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ABSTRACT

This experimental program was designed to test four theories dealing with an intensive series of art and art-related experiences presented to a culturally deprived elementary school population by senior-year student teachers using performance-based modules of instruction. The Visual Arts experimental program covered a ten-week period involving six student teachers from the College of Education, Florida Technological University, and 24 classroom teachers and 541 students in grades one through six in the Grand Avenue Elementary School. Twelve of the classroom teachers and two of each of the six grades comprised the control group, with the remaining 12 classroom teachers and two of each of the remaining six grades providing the pilot group. The student teachers spent the entire school day of every week at the elementary school. Each student teacher was responsible for two pilot classrooms of the same grade for the total 10 week period. An art lesson was presented by the student teacher every day in each classroom. The remaining time was spent in the same classrooms observing, identifying student needs, developing art-related materials to be used by the classroom teacher in other disciplines, and in individual supportive advice and instruction. [Reproduced from the best available copy.]
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Final Report

THE ATTITUDINAL CHANGES PRODUCED BY INTENSIVE ART-RELATED EXPERIENCES FOR CULTURALLY DEPRIVED STUDENTS AND THE RESULTANT EFFECTS ON PARTICIPATING STUDENT TEACHERS AND CLASSROOM TEACHERS

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Chapter I

Introduction

The culturally deprived child is the current focus of experimental education programs. Florida Technological University used a grant from the Department of Health, Education and Welfare to implement and carry out such a program at the Grand Avenue Elementary School in Orange County, Florida.

The student teacher program in the College of Education was incorporated into the project in order to provide in-depth and comprehensive experience during training. Student needs were identified and materials were developed by the student teachers in order to accelerate meaningful and enjoyable learning. Individualized instruction was stressed and materials were developed and personalized. The cooperation of classroom teachers was enlisted and their response to the program was carefully evaluated. The faculty of the College of Education provided supportive material and advice for the program.

The main objectives of the overall experimental program were to provide successful school experiences and to instill a desire for learning in the students. The goal of a free society is to empower youth to act in the development of his own greatest interests without intrusion on the rights of other persons. The humanitarian goal of education is to allow each individual to develop a joy of living and an awareness of beauty in his environment. Art-related experiences can provide broad cultural exposure and an entrance into a life of personal involvement and enjoyment.

Often the disadvantaged student is unable to communicate verbally, but finds in art experiences ways to provide responses and expressions. To extend the student's means of expression and awareness is to expand his possibility of human associations with his environment. The students in this experimental program, far from being emotionally and intellectually inferior were basically the same as all other children. Smith (1969) said of "culturally deprived" students, "Even though their experience may be different,

they too are interested in their world, attached to their families, and have important hopes and aspirations. They are not lacking in culture, but a means to express and communicate that culture."

Victor Lowenfeld's (1952) work in psychological aspects of the creative process, such as attitudes, purposes, and products, deals with a theory of "social haptics." He believed that through liberation of vision, the social haptic could achieve not only his own healthful integration, independence, progress, freedom and flexibility, but one could become a positive, spiritual unit of the larger society.

As to the importance of art for social haptics, Lowenfeld stated:

> Life can be made less crushing by directing the emotions toward expression in art of any kind. It is particularly important for any group which society has placed under a handicap, such as the Negro, to have such release as this (1939).

Lowenfeld (1945) further remarked, "The modern Negro, through his minority status and restrictions resulting from it necessarily must be self-centered. He, too, places the self in value relationship to his environment."

The more abundant the child's sensory experiences and past associations, the richer his perceptions and the greater his learning potential was a theory expounded by Huey (1965).

The objective of this experimental program was to measure the attitudinal change toward art through an intensive saturation of art-related experiences for these students, with student teachers providing a comprehensive, in-depth approach in cooperation with classroom teachers.

I. Statement of Problem

An experimental program was needed in order to test the theory that an intensive series of art-related experiences among culturally deprived elementary school students would develop a positive attitudinal change toward art and an accompanying resultant enjoyment of learning experiences in all other disciplines. The need to develop a more meaningful field laboratory experience for student teachers in the art area led to their involvement in the program. The desire to provide an inservice enrichment program in art activities included the classroom teachers in testing the same theory.

II. Hypotheses

Hypothesis 1. Following a ten-week period of in-depth art experiences, a student's attitude will change positively toward art, as measured in the five areas determined by Florida State and National Accreditation and Assessment Standards.

Hypothesis 2. A student teacher will feel better prepared for entering his profession if he has had an in-depth field laboratory experience, as determined through pre- and post-test questionnaires.

Hypothesis 3. A classroom teacher would benefit from having a student teacher producing multi-media materials using art-related experiences to enrich the other disciplines.

Hypothesis 4. A spin-off shown by positive attitudes toward art will be generated in the other classrooms in the school who are not involved in the experimental program.

Chapter II

Method

I. General Design

The Visual Arts experimental program covered a ten-week period involving six student teachers from the College of Education, Florida Technological University, twenty-four classroom teachers and five hundred forty-one students in grades one through six in the Grand Avenue Elementary School. Twelve of the classroom teachers and two of each of the six grades comprised the control group, with the remaining twelve classroom teachers and two of each of the remaining six grades providing the pilot group.

The student teachers spent the entire school day of every week at the Grand Avenue Elementary School. Each student teacher was responsible for two pilot classrooms of the same grade for the total ten-week period. An art lesson was presented by the student teacher every day in each classroom. The remaining time was spent in the same classrooms observing, identifying student needs, developing art-related materials to be used by the classroom teacher in other disciplines, and in individual supportive advice and instruction.

Subjects

Five hundred forty-one students in grades one through six from a culturally deprived area comprised the subjects. Three hundred fifty-eight comprised the final number of subjects used in the statistical survey, as one hundred eighty-three responses were discarded as incomplete in the comparison of pre-tests and post-tests.

Twenty-four classroom teachers of these students took part in the program, with twelve being the control group, and twelve being the pilot group. All of the teachers were volunteers for the experimental program and cooperated fully in pre- and post-questionnaires, as well as pre- and

post-tapings and written evaluations of the program at the end of the ensuing quarter.

Six senior-year student teachers were selected to participate in the program. They answered a pre- and post-questionnaire, as well as supplying logs, diaries, art-related materials which they developed for use by classroom teachers, and complete lesson plans in module form. These were performance-referenced, competency-based with objectives in accord with National Art Objectives and Florida State Art Accreditation Standards.

Material

The material used in the Visual Arts program was planned in advance by the student teachers, in cooperation with the faculty at Florida Technological University. After the plans were completed and approved, supplies were ordered and placed in Grand Avenue Elementary School in an art area which was decorated and furnished to become the focus of the art-related activities.

In order to experiment with the theory that repeated art experiences of compatible nature would provide a more enriching student involvement, a specific art area was developed with a different emphasis for each grade level.

Grade I	Imagery Perception
Grade II	Duplication of Images
Grade III	Crafts
Grade IV	Three-Dimensional Art
Grade V	Popular Arts
Grade VI	Environmental Arts

II. Procedures

A period of classroom teacher briefing was held at Grand Avenue Elementary School during which time the Visual Arts faculty introduced the program plans and explained the procedures.

The participating student teachers worked in conjunction with the Visual Arts faculty in preparing content material, lesson plans, supply lists and other relevant procedures.

Student Teacher Preparation

Each of the six student teachers assumed the responsibility for developing an intensive type of program in the art area selected for his grade level. The module plans with National Art Objectives and Florida State Accreditation Standards were completed and approved. Creative and innovative ideas were developed for use both inside and outside the Grand Avenue Elementary School. An awareness of art-related activities was the focus of the design. Each student teacher took an active part in the decoration and preparation of the attractive art storage area at the school. The classroom teachers were introduced to the student teachers and they began planning for the experimental program.

Pre-Test (Written and Oral)

The pre-tests for the students, student teachers, and classroom teachers were developed. These took the format of a pre-inventory of attitudes toward art and art experiences. A decision was made to use tapings of oral sessions for grades one and two and to modify the questionnaire for these two grades. These questionnaires were submitted to trial tests by grade school principals and elementary school students. Modifications were made and the final tests were evolved.

Post-Test (Written and Oral)

A decision was made to use the same tests as a post-inventory of attitudes toward and art experiences. The oral tapings of the grades one and two proved to be successful, but grade three had great difficulty dealing with the written pre-tests. It became necessary to exclude part of the grade three written tests due to their overall inability to express their art attitudes in written form.

Student Teacher Reports

A very important part of the attitudinal change was evidenced in the various kinds of reports maintained and submitted by the student teachers.

Each student teacher kept a daily diary of his thoughts, happenings, attitudes, suggestions, and ideas while participating in the program. He also kept a log of his activities pertaining both to his art teaching and his observations in order to develop art-related activities for use by the classroom teacher. In addition, he kept a spin-off log of events happening elsewhere in the school which indicated that the experimental program was having an effect on those classrooms not directly involved in the program.

These student teacher reports, in connection with his pre-test or inventory and his post-tests comprised one of the most positive parts of the experimental program.

Chapter III

Results

The data revealed that there was a real difference between the attitudinal response toward art in some of the pilot groups, which indicated that intensive art-related experiences had been positive in some instances in providing effective changes.

The data also indicated that the in-depth field laboratory experience of the student teachers had provided a more positive and rewarding change in their attitudes toward teaching art during their senior-year student teaching, than a more comprehensive or broad approach in their junior-year student teaching.

The data from the classroom teachers produced results showing very positive and enthusiastic attitudinal changes toward the value of art and art-related materials in their classrooms.

I. Statistical Results

The responses (fourth, fifth, and sixth grades) to the art attitude questionnaire were subjected to image component analysis. The procedure is based upon the following rescaling of the original correlation matrix:

$$R + S^2R^{-1}S2\_S^2$$

where R is the correlation matrix, R^{-1} is the inverse of the correlation matrix and S^2 is defined as a diagonal matrix comprised of the reciprocals of the diagonal elements of the R^{-1}. Components were extracted according to the eigenvalues greater than unity and orthogonally rotated according to the normal varimax criterion. Pattern coefficients absolutely greater than .4 were used for interpretation purposes.

The correlations among the items are presented in Table I.

Table I

Correlation Matrix

Variable	Variable 1	Variable 2	Variable 3	Variable 4
1				
2	.15			
3	-.02	.40		
4	.14	.40	.42	
5	.08	.38	.33	.39
6	.15	.41	.34	.50
7	.03	.30	.28	.39
8	.10	.29	.21	.20
9	.09	.31	.23	.30
10	.09	.31	.29	.19
11	.05	.33	.26	.31
12	.06	.30	.33	.29
13	-.04	.05	.09	.04
14	.10	.41	.39	.35
15	.00	.34	.20	.25
16	.16	.15	.20	.26
17	.03	.17	.16	.13
18	.08	.35	.23	.43
19	.03	.12	.17	.21
20	.09	.23	.21	.20
21	.16	.07	-.01	.14
22	.18	.17	.05	.23
23	.19	.07	.07	.15
24	.27	.04	.06	.07

Variable	Variable 5	Variable 6	Variable 7	Variable 8
1				
2				
3				
4				
5				
6	.29			
7	.32	.45		
8	.25	.17	.38	
9	.32	.47	.42	.23
10	.27	.23	.22	.34
11	.28	.41	.36	.25
12	.33	.25	.35	.45
13	-.01	-.03	.04	.02
14	.38	.34	.43	.38
15	.12	.35	.29	.29
16	.23	.25	.27	.26
17	.17	.10	.25	.48
18	.32	.49	.45	.32
19	.21	.22	.26	.22
20	.19	.22	.35	.30
21	.07	.13	.08	.12
22	.12	.23	.12	.14
23	.16	.11	.11	.16
24	.02	.14	.07	.17

Variable	Variable 9	Variable 10	Variable 11	Variable 12
1				
2				
3				
4				
5				
6				
7				
8				
9				
10	.48			
11	.48	.38		
12	.31	.31	.34	
13	-.03	.10	.00	.00
14	.48	.41	.46	.38
15	.29	.26	.39	.31
16	.23	.34	.22	.33
17	.30	.43	.20	.26
18	.43	.36	.49	.30
19	.18	.26	.11	.22
20	.30	.24	.28	.33
21	.29	.11	.17	.06
22	.29	.22	.29	.13
23	.20	.13	.19	.22
24	.28	.11	.08	.19

Variable	Variable 13	Variable 14	Variable 15	Variable 16
1				
2				
3				
4				
5				
6				
7				
8				
9				
10				
11				
12				
13				
14	.06			
15	.02	.32		
16	.08	.33	.14	
17	.09	.37	.23	.29
18	.05	.46	.35	.24
19	-.00	.24	.30	.30
20	.05	.26	.26	.32
21	-.06	.15	.13	-.00
22	-.04	.18	.17	.05
23	-.01	.13	.19	.03
24	-.00	.10	.09	.08

Variable	Variable 17	Variable 18	Variable 19	Variable 20
1				
2				
3				
4				
5				
6				
7				
8				
9				
10				
11				
12				
13				
14				
15				
16				
17				
18	.28			
19	.23	.25		
20	.23	.18	.28	
21	.15	.11	.10	.08
22	.09	.20	.02	.09
23	.19	.09	.15	.17
24	.11	.08	.12	.56

Variable	Variable 21	Variable 22	Variable 23	Variable 24
1				
2				
3				
4				
5				
6				
7				
8				
9				
10				
11				
12				
13				
14				
15				
16				
17				
18				
19				
20				
21				
22	.54			
23	.40	.29		
24	.56	.42	.48	

Fourteen components with corresponding eigenvalues greater than one were retained for rotation. Only three were interpretable, however. The variables and their associated loadings are presented in Table II.

Table II Component One

Variable Number	Variable	Results
2	Family value of your artwork	.53
3	Family approval of quality of your artwork	.48
4	Friends value of your art work	.59
5	Personal value of your art ability	.46
6	Liking for display of your art work in school	.61
7	Liking for other art work in school	.50
9	Liking for making or constructing things	.46
10	Desire to be an artist when grown	.31
11	Awareness of artists as people who make the world a better place	.49
12	People who use art in their work	.36
14	Awareness of art in surroundings	.50
15	Awareness of art in your home	.36
18	Ability to judge if a picture is traditional or abstract	.54

Discussion of Component One

All of these variables display a commonality in their significance.

The area of Valuing, one of the five National Art Objectives, was the greatest attitudinal change area as indicated by the statistics. Personal Value, Sibling Value, and Family Value are areas showing significant increase. This ten-week period of intensive art experiences was directed toward leading each student toward his greatest involvement in art in his school, his home, his neighborhood, and in his total environment. Art products and evidences of art experiences appeared on the playground, in the lunchroom, in the halls, in the rooms, and in the daily classroom experiences in all disciplines. It is truly significant that the area of Valuing Art has shown the greatest increase.

Another area of Perceiving and Responding showed a significance of increase in Variables 11, 14, and 15. The awareness of beauty or "pretty things" in the home as well of in the surroundings indicates a heightened sense of perception and response. The awareness of artists as people who make the world a better to place in which to live indicate a growing understanding of the need for someone to enhance the environment.

The production of art work is evidenced in Variable 9 as an area of statistical significance. The liking for making or constructing things was heightened by the intensive art and art-related experiences which took place during this experimental program.

Table II Component Two

Variable Number	Variable	Results
7	Awareness of art displays in the school	.31
8	Liking for drawing	.53
10	Selection of art as life occupation	.45
12	Awareness of art in many occupations	.40
14	Association of beauty with happiness	.40
16	Awareness of beauty in neighborhood	.35
17	Ability to draw realistically	.52
20	Ability to see visual forces (line, color, texture, shape, volume)	.35

Discussion of Component Two

There is a common factor evidenced in these variables. A more intense awareness of art in the sense of perceiving art and responding to art is shown in Variables 7, 12, and 16. The experimental program was designed to positively change attitudes toward art in many forms. The ability to perceive art on all sides, and in many occupations as well as in the traditional form was increased by the program.

An important plus factor in this component is in Variable 20, the ability to see visual forces. An awareness of line, color, texture, shape and volume in the total environment is an entrance into enrichment of life. These visual forces were discussed in the daily art lessons and in the school art-related experiences.

This component indicates an increase in positive attitudinal change toward liking for drawing and the ability to draw realistically. This is significant in that drawing ability has produced a resultant enjoyment now that the student can be more satisfied with his art product.

Variable 10, in which the student has indicated a desire to pursue art as a life occupation is due in part to his newly awakened awareness of art as permeating and invading all of his existence. The student can now identify with known artists and hope to emulate them.

Table II Component Three

Variable Number	Variable	Results
21	Ability to tell relationships in pictures	.64
22	Ability to detect expressive feeling	.54
23	Ability to tell content of pictures	.49
24	Ability to judge or show preference in more or less realistic pictures	.64

Discussion of Component Three

These Variables 21, 22, 23, and 24 deal with the students ability to see relationships in pictures, to tell about the expressive content in pictures, to tell about the content in pictures, and to judge or evaluate pictures.

This special significance is interesting in that Variable 23, the ability to tell about the content in pictures, while it has shown an increase, has been surpassed by the ability to tell about relationships, expressive feelings, and the ability to judge pictures.

The results of the pre-testing indicated some ability to talk about what the content of the pictures. This is the most common reaction to art. The students tend to tell what is in the picture, overlooking all of the visual forces and the expressive qualities and the relationships therein. It is of real importance that this change has been produced by the experimental program.

The pilot and control mean post-test item scores for grades four, five, and six were analyzed, using multivariate analyses of variance. The procedure is based upon the general linear hypothesis $X=A\xi+\varepsilon$, where X is the vector of observations, A is the design matrix, ξ is the matrix of parameters to be tested, and ε is the matrix of error variates. Univariate and step-down F ratios were also computed for the pilot-control comparisons.

The multivariate F ratio of .955 (D. F. 24 and 186) for pilot/control comparison exhibited a probability of less than .53. In this case the null hypothesis must be accepted for Hypothesis 1.

The step-down ratios presented in Table III revealed 4, 7, and 15 to be significant at the .05 level.

Table III

Step Down F Ratios for the Pilot/Control Comparison

Step Down F	
0.0038	0.95
1.6196	0.20
0.7411	0.39
2.9481	* 0.08
0.2563	0.61
0.8375	0.36
3.6927	* 0.05
0.0120	0.91
0.9619	0.32
1.5613	0.21
1.8097	0.18
0.0552	0.81
0.0343	0.85
0.0853	0.77
4.0107	* 0.04
0.3671	0.54
1.8261	0.17
0.1187	0.73
0.2024	0.65
0.4126	0.52
0.3989	0.52
0.8374	0.36
0.0129	0.90
0.4883	0.48

* Significant at the .05 level

The means for the pilot and control groups are reported in Table IV.

Table IV

Observed Cell Means of Pilot and Control Group

Variable	1 Pilot	2 Control
1	1.4	1.4
2	3.5	3.3
3	3.3	3.3
4	3.4	3.6
5	2.9	2.8
6	3.7	3.6
7	3.7	4.0
8	4.0	4.1
9	4.0	3.9
10	4.1	4.1
11	2.9	2.6
12	40.0	39.6
13	4.4	4.4
14	3.7	3.6
15	3.7	3.9
16	4.3	4.4
17	3.7	3.4
18	3.0	3.0
19	3.8	4.0
20	3.1	3.1
21	1.6	1.4
22	1.5	1.3
23	1.5	1.5
24	2.0	1.8

The standard deviations for the pilot and control groups are reported in Table V.

Table V

Observed Cell Standard Deviations of Pilot and Control Groups

Variable	1 Pilot	2 Control
1	0.6	0.6
2	1.2	1.1
3	1.4	1.1
4	1.4	1.0
5	1.3	1.1
6	1.4	1.2
7	1.6	1.3
8	1.2	1.1
9	1.3	1.2
10	1.4	1.3
11	1.6	1.5
12	13.5	12.3
13	2.9	3.0
14	1.2	1.0
15	1.4	1.1
16	1.0	0.7
17	1.3	1.3
18	1.4	1.4
19	1.1	0.9
20	1.4	1.6
21	1.0	0.9
22	0.9	1.0
23	1.0	0.9
24	1.1	1.0

II. Observation Findings

Aside from the statistical data generated from the pre-tests and post-tests of the students, there were many findings produced from other observations.

The data provided in the student teachers' pre- and post-tests, diaries, logs, spin-off logs, and multi-media materials produced for use in other disciplines all showed evidence of much positive attitudinal change toward intensive art and art education experiences.

The tape recordings and written pre-tests and post-tests by the classroom teachers proved to be filled with evidences of positive attitudinal changes toward art and art-related experiences in the classroom and in the total school environment.

Student Findings

There was positive evidence of great interest in the striking and colorful art area which the student teachers painted and decorated as a focal point for the experimental Visual Arts program at Grand Avenue Elementary School. Attractive shelves, lockers, cupboards, display stands and work tables were prepared for storing art supplies and exhibiting art products. This became a gathering place for students attracted by the art activities. Elsewhere in the school, students stopped to inspect art displays on bulletin boards, walls, display cases, lunchroom and library. Even playground equipment underwent a colorful metamorphosis and became another popular gathering place for the students.

Student Teacher Findings

One of the student teachers recommended all field laboratory experiences to be patterned after this experimental program, with the remaining five students showing a definite positive attitude toward having at least

the senior-year program spent in a comparable in-depth experience.

Half of the student teachers taking part in the research project felt inadequately prepared for their very demanding task and specified the need for media production courses while in college and also more knowledge of the total elementary school program.

All of the student teachers shared the belief that the art and art-related experiences had literally caused their students to really come alive. One stated, "It wasn't just excitement over having art every day--they learned concepts and ideas and terminology. So I would say they have total involvement--physical activity and mental awakening."

The most significant activities were thought to be the opportunity for more real teaching experience with the same children on a personal, individualized basis.

An interesting finding produced from the student teachers' questionnaires was the close relationship that developed between the classroom teachers and the student teachers. It became necessary to achieve rapport in order to successfully implement the program, and particularly to develop the multi-media materials to use in other disciplines.

The daily logs and diaries indicate a determination to make the program a success. From rather tenuous beginnings and relationships with these culturally disadvantaged students, real friendships and close personal feelings were evidenced.

Classroom Teacher Findings

The pre-inventory and post-inventory questionnaires from the classroom teachers in addition to taped and written personal observations provided a great deal of data indicating that a profound positive attitudinal change had been effected by participation in the Visual Arts program.

Over 95% of the teacher responses dealt in positives and superlatives, with only a few questioning the advisability of having art activities every day, or dealing with scheduling difficulties in finding time for an art period every day.

Typical comments from the post-inventory questionnaire stressed the student teacher involvement of high intensity, well-established mutual rapport, mutual respect and good communication. The classroom teachers were extremely impressed with the student teachers' willingness to work long hours before and after school when necessary. The opportunity for the students to experience success in art, when experiencing difficulty with all other disciplines, was very important to the classroom teachers.

Chapter IV

Discussion

I. Assumptions

As indicated in the statistics there was a great deal of variation in results from the student pre- and post-tests. The student teachers, who administered both tests, made a generalization as to the fluctuation and incongruities which appeared between some of the pre- and post-testing. They wrote the following observation:

> In pre-testing, the students gave the answer they thought the teacher wanted rather than the truth. In post-testing, after they got to know the teacher, they answered more honestly, which makes the test appear to be lower than those which were previously given.

In some instances, the tests proved to be too difficult for the students to comprehend, or the ability of the student to express himself in writing was not sufficient for his tests to be interpreted. This was the case in grade three. It can be assumed that had this testing been administered orally and taped, as was done in grades one and two, the results would have been significant.

II. Relationships Between Results and Observations

The data generated by the statistics taken from the pre- and post-tests does not begin to represent the amount of enthusiasm for art and art-related experiences which were constantly displayed in the classrooms. It might be assumed that another means of gathering data which could better reflect an affective behavior change, would have been a wiser choice, particularly in the lower grades.

Chapter V

Conclusions, Implications, and Recommendations

I. Conclusions

This experimental program was designed to test four theories dealing with an intensive series of art and art-related experiences presented to a culturally deprived elementary school population by senior-year student teachers using performance-based modules of instruction.

Hypothesis 1. Following a ten-week period of in-depth art experiences, a student's attitude will change positively toward art, as measured in the five areas determined by Florida State and National Accreditation and Assessment Standards.

The data generated by the statistics found that in some areas, principally in Valuing Art by the student himself, by his siblings, and by his family, there were real and significant positive attitudinal changes toward art. Other areas of positive change were in Production, and in Perceiving and Responding to Art. However, the null hypothesis must be accepted on the entire five areas as measured by the pre- and post-test data for grades four, five, and six, when the pilot/control comparison is shown in a multivariate F ratio.

Hypothesis 2. A student teacher will feel better prepared for entering his profession if he has had an in-depth field laboratory experience, as determined through pre- and post-test questionnaires.

This data revealed that this hypothesis as tested in this experimental program may be accepted, as all of the participating student teachers revealed a significant change in attitude toward an in-depth experience after participating in the intensive ten-week program.

Hypothesis 3. A classroom teacher would benefit from having a student teacher producing multi-media materials using art-related experiences to enrich the other disciplines.

The data from the classroom teachers pre-tests and post-tests revealed a significant change and positive effects from having the student teachers observing the need for and producing multi-media instructional materials for use in other disciplines. These materials ranged from tiny, individualized, programmed materials to giant wall displays and covered all the disciplines presently being taught in grades one through six at Grand Avenue Elementary School. A display of this material was held at Florida Technological University in order that Art Supervisors and teachers might view the variety of teaching aids which had been developed. The classroom teachers were very quick to indicate their sense of loss and make requests for their hasty return.

Hypothesis 4. A spin-off shown by positive attitudes toward art will be generated in the other classrooms in the school who are not involved in the experimental program.

This data from the classroom teachers who were in the control groups indicates the acceptance of this hypothesis. Their students were interested and curious about all the obvious art experiences being generated in the pilot groups. The other classroom teachers stepped up their art activities and asked some of the participating classroom teachers how to implement some of the art experiences. At the conclusion of the following quarter, written statements from the classroom teachers indicate that their students were still being affected positively by observations of hall and lunchroom displays from the ongoing art activities in the pilot classrooms.

II. Implications

1. Using intensive art and art-related experiences is a sound approach to positively changing attitudes toward art in culturally disadvantaged elementary schools.

2. Student teachers can benefit from preparing and implementing this intensive kind of art program as much or more than from a more comprehensive and traditional kind of student teaching in their senior-year work.

3. Classroom teachers can really benefit from the aid of student teachers' development of multi-media materials to be used in other disciplines.

4. In-service education of teachers can benefit from this type of internship with student teachers.

5. Other teachers and students in the school can benefit from the spin-off generated from this type of program in a school.

6. In this experimental program, it was found that a written type of testing might not be the final way of searching for attitudinal changes toward art.

7. Culturally disadvantaged children have difficulty in written expression, but can fully participate in expression through art and art-related activities.

8. Opportunity for great personalized instruction can be developed through the observation and production of suitable materials for learning.

III. Recommendations

1. There are a variety of ways to improve field laboratory experiences for student teachers.

2. Culturally disadvantaged students benefit greatly from close personalized daily contact with the same student teachers, and development of this type of experimental program should be continued.

3. Multi-media materials should be developed using art-related experiences as a starting point for learning in all the disciplines.

4. A study should be made concerning how to acquaint teachers with the means of producing these multi-media materials as the need arises.

5. Further studies should be made in all disciplines using this same kind of intensive series of one-discipline experiences for short periods of time.

Chapter VI

Summary

I. Objectives

The purpose of this experimental program was to determine 1) what attitudinal effects an intensive series of art and art-related experiences would have on culturally deprived elementary school children, 2) whether student teachers would benefit from this type of in-depth field laboratory experience more than from a traditional comprehensive method, 3) would art education majors in their senior-year student teaching be able to develop multi-media instructional materials for the elementary classroom teachers which help improve the effectiveness of instruction in all disciplines, 4) how much spin-off of art activities would appear in the control groups in the same school, and 5) would there continue to be evidence of the effects of the ten-week period of intensive art activities during the ensuing period?

II. Procedures

Six carefully selected senior-year art education majors at Florida Technological University planned modules appropriate to grade level, and spent the entire ten weeks in two pilot grades, providing art experiences every day, with their remaining time spent observing needs for and developing multi-media materials for classroom teachers to use for instruction in all subject areas.

Twelve volunteer classroom teachers were selected as pilot group teachers, and twelve for control group teachers in the Grand Avenue Elementary School in Orlando, Florida.

Five hundred forty-one students in grades one through six comprised the population in the pilot and control groups.

Written and taped pre-tests and post-tests were conducted at the beginning and end of the ten-week period, for the students, the student teachers, and the classroom teachers.

III. Sources of Data

Questionnaires in the form of pre-inventory and post-inventory art attitudinal surveys were given to the students, student teachers, and classroom teachers.

Grades one and two were given taped pre-tests and post-tests on parts of the questionnaires.

Student teachers kept daily logs, diaries, spin-off logs, and records of multi-media material which had been produced for classroom instruction.

IV. Findings

There was a real difference between the attitudinal response toward art in the pilot groups, which indicated that intensive art-experiences had been successful in some instances in effecting positive changes.

Significant increase was shown in the personal, sibling, and family valuing of art-related experiences and in the production of art.

All of the students reported an overwhelming acceptance of this kind of senior-year student teaching and personal attitudinal change toward art experiences.

All of the classroom teachers reported a positive growth in attitude toward an intensive series of art-related experiences in their students and themselves.

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APPENDICES

Appendix A

STUDENT PRE-INVENTORY QUESTIONNAIRE

STUDENT TEACHER PRE-INVENTORY QUESTIONNAIRE

CLASSROOM TEACHER PRE-INVENTORY QUESTIONNAIRE

Name_____

Room Number_____

PUPIL PRE-INVENTORY (TEST)

1. Do you take your Art work home?

5	4	3	2	1	0
Almost all of the time	Often	Sometimes	Seldom	Hardly ever	Never

2. Does your family look at, or talk about your Art work?

5	4	3	2	1	0
Almost all of the time	Often	Sometimes	Seldom	Hardly ever	Never

3. Does your family think you do good Art work?

5	4	3	2	1	0
Almost all of the time	Often	Sometimes	Seldom	Hardly ever	Never

4. Do your classmates think you do good Art work?

5	4	3	2	1	0
Almost all of the time	Often	Sometimes	Seldom	Hardly ever	Never

5. Do you think you do good Art work?

5	4	3	2	1	0
Almost all of the time	Often	Sometimes	Seldom	Hardly ever	Never

6. Do you like to see your Art work displayed in your school?

5	4	3	2	1	0
Almost all of the time	Often	Sometimes	Seldom	Hardly ever	Never

7. Do you like to see other Art work displayed in your school?

5	4	3	2	1	0
Almost all of the time	Often	Sometimes	Seldom	Hardly ever	Never

8. Do you like to draw?

5	4	3	2	1	0
Almost all of the time	Often	Sometimes	Seldom	Hardly ever	Never

9. Do you like to make Art things?

5	4	3	2	1	0
Almost all of the time	Often	Sometimes	Seldom	Hardly ever	Never

10. Do you think you would like to be an artist when you grow up?

5	4	3	2	1	0
Almost all of the time	Often	Sometimes	Seldom	Hardly ever	Never

11. Do you think artists help to make our world a better place to live in?

5	4	3	2	1	0
Almost all of the time	Often	Sometimes	Seldom	Hardly ever	Never

12. Check the people who use art in their work:

Policeman_____
Package Designer_____
Sculptor_____
Furniture Maker_____
Mother_____
Father_____
Store Window Arranger_____
T.V. Cameraman_____
Bookmaker_____
T.V. Repairman_____
Florist_____
House Painter_____

Plumber_____
Carpenter_____
Construction Worker_____
Cake Baker_____
Engineer_____
Dressmaker_____
Cartoonist_____
Glass Blower_____
Jewelry Maker_____
Architect_____
Toy Maker_____
Photographer_____

13. Do you take time to look at Art work?

5	4	3	2	1	0
Almost all of the time	Often	Sometimes	Seldom	Hardly ever	Never

14. Does having Art things near you make your life happier?

5	4	3	2	1	0
Almost all of the time	Often	Sometimes	Seldom	Hardly ever	Never

15. Do you have any Art things in your home?

5	4	3	2	1	0
Almost all of the time	Often	Sometimes	Seldom	Hardly ever	Never

16. Do you ever see Art things in your neighborhood?

5	4	3	2	1	0
Almost all of the time	Often	Sometimes	Seldom	Hardly ever	Never

17. Can you draw a picture that looks like what you wanted it to look like?

5	4	3	2	1	0
Almost all of the time	Often	Sometimes	Seldom	Hardly ever	Never

18. Can you tell if a picture is good?

5	4	3	2	1	0
Almost all of the time	Often	Sometimes	Seldom	Hardly ever	Never

19. When you see Art work, do you like to pick it up or feel it?

5	4	3	2	1	0
Almost all of the time	Often	Sometimes	Seldom	Hardly ever	Never

20. What can you tell about this picture?

21. What can you tell about these pictures?

22. What do you think the artist is trying to tell you in this picture?

23. Tell something about these pictures?

24. If you were a judge in an Art show, which of these would you pick as the best piece of Art?

A. _____

B. _____

C. _____

PUPIL PRE-INVENTORY TEST (GRADES 1 AND 2)

On Answer Sheet

1. Do you take home the pictures you make at school?
2. Does your family look at your Art work?
3. Does your family talk about your Art work?
4. Does your family think you're good in Art?
5. Do you think you are good in Art?
6. Do you like to see your Art work put up in school?
7. Do you like to draw?
8. Do you take time to look at Art work?
9. Does having pretty things near you make you feel happier?
10. Can you draw a picture that looks like what you wanted it to look like?
11. When you see something pretty, do you like to pick it up or feel it?

On Tape Recording

12. What can you tell about this picture?
13. What can you tell about these pictures?
14. What do you think the artist is trying to tell you in this picture?
15. Tell something about these pictures?

Name_____

STUDENT TEACHER QUESTIONNAIRE

1. State in detail what you believe are the most significant activities you have experienced in Phase II and III student teaching which have been of value to you.

   A. Similarities of Phase II - III

   _____

   _____

   _____

   _____

   B. Differences of Phase II - III

   _____

   _____

   _____

   _____

2. What specific recommendations would you suggest for improving both the Phase II and Phase III aspects of your Professional Laboratory experience in terms of its value to you.

   Phase II _____

   _____

   _____

   _____

   Phase III _____

   _____

   _____

   _____

   _____

3. Which combinations of the student teaching experiences in which you have been involved (Phase II comprehensive approach, or Phase III in-depth approach) would you recommend for future students?

4. Elaborate: At this point, do you feel you have received adequate preparation to feel comfortable in the role to which you have been assigned?

A. Academic preparation

B. Development of multimedia materials for disciplines other than the Visual Arts

C. Competency in dealing with the individual personalities of the classroom teachers and students

D. Other areas of possible concern:

CLASSROOM TEACHER -- PRE-INVENTORY MEASURE IN VISUAL ARTS

1. List the subject taught in your classroom in order of importance.

Reading_____
Mathematics_____
Writing_____
Spelling_____
Social Science_____
Art_____
Physical Education_____
Music_____
Language Arts_____

2. a. If more time for Art were made available , would you allow more time for teaching Art in the classroom?

5	4	3	2	1
Almost all of the time	Frequently	Moderately	Occasionally N	Never

b. If more materials and equipment could be obtained, would you use them in your classroom?

5	4	3	2	1
Almost all of the time	Frequently	Moderately	Occasionally	Never

3. How muct time is allotted for Art per week in your classroom?

None_____
Less than ½ hour_____
One-half hour_____
One hour_____
Two hours_____
More than two hours_____

4. Check the classroom Art activities which are a normal part of your curriculum..

Posters_____
Murals_____
Bulletin Boards_____
Dioramas_____
Mobiles_____
Stabiles_____
Collages_____
Weaving_____
Sculpture_____
Costumes_____
Drawing_____
Painting_____

Print Making_____
Use of Clay_____
Designs_____
Stitchery_____
Construction_____
Stage Scenery_____
City Planning_____
Architecture_____
Photography_____
Looking & Talking About Art_____
Art History_____
Others:_____
_____
_____

5. What Art materials and equipment are avialable to your students?

Construction Paper_____
Drawing paper_____
Newsprint_____
Manila Paper_____
Paint_____
Paintbrushes_____
Crayons_____
Pastel Crayons_____
Clay_____
Weaving Materials_____
(paper, cloth, natural fibers)
Printing Supplies_____
(Brayer,plates, linoleum, wood)
Scissors and Paste_____
Adhesives_____

6. Check which of these you would accβet as good works of Art:

a. Notre Dame Cathedral
b. Buckminster Fuller's Geodesic Dome
c. Picasso's Chicago Statue
d. Michaelangelo's Moses
e. Jasper John's Three Flags
f. Rembrandt's The Night Watch

7. Describe a piece of children's Art that you would evaluate as excellent.

_____

_____

_____

_____

_____

8. To what extent do your students respond to Art in the classroom?

5	4	3	2	1
Almost all of the time	Frequently	Moderately	Occasionally	Never

9. To what extend do your students use art skills outside of school?

5	4	3	2	1
Almost all of the time	Frequently	Moderately	Occasionally	Never

10. To what extent do your students share outside-of-school art experiences with your class?

5	4	3	2	1
Almost all of the time	Frequently	Moderately	Occasionally	Never

11. To what extent do you incorporate art experiences with other disciplines, such as Reading, Social Sciences and Language Arts?

5	4	3	2	1
Almost all of the time	Frequently	Moderately	Occasionally	Never

12. In your opinion what percentage of your students like Art?

All 90% 75% 50% 25% 10% None

13. To what extent do you find Professional Art people helpful to you?

5	4	3	2	1
Almost all of the time	Frequently	Moderately	Occasionally	Never

14. To what extent do you get your Art ideas from your fellow teachers?

5	4	3	2	1
Almost all of the time	Frequently	Moderately	Occasionally	Never

15. What is your background in Art? List Art courses and Art activities that you have enrolled in, taught, or somehow participated in.

16. Do you feel qualified to teach Art in your classroom?

5	4	3	2	1
Fully Qualified	Fairly well Qualified	About Average	Somewhat Qualified	Not at all Qualified

17. Why do you think the State of Florida provides that "every elementary child shall have art experiences in grades K-6?"

_____

_____

_____

_____

_____

_____

18. Are the State Accreditation Standards available to you?

Yes Somewhat No

19. Are you familiar with the State Accreditation Standards?

Yes Somewhat No

20. Are the National Art Objectives available to you?

Yes Somewhat No

21. Are you familiar with the National Art Objectives?

Yes Somewhat No

22. Indicate what other interest you have in Art.

a. Do you attend art shows?

5	4	3	2	1
Almost all of the time	Frequently	Moderately	Occasionally	Never

b. Do you attend art galleries?

5	4	3	2	1
Almost all of the time	Frequently	Moderately	Occasionally	Never

c. Do you attend museum shows?

5	4	3	2	1
Almost all of the time	Frequently	Moderately	Occasionally	Never

d. Do you collect art?

5	4	3	2	1
Almost all of the time	Frequently	Moderately	Occasionally	Never

e. Do you read art magazines or art books?

5	4	3	2	1
Almost all of the time	Frequently	Moderately	Occasionally	Never

f. Do you show art products to your students?

5	4	3	2	1
Almost all of the time	Frequently	Moderately	Occasionally	Never

g. Others _____

_____

_____

APPENDIX B

RANDOM SAMPLING OF CLASSROOM TEACHER VERBAL RESPONSE TO VISUAL ARTS PROJECT

Classroom Teachers

Grand Avenue Research

A partial summary of responses
of elementary classroom teachers
to the Visual Arts aspect of the
Grand Avenue Multi-Media Project.

Question I. How do you feel about the Visual Arts Project? Respond in terms of the program, personal performance objections, administration and student involvement.

Sample Responses:

EXPERIMENTAL GROUP

Positive	Negative
"Very valuable experience"	"Quite a large block of time"
"So beneficial"	"Time seemed a bit long for
"Feel certain success"	the grade level"
"Looked forward to seeing	"Student teachers needed to
the art intern or having	talk to classroom teachers
art every day"	before project started"
"Very pleased"	"Art everyday difficult to
"Most valuable to children	schedule"
and to me"	
"Object to copying plans;	
however, as I studied them	
I could see much value to	
them--I learned a lot!"	
"Student teachers well-	
qualified and knowledgeable"	

Positive	Negative
"Student teachers cooperative and helped when asked."	"Art two or three times a week more realistic."
"My students tried to do things on their own after a lesson was taught."	
"My students came into a great variety of materials, processes and vocabulary which I probably could not have introduced them to."	
"They thoroughly enjoyed art."	
"Great for whole school."	
"Many students actually began to like art."	
"Encouraged many to produce art outside of class."	
"Really enjoyed."	
"Well-planned."	
"Helped develop creative abilities."	
"Highly pleased."	
"Environment is the classroom."	
"Sufficient introduction for me to follow through."	
"Only one adequate word -- excellent."	

Positive	Negative
"High-intensity involvement."	
"Mutual respect."	
"Good rapport."	
"I feel excited over having these special area teachers."	
"Can get personally involved."	

CONTROL GROUP

"Excellent."	
"Wish program more accessible."	
"Bulletin boards and displays attractive."	
"Varied, creative and interesting."	
"Heard teachers enjoyed having student teachers."	
"Students did good job."	
"Displays very good."	
"Program should be continued throughout the years."	
"All teachers should profit from program."	
"Vicarious experience."	
"Enlivened the hallways."	
"Objectives readily discernible."	
"Rare opportunity of one hour each day."	
"Valuable experience."	

APPENDIX C

STUDENT TEACHER SUMMARY OF ART EXPERIENCES FOR GRADES 1-6

IMAGERY

Grade 1

I. Pictures of Inside and Outside Things to Do

- A. Shapes
- B. Colors
- C. Textures
- D. Lines
- E. Volumes

II. Pictures Related to Music

- A. "Music from a Southern Swamp
- B. "The Red Balloon"

III. Pictures Related to People

IV. Imagery Related to Awareness

- A. Films
- B. Portraits

V. Color Awareness

- A. "The Great Blueness"
- B. Mural
- C. "Golden Fish"

DUPLICATING IMAGES
GRADE 2

I. Relief Printing Process

- A. Natural objects
- b. Prepared surfaces
- c. Carved surfaces (styrofoam)

II. Stencil Printing Process

- A. Stencil - screen
- B. Simple stencil
- C. Simple silk-screen

III. Photographic Process

- A. Camera
- B. Photographic Paper
- C. Photograms

IV. Planographic Process

- A. Rubbings (batik-crayon, sand paper prints,
- B. Mono Prints print from painting)
- C. Simple lithography

V. Intaglio Process

- A. Crayon atching
- B. Scratch board
- C. Contour drawing
- D. Gesture crawing

CRAFTS - GRADE 3

I. Fiber -- weaving, basketry, batik

- A. Paper weaving
- B. Fiber weaving on simple looms
- C. String pictures or construction assorted color string
- D. Batik -- do on muslin piece for book cover

II. Modeling

- A. Masks
- B. Puppet heads -- newspaper mash
- C. Clay -- pottery or figures or both

III. Construction

- A. Bookbinding -- a hinged cover book with laces so the filler may be changed later
- B. Japanese kites
- C. Collage
- D. Rug scrap wall hanging -- group project

IV. Plaster sand casting

- A. Pariscraft figures on foil and/or balloon armatures

V. Silk screening

SCULPTURE OUTLINE
GRADE 4

I. Corrugated Paper Sculpture

A. Experiment with form, texture, color, and technique
B. Create a person or animal of their imagination with realistic qualities
C. Create an abstract sculpture (form) which is aesthetically pleasing

II. Pariscraft

A. Design a circular "something"
B. Construct
C. Paint

1. Mix other colors
2. Hight & dark

III. Popsickle Stick Sculpture

A. Discuss line
B. Discuss abstract vs realism
C. Create a form which when landscaped could become a building

IV. Clay

A. Show film loops of various methods used in working clay
B. Create an animal the student would like to see
C. Use as of negative for plaster relief

V. Plaster

A. Use to sand cast with found objects
B. Mix with vermiculite and sculpt
C. Pour over clay negative

VI. OP-Thread

A. Create dimensional illusion
B. Create design
C. Affect one color has on another

VII. Marblite

A. Design pleasing sculptures (1 realistic, 1 abstract) to be left outside to improve the landscape

I. Advertising Design

A. Trade Marks & Monograms

1. Design
2. Color

B. Lettering

1. Usage
2. Type faces (styles)

a. free hand
b. stencil
c. press type

C. Packaging

1. Package & Container Construction
2. Display

a. color
b. lettering
c. design

D. Posters

1. Awaken The Interest of People

a. design
b. color
c. lettering

E. Letterheads & Envelopes

1. Construction of Envelopes

a. design
b. color
c. lettering

F. Cards

1. Usage

a. construction
b. design
c. color
d. lettering

G. Cover Design

1. Books
2. Records

II. Cartooning

A. Comics
B. Jokes

III. Illustrations

A. Stories
B. Poems

IV. Theater

A. Scenery

1. Construction
2. Lighting

B. Costume

1. Articles to be used in class play

V. Television

A. Commercials
B. Plays

VI. Photography

A. Still
B. Movies

ENVIRONMENTAL ARTS
GRADE 6

I. What is Art.

II. Art in the Environment.

III. Discovering Art Elements in the Environment.

IV. Exploring the Environment

V. Architects and Architectures

VI. Aesthetic Objects in the Environment

VII. Florida and U. S. Environment

APPENDIX D

SAMPLE COMMENTS FROM TAPINGS IN

GRADES 1 AND 2

TYPICAL STUDENT RESPONSES DURING PRE-INVENTORY ART ATTITUDES

GRADE 1

"It very loud"
"It not brown"
"He make a circle"
"It rains."
"It look like baby."
"Whoooooooo!"
"They ain't forgot anything."
"They ain't got no car."
"It green-yellow."
"He lazy boy."
"What's that all about?"
"He mess himself up."
"Nooooooooo!"
"It look like baby."
"Baby ain't got no clothesssssss!"
"Old MacDonald had a farm!"
"It learn'em how to walk and take bath."

GRADE 2

"It got circles."
"They all made of blocks."
"It got different colors."
"Whooooooooooooooo!"
"They in a bad place."
"She ain't got no one to bathe the baby."
"He ain't got no shirt on."
"Ohoooooooooooo!"
"A red headed gal."
"They got chickenpox."
"They need a bathtub."
"They need a bed to sleep in."

TYPICAL STUDENT RESPONSES DURING POST-INVENTORY ART ATTITUDES

GRADE 1

"It got all different colors."
"He make a square."
"He make all circles."
"It dip-dip-dip!"
"It got red up top."
"It's all about havin' no clothes."
"They look like Chinese or Jap."
"It got a red 'three' in there."
"I want to hold that baby in that picture."
"It all hollow."
"It look like it got all leaves.
"They got all pretty colors - red, blue, green, white, yellow.!
"They all look like fighting people."
"It got all shapes - circle, square, big round circle."
"It go straight up."
"Pretty colors."
"It all look pretty."
"They look nice and happy people."

GRADE 2

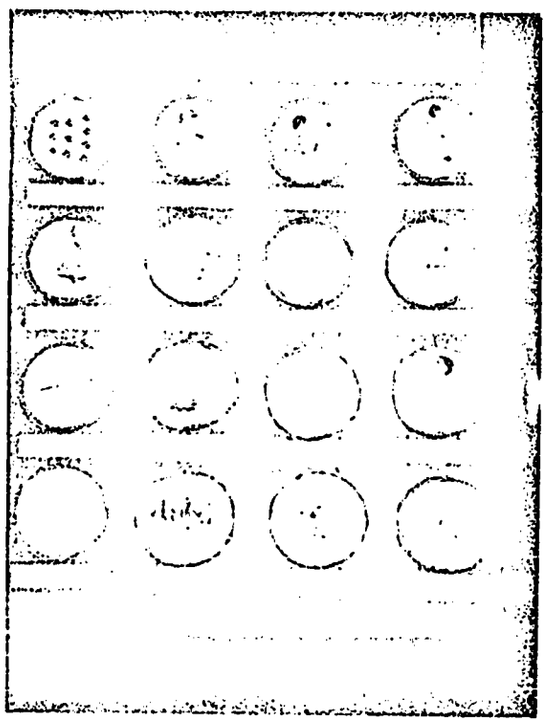
"It got white, red, green, purple."
"It same color there."
"It got diagonal."
"It look like a lady statue."
"It's art. It's got design."
"They got all the same colors."
"It look like a rainbow right there."
"It look like stars."
"They look like they need help."
"They all blacks."
"They need a doctor."
"Ohhhhhh--they tryin' to tell you stuff!
"It got all black colors."
"They look like boogey-mans."
"It all look like buildings."
"They greens, yellows, blues, all colors."

APPENDIX E

EXAMPLES OF MULTI-MEDIA ART-RELATED INSTRUCTIONAL MATERIALS DEVELOPED BY STUDENT TEACHERS FOR USE IN OTHER DISCIPLINES

Matching Pictures and Words

This is an easy-to-make puzzle designed to assist in teaching the child to match pictures with their appropriate words. It is made of cardboard and construction paper. Words used can be either nouns or verbs, although illustrating verbs is much more difficult than illustrating nouns. The puzzle functions well in teaching children sight words when an answer key is incorporated. The idea for the puzzle is not original. My purpose was to create a puzzle that would parallel the letters introduced to the children in the same order presented to them under the "Alpha One" program. Under this program, the child is introduced to a letter in no particular order. Using the letter people that the children had already met, I made word combinations to fit.

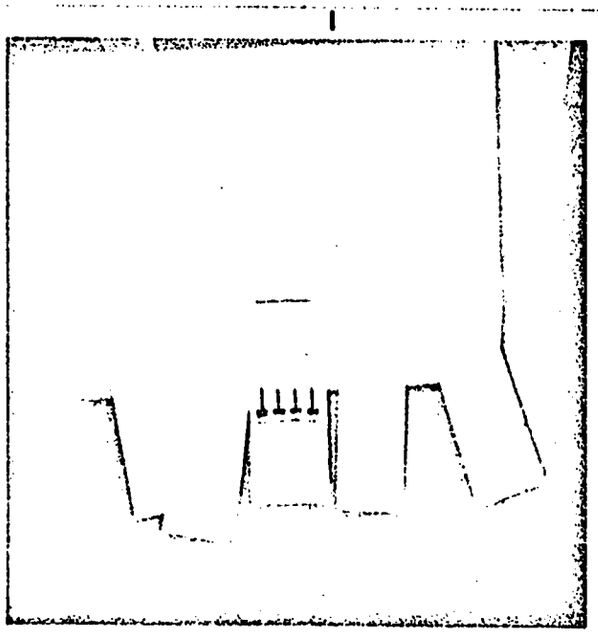


Telor Self-Programming Kits

These curriculum materials were made available to us by the FIU Multi-Cultural Center on campus at Grand Avenue. The kits include a case, a program cartridge, and storyboards, if needed.

The kits are particularly useful in teaching initial sounds, initial letters, ending letters, and simple matching problems. They are also readily adaptable to the "Sets and Numbers" series.

Because of the tactile tendencies of children in the primary grades, this tool is appealing and seems to function well. Also, because the child must push the correct button in order to change frames, he is aware of the correct answer on one of the trials.

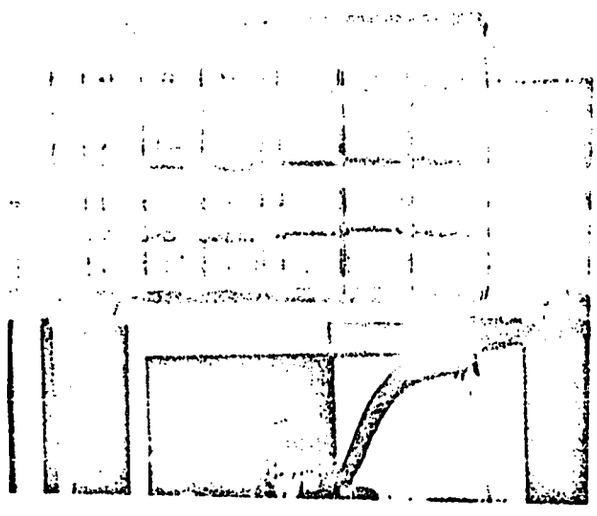


INSTRUCTIONAL MEDIA

Alphabox

The alphabox is a versatile instructional tool for use in the language arts. I used the boxes that our tempera paints were shipped in because they had dividers. The boxes were painted. I made cards with illustrations of the "alpha people" to fit in the sections formed by the dividers. I made a set of cards with pictures of words that the child uses in his speaking vocabulary, but cannot spell. This tool remains useful as the child's language development improves because the teacher can direct the child to file the cards according to initial letters, ending letters, or "belonging letter" (an "Alpha One" term involving vowel sounds).

The idea could be modified using numbers rather than letters with cards depicting a variety of mathematical operations.

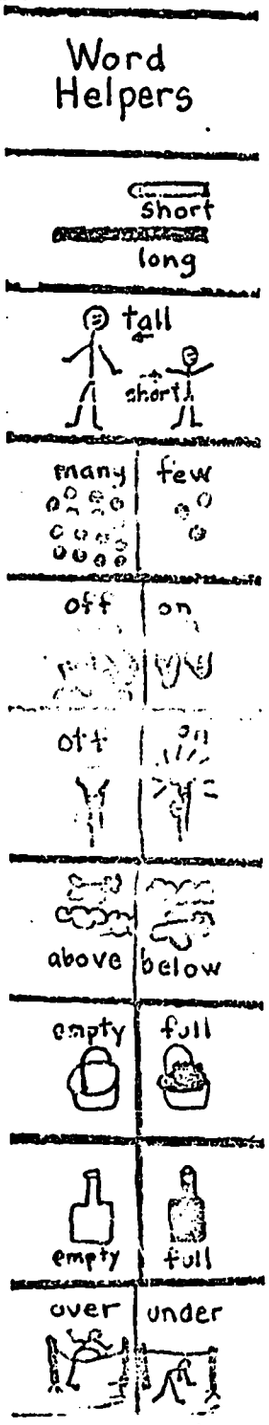


INSTRUCTIONAL MEDIA

U-Film Slide Kit

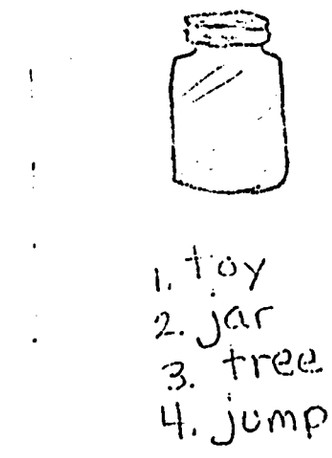
This medium was implemented for use in teaching children non-verbal communication and to comply with accreditation standards. The scope of this tool in the primary curriculum is wide open. Because many of the classroom teachers at Grand Avenue are beginning to divide the classroom into individualized learning centers with preview facilities, short film strips could be made to enhance the material in any area.

The single drawback to this material is that the space available on each frame is limited and a bit difficult to work on.



msb Quizzer

The quizzer has been utilized in the same manner as the "Telor." It has the advantage of more space for illustrations. Another indirect advantage of the "Quizzer" is the fact that it teaches the child valuable manipulative skills, including hand-eye coordination. The cards which accompany the material may be used on both sides. One drawback to this tool is the fact that the cards must withstand a great deal of wear and tear. We have not had them in operation long enough to determine whether or not the quizzers are durable enough to warrant their use.



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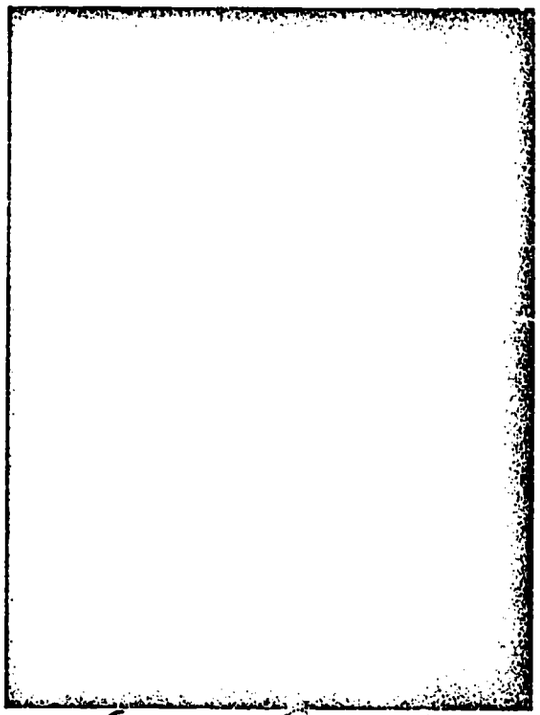
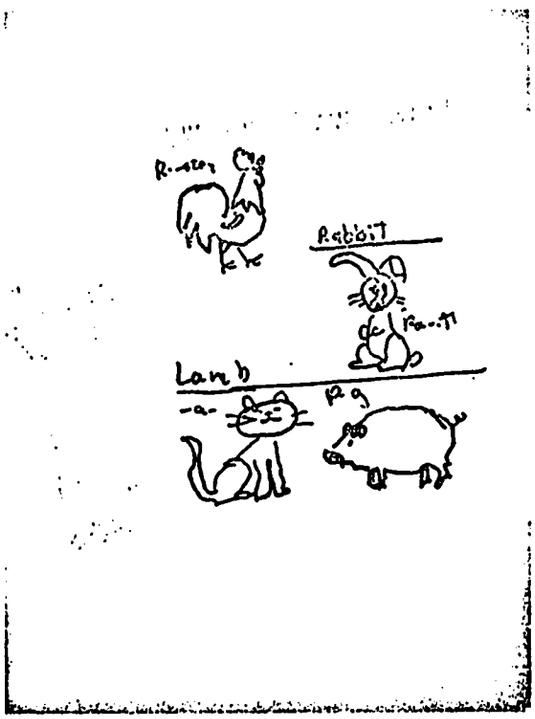
Game board to be used for word recognition, correct spelling of words, math or whatever desired. Suggested 1 point each for red, blue, and yellow, and two points each for purple, orange, and green. Made of plywood and painted with acrylics for durability.



Game Board

Animal Bingo Game (2 to 6 players). Each player takes a game sheet. Pictures are placed in a drawing pile. Take turns drawing & calling the name of the animal. If it can be used, cover the space on the game sheet with its name. If no one claims it, discard it. The first player to cover his game sheet wins.



Beryl Gross
4th grade
Mrs. John
Mrs. Grant

TEACHING AIDS PRODUCED:

1. Dice Game:
Five sets of dice made out of cardboard with the edges fastened with tape. Each child in the game rolls the dice (a set) and then either adds, subtracts, multiplies, or divides the numbers according to the teachers direction. (Mrs. John)

2. Spin Game:
Here there are eight tables for the numbers 2-9 with each table having a spinner and two rows of numbers. If you want to multiply the first (inside) row is used. If you want to divide the outer row is used. (Mrs. John)

3. Math Games:
a.) Grouchy Man:
b.) Happy Man:
these games have an arrangement of numbers which form a face. There is a series of questions which require the addition of the numbers forming the face. These games are also good for developing perception. (dittos to all 4th grades: large productions to Mrs. Grant)

4. Friendly Helpers Maze:
This was a ditto showing four community helpers and the student has to get them to his house. It is good for the development of perception and for manipulative skills. (Mrs. John and Mrs. Grant)

5. Felt Shapes:
The shape of a square, rectangle, circle, triangle, octagon and diamond cut out of felt for the felt board. This teaches the shapes to the student by removing them from the board, mixing them up and then when the teacher calls out the name the student has to find the correct felt shape and puts it on the felt board. He does this until he misses one and then another student tries to do them. (Mrs. Grant)

6. Location of the Planets:
For this I did a large painting of the sun and the relation of the various planets to it as well as to each other. The moon and the Milky Way were also included. The size relation of the planets were also displayed. (Mrs. Grant)

"SPIN THE PLATTER" gAME.

Materials and Equipment:

One envelope the size of a record album,made of poster board, with various openings or wimdows on the flat surface.

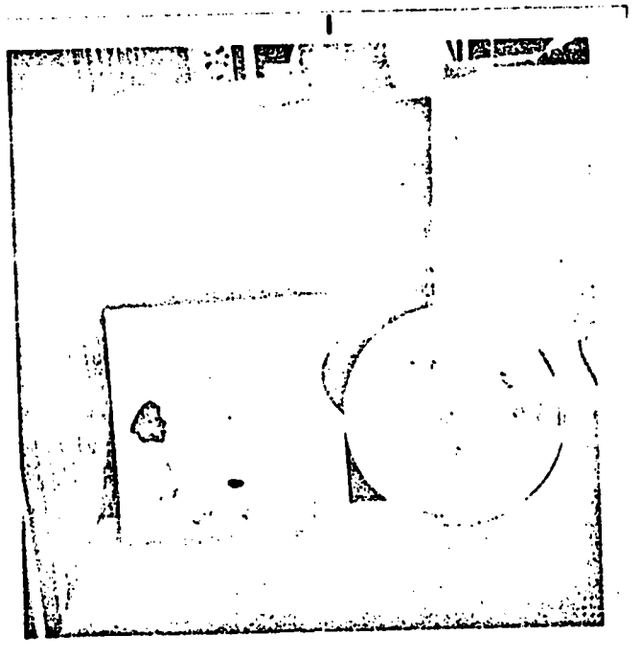
Replaceable discs that fit inside "envelope" for:

a) multiplication
b)fractions
c) antonyms
d) synonyms
e) homonyms

Description:

Edge of disc identifies type of problem to be solved. Center areas of disc contain remaining part of problem and are seen through openings in envelope as disc is spun.

Example: Edge of multiplication disc shows numbers 2-9 and the symbol for multiplication. As disc is spun various numbers show through the openings. Playeer multiplies the highest number visible that he is able to do correctly by the number showing on the e edge of the disc.The answer represents the player's score for that turn-if correct. Winner, (if more than one player) is the first to reach the closest s score to five hundred.



N. R. PEARSON

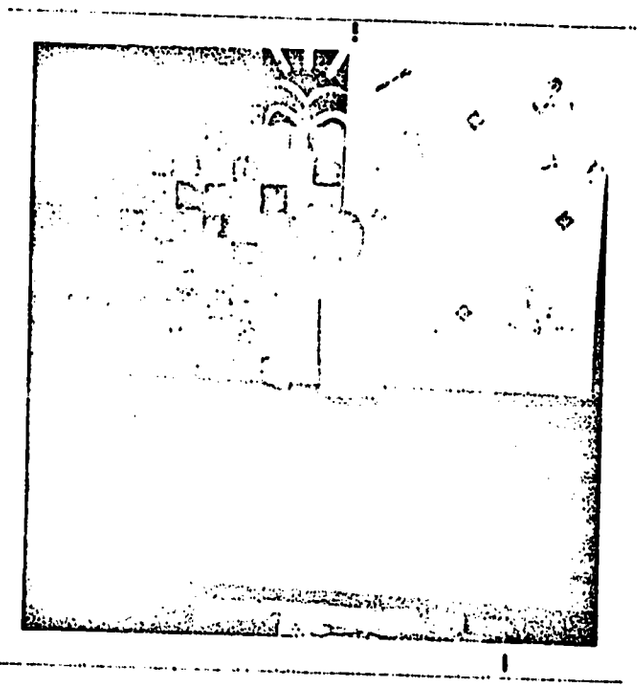
BASEBALL MATH:

Materials and Equipment:

Board with numbers from 2 - 100.
Colored construction paper mitts with holes in the middle.
Board with a baseball diamond fascimile(not necessary)
Multiplication, subtraction, addition , or division flash cards(optional)
Markers - if baseball diamond used.

Description:

Teacher or another student "pitches" a problem (either via flash cards or verbally) to player who is"up at bat".
Player answers by placing mitt over correct number on number board so answer shows through the hole in the mitt.
Players should decide before the game what constitutes a one base, two base , or three base hit, or a home run.
Three problems missed constitutes an out.
This game may be played in teams, by two only,and possibly by individuals but best played as a team.



APPENDIX F

REPRESENTATIVE COMMENTS FROM CLASSROOM TEACHERS WRITTEN AT END OF QUARTER FOLLOWING EXPERIMENTAL PROGRAM

SAMPLES OF CLASSROOM TEACHER RESPONSES AT END OF QUARTER FOLLOWING EXPERIMENTAL PROGRAM

"The students watched fairy tales using film projector and tape recordings and then drew with crayons."

"We had the Seminole County Deputy Sheriff visit and talk to our class. Afterwards he gave us a booklet containing stories of safety and a place to draw on the back of each story. We drew with crayons a picture of him with his badges, whistle, and uniform."

We drew pattern designs for fabrics such as checks, stripes, zigzags, plaids--using our own imaginations.

"We did pictures of ourselves with eyes, ears, nose, mouth, arms, legs, and clothes."

"We decorated our bulletin board with spring symbols."

"We correlated our 'spring look' with our science lesson."

"Children talked about the differences between art and nature--examples were clouds, flowers as opposed to paintings and statues or literary works."

"We drew pictures illustrating the parts of speech they know--verbs, nouns, adjectives, and pronouns."

"Children could do self portraits, or portraits of their friends."

"Children worked on butterfly mobiles with crepe paper, paper strips, thread and pipe cleaners."

"We worked on how we could draw a rainy day--such as use dull colors."

"We did dioramas depicting the northwest coast of North America."

"They did pictures of what they thought an imaginary dragon from their story looked like."

"They did a drawing of a mammal and placed it in a natural habitat."

"We painted a mural called "Summer Fun."

"On acetate we drew insects for use on the overhead projector."

"We drew and labeled parts of a flower as part of a science lesson."

"Since Mrs. Pearson introduced our class to 'The Environment' we have continued in this fashion. We took several outdoor walks and 'sits'. On these occasions students sketched and also wrote what they felt, heard, smelled, saw, and thought. Mrs. Pearson had discussed the fact that art is also creative thought. We also began using the environmental science kit. Discussions went much smoother because of their new awareness. We then wrote and drew how we would improve some of the 'polluted' scenes. Also in the craft area, Mrs. Pearson had initiated after school sessions when she instructed individuals who wished to learn some special craft. I have continued this practice. Also, we have an open period when students may work on various creative tasks. The art closet has been stocked with yarn, embroidery tools, poster paint, paper mache, and wood scraps. Students are free to work on the things they wish and response has been good. We have also made a few more improvements in our own classroom environment, as was begun during Mrs. Pearson's stay with us. Students have shown a much keener interest in trying new and different types of art."

"In my opinion the project has been highly successful and I sincerely hope it will be continued in the future."

"There was no art intern with us, but the pupils were affected positively by observations of the hall and lunchroom displays."