional arrangements, elements of design, color harmony and craftsmanship.³⁰

Newton's study provided an example of the negative outcomes that can accrue from non-creative teaching. His investigation indicated that single, inadequate and unpleasant art experiences of children from as early as

³⁰Daniel Mendelowitz, Children Are Artists (Palo Alto, California: Stanford University Press, 1953), p. 6.

kindergarten are sometimes recalled with extreme clarity. This frequently is the cause of their later negative attitudes toward art.³¹

Hastie has provided a better understanding of the teaching process as a result of his important study of the aims and practices in art education. He has shown these to have followed this sequence since 1890: practical training aim, art for art's sake, appreciation, correlation, stress on industrial arts, art in the integrated school program, creative self-expression, art in everyday life and personal and social integration. In most situations the aims were less product-centered and more concerned with pupil behavior.³²

Hastie's study was particularly significant since no national survey of opinions concerning best practices in elementary art education had been made since 1914 until this one in 1954. Neither has there been a report on the status of art instruction in the elementary schools since

³¹R. Newton, "Elementary School Art Experiences Remembered by Students of Elementary Education," Research in Art Education, Seventh Yearbook of the National Art Education Association (Kutztown, Pennsylvania: State Teachers' College, 1956), p. 27.

³²R. Hastie, "Current Opinions Concerning Best Practices in Art for the Elementary Schools and for Elementary School Teacher Preparation," Research in Art Education, Fifth Yearbook of the National Art Education Association (Kutztown, Pennsylvania: State Teachers' College, 1954), p. 78.

1914. From this survey it was determined that classroom teachers and art specialists were in agreement that art education is very broad, includes more than painting and drawing and attempts solutions to art problems in human activities as they arise in daily life.³³

Some of the findings of Hastie's study were as follows:³⁴

1. Rank order of importance of the objectives of elementary art education in the United States as seen by classroom teachers and art specialists.

a) To offer opportunities for creative self-expression.

b) To assist in developing well integrated and adjusted personalities.

c) To encourage interest and an awareness of the art that exists in pupil's environment.

d) To relate the art work to the lives of the pupils through integration with pupil interests and other elementary grade subjects.

e) To foster wholesome attitudes toward a field of art.

³³Ibid., p. 80.

³⁴Ibid., pp. 88-98.

f) To develop abilities sufficient for the solution of art problems in child life.

g) To guide the development in the child of simple standards of evaluation.

h) To develop a means of discovering and encouraging special talent.

i) To aid in the assimilation of facts and principles in the field of art studied.

2. Art educators were in agreement on a curriculum approach which considers the needs, interests and requests of children as basic. These can best be developed through a survey of child and community art needs that may be organized in terms of functional areas of daily living.

3. Most teachers favored correlation of art with any of the elementary school subjects with social studies being deemed the best. It is noteworthy, too, that practically all teachers felt that correlation functions effectively only when it grows out of the child's interest at the time and when he has a real understanding of the need and the interrelationships involved. They felt that correlation should develop naturally and be neither forced nor artificial.

4. In order of importance, the most significant problems that confronted the elementary teacher were:

a) How to help the child to work creatively.

- b) When to give direct help and when to stop.
- c) How to help the child to be original by giving him the opportunity to be more exploratory and experimental in his approach to solving art problems.
- d) How the teacher can receive more experience with art media and basic art skills.
- e) How to develop a valid method for evaluating children's art efforts in relation to factors of growth in terms of his social group.
- f) How to identify, evaluate, and use the many resources of any community to complement the art program in the schools.
- g) How to develop a more effective working relationship between the classroom teacher and the art consultant.

A study by Lanier noted a lack of systematic research in the areas of aims, methods and materials in art education.³⁵

The intent of his study was to investigate the trends of educational values in art education up to 1953 and to note any significant changes in values between the

³⁵v. Lanier, "The Status of Current Objectives in Art Education," Research in Art Education, Fifth Yearbook of the National Art Education Association (Kutztown, Pennsylvania: State Teachers' College, 1954), p. 44.

years 1940-1953. These values were concerned with elementary, junior high school and senior high school art education.³⁶

Lenier's findings relative to the current objectives of art education confirmed those of Hastie's study.³⁷

In Dooley's study a survey of teachers' problems in art education was conducted among 350 elementary classroom teachers in five California cities in the San Joaquin Valley. The questions included in the study were written by the teachers themselves and not restated. Approximately nine hundred questions were received.³⁸

Some of the conclusions of her study were as follows:³⁹

1. There was considerable similarity in the questions received. Apparently these represented the common needs of teachers in this section of the country.

³⁶Ibid.

³⁷Ibid., pp. 117-121.

³⁸H. B. Dooley, "Problems of Classroom Teachers in Art Education," Report of the Co-operating Group, San Joaquin Section, Committee on Art Education, California School Supervisor's Association, California Journal of Elementary Education, Volume XVIII, February, 1950, number 3, pp. 117-121.

³⁹Ibid.

2. Crowded classrooms and an inadequacy of facilities and materials constituted major problems in certain situations.

3. The questions revealed a real lack of understanding of current methods for promoting creative art expression. Teachers felt the need to encourage originality and its development, but they did not seem to know how to proceed.

4. There was a problem as to what to teach and at what grade level.

5. The questions related to drawing and the handling of various art media showed that the teachers lacked confidence in this area.

VI. APPRECIATION

The principal goal in teaching art appreciation, according to Lewis, is to increase the student's pleasure and understanding awareness. Actually there are no true standardized tests for determining the extent of the child's growth in responsiveness to visual stimuli. As a result, many teachers find it frustrating to work with unseen processes and would rather center their teaching on those facts surrounding art and instilling in their students

tastes that conform to predetermined standards. Facts about art can be measured; thus, the reason for the teaching of facts.⁴⁰

Faulkner stated that when one considers the many contributions of authors, artists, educators and philosophers, it is surprising to discover that the majority of teachers really do not have a clear understanding of the appreciation process.⁴¹

MacDonald wrote that in the appreciation of art the final aim is concerned with feeling rather than intellect. If the observer did not feel the qualities of merit in the object viewed, then the experience failed in its purpose. According to MacDonald, it is not sufficient for the teacher to impart only facts and principles. The most important task for the teacher is to make his own enthusiasm infectious for his students. If he cannot accomplish this, then the learner's experience is inadequate for true appreciation.⁴²

⁴⁰Hilda Present Lewis, Art Education in Elementary School (Washington, D. C.: American Educational Research Association of the National Education Association, 1961), p. 21.

⁴¹R. Faulkner, "A Research Program in Art Appreciation," Journal of Educational Research, 33:36, 1939.

⁴²J. MacDonald, Mind, School and Civilization (Chicago: The University of Chicago Press, 1952), p. 44.

SUMMARY

An investigation of all recent literature in art education has revealed a considerable lack of empirical research in the United States and a complete absence of research in Mexico with regard to the objective outcomes from the programs of art instruction.

The specific studies included in Chapter II have provided, however, some agreement on the more apparent outcomes resulting from programs of art education in the United States. Clues as to outcomes were inferred from those studies dealing with objectives and problems.

Hastie and Lanier agreed on those objectives which dealt with mental and emotional development of the student. Other evidence supported the existence of the following outcomes from art education:

1. Art education objectifies individual student feelings toward his environment by means of the resulting artistic products.
2. Art activity provides an objective measure of the degree of learning by the student. It shows from the resulting product what the student has learned about a particular object or situation.
3. Art activity presents objective evidence of a creative experience having occurred for the child.

4. In the first three elementary grades, art expression of children provides one source of data for determining the child's reading readiness.

5. Observed behavior of the child in art activity indicates that art expression contributed to the individual student's process of communication.

The problems presented by the studies were intrinsic to the programs of art education in the United States. These problems were concerned with creative expression, lack of teacher ability in art media, inadequate methods of evaluation and inadequate allocation of time.

In substance, the available studies failed to meet meaningfully the problem of this study; thus, the need for the present investigation.

CHAPTER III

HISTORICAL BACKGROUNDS

It is the purpose of this chapter to present data relative to the cultural environment of each country and the historical development of their respective programs of art education.

The social role of art, which is a study between art and sociology, is being brought more into evidence by students of primitive cultures. These students of art and sociology have been interested also in the meaning of art to the people, the creative force or urge that moves the artist and the function of art in the particular society investigated.¹

H. T. Morse has commented upon the role of art in education:²

No curriculum in general education is complete without specific inclusion of the fine arts courses. These courses will not only enable the student to enjoy music, literature and art as such, but, more important, are essential in his total development as an individual and as a citizen of a democracy. The fine arts can teach the citizen to use his technological discoveries for constructive rather than destructive ends.

¹M. J. Herskovits, Man and His Works (New York: Alfred A. Knopf, 1952), p. 11.

²H. T. Morse, General Education in Transition, (Minneapolis: The University of Minnesota Press, 1951), p. 152.

I. CHARACTERISTICS OF UNITED STATES CULTURE

There is no question of the direct influence of the borrowing from European culture by the United States. Cultural patterns actually were transplanted into a completely different environment. These transplantations originally from England, France, Spain, Holland, Portugal, Italy, Scandinavia and other countries began in the sixteenth century. The main influence came from England and contributed considerably to colonial development by providing the settlers and the language for the new state.³

Also to be considered, is the matter of cultural diffusion when any two or more groups come in contact. One often does take over cultural elements from the other. When there is a continuity of contact and diffusion, acculturation or transfer occurs. This has occurred in the past in the United States and is continuing to do so, particularly with the American Indian and other minority peoples who are adjusting to European-oriented American life. We can also

³E. S. Brightman, "Remarks on Diversity of Cultures and on the General Characteristics of American Culture," UNESCO Report on Interrelations of Culture (Geneva: United Nations, 1953), p. 228.

say that traditions of the United States include minor acculturation of Mexican influences in our art, food, clothing and architecture.⁴

In a similar manner, Mexico has witnessed this acculturation both from its own diverse indigenous cultures and in some degree from the United States as well. To what extent this acculturation has occurred in art education between the United States and Mexico remains to be determined.

The philosophic culture. Philosophy, in a technical sense has never been prominent in the building of American culture except in its political philosophy of the democratic enlightenment emanating from seventeenth century England and eighteenth century France in the writings of Locke and Rousseau.⁵

According to Brightman, scientific achievement and effectiveness is the endeavor most admired in American society and seems to be the source of its strength as a nation. In general, in American society the politician is portrayed as a friendly fraud, the college professor as an absent-minded person, the artist as a rather odd fellow,

⁴P. M. Keesling, Cultural Anthropology (New York: Reinhart and Company, 1958), p. 28.

⁵Brightman, op. cit., p. 235.

the spiritual agent or clergyman as a luxury, but the scientist is something else. When using terminology like artistic, religious, philosophic and scientific, the greatest prestige goes to the latter.⁶

The artistic culture. Brightman stated that the field of the arts in the United States may be characterized as one of wide experimentation. Abstract art is continually undertaken somewhere in these United States, but generally the taste of the American public is conservative. The investigations by Brightman revealed that many of the new forms, such as non-objectivity, are looked upon by the vast majority of the so-called formally educated public as unintelligible and ridiculous. Nevertheless, he found evidence of an increasing interest in the fine arts throughout the country.⁷

II. THE MEXICAN PEOPLE AND THEIR CULTURE

A study of the contemporary social institutions of a country without some attention to the country's cultural background permits a most inadequate basis for understanding that country and its customs. This is particularly true of Mexico with its many centuries of flourishing Indian

⁶Brightman, op. cit., pp. 235-236.

⁷Ibid., pp. 224-225.

civilizations and the subsequent influences of the Flemish, Italian, Moorish and, of most importance, the Spanish.

Indian traditions. Mexico is rich in its indigenous cultures. When our forefathers arrived in America on the eastern shores of New England they found man in a state comparable to that of the stone age. At the same time in Mexico there existed a highly developed aboriginal Aztec culture. Prior to the Aztecs, and even greater in accomplishments, were the Mayas. In the arts of sculpture, architecture and ceramics the Mayas rivalled ancient Egypt. The ancient cultures, with their arts, forms of government and social systems have had considerable influence upon the national life and program of art education in Mexico.⁸

A clashing of cultures. In 1519 an unusual event happened in what was to become Mexico. There was a clashing of two distinct cultures; the sixteenth-century renaissance Spain against the Indian culture of Meso-America. This was noteworthy in that one finds the indigenous culture gradually disappearing, not to be repeated, and the foreign European culture replacing it. The fine craftsmanship of

⁸Field notes of investigator from interviews with Dr. Alexander von Wuthenau, Art Historian, Universidad Nacional de Mexico. February, 1954.

the Indian in art and architecture remained, but the spirit of the Indian's work was gone.⁹

With the coming of Cortes and his Spanish armies there began what was to be the long grim story of power politics, bloodshed and waste of human life. This period has become a blot on the record of those who colonized to spread civilization and enlightenment. According to Kneller, however, never in history has there been witnessed on so grand a scale the fusing of two peoples as diverse in character as the Indians and Spaniards. The accomplishment by the early churchmen in effecting this fusion was almost miraculous.¹⁰

In addition to some understanding of the general cultural aspects of Mexico, some insight into the personality characteristics of the Mexican was important to this study.

A number of recent Mexican writers have engaged in character studies of the Mexican. These writers presented composite descriptions of the modal Mexican which gave some idea of his personality. He was presented as a figure characterized by extreme ethnocentrism, exaggerated

⁹Ibid.

¹⁰G. F. Kneller, The Education of the Mexican Nation, (New York: Columbia University Press, 1951), pp. 16-17.

nationalism, preference for powerful leadership, a fatalistic view towards life and an intense concern for the morality and sanctity of womanhood.¹¹

Mexican educational philosophy. Mexico's art education cannot be properly appraised apart from any treatment of Mexican education in general. The influence of the national program of Mexican education has been very significant for art instruction in the schools.

It must be realized, too, that in evaluating Mexican art education most intellectual activity carried on in Mexico has been almost exclusively determined within the context of unsympathetic European influences. The country has been ruled for many generations by people who have looked toward Europe as a guidepost.¹²

The purpose of Mexican education is to relieve the individual of any feeling of inferiority and bring him to grips with the realities of his economic and social environment.¹³

¹¹G. W. Hewes, "Mexicans in Search of the Mexican. Notes on Mexican National Character Studies," American Journal of Economic Sociology, 13:209-223, January, 1954.

¹²Ibid.

¹³Ibid.

Mexico has two educational tasks probably of greater magnitude than exist in most countries, namely, to improve national health and to raise the standard of literacy.¹⁴

The literacy campaign is complex because it requires the gradual elimination of many of the folkways that have been opposed to educational progress and national unity.

For the casual observer, Mexican education presents a picture of contradictions and inconsistencies. Kneller stated that American students of education frequently attempt to evaluate Mexican education utilizing values determined through the development of education in the United States. This is an incorrect procedure resulting from a lack of information. The cultural patterns operating in the United States were not evident in Mexico's development. The social factors have differed widely in these two countries. Kneller has indicated that Mexican education in the past was consistently the victim and tool of the prevailing ideology of the times. This worked in most every case against the welfare of its people as a group.¹⁵

The term socialist is part of the official Mexican nomenclature in government and education. One main theme in the schools since 1917 is the socialization of the group

¹⁴Kneller, loc. cit.

¹⁵Kneller, op. cit., p. 18.

rather than the development of individualism. This does not imply, however, that the socialist state is considered paramount to the individual as in the fascist state. Mexican sociologists do not believe that all men are intellectually or psychologically equal or can ever be. They do believe, however, that men are equal in the sense that they may demand certain rights from society.¹⁶

Since the revolution of 1910, education has been a part of the state. It is as much a part of the government as is the army. Socialism is provided for constitutionally and has thoroughly permeated the educational philosophy of Mexico.¹⁷

Mexican society has its many problems, among which is the education of the manual worker. The working masses do not yet have the educational facilities or means necessary for their social and humanistic education; nor do they have the proper technical preparation for vocational life. In the constitution it is considered the responsibility of the Mexican state, employer, union and employee himself to develop a cooperative plan in establishing educational

¹⁶G. C. Booth, Mexico's School-Made Society, (Stanford University, California: Stanford Press, 1941), pp. viii-ix.

¹⁷Ibid.

centers to elevate the civic, intellectual, moral and cultural levels of the working classes of Mexico.¹⁸

III. THE SCHOOL ART PROGRAM IN THE UNITED STATES

Manual Barkan had the following to say regarding the relationship of art to education and society.¹⁹

...one of the first duties of society and education is to establish the conditions that will ensure to each individual the means of making his own unique contribution. We must educate through art, and we must make participation in its production a part of the activity of society as a whole.

Art experience has been an important activity in many schools of America for more than a century. As a part of the educational curriculum it has been subjected to the various philosophies of education and modified according to the prevailing concepts. Its function has consequently changed from time to time.

The nineteenth century saw the end of systems of philosophy which had metaphysical bases. The newer minds in America, as well as in other parts of the world, investigated with eagerness the natural sciences, and with the

¹⁸V. L. Trevino and G. Montemayor, "La Educacion del Obrero Manual en Mexico," Revista Mexicana, Sociologia, 16:83-91, January-April, 1954.

¹⁹M. Barkan, "The Relation of the Arts to Education and Society," Art Education Today, 1951-52, pp. 89-102.

advent of the twentieth century the most vigorous intellectual activity was evidenced in the continued pursuit of the sciences. The educational leaders of this century adopted the scientific methodology, and the philosophy of education as a result has been subordinated to psychology, administration, curriculum and methods.²⁰

Logan stated that the twentieth century in the United States, in contrast to the nineteenth, has witnessed the formation of a flexible program of art education probably as important as the other areas of our educational system. This includes the scientific as well. He believed that the practice in American education has been to organize the fine arts for the daily life and general education of all its citizens. Despite the obvious confusion in art practices and objectives, the support of American art has never been as vigorous as in the past twenty years.²¹

The old program of art instruction. The first fifty years of the American nation were characterized by a number of national crises. Warfare, financial difficulties and inadequate communication were the problems of a young country. There were some works of art and some art teachers

²⁰E. Eby, The Development of Modern Education (New Jersey: Prentice-Hall, Inc., 1952), pp. 627-628.

²¹F. M. Logan, "The Growth of Art in American Schools" (New York: Harper, 1955), pp. 288-291.

up to the year 1825, but interest in the arts was shared by a small minority. During and after the Civil War, there was an increase in the interest and practice of the arts, and many citizens supported the idea of a concerted program of art training.²²

During the remainder of the nineteenth century the concept of a practical philosophy of art education continued. A true representation of the appearance of things was the main concern in art. Beauty was thought of as existing in nature and the artist's responsibility was to faithfully represent that beauty so that the observer felt he was reacting to the actual beauty that he had viewed in nature. The artist was a reporter of beauty, not a creator of it in his own right. This point of view represented the naturalistic school of thought, and consequently, art education was the product of the existing standards in art.²³

The development of the necessary skills for reporting visually the physical features of objects was of prime significance in the public schools as well as in the art schools. Design and creation, as witnessed in the past artistic periods of man, were forgotten. Such an attitude brought about a separation of design and fine arts. Those

²²Logan, loc. cit.

²³Ibid.

studying design were considered practical and commercial in their purposes. Those in fine arts were looked upon as being devoid of any design in their work. The result in education was that design was of a conventionalized, intellectualized kind following a stereotyped formula.²⁴

This naturalistic philosophy in art education has existed since official art schools were established about 1850. In fact, it is still the dominant thought in many schools in America. Academic art education of this kind proceeds from an outside source and is organized or synthesized by the student by means of the thinking rather than the feeling process. According to Logan, academic art is a mechanical skill of hand and does not represent a true creative result. He felt that in academic art there is a lack of personal expression which grows out of the individual's own life and it is devoid of aesthetic experiences and values. Such an academic approach, Logan claimed, hinders the normal creative spirit in the child.²⁵

During the latter part of the nineteenth century, there was a revitalizing force in instructional methods in art which was the direct result of the influence of Professor Arthur Dow of Teachers' College, Columbia

²⁴Ibid.

²⁵Ibid., p. 9.

University. His influence, of course, must be estimated in light of the times and the situations as he perceived them. Of importance was his unrelenting fight against the academism of the times and the utilization of a method which is still in advance of those used in many schools today. That is, a method which, instead of copying nature or conventional patterns, used the principles of design or composition.²⁶

The new art education. It is important to have an understanding of the meaning of design and its place in the new art education. Too often design is thought of as applied design, such as patterns on wallpaper or textiles. The modern concept implies the organization of all the elements of pictorial art into visual harmonic arrangements and includes subject matter to fit the needs of this organization.

Another milestone in the growth of art education was represented by the progressive education movement following World War I. Since that time art teachers have been subjected to two extreme points of view in art education: the progressive wing favoring relative freedom for the student, a sociological and psychological approach and integration

²⁶Thomas Munro, Art Education: Its Philosophy and Psychology (New York: The Liberal Arts Press, 1956), pp. 242-245.

rather than the subject curriculum, and the conservative or academic group favoring more discipline, emphasis upon more knowledge and technique and a more intensive directed study of a specific area of art.²⁷

Most art teachers prefer not to be designated as one or the other of those viewholders just mentioned. They are aware of the extreme to which both attitudes have been carried. As a result, most art teachers consider themselves as representing a happy medium of the two extremes. However, there are still many disagreements as to proper or appropriate procedures and content in art curricula.²⁸

A description of the art curriculum in elementary school. The name usually given to art programs in the elementary school systems of the United States is art or art education. The time allotment varies from ninety to one hundred minutes per week. In some schools the subject is taught separately and in others it is taught in relation to such other subjects as literature, history, geography, arithmetic, music and drama. It is very frequently coordinated with other subjects in the making of maps, posters,

²⁷Ibid., p. 29.

²⁸Ibid., p. 30.

murals, dioramas, stage settings, costumes and illustrations for stories.²⁹

Usually the program of art education is considered as an activity rather than as a subject even though it is compulsory. Very seldom are any examinations given, although, the children are graded on the quality of their work and their individual growth. Promotion, however, is not dependent upon their successful performance in art.³⁰

1. Aims

Art education as it exists today is for all the children in all the classes and not just for the privileged and talented few. It is generally believed by educators that if given the opportunity, all children show a potential aptitude in one or more of the many forms which art expression may take.³¹

There are, of course, psychological as well as aesthetic reasons for helping children to express themselves in a creative manner. Since the child rather than his artistic product is important, there is a greater emphasis placed upon the aesthetic experience he has. More

²⁹International Conference on Public Education, Teaching Art in the Primary and Secondary School, A Report Prepared by International Bureau of Education, Publication No. 165 (Geneva: UNESCO, 1955), p. 11.

³⁰Ibid.

³¹Ibid.

stress is placed upon the development of the child's imagination, creative power, ability to observe, self-expression, self-control and training of artistic taste than upon his acquisition of skills and techniques.³²

2. Syllabi

Curriculum art guides are used instead of a syllabi and these are usually produced by the individual school systems and state boards of education. The art program is directed toward growth needs at the various developmental stages of children and oftentimes the programs are planned by the students under the supervision of their instructors. The art program, as with the rest of the curriculum, is coeducational and is usually organized in accordance with the individual's needs and interests.³³

3. Teaching methods and materials

Usually each elementary teacher receives some training in art education, at least to the extent that he is aware of the latest and best ways of teaching art and correlating it with other subjects. The methods may vary from one situation to another. Each teacher is responsible, however, for determining his own approach for offering art experiences that will permit maximum opportunity for

³²Ibid.

³³Ibid., p. 300.

exploration, discovery, imagination and problem solving. The official suggestions for the teacher's procedures are to be found mainly in the curriculum guides, but the actual assistance to the teacher regarding methodology of teaching is in the form of advice from art supervisors based on each child's need for freedom, experimentation and individual choice. The most frequently used methods are free expression, directed, correlated and eclectic.³⁴

Among the methods of teaching art, that of free expression is the most important. Usually models are not utilized. The emphasis, instead, is placed upon the development of the child's imagination and memory. There is, however, stimulation afforded through the use of films, slides and pictures. When models are employed they are live ones, not teacher made.³⁵

The criticism and history of art are not given much place in the program, but children are exposed to key works of art for the purpose of developing an awareness of man's accomplishments in art. It is usually desired that the activity in the classroom be related to life situations for the child. In such circumstances there is an emphasis upon individual expression and at other times group

³⁴Ibid.

³⁵Ibid.

responsibility satisfies the need. The latter can be in the form of murals and friezes.³⁶

The materials used in most elementary school situations encompass a large variety. They include large paper for painting, colored poster and construction papers, gouache, tempera, crayons, water color, charcoal, colored chalk, sketching pencils, pastes and glues, liquid starch, modelling clay, linoleum, pens, cutting tools, string, yarn, raffia, wire, metallic paper, colored tissues, wood, metal, plaster, papier-mache, silk screen, sawdust, coffee grounds, sand, weaving looms and many others. The exercise books are not recommended for use in most schools, neither are oil paints used at the elementary level. Most materials are free to the students.³⁷

Children's art works are frequently circulated among the schools and field trips are taken to museums. There is no central service of art work that circulates in United States schools. However the National Education Association does sponsor an international art exchange of student work for which the Junior Red Cross acts as the organization agent.³⁸

³⁶Ibid.

³⁷Ibid., p. 301.

³⁸Ibid.

4. Teachers of art

Usually in the elementary schools of the United States, art is taught by the general classroom teacher with advice from art specialists acting as consultants rather than as supervisors. Art teachers employed in the schools have the same status as other teachers in the educational program. They usually have an A.B. degree with some training in art. The professional art associations for teachers are on the national, regional, state and local level. It is their purpose to plan conferences, to publish journals and newsletters and to sponsor art exhibits, lectures, teacher institutes and in-service training programs at the local level.³⁹

A description of the program of art in secondary school. Art instruction is given as a formal elective subject from the seventh through the ninth grade inclusive. In all the grades coordination of art with other subjects is encouraged. From the ninth to the twelfth grades inclusive, art is an elective subject taught usually in a departmental system. Credit in all cases is counted towards completion of high school requirements. In other respects,

³⁹Ibid.

art's place in secondary education is similar to that in the elementary grades.⁴⁰

1. Teaching methods

In the secondary program of art education there is more interest in critical analysis and study of the history of art in a related way than is possible in elementary school. A painting class in high school may consider the problems of composition and techniques and how these relate to other areas of people's expression.⁴¹

Teachers of secondary school art are usually art specialists, many of whom have master's degrees.⁴²

IV. THE SCHOOL ART PROGRAM IN MEXICO

If there is any one outstanding characteristic of Mexican culture, in general, it is that of progressive transition. From the time of the revolution of 1910 there existed constant crises in all walks of life including education. Present educational policy did not come into being as an outgrowth of educational traditions as it did in the United States. Instead, the Mexican school system

⁴⁰Ibid., p. 302.

⁴¹Ibid.

⁴²Ibid.

is of very recent origin with the educational patterns developing where patterns did not exist before.⁴³

Relatively little has been written on the subject of the development and status of art education in Mexican public schools. Aside from the official brochures concerning the aims, purposes and curricula of art, the most significant interpretations of their art program have occurred outside the country.

The development of art education in Mexico. It was important to this study to note that the teaching of drawing and manual arts in Mexican schools has usually followed the tendencies and methods used in both Europe and the United States. This includes the influences of Froebel, Cizek, Montessori, John Dewey and the Owatonna Art Project. Only in recent years has there been some effort in Mexico to develop methods of their own.⁴⁴

The development of art education in Mexico has been concerned primarily with the elementary grades rather than secondary education. Also, it was necessary in this investigation to go back slightly before the time of the revolution of 1910 and include some of the events and names that were important in giving an impetus to the art program.

⁴³A. H. Moehlman and J. S. Roucek, Comparative Education (New York: Dryden Press, 1952), pp. 89-98.

⁴⁴Field notes of the investigator based upon interviews with Mexican teachers in the Spring of 1954.

The drawing program for the primary schools of 1904 was based upon the drawing notebooks called "The Pupil" written by Professor Friedrich Froebel.⁴⁵

Francisco Alvarez, for many years in the early part of this century was Director of the National School of Arts and delegate to the international conventions on drawing. He presented an approach to drawing instruction based upon French methods. This was accepted by the Secretary of Public Education and put into practice for several years. However, the teachers of school art showed very little interest.⁴⁶

With the new government of 1910, the Mexican congress passed a law on May 13, 1911 called the Law of Rudimentary Instruction, which applied to the education of the Indians. It was not until 1913, however, that the subject of art was actually taught in the schools of the Federal District. Torres Quintero, who was in charge of the Fundamental Education section, believed that the teaching of drawing and hand crafts was not a necessity for the progress of the student, but a luxury. On the other hand, this point of view was not shared by Alvarez. He insisted that drawing is the graphic representation of an idea and not an

⁴⁵Personal correspondence of the investigator, letter from Sr. Carlos Alfaro, Universidad Nacional de Mexico, May 6, 1960.

⁴⁶Ibid.

extraordinary thing that a teacher asks from his pupil. In that same year the state of Jalisco decided in its rules for public instruction that drawing should be included. The results of such instruction were very satisfactory.⁴⁷

During the Mexican revolution, school teaching suffered a corresponding upset. This was true because of the constant changing of teachers in different schools. In fact it wasn't until 1921, aided by the cultural movement of the University, that there was found a preference for art instruction in the public schools.⁴⁸

An additional factor influencing art education was the renaissance in painting during the twenties under the leadership of Rivera, Orozco and Siqueiros. This new spirit of creative energy made itself felt throughout the nation as a whole and was witnessed not only in painting, but in music, the hand crafts, architecture and the other arts. The effect was immediate in art education which, as usual, followed the trend of creative art rather than influencing it.⁴⁹

In 1921 the Department of Fine Arts was born and thus the direction of drawing and manual crafts was determined for the primary schools. The Ministry of Public

⁴⁷Ibid.

⁴⁸Ibid.

⁴⁹Munro, op. cit., p. 277.

Education utilized the services of some of its artists to teach art in the primary schools. The ministry gave a commission to Adolfo Best Maugard in 1922 to develop a new method of art teaching. He created a system called "dibujo Mexicano." This was a method that really did not have a firm pedagogical basis and consisted of constant copying of teacher-determined forms, signs and figures obtained from the symbols and writings of the pre-Columbian Indian cultures. The teachers criticized the system, but followed it principally because it was the official program and its instructions were easy to follow.⁵⁰

Active schools and teachers continued to ask for other means of expression besides just the decorative methods of Best Maugard. As before, the European methods were reestablished which gave emphasis to the child's spontaneous expression. There was a change from the purely academic approach of teaching art to one that would relate art to life and develop the creative ability in children.⁵¹

Children and adults were encouraged to create as they pleased in the arts and to choose as themes the types of people and activity which they observed about them.

⁵⁰Personal correspondence of the investigator, letter from Sr. Carlos Alfaro, Universidad Nacional de Mexico, May 6, 1960, unpublished investigations.

⁵¹Ibid.

They were not expected to advocate any particular social, political, or economic concept. Consequently, their works expressed reasonably well their mentality and social class. Lozano, the successor to Best Maugard, encouraged these freer methods and felt that the students worked better without copying from models, and perspective was not determined by previously fixed laws. Instead, the child was permitted to arrange the objects himself and to give them size in accordance with their importance and interest to him.⁵²

Probably some of the best work of both children and adults was produced in the open air painting schools. These were founded by Alfredo Ramos Martinez in 1913 but did not become important until 1925. His method was one of laissez-faire which permitted the children to select their own subjects and discover how to draw and paint through their own experience.⁵³

The open air schools proved to be very successful as a demonstration of the child's spontaneous expression in front of nature. The art program, as of 1928, can be considered to be the first one to be formulated in accordance with the primary school interests. It was constructed

⁵²Munro, op. cit., p. 278.

⁵³Ibid.

with a good pedagogical basis, but it was put into practice without a sound knowledge of child psychology; thus, the results were not as expected. In substance, the open air schools provided the opportunity for students to perform well in painting and drawing, but did not prepare them to go on. Even though the program was justified, it did not go far enough.⁵⁴

The amendment of article III in the Mexican constitution regarding education altered the program of the schools to one embracing socialist doctrines. Consequently, this affected the art program which changed to an emphasis upon social themes. The present program, however, attempts to adjust to the concepts of child psychology, but persistent problems make progress slow and difficult. The main confusions facing art education in Mexico are: a lack of adequate general education in teacher training, an inadequate supply of specialized art teachers and art consultants and insufficient school rooms appropriate for teaching drawing and manual crafts.⁵⁵

Art education in the primary schools. The program of art in Mexican schools directs itself towards fostering

⁵⁴v. M. Reyes, Pedagogia del Dibujo: Teoria y Practica en la Escuela Primaria (Mexico: Ediciones Secretaria de Educacion Publica, 1943), pp. 84-101. (ad passim as a result of translations)

⁵⁵Ibid.

and developing the child's natural impulse to express his feelings about his experiences. In doing so, its content is organized to meet the dominant interests of the child at play and during the opportunities for free expression. By means of his art activities the child learns to express his own impressions of the world about him and to coordinate his mind and body and to make the best use of tools and materials.⁵⁶

Probably the most easily recognized function of art instruction in Mexico is stimulating and furthering the child's sensitiveness to beauty in both natural forms and those from Mexico's rich traditional past. In order to realize this as an outcome, the projects for the child are selected for three purposes:⁵⁷

1. To give the student an opportunity for free expression and experimentation. The teacher tries to discover what the child already knows, what he can accomplish for himself and what he needs to learn.
2. To establish the desired standards of appreciation for the activities of everyday life.

⁵⁶J. Rios, "Art Education in Mexico," American Childhood, 37:12, February, 1952.

⁵⁷Ibid.

3. To develop manipulative skill. The importance here is a belief in the close relationship between mental ability and muscular coordination.⁵⁸

Most projects that are chosen grow out of the daily experiences of the student. This gives the teacher the opportunity to build upon a secure foundation of actual knowledge. With this knowledge of the child the Mexican art educator believes in establishing a sequence of steps for the child that are necessary for his achieving the desired skill. These steps are: a keen interest in the task, a clear understanding of what must be done, careful preparatory planning, definite orderly steps for proceeding and a growing appreciation for accurate results.⁵⁹

The instructional procedure in art activity for the Mexican child in elementary school begins with the drawing of simple lines without meaning. This can be called the period of random effort accomplished with crayon, paper and scissors or color splashes made with paint. The next phase is that of experimentation and discovery of meaning. The pupil begins to see forms in these random drawings and his imagination begins to give them meanings which he alone understands. Nevertheless, they please him. Finally,

⁵⁸Ibid.

⁵⁹Ibid., p. 13.

there is the period of purposeful effort in the child's expression. He derives pleasure in picturing some object or event.⁶⁰

It may be said that art instruction in Mexico, as in the United States, is becoming more concerned with other subjects in the elementary curriculum. Also, there is a tendency to give a greater allotment of time to art rather than just fifteen or twenty minutes a day. Its objectives, also, are changing in the direction of serving not only the school but the home and the community.⁶¹

Art and secondary education. The role of art in secondary education presents a very limited picture. The greatest emphasis in Mexican education has been shown to be at the elementary level because of the practical needs facing the large masses of Mexican people.

In 1950-54 thirteen per cent of the population consisted of students. This amounted to three and six-tenths million. Of this number of students only four per cent enrolled in all programs of secondary education and less than one per cent in higher education.⁶²

⁶⁰Ibid.

⁶¹Ibid.

⁶²A World Survey of Education, A Report Prepared by UNESCO (Geneva: UNESCO, 1958), p. 704.

By virtue of numbers alone, the program of art in secondary school would appear to be insignificant as a part of general education. This does not mean that art instruction disappears after elementary school. Its form and objectives, however, do change.

Students who have completed their six years of elementary schooling and have artistic talent may select a special school for training in the visual arts other than the usual secondary school. This may be either the Escuelas Nocturnas de Arte for night students or one of the preprofessional courses in the plastic arts under the auspices of the national university. The Secretary of Public Education also administers the National School of Fine Arts and the Escuela de Pintura y Escultura, both of which offer five-year courses in painting and sculpture respectively.⁶³

A description of the art curriculum in primary school. The problem of presenting a representative view of the program of art education in Mexico is less complex than it is in presenting that of the United States. Mexico does not have such a diversity of approaches in art education as does the United States, neither is local control of educational content and administration a characteristic of

⁶³M. Johnston, Education in Mexico, United States Office of Education, Bulletin Number 1 (Washington: Government Printing Office, 1956), p. 62.

Mexican education. Mexican education is national in character with strong Federal control in regard to supervision and determination of content.⁶⁴

Art is taught for all of the six years of primary school for students whose ages range from six to fourteen years. The official course name is "dibujo y trabajos manuales" (drawing and manual crafts). The time allotment for art in the curriculum is officially set for a minimum of two hours per week, but in actual practice there is more time given. This is because drawing, painting and modelling are used to illustrate and complement other subjects. Coordination between art and other subjects of the curriculum is assured through a center of interest and the projects in which the school work is embodied.⁶⁵

The subject of art is compulsory for students through all the primary grades and examinations are required at each stage. Even so, the subject of art is considered as being of only secondary importance.⁶⁶

⁶⁴Secretaria de Educacion Publica, Programa de Dibujo y Artes Plasticas Para Las Escuelas Primarias. (Mexico D.F.: Direccion General de Primaria Enseñanza, 1960), pp. 1-4.

⁶⁵International Conference on Public Education, op. cit., p. 207.

⁶⁶Secretaria de Educacion, loc. cit.

1. Official aims of the art program.

The program of art instruction is organized to:⁶⁷

- a) Develop pupils' ability to express themselves.
- b) Develop pupils' ability to perceive and understand proportion, rhythm, harmony and color.
- c) Assist in the teaching of other subjects.
- d) Enable pupils to acquire the necessary skills.
- e) Develop artistic taste.

2. Syllabi

The syllabi for the various elementary grades are very much the same in content. In fact, they differ only because of the various levels of skills of the children. For example, in the third year of drawing, emphasis is upon illustrating the school, home and community activities. In accomplishing this, a wide use of colors is encouraged; drawing is usually taken from observed events in the child's life and the principal media are colored pencils and watercolors. Also, there is free making of decorative patterns that girls utilize in needlework and

⁶⁷International Conference on Public Education, op. cit.

the boys apply by decorating toys. Modelling is another important activity at this school age and relates itself to the school lessons in general or scenes taken from life. Other art activities include the construction of pictures for posters with preliminary training in lettering. The essentials of the course are the same for both boys and girls, and differ only in application.⁶⁸

3. Teaching methods and materials

There are available official teaching aids and suggestions as to the manner in which the art skills are to be taught. There is also available complete and detailed information concerning the child's age and his psychological growth in relation to art. Observation in the classroom is the key to teaching.⁶⁹

During the first three years of school the children are free to express themselves in any manner they desire. More advanced methods of drawing and the use of models are introduced later. Analysis or criticism of significant works of art is only infrequently used as a teaching procedure. Social aims in art are achieved by means of group construction of scenery, models and the school's wall-type newspaper.⁷⁰

⁶⁸Ibid.

⁶⁹Ibid.

⁷⁰Ibid., p. 208.

The students purchase the materials necessary for carrying on their art activities. Usually these materials consist of drawing books and paper, cardboard, colored pencils, pastels, watercolors, modelling clays, pens, raffia of various kinds, palm leaves and sheet metal.⁷¹

4. Children art exhibits

The exhibitions of children's art work are usually organized under the direction of the National Institute of Fine Arts (Instituto Nacional de Bellas Artes). At times some independent groups, with the help of well known artists, present exhibits with the object of encouraging all aspects of the arts. Art galleries are frequently visited by children's groups. All schools assist in the presenting of local, regional and occasionally national exhibits of children's art work. There is not at the present, however, any organized circulation of important works of art or reproductions among the schools.⁷²

5. Teachers of art

To each group of schools the government assigns an art teacher who is responsible for the teaching of art and who works under the direct guidance and advice of an art specialist or consultant. The status of this art

⁷¹Ibid.

⁷²Ibid.

teacher is different from that of the other teachers in public education. He works directly under the National institute of Fine Arts and is appointed for a specified number of lessons per week to be given in each of the schools in his group.⁷³

The art teachers are prepared in part at the Escuela Nacional de Maestros by means of lectures and courses conducted by art specialists in the methods of teaching art. Also, there is a governmental advisory service for the purpose of inspecting the programs of art, guiding the teachers and students, arranging exhibitions and evaluating the entire program.⁷⁴

A description of the art curriculum in secondary schools. In consideration of the relatively small number of students enrolled in the entire public secondary school programs of Mexico, the offerings of art are of very minor importance. The principal offerings include some drawing and modelling during two of the three years of the secondary program.⁷⁵

⁷³Ibid.

⁷⁴Ibid.

⁷⁵Ibid.

V. PRIOR EVALUATIONS OF THE PROGRAMS OF ART IN THE UNITED STATES AND MEXICO

This portion of Chapter III offers a critical analysis of the programs of art education in the United States and Mexico. The data were obtained from reliable publications and represent the evaluations of significant writers in the field of education.

The program of art education in the United States.

In the art programs of the United States, more often than not, any virtues in the programs of instruction can be credited to the individual teacher or administrator who has the farsightedness for noting the value of art in education and the fortitude for going against any consensus unaware of this value. Pearson expressed the opinion that negative influences prevailing in art education are more universal than generally realized and are usually the result of unfavorable attitudes of mind among the citizens in a community. It is to be expected that the facilities they establish for education will hardly be above the aspirations of the providers. Pearson felt that it is fortunate that the individual student can so often rise above his environment

and weather all the bad teaching, facilities, and concepts to which he may be exposed.⁷⁶

According to Whipple there was a wide gulf existing between art "as a way of life" and art as it was being taught in the schools. He believed it is the responsibility of all educators to help eliminate this gap and bring the program of art education into line with its objectives.⁷⁷

In his investigation, McCorkle found that there was cause for the indictment of art education by administrators for the program's failure to produce among its students the desired social and moral outcomes and to establish those satisfactory standards of taste relative to artistic products. Possibly the cause of this deficiency in concomitants may have arisen because of the gap between educational philosophy with respect to the fine arts and the educational methods employed in the teaching of the arts. Teachers have employed materials and methods as recommended, but the objectives claimed by the theorists have not resulted in observable outcomes.⁷⁸

⁷⁶Ralph Pearson, New Art Education (New York: Harper, 1953), p. 225.

⁷⁷G. M. Whipple (ed.), National Society for the Study of Education: Fortieth Yearbook (Bloomington, Illinois: Public School Publishing Company, 1941), p. xii.

⁷⁸McCorkle, op. cit., pp. 165-166.

At the elementary level. Pearson found that in the lower grades of the elementary schools, children still were the creative individuals they were when they were born. He felt it was the responsibility of the teacher to encourage and nurture this potential in the child, whatever its degree. According to Pearson, this has been done in the art program reasonably well in the lower grades, but the attrition in the higher grades has become increasingly higher as intellectualization and adult standards in art education have taken their toll.⁷⁹

Even though creative art in the elementary school has been the one favorable spot in art education, authoritative writers in art education feel that there are still universal practices in American schools that have worked adversely for the art program. The following are considered by them to be the most significant:

According to Munro:⁸⁰

1. There exists in many situations a restriction of art to only the so called arts of drawing, painting, sculpture and decorative design. An overemphasis on these subjects has eliminated any art experience involved with industrial or commercial arts and even architecture.

⁷⁹Pearson, op. cit., p. 236.

⁸⁰Munro, op. cit., p. 283.

2. There is strong tendency in American education toward an integrated curriculum. In this case, art actually becomes subordinated to economics and sociology. When such subordination of art exists in programs correlating subjects with art, a balanced development of children's abilities in many lines including the aesthetic and the imaginative is not fostered.

Conant made a strong indictment of present practices:⁸¹

1. A current trend in American education as an economy measure is the utilization of inadequately prepared art teachers. Usually, they do not have proper guidance from professionally prepared art consultants.

Browne was somewhat stronger in his condemnation of certain practices:⁸²

1. There is an overabundance of teacher selection and domination of art activity with too little concern for felt needs of the child.

2. Too often, there is a mistaken viewpoint on the part of the teacher of the meaning of integrating art with other subjects. As a result, the program of integration

⁸¹H. Conant, "Crossroads in Art Education," School Arts, 56:27, March, 1957.

⁸²S. Browne, "Has School Art a Place in Modern Life," Teachers' College Record, 35:397, February, 1934.

gives little concern to relating art to the child's own personal experiences.

3. There is an overemphasis upon skills in the upper elementary grades with too little concern for design; techniques, tools and materials become ends in themselves. This is particularly true of the industrial arts and home art classes.

At the secondary level. According to Pearson, the most frequently observed negative force in high school art programs was the imposition of adult standards which has caused the steady decline in originality from the elementary through junior high and senior high school. This and the acceptance of commercial and industrial standards and almost complete lack of training for leadership in creative activity, he believed, explains the reason for the mediocre appearance of the great mass of high school art. If there was creative work in one school or under one teacher it did not mean that there was a concentration of creative children in that area. It meant that there existed a creative teacher.⁸³

⁸³Pearson, op. cit., p. 234.

Another contributing factor to a negative performance of high school art was inadequate allocation of time. Also, when classes were too large individual contact was minimized.⁸⁴

Pearson found one other negative force determining a great deal of high school art was the contest or exhibit sponsored by business institutions and manufacturers of art supplies. Since they are business enterprises they will set up accepted standards, call in school personnel who represent those standards, award prizes that represent mediocre works, and by implication relegate to oblivion those works of students who venture to be different or experimental. Pearson felt that honoring the average standard was undesirable. Offering prizes for the best was harmful in its negative effects on sensitive, creative minds that were not concerned with the idea of the "best."⁸⁵

McCorkle also found that there was evidence to support the claim that the program of art has been neglected in much of American public education both as to variety of content and allotment of time. This was particularly true of the high school.⁸⁶

⁸⁴Ibid.

⁸⁵Ibid., pp. 235-236.

⁸⁶Ibid., p. 279.

Ziegfeld believed the interval that exists between the aims and purposes of art and the observable outcomes remains wide. Art education may be said to fall far short of its general educational values for the secondary level. The greatest strides have been made in elementary education. He felt, however, that one positive factor is that secondary education in America is undergoing curricular revision in which art programs are given greater consideration.⁸⁷ This appropriate concern for art in secondary education, Shecter stated, is most opportune because of its importance to the development of personality, perception and spatial concepts in secondary youth.⁸⁸

The program of art education in Mexico. The products of the open air schools were exhibited widely in Europe and the United States in 1926. Everywhere the critics praised the results. In fact, the impact of this approach still gives Mexican art education a reputation it no longer deserves. The open air schools have been closed since 1932 and their leaders are no longer in office. Also, the present Mexican officials have a different attitude toward

⁸⁷E. Ziegfeld, "Art and the Secondary Program," Art Education Today: The Secondary School Program, 1951-52, pp. 19-30.

⁸⁸P. Shecter, "Working With Adolescents," Art Education Today: The Secondary School Program, 1951-52, pp. 31-32.

art education. Their belief is that the program of the open air art did not complement the other school subjects adequately. In this case, they felt that art was too isolated from the rest of the curriculum.⁸⁹

This newer theory seemed logical and was in accord with the teaching precepts of some of our own best teachers' colleges in the United States. Yet, the Mexican schools have produced very little child art of any consequence since this change in educational philosophy.⁹⁰

In the opinion of Munro, some of the statements emanating today from Mexican educational officials have a tone that remind one of the Marxian beliefs heard in the early days of Soviet educational reorganization. Also, Munro felt there is prevalent a great liking for the integrated curriculum of American schools, which combines art with social studies. However, in spite of the origin, the usual exhibit of Mexican school art is rather poor in artistic quality. It is not only being neglected in the schools, but has practically disappeared in many cases. Munro claimed that there are many examples of very dreary

⁸⁹Munro, op. cit., p. 279.

⁹⁰Ibid., p. 280.

children's drawings, posters, and clay models trying to teach lessons in science or the social studies. Also, there are many other examples which, in a very weak manner, attempt to imitate the class struggle social-conflict type of adult art. The pitting of the worker against the capitalist is represented in many ways by appropriate but stereotyped adult and child mural paintings. Under such a regime, Munro felt that neither Mexican children's art nor the Mexican folk art can progress creatively.⁹¹

Munro further stated that no one person or administration can be blamed for the course of Mexican art education and its products. The whole Mexican renaissance of the twenties, which produced such admirable results, is coming to an end. There does not seem to be any new generation of artists comparable to Rivera and Orozco that can stimulate and lend direction to the art of the country. Also, there continue to be many economic and political problems facing Mexico. Thus, there is an emphasis upon practical studies with a corresponding minimizing of the arts in public education. The magnitude of these economic and political forces undoubtedly is causing a period of

⁹¹Ibid.

repressive unification in the nation. Thus, the result, stated Munro, is an immediate deterioration in the quality of art education.⁹²

Munro concluded that it is impossible, of course, to return to the free and intimate environment of the open air schools. They represented a brief but beautiful product of a revolutionary change in a country very different in cultural traditions from that of the United States. The Indian craftsmen and peasants of the many small pueblos inherited a great decorative tradition from pre-Columbian art and were thus already accustomed to simple, direct artistic expression.⁹³

VI. SUMMARY

The data contained in this chapter have provided a brief comparison of the cultural and historical backgrounds for art education between Mexico and the United States. In addition, prior evaluations of the programs of art education in each country were included for comparative purposes. These prior efforts were somewhat fragmentary and based upon theoretical suppositions. They did constitute, however, a judgmental summary which was useful in evaluating outcomes in this investigation.

⁹²Ibid., p. 282.

⁹³Ibid., p. 285.

It was shown that the political atmosphere which laid the foundations for education in Mexico was one of frequent and violent social unrest brought about almost entirely by unsympathetic European influence. These kinds of influences have not affected education in the United States since the American Revolution.

Mexico's education since the revolution of 1910 has become increasingly socialistic and concerned mainly with the practical aspects of life. This may account in part for art education being directed toward the acquisition of skills and techniques and product-centered.

Evidence has indicated that the development of art education in the United States since 1850 has moved continuously from a naturalistic philosophy that was product-centered toward a theory that has its foundations in modern psychology. This implies greater concern for the developmental needs of the child, especially his emotional and mental development. Due to a number of negative aspects, pointed out by writers, there still remains in public art education an alarming gap between theory, practice and outcomes.

The highest point of creative art in Mexican education was realized in the 1920's under the program of the "open air" schools. This direction, however, in child art did not continue. Instead, the demands of practical aims

in Mexican socialistic education helped to produce an imitative stereotyped child art. Also, the present official attitudes are not compatible with the stated aims regarding creative child art.

Probably one of the most recognized functions of art in Mexican education is that of stimulating the child's interest in beauty of natural forms and those forms from the rich traditions of its past. Too often, however, a deterioration has been evidenced in the quality of expressive child art. Instead, there was found a weak socially oriented content in the art of Mexican children of today. To a large degree, Mexican art education has tended to live upon the past attainments of the children's art which was produced under the old program of "open air" schools.

It was found that the programs of art education at the secondary level in Mexico are practically non-existent. In the United States there is an insufficient allotment of time and variety of content, and as a result, a relatively small minority of students receive art instruction at this level.

The literature showed that both Mexico and the United States profess official objectives in art education that are similar in several respects. These include aims of creative expression by students, important social relationships to be derived from art activity and the meeting of

developmental needs of students through art activity.

Also, there is considerable similarity in the materials and media used in the art programs of both school systems.

There are, however, significant differences which materially affect the outcomes of the two programs.

One of the major differences is in approaches. In the area of general and specific objectives as described in the syllabi, Mexico stressed a program directed toward acquiring specific skills and techniques. The emphasis was more product-centered. On the other hand, the typical programs of art education in the United States stressed the mental and emotional aspects of art activity. Theoretically, the programs in the United States are directed toward self-expression.

Another significant difference indicated between the programs lay in the area of teacher preparation. In Mexico, all the art teachers are art specialists trained for that purpose. In the United States most of the art teachers at the elementary level are general classroom teachers.

CHAPTER IV

METHODS EMPLOYED IN COLLECTING, ORGANIZING AND ANALYZING DATA

The empirical portion of this study was undertaken to determine the outcomes from programs of art instruction. Evaluations and observations of respondents served as the major criteria for assessing these outcomes. Thus, the functions of art instruction as concluded, provided the basis for a comparison in Chapter VI between the programs of art education in Mexico and the United States.

I. COLLECTION OF THE DATA

Obtaining the data. In order to gather the needed data concerning the role of art education in Mexico and the United States, a questionnaire was sent to selected respondents in Mexico City and Sacramento, California, in the spring of 1960. The investigator had previously lived in Mexico City in 1954. At that time, interviews were held with educators, artists and art students. These interviews were a part of the procedures in a field study under a Ford Foundation research grant in cultural anthropology. Personal contacts made on this occasion subsequently proved useful for this study in collecting additional data.

Selected tentative respondents in Mexico City and Sacramento, California, were contacted by a covering letter. Each individual was invited to participate in this study by contributing evaluations and comments based upon his own personal observations of the program of art in his particular school system. Some individuals disqualified themselves, however, since they had not been participants or observers of the art program in the local school system. A few did not reply at all. In each country 200 individuals received forms. From those persons contacted in Sacramento, 180 responses were received. Those individuals contacted in Mexico returned 120 evaluations.

Selection of respondents. The following criteria were used in determining the respondent categories needed for this study: current residence in the urban educational systems under consideration, former student in the art program, teacher in public education, college student, educational administrator and college professor. These criteria helped to provide a group of respondents who afforded a representative cross section of members from each country concerned with educational offerings.

The categories selected were:

Respondent category I. Elementary and secondary teachers of art and other teachers representing the program of general education.

Respondent category II. College students and former college students. Included in this category were doctors, lawyers, architects, businessmen and other occupations from society in general.

Respondent category III. Educational administrators and college teachers.

Data collected. From each respondent the data included the following:

1. A rating of the degree of understanding educators and parents have regarding the nature of creativity.
2. A rating of the status of the subject of art at the secondary school level.
3. A rating of the effectiveness of the school art program in promoting among its students appreciational attitudes and a preference for excellence in the artistic products of society.
4. A rating of children's art as to its involvement with adult social attitudes.
5. A rank order rating of the relative status of school art with other subjects in the curriculum.
6. A rank order rating of the importance of the several approaches possible for offering art activity to the student.
7. A rating of the significance of art activity in the total development of the student.

8. Comments upon those aspects in education that worked adversely for the art program.

The data were obtained from two analysis forms. Form 1 contained four parts and Form 2 five parts. The principal difference was that Form 1 did not include a section concerned with a determination of approaches by elementary and secondary art teachers. Consequently, Form 1 was sent only to administrators and college teachers. Form 2 was used for elementary and secondary teachers, college students and former college students. Samples of Form 1 and Form 2 in English are provided from page 93 to page 99. The printed versions in both Spanish and English are included in the appendix.¹

Accompanying each form to prospective respondents was a covering letter written in both Spanish and English. This letter gave the purposes of the study and the nature of the desired information.²

Both forms included a series of statements upon which evaluations were to be made. A brief description of the content in the parts of the forms follows:

Part I of the analysis form included four related statements on the importance of creativity. A five-point

¹Infra, pp. 93-99.

²Infra, appendix.

rating scale was used to provide the respondent with an opportunity to qualify his response in terms of his opinion of the relative importance of the statement.³

Part II was a rank order evaluation relative to the importance of subject matter areas in public education.⁴

Part III was used in Form 2 but not in Form 1 as a rank order rating of the significance of the various approaches to art education.⁵

In both Forms 1 and 2, a five point rating scale was provided for the respondents in Part III and IV respectively. These parts were concerned with the importance of creative art experience to the various components of growth.⁶

Part IV in Form 1 and Part V in Form 2 provided a flexible framework for permitting the respondent to comment upon any negative aspects he may have observed in the program of art education.⁷

³Infra, pp. 93-99.

⁴Ibid.

⁵Ibid.

⁶Ibid.

⁷Ibid.

The following is a condensation of Forms 1 and 2.

Form 1

GENERAL DIRECTIONS

Your responses to the statements in this analysis form will be helpful for an understanding of the role of art in the schools.

Would you please attempt to base your replies upon your own personal observations and experiences. In other words, how do you see the situation?

Art as used in this study will be limited to the visual arts: painting, drawing, sculpture, graphic arts and the various crafts, such as ceramics, art metal and jewelry. No line is drawn between the so-called fine arts and useful arts. Art here refers to a combination of both utility and aesthetic value in the same product.

PART I

What happens between childhood and adulthood to the important human resource of creativity?

One of the most important discoveries of this century is that all children are creative. Each child has this potential in varying degrees, but it is estimated by some psychologists that the greater majority of the most creative students are never recognized in the secondary schools. Unfortunately, many never have their talents developed.

Directions: Below are statements about which there may be differing opinions. PLEASE CIRCLE THE NUMBER WHICH BEST EXPRESSES YOUR BELIEF ABOUT THE STATEMENT

Scale: 1-strongly agree 2-agree 3-undecided 4-disagree
5-strongly disagree

- 1.- The neglect and destruction of creativity is partially due to the fact that too many parents and educators are unaware of the true nature of creativity.

1 2 3 4 5

- 2.- The secondary school art program has been neglected both as to its variety of content and allotment of time in the curriculum.

1 2 3 4 5

- 3.- Adult standards and tastes reveal that the program of art education has been effective in developing among its students appreciational attitudes and a preference for excellence in the artistic products of society.

1 2 3 4 5

- 4.- The social-conflict type of adult art resulting from racial, ethnic, religious and political differences is evident today in children's art.

1 2 3 4 5

Comments:

PART II

Not all school subjects contribute in the same manner to the development of the child.

Please indicate your belief as to the importance in the school program of the following subjects: arithmetic, art, geography, history, language, physical education and science.

RANK EACH SUBJECT, FROM 1 TO 7, IN ORDER OF ITS SIGNIFICANCE

1	_____
2	_____
3	_____
4	_____
5	_____
6	_____
7	_____

PART III

Generally, art has been thought of as being related chiefly to aesthetic growth. This view has caused a neglect of the other elements of growth with which school art is concerned.

On the basis of your own observations please indicate your significance of creative art experience to the following factors of growth:

CIRCLE THE NUMBER AT THE END OF EACH GROWTH FACTOR WHICH BEST EXPRESSES YOUR RATING BY USING THIS SCALE

Scale: 1-very significant 2-significant 3-undecided
4-little significance 5-practically no significance

- | | | | | | |
|------------------------------|---|---|---|---|---|
| 1.- Emotional growth----- | 1 | 2 | 3 | 4 | 5 |
| 2.- Social growth----- | 1 | 2 | 3 | 4 | 5 |
| 3.- Intellectual growth----- | 1 | 2 | 3 | 4 | 5 |
| 4.- Physical growth----- | 1 | 2 | 3 | 4 | 5 |
| 5.- Perceptual growth----- | 1 | 2 | 3 | 4 | 5 |
| 6.- Aesthetic growth----- | 1 | 2 | 3 | 4 | 5 |

Comments:

PART IV

At times the aims and purposes of an endeavor are modified by the existence of known or unknown variables. As a result, the outcomes or consequences are not always intended ones.

Have you observed or experienced any negative or harmful consequences resulting from the school art program which affect the student, teacher or community?

Your comments, pro or con, are particularly desired.

PLEASE USE THE SPACE PROVIDED BELOW

Form 2

GENERAL DIRECTIONS

Your responses to the statements in this analysis form will be helpful for an understanding of the role of art in the schools.

Would you please attempt to base your replies upon your own personal observations and experiences. In other words, how do you see the situation?

Art as used in this study will be limited to the visual arts: painting, drawing, sculpture, graphic arts and the various crafts, such as ceramics, art metal and

jewelry. No line is drawn between the so-called fine arts and useful arts. Art here refers to a combination of both utility and aesthetic value in the same product.

PART I

What happens between childhood and adulthood to the important human resource of creativity?

One of the most important discoveries of this century is that all children are creative. Each child has this potential in varying degrees, but it is estimated by some psychologists that the greater majority of the most creative students are never recognized in the secondary schools. Unfortunately, many never have their talents developed.

Directions: Below are statements about which there may be differing opinions. PLEASE CIRCLE THE NUMBER WHICH BEST EXPRESSES YOUR BELIEF ABOUT THE STATEMENT.

Scale: 1-strongly agree 2-agree 3-undecided 4-disagree 5-strongly disagree

- 1.- The neglect and destruction of creativity is partially due to the fact that too many parents and educators are unaware of the true nature of creativity.

1 2 3 4 5

- 2.- The secondary school art program has been neglected both as to its variety of content and allotment of time in the curriculum.

1 2 3 4 5

- 3.- Adult standards and tastes reveal that the program of art education has been effective in developing among its students appreciational attitudes and a preference for excellence in the artistic products of society.

1 2 3 4 5

- 4.- The social-conflict type of adult art resulting from racial, ethnic, religious and political differences is evident today in children's art.

1 2 3 4 5

Comments:

PART II

Not all school subjects contribute in the same manner to the development of the child.

Please indicate your belief as to the importance in the school program of the following subjects: arithmetic, art, geography, history, language, physical education and science.

RANK EACH SUBJECT, FROM 1 TO 7, IN ORDER OF ITS SIGNIFICANCE

1	_____
2	_____
3	_____
4	_____
5	_____
6	_____
7	_____

PART III

The selection of an approach to an art activity, it is true, depends to a large extent upon the emphasis selected by the teacher in a particular classroom at a particular time. Please indicate the significance of each of the following, as you see it, in the program of art in the elementary schools:

PLACE A NUMBER FROM 1 TO 7, ALONGSIDE THE LETTER OF EACH ONE OF THE FOLLOWING WHICH CORRESPONDS TO ITS IMPORTANCE IN THE ART PROGRAM

- ___a. The production of material objects for the enjoyment of the viewer.
- ___b. Organization and presentation of information by means of exhibits, displays, charts, maps, posters, scale models, etc.
- ___c. Emphasis upon the individual's self-expression.
- ___d. Recreational aspects of art. (For the fun of doing it.)
- ___e. Acquisition of skills, techniques and processes.
- ___f. Development of tastes in the selection and appraisal of objects of art.
- ___g. Correlating art with the other school subjects.

Comments:

PART IV

Generally, art has been thought of as being related chiefly to aesthetic growth. This view has caused a neglect of the other elements of growth with which school art is concerned.

On the basis of your own observations please indicate the significance of creative art experience to the following factors of growth:

CIRCLE THE NUMBER AT THE END OF EACH GROWTH FACTOR WHICH BEST EXPRESSES YOUR RATING BY USING THIS SCALE

Scale: 1-very significant 2-significant 3-undecided
4-little significance 5-practically no significance

- 1.- EMOTIONAL GROWTH - the child grows by continuing to adjust to his environment with ease and flexibility.

1 2 3 4 5

- 2.- SOCIAL GROWTH - the child grows in understanding human relationships and social ideals through group activities.

1 2 3 4 5

- 3.- INTELLECTUAL GROWTH - the child grows from largely sensory and manipulative experiences to those requiring abstract thinking.

1 2 3 4 5

- 4.- PHYSICAL GROWTH - the child grows by means of his increasing capacity for visual and motor coordination; the manner in which he performs those skills of the art activity.

1 2 3 4 5

- 5.- PERCEPTUAL GROWTH - the child grows in his ability to perceive the world about him in terms of form, color and space.

1 2 3 4 5

- 6.- AESTHETIC GROWTH - the child grows by systematic organization and expression of ideas and emotions through the use of color, lines, space, texture and form.

1 2 3 4 5

Comments:

PART V

At times the aims and purposes of an endeavor are modified by the existence of known or unknown variables. As a result, the outcomes or consequences are not always intended ones.

Have you observed or experienced any negative or harmful consequences resulting from the school art program which affect the student, teacher or community?

Your comments, pro or con, are particularly desired.

PLEASE USE THE SPACE PROVIDED BELOW

II. ORGANIZATION AND ANALYSIS OF THE DATA

Preparation of the data. Following the collection of data, frequencies of ratings on specified issues were tabulated. Comments based upon the respondent's personal observations were not suitable for the same type of frequency tabulation; however, the investigation attempted to identify frequencies of similar comments whenever possible. In some instances it was necessary to edit responses in order to gain brevity where this could be achieved without loss of accuracy in representation.

Analysis of the data. With the responses to the several issues organized into tables of frequency or rank order, it was then possible to assess the existence of

outcomes derived from the programs of art education in Mexico and the United States. The results of the investigation of outcomes are supplied in detail in Chapter V. Chapter VI offers conclusions as to the similarities and differences existing in the programs of art education in Mexico and the United States.

Comparison of responses. The analysis and interpretation of responses formed the basis for evaluating the presence of outcomes professed by those whose responsibility it was to formulate and execute programs of art education in Mexico and the United States. This procedure also permitted noting the presence of any latent functions or dysfunctions. Further, the comparative analysis very pointedly revealed the similarities and differences that exist in the practices employed in the two programs of art education.

The frankness and degree of comment by the majority of respondents spoke favorably for the analysis instrument as a method of inquiry for this study. Not all respondents, however, commented on all issues with the same degree of emphasis. Some issues inspired stronger feelings than others. These differences in emphasis, nevertheless, were important in that they provided a wider range of critical observations than normally would be expected.

CHAPTER V

FINDINGS AND INTERPRETATIONS

Chapter V is concerned with ratings, observations and interpretations of the programs of art education in the United States and Mexico.

Evaluations were requested from a combined total of 300 respondents in Mexico and the United States on eight separate issues related to the role of art in the public educational systems of each country.

The findings were organized into comparative tables which are included in the appendix. For purposes of clarity and ease in reading, these tabulated data are also presented by means of simplified text tables within Chapter V itself. Interpretations are introduced at the end of discussions on each issue. A summary of the findings completes the treatment of Chapter V.

Five rating columns were included in the tables which represented evaluations on specified issues as given by American and Mexican respondents. These ratings were shown as percentages of number of responses. Thus, it was possible to make a comparison between the evaluations made by Mexican and American respondents. Also, items were ranked by weighted numbers from the lowest of importance to the highest. The scale of 1 to 7 was used.

In order to simplify an analysis of the results, when tables included five percentage ratings for each statement, these ratings were condensed into three. These ratings retained the same validity in that they represented an agreement, no opinion and disagreement evaluation category. These three rating categories provided the necessary data for the analyses.

Any discrepancies noted between the N in each table and the actual responses or percentages tabulated were due to failure on the part of individuals to indicate an answer for some items. In some cases, therefore, the percentages do not total 100. In a few of the cases there was some confusion about intended meanings of instructions. In most cases, omissions, though few, seemed to result from a misinterpretation of the response desired.

Evaluations on each issue from A to H are analyzed and interpreted as follows:

I. ISSUE A: ARE EDUCATORS AND
PARENTS GENERALLY AWARE OF
THE NATURE OF CREATIVITY
AMONG SCHOOL CHILDREN?

Responses by American and Mexican teachers. There was a general agreement among the American and Mexican teachers that too many parents and educators are unaware of

the nature of creativity. This was born out by the following percentage ratings:¹

	<u>agreement</u>	<u>undecided</u>	<u>disagreement</u>
United States	98	0	0
Mexico	85	4	4

Responses by American and Mexican college students and former college students. American and Mexican college students and former college students were also in agreement as to the lack of awareness of the nature of creativity by educators and parents. This was confirmed as shown by these ratings:²

	<u>agreement</u>	<u>undecided</u>	<u>disagreement</u>
United States	90	4	6
Mexico	87	0	13

Responses of American and Mexican administrators and college teachers. Administrators and college teachers added to the findings with their agreement on the issue of the lack of recognition of creativity among students by parents and educators.³

¹Infra, Table I, p. 155.

²Infra, Table II, p. 156.

³Infra, Table III, p. 157.

	<u>agreement</u>	<u>undecided</u>	<u>disagreement</u>
United States	91	2	6
Mexico	85	0	10

Summary and interpretations of responses on Issue A.

Both American and Mexican respondents felt that parents and educators alike are generally unfamiliar with the nature of creativity. The following summary of ratings showed this to be true:⁴

	<u>agreement</u>	<u>undecided</u>	<u>disagreement</u>
United States	92	1	4
Mexico	86	1	9

The fact that a very large percentage of all respondents recognized a lack of awareness among parents and educators of the characteristics of creativity would seem to indicate approaches other than creative in art programs. Previous studies reviewed in Chapter II such as, Dooley's and Hastie's showed a concern by elementary teachers for an understanding of how to encourage and provide creative experiences for students. Teachers were aware of the need to develop creativity among students; the difficulty experienced by them was in organizing and setting up situations in art activity which would promote creative expression.

⁴Infra, Table IV, p. 158.

Confusion or misunderstanding as to what creativity is in the minds of those who plan and execute educational programs supports the position that there is little spontaneity and creative expression in the child art of Mexico and the United States. Chapter III also offered evidence by Munro and Logan to the effect that much of the children's art in Mexico and the United States is unimaginative and stereotyped.

It can be inferred, therefore, that the empirical data suggest that art education often has failed to meet some of the developmental needs of children by not adequately promoting creative art experience.

II. ISSUE B: IS THE PROGRAM OF ART IN SECONDARY SCHOOL NEGLECTED BOTH AS TO VARIETY OF CONTENT AND ALLOTMENT OF TIME IN THE CURRICULUM?

Responses by American and Mexican teachers. The evaluation of the program of secondary school art presents a slightly different point of view between the two teacher groups. Mexican teachers felt overwhelmingly that the secondary school art program has been neglected both as to its variety of content and its allotment of time in the curriculum. In the United States while there was agreement among some teachers as to the neglect of the art program,

the number of no opinion and disagreement ratings tended to minimize the sharpness of the agreement ratings. This did not mean, however, that there was no real issue even though some did not wish to take a stand. The issue was more evident in Mexico, however.⁵ The following ratings show the differences in evaluations between the two teacher groups:

	<u>agreement</u>	<u>undecided</u>	<u>disagreement</u>
United States	63	25	9
Mexico	87	4	6

Responses by American and Mexican college students and former college students. The American agreement rating was not as well defined as that given by the Mexican respondents. Among the Mexican respondents, there was a stronger feeling that the secondary school art program has been neglected both as to its variety of content and allotment of time in the curriculum. The issue was more significant in Mexico.⁶

	<u>agreement</u>	<u>undecided</u>	<u>disagreement</u>
United States	64	17	19
Mexico	82	5	12

⁵Infra, Table I, p. 155.

⁶Infra, Table II, p. 156.

Responses by American and Mexican administrators and college teachers. Again, among these respondents the American evaluation on the issue was not as well defined as that of the Mexican. The Mexican respondents felt strongly that the secondary art education program has been neglected. The results were as follows:⁷

	<u>agreement</u>	<u>undecided</u>	<u>disagreement</u>
United States	54	22	24
Mexico	70	10	10

Summary and interpretations of responses on Issue B. The composite ratings for the United States were consistent with their individual category ratings on the issue. The Mexican agreement rating remained high as it did in each of its individual category ratings. Evidence seemed to support the idea that there is a neglect of the secondary school art program in both countries. Mexican respondents, however, were more emphatic. The combined ratings on the issue were as follows:⁸

	<u>agreement</u>	<u>undecided</u>	<u>disagreement</u>
United States	60	21	17
Mexico	79	6	9

⁷Infra, Table III, p. 157.

⁸Infra, Table IV, p. 158.

The respondents in the United States were 19 percentage points lower in their agreement rating on the issue that art in secondary education is neglected by virtue of its offerings. This can probably be accounted for in part because evidence in Chapter III showed that art in Mexican secondary education is practically non-existent. Thus, Mexican responses confirmed the lack of art education in the secondary school. In the United States the respondents realized that art instruction was available in most secondary institutions, but that which does exist is inadequate in course offerings and allotment of time for the greater majority of students. Art performs a function in American secondary education, but it certainly does not in Mexican secondary education.

From the evaluations received it is inferred that art education makes its biggest impact in Mexican and American education at the elementary school level.

III. ISSUE C: DO THE PREVAILING ADULT STANDARDS
AND TASTES CONFIRM THE EFFECTIVENESS OF ART
PROGRAMS IN DEVELOPING AMONG ITS STUDENTS
APPRECIATIONAL ATTITUDES AND PREFERENCES
FOR EXCELLENCE IN THE ARTISTIC
PRODUCTS OF SOCIETY?

Responses by American and Mexican teachers. Both Mexican and American teachers took issue with the claims of the program of art to effect among students the development of appreciational attitudes and a preference for excellence in the artistic products of society. This was indicated by their disagreement rating of art education's professed appreciational outcomes as shown below:⁹

	<u>agreement</u>	<u>undecided</u>	<u>disagreement</u>
United States	14	14	65
Mexico	26	20	44

Responses by American and Mexican college students and former college students. These respondents also believed that the desired appreciational attitudes have not resulted as outcomes from the program of art education. The following ratings show the amount of disagreement with the professed outcomes from art education:¹⁰

	<u>agreement</u>	<u>undecided</u>	<u>disagreement</u>
United States	25	13	62
Mexico	16	19	65

Responses by American and Mexican administrators and college teachers. On the issue of the ability of art

⁹Infra, Table I, p. 155.

¹⁰Infra, Table II, p. 156.

education to develop appreciational attitudes, there was meaningful disagreement by both groups. It was felt by these respondents that art education has failed to produce appreciational attitudes and a preference for excellence in artistic products among its participants. These ratings bore out this conclusion:¹¹

	<u>agreement</u>	<u>undecided</u>	<u>disagreement</u>
United States	22	12	66
Mexico	20	25	55

Summary and interpretation of responses on Issue C.

The ratings on the disagreement with the claim of art education to develop appreciational attitudes among students were approximately the same as the ratings in the individual respondent categories. There was one exception, however, and that was in the respondent category of Mexican teachers. They tended to give approximately 10 per cent less disagreement on the issue of lack of appreciational attitudes among students. The results of the composite ratings were:¹²

	<u>agreement</u>	<u>undecided</u>	<u>disagreement</u>
United States	20	13	64
Mexico	21	21	55

¹¹Infra, Table III, p. 157.

¹²Infra, Table IV, p. 158.

The degree of acquisition by students of appreciational attitudes and standards for excellence in art is difficult to measure. It would appear from the findings, however, that the prevailing artistic standards and tastes denote a lack of understanding of what constitutes quality in art.

Again, the programs of art seem to promote a level of taste bordering on mediocrity. Therefore, art instruction has been concerned with matters other than understandings and appreciations in art.

According to the data obtained, the professed appreciational outcomes for the student in the United States and Mexico are not realized for the majority of students. There was evidence that these outcomes are realized more effectively at the lower elementary levels; however, the lack of an articulated art program from elementary school through secondary school apparently fails to provide an appreciational continuity for the aesthetic, mental and emotional development of the individual.

IV. ISSUE D: DOES CHILD ART GIVE EVIDENCE OF BEING IMITATIVE OF SOCIAL-CONFLICT ORIENTED ADULT ART?

Responses by American and Mexican teachers. In both the United States and Mexico there were almost the same disagreement ratings given relative to the existence of the influence of a social conflict type of adult art today in children's art. The results from the respondents indicated that this type of influence does not exist to any important extent.¹³

	<u>agreement</u>	<u>undecided</u>	<u>disagreement</u>
United States	37	6	55
Mexico	33	7	50

Responses by American and Mexican college students and former college students. The ratings by respondents on this issue were somewhat evenly distributed but in reverse order as shown in these results:¹⁴

	<u>agreement</u>	<u>undecided</u>	<u>disagreement</u>
United States	26	32	42
Mexico	44	25	24

These ratings indicated that social conflict influences do exist to some small extent in child art. The sharpness of agreement and disagreement ratings, however, were minimized by the large number of undecided responses.

¹³Infra, Table I, p. 155.

¹⁴Infra, Table II, p. 156.

Responses by American and Mexican administrators and college teachers. The United States respondents disagreed with the existence of a social conflict adult type of art influence in children's art. The Mexicans on the other hand accepted the idea that such influence does exist to some degree. These beliefs are shown in the following results:¹⁵

	<u>agreement</u>	<u>undecided</u>	<u>disagreement</u>
United States	18	34	46
Mexico	35	35	15

Summary and interpretation of responses on Issue D.

On the issue there was a sharp division of opinion by respondents in both the United States and Mexico. Ratings in the United States indicated that there does not appear to be any significant influence of social conflict adult art in American art education programs. In Mexico, however, there was some evidence for claiming that such influence does exist to some extent. The results that follow seemed to support this conclusion:¹⁶

	<u>agreement</u>	<u>undecided</u>	<u>disagreement</u>
United States	27	24	48
Mexico	37	22	30

¹⁵Infra, Table III, p. 157.

¹⁶Infra, Table IV, p. 158.

Some previous writings on Mexican and American art education has suggested the prevalence of child art whose content or theme was imitative of adult socially oriented art. The empirical portion of this study did not confirm, however, the existence of this kind of child art. In fact, the combined responses in Mexico and the United States did not provide conclusive evidence to the effect that child art was imitative of adult art oriented to social issues. Other evidence was shown, however, that child art did appear to be somewhat stereotyped and imitative of other adult standards and tastes in art.

Nevertheless, throughout the ratings on this issue, Mexican evaluations were stronger in recognizing some evidence of social conflict themes in child art. The assumption by this investigator, based upon former observations that such influences exist in children's expression, was not confirmed by the responses to any meaningful extent.

V. ISSUE E: WHAT IS THE STATUS OF ART ACTIVITY RELATIVE TO OTHER SCHOOL SUBJECTS?

It was assumed by this investigation that the relative importance assigned to a subject in the curriculum was indicative of its value to the total development of the student. Respondents were asked to state their beliefs as

to the importance of school subjects by providing a rank order rating.

Eight weighted numbers from 0 to 7 were provided for rating purposes. The weighted number of 7 was the highest. The number 0 was used when respondents failed to give an evaluation on an item. Tables V, VI, VII and VIII supplied the necessary data on this issue.¹⁷

Each text table provides a summary of rank order weighted number ratings by respondent categories.

Subjects included for rank order ratings were:

- Arithmetic
- Art
- Geography
- History
- Language
- Physical Education
- Science

A sample computation for obtaining average weighted numbers is given in Table V in the appendix.

Responses by American and Mexican teachers. The following rank order ratings of school subjects were given by American and Mexican teachers.¹⁸

¹⁷Infra, pp. 159-162.

¹⁸Infra, Table V, p. 159.

Subject Rank Order

<u>United States</u>		<u>Mexico</u>	
Language	- 5.72	Arithmetic	- 5.37
Arithmetic	- 4.91	History	- 3.96
History	- 3.91	Geography	- 3.85
Science	- 3.53	Art	- 3.80
Art	- 3.34	Science	- 3.33
Geography	- 2.89	Language	- 2.75
Physical Education	- 1.89	Physical Education	- 2.32

Responses by college students and former college students. These respondents have given the following rank order ratings of school subjects.¹⁹

<u>United States</u>		<u>Mexico</u>	
Language	- 5.88	Arithmetic	- 5.35
Arithmetic	- 4.87	Science	- 5.23
Science	- 4.42	History	- 4.73
Art	- 3.87	Language	- 4.68
History	- 3.18	Geography	- 3.42
Geography	- 2.75	Art	- 3.35
Physical Education	- 2.14	Physical Education	- 2.18

Responses by administrators and college teachers. Educational administrators and college teachers representing respondent Category III have given these rank order ratings of school subjects.²⁰

¹⁹Infra, Table VI, p. 160.

²⁰Infra, Table VII, p. 161.

United States

Language	- 5.49
Arithmetic	- 4.64
History	- 3.84
Science	- 3.73
Art	- 3.38
Geography	- 2.88
Physical Education	- 1.56

Mexico

Arithmetic	- 4.80
Language	- 4.50
Art	- 3.80
History	- 3.45
Geography	- 3.35
Science	- 2.60
Physical Education	- 1.01

Summary and interpretation of responses on Issue E.

The summary of all rank order ratings followed closely the individual category rank order ratings of school subjects. These ratings were as follows:²¹

United States

Language	- 5.69
Arithmetic	- 4.80
Science	- 3.89
History	- 3.64
Art	- 3.53
Geography	- 2.84
Physical Education	- 1.86

Mexico

Arithmetic	- 5.17
History	- 4.04
Language	- 3.97
Science	- 3.72
Art	- 3.65
Geography	- 3.54
Physical Education	- 1.83

The consistency of ratings by all categories in each of the text tables indicated a correct interpretation by respondents of the instructions given in the analysis forms.

Of interest in the summary of ratings was the fact that art, geography and physical education were each given rank order ratings of fifth, sixth and seventh places respectively by both Mexican and American respondents.

²¹Infra, Table VIII, p. 162.

The findings indicated that both the American and Mexican respondents considered art to be an important subject for the total education of the student. The closeness of ratings for history, science and art by Americans and language, science and art by Mexicans showed that the respondents had difficulty in differentiating between these subjects for third place ranking. It can be inferred that art has the potential to make larger contributions in terms of outcomes for the student than is sometimes realized. The implication, also, is that art experience also provides important intellectual benefits for the individual students.

Finally, the close ratings would seem to indicate that the respondents considered all of the subjects essential to a well rounded education with art assuming an important position in this respect.

VI. ISSUE F: UNDER WHICH METHODOLOGICAL APPROACH DOES ART INSTRUCTION DERIVE THE MOST SIGNIFICANT OUTCOMES?

Comparative rank order ratings on the significance of various methods employed in elementary art education were presented in Tables IX, X and XI. Eight weighted numbers from 7 to 0 were given for rating purposes. Heaviest weight was given the weight of 7, second place the weight of 6, third place the weight of 5, and down to 0 weight which

applied to those respondents who failed to give an evaluation on the item. The final column gave the average weighted number for rank order purposes as determined by the formula in the tables.²² It was assumed that the selection of a method for art activity depended to a great extent upon the emphasis chosen by the teacher. This, in turn, was an important determinant as to the nature of outcomes to be derived from art education.

The methods in elementary art education rated in the analysis forms were as follows:

- a. The production of material objects for the enjoyment of the viewer.
- b. Organization and presentation of information by means of exhibits, displays, charts, maps, posters, scale models, etc.
- c. Emphasis upon the individual's self-expression.
- d. Recreational aspects of art. (For the fun of doing it.)
- e. Acquisition of skills, techniques and processes.
- f. Development of tastes in the selection and appraisal of objects of art.
- g. Correlating art with the other school subjects.

²²Infra, pp. 163-165.

Responses by American and Mexican teachers. The following weighted ratings were given to those methods in art education which were believed to be the most important for the student's development.²³

<u>United States</u>		<u>Mexico</u>	
c. Self-expression	- 5.89	b. Exhibits and displays	- 4.36
f. Appreciation	- 4.19	e. Acquisition of skills	- 4.36
d. Recreation	- 4.18	c. Self-expression	- 4.09
e. Acquisition of skills	- 4.18	f. Appreciation	- 3.82
g. Correlating	- 3.50	a. Enjoyment for viewer	- 3.13
a. Enjoyment for viewer	- 2.84	d. Recreation	- 3.12
b. Exhibits and displays	- 2.75	g. Correlating	- 2.94

Responses by college students and former college students. These respondents gave the following rank order ratings of methods employed in elementary art education.²⁴

<u>United States</u>		<u>Mexico</u>	
c. Self-expression	- 6.21	b. Exhibits and displays	- 4.40
e. Acquisition of skills	- 4.20	c. Self-expression	- 4.10
g. Correlating	- 3.87	d. Recreation	- 4.03
d. Recreation	- 3.84	f. Appreciation	- 3.76
f. Appreciation	- 3.82	g. Correlating	- 3.75
b. Exhibits and displays	- 3.19	e. Acquisition of skills	- 3.65
a. Enjoyment for viewer	- 2.48	a. Enjoyment for viewer	- 2.68

²³Infra, Table IX, p. 163.

²⁴Infra, Table X, p. 164.

Summary and interpretation of responses on Issue F.

The summary provided a composite of rank order ratings of importance given to the several methods employed in art education.²⁵

<u>United States</u>		<u>Mexico</u>	
c. Self-expression	- 6.05	b. Exhibits and displays	- 4.38
e. Acquisition of skills	- 4.19	c. Self-expression	- 4.09
d. Recreation	- 4.01	e. Acquisition of skills	- 4.00
f. Appreciation	- 4.00	f. Appreciation	- 3.79
g. Correlating	- 3.68	d. Recreation	- 3.57
b. Exhibits and displays	- 2.97	g. Correlating	- 3.34
a. Enjoyment for viewer	- 2.66	a. Enjoyment for viewer	- 2.90

The selection of an approach to elementary art education is very important to the determination of outcomes. It is for this reason that careful consideration was given to those findings in Table XI.²⁶

In the United States, heavier weight was given to those approaches which tend to stress mental and emotional growth. In Mexico, the weighted tendency was directed more toward intellectual activity and acquisition of skills and the end results.

The United States respondents weighted very heavily the method which emphasized the individual's self-expression.

²⁵Infra, Table XI, p. 165.

²⁶Ibid.

Mexico rated the approach which stressed self-expression nearly as low as the United States did the method of recreation.

The rank order placement told only part of the story. The weighted number itself told another part. For example, out of a maximum weight of 7.0, the United States respondents gave to the approach emphasizing self-expression an average weight of 6.05. Mexico gave to this approach an average weight of 4.09. The rating of 6.05 indicates the high regard American respondents have for creative expression for the individual. No other method in Mexico or the United States had as significant a rating as did the method of self-expression.

The relatively high rating and first place position that Mexico gave to the method which stressed exhibits and displays confirmed the importance that Mexico places upon the end-product. The United States respondents gave very little importance to this emphasis in art education.

The close ratings, on the other hand, given by Mexican respondents to those methods dealing with exhibits, self-expression and acquisition of skills did seem to indicate to this investigator an approach in art education which gives equal consideration to creative expression and craftsmanship. In the United States the exceptionally strong emphasis toward self-expression seems to show little concern

with those other advantages to be derived from art activity. It could be concluded then from this evidence that an over-emphasis upon creative self-expression may overlook those other important developmental contributions to be derived for the student, such as perceptual growth, social growth, intellectual growth and physical growth.

VII. ISSUE G: DOES ART INSTRUCTION MEET
THE DEVELOPMENTAL NEEDS OF THE STUDENT?

For the purpose of simplification, the five ratings in the questionnaire as provided for each statement were condensed into a text table which gives the relative importance of factors of growth in relation to creative art experience. This was indicated by the combined percentage ratings in each country.

A compilation of all responses revealed no important differences existing in evaluations between the various respondent categories in each country. Consequently, the summary of ratings on each item was used as a basis for analysis and interpretation of the data.

If more detailed data are desired relative to ratings by individual respondent categories, reference may be made to Tables XII, XIII, XIV and XV.²⁷

²⁷Infra, pp. 166-169.

Summary and interpretation of responses. The percentage ratings given in the summary showed that both the United States and Mexican respondents do not differ to any extent in their points of view regarding the significant contributions art experience makes to factors of growth in the individual. There was substantial agreement in this respect. The undecided and low evaluation ratings were not of such a magnitude as to detract from ratings of general agreement.

For comparative purposes it was necessary to note those factors to which the United States and Mexican respondents gave the greatest consideration. The combined percentage ratings were as follows in order of importance to the respondents:

<u>United States</u>		<u>Mexico</u>	
	per cent		per cent
Perceptual growth	-89	Perceptual growth	-89
Emotional growth	-83	Aesthetic growth	-79
Aesthetic growth	-83	Intellectual growth	-78
Social growth	-78	Emotional growth	-78
Physical growth	-70	Social growth	-65
Intellectual growth	-69	Physical growth	-64

The high regard by respondents from both countries for the effectiveness of creative art experience in helping to develop the elements of growth was indicated by the high percentage ratings for each of the factors of growth. The only exception to this was the relatively lower rating given by the United States categories to intellectual growth. In the summary text table it can be seen that the United States

respondents gave as high a rating to social growth as the Mexican respondents did to intellectual and emotional growth. In a comparable manner, Mexican respondents gave a rating to the factor of social growth as correspondingly low as the United States respondents did to intellectual growth.

In the past, evidence has shown that art activity was considered as being related chiefly to aesthetic growth. The findings of the questionnaire have indicated the importance of creative art activity in its relationship to the individual's total development.

It is to be noted, also, that Mexico's rating of creative art experience in its relationship to factors of growth stressed those developmental factors which were more closely connected with the end-product. The American ratings, on the other hand, place first in order of importance those factors of growth relating to the process rather than the product of creative art activity.

The high regard held by the respondents in both countries for the ability of creative art activity to promote the total development of the individual indicates this as a possible important function of art education. Of course, these developmental outcomes result only in the event of a creative approach being utilized by the teacher.

VIII. ISSUE H: ARE THERE NEGATIVE ASPECTS
PRESENT IN PROGRAMS OF ART EDUCATION
WHICH AFFECT THE INDIVIDUAL STUDENT
INVOLVED IN ART ACTIVITY?

In the questionnaire, respondents in a majority of cases wrote in statements of some length. Consequently, it was necessary to organize some outline framework suitable to handle the variations of responses in such a manner that these could be utilized without distorting the intended meanings.

The procedure for organizing the data was to total the number of times members of all three categories mentioned any item. Suffice it to say, that 75 per cent of the 180 respondents in the United States made meaningful comments upon the negative aspects of the program of art education. In Mexico 89 per cent of the 120 respondents made important comments relating to negative aspects of art education.

For purposes of comparison, the interpretative value of the comments was directed more toward the type and quality of responses than with the quantity of responses. The comments were arranged in a rank order of frequencies of mention in order to present a weighted view of what was of most importance to the respondents.

The comments were arranged into three categories of rank order, namely, important, less important but valuable and least important.

Summary of American responses. Respondents indicated the following are negative aspects in art education:

Important

1. Too much conformity seems to prevail in programs of elementary art education at the higher grades. This has resulted in stereotyped art products showing little concern for the child's creativity and self-expression.

2. In both elementary and high school there is an overemphasis upon student art exhibits as ends in themselves. Such an emphasis minimizes the more important values to be derived from art activity.

3. There is too much concern in the elementary school classroom with skills, techniques and materials to the exclusion of imaginative expression.

4. Particularly in high school, the art classes tend to become "dumping grounds" for pupils of deviant behavior.

5. In elementary education there is, in general, too much teacher direction.

6. In elementary education there is too great a concern for "correct" teaching of creativity and too little concern for the other values of art experience.

Less important but valuable

1. There are too many experimental approaches in art education which minimize the necessary knowledge and skills for successful art experience.

2. High school art courses are too often considered by administrators and parents as "snap" courses.

3. In many of the art classes in both elementary and secondary education there is too little opportunity for the student to engage in self-criticism.

4. There is a negative effect upon the student, parent and administrator because of the failure of art education to produce the desired outcomes.

5. There is too little concern with the serious nature of art as compared with other school subjects. This is true in both elementary and secondary art education. The emphasis has been oriented too greatly toward fun in art activity.

6. The lack of articulation of art programs between elementary school and high school has resulted in an ineffective functioning of art education.

7. There is too little variety of content and insufficient time allotment for art in the high school.

8. In high school there is little attempt to relate art to other subject matter areas.

9. Negative attitudes in society toward art tend to make art unimportant for many high school students. The association of social and moral deviants with art contributes to the unfavorable attitude frequently held by some in society toward art and the artist.

10. A failure to meet the prescribed adult standards of art by elementary and high school children who are less talented results in fear and discouragement. If art is to be for the highly talented only, then the program would be much smaller. Such conditions existing in a program of art education tend to create lasting negative attitudes toward art.

11. The present confusion in the role of art and the artist in society frustrates the art teacher. He tends to take the easy way out by encouraging a stereotyped approach for the students.

12. Too little interest in the undertakings of art education has resulted in a lack of reevaluation of art curricula.

13. There is too little concern for training students in the understanding of relationships among colors, forms and two and three dimensional space.

14. In many high schools there is too much emphasis upon using students for school production work. This interfered with the quality of art instruction.

Least important

1. Art education does not appear to develop in students the desired standards of aesthetic taste.

2. The present programs of art education need more physical facilities.

3. In elementary education there is too much emphasis upon self-expression.

4. There is too little individual instruction and time spent on students.

5. Art teachers in high school tend to spend too much time on art work for themselves.

Summary of Mexican responses. The following is presented as a consensus of the negative aspects existing in Mexican art education:

Important

1. The program of art instruction, in general, suffers in meeting its goals because of a lack of money for providing the necessary materials, equipment and classrooms, and because of an inadequate supply of well trained teachers.

2. There is too little interest by school administrators in the school art program.

3. Teachers and parents attach more importance to other school subjects than to art education. As a result, the content and quality of art instruction is neglected.

4. There is too much adult directed art activity and too little freedom of choice in the art activity for the student. This produces boredom for the students and in most cases a less effective art program for meeting constructive developmental aims.

5. The program of art instruction in secondary school is neglected as to quantity of offerings and time allotment in the curriculum.

Less important but valuable

1. The art program for children permits too much copying of adult type art expressions.

2. There is too much emphasis placed by the teacher upon the end product of art rather than the process of art experience.

3. Art education is relatively new and unorganized in Mexican education. As a result, many of the goals have as yet not been realized.

Least important

1. The increased standards of aesthetic taste on the part of students have not resulted.

2. The concept of grading in art adds to the discouragement of free self-expression.

Summary and interpretation of responses on Issue II.

The data obtained from the analysis forms on Issue II did not constitute an evaluation of derived outcomes from Mexican and American art education. However, the large number of negative aspects prevailing in programs of art education in both countries, as revealed by the great majority of respondents, suggested inherent weaknesses in each of the programs of art education. These weaknesses afforded clues to possible outcomes resulting from art education. The data did not evaluate possible dysfunctions. The data did indicate, however, those difficulties confronting art education in achieving desired outcomes. To some degree, it was shown why art education is not as highly considered as it might be.

A comparison of the comments by Mexican and American respondents on the negative aspects of art education revealed important differences between the two programs. Both groups of respondents were in agreement in listing what was felt to be similar weaknesses in their respective programs of art. They were in disagreement, however, as to the relative importance of these weaknesses. The American respondents gave greater significance to those negative conditions which they believed hindered the realization of those desired outcomes concerned with creative self-expression and the developmental growth of children. In contrast, the majority of Mexican respondents gave more consideration to those prevailing

negative conditions which tend to retard the development of skills, techniques and quality in resulting products.

A negative condition of importance listed only by American respondents was the use of art programs as correctional devices for students of deviant behavior. This would indicate an outcome that was not being contemplated in Mexican art education.

Mexican respondents gave importance to the idea that there is too much teacher direction in art activity which results in a child art that is stereotyped and imitative of adult standards. This was not the case in the comments of American respondents.

The respondents in both countries recognized the lack of any articulated program of art between elementary education and secondary education in their respective educational systems. Mexican art education at the secondary level, according to respondents is not evident to any meaningful degree. It is evident that the United States program of art education does exist widely, but the program does not reach a very large number of American secondary students. Therefore, the function of art education in American high schools was considered by the respondents as reaching only a minority group.

Finally, the general tone of the comments on Issue II indicated that the Americans were concerned basically with the negative conditions that were inherent to the programs of art education. The Mexican respondents dealt with the negative aspects connected with art education which arose outside the programs of art. The implication is that American art educators need to examine the program of art itself and those persons who are responsible for executing methods in art instruction; Mexican educators have the problem of dealing with those outside influences which bear upon the effective realization of desired outcomes.

IX. SUMMARY

In this chapter, evaluations and comments on specified issues were made by American and Mexican respondents. These were analyzed, compared and interpreted. It was found from the empirical data that, generally, the programs of art education in the United States and Mexico do not give evidence of universal creativity and spontaneity in children's art. Instead, there was greater evidence of art promoting among students the acquisition of skills, techniques and quality in end-products. This is not to say, however, that the respondents were unaware of the contributions that creative art activity can make toward the developmental needs of students.

A consistency in evaluations and criticisms of the programs of art education in the United States and Mexico was maintained by respondents. The evaluative data did substantiate the existence of more product-centered aims in Mexican art education as contrasted to those aims in American art education which deal with emotional and mental growth. Also, the comments by respondents from both countries based upon the observed behavior of students, indicated that many students were more involved with the acquisition of physical skills and techniques rather than with understandings and their own personal expressions. The resulting student products often provided skillfully executed but unimaginative stereotyped examples of art.

All respondents were in agreement in that the professed outcomes in art education dealing with creative art expression and developmental growth of students were realized more effectively in the lower elementary grades.

The comments by American respondents indicated those negative conditions in art education which were intrinsic to the programs of art. The Mexican respondents commented upon those negative conditions which were extrinsic to the programs of art education.

CHAPTER VI

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

I. SUMMARY OF THE STUDY

The problem. A comparative study of the function of art in urban schools of Mexico and the United States was investigated in this study. Elements of Robert Merton's functional analysis served as the paradigm. The outcomes from art instruction for the individual student were concluded principally from a representative consensus of participants in the respective programs of art education in Mexico City and Sacramento, California. A questionnaire served as the source of the needed data.

In resolving the problem of this study it was essential first to consider the educational objectives, observations and practices in art education in Mexico and the United States in order to discover the objective consequences of art instruction. Second, these imputed outcomes provided the bases for a comparative analysis of the function of art education in the respective educational systems. The problem was not to confirm or reject a hypothesis, but rather to report and interpret factual data.

Review of the literature. The studies of the effectiveness of art education in promoting desired outcomes have

indicated that art activity can further the development of individual creativity in and beyond the arts and contribute to the mental and emotional growth of the child. Other studies also indicated the existence of weaknesses in the programs of art education in the United States that probably contribute to negative outcomes. No important writings were disclosed in the literature as to the program of Mexican art education.

Historical backgrounds of art education. Secondary sources of literature were used for describing the development of art education in Mexico and the United States. A discussion of the professed outcomes and the negative conditions prevailing in the art programs of each country were included. These data were also useful in developing the analysis instrument.

The empirical findings. The analysis form provided the data that supported the interpretations and conclusions of this investigation. Frequency of ratings by respondents on selected items concerning the role of art instruction and individual observations of art activity constituted the types of data.

II. CONCLUSIONS

The data in this study have shown that Mexico and the United States do not differ to any meaningful extent in their stated objectives for art education. Actually, however, the differing environmental conditions and practices in each country have altered the actual outcomes. From the viewpoint of the total program of art education in Mexico and the United States, evidence tends to show that a wide gap exists between the official objectives and the resulting outcomes. The discrepancy pertains mainly to those aims concerned with creativity, developmental needs of students, development of appreciational attitudes and development of standards for aesthetic tastes. Observers, participants and the literature have attested to the large numbers of negative conditions that exist in programs of art education in Mexico and the United States. These have remained as obstacles to the ultimate realization of the proposed outcomes. If creative expression and developmental needs were emphasized, it was usually because of the presence of a highly creative and sensitive teacher rather than the existence of other favorable conditions.

The inadequacies that still exist in Mexican education preclude any substantial realization of the preferred outcomes in art education that relate to creativity and

developmental needs. On the other hand, the fewer conservative and practical aims for art education seem to be realized to a greater extent than are these more numerous and sophisticated aims in the United States. In Mexico, the approach to art instruction is more unified because of the national character of the program. This, of course, has resulted in relatively more uniform outcomes throughout the nation than normally has resulted in the United States because of the latter's diversity of approaches. The official program of art education in Mexico places more emphasis upon the product and processes. The professed aims in the programs of art education in the United States are directed more clearly toward pupil behavior and the mental growth of the individual.

The influence of art education in Mexico does not have the extensive application to its population as does art education in the United States. This is because of Mexican art education's main orientation to the elementary level. In the United States where there is a junior-senior high school organization, there is, in addition to the large elementary program, a six-year secondary school program of art education available to those who desire it.

Evidence from the study seems to support the conclusion that in both Mexico and the United States there is a constructive theory in art education gaining momentum which

considers means and ends as inseparable. This type of art education is concerned with purpose on the part of the individual student as well as the product and the process in art activity. This art theory encourages the development of a feeling for both non-aesthetic and aesthetic values in art.

Derived outcomes from American and Mexican programs of art education. An analysis of the primary and secondary data has suggested the following outcomes as being met by both American and Mexican programs in elementary art education:

1. The development of the child's natural impulse to express his feelings about his experience and environment. This is particularly evident as a result of art activity in the lower grades of elementary school.
2. The production of individual visual forms for the producer and viewer to enjoy.
3. The development of manipulative skills and understanding of techniques and materials involved in art activity.
4. The encouragement of art experience for its own intellectual and emotional satisfaction.
5. The encouragement of experimentation in art materials and processes.

6. The development through art experience of constructive social relationships as evidenced in cooperative projects.

7. The discovery and development of special talents in the arts.

8. The development of art concepts, such as color and space.

9. The development of the facility for communication of students' ideas about their environment.

The following differences in derived outcomes exist between the programs of art education in Mexico and the United States as indicated:

1. In the United States, art is used frequently as a therapeutic and correctional agent.

2. In American secondary art education the art program includes the study and critical analysis of the old masters and contemporary movements. This function in Mexico is reserved for special art schools and is not found in secondary public education.

3. In the United States the art program in secondary education provides training for vocational interests. In Mexico this is a function of specialized institutions.

4. American secondary art education provides the opportunity for experimentation in materials and the development of skills and techniques in art.

5. In Mexico, art instruction develops the student's sensitivity to beauty in both natural forms and those forms representing the rich Mexican pre-Hispanic traditions of its past.

Outcomes not derived from American and Mexican programs of art education. The data of this investigation have shown that negative conditions exist in art education in Mexico and the United States which have not permitted certain professed outcomes to be derived from art instruction to a significant degree. The following outcomes are in this category:

1. Universal outcomes of spontaneous and creative art expression in the art programs of upper elementary and secondary schools in Mexico and the United States are not observable. Instead a considerable amount of imitative and stereotyped child art work is exhibited.

2. The present practices in the art programs of both countries have not produced outcomes in students indicative of desired understandings and appreciations in art.

3. The correlating function of art in Mexico and the United States with other school subjects has been generally unsatisfactory. Not only has little understanding of art resulted, but little of the subject correlated has been properly understood.

4. American and Mexican programs of art education have overemphasized drawing, painting and sculpture to the exclusion of other media of expression. Art instruction has failed to develop an understanding of the broader scope of art.

5. In both countries, art in secondary education has failed to make contributions to any significant number of secondary school students. The outcomes to be derived from art activity do not reach Mexican secondary school youth and reach only a relatively minor number of secondary students in the United States.

Outcomes that could be derived from the American and Mexican programs of art education. The diversity of research in art education in the United States and the contributions made by the behavioral sciences have helped to reveal dormant tendencies in art education. With these data the art educator can modify instructional procedures in order to bring about new and beneficial outcomes.

Latent outcomes common to both countries are principally non-aesthetic. These are as follows:

1. The development of tolerance and understanding of other people by means of a critical appraisal of the art in their society. This is a social, non-aesthetic potential outcome.

2. The creation of an awareness of internationalism in education by comparing art programs with art programs of other countries.

3. The development of an awareness of the lack of beauty and sordidness in life in the local community, the nation and the world and the encouragement through the medium of art of the desire for improvement of man's physical and spiritual lot.

4. The development through the child for the ultimate benefit of the home and community of a better understanding of the meaning and function of art in society.

5. The use of art activity as an interpretative agent for counseling and guidance.

III. RECOMMENDATIONS FOR FURTHER STUDY

A study of comparative education discloses numerous directions for additional investigation. The approach in this study has revealed some of the functions and characteristics of art instruction in Mexican and American education. An understanding of these data contributes to a mutual understanding of educational progress in the two countries.

In order to provide for future continuity in the field of comparative art education relative to Mexico and the United States, the following topics are listed as suitable for future study:

1. Significant problems confronting art teachers in Mexico and the United States.
2. Factors that contribute to the removal of negative conditions in programs of art education in Mexico and the United States.
3. Evidence of creativity in art among Mexican and the United States students.
4. Administrative policies relating to the program of art education in Mexico and the United States.
5. Student attitudes and behavior in art activity.
6. Social factors affecting the program of art education.
7. The effects of different art media upon the outcomes of art activity.
8. The status of art teachers in Mexico and the United States.
9. The function of the home in the program of art education.
10. Intra-American influences upon art education.
11. The program of fine arts in higher education.
12. The non-aesthetic values derived from the program of art education.
13. Personality integration and art activity.
14. The function of art as an interpretative agent in elementary education.

15. Evaluation procedures in art education.

16. Teacher certification requirements in art education.

17. Current theories and practices in art education.

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D. OTHER SOURCES OF PRIMARY DATA

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Field Notes of the Investigator based upon Interviews with Mexican Teachers, Mexico, D.F. March, 1954.

Personal Correspondence of the Investigator, letter from Sr. Carlos Alfaro, Universidad Nacional de Mexico, May 6, 1960. A summary of his Unpublished Investigations.

APPENDIX

TABLE I

PERCENTAGE RATINGS BY TEACHERS ON SOME OF
THE FACTORS RELATED TO CREATIVITY

*ITEM RATED	United States N = 44					Mexico N = 55				
	Rating Scale					Rating Scale				
	1	2	3	4	5	1	2	3	4	5
#1	57	41	00	00	00	47	38	04	04	00
#2	20	43	25	09	00	40	47	04	06	00
#3	00	14	14	42	23	06	20	20	29	15
#4	07	30	06	30	25	15	18	07	24	26

Rating Scale: 1-strongly agree 2-agree 3-undecided
4-disagree 5-strongly disagree

Those ratings on an item which do not total
100% are due to omissions by the respondents.

*Statements rated by respondents in Part I of Forms 1 and 2.

1. The neglect and destruction of creativity is partially due to the fact that too many parents and educators are unaware of the true nature of creativity.
2. The secondary school art program has been neglected both as to its variety of content and allotment of time in the curriculum.
3. Adult standards and tastes reveal that the program of art education has been effective in developing among its students appreciational attitudes and a preference for excellence in the artistic products of society.
4. The social conflict type of adult art resulting from racial ethnic, religious and political differences is evident today in children's art.

TABLE II

PERCENTAGE RATINGS BY COLLEGE STUDENTS AND
FORMER COLLEGE STUDENTS ON SOME OF
THE FACTORS RELATED TO CREATIVITY

*ITEM RATED	United States N = 85					Mexico N = 40				
	Rating Scale					Rating Scale				
	1	2	3	4	5	1	2	3	4	5
#1	37	53	4	6	00	30	57	00	13	00
#2	31	33	17	19	00	20	62	5	5	7
#3	5	20	13	46	16	6	10	19	59	6
#4	6	20	32	35	7	17	27	25	12	12

Rating Scale: 1-strongly agree 2-agree 3-undecided
4-disagree 5-strongly disagree

Those ratings on an item which do not total
100% are due to omissions by the respondents.

*Statements rated by respondents in Part I of Forms 1 and 2.

1. The neglect and destruction of creativity is partially due to the fact that too many parents and educators are unaware of the true nature of creativity.
2. The secondary school art program has been neglected both as to its variety of content and allotment of time in the curriculum.
3. Adult standards and tastes reveal that the program of art education has been effective in developing among its students appreciational attitudes and a preference for excellence in the artistic products of society.
4. The social conflict type of adult art resulting from racial ethnic, religious and political differences is evident today in children's art.

TABLE III

PERCENTAGE RATINGS BY ADMINISTRATORS
AND COLLEGE TEACHERS ON SOME OF THE
FACTORS RELATED TO CREATIVITY

*ITEM RATED	United States N = 50					Mexico N = 20				
	Rating Scale					Rating Scale				
	1	2	3	4	5	1	2	3	4	5
#1	51	40	2	6	00	55	30	00	10	00
#2	30	24	22	22	2	50	20	10	10	00
#3	4	18	12	46	20	10	10	25	30	25
#4	00	18	34	30	16	15	20	35	10	5

Rating Scale: 1-strongly agree 2-agree 3-undecided
4-disagree 5-strongly disagree

Those ratings on an item which do not total
100% are due to omissions by the respondents.

*Statements rated by respondents in Part I of Forms I and 2.

1. The neglect and destruction of creativity is partially due to the fact that too many parents and educators are unaware of the true nature of creativity.
2. The secondary school art program has been neglected both as to its variety of content and allotment of time in the curriculum.
3. Adult standards and tastes reveal that the program of art education has been effective in developing among its students appreciational attitudes and a preference for excellence in the artistic products of society.
4. The social conflict type of adult art resulting from racial ethnic, religious and political differences is evident today in children's art.

TABLE IV

A COMPOSITE OF PERCENTAGE RATINGS BY
ALL RESPONDENTS ON SOME OF THE
FACTORS RELATED TO CREATIVITY

*ITEM RATED	United States N = 180					Mexico N = 120				
	Rating Scale					Rating Scale				
	1	2	3	4	5	1	2	3	4	5
#1	48	44	1	4	00	44	42	1	9	00
#2	27	33	21	17	00	36	43	6	7	2
#3	3	17	13	45	19	8	13	21	39	16
#4	5	22	24	33	15	15	22	22	16	14

Rating Scale: 1-strongly agree 2-agree 3-undecided
4-disagree 5-strongly disagree

Those ratings on an item which do not total
100% are due to omissions by the respondents.

*Statements rated by respondents in Part I of Forms 1 and 2.

1. The neglect and destruction of creativity is partially due to the fact that too many parents and educators are unaware of the true nature of creativity.
2. The secondary school art program has been neglected both as to its variety of content and allotment of time in the curriculum.
3. Adult standards and tastes reveal that the program of art education has been effective in developing among its students appreciational attitudes and a preference for excellence in the artistic products of society.
4. The social conflict type of adult art resulting from racial, ethnic, religious and political differences is evident today in children's art.

TABLE V

A COMPARATIVE RANK ORDER RATING BY TEACHERS ON
THE IMPORTANCE OF SCHOOL ART AS COMPARED
WITH OTHER SUBJECTS IN THE CURRICULUM

SUBJECTS RATED	United States N = 44									Mexico N = 55								
	Weighted numbers given to each rank order class									Weighted numbers given to each rank order class								
	7	6	5	4	3	2	1	0	Av. Wt.	7	6	5	4	3	2	1	0	Av. Wt.
Arithmetic	7	18	7	1	4	4	0	3	4.91	30	8	2	1	4	4	3	0	5.37
Art	2	2	7	11	7	9	3	3	3.34	10	6	7	6	10	6	2	8	3.80
Geography	0	1	6	8	12	8	7	2	2.89	0	4	23	14	3	3	2	6	3.85
History	2	8	8	10	7	4	1	4	3.91	1	11	9	15	11	2	2	4	3.96
Language	24	11	1	2	1	1	0	3	5.72	4	3	3	7	8	14	10	6	2.75
Phy. Ed.	2	0	3	1	4	7	24	3	1.89	3	5	2	2	4	13	20	6	2.32
Science	2	4	9	8	6	8	6	1	3.53	2	13	4	5	9	7	10	5	3.33

Note: Each table entry represents the number of respondents who gave the specified weight to the designated item.

Sample computation of average weight rating for subject.

$$\text{Average weight for Arithmetic} = \frac{7(7)+6(18)+5(7)+4(1)+3(4)+2(4)+1(0)+0(3)}{7+18+7+1+4+4+0+3} = \frac{216}{44} = 4.91$$

SUBJECT RANK ORDER

United States

Language	- 5.72
Arithmetic	- 4.91
History	- 3.91
Science	- 3.53
Art	- 3.34
Geography	- 2.89
Phy. Ed.	- 1.89

Mexico

Arithmetic	- 5.37
History	- 3.96
Geography	- 3.85
Art	- 3.80
Science	- 3.33
Language	- 2.75
Phy. Ed.	- 2.32

TABLE VI

A COMPARATIVE RANK ORDER RATING BY COLLEGE STUDENTS
AND FORMER COLLEGE STUDENTS ON THE IMPORTANCE
OF SCHOOL ART AS COMPARED WITH OTHER
SUBJECTS IN THE CURRICULUM

SUBJECTS RATED	United States N = 85									Mexico N = 40								
	Weighted numbers given to each rank order class									Weighted numbers given to each rank order class								
	7	6	5	4	3	2	1	0	Av. Wt.	7	6	5	4	3	2	1	0	Av. Wt.
Arithmetic	10	31	11	16	9	5	2	1	4.87	20	5	3	4	2	2	3	1	5.35
Art	6	7	15	20	20	12	5	0	3.87	2	5	5	5	4	15	3	1	3.35
Geography	1	4	9	11	14	28	16	2	2.75	0	3	10	7	8	6	5	1	3.42
History	6	11	18	12	14	14	8	2	3.18	2	16	7	6	5	2	1	1	4.73
Language	45	15	10	7	2	4	2	0	5.88	12	4	3	8	7	5	1	0	4.68
Phy. Ed.	2	2	5	7	10	15	42	2	2.14	2	2	1	1	8	4	20	2	2.18
Science	15	13	16	12	15	6	8	0	4.42	1	5	10	8	5	5	5	1	5.23

Note: Each table entry represents the number of respondents who gave the specified weight to the designated item.

For sample computation of average weight rating for subject see Table V, page 159.

SUBJECT RANK ORDER

United States

Language	- 5.88
Arithmetic	- 4.87
Science	- 4.42
Art	- 3.87
History	- 3.18
Geography	- 2.75
Phy. Ed.	- 2.14

Mexico

Arithmetic	- 5.35
Science	- 5.23
History	- 4.73
Language	- 4.68
Geography	- 3.42
Art	- 3.35
Phy. Ed.	- 2.18

TABLE VI

A COMPARATIVE RANK ORDER RATING BY COLLEGE STUDENTS
AND FORMER COLLEGE STUDENTS ON THE IMPORTANCE
OF SCHOOL ART AS COMPARED WITH OTHER
SUBJECTS IN THE CURRICULUM

SUBJECTS RATED	United States N = 85									Mexico N = 40								
	Weighted numbers given to each rank order class									Weighted numbers given to each rank order class								
	7	6	5	4	3	2	1	0	Av. Wt.	7	6	5	4	3	2	1	0	Av. Wt.
Arithmetic	10	31	11	16	9	5	2	1	4.87	20	5	3	4	2	2	3	1	5.3
Art	6	7	15	20	20	12	5	0	3.87	2	5	5	5	4	15	3	1	3.3
Geography	1	4	9	11	14	28	16	2	2.75	0	3	10	7	8	6	5	1	3.4
History	6	11	18	12	14	14	8	2	3.18	2	16	7	6	5	2	1	1	4.7
Language	45	15	10	7	2	4	2	0	5.88	12	4	3	8	7	5	1	0	4.6
Phy. Ed.	2	2	5	7	10	15	42	2	2.14	2	2	1	1	8	4	20	2	2.1
Science	15	13	16	12	15	6	8	0	4.42	1	5	10	8	5	5	5	1	5.2

Note: Each table entry represents the number of respondents who gave the specified weight to the designated item.

For sample computation of average weight rating for subject see Table V, page 159.

SUBJECT RANK ORDER

United States

Language - 5.88
Arithmetic - 4.87
Science - 4.42
Art - 3.87
History - 3.18
Geography - 2.75
Phy. Ed. - 2.14

Mexico

Arithmetic - 5.35
Science - 5.23
History - 4.73
Language - 4.68
Geography - 3.42
Art - 3.35
Phy. Ed. - 2.18

TABLE VIII

A COMPOSITE OF RANK ORDER RATINGS BY ALL
RESPONDENTS ON THE IMPORTANCE OF SCHOOL
ART AS COMPARED WITH OTHER SUBJECTS
IN THE CURRICULUM

	United States N = 180	Mexico N = 120
	Average Weighted Number	Average Weighted Number
Arithmetic	4.80	5.17
Art	3.53	3.65
Geography	2.84	3.54
History	3.64	4.04
Language	5.69	3.97
Physical Education	1.86	1.83
Science	3.89	3.71

Note: The average of the weighted numbers given by all respondents is presented in this table.

For sample computation of average weight rating for subject see Table V, page 159.

SUBJECT RANK ORDER

<u>United States</u>	<u>Mexico</u>
Language - 5.69	Arithmetic - 5.17
Arithmetic - 4.80	History - 4.04
Science - 3.89	Language - 3.97
History - 3.64	Science - 3.72
Art - 3.53	Art - 3.65
Geography - 2.84	Geography - 3.54
Phy. Ed. - 1.86	Phy. Ed. - 1.83

TABLE IX

A RANK ORDER RATING BY TEACHERS ON THE
SIGNIFICANCE OF THE VARIOUS METHODS
EMPLOYED IN ELEMENTARY
ART EDUCATION

ITEMS RATED	United States N = 44									Mexico N = 55								
	Weighted numbers given to each rank order class									Weighted numbers given to each rank order class								
	7	6	5	4	3	2	1	0	Av. Wt.	7	6	5	4	3	2	1	0	Av. Wt.
a-Objects for enjoyment	3	0	1	10	7	10	13	0	2.84	4	12	1	2	8	10	15	3	3.13
b-Exhibits and displays	2	3	3	5	5	16	7	3	2.75	15	8	7	5	5	6	5	3	4.36
c-Self-expression	23	10	4	2	2	1	2	0	5.89	11	7	8	8	4	9	4	4	4.09
d-Recreation	5	7	12	6	4	2	7	1	4.18	4	6	5	4	13	10	7	6	3.12
e-Acquisition of skills	3	8	8	9	9	5	1	1	4.18	6	11	12	13	4	4	0	5	4.36
f-Appreciation	5	8	7	8	7	4	5	0	4.19	6	8	8	8	11	6	3	5	3.82
g-Correlating art with school subjects	2	9	6	3	8	5	10	1	3.50	5	2	8	9	5	5	14	7	2.94

Note: Each table entry represents the number of respondents who gave the specified weight to the designated item.

For sample computation of average weight rating for item see Table V, page 159.

The methods employed in art education are as follows:

RANK ORDER

	United States	Mexico
a. The production of material objects for the enjoyment of the viewer.	c - 5.89	b - 4.36
b. Organization and presentation of information by means of exhibits, displays, charts, maps, posters, scale models, etc.	f - 4.19	e - 4.36
c. Emphasis upon the individual's self-expression.	d - 4.18	c - 4.09
d. Recreational aspects of art. (For the fun of doing it.)	e - 4.18	f - 3.82
e. Acquisition of skills, techniques and processes.	g - 3.50	a - 3.13
f. Development of tastes in the selection and appraisal of objects of art.	a - 2.84	d - 3.12
g. Correlating art with the other school subjects.	b - 2.75	g - 2.94

TABLE X

A RANK ORDER RATING BY COLLEGE STUDENTS AND FORMER
COLLEGE STUDENTS ON THE SIGNIFICANCE OF
VARIOUS METHODS EMPLOYED IN
ELEMENTARY ART EDUCATION

ITEMS RATED	United States N = 85									Mexico N = 40								
	Weighted numbers given to each rank order class									Weighted numbers given to each rank order class								
	7	6	5	4	3	2	1	0	Av. Wt.	7	6	5	4	3	2	1	0	Av. Wt.
a-Objects for enjoyment	2	6	5	10	8	18	36	0	2.48	0	6	3	4	10	4	11	2	2.68
b-Exhibits and displays	5	6	6	11	23	23	11	0	3.19	10	9	5	0	5	5	4	2	4.40
c-Self-expression	52	17	6	4	5	1	0	0	6.21	7	5	5	8	3	9	1	2	4.10
d-Recreation	5	23	16	11	15	5	10	0	3.84	10	1	10	1	3	3	10	2	4.03
e-Acquisition of skills	8	17	14	17	12	8	9	0	4.20	0	7	9	8	4	5	5	2	3.65
f-Appreciation	4	10	18	19	12	13	8	1	3.82	5	4	2	9	10	7	2	1	3.76
g-Correlating art with school subjects	8	8	19	14	11	16	9	0	3.87	5	5	5	8	5	3	7	2	3.75

Note: Each table entry represents the number of respondents who gave the specified weight to the designated item.

For sample computation of average weight rating for item see Table V, page 159.

The methods employed in art education are as follows:

	RANK ORDER	
	United States	Mexico
a. The production of material objects for the enjoyment of the viewer.	c - 6.21	b - 4.40
b. Organization and presentation of information by means of exhibits, displays, charts, maps, posters, scale models, etc.	e - 4.20	c - 4.10
c. Emphasis upon the individual's self-expression.	g - 3.87	d - 4.03
d. Recreational aspects of art. (For the fun of doing it.)	d - 3.84	f - 3.76
e. Acquisition of skills, techniques and processes.	f - 3.82	g - 3.75
f. Development of tastes in the selection and appraisal of objects of art.	b - 3.19	e - 3.65
g. Correlating art with the other school subjects.	a - 2.48	a - 2.68

TABLE XI

A COMPOSITE OF RANK ORDER RATINGS BY
RESPONDENTS ON THE SIGNIFICANCE
OF VARIOUS METHODS EMPLOYED IN
ELEMENTARY ART EDUCATION

ITEMS RATED	United States N = 180	Mexico N = 120
	Average Weighted Number	Average Weighted Number
a-Objects for enjoyment	2.66	2.90
b-Exhibits and displays	2.97	4.38
c-Self-expression	6.05	4.09
d-Recreation	4.01	3.57
e-Acquisition of skills	4.19	4.00
f-Appreciation	4.00	3.79
g-Correlation with other subjects	3.68	3.34

Note: Each table entry represents the number of respondents who gave the specified weight to the designated item.

For sample computation of average weight rating for item see Table V, page 159.

The methods employed in art education are as follows:

RANK ORDER

	<u>United States</u>	<u>Mexico</u>
a. The production of material objects for the enjoyment of the viewer.		b - 4.38
b. Organization and presentation of information by means of exhibits, displays, charts, maps, posters, scale models, etc.	c - 6.05	c - 4.09
c. Emphasis upon the individual's self-expression.	e - 4.19	e - 4.00
d. Recreational aspects of art. (For the fun of doing it.)	d - 4.01	f - 3.79
e. Acquisition of skills, techniques and processes.	f - 4.00	d - 3.57
f. Development of tastes in the selection and appraisal of objects of art.	g - 3.68	g - 3.34
g. Correlating art with the other school subjects.	b - 2.97	a - 2.90
	a - 2.66	

TABLE XII

PERCENTAGE RATINGS BY TEACHERS ON THE
SIGNIFICANCE OF CREATIVE ART
EXPERIENCE TO THE FACTORS
OF INDIVIDUAL GROWTH

FACTORS OF GROWTH	United States N = 44					Mexico N = 55				
	*RATING SCALE					*RATING SCALE				
	1	2	3	4	5	1	2	3	4	5
Emotional	43	43	2	6	4	49	29	3	3	7
Social	25	45	11	11	4	23	34	9	1	14
Intellectual	34	36	13	13	00	36	40	1	5	2
Physical	25	56	6	6	2	36	38	13	4	00
Perceptual	63	25	4	4	00	58	29	4	4	00
Aesthetic	70	18	6	2	00	60	20	00	11	2

*Rating Scale: 1-very significant 2-significant
3-undecided 4-little significance
5-practically no significance

Ratings represent percentages of N.

TABLE XIII

PERCENTAGE RATINGS BY COLLEGE STUDENTS
AND FORMER COLLEGE STUDENTS ON THE
SIGNIFICANCE OF CREATIVE ART
EXPERIENCE TO THE FACTORS
OF INDIVIDUAL GROWTH

FACTORS OF GROWTH	United States N = 85					Mexico N = 40				
	*RATING SCALE					*RATING SCALE				
	1	2	3	4	5	1	2	3	4	5
Emotional	43	38	7	9	2	27	45	12	15	00
Social	42	43	8	7	00	37	32	7	10	12
Intellectual	35	38	14	11	00	40	40	7	10	2
Physical	21	56	13	8	1	7	55	10	17	7
Perceptual	50	34	9	7	00	40	50	2	5	00
Aesthetic	48	37	11	3	1	40	37	7	12	00

*Rating Scale: 1-very significant 2-significant
3-undecided 4-little significance
5-practically no significance

Ratings represent percentages of N.

TABLE XIV

PERCENTAGE RATINGS BY ADMINISTRATORS AND
COLLEGE TEACHERS ON THE SIGNIFICANCE
OF CREATIVE ART EXPERIENCE TO THE
FACTORS OF INDIVIDUAL GROWTH

FACTORS OF GROWTH	United States N = 50					Mexico N = 40				
	*RATING SCALE					*RATING SCALE				
	1	2	3	4	5	1	2	3	4	5
Emotional	40	44	10	6	00	60	25	5	5	00
Social	36	46	10	4	4	30	30	5	20	10
Intellectual	20	42	20	16	00	75	5	15	00	00
Physical	16	34	24	18	8	40	15	10	15	15
Perceptual	51	42	6	00	00	70	20	5	00	00
Aesthetic	51	40	4	4	00	55	25	5	5	00

*Rating Scale: 1-very significant 2-significant
3-undecided 4-little significance
5-practically no significance

Ratings represent percentages of N.

TABLE XV

A COMPOSITE OF PERCENTAGE RATINGS BY
RESPONDENTS ON THE SIGNIFICANCE OF
CREATIVE ART EXPERIENCE TO THE
FACTORS OF INDIVIDUAL GROWTH

FACTORS OF GROWTH	United States N = 180					Mexico N = 120				
	*RATING SCALE					*RATING SCALE				
	1	2	3	4	5	1	2	3	4	5
Emotional	42	41	6	7	2	45	33	7	8	2
Social	34	44	12	6	3	33	32	6	14	12
Intellectual	30	39	16	14	00	50	28	11	8	1
Physical	21	49	15	11	4	28	36	19	10	7
Perceptual	55	34	7	3	1	56	33	4	1	00
Aesthetic	53	30	7	10	00	52	27	4	9	00

*Rating Scale: 1-very significant 2-significant
3-undecided 4-little significance
5-practically no significance

Ratings represent percentages of N.

COLLEGE OF THE PACIFIC
STOCKTON 4, CALIFORNIA

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SCHOOL OF EDUCATION

Ladies and Gentlemen:

Specialists in the human sciences of anthropology, sociology, and psychology show increasing interest in the human values to be gained through art activity.

In the year 1953-54, I undertook a program of research in cultural anthropology in Mexico. This opportunity was made possible by a monetary grant from the Ford Foundation. Of special interest to me was the role of art in the lives and institutions of the Mexican people. This serves as the basis for the present study.

The purpose of this study is to make a comparative analysis of the outcomes or actual consequences of the program of art instruction in urban Mexican and American education. It is hoped that this research will ultimately result in a greater understanding of certain aspects of Mexican and American education and provide additional data for those who are engaged in Latin-American studies.

Your participation as a respondent is desired. With your own special background of observation and experience, evidence can be forthcoming which will shed light upon the actual outcomes resulting from the program of art education.

The total time necessary for completing the accompanying evaluation form should not exceed thirty minutes. There are two forms, one for your own files and one for returning to a designated person.

Thank you for your cooperation and contribution to this investigation.

Very truly yours,



B. F. Peairs

COLLEGE OF THE PACIFIC

STOCKTON 4, CALIFORNIA

SCHOOL OF EDUCATION

Estimables señores:

Los especialistas en las ciencias humanas de antropología, sociología y psicología, muestran un interés cada día más creciente en los valores humanos logrados a través de la actividad artística.

En 1953 y 1954 estuve en México dedicado a la investigación en antropología cultural, bajo los auspicios de una beca concedida por la Fundación Ford. Me interesó mucho el papel que el arte desempeña en la vida y en las instituciones del pueblo mexicano. Esta es la base en la que se finca el presente estudio.

El propósito de este trabajo es realizar un análisis comparativo de los resultados y las consecuencias del programa de instrucción artística entre las escuelas urbanas de México y las de los Estados Unidos. Es de esperarse que esta investigación resulte a la postre en un entendimiento más amplio de ciertos aspectos educativos en México y en los Estados Unidos y que aporte datos adicionales a aquellas personas dedicadas a estudios Latino-Americanos.

Les ruego tomar parte en esta encuesta, contestando a las preguntas que se acompañan. Debido a sus antecedentes especiales de observación y experiencia, puedo augurar que me proporcionarán informes que ayudarán a descubrir los resultados efectivos del programa de instrucción artística.

El tiempo necesario para llenar la forma que adjunto no deberá exceder de treinta minutos. Encontrarán ustedes dos formas, una para su propio archivo y otra para que se sirvan regresarla a la persona asignada.

Agradezco mucho su ayuda en esta investigación y me es grato ofrecerme como su atento y seguro servidor.


B. F. Peairs

Sponsoring Organizations

Pan American Society
Sacramento, California, U.S.A.

College of the Pacific
Stockton, California, U.S.A.



ART EDUCATION

Analysis Form I

May - August 1960 172

B. F. Peairs, Investigator
Sacramento, California

A COMPARATIVE ANALYSIS OF THE FUNCTION OF ART IN URBAN SCHOOLS OF MEXICO AND THE UNITED STATES.

ANALISIS COMPARATIVO DE LA FUNCION DEL ARTE EN LAS ESCUELAS URBANAS DE MEXICO Y LOS ESTADOS UNIDOS DE NORTEAMERICA.

* * * * *

Please fill in or check the following as appropriate.

Sírvase escribir o marcar lo conducente en las líneas siguientes:

Name _____ Male _____ Female _____
Nombre _____ Hombre _____ Mujer _____

Address _____ Student _____ Major Studies _____
Dirección _____ Alumno _____ Estudios Superiores _____

Occupation _____ Professor _____
Ocupación _____ Profesor _____

Name of Institution _____
Nombre de la Escuela _____

Subjects you teach _____
Materias que usted enseña _____

Teacher of Elementary _____ Grade _____
Maestro de Primaria _____ Grado _____

Teacher of Secondary _____ Grade _____
Maestro de Secundaria _____ Grado _____

May your name and that of your institution be mentioned specifically in connection with the data you have submitted? Yes _____ No _____

¿Podemos mencionar su nombre y el de su escuela específicamente en conexión con los datos que nos proporciona? Sí _____ No _____.

Your wishes will be respected.

Serán respetados sus deseos.

PART I

What happens between childhood and adulthood to the important human resource of creativity?

One of the most important discoveries of this century is that all children are creative. Each child has this potential in varying degrees, but it is estimated by some psychologists that the greater majority of the most creative students are never recognized in the secondary schools. Unfortunately, many never have their talents developed.

¿Qué pasa con la facultad creadora del hombre entre la niñez y la madurez?

Uno de los descubrimientos más importantes de este siglo es que todos los niños tienen aptitudes creadoras. Esta aptitud o facultad existe en potencia en cada niño, en mayor o menor grado. Sin embargo, muchos psicólogos opinan que la mayoría de los niños que poseen esa facultad en mayor escala, pasan inadvertidos en la escuela secundaria. Desgraciadamente, en muchos de ellos jamás se desarrolla esa facultad.

Directions: Below are statements about which there may be differing opinions. PLEASE CIRCLE THE NUMBER WHICH BEST EXPRESSES YOUR BELIEF ABOUT THE STATEMENT.

Scale: 1-strongly agree 2-agree 3-undecided 4-disagree 5-strongly disagree

Indicaciones: A continuación encontrará usted una exposición de varios puntos de vista sobre los cuales puede haber divergencia. POR FAVOR MARQUE CON UN CIRCULO EL NUMERO QUE MAS SE AJUSTE A SU PROPIA OPINION Y CLASIFIQUELO DE ACUERDO CON LA ESCALA SIGUIENTE:

Escala: 1-Absolutamente de acuerdo. 2-De acuerdo. 3-Indeciso. 4-No estoy de acuerdo. 5-En absoluto desacuerdo.

1.- The neglect and destruction of creativity is partially due to the fact that too many parents and educators are unaware of the true nature of creativity.

- La indiferencia y la pérdida de la facultad creadora se debe en parte al hecho de que demasiados padres de familia y profesores no se dan cuenta de la verdadera naturaleza de esa facultad.

1 2 3 4 5

2.- The secondary school art program has been neglected both as to its variety of content and allotment of time in the curriculum.

- El programa escolar de secundaria en materia de arte ha sido descuidado tanto en variedad de contenido como en el tiempo que le ha sido asignado durante el plan de estudios.

1 2 3 4 5

PART III

Generally, art has been thought of as being related chiefly to aesthetic growth. This view has caused a neglect of the other elements of growth with which school art is concerned.

On the basis of your own observations please indicate the significance of creative art experience to the following factors of growth:

Generalmente se ha pensado que la instrucción artística está relacionada con el desarrollo estético. Este punto de vista ha sido el causante del descuido para los otros elementos del desenvolvimiento concerniente al estudio de el arte.

Basándose en sus propias observaciones, le rogamos indicar el valor significativo en las creaciones artísticas, de acuerdo con los siguientes factores del desarrollo:

CIRCLE THE NUMBER AT THE END OF EACH GROWTH FACTOR WHICH BEST EXPRESSES YOUR RATING BY USING THIS SCALE

Scale: 1-very significant 2-significant 3-undecided 4-little significance
5-practically no significance

- | | | | | | |
|------------------------------|---|---|---|---|---|
| 1.- Emotional growth----- | 1 | 2 | 3 | 4 | 5 |
| 2.- Social growth----- | 1 | 2 | 3 | 4 | 5 |
| 3.- Intellectual growth----- | 1 | 2 | 3 | 4 | 5 |
| 4.- Physical growth----- | 1 | 2 | 3 | 4 | 5 |
| 5.- Perceptual growth----- | 1 | 2 | 3 | 4 | 5 |
| 6.- Aesthetic growth----- | 1 | 2 | 3 | 4 | 5 |

SIRVASE PONER UN CIRCULO ALDERREDOR DEL NUMERO CORRESPONDIENTE QUE MEJOR EXPRESE SU APRECIACION, USANDO ESTA ESCALA:

**Escala: 1-Muy significativo. 2-Significativo. 3- Indeciso
4-Poco significativo- 5-Prácticamente no significativo.**

- | | | | | | |
|---------------------------------|---|---|---|---|---|
| 1.- Desarrollo emocional----- | 1 | 2 | 3 | 4 | 5 |
| 2.- Desarrollo social----- | 1 | 2 | 3 | 4 | 5 |
| 3.- Desarrollo intelectual----- | 1 | 2 | 3 | 4 | 5 |
| 4.- Desarrollo físico----- | 1 | 2 | 3 | 4 | 5 |
| 5.- Desarrollo perceptivo----- | 1 | 2 | 3 | 4 | 5 |
| 6.- Desarrollo estético----- | 1 | 2 | 3 | 4 | 5 |

Comments : Comentarios

Sponsoring Organizations

Pan American Society
Sacramento, California, U.S.A.

College of the Pacific
Stockton, California, U.S.A.



ART EDUCATION

Analysis Form 2

May - August 1960 173

B. F. Peairs, Investigator

Sacramento, California

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ANALISIS COMPARATIVO DE LA FUNCION DEL ARTE EN LAS ESCUELAS URBANAS DE MEXICO Y LOS ESTADOS UNIDOS DE NORTEAMERICA.

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Address _____ Student _____ Major Studies _____
Dirección _____ *Alumno* _____ *Estudios Superiores* _____

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PART I

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- El programa escolar de secundaria en materia de arte ha sido descuidado tanto en variedad de contenido como en el tiempo que le ha sido asignado durante el plan de estudios.

1 2 3 4 5

PART III

The selection of an approach to an art activity, it is true, depends to a large extent upon the emphasis selected by the teacher in a particular classroom at a particular time. Please indicate the significance of each of the following, as you see it, in the program of art in the elementary schools:

Es cierto que la elección de una vía de acceso hacia la actividad artística, depende en gran parte del énfasis que sobre la materia ponga un maestro en determinado salón de clases y en ocasión determinada. Sírvase clasificar los siguientes conceptos, de acuerdo con su importancia como vías de acceso en el programa en materia de arte de las escuelas primarias.

PLACE A NUMBER, FROM 1 TO 7, ALONGSIDE THE LETTER OF EACH ONE OF THE FOLLOWING WHICH CORRESPONDS TO ITS IMPORTANCE IN THE ART PROGRAM

PONGA AL LADO DE LA LETRA DE CADA UNO DE LOS SIGUIENTES CONCEPTOS, EL NUMERO QUE LE CORRESPONDA EN ORDEN DE IMPORTANCIA:

- ☐ a. The production of material objects for the enjoyment of the viewer.
- ☐ b. Organization and presentation of information by means of exhibits, displays, charts, maps, posters, scale models, etc.
- ☐ c. Emphasis upon the individual's self-expression.
- ☐ d. Recreational aspects of art. (For the fun of doing it.)
- ☐ e. Acquisition of skills, techniques, and processes.
- ☐ f. Development of tastes in the selection and appraisal of objects of art.
- ☐ g. Correlating art with the other school subjects.

- ☐ a.- *La producción de objetos materiales para que los disfrute el espectador.*
- ☐ b.- *La organización y presentación informativa por medio de exposiciones, cuadros, mapas, carteles, modelos a escala, etc.*
- ☐ c.- *Insistir en la personalidad de la producción individual.*
- ☐ d.- *Aspectos recreativos del arte. (Por el placer de hacerlo)*
- ☐ e.- *Adquisición de habilidad, técnica y procedimientos.*
- ☐ f.- *Desarrollo del gusto en la elección y apreciación de objetos artísticos.*
- ☐ g.- *Correlación de el arte con otras materias escolares.*

Comments : Comentarios

SIRVASE PONER UN CIRCULO ALDERREDOR DEL NUMERO CORRESPONDIENTE QUE MEJOR EXPRESE SU APRECIACION, USANDO ESTA ESCALA:

Escala: 1-Muy significativo. 2-Significativo. 3-Indeciso
4-Poco significativo. 5-Prácticamente no significativo.

- 1.- DESARROLLO EMOCIONAL - El niño crece ajustándose continuamente a su medio ambiente con naturalidad y flexibilidad.
1 2 3 4 5
- 2.- DESARROLLO SOCIAL - El niño crece comprendiendo las relaciones e ideales humanos a través de las distintas actividades de los grupos sociales.
1 2 3 4 5
- 3.- DESARROLLO INTELECTUAL - El niño avanza experimentando un cambio que va de sus manifestaciones de sensibilidad y manipulación hacia aquellas que requieren un pensamiento abstracto.
1 2 3 4 5
- 4.- DESARROLLO FISICO - El niño adelanta por medio de su capacidad creciente para la coordinación visual y mecánica; la forma en la que él ejecuta su habilidad en la actividad artística.
1 2 3 4 5
- 5.- DESARROLLO PERCEPTIVO - Crece la habilidad del niño para percibir el mundo de su alderredor en lo referente a forma, color y lugar.
1 2 3 4 5
- 6.- DESARROLLO ESTETICO - Avanza en el niño por la sistemática organización y expresión de ideas y emociones con el uso del color, de líneas, de lugar, textura y forma.
1 2 3 4 5

Comments : Comentarios