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PROPOSALS FOR THE IMPROVEMENT
OF
ART EDUCATION IN ELEMENTARY SCHOOLS
IN
PESHAWAR

By

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PESHAWAR: ART EDUCATION

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ABSTRACT

This thesis has been written to meet the needs of two types of educational workers; general classroom teachers of Peshawar Elementary Schools and the students preparing to become teachers of elementary schools. Educational administrators and art personnel may also find the study of interest and value.

In fulfilment of this purpose a reasonable exploration and answers to some questions have seemed important throughout the development of this study. These questions are:

1. What are the claims of art education for a place in the school program?
2. What constitutes a philosophy of art education?
3. What is the nature and what are the needs of those to be educated?
4. What are the means and materials essential to accomplish the task?
5. What are the ends sought through art experiences?
6. What is the proper function of art consultant? Can she help the general classroom teacher for the development of a good art program?

After having examined these questions to some extent, the study indicates that the elementary school teachers must have an adequate command of several aspects of their own field as well as some broad preparation for art education. At the same

time the art consultants must not only be specifically art trained but also well conversant with the field of education in general.

The ends of education through art education may be conceived as the maximum creative growth and the best general development of all individuals. The means of art education include the scope of education in a democracy, the function of art in total education, the nature of creative experience, the use of evaluative criteria, the function of the teacher and the nature of the curriculum. These tools, adequately understood and properly utilized, may bring about a satisfactory accomplishment of the ends of art education.

This thesis has been divided into five chapters. The first chapter introduces the problem and its importance. Art education has not been given its due place in the elementary school curriculum of Peshawar. The second aspect of the problem arises from the fact that the teachers of art are not properly trained in the Peshawar Region. They are not well acquainted with the modern trends in education.

In the second chapter, the role of art education in the growth and development of young children has been classified. The objectives of art education of Peshawar Schools seem to be in agreement with the modern objectives but the practices followed in most of the schools are not in accord with the theory. The questionnaire results also showed that the teachers' beliefs

seemed to agree with the objectives but what they lacked was training in the teaching of art to children. These teachers also emphasize that art education should be given due importance in the curriculum. (The questionnaire is analysed in chapter three).

A guide for the development of an art program in elementary schools has been offered in chapter four, recommending that the art program in schools should be based on the developmental stages of the learners. Growth characteristics of each stage should determine the kinds of art activities and art materials the children require.

Some more suggestions have been presented in chapter five. Some of the major recommendations for the improvement of art program in the elementary schools of Peshawar are:

1. The time allotted to art program in the schools should be according to the age levels of children.
2. Classroom teachers should be trained in the specific knowledge and skills to teach art during their training period.
3. The art consultants should be appointed by the Education Department, Peshawar to help the general classroom teacher in solving problems of teaching art in the classroom by frequent scheduled visits and also by setting up workshops and in-service courses in art.
4. Evaluation of the child's work in art should be in terms of his individual progress as well as the average expectancies for his stage of development.

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CHAPTER I

INTRODUCTION

This is an attempt to propose a revised program in Art Education for the Elementary Schools of Peshawar, West Pakistan, with a view to developing it according to the demands of the country and the needs and the interests of Pakistani children. The starting point in any process of learning is to give first priority to the needs and interests of the children. However, meeting the needs of the society can not be overlooked. British rule of Pakistan for over a century influenced the educational system of the country. The recent independence of Pakistan foresaw a need to modify or delete aspects of the educational system to provide more adequately and efficiently for current social aspirations. Therefore, educational objectives of the country have undergone changes, as indicated in the message of Quaide-Azam Mohammad Ali Jinnah, the Father of the Nation, on the occasion of an educational conference:

The importance of education and the right type of education cannot be over-emphasized. Under the foreign rule of over a century, sufficient attention has not been paid to the education of our people and if we are to make a real, speedy and substantial progress we must earnestly tackle this question and bring our educational policy and programme on the lines suited to the genius of the

people, consonant with our history and culture and having regard to the modern conditions and vast developments that have taken place all over the world. There is no doubt that the future of our country will and must greatly depend on the type of education we give to our children and the way in which we bring them up as future citizens of Pakistan.¹

In the light of the above quotation the enlightened public, educationists of the country as well as the Government of Pakistan are all eager to reconstruct the existing system of education in accordance with the needs and ideals of the country which are based on a democratic way of life.

Many attempts have been made to offer constructive suggestions to reformulate curriculum policies. Although art is included in these, yet the sphere of art education has remained considerably neglected.

Another reason for proposing this revised program based on philosophical foundations of education is to be found in the fact, that although art is taught in the schools of Pakistan, art education has not been taught as a subject in most of the Teachers' Training Colleges and Universities of Pakistan. No one has stated a systematic philosophy of art education for elementary schools so far. The present art and crafts program of the elementary schools needs, to be revised in order to make it compatible with the needs of

1. Government of Pakistan, The First Five Year Plan (1955-60), Planning Board, 1956, pp. 6-7.

will be clear if we analyse the significance and trace the stages of these components in art which is described as follows:³

(a) Intellectual Growth of the child is reflected in the details which he includes in his art experience. The knowledge at his disposal when he creates, changes with his mental development. Just as knowledge people possess is only partially brought into active use, e.g. people know more words than they use in their daily vocabulary; in the same way the child paints what actively engages him, but unconsciously he has a fund of knowledge upon which he can and does draw in the creative process. The problem of motivation in art teaching is to help bring this latent knowledge into active use as well as to increase knowledge.

(b) Emotional Growth in art is reflected in the flexibility with which the child identifies himself with his own world of experiences. For example, it should be remembered that emotions are useful to the child if he is in control of them, but they are injurious to him if he is unable to control them, as in fear, anger and similar other manifestations. Again, emotions can be controlled by learning and can produce behavior which society regards as appropriate and useful.

3. Ibid., Adapted as a summary form. pp. 33-34.

But uncontrolled they interfere with learning and produce behavior which society regards as inappropriate and harmful. Art activities of many types are the natural vehicle for the expression of the feelings and the emotions of the individual. Properly guided and understood, such activities become dynamic and contribute to the child's understanding of himself and his environment. Repressed, they become blocks to growth. William A. Hunt furnishes a glimpse into the tremendous importance of emotions when he states:

Few areas of human experience and behavior are as vital and interesting to the individual as his feelings and emotions. They occur in situations of special importance to him, when his interest is aroused, his attention held, and his energy increased and directed toward a definite goal.⁴

(c) Physical Growth is reflected in art by the child's capacity for visual and motor coordination, by the ways in which he draws a line, controls his body and muscles and utilizes his skills.

(d) Perceptual Growth can be seen in the child's increasing awareness and use of kinesthetic experiences from early simple uncontrolled movements to the more complex coordination of arm and linear movements. It can be seen in the growing elaboration of responses to visual stimuli. These responses

4. William A. Hunt, "Feelings and Emotions", in Boring Langfeld and Weld, Foundation of Psychology, New York, The Macmillan Company, 1948, p. 90.

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progress from the simply conceptual, found in early child art, to those in which there are highly differentiated analysis of visual experiences.

(e) Social Growth or the increasing ability of the individual to live successfully and co-operatively in his society, is achieved in art through the inclusion of self and of others in the creative work. The child's identification with social relationship is more important for the awakening of social consciousness, for without it, co-operation would be difficult to achieve.

(f) Aesthetic Growth is essential for well integrated thinking and perceiving, and is reflected in any form of creative activity which shows unity of organisation and perception. Children who lack aesthetic growth show little feeling for organisation and unity in their thoughts, feelings and perceptions, or in the expression of their selection.

(g) Creative Growth consists of the ability to unite and use freely and independently all the components of growth which have been considered above. Unity of these components are intrinsic to any art experience. Children who are inhibited in their creative expression by rigid rules tend to lose confidence in their own original power of artistic creation and so many reach adult life with their creativeness destroyed. Since the very nature of creative activity is

intuitive, to preserve it and to develop it with physical growth is one of the highest purposes of art education.

Another aspect of the problem can be found in the relationship of art education to the current efforts to bring about general curriculum revision. Pakistan is a new country which has come into existence only twelve years ago. (Moreover, by its constitution it proclaims to be an Islamic Republic. Islam adheres to the dynamic, democratic pattern of society in which individuals are free to develop themselves fully and freely irrespective of caste, creed,⁵ colour, sex and social or economic status). In Pakistan the whole system of education is undergoing change. People are not satisfied with the type of education imparted. In the majority of schools, the older conception of curriculum as a fixed body of subject matter with its stress on the teaching of the Three R's, to be covered by the children in a specified period of time still prevails. The aim of education is still considered to be mastery of a fixed body of facts believed to be adequate to prepare children for adult life. Most of the experiences provided for the children in schools are not directly concerned with their present age, life situations and surroundings. The present curriculum

5. Freedom of religious belief in an Islamic State means that people other than Muslims are given freedom to follow and practice any religion they like, although the religion of the State is Islam.

needs to be revised keeping in view the immediate and perspective needs of both the child and the country.

Delimitations of the Study

The present study is limited to the elementary schools in Peshawar. It deals with the development of a curriculum guide in Art Education for elementary schools, serving children ranging in age from 5 to 12 years and attending kindergarten through grade 6. The majority of these schools have at present accommodations for approximately 200 children and a staff of eight teachers.

The city of Peshawar is situated in the North-West part of West Pakistan. It has a population of about 150,000 people and about 40 primary (kindergarten through 4 grades) and elementary (kindergarten through 6 grades) schools.⁶ For such a large population the number of schools seems very small but according to the First Five Year Plan, schools are increasing in number every year. These schools are mostly government schools, There are very few private schools. These schools receive grants-in-aid from the government and therefore they are required to follow the syllabi arranged by the government department of education. Inspectors of the Education Department of the Peshawar Region visit all these schools at least

6. Hereafter, both primary and elementary schools will be referred to as elementary schools.

twice a year to supervise the instruction of the schools and to inspect if these schools comply with the conditions and regulations laid down by the Education Department regarding syllabi, equipment and accommodation facilities, etc.

The present study is confined to the proposals for an art program in Peshawar as this study is based on an analysis of the current objectives and practices of art education in Peshawar. In view of the large number of educational problems in the teaching of art, the present study is also an attempt to state an adequate and comprehensive philosophy of art education for Pakistan.

Method of this Study

The purpose of this study is to present some practical suggestions and some broad general and useful guiding principles for the development of an art program in education. Therefore the following methods were employed for this purpose.

1. A questionnaire⁷, sent to the teachers of Peshawar city schools, included the analysis of the present curricula and method and time allotted to the teaching of art in these schools. It also helped to find out from the teachers

7. See Appendix A.

information regarding their philosophy of art education and the implementation of the existing art program in schools.

2. A review of several books, periodicals and journals on basic characteristics required of a good art program in keeping with the values of modern education has been made and certain conclusions are herein presented.

3. For the purpose of acquiring first hand information and experience regarding the art curricula and the methods in use in some modern elementary schools, a few observations of the art program of the American Community School and the British Community School, Beirut, Lebanon, were made.

4. A survey of recent literature on art education in Pakistani schools was also made in order to gain a better understanding of the objectives of art education and the actual teaching practices in Peshawar. The only literature found was a copy of the objectives and courses of art program in the elementary schools of Peshawar.⁸

With the conclusions and findings following from the preceding investigations as well as personal reflections and experiences, an attempt has been made to give some sound suggestions for the improvement of the elementary schools art

8. See Appendix B.

curriculum for Peshawar, West Pakistan.

The remainder of this study is organized in the following way: Chapter II presents the prevalent objectives of modern education, and the characteristics of modern art education. It also discusses the objectives of art education, some practices in art program in Peshawar, and the modern practices in art program in general.

Chapter III presents the analysis of the questionnaire results regarding the present curriculum and methods of teaching of art in the schools of Peshawar. It is also an analysis of the points of view held by the teachers of these schools regarding the objectives of art education.

Chapter IV offers a proposal for an art program based on the developmental stages of the learners.

Chapter V offers some suggestions to teachers, principals and supervisors concerning allocation of time to art in the curriculum, care and place of materials in the classroom, training of general classroom teachers to teach art, the place of competition in art, classroom and school exhibits, and evaluation of the art experiences of children.

CHAPTER II

CHILDREN AND ART EDUCATION

Major Purposes of Education

The purposes of education give direction to all educational activities and become fundamental to curriculum work. Education is a process by means of which the individual becomes integrated with his society and the society perpetuates itself and progresses. It is a dynamic force in the life of every individual influencing his physical, mental, emotional, social and ethical development. Modern educational theory and practice are aimed not only at the preparation for future living but also at the development of present patterns of behavior. To quote John Dewey, "Education means the enterprise of supplying the conditions which insure growth or adequacy of life, irrespective of age."¹

The main aim of education today is the development of children so that they can solve the problems of daily living and work within their society in progressively better ways. In order to be effective, education needs to consider what the society demands of the individual and what the individual needs are. It follows that the educational activities should

1. John Dewey, Democracy and Education, New York, The Macmillan Company, 1916, p. 61.

partly be based upon the personal-social needs. These needs include self-development, social relationships, understanding of the world, basic skills and moral-spiritual values.²

The personal-social needs may be briefly described as follows:³

1. Self-development. Children need to maintain a sense of security and an awareness of personal dignity and to feel that they are growing, the society expects them to develop desirable attitudes, interests and "power of creative expression", and to have "sound physical and mental health."

2. Social Relationship. Children derive individual satisfaction by living and by working co-operatively and to provide opportunities to play and work together, to share, to make decisions and contribute according to their ability to the group.

3. Understanding of the World. Children "have a need to understand the world" about them, "to know something of the work of the world and its relationships", to their personal life and to the life of their community. The society demands that they appreciate the interdependence of their community

2. Helen Hay Heyl, Elementary School Curriculum, New York, Bureau of Elementary Curriculum Development, State Education Department, 1954, pp. 12-14.

3. Ibid., pp. 12-14. (Adapted)

and other communities of the country; and of the rest of the world. Also that they understand how man adjusts to his environment and adapts it to meet his needs.

4. Basic Skills. Children need to grow in the skills of communication and critical thinking to solve their living problems. Society demands that they cultivate the habit of constructive and careful thinking and "gain command of common integrating knowledge and skills", and thus be worthy and effective members of the group.

5. Moral and Spriritual Values. Children need to have standards or a set of values against which they can measure their way of thinking and to learn to live within the accepted values. Society demands of them to develop sound emotional attitudes and habits.

From the above analysis of the personal-social needs,^{3a} it is clear that the curriculum is meant to educate children - to help them grow and develop emotionally, socially, intellectually and physically. Therefore, a knowledge of the growth characteristics of children and the learning process form a basis for curriculum organization. Children at the elementary level in order to grow must have activities and experiences in accordance with their maturation. It is, therefore, necessary that the instruction of the pupil should begin in terms of what he can understand, reason out and express.

3a. Derived from Helen Hay Heyl, Ibid., pp. 12-14.

The role of the teacher consists of assisting the child in moving from an early and simple pattern of thinking, reasoning, and expressing to more mature and advanced pattern which is necessary for wholesome growth and development.

Children require opportunity to work together and to develop loyalty to and responsibility for the interest and welfare of the community as the function of education in a democracy is "to develop the behavior of individuals so that they achieve self-realization, satisfactory human relationships, economic efficiency and civic responsibility."⁴

It is necessary to show the relationship of modern education with the objective of education in Pakistan.

Objectives of Education in Pakistan

Pakistan is an Islamic Republic. It believes in a democratic constitution. The objectives of education stated below are based upon the First Five Year Plan.⁵ They are:

1. To enable the individual to adjust himself with the community in which he lives.
2. To enable the individual to develop rational thinking.
3. To enable the individual to understand problems of

4. Educational Policies Commission, The Purpose of Education in American Democracy, Washington, National Education Association, 1930, pp. 50,72, 90,108.

5. These objectives have been rephrased for the sake of brevity and clarity, from the objectives of Education given in the First Five Year Plan of Pakistan, (1955-1960), 1956.

life and devise their solutions which in return give a happy and effective life.

4. To train the individual to do his duty in the political, social and cultural sphere as a true representative of Pakistan.

5. To develop moral and spiritual values so that he may act as an active and honourable member of society.

6. To enable the individual to have a better economic status.

7. To develop the personality of the individual in terms of social, physical, mental growth so that he is encouraged to find and create new things for the betterment of the self and the society.

According to the First Five Year Plan in Pakistan, 1955-60,

Primary education is essential to prepare citizens for the discharge of their democratic and civic responsibilities, and to provide them with equal opportunities for economic and cultural advancement.⁶ ... The kind of primary education developed for our people must be remodelled by the educational leadership of the nation to produce in a generation men and women with character and with faith in the principles upon which Pakistan was founded.⁷

Hence it is seen from the above that there is a need for

6. Ibid., p. 403.

7. Ibid., p. 404.

individuals who are creative and possess initiative for a renaissance in Pakistani Society. How can art help in the development of the creative individual? For an answer we must look at the traditional nature of art. "The most obvious characteristics of art is that it is the result of forming or making."⁸ If art is to be produced, the maker must have mastery of tools, materials and processes. "He usually achieves such mastery only through a rigorous self-discipline which keeps him striving for excellence of production."^{8a} As a result of his struggle for mastery, an artist may produce an organization which is called "composition" or "design". Also common to all art is the individual quality of expression which "bears the imprint of the personality of its creator."^{8b} This individual quality of expression is the result of his personal reaction to his experience and his environment. It also helps the individual discover and develop the unique mode of artistic expression which will continue to be reflected in all his activities of daily living.

Art results from an act of self-expression involving experience and thought.

Thus we can say that art is a significant expression of form and order to a human being's reaction to his environment. It is this concept of art - a traditional one - which governs to a great extent the art program in the modern schools today.^{8c}

8. Charles D. Gaitskell, Children and their Art, n.p. Harcourt, Brace and Company, 1958, p. 11.

8a. Ibid., p. 11. 8b. Ibid., p. 11. 8c. Ibid., p. 12.

Some Characteristics of Contemporary Art Education

Contemporary programs of art education have six main characteristics.^{8d}

1. Belief in the Creative Ability of all Children

One of the most obvious characteristics of present day art education is the belief of teachers in the creative ability of all children. Creativeness is no longer considered a special ability reserved for a gifted minority nor it is assigned to a limited number of human activities. Philosophical statements of educators like Kilpatrick, Dewey, Spearman and Hartmann have encouraged the widely held belief that learners of almost any age in an art class have the ability to produce something which for them is new, superior or unique when compared with previous performances. The creative works of art produced by young children in schools which emphasize art education is indicative of the creative ability of young children.

2. Belief in the Integrated Acquisition of Skills

Earlier art programs or, to be exact, "drawing classes" consisted of a number of exercises which were graded according to the difficulty of the skills required for their successful completion. The skills which developed were of

8d. Beginning here through p.22, this material is partly paraphrased and partly quoted from Charles D. Gaitskell, Ibid., pp. 4-9.

the "watertight compartment" variety, because the person was given little or no opportunity to use these skills in acts involving creative expression. To be of practical use, skills must be gained in such a manner as to allow the learner to achieve a deepening knowledge and an increased insight into the subject under consideration. Dewey in this connection points out that

As skills are being acquired, they must be readily put to use in new situations which are under the personal control of the learner.⁹

Contemporary practice in art education is influenced by the concept that the acquisition of skills should be related to the needs of the learner. It is believed that skill in art must develop as an integral part of an experience or artistic act, rather than by means of mechanical exercise.

3. Belief in the Necessity for Freedom of Thought

There is a strong belief of educators that learners must enjoy freedom of thought when they are engaged in artistic pursuits. It is claimed that none can produce art without such freedom.

Little attention was paid to the individual thought of the learner in earlier art programs which were built upon the

9. John Dewey, Democracy and Education, New York, The Macmillan Company, 1916, p. 303.

acquisition of formal skills. Rules and regulations were laid down for both production and appreciation of art forms and pictures were produced according to standard rules of composition. A master piece was considered good because it was conceived according to a formula. By a step-by-step method of teaching, the struggle to think was taken away from the pupil. To-day, the ideals of art education have become almost identical with those of democracy itself, to the extent that each is founded upon a belief in freedom of thought.

4. Belief in Experience as the Basis for Expression

Any artistic expression worthy of the name reflects the thought of its author. His thoughts are the result of his reaction to his experience. Such is the traditional nature of art.

One of the chief reasons for the failure of much of the past art programs was that the children's experiences were not utilized for expressive purposes. Subject matter employed in drawing and painting is derived more from experiences of adults than from those of children. Art educators in modern education try to build their programs around one of the traditional basis of artistic expression i.e. experience. Any activity which does not engage the children's experiences

in life as a motivating force for expression is rarely seen in the contemporary art program. This does not limit the range of expression because children have an unlimited variety of experiences which lend themselves to expressive acts. In any situation which moves the child emotionally and stimulates him intellectually, it is believed a basis of expression will be found. Experience refers not only to the subject matter of expression, but also to the tools and materials employed in an expressive act. To-day it is believed that the child should experiment freely with tools and materials, so that he gains broader learning to apply to any activity.

5. Belief in the Importance of the Development of Taste

Many educators including Dewey and Roger Fry began to express serious concern about the general level of taste during the twenties and thirties of this century. They considered the art program in schools not to be effective enough in developing people with the ability to discriminate good design from bad. As a result, art education began to give serious consideration to methods of developing taste. The world is full of bad taste in books, in pictures, in music in all forms - which unquestionably overwhelms in volume the objects of good taste. We see unnecessary decorations in almost every aspect of daily living - in automobiles, in houses, in furniture. The need to develop taste

has been generally recognized and this objective is an important characteristic of the present day art program.

6. Belief in the Development of Worthy Citizens

The final characteristic of art education to-day is the tendency of art teachers to look upon art activities as a means of developing good citizens. This characteristic is closely related to the five characteristics previously mentioned, particularly the belief in the necessity for freedom of thought. Art teachers to-day see in the artistic process a traditionally worthy activity, because the person engaged in artistic matters harnesses and directs his intellect and emotions, relates himself to his environment, and attempts to bring order out of disorder. For an expressive act to be successful and to continue toward worthwhile goals, the greatest personal discipline must be exerted. The aesthetic act channels his actions into constructive modes of behavior. So art as such is good for people and demands the highest standards of endeavour from those who create it. Any activity which engages the individual so deeply may exert a broad and lasting influence on the whole personality. The emphasis is placed upon the development of the individual as a person and not merely as a producer and consumer of art forms.

Since education does not stand still, these characteristics may also change as time goes on. The present ones are arrived

at by means of philosophical deliberation, systematic experimentation and some times by trial and error. Modern education has arrived at methods of art teaching which appear to be acceptable from the stand point both of contemporary aesthetics and of education in democracy.

The individual's behavior in relation to his associates takes on considerable significance. "Contemporary art education has been affected by the idea that the school must be a place where pupils go, not merely to learn but to carry on a way of life."¹⁰

Group work is needed to give children opportunity to mix with one another and to develop desirable social values and a sense of appropriate relationships. Children learn to formulate and conform to simple group rules when they have opportunities to work together inside school or on the playing fields. Group work allows scope to the bright child and also permits the less bright to play a part which is valued by the group. This gives him the feeling, of being accepted, of being one of the team and of growing confidence. Also through the close cooperation of group work, children learn from one another and benefit from the stimulus of contributing to a large whole. It develops the individual's sensitivity for formulating and adhering to higher group standards; encourages the discovery

10. Charles D. Gaitskell, Children and their Art, n.p. Harcourt Press and Company, 1958, p. 9.

and development of leadership; develops in the individual a greater understanding of his own and others' needs, and how these may be satisfied through group activities. Group work gives opportunity for a variety of talents to be utilized and the individual becomes more aware of his own talents and "lacks". In group work fellowship is accepted voluntarily by the majority of the group and values and goals are reached democratically by action of a group of peers. As a motivating device for genuine, fresh, spontaneous work, group sharing has infinite possibilities.

An art program to-day is not considered adequate unless it tends to bring about growth in the child's social intelligence as discussed above.

"The form and order inherent in art are thus utilized in the contemporary art program to help bring about a similar form and order in the lives of individuals and a more harmonious pattern of group life." 10a

Current Objectives of Art Education in Peshawar

Since this study is limited to the schools of Peshawar, it is only pertinent to examine the current objectives of Art Education in Peshawar and see how they can be reformulated keeping in view the present objectives of Elementary Education in Peshawar which are the same as the objectives of education in Pakistan; and the characteristics of art education prevalent

10a. Ibid., p. 9.

in the contemporary era. These objectives as stated in the syllabus for the Primary Section of the Education Department, Peshawar region in the year 1955, are as follows:

Practical Arts for Boys and Girls

Objectives:

1. To train the eye and hand of the child and to give him opportunities to express his ideas through the arts and crafts.
2. To cultivate and refine appreciation and understanding of the child concerning the beautiful and the ugly, good and bad things.
3. To train the proper observation of the child through the study of nature and its appreciation.
4. To train and to stimulate the power of imagination of the child through forms and designs.
5. To train the child in understanding of colour, its values and differences and proportion of colour values.
6. To train the child in ability and skills through hand work.
7. To prepare the child for worthy use of leisure.
8. To enable the child to accelerate his academic aptitude and keep individual differences.¹¹

"Art today is a field of study which can help develop worthy citizens — people who enjoy intellectual and emotional self-control, people with skills and initiative, and people who are aware of the world in which they live."^{11a} Art lends itself readily to the accomplishment of these aims. Contemporary

11. Education Department Peshawar Region, Education Syllabus, Primary Section, Peshawar, 1955. Appendix B.

11a. Charles D. Gaitskell, Children and their Art, n.p. Harcourt Press and Company, 1958, p. 34.

teaching methods have demonstrated that all normal children can find success in this work. The objectives of the Art program in Peshawar in their very general nature seem to agree with contemporary philosophy of art education.

However, the following objectives would also seem to be of sufficiently major importance to be included with the present ones in order to make the curriculum of art education in Peshawar more effective in the total learning process and of practical value:-

Art is included in the school program so that children:

- (a) may learn some of the possibilities and responsibilities which accompany freedom of thought and action in relation to artistic pursuits.
- (b) may gain insight into their environment by expressive acts based upon their experiences.
- (c) may by artistic endeavours develop greater insight into the nature of the democratic ideal.^{11b}

Some Prevalent Practices in Art Programs in the Schools of Peshawar

In most of the schools the art program is based on linear drawing or colouring exercises in the belief that hand and eye should be trained dissociated from thought. Another aspect of present art teaching is that in which the teacher does the

^{11b}. Charles D. Gaitskell, Children and their Art, n.p. Harcourt Press and Company, 1958, p. 34.

planning and organizing of an art form in step-by-step exercises and the children are expected to follow directions passively, like drawing of animals, fruits or a scene, in the same pattern as giving them as list of spellings or history facts to memorize. Some teachers design men and birds out of circles; houses out of triangles, and a host of objects out of oblongs. The children copy these and thus they are denied the opportunity for expressive work resulting from first hand observation of their environment.

Some teachers rely upon patterns reproducing likenesses or dittoing outlines of pictures with instruction to children on how to colour them. Some post a picture in front of the room as a model for children to copy. The teacher and students may derive a certain satisfaction from this activity - or from memorizing lists of spellings, but it is a very limited satisfaction. Neither the product nor the process is an art in this respect. Also it is usually seen that a child once conditioned to colouring books or copying has difficulties in the freedom of thinking for himself. Some have been rashly extreme in this matter. Lowenfeld, for example, says,

It has been revealed by experimentation and research that more than half of all children, once exposed to colouring books lose their creativeness and their independence of expression, and become rigid and dependent.¹²

Initiative procedures as found in colouring and work

12. Viktor Lowenfeld, Creature and Mental Growth, New York, Macmillan Company, 1957, p. 18.

books make the child dependent in his thinking as they do not give him the freedom to experiment or consider various points of view to solve problems. They make him inflexible because he has to follow what he has been given, rather than being given an opportunity to solve his problem.

To some teachers art is a luxury which might be indulged in, only after all other necessary human activities have received their fullest share of attention. They consider it a leisure time activity and so art is limited to a thirty-minute session once a week in their classrooms, instead of allotting two hours a week as mentioned in the schedule of the schools.

Some of the teachers go to the other extreme of telling the children to draw anything they like. This is equally questionable at certain levels beyond scribbling stage. Such an attitude will rarely inspire children to do their best. Progress in expression cannot take place unless an acceptable pedagogy underlies classroom procedures with democratic freedom.

The analysis of the questionnaire in chapter III shows that the teachers lack art training. Art programs in schools continue to be a neglected part of the curriculum. The Education Department of Peshawar Region recognizes the need for teaching art in schools, but what is followed is a mechanical approach, such as the making of colour charts and

photographic drawing of natural objects, instead of encouraging children to present in visual form their reactions to happenings in their lives. Also it is worth mentioning that a book for the guidance of teachers is not available.

Major Characteristics of Modern Art Education Practices

In the modern art program the teacher stimulates children through experiences related to their normal life activities and which they recreate through some materials. In the beginning motivation in art must be built upon the child's existing interests. With the most immature children, the teacher may rely upon materials themselves as a stimulating force for creative activity. Before long the children require assistance in defining themes for expression. Then the teacher must begin to observe carefully children at school, at play, and, when possible at home and in the community in general. "Once the teacher has discovered a theme which he considers to be of general interest, and, of necessity one in which all children have had some experience, the problem of motivation confronts him."¹³ The teacher can choose an occasion of significance e.g. when the school reassembles after a feast day. Usually a series of well-chosen questions followed by discussion serves to focus the pupils' attention upon the experience. The question should be sufficiently broad in scope to include many activities associated with the festival such as shopping with

13. Charles D. Gaitskell, Children and their Art, n.p. Harcourt, Brace and Company, 1958, p. 41.

father for the Feast, decorating the table with mother, the guests who come to visit or the religious significance of the day. The discussions which take place between the teacher and the pupils are a powerful means of recalling the facts of the experiences as well as the idea of experience.

Sometimes the teacher should make arrangements for new experiences which would be suitable for expressive work to provide opportunities for the child to gain more knowledge. Visits to a farm, a dairy, a park and a zoo might all be appropriate. The teacher should plan the trips well in advance after having discussed the expedition with the principal, so that all arrangements may be made through the proper channels. A discussion should be held with the class concerning some of the primary features to be observed before the trip occurs. Upon return to class after the expedition, another discussion should take place, after which expressive work should immediately begin. It may be seen that "mere experience may be of little value to the learner. It is only when one resolves experience into coherent form that it has significance. For this reason alone, art may be considered an extremely valuable part of general education."¹⁴

The children must also be provided with as many materials as possible, and according to the level of their development so that every child may make his own choice of subject. Undue restriction in variety and kinds of materials tend to inhibit

14. Ibid., p. 42.

expression in art. It is unlikely that every member of a class will find a challenge or an inspiration in one kind of colour or paper, one type of paint, or one variety of cloth. Unless children are given some choices of materials they cannot explore sufficiently to discover these media which best suit their needs of expression. Being confronted with variety, they will have an opportunity to think for themselves and to make practical judgments in their art work through selection of suitable materials for an idea to be expressed. Some children tend to exhibit marked preference for a particular medium. One child may find greater satisfaction in using clay than he will in using cardboard, another may prefer coloured ink to tempera paint. " Unless these children are given reasonable, although of course not exclusive opportunities to employ the media of their choice, they may fail to reach a point of adequacy in their art output."¹⁵

The same thing applies to tools also. A certain size and type of brush may suit one child but not another. A fine pen point may appeal to some, while coarser nibs may be right for others. Selection of tools must also be provided just as a variety of materials must be offered. The teacher making some efforts to provide a variety of materials and tools is following an accepted practice in art. " The artist is always an explorer in the media and tool he uses. Nearly every artist develops

15. Ibid., p. 47.

a few preferences among the many media and tools at his disposal. This does not prevent him from exploring further possibilities of his favourite materials, or from testing new materials." 16

The methods followed in Peshawar elementary schools regarding art education seem to be derived partly from a general lack of knowledge of the principles of learning and partly from the literal interpretation of the objectives for art instruction as stated - with their emphasis on art "training" rather than art education. This chapter has attempted to clarify aspects of the role of art education in the growth and development of young children.

16. Ibid., p. 48.

CHAPTER III

PRESENTATION AND ANALYSIS OF QUESTIONNAIRE REPLIES

A questionnaire was sent to forty seven teachers of twenty eight elementary schools of Peshawar, in order to obtain their views regarding Art education and the methods followed in the teaching of art to elementary school children.

Nature of the Sample

The twenty eight schools are fairly well spread over Peshawar within a radius of about seven miles. Twenty six schools out of the twenty eight responded. Twenty of these twenty six schools are independent elementary schools, while six are attached to high schools. There is only one principal for both the elementary and secondary sections in this type of school. The number of teachers in these schools ranges from three to thirty, averaging 8.1 teachers to a school. There are 198.4 pupils in the average school ranging from eighty to six hundred pupils and giving an average teacher pupil ratio of one teacher to 24.8 pupils.

Forty one teachers out of the forty seven to whom the questionnaire was sent, responded. Twenty six were men and fifteen women. These teachers averaged 13.1 years of teaching

experience. The range of their teaching experience is from three years to fifteen years. Twenty six of them are principals, six being high school principals and twenty being elementary school principals. These twenty principals of elementary schools are teaching principals in their schools.

The academic and professional education in terms of degrees or diplomas and number of years of schooling for these forty one teachers is shown in Table I.

TABLE I
ACADEMIC AND PROFESSIONAL EDUCATION OF TEACHERS IN
THE SAMPLE

Number of responding Teachers	Academic and Professional Qualifications
15	B.A.,B.T. (Bachelor of Arts and Bachelor of Teaching, i.e. four years of college plus one year of specialized teacher training).
10	F.A.,J.A.V. (Intermediate Arts Faculty and Junior Anglo Vernacular Certificate i.e. ten years of schooling plus two years of college; and two years of teacher training in a normal school).
16	Matric, J.A.V. (High School and Junior Anglo Vernacular certificate i.e. ten years of schooling plus two years of teacher training in a normal school).
Total <u>41</u>	

Except for the six high school principals, all the others

in the sample (twenty principals and fifteen teachers) are classroom teachers.

Salary Grade:

The salary grades of these teachers can be classified into three categories.

Category A. Rs. 250¹ per month plus Rs. 48 dearness allowance with an annual increment of Rs.30. Maximum salary up to Rs.750 per month plus usual allowances admissible under regulations.²

Category B. Rs.150 per month plus Rs.35 dearness allowance, with an annual increment of Rs.10. Maximum salary up to Rs.300 per month plus usual allowances admissible under regulations.

Category C. Rs.90 per month plus Rs.25 dearness allowance, with an annual increment of Rs.5. Maximum salary up to Rs.150 plus usual allowances admissible under regulations.

Only eight teachers out of these forty one come under category A; ten come under category B; while twenty three teachers come under category C.

Most of the teachers under categories B and C would

-
1. At the official rate of exchange one Rupee (Rs.1) equals .21 U.S. dollar. Thus one dollar equals about 5 Rupees.
 2. Usual allowances admissible under regulations, are meant to cover such items as "dearness allowance", (cost of living adjustment), house rent allowance, marriage allowance and conveyance allowance etc. These allowances generally do not exceed more than 22 per cent of the basic salary.

gladly supplement their incomes by taking outside work, but this is against the conditions laid down in their service contracts.

Handling of the Data:

Items Number 1,3,5,6,8,10 in the questionnaire are constructed with the following four choices:

essential

desirable

unimportant

undesirable

In order to simplify the categorization of responses of the respondents the answers "essential" and "desirable", have been treated as in favour of the statement. The other two responses, "unimportant" and "undesirable", have been treated as not in favour of the statement. Other explanations of the handling of data will be found at appropriate places in the text.

Opinions of Teachers Regarding the Existing Program of Art Education in the Schools

Emphasis on Art Education:

In answer to question No. 1, which asked,
"According to the ideology of Pakistan, emphasis on art education is

essential.

desirable.

unimportant.

undesirable."

Thirty nine teachers out of forty one were in favour of the opinion that the ideology of Pakistan justifies an emphasis on art education; while two gave no opinion. Applying the binomial test³ it can be said at the .01 level⁴ that the majority of the population represented by this sample believes that the ideology of Pakistan justifies an emphasis on art education. In other words, the majority of teachers feel that it is entirely in accord with the culture and ideology of Pakistan to include a program of art education in the elementary schools of Peshawar.

Question No. 2 states,

"A realistic elementary school program should provide opportunities for

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3. This is a test designed to determine whether chance factors are likely to have produced a sample bias in a particular direction when no such bias actually exists in the population from which the sample was randomly drawn.
 4. The conclusion at the .01 level, that the population is biased in the same direction as the sample means that only once in 100 repetitions of a similar experiment would chance factors produce such a large sample bias when none exists in the population represented.

- (a) more creativity than conformity. (16 responses)
- (b) an equal balance between creativity and conformity. (16 responses)
- (c) more conformity than creativity." (6 responses)

Only six teachers believe in more conformity than in creativity, which shows that majority of the teachers are in favour of an art program which provides opportunities to children to be creative. This is in accord with the views of such modern art educators as Leon Loyal Winslow, who says,

In any case, the teacher must "set the stage," in such a way that the child's interaction with the environment will demand an outlet in some form of creative release, for the child's mind should be so permeated with and dominated by his experiences that he will be driven from within to do something about them, to represent or build something.⁵

Aesthetic Satisfactions as Related to Art Education

Question 3 asked,

"For children to develop to the fullest their abilities to obtain aesthetic satisfactions, education in art is

- (a) essential. (24 responses)
- (b) desirable. (11 responses)
- (c) unimportant. (2 responses)
- (d) undesirable. (0 responses)

Thirty five teachers were found to be in favour of art

5. Leon L. Winslow, The Integerated School Art Program, N.Y., McGraw-Hill Book Company, 1939, p. 53.

education as the means for children to develop to the fullest their abilities to obtain aesthetic satisfactions. Only two said that it was unimportant.

This result indicates a significant majority at the .01 level.

Interest of the Pakistani Educators in Art Programs

In response to question 4 which asks, "During the last decade the interest of Pakistani educators in the art programs of elementary schools has

- | | |
|-------------------------|----------------|
| (a) increased. | (25 responses) |
| (b) remained unchanged. | (12 responses) |
| (c) decreased." | (1 response) |

Twenty five teachers out of the forty one are of the opinion that during the last decade the interest of Pakistani educators in the art program of elementary schools has increased.

In spite of the above opinion of the teachers regarding the increase of interest of Pakistani educators in the art program of elementary schools, it will be observed below that the results of questions 11, 12, 13, 14, and 16 signify that little official interest is shown in the art programs of these schools.

Art Education as a Contributing Factor to the Principal Objectives of Elementary Education

Question 5 asks,

"From the point of view of contributions to principal objectives of the elementary schools, art education is

- (a) essential. (13 responses)
- (b) desirable. (25 responses)
- (c) unimportant. (1 response)
- (d) undesirable." (0 response)

Thirty eight teachers are in favour of art education from the point of view of contributions to the principal objectives of the elementary schools, while only one teacher expressed an opposing opinion. This again shows at the .01 level that the majority of the population represented by this sample believes that art education furthers the principal objectives of elementary education in general.

Independence of Thought and Art Education

In answer to question 6 which asks, "To enable the child to develop independence of thought and to make his own original interpretations and expressions, art education in elementary schools is

- (a) essential. (31 responses)
- (b) desirable. (8 responses)

- (c) unimportant. (2 responses)
 (d) undesirable." (0 response)

Thirty nine out of forty one teachers responded in favour of the idea that art education in elementary schools enables the child to develop independence of thought and to make his original interpretations and expressions.

Only two teachers expressed an opposite opinion. Thus the belief of thirty seven teachers is quite in accordance with the modern philosophy of art education expressed by Viktor Lowenfeld as follows:

The great contribution of art education to our society is the emphasis on the individual and his own potential creative abilities, and above all the power of art to integrate harmoniously all the components of growth which are responsible for a well balanced human being.⁶

Use of Art Media in Elementary Schools:

Question 7 asks,

"Art Education in modern Pakistani elementary schools should include

- (a) only drawing, work with paper and use of crayons and colors. (6 responses)
 (b) only finger painting, clay modelling, painting, sculpturing, poster painting, and work with papier-mache. (3 responses)

6. Viktor Lowenfeld, Creative and Mental Growth, New York, The Macmillan Company, 1957, p. 10.

- (c) both a and b, but more of a. (14 responses)
 (d) both a and b, but more of b. (5 responses)
 (e) a and b in equal proportions." (12 responses)

Thirty one teachers are in favour of use of some combinations of a and b in Art Education in modern Pakistani elementary schools. Out of these thirty one teachers, fourteen believe in use of a and b but more of a, while twelve teachers believe in the use of a and b in equal proportion, and only five teachers believe in the use of more of b than a.

When this disproportion is subjected to the Chi-square test⁷, the bias in favour of a is found to be not significant. That is, chance sampling factors may have produced this bias, when in fact there is no bias in the population as a whole.

The safest conclusion, therefore, is that the population of teachers like those in the sample believes that drawing, work with paper, and use of crayons and colors should be stressed no more or less than finger painting, clay modelling, painting, sculpturing, poster painting and work with papier-mache.

Visits of Parents and Other Persons to School Art Classes

Question 8 asks,

"Visits of parents and other interested citizens to the school's

7. The Chi-square test enables one to determine whether chance sampling factors are likely to have produced a disproportionate number of events in given sets of categories when it is assumed that the population represented exhibits no disproportion.

art classes are

- | | |
|-------------------|----------------|
| (a) essential. | (14 responses) |
| (b) desirable. | (21 responses) |
| (c) unimportant. | (2 responses) |
| (d) undesirable." | (1 response) |

Thirty eight teachers are in favour of the visits of parents and other interested citizens to the school art classes; only three teachers are not in favour of such visits. This shows at the .01 level that the majority of the teachers represented by the sample is in favour of visits of parents and other persons to the school art classes.

Copying

In answer to question 9 which states, "For best results, the school art program should encourage children to create representations of real objects from their daily experiences in the community rather than to attempt to reproduce something the teacher has done."

Forty teachers agreed fully with the statement; while one did not respond. It can be said at the .01 level that the majority of the population represented by this sample believes in the statement.

This shows that these teachers agree with the views of the modern educators in art who condemn copying on the grounds that

it denies the individual the opportunity to develop his own expression. Charles D. Gaitskell in this respect says,

In copying the children have developed some skill, but have done so in isolation from thought and feeling. The pupils in other words, have been subjected to a form of teaching based upon a mechanistic psychology.⁸

Art Education for Teachers

Question 10 asks,

"In the training of elementary school teachers, deliberate attention to practical arts and crafts is

- | | |
|-------------------|----------------|
| (a) essential. | (24 responses) |
| (b) desirable. | (17 responses) |
| (c) unimportant. | (0 response) |
| (d) undesirable." | (0 response) |

All the respondents agree that deliberate attention to practical arts and crafts is either essential or desirable in the training of elementary school teachers.

Art Education by Specially Trained Teachers

Question 11 asks, "Do you have an art teacher who is especially trained to teach art in your school?" Out of twenty

8. Charles D. Gaitskell, Children and their Art, n.p. Harcourt, Brace & Co., 1958, p. 49.

six elementary school principals to whom this question was asked, twenty three replied that no special art teacher was employed in their schools to teach art, while only two replied in the affirmative. Applying the binomial test, the result was significant at the .01 level. This shows that in the majority of the schools represented by the sample, the teaching of art is not done by especially trained teachers.

Schools Having Regular Art Periods

Question 12 asks,

"Are there regular periods devoted to art education in each of your elementary classes each week?"

The teachers were asked to underline the appropriate answer, (yes, sometimes, or no) for each class in their school. The following responses were obtained as shown in Table II:

TABLE II

NUMBER OF SCHOOLS HAVING REGULAR ART PERIODS

	Number of Schools Responding				Total
	Yes	Sometimes	No	No Answer	
Class 6	16	2	8	0	26
Class 5	16	3	6	1	26
Class 4	14	4	0	8	26
Class 3	8	4	10	4	26
Class 2	6	6	8	6	26
Class 1	6	3	10	7	26
K.G.	2	1	0	23	26

This result shows the lack of regular art programs in the schools. Also, the number of schools having regular art periods in the lower grades (k. G ., 1,2,3) is seen to be far smaller than the number of schools having regular art periods in the upper grades. (4,5,6) It would appear that little importance is attached to art programs in the lower grades. In all, only nineteen of the twenty six schools offer art in one or more grades.

Time Devoted to Art Education

In response to question 13 which asks, "How many hours of art education do the pupils in various classes receive on the average during each week", the following information was received from those in the nineteen out of the twenty six schools which offer art education at some grade level:

TABLE III
AVERAGE WEEKLY HOURS FOR ART IN THE NINETEEN
SCHOOLS OFFERING ANY ART EDUCATION

Classes	Average Hours per week	Number of schools
Class 6	3.0	18
Class 5	3.0	19
Class 4	2.6	18
Class 3	2.6	12
Class 2	2.3	12
Class 1	2.3	12
K.G.	4.0	3

The result of question No.13 shows that not only is the number of schools having regular periods in lower elementary grades less than in the upper elementary grades, but also (excepting the 3 kindergartens) on the average, fewer hours per week are devoted to art education in the lower elementary classes than the upper elementary classes.

Use of Art Media

The list of art media shown in Table IV was presented in question 14, with instructions to underline the media regularly used in the schools. Most of the twenty six schools use chalk and crayons. Only ten schools use clay as an art medium. The use of other art media besides the ones mentioned above is shown in Table IV.

TABLE IV

THE USE OF ART MEDIA IN THE SCHOOLS

Art Media	Number of Schools Using	Number of Schools not Using
Chalk	17	9
Crayon	13	13
Cut paper	11	13
Clay	10	16
Plaster	2	24
Wood	2	24
Papier-mache	1	25
Charcoal	1	25
Conte crayon	0	26
Linoleum cut	0	26
Poster paint	0	26
Finger paint	0	26
Metal	0	26

Summarizing the responses from Questions 10,11,12, and 13, it may be said that,

1. Teachers in general believe in giving practical arts and crafts.
2. No special art teacher is generally employed in schools represented by the sample.
3. Many schools have no regular art periods.
4. Schools which have art periods tend to have more periods in the upper elementary grades and fewer in the lower grades.
5. Very few art media are used in these schools.

Free Suggestions for Art Media by Teachers

The opinions of the teachers freely suggesting art media which they do not use but which they felt would be useful in elementary school art education is as follows:

TABLE V
FREE SUGGESTIONS OF TEACHERS REGARDING
DESIRABLE ART MEDIA THEY DO NOT NOW USE

Suggested Art Media	Number of Teachers Freely Recommending
Plasticine	4
Cotton	3
Drawing & Painting	3
Cardboard	1
Sewing & Knitting	<u>1</u>
Total	12

The number of teachers freely suggesting art media other than those mentioned in Question 14, is very small. It should be noted that no type of paint is used in the schools, and none is freely suggested for use. This conflicts with the response to Question 7.^{8a}

Art Education Received by the Teachers

In response to question 16 which asks, "How many teachers in your school have^{had} art education or art training?" It may be seen from Table VI that only 13 per cent of the one hundred ninety eight teachers employed in these twenty six schools have had art training.

The amount of training received by all of the one hundred and ninety eight teachers is as shown below:

TABLE VI

ART TRAINING OF SCHOOL TEACHERS

Amount of Training	Number of Teachers	Number of Schools served by these teachers
1 year	2	2
6 months	10	4
"Very little"	10	2
No special training	4	1
None	116	12
No Answer	56	5
Total	198	26

8a. Actually water colours are used at present but only in the higher grades of elementary schools.

This result is in accordance with the response to Question 11, namely that significant majority of the teachers do not have special training in art.

Free Responses of Teachers

A. In Question 17, these forty one teachers were asked to give any comments, recommendations or criticisms they have to offer regarding art education, with specific reference to their school.

Their free responses may be categorized as follows.

TABLE VII

FREE RESPONSES OF FORTY-ONE TEACHERS ASKED FOR RECOMMENDATIONS OR CRITICISMS CONCERNING ART EDUCATION

Condensed Comments	Number of Teachers freely Suggesting this
1. Two more periods per week in Art Education are required.	18
2. The amount of time given to Art Education is not sufficient.	12
3. Art Education is a necessity for a child in the elementary school.	6
4. The training of teachers in Art Education is highly desirable.	5
5. One special art teacher is required in every school.	4
6. Art should be an optional subject for the talented only.	2
7. The quality of Art Education in the school is poor.	1
8. No response.	<u>10</u>
Total free responses from forty one teachers	48

B. When the forty one teachers were asked to make free-response recommendations for improvements, they responded as shown in Table VIII

TABLE VIII

FREE RESPONSES OF TEACHERS CONCERNING RECOMMENDATIONS
FOR IMPROVEMENT IN ART EDUCATION

Condensed Recommendations for Improvement	Number of teachers freely giving these recommendations
1. Trained art teachers are required.	16
2. Special training courses are needed for teachers.	14
3. There should be more emphasis on this subject during the teacher training period.	6
4. One or two more art periods during the week are necessary.	6
5. Pupils' art work should be exhibited and prizes awarded to good students.	6
6. There should be a special art teacher for each school.	2
7. The cooperation of teachers of other subjects with the art teacher is desirable.	1
8. No answer.	<u>12</u>
Total free responses from forty one teachers.	51

C. When the forty one teachers were asked to give criticisms regarding art education, they responded as shown in Table IX.

TABLE IX

OTHER FREE RESPONSES OF TEACHERS

Criticisms	Number of Teachers freely giving there responses
1. Art Education is not properly imparted to students.	14
2. There is inefficiency in art teaching on the parts of the teachers due to their lack of proper training.	11
3. There is no equipment for teaching art in the schools	3
4. No response.	22
Total free responses from forty one teachers	28

The questionnaire results may be briefly summarized as follows:

1. The majority of the teachers are of the opinion that the ideology of Pakistan justifies an emphasis on art education.
2. The majority of the teachers are in favour of an art program which provides opportunities to children to be creative.
3. The majority of the teachers are in favour of art education as the means for children to develop to the fullest their abilities to obtain aesthetic satisfaction.
4. The majority of the teachers are of the opinion that the interest of Pakistani educators in the art programs of

- elementary schools has increased during the last decade.
5. The majority of the teachers are of the opinion that art education contributes to the principal objectives of the elementary schools.
 6. The majority of the teachers believe that art education in elementary schools enables the child to develop independence of thought and to make his own original interpretations and expressions.
 7. The majority of the teachers believe that art education in modern elementary schools in Pakistan should include drawing, work with paper, use of crayons, colours, finger painting, clay modelling, painting, sculpturing and poster-painting.
 8. The majority of the teachers are in favour of the visits of parents and other interested citizens to the school art classes.
 9. The majority of the teachers are in favour of encouraging children to create representations of real objects from their daily experiences in the community as opposed to mere copying of something shown in the classroom.
 10. All of the responding teachers agree that deliberate attention to practical arts and crafts should be given in the training of elementary school teachers.
 11. Generally no special art teacher is employed in such schools.
 12. Many schools have no regular art periods.

13. Schools which have art periods tend to have more periods in the upper elementary grades and fewer in the lower grades.
14. Very few art media are used in these schools.
15. The teachers who teach art have little or no training in art.
16. Free responses of the teachers show that most of them believe that
 - (a) more attention and time should be given to elementary art education.
 - (b) art education is a necessity for a child in the elementary school.
 - (c) trained art teachers are needed in the elementary schools.
 - (d) more and better equipment for teaching art is needed in the elementary schools.

CHAPTER IV

A GUIDE FOR THE DEVELOPMENT OF AN ART PROGRAM IN ELEMENTARY SCHOOLS

Three major purposes of teaching art to children are (1) to encourage them to express themselves according to their own ability, (2) to develop independent, creative thinking, and (3) to help them develop as worthy citizens.¹ The educational values derived by the pupil from his work in art which help him to grow in the above three objectives are achieved by understanding the principles followed in the creation of a work of art as the pupil expresses himself through experiences dealing with line, colour, dark, light, form and texture. These major purposes are found in any sound program of art education.

The planning of art experiences in the elementary schools of Peshawar needs to be approached on the basis that every human being learns according to his ability as he interacts with his environment. Learning is a life-long process. The teacher can at best but create an environment from which the learner will take according to his potentialities. The essential responsibilities of the teacher, especially the art teacher, as the more experienced member of the group, is to see that the experiences of study are according to the principles of learnings which

1. It will be remembered that all three purposes are subscribed to by the teachers responding to the questionnaire.

means, first, learning is more efficient when it is related to pupil's purposes; secondly, growth and learning are continuous; third, each child is unique in his rate of learning; fourth, a child learns best when the task is adjusted to his level of maturity; and last, a child learns best through life-related experiences. If the learning experiences of the children are guided on these principles, he can be in a position to establish his own goals, guide his own activities and become a valued contributor to and critic of art.

The experiences which a child has everyday wholly form the subject-matter of his art. According to Gaitøskell:

Expression in art relies upon both the unique personal qualities of its creator and the experiences he has had in life.^{1a}

Although children vary in their personalities and reaction to experiences, during their general development they tend to pass through several stages of artistic production and consequently to adopt recognizable modes of artistic expression.²

A teacher needs to be familiar with the developmental stages of artistic production and with the accompanying modes of expression. The developmental stages of artistic production

1a. Charles D. Gaitøskell, Children and their Art, n.p. Harcourt Brace and Company, 1958, p. 125.

2. The terms "mode", "scheme", "form concept" and "formula" have all been used synonymously by various writers. The words denote the all-over means by which a child tries to make clear to us his realistic intention.

will often give clues to the subject matter and also to the tools, materials, and activities with which he may cope successfully. Knowing the stages of development will also help the teacher to determine what kind of stimulation and assistance the child requires. The teacher has to take care that although these are "stages" of artistic development, human beings as individuals develop differently and as such the teacher must deal flexibly with "average" expectancies.

Numerous classifications of these stages of development are to be found but basically art educators agree upon the existence of five stages which occur before adolescence.

Stages of Creative Development:

Scribbling Stage 2-4 years

The activity of children with pencil and crayons before three years of age is mainly one of scribbling, exploratory nature. This is comprised of three sub-stages: (1) disorderly scribbling, (2) controlled scribbling, (3) naming of scribbling.

"Disorderly scribbling" shows that the child has no mental control over motor activity at this level. He is not yet able to perform tasks that require proper motor co-ordination such as eating, dressing and so forth. Lowenfeld regarding this stage says:

As long as the child has not reached a stage of scribbling in which he has established control over his motions, it is both senseless and harmful

to teach activities requiring proper motor co-ordination. Such attempts would be similar to trying to teach a babbling baby to pronounce words correctly or even to use them in sentences.³

Controlled Scribbling:

As soon as the child repeats his motions again and again, it shows that he has discovered visual-mental control over motor activity. Motor co-ordination is one of the child's most important achievement during this age period. The child at this sub-stage has usually no other intention than consciously to move his crayon on the paper. All his enjoyment is drawn from this kinesthetic sensation and its mastery and also from the visual experiences of what he has done kinesthetically. After having assured himself through constant repetitions, such as circular lines as an expression of circular movement, the child tries different, more complex types of motions.

Naming of Scribbling:

Gradually the child begins to name his "scribbling". He may say, "This is a train," or "This is mother going shopping," although neither train nor mother can be recognized. The "naming of scribbling" is of great significance for the further development of the child as it shows he is ready to move to the next stage. Lowenfeld in this regard says:

3. Viktor Lowenfeld, Creative and Mental Growth, New York, The Macmillan Company, 1957, p. 87.

He has changed from a kinesthetic thinking in terms of motions, to an imaginative thinking in terms of pictures.⁴

Colour plays a subordinate role in "scribbling". The important experiences is derived from the satisfaction of motor activity and the attained mastery and visual control of the lines. The child enjoys the use of colour, but may not consciously select colour for specific use of identifying objects with colour.

Kind of Stimulation and Assistance Required for Growth

The teacher's encouragement is necessary so that the child may proceed with the activity in the first stages of scribbling. The teacher should ^{not} interfere to suggest how the child should represent his ideas. It would be meaningless to the child, because at this stage he has not established his object relationship.

During the first stages of scribbling no topics are to be suggested, only the giving of experiences in various materials is necessary. As the child is not thinking in terms of specific objects but is interested in scribbling only. There is no problem of teaching or showing a way of working. Scribbling is a normal response to given materials at this given stage.

The child uses large motions of hand and arm at this stage

4. Ibid., p. 90.

and therefore should be encouraged by furnishing proper material.

In the early stages of scribbling, big wax crayons and smooth large sheets of paper or black-board are suitable materials. Crayons permit the manipulative exercises and the development of muscular control needed by the child, Also they are flexible in their use. The child may use the point, the side and the end with as much pressure as is required by him in order to achieve what he wishes. During "naming of scribbling", the use of different colours may be stimulating, because since the child is aware of different objects while scribbling, he may begin to learn colour differences.

4a

Clay and plasticine are helpful in giving the child experiences in handling three dimensional material. As they permit the child to use large motor movements in three dimensions.

Cut paper gives the child experiences not only in learning different colours at this stage. It helps the child to relate the colour of the cutout pictures to the real objects and relate shape to the objects also. The child can select and arrange cut outs on a paper with paste; an experience which he does not have in clay or paint. This gives him a sense of organization as well.

In helping children while working with materials, the teacher must remember that:

(a) The child must develop his own technique. A technique is

4a. Plasticine though not now in use is welcomed by some teachers as mentioned in chapter III.

the individual use of materials as a means of expression or in other words way of working with materials. The same material may be used for different techniques. It depends upon the different ways by which it is used to express something. Crayons can be used linearly and also with the broadside. This shows that one child may express himself by means of outlines; the other with the filled in spaces. "A technique, therefore, cannot be explained or taught."⁵ It is highly individual.

(b) Appropriate materials should be introduced at a time when the child is most ready to use them in relation to his growth and free art expression, e.g. during scribbling stage, water colour cannot be introduced because of its transparent, flowing, merging quality. It has the tendency to run. It would produce a blurred mass and the child's motions will be indistinguishable. He would become discouraged by such a technique as he is unable to follow, gain control over his motions and unable to identify himself with them. The child's main urge during scribbling is to identify himself with motor activity. The material suited for him is crayon at this stage.

(c) The simultaneous use of different kinds of materials suited to the child's developmental stage is of great advantage because it exposes the child to the variety of procedures and makes him aware ^{of} the various possibilities which he may find in developing his technique.

5. Ibid., p. 28.

(d) Too many materials should not be introduced at once. They should be introduced gradually according to the maturation of the child. As Lowenfeld says:

At a time when the child is overwhelmed by his own creativity, when he is full of intuitive power, too many different media would not only be wasteful but would often prove distracting as well.⁶

Pre-schematic Stage 4-7 years

This stage of artistic unfolding involves children in the Nursery, Kindergarten and first grade. Normally, by this time, most children have arrived at progressive manipulative and visual control. Most of their visual experiences are focussed on themselves. There is also an increased interest in the environment in which they live. "People" or "me" find their way into their drawings and paintings. Drawings are largely based on circles or ovals for heads and bodies. Horizontal and vertical lines stand for legs and arms. All parts of the body are seldom present. Colours used by children are usually not related to objects, and proportions used are not in relationships to nature. Choice of colours depends on how the different colours appeal to the child. A man might be red, yellow or green. The child expresses importance by size. Flexibility of the art program is necessary if the children are to be helped to grow at their own natural rate or to the norm of their age-level.

6. Ibid., p. 166.

At this stage most children begin to notice sky, background, foreground, middleground and other space relationships.⁷ The child achieves more satisfying and more definite symbols with the increase in his knowledge and experiences regarding man and environment. He generally expresses the concepts through geometric lines and he may be ready to tell what the drawings mean to him.

An experiment regarding this stage of artistic development was made in the province of Ontario, Canada, by Charles and Margaret Gaiteskill, involving 9000 children of kindergarten age showing the following results:⁸

1. Chief interest in materials.
2. Discovery of resemblance to object in his work encourage the child to give his work form, to finish a product.
3. Regression from symbol⁹ to presymbol occurs in many instances. Persistence to this fact calls for remedial attention.
4. Preliminary work in colour lacks variety; with experience the child produces work of marked aesthetic quality.

7. Space relationship—that there is a definite order in spatial relationship. The child no more thinks, "There is a tree", "There is a man", "There is a car", without relating them to one another.

8. Italo L. de Francesce, Art Education-Its Means and Ends Harper and Brothers, New York, 1958, p. 253.

9. Symbol is a precise statement of a fact or event in experience; to produce symbols, the child must be able to give his marks or shapes desired characteristics and must be able to reproduce these forms at will.

5. Non-objective paintings are not infrequent.
6. About 54 per cent of the cases studies show the human figure as first object to appear.
7. Growth in expression develops following the mastery of symbols, fold-over,¹⁰ X-ray¹¹ and series of pictures occur in many instances.
8. Aesthetic qualities are at first wanting; later the work becomes better composed and shows unity. A "centre of interest" seems to appear early by making one symbol stage, children also unify by means of rhythms and strive for balance.
9. As children develop creatively, they seek out more details and relationships to environment.

Kind of Stimulation and Assistance Required for Growth

Flexibility of Art Program:

A general variety of experiences should be provided at this stage, so that the children may identify themselves with a situation because the child is ready to know more and learn more. The nature of experiences should be in the terms "I", "me" and "my", as at this level the child focuses most of his experiences

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10. Fold-over - In the folding-over type of expression the child gives objects a position of significance rather than of perspective appearance.
 11. X-ray pictures mean when the child depicts the inside and outside simultaneously whenever the inside is of more significance to the child than the outside.

on himself. Therefore the following subject-matter topics are suggested for children at this developmental stage.¹²

I and my mother	I am brushing my teeth
I and my house	I am drinking my milk
I am playing ball	I am blowing my nose
I am riding a wagon	I am eating my breakfast
My cat is in the sun	I am searching for a coin I lost
My birthday present	I am sitting on the swing
My doll	The postman bringing me an Eid card
My party	Policeman leading me across the street

Absorbent Paper, poster paint^{12a} (thickly prepared) and a bristle brush are suitable material for this age group. Absorbent paper will prevent the paint from running together with helping to keep the painted objects separate as the child

12. Viktor Lowenfeld, Creative and Mental Growth, New York, 1957, pp. 118-119, and Charles D. Gaitskell, Children and their Art, 1958, p. 134. (Adapted)

12a. This is a new recommendation as the teachers in the questionnaire have not mentioned it. Poster paint can easily be prepared locally and is cheaper than water colour which is used in the upper elementary grades.

conceives in separate objects. Clay is also a good medium as it helps the child to develop the concept of form. The child usually "pulls out" from the lump of clay to form features, such as legs, arms and head of an object. Pulling the clay out from the whole or the "analytic method" means to have from the very beginning a vague form concept of the whole from which the details will be developed through a continuous analytic process.

As the child gains experiences, he can use "synthetic method" which means putting single representative symbols together into a whole, i.e. the child builds up a synthesis out of partial impressions¹³ adding pieces to the body.

13a

Finger painting should be introduced at this stage. It helps the child in making repetitive patterns, gaining mastery and confidence over his co-ordination of hand muscles and movements and also expression in design. Picture-making with paper is a profitable experience for every child as mentioned earlier from kindergarten to the level of sixth grade, to help them to understand the relationship of colour, texture, weight of the paper to the object they want to represent. Varied experiences with varied colours also help in organization.

Picture-making with paper is a profitable experience for

13. Viktor Lowenfeld, Creative and Mental Growth, The Macmillan Company, New York, 1957, p. 162.
 13a. This is also a new recommendation which is added to those made by the questionnaire respondents.

every child from kindergarten to the end of sixth grade as mentioned earlier. Paper should be varied in colour, texture, weight and should be available in several shapes and sizes, so that the children may select whatever type they may require for the work in hand.

Children in the early stages of manipulation can create pictures merely by tearing paper, After sometime scissors should be introduced for the pupils who have better co-ordination. The scissors should be heavy and have sharp long cutting edges but not pointed tips. The teacher will have to use considerable judgment in determining whether or not the child possesses sufficient muscular co-ordination to use scissors. The teacher should not encourage the child to use scissors until that time. Teaching this medium helps the pupil expand their ideas about design. "The teacher should encourage the child to play not only colour against colour, but also texture against texture, metallic surface against the usual paper surface, and mat against glazed finish",¹⁴ to help him to know the differences in colour and also to encourage various designs.

Activities involving the use of paper and cardboard to produce free standing three dimensioned objects (which is also called box sculpture) may be used at this stage. The only supplies necessary are an assortment of small cardboard

14. Charles D. Gaitskell, Children and their Art, n.p. Harcourt Brace and Company, 1958, p. 190.

containers, and some school paste. Tempera and suitable brushes may also be supplied. The containers should vary in shape and should range in size from one foot each way down to about one inch as the largest dimension. Cardboard tubes of different diameters and cut into various lengths should be made available along with few empty spools.

Cutting shapes and sewing them on cloth is a good experience in manipulation of the material. It gives additional experience to crayon and paper, developing sense for designs and texture etc. Also it helps to form basis for more advanced work in upper grades.

Group work is also successful with young children in decorating their room on some feast occasion e.g. Eid or Republic Day when they can utilize their paper decorations. Murals like "Our House", "My friends" are also useful.

Schematic Stage 7-9 years

The next developmental stage is the schematic or symbolic stage. Usually it involves children in the second and third grades.

At this age level children have been very much influenced by environment and the people they come in close contact like parents, teachers and others. Therefore, they have formed a

concept of man and the environment, man and things. The child observes major changes in size, shape, direction and often in relationships. He begins to utilize the knowledge he has attained and the experiences he has undergone. He begins to realize that symbols he has been using for man cannot act or accomplish anything. Therefore, in his drawings he begins to bend and stretch legs and arms and to bend the body according to the action or position he has in mind. Now he begins to make use of "base line"¹⁵ or sometimes two base lines. This shows that the child is becoming conscious of abstract concept of space as well as of a sense of relationship to and with surroundings.

Drawing, painting, modelling and other forms of expression produced at this stage show that the child has clear purposes in mind. Lowenfeld calls attention to the deviations from the newly discovered symbols and points out that these deviations are significant, particularly the exaggerations of parts, omission of unimportant parts and changes of symbols for the expression of emotionally important parts.¹⁶ These changes suggest experiences of profound character and emotional influences.

15. Base line - The first mass consciousness of discovering that the child is a part of environment is expressed by this symbol (base line).

16. Viktor Lowenfeld, Creative and Mental Growth, New York, The Macmillan Company, 1957, p. 135.

Children at this level realize direction and position in space. This realization gives rise to folding ^{and} over/X-ray pictures. In the folding-over type of expression the child gives objects a position of significance rather than of perspective appearance. In the X-ray representations the outside-inside relationships are shown in the same picture. Often several phases of one event are told in the same picture. This shows the thoroughness and completeness of thinking on the part of the child and as such should not be considered peculiar.

Colour which was at first used for its emotional meaning, now gradually assumes significance in relation to objects. Just as in the beginning, the child evolved symbols and found success in expressing what he had in mind; now he discovers colour symbols and relates them to the world about him. He will change colour symbols as new experiences will show him the existence of colour changes in the environment; from one person to another, from one flower to another, and so on.

Designs, or the creation of decorative motifs, follows the same mode of development as that for drawing or painting. Good design will grow out of the same spontaneous, free spirit that was stressed in connection with drawing and colour. The feeling for rhythm and the urge for repetition are present within the child, all they need is encouragement. "Abstract concepts of form and space are inherent in the very nature of children's

creative work; therefore, stimulation of the right sort will induce adequate expression."¹⁷

Three dimensioned work including clay, wood, cardboard and other materials must be given a place in the art program at this stage. The child benefits greatly from such activities particularly if he is not highly visual-minded, but feels from within, that is, kinesthetically.

Kind of Stimulation and Assistance Required for Growth

The following topics are presented to show directions to planning when stimulating children at this level. The topics are divided into the following groups:¹⁸

I. Topics of Action (Proposed to develop form concept)

Racing with my friend on the grounds "We" (I and my friend)
 "Action" (are racing) "where" (on the grounds)
 Jumping over a rope which is held by Saleem and Nilofar
 Playing ball with Naeem
 Going to the park with father and mother
 We are climbing a mountain
 Carrying something for mother
 Planting a tree, Sofia holding it

17. Italo de Francesco, Art Education - Its Means and Ends, Harper and Brothers, New York, 1958, p. 258.

18. Viktor Lowenfeld, Creative and Mental Growth, The Macmillan Company, New York, 1957, pp. 165-166, (Adapted).

Recess on the school grounds

Climbing a tree

Pulling each other

Shaking hands with Qundi

Saying good-bye to mother

Going to school

2. Topics of Profile and Front View of People (Proposed to develop visual concept).

Sitting on the swing, holding the rope

Going between mother and father (Front View)

Playing Ludo (Profile)

A row of soldiers marching

3. Topics of Space - Time Representation: (Proposed to develop these concepts)

When I leave my home and go to school

When we went to visit the market

When we went to visit the fair

Poster paint, tempera-paint, crayon and coloured chalk are suitable material to be used at this developmental level. A wide range of colours should be provided. The child at this level has formed a form, space and colour concept through repetitions to develop a schema especially in the development of design. The consistency of the above mentioned art material serves this purpose best as these materials give the child

opportunity of experiencing mastery or self-assurance.

Large Sheets of paper preferably 18" x 24" are preferable to smaller sheets to give more space freedom to the child. Hair brushes with large handles are better than bristle brushes as they give the child a more detailed concept.

Clay is an excellent means for expression, whether used by "analytic" or "synthetic" method.

18a

Scraps of wood from the local pattern shop may be turned into creative means for boys and girls. Imaginative birds, animals and figures, toys can be assembled and glued. Useful objects such as gift boxes, sewing baskets can be made under proper guidance. The skill of manipulation of different tools such as hammer, a cross-cut saw, a plane and a drill is required to be mastered by children. It is inadvisable to make extensive use of these tools before the second grade. After that the children will be able to handle them with some efficiency. Soft wood such as balsom and pine may be used from third grade onward for carving as well as for working in the round. Toys and other wooden objects may be finished and decorated by using tempera or enamel paints.

Besides working with wood; paper, cardboard, dampened paper, papier-mache are suitable materials for the children at this level. Children can produce three dimensioned objects

18a. The use of wood is recommended by many modern educators. In the questionnaire it was found out that only two schools out of twenty-six used wood.

with them.

Work with weaving material such as yarns, heavy threads, grasses, raffia and reed should be given a start. Learning to cut, combine shapes and colours adds to the heightened interest.

The Gang Stage: 9 - 11 years

At about the age of nine or ten, children enter a stage in which they try to create on a more mature plane. This stage can be called stage of Dawning Realism. During this stage attempts are made to represent reality as a visual concept. This visual concept is influenced by the changing effect in nature, which are caused by motion, distance, light and atmosphere.

The child at this stage is growing larger and taller, generally seeks friendships, associates with groups of his own sex and begins to seek a greater degree of independence from teachers and other adults. He looks at the world and man with a certain amount of knowledge as well as with a certain degree of feelings. He becomes more aware of differences in the surroundings as well as of the opposite sex. So he is ready to take new steps in active development. Now that he sees more and knows more, he realizes that the symbols which he had achieved before are not adequate. "The people, houses and trees are not just anchored to a base line, but that they are related to space in such a way that trees grow from the earth and rise

to the sky."¹⁹ Many boys and girls at this level also realize that a picture is composed of planes; that there is a background, a middleground and a foreground. They also see that certain objects, because of their position overlap other objects and can be seen only partially. It must be remembered, however, that all children will not reach this level of understanding at the same time.

"Colours will be recognized as qualities of light rather than simply as names or as classifications on a chart or on a colour wheel. "Color feeling, color mood and color symbolism are the essential experiences pupils need and seek at this time."^{19a} It is possible to motivate a class to be aware of the beauty of the day by asking it to observe the color on buildings, on the ground and on trees and to show them how the sun affects objects or how the sunny day differs from a rainy day. The children should be given experiences from actual life situations in order that they understand such terms as dull, bright, sad, warm, cold etc.

Pattern or surface decoration takes on a new meaning at this stage of development because it is related to the child's desire to decorate himself. This is particularly true of girls. Boys show this desire in appreciation of patterns on girls'

19. Italo de Francesco, Art Education - Its Means and Ends, Harper and Brothers, New York, 1958, p. 262.

19a. Ibid., p. 263.

dresses, on the mother's sarees, floor tiles at home and other decorative features in their surroundings. The children should be given experiences in design by giving them earthen or plastic plates to decorate. They should be motivated properly with the discussion of eventful situations in their lives. A few simple design experiments may lead further search and development. Leaf, rubber, sponge, potato printing as well as block printing and stencilling are often used as experimental media, Making notebook covers, decorating curtains for classroom windows or gift desk pads will give experiences to children of an immediate purpose. The children should be allowed to design freely with the teacher's guidance as and when required.

Introduction of wood and metal will also give children an opportunity to get acquainted with the different qualities and functions of these materials.

The natural feeling for design will lead to the designing with three-dimensional materials. Cord, wire, clay, plaster and other such materials will be helpful to children. New forms will be created and the imagination will suggest combination of materials and textural relationship e.g. bending two wires in wavy lines will make a good pen-holder. Mobiles, stabiles and texture pictures may be added to the usual activities in the field of form design.

Kind of Stimulation and Assistance Required for Growth

The needs of the child are concerned with friendship and gangs, greater awareness of the self and of the differences of sex and the resulting lack of cooperation, at this level. This shows that the child's subjective relationship to man and environment has also become characteristic for this particular stage. The following topics are suggested to be of help according to the classroom situations.²⁰

Clothes, Dresses.

Going to a party

Asking policeman on the street

A birthday party

Working on the field

The conductor in the bus asking for tickets

Porter at the railway station

A parade of soldiers

Space, meaning of
plane

Crossing a street

Going over a bridge

Playing football

Playing basketball

Policeman directing traffic

Farmer ploughing his field

Planting a garden

Sitting around a table for supper

20. Viktor Lowenfeld, Creative and Mental Growth, The Macmillan Company, New York, 1957, pp. 200-202. (Adapted)

Overlapping	Looking out of the window In the movie theatre In the train
Subjective Cooperation ²¹	Sawing lumber Building a house Carrying a log Digging a hole
Objective Cooperation ²²	We all are making a city We all are making a farm We all are making a circus We all are making a fair We all are making a store
Design on Material	Reproducing: Potato print (geometric) on textiles Finger Paint: Folder, card, box Emotional: Sliding down a hill, Using inner circle of plate as base line. Racing down a hill, Using inner circle of plate as a base line. Animals of the Ark, on a pot.
Experiences with different material:	1. Decorating cards 2. Bending metals to spirals (candle- stick) 3. Work with papier-mache

21. Subjective Cooperation, means the representation of individual experience of cooperation.

22. Objective Cooperation means group work - a whole group working on one project.

	4. Collages (Combination of different materials)
Clay	A farmer
	A football player
	A policeman
	A soldier
	A sailor
	A dancer
	Two cutting a log
	Digging a hole
	Sitting at the campfire
Linoleum cuts ^{22a}	All topics as suggested applied to this technique
Colour	Rich house - Poor house (bright - dull)
	Sunny day - Rainy day (bright - dull)
	Storm (Excited)
	Desert - Oasis (monotonous -changing)

Crayon is unsuitable for use during this age level as the child has advanced beyond the use of geometric lines and base line representations, and he feels the need of filling in spaces more quickly with the discovery of the plane. Poster paint is an excellent medium for getting in spaces because of its more flowing, merging quality than crayon.^{22b} A hair brush is preferable to bristle brush as the child pays more attention to details. Flat coloured chalk and water colour may also be introduced.

22a. The use of linoleum cuts is recommended by many modern educators. In the questionnaire it was found out that none of the schools used linoleum cuts.

22b. The fact that paint was not mentioned by the teachers in the questionnaire replies for this age group indicates that children continue to use crayons.

Cut-paer will help the child to experience the meaning of overlapping and will be a natural stimulus to work alone or in a group. Clay is useful for modelling as well as for pottery. For crafts, finger painting, work with cotton and wool of a variety of textures and colours is recommended. Acquaintances with as many materials as possible such as metal, wood, papier-mache, raffia will stimulate the child to apply design to these materials.

In classroom, the occasion invariably arises in which the need for group effort in art is apparent. Sometimes the children say "Let us have a play", "Let's run a puppet/show", "Let's make a big picture to go in the hallway". This situation is good to set in motion a desirable group project. As soon as the need for group work in art is apparent, the teacher must see that the children elect leaders and establish necessary committees so that every child in the group, regardless of intelligence and ability is given a fair opportunity to make suitable contribution to the project. General discussion of the topic and then of medium should take place first. Then the teacher may choose teams of five or six pupils to work on a mural. Each team may elect its chairman or captain who will preside over discussion. Eventually as the pupils get mature, they will organize their own mural making.

What is true of mural making can be true of puppetry and

also producing such topics as the following in three dimensions, e.g. "The circus came to town" could be developed in paper using box sculpture cardboard and papier-mache.

The Stage of Reasoning 11-13 years

The Stage of Reasoning or Analytical Realism is the second phase of the child's Dawning Realism Stage.

The term "stage of reasoning" or "analytical realism" is used here to indicate the heightened awareness of their environment by children between the ages of eleven and thirteen.

"Psychologists point out that this is the period of reasoning, of attempting to find causes or to analyse facts and situations in the activities of life as well as in the environment."²³

Before this stage the child noticed only main characteristics in people and things. Now he develops a keener sense of observation. He observes details like folds in clothes, changing effects of colour on objects; character of the major anatomical components of the body, such as joints, and the changes in the appearance of figures according to differing actions. Another sign of growth is in perception of space and in perspective appearance.

23. Italo de Francesco, Art Education - Its Means and Ends, Harper and Brothers, New York, 1958, p. 266.

Although the child has made the above mentioned optical discoveries, yet he has much growing up to do. The teacher should take care not to push him along the lines of scientific perspective, colour science, and the rest. The child should be guided to make further discoveries for himself, naturally and through experience and observation.

Recognition of Perceptual Types

This stage of development is not only a bridge to adolescence but also it is the bridge to a more permanent identification of the child with his type of perception. In general, the visual and the haptic are emphasised as the two extremes. There are many other possible types of perception in between these two extremes. The above two terms can be explained in this way that there are children who see and others who feel. That means that there are some children who are interested in appearance, while others are interested in the meaning of what is before them. All of the in-between types may be recognized if this fact is borne in mind.

This transitional stage is a challenge to all teachers. The teacher should know that the more he raises the child's awareness during the stage of reasoning without causing undue harm to his creativity, the more he prepares the child to face the crisis of adolescence properly. The teacher can do it very

easily by asking such simple questions (and thus making the child aware of his own achievement) as "Tell me, how did you get this orange colour?" or "Noorjehan, tell me, what did you do to make your house look that distant?" or "Naeem, how did you get this tense feeling in your figures?"²⁴

It must be remembered that such questions should be asked afterwards and not during the creative process, as they would only interfere with the intuitive character of art.

For proper stimulation in drawing correct proportions and motions, posing models and discussions of personality characteristics should be used.

Some of the evidences of growth in art during this period are:

- (a) the discovery of the diminishing sizes of distant objects,
- (b) increase of visual awareness.
- (c) increased satisfaction in handling various media.
- (d) the awareness of problems which require personal application and skill.

The following list of topics should serve only as examples for the different kinds of stimulations suited to this stage of

24. Viktor Lowenfeld, Creative Art and Mental Growth, The Macmillan Company, New York, 1957, p. 234.
(Adapted)

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24. Viktor Lowenfeld, Creative Art and Mental Growth, The Macmillan Company, New York, 1957, p. 234.
(Adapted)

development.²⁵

Kind of Stimulation and Assistance Required for Growth

Action from imagination	Farmer going home before storm
	Rowing a boat
	Fishing in pond
	Hunting scenes
	All gymnastic experiences
	Men working on the street
	Men digging a hole
From posing model (not frontal posing)	Woman scrubbing a floor
	A beggar on a street corner
	Woman sweeping floor
	Tired from work
	Lifting a heavy load
	A mother feeding a baby
	A girl reading
	Thinking at desk
Stimulation of proportions	Sitting under a tree
	Burning house with ladder going up on it
	Climbing a tree
	Reaching for an apple on a tree
	Looking out of the window

25. Ibid., pp. 240-242.

Dramatic	Illustrations of books and stories
Colour	Before the storm on the field <ul style="list-style-type: none"> Summer storm Cold in winter Sunset Introduce moods Personification of colour (stories)
Murals	Educational and historical related to subject matter signified by words "from" and "to". <ul style="list-style-type: none"> From raw product to final product (Science) From birth to death (History) From coast to coast (Geography, Travel)
Friezes	All topics with continuity <ul style="list-style-type: none"> Pulling sled up hill and down Fruit harvest Fair scene Races
In design	Characterize a profession or trade <ul style="list-style-type: none"> by means of symbolic designs (telegraph worker, tailor, shoemaker, cook, physician, painter, architect, railway conductor and so forth) Use different materials in a functional way. Abstract designs from different materials to learn their functions, wire, sheet, metal, glass, wood, cardboard.

Knowledge of industrial design,
utensils, furniture.

In clay

From posing models (topics as discussed)

Actions from imagination

Other topics

Picking up something (potatoes)

Mother holding the baby

Getting tired

Sitting down, reading a book.

Water colour is a good medium for action drawings such as "Before the storm on the field." It is also of great advantage to use opaque colours, such as poster paint for the foregrounds. This creates stronger feeling for the transparency of the atmosphere and the opaque quality of objects.

Ordinary poster paint or egg tempera should be used for mural painting. To paint good murals, good craft paper tacked on the wall serves very well. Bristle brushes for large spaces and hair brushes for details are advisable. At this stage, murals with small sketches are sufficient. Very careful and detailed planning of the mural may destroy much of the intuitive quality and also may reduce the interest of the children. Children should be allowed to paint and organize murals freely. Two or more children should be allowed to work on one mural cooperatively for the attainment of group work objectives.

Working with clay, children gradually shift from modelling to sculpturing and pottery but no planning is necessary in this respect at this stage.

All other techniques such as linoleum-cut, designing, weaving and work in other materials should be continued as mentioned before.

Education through art has the same purpose as education through any other subject. What differs are the procedures and techniques in which it is treated with. A good teacher should possess the knowledge of the nature and needs of children at different developmental levels, and should know how to guide children through the processes of art expression, so that they arrive at the threshold of adult life with recognized creative abilities, self-confidence in the use of their ability and a rich background of artistic expression and experience. In this chapter an attempt has been made to describe the characteristics of different developmental stages with a summary of suitable topics and art media to help guide the teacher to develop the children's artistic expression.

CHAPTER V

FURTHER RECOMMENDATIONS

A few more recommendations and suggestions for making the art program more effective are presented here to school-teachers, supervisors and principals of Peshawar Elementary Schools. The suggestions offered here are in accordance with responses and suggestions of the teachers in the sample as presented in Chapter III.

Allocation of time

Allocation of time to art education in the elementary schools in Peshawar should be done according to the interest span of the children at different developmental levels. In the nursery and lower elementary grades, that is, during the scribbling, preschematic and schematic stages, the child's span of attention is short. At this level of development the child may not be able to concentrate more than ten minutes. Gaitskell in this connection says:

His span of attention, however, is short, so that within five minutes or so he may exhaust his interest in this work and seek a new activity. The more a child experiments with art media, however, the longer his attention span becomes .¹

1. Charles D. Gaitskell, Children and their Art, n.p. Harcourt Brace and Company, 1958, p. 164.

However, a class period of twenty-five minutes a day at least must be allotted to the children at these stages in order to include preparation for the art activity and cleaning up.^{1a}

At the upper elementary level, that is, during the "Gang Stage" and the "Stage of Reasoning", the child's span of interest increases with the growing years. The variety of materials and types of creative experiences at this level encourage him to invent, construct, design and experiment. Experiences provide the learning ground for realizing his maturing personality in a democratic fashion. He becomes more aware of his needs to become a cooperating member of a society, as his factual knowledge of his environment increases. Now he can spend more time in art activity. An art period can be from 35 minutes to one and a half hour duration depending upon the nature of activity at this level. Work with paper and crayon may take 35 minutes while painting, puppetery or printing with blocks may take more than one hour. The teacher must schedule his time-table every week depending upon the problem on which he wants his pupils to work. On the average, time allotted to the art activity at this level may be from two and a half hours to three hours a week, and classes in art be held three times a week at least.

Care and Place of the Materials in Classroom

The following are suggestions for preparing tools and supplies

-
- 1a. This recommendation has been made because the questionnaire replies showed that regular art periods are not generally allotted in the school program.

for care and distribution in the classroom:²

1. Brushes and pencils should be placed in glass or plastic jars with bristles and points up to avoid damage and breakage. Another convenient way of arranging brushes and pencils is to place them in holes bored in blocks of wood, each hole large enough to hold one item.

2. Crayons should be separated according to colours. A container for each colour might be an earthen or plastic plate or a small box.

3. Moistened clay should be in a large earthenware jar or tin containers. Either of this should have lid to keep in the moisture as the work is not possible with hard clay.

4. Paper should be cut to size and arranged on a shelf in piles according to size and colour.

5. Paper scraps should be separated according to colour and saved in small cartons for future use.

6. Paste should be kept in glass jars, or, if dry, in bulk packages. The teacher should place paste on disposable paper plates, earthen plates, or simply on cardboard after it has been mixed for use.

Classroom Equipment for Art

While painting, the children should be required to wear

2. Ibid., pp. 110-111. (Adapted)

aprons. Painting surface should be protected with a sheet of newspaper or oil-cloth.

Lack of space is a great drawback in many schools where the classes are large comprising thirty-five or forty children, the classroom desks can be utilized. Children do not seem to mind if all their paper is not on the desk at the same time, all will often be found working quite happily with half of it hanging over the edge. Large drawing boards 24" x 18" simplify matters considerably; they can be propped up on a chair, at an angle, or easels can be constructed at a low cost, formed of two hinged pieces of plywood or hard board. These can be made to fit on the desks to accommodate two children. They can then be folded and packed flat when not in use.

Even the floor, the walls and the black-board can be utilized. If the floor is used as a work area for art, a thin protective covering such as oil cloth or wrapping paper should be spread before work begins. If the floor is rough, cardboard mats may be put over the area where the activities are to take place.

Training of General Classroom Teacher to Teach Art

Any successful teacher in an elementary school system who has sufficient ability, tact and liking for children to teach

language, arithmetic and social studies may be considered equally capable of teaching art. However, art, like any other subject, requires of the teacher some specific knowledge and skills.^{2a} A knowledge of pictorial composition and of other forms of design, or acquaintance with some professional art production, and some ability to use such media as paint, wood or clay, plus the knowledge and mastery of skills associated with art education are required. The problem in teaching art including classroom management and control, discipline, presentation of lessons, assistance of pupils, and appraisal of the success of the program are not distinct from the general school program. It is suggested that the University of Peshawar should establish an art department so that it may help students to select vocation as commercial and industrial fine artists, art educators, art consultants and teachers of art for the Teachers' Training Schools. These Teachers working in their respective training schools can establish art program to train prospective elementary school teachers.

The Workshops

Teacher training colleges and universities can offer workshops in art education for elementary school teachers without special preparation in art. "The meaning of the term 'workshop' may be clarified if it is understood as a socialized, problem-solving education experience, cooperatively organized and

2a. As suggested by the teachers in the sample in chapter III special training of teachers in art is very important.

democratically conducted."³ In such a program leaders, resource persons, consultants and workers meet together to solve problems that are well-defined by the group. Characteristics of well-conducted workshops are the practices of sharing points of view, examining data, submitting ideas to group analysis, comparing results and of reaching conclusions cooperatively.

In the strict educational sense, any group discussion conducted in the spirit just described and dealing with major problems in art education could result in an effective workshop, for example:

1. How can we best provide for the gifted student through art experiences?
2. How can we best provide for the slow learner through art experiences?
3. How can we improve our methods of evaluation of art experiences?
4. How can appreciation and taste best be taught?
5. What kind of competitions and exhibitions will be contributed to pupil growth in art?

This approach clarifies meanings, directions, suggested ways which would, in general, broaden the horizon of the

3. Italo de Fransesco, Art Education - Its Meaning and Ends, Harper and Brothers, New York, 1958, p. 529.

participants. However, discussions and analyses by the group should also include samples of children's work, ^{and} /examples of pertinent visual or other sensory aids.

In-service Courses

In-service courses in art education can also be sponsored so that the teacher can become better skilled in teaching art and handling art media. The program should include:

1. Theory of art education.

(a) Psychology of the child,

- i. Child development,
- ii. Developmental tasks of the children,

(b) History of art in the country,

(c) Basic skills required for competent teachers so that they may teach art effectively.

2. Practice in art teaching in the elementary schools.

(a) Survey or introduction to Fine Arts - Drawing, Painting, Sculpture and Architecture.

(b) Survey or introduction to Applied Arts - Crafts, Graphics.

3a

Another suggestion is the appointment of art consultants by the Education Department of Peshawar Region. The help of an art consultant or supervisor can be made available to all teachers. The art consultant or specialist in art can give encouragement and show teaching methods to the teachers through informal

3a. Instead of having a special art teacher in each school as suggested by some of the teachers in the questionnaire replies, the appointment of art consultants is recommended for the sake of economy and also to meet the shortage of trained personnel.

occasional or regular visits. The art consultant can help the general classroom teacher who is anxious to know in which direction to move and is particularly concerned with what are suitable experiences and what she may reasonably expect of typical children.

The art consultant should initiate long range planning with the teacher. He should introduce new materials whenever the need arises, should keep teachers informed of available visual materials, should initiate and participate in workshops for teachers, arrange exhibitions, act as advisor on bulletin board and school hall displays; help interpret the program to P.T.A., and help all with whom he comes in contact to understand ^{and} child growth/development in relation to art. Besides he should always be in touch with the latest developments in the field of art education, to be in the position to help teachers grow professionally.

Competition in Art

A work of art is the representation of the experience which an individual child has. The child draws what is important to him in his experiences. The teacher gets a report of the active knowledge the child has of a man from his drawings of "man". In other words, the drawing gives an excellent record of the things which are of special intellectual and emotional importance

to the individual child.

When the teacher appreciates the work of a particular child and sets it up as an example, competition results. Other children may resort to copy or may lose confidence, to the point of not trying to draw at all. Growth in art is of a highly individual nature as it is the expression of the personal experiences of the child. His growth can not be seen by comparing him with another child. Therefore, competition with others can be detrimental. The teachers and parents should appreciate the child's own individual contributions and signs of growth. This is particularly true of lower elementary grades.

In the upper grades of elementary schools, when the child is more conscious of the final product, stimulations from each other's creative approach may be of value. As Lowenfeld says:⁴

The child is simultaneously exposed to the many different "styles" and modes of expression which he now can evaluate in terms of his own experiences.

Classroom and School Exhibits

4a

Displaying the art of every child in the classroom is an effective device for the child and the teacher. When twenty-four or more pupils in a classroom present their reaction

4. Viktor Lowenfeld, Creative and Mental Growth, The Macmillan Company, New York, 1957, p. 72.

4a. Some teachers in the sample are in favour of exhibits but their views conflict with those of some of the art educators of today who prefer to avoid competition.

to one theme, it is highly educative for all to observe the reactions of others. If art is correctly taught, no two pupils in a class make identical statements about an experience. Children may give a broader insight into the topic as a whole from viewing the various statements, and the teacher can also evaluate the child's work in terms of progress or retardation individually and in relation to the group.

Another value of such displays is that the child feels one with the group as he sees his artistic efforts on display among those of his fellows. His participation develops a feeling of "belongingness", increasing subsequent participation.

School art exhibits are important not only from the above points of view but also from the point of view that the display of children's art can explain to school groups and to the community the art program and the relationships of educational experiences to daily living. The careful labelling and organization of the work will help the people see the purposes for which the works are displayed, e.g. some education purposes showing:⁵

Child development

Individual development

Aspects of growth

5. Ibid., p. 75.

Use of techniques

Parent-teacher-child relationships

Socio-economic backgrounds as seen in art.

Exhibitions also have a decorative purpose, as they make school building look gay and beautiful with bold and colourful work.

The Bases of Evaluation of a Child's Art in Education

Evaluation is a continuous process. It is appraisal or finding out the value of the product in terms of the child individual progress. The purpose of evaluation of a child's art is to see how much he has achieved and how he can be helped in further development of his artistic expression. The teacher should consider three important points while evaluating the pupil's art work:

1. The stage of development,
- 2, Technique and skill,
3. The organization of the work.

As growth progresses, creative expression develops. In order to know the average criteria for purpose of evaluation, the creative development of the child must be studied in its single developmental stage; for example, scribbling of a three

6. Ibid., Adapted from, pp. 60-67.

year old child with free motions, would be considered a normal form of expression. The same thing done by a child of eight years would be considered retarded growth.

Creativity in child's work should be evaluated in terms of what the child creates according to his average expectancy of the level to which he belongs; as well as in terms of his own individual maturity. Creativity in a child is his ability to express in terms of the expected developmental level. Taste will develop as a by-product of art education subject to the proper approach of the teacher.

Techniques and skills also develop as the child gains in his artistic expression according to his developmental stages, in the specific way in which the individual uses a technique to express his experiences. The teacher evaluates, among other things, the child's technique and skills from the way he increases his skill in handling of tools and materials to produce the result he wants.

The sense of organization of the work produced by the child develops with the increase of insight while working with different materials of art. The teacher has to consider how meaningful to the child the areas in the pictures are; that the child has followed a consistent mode of expression and the work is a coherent whole.

Evaluation of the final product should always be only a

guide for the teacher to proceed further and not a means for classifying or "grading" the child's work. The average artistic experiences of a child at each developmental level may be used as a guide, keeping in view that human development differs and the teacher must deal flexibly with each child in relation to average expectancies.

QUESTIONNAIRE AND COVERING LETTER TO THE
TEACHERS OF ELEMENTARY SCHOOLS OF PESHAWAR

American University of Beirut
Beirut, Lebanon
June 27, 1959

I am writing a Thesis on the topic, "Art Education in the Elementary Schools of Peshawar." In order to confirm certain view points which have emerged from this study, I am sending the following questionnaire to forty educators in Peshawar. Your cooperation in responding to this questionnaire is needed and will be highly appreciated.

The information you provide will be treated confidentially. No names will be used in the study, and no school will be identified. Please do not write your name or the name of your school or position on the questionnaire.

Please remove this sheet and kindly return the rest after its completion to the sender, in the addressed envelope enclosed herewith.

Thank you.

Yours sincerely,



Iffat Almas
Graduate Student
Department of Education

Questionnaire on Elementary Art Education

Please put a circle around the letter which appears to the left of the response you believe is the accurate one. For example:

Malnutrition in school children is

- a. essential.
 - b. desirable.
 - c. unimportant.
 - d. undesirable.
-

1. According to the ideology of Pakistan emphasis on art education is
 - a. essential.
 - b. desirable.
 - c. unimportant.
 - d. undesirable.

2. A realistic elementary school program should provide opportunities for
 - a. more creativity than conformity.
 - b. more conformity than creativity.
 - c. an equal balance between creativity and conformity.

3. For children to develop to the fullest their abilities to obtain aesthetic satisfactions, education in art is
 - a. essential.
 - b. desirable.
 - c. unimportant.
 - d. undesirable.

4. During the last decade the interest of Pakistani educators in the art programs of elementary schools has
 - a. increased.
 - b. remained unchanged.
 - c. decreased.

5. From the point of view of contributions to the principal objectives of the elementary schools, art education is
 - a. essential.
 - b. desirable.
 - c. unimportant.
 - d. undesirable.

- 2 -

6. To enable the child to develop independence of thought and to make his own original interpretations and expressions, art education in elementary schools is
 - a. essential.
 - b. desirable.
 - c. unimportant.
 - d. undesirable.

7. Art education in modern Pakistani elementary schools should include
 - a. only drawing, work with paper, and use of crayons and colors.
 - b. only finger painting, clay modeling, painting, sculpturing, poster painting and work with papier maché.
 - c. both a and b, but more of a.
 - d. both a and b, but more of b.
 - e. a and b in equal proportions.

8. Visits of parents and other interested citizens to the school's art classes are
 - a. essential.
 - b. desirable.
 - c. unimportant.
 - d. undesirable.

9. For best results, the school art program should encourage children to ~~create~~ representations of real objects from their daily experiences in the community rather than to attempt to reproduce something the teacher has done.
 - a. I agree fully.
 - b. I agree more than disagree.
 - c. I disagree more than agree.
 - d. I totally disagree.

10. In the training of elementary school teachers, deliberate attention to practical arts and crafts is
 - a. essential.
 - b. desirable.
 - c. unimportant.
 - d. undesirable.

- 3 -

Part II

Directions: Please indicate your answers to the following in the spaces provided:

11. Do you have an art teacher who is especially trained to teach art in your school?

Yes _____
No _____

12. Are there regular periods devoted to art education in each of your elementary classes each week?
(Please underline the appropriate answer for each class in your school):

Class 6	Yes	Sometimes	No
Class 5	Yes	Sometimes	No
Class 4	Yes	Sometimes	No
Class 3	Yes	Sometimes	No
Class 2	Yes	Sometimes	No
Class 1	Yes	Sometimes	No
KG	Yes	Sometimes	No

13. On the average, how many hours of art education do the pupils in your various classes receive during each week?

Class 6:	_____	hours per week.
Class 5:	_____	hours per week.
Class 4:	_____	hours per week.
Class 3:	_____	hours per week.
Class 2:	_____	hours per week.
Class 1:	_____	hours per week.
KG :	_____	hours per week.

14. Please underline the art media on the following list which you use regularly in your school:

Crayons	Clay	Paper mache
Chalk	Cut paper	Finger paint
Conte crayons	Poster paint	Wood
Charcoal	Plaster	Metal
Linoleum cut		

15. Please write below any other art media which you feel would be useful in elementary school art education:

16. A. How many teachers in your school have had no art or no art education training at all?
_____ teachers.
- B. How many teachers have had art or art education training?
_____ teachers.
- C. Please give the amount of training had by each teacher in (B) above.

17. In the space given below, please give any comments, recommendations or criticisms you have to offer regarding art education, with specific reference to your school. Please use an extra sheet if necessary:

General Comments, if any: _____

- 5 -

Recommendations for improvement, if any: _____

Criticism, if any: _____

APPENDIX B

EDUCATION SYLLABUS FOR BOYS AND GIRLS EDUCATION DEPARTMENT, PESHAWAR REGION

April 1955

PRACTICAL ARTS

Objectives:

1. To train the eye and hand of the child and to give him opportunities to express his ideas through the arts and crafts.
2. To cultivate and refine the appreciation and understanding of the child concerning the beautiful and the ugly, good and bad things.
3. To train the power of observation of the child through the study of nature and its appreciation.
4. To train and to stimulate the power of imagination of the child through forms and designs.
5. To train the child in understanding of colour, its values and differences and proportion of colour values.
6. To train the child in ability and skill through hand work.
7. To prepare the child for worthy use of leisure.
8. To enable the child to accelerate his academic aptitude and individual differences.

Text Books:

There will be no text books for any class.

SYLLABUSClass I.

1. Drawing: The child should express his ideas and make pictures on black board or slate with chalk (crayon) pencil or colour. This should be done freely without following any prescribed syllabus.
2. Hand Work:
 - (a) Clay modelling. The children should be given freedom to play with clay according to their like and mental ability.
 - (b) The children should play "housemaking" with the clay bricks and with differently shaped pieces of wood like triangular, spherical, rectangular etc.

Class II.

1. Drawing: To continue the work of Class I and raise the standard a little higher.
2. Hand Work:
 - (a) To continue the work of Class I and make different things and toys with clay.
 - (b) To continue like the Class I.
 - (c) Paper folding and paper cutting.
3. Practical Work: To observe different kinds of handiwork in operation (workers at work) e.g. to watch carpenter, shoemaker, weaver etc. at work.

Note: To corelate hand work (practical arts) with the other subjects of the curriculum e.g. to relate it with the language arts, make a map of the locality or school, to prepare a model etc.

Class III.

1. Drawing: To express ideas through pencil, crayons and colours (these are the familiar objects for this purpose, e.g. book, hat, glass, fruit and vegetables etc.)

2. Hand Work:

(a) Clay modelling as mentioned above (toys and dishes etc)
The work of the children should be guided and they should make certain things like turnips, onions, cups, bananas etc.

(b) Folding, cutting and pasting of colour paper.

(c) Simple weaving with pieces of paper, wool, cord, nawar, raffia and palm leaves i.e. easily available things; making of a cot or cushion.

(d) Practical Work: Visits to the local museum, factories and zoo.

Class IV.

1. Drawing: To draw with pencil. To colour the outlined pictures and to draw coloured pictures.

2. Hand Work:

(a) Clay-modelling, firing and glazing.

(b) Folding, cutting and painting of colour paper.

- (c) To cut out the pictures of birds, animals and fruits from the journals and make an album of it.
- (d) To make baskets with the leaves of Date tree or some other soft branches.

For Girls only: Needle work - to weave a tape etc.

Class V.

1. Drawing: To raise the standard a little higher than Class IV. Sometimes the children should be taken out to draw natural scenery.
2. Hand Work:
 - (a) To continue clay work and raise the standard of work.
 - (b) Making of baskets, fans with straw, cardboard work (simple).
 - (c) For Girls: Simple knitting, rag dolls and toy making.
3. Practical Work:
 - (a) Visits to the local factories etc.
 - (b) Collections of coins, stamps, empty match boxes, cards etc.

Class VI.

1. Drawing and Painting: Model drawing from still life in pencil and / or pastel colours.
 (A vase on a book. A tumbler on a board. A twig with three leaves, flowers, etc. Model being placed at a distance of six or seven feet from the students and one foot below the eye level).
2. Free-hand Drawing from the Cast:
 Drawing the sketches of the leaves of flowers and fruits and showing them in light and shade with pencil or charcoal.

3. Handicrafts:

Any one of the following crafts:

1. Pottery - Preparation and kneeding of clay. Use of potter's wheel in making simple cups, saucers, tumblers etc.
2. Munj Matting (Paidan, floor matting etc)
3. Calico printing (Printing of table-cloths, dastarkhans, handkerchiefs etc)
4. Book binding (Preparation of paste, arranging and assembling and sewing of leaves, making and binding of books covers)
5. Toy-making (Manufacturing of dolls, rabbits, fruits etc. in simple forms and in different sizes)

For Girls: Finer and more advanced needle-work and knitting.

Note: (1) A craft selected by a student in Class VI will continue in classes VII and VIII.

- (2) Every school should select one craft which can be managed by it, and in doing so the availability of necessary materials and the crafts practised traditionally in the respective areas should be kept in view.

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