

現職及び就職前の小学校教師に於ける芸術実践の問題と解決について

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摘要

本文は冒頭より「小学校図工教育法」選択する就職前及び現職の小学校教師（非専門の図工の教師）の芸術実践に対する憂慮を説明する。授業を行う前のアンケート調査のなかから、次の結果が判明した：才能・創造力・芸術のテクニックに欠け、成績を心配している。また、「小学校図工教育法」の教鞭を取る教師にも同じアンケート調査を行った結果、現職の教師は非専門的な教師の芸術実践に対する憂慮を意識していることが伺えた。教育法を行う教師達は、芸術実践に於ける憂慮の対応方法、及び教鞭を取るなかで見いだされる問題について提案する。

現任與職前小學老師藝術實踐的問題與解決

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摘要

本文一開始說明選修「小學美勞教學法」的職前與現職小學老師（非專業美勞老師）對藝術實踐的憂慮。在課前所做的問卷中，已發現幾項：缺乏才能、創造力、藝術技巧，以及擔心成績不佳。教授「小學美勞教學法」的老師也接受調查，其回答反應出其亦意識到這些非專業老師對藝術實踐的憂慮。這些教學法的老師針對如何處理這些憂慮、以及其他教授這堂課所發現的問題，提出建議。

Problems and Solutions to Art Practice for the Pre-Service and Practicing Elementary Teacher

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To begin to account for art practice concerns of pre-service and practicing elementary teachers (non-specialists) enrolled in Elementary Art Methods courses, four intact classes of non-specialists were surveyed. As expected, several concerns regarding art practice were noted in pre-course questionnaires regarding lack of talent, creativity, and art skills, as well as fears of receiving a poor grade. Instructors of Elementary Art Methods course were also surveyed, and their responses reflected awareness of these non-specialists' art practice concerns. These instructors made suggestions for confronting these concerns, as well as other issues and problems identified with teaching the course.

Introduction

As an instructor of Elementary Art Methods courses, I was challenged to help students with little or no background in art, find ways to overcome preconceptions and anxieties about taking the course. Often students felt they lacked talent, creativity, and art practice skills. For these reasons, students feared they would not do well in the course. Over the years, I have discovered that others in my field have encountered similar challenges when teaching Elementary Art Methods to students that are pre-service and practicing elementary teachers (L. Blair, personal communication, 1990-1993; M. Stokrocki, personal

Paper presented at the 1994 Asian Regional International Society of Education through Art (INSEA) Congress, National Central Library, Taipei, Taiwan.

communication, 1994). Such challenges must be effectively confronted by the instructors of Elementary Art Methods courses. However, preconceptions and concerns of the pre-service and practicing elementary teachers (hereafter referred to as non-specialists, i.e., without a speciality in art education) enrolled in Elementary Art Methods have not been fully explored; nor have specific methods or standards for teaching the Elementary Art Methods course been documented. It is these two circumstances that have motivated my research interest in the area of art in elementary teacher education.

The objective of this treatise is (a) to begin to determine pre-course concerns of the non-specialist required to enrolled in elementary art methods courses, (b) to describe the course expectations of non-specialists who have enrolled in the Elementary Art Methods course, and (c) to identify problems and propose solutions to teaching Elementary Art Methods based on the experiences of instructors who have taught the course. Descriptive research methods, including questionnaires and surveys, will be employed in addressing these issues.

Literature Review

According to Herberholz and Hanson (1990), the study of art can help children develop creative and intuitive thinking processes. Elementary teachers should provide classroom experiences that stimulate the child's

imagination. It is also important that elementary teachers devise problems that allow children to formulate creative solutions (p. xxv). However, to effectively incorporate art into the curriculum, the non-specialist must have experience with the creative and intuitive thinking processes that occur through art practice.

Elementary Art Methods courses are provided in this nation's colleges and universities to prepare the non-specialist with the background to understand and incorporate art in their curriculum. A recent survey indicates that approximately 75% of institutions in the United States require the pre-service elementary teacher to enroll in an Elementary Art Methods course as part of their elementary teaching certification degree program (Jeffers, 1993). Yet, only a limited number of studies (Jeffers, 1991, 1993; Smith-Shank, 1992) have dealt with the nature of the Elementary Art Methods course, and the disposition and attitudes of the non-specialist required to enroll in this course.

At the most recent National Art Education Association conference, presenters point to several problems with teaching the Elementary Art Methods course to non-specialists. Some problems cited included lack of confidence, fear of receiving a low grade, negative attitudes, and art stereotypes (Stavropoulos, 1993; Stokrocki, M., Sproll, P., Ciganko, R., & Grauer, K., 1993). Problems related to the non-specialist's perceptions of art

or art education, and/or apprehension about taking the Elementary Art Methods course can present obstacles to teaching and learning.

Because many non-specialists enrolling in Elementary Art Methods courses have not taken an art class since elementary school, such problems may be associated with little background and skill in the area of art practice. This may be why the greater part of the content in the some of the most popular textbooks used to teach the Elementary Art Methods courses (e.g., Herberholz and Hanson, 1990; Herberholz, & Herberholz, 1990; Hurwitz & Day, 1991; Wachowiak & Clements, 1993) are devoted to methods of art practice.

There are several purposes to this study regarding problems and solutions to art practice for the non-specialist enrolled in Elementary Art Methods courses. First, the non-specialist's perceptions, expectations, and concerns regarding the Elementary Art Methods course will be investigated. Secondly, problems encountered by instructors teaching Elementary Art Methods courses will also be explored, as well as solutions instructors have arrived at in addressing perceived problems. It is hypothesized that (a) many instructors of Elementary Art Methods courses will perceive problems with teaching the course related to art practice, and (b) non-specialist's concerns will be related to art practice. Finally, basic structural considerations for Elementary Art Methods courses will be proposed based on

the non-specialists' expectations, and concerns about taking the course, and instructors strategies in successfully implementing the course.

Methodology and Procedure

Explanation of Research Methods

To begin to understand the perceptions, expectations, and concerns of non-specialists enrolled in Elementary Art Methods courses, descriptive research methods included a systematic sampling design, where non-specialists in nine Elementary Art Methods courses completed questionnaires and pre-course surveys. In order to determine instructors perceptions of problems in teaching Elementary Art Methods courses, and solutions and/or strategies they've implemented in successfully confronting perceived problems, descriptive research methods were also employed.

Non-specialist sample selection method. Three communities of data were gathered from non-specialists enrolled in Elementary Art Methods courses in Midwestern, Eastern, and Southeastern United States between 1991 and 1994. The communities of data were equally divided into nine clusters. Through a predetermined sequence, the even-numbered clusters 2, 4, 6, and 8 were systematically selected for the study.

Instructor sample selection method. Instructor sample selection method concentrated on a small population of instructors, teaching and/or experienced in teaching

Elementary Art Methods courses. These instructors were selected from an art education department in a large Southeastern university campus in the United States. The population sampled included several instructors currently teaching the course, as well as instructors with experience teaching the course within the past five years.

Subjects

Non-specialist students. Non-specialist students participating in the study were enrolled in an Elementary Art Methods course, at one of three university campuses in the Midwestern, Eastern, and Southeastern United States, between 1991 and 1994. Selected for the sample were four intact Elementary Art Methods classrooms.

The sample was comprised of a total of 83 college undergraduate and graduate non-specialists. Proportionally, sample stratification represented only one non-specialist student ranked as a sophomore (1%), 36 ranked as juniors (43%), 27 ranked as seniors (33%), and 19 ranked as graduate students (23%). The overall majority of the non-specialists (99%) declared early childhood education or elementary education as their major, with teaching as a future career goal, or current profession.

All 64 undergraduate students represented in the sample (77%), were required to take the Elementary Art Methods course as part of their early childhood teacher certification program. Of 19 graduate students, 13 had elected to take the course among several options offered in

the master's degree in early childhood education master teacher certification programs. The remaining 6 graduate students indicated that the Elementary Art Methods course was a requirement in their course of study.

Instructors of elementary art methods courses. Each instructors with previous experience (within the last five years) and/or currently teaching Elementary Art Methods course(s) at the Southeastern university was surveyed. Of the seven instructors eligible to participate in the study, five have terminal degrees, and were currently teaching full-time at a large Southeastern university. The other instructors included one part-time adjunct faculty member and a graduate teaching assistant, both holding Master's degrees. The graduate teaching assistant is currently working on a Ph.D. degree. She has two years experience teaching the Elementary Art Methods courses.

The sample of instructors surveyed reflected a broad range of Elementary Art Methods teaching experience. For instance, one instructor taught the course only two times previously, while three instructors had three to 15 years experience teaching the course on one or more other college campuses.

Process

Pre-course surveys and questionnaires were directed at non-specialists in the four intact Elementary Art Methods classrooms during the first week of classes (n = 83). Surveys in the form of questionnaires were completed by

instructors that have taught or were currently teaching Elementary Art Methods courses (n = 7). Details about questionnaires and surveys completed by non-specialists and instructors of Elementary Art Methods courses will be described in the following section.

Instrumentation

Non-specialist student pre-course survey. The pre-course survey asked non-specialist students to rate their teaching ability and/or content knowledge in seven dimensions of art education: (a) studio processes, (b) visual arts vocabulary, (c) art history, (d) art criticism, (e) aesthetics, (f) lesson planning, and (g) art materials. Each dimension of the survey contained between one and nine sub-topics as follows:

- Studio processes - painting, drawing, printmaking, clay, and sculpture
- Visual arts vocabulary - elements of art (e.g., line, shape, form, color, texture, space, ground) and principles of design (e.g., repetition, variation, transition, balance, harmony, unity, value, size/scale, emphasis)
- Art history - ancient, art prior to 1900, modern art, non-Western art
- Art criticism - description, analysis, interpretation, judgment
- Aesthetics - no sub-topic listed
- Lesson planning - goals, objectives, motivation, procedures, time management, questioning strategies, evaluating student progress, displaying student art
- Art materials - age appropriateness, ordering supplies, management of clean-up.

To gather data respective of varying degrees of intensity, the pre-course survey was composed of a differential sliding scale inventory where non-specialists rate their teaching ability and/or content knowledge according to the following variable scale:

- 1 = needs improvement
- 2 = less than adequate
- 3 = adequate
- 4 = more than adequate
- 5 = very confident

The non-specialist simply circled the number next to the survey items which, in their opinion, most closely matched the degree of their teaching ability and/or content knowledge in the particular area. The survey was administered anonymously, therefore, non-specialists were asked not to write their names on the form.

Non-specialist student pre-course questionnaire. The non-specialist pre-course questionnaire was composed of multiple-choice, fill-in-the-blank, and open-ended response items.

Multiple-choice items required the non-specialists to (a) select their rank at the university (e.g., freshman, sophomore, junior, senior, graduate student); (b) choose whether the Elementary Art Methods course was required in their course of study (e.g., yes, no, not sure). Fill-in-the-blank items required non-specialists to write in their career goal and specific program of study, and list their prior art experiences.

There were two open-ended response items contained in the non-specialist student pre-course questionnaire. To facilitate qualitative data collection in the research area of non-specialist concerns, an assumption underlaid one of the questions posed to non-specialists in the questionnaire as follows:

- What concerns, if any, have you had about taking this course?

In this question, the purposeful cue suggests that non-specialist enrolled in an Elementary Art Methods course may have or have had concerns about taking the course. It was hoped that this cue would help to streamline the data collected in this key area of interest. The second open-ended response in the questionnaire provided non-specialists the opportunity to write about what they expected from the course. It was hoped this question would shed light on the non-specialists perceptions of art education and art in general.

Instructor questionnaire. To generate qualitative data regarding instructors perceptions of problems and solutions to teaching Elementary Art Methods courses, an assumption underlaid the open-ended question posed to instructors in the questionnaire as follows:

- What, if any, "problems" do you perceive with teaching the Elementary Art Methods course? What, if any, "solutions" have you arrived at in addressing these problems?

In this question, the purposeful cue suggests that instructors teaching Elementary Art Methods course may find

problems teaching the course, and may have developed solutions to dealing with these problems. It was assumed that this cue would direct instructors' responses to the key research area of interest.

Data Analysis

Non-specialist student pre-course survey. Frequency and percentages of responses will be tallied according to the non-specialists' differential sliding scale ratings to various dimensions and sub-topics in art education. Non-specialists' ratings of their teaching ability and/or content knowledge in the seven dimensions of art education will then be totaled and described.

Non-specialist student pre-course questionnaire. Non-specialist student responses to multiple-choice items on the pre-course questionnaire will be tallied and described in terms of percentages. Non-specialist responses to fill-in-the-blank items and open-ended items will be analyzed according to their frequency, and described in terms of percentages. Possible patterns that emerge in the data will also be described in the results.

Instructor questionnaire. Multiple-choice items will be analyzed according to frequency and percentage of response, and fill-in-the-blank items will be categorized and described. Problems and/or solutions identified by instructors in the open-ended item will also be described.

Results and Discussion

The non-specialist student pre-course surveys and questionnaires were administered during class sessions when all students were present, full 100% compliance as a goal (n = 83). As hoped, all students enrolled in the four Elementary Art Methods courses completed the surveys and questionnaires as directed. In addition, all instructors' questionnaires were completed and promptly returned (n = 7). Results of non-specialists' and instructors' surveys and questionnaires will be described in the following sections.

Non-Specialist Student Pre-Course Survey

The pre-course survey required non-specialist students to rate their teaching ability and/or content knowledge in seven dimensions of art education. Responses were tallied according to non-specialist students' differential sliding scale ratings, and are described according to frequencies and percentages in Table 1. Non-specialists pre-course survey results are discussed in the following sections.

Studio processes. Non-specialist students rated themselves extremely low in the studio processes dimension of the pre-course survey (painting, drawing, printmaking, clay, and sculpture). A total of 21% of non-specialists rated themselves as less than adequate in studio processes, but over half of the non-specialists (51%) felt they needed improvement in studio processes. These results are not surprising in light of the fill-in-the-blank portion of the pre-course questionnaire regarding non-specialist students

Table 1
Students' Pre-Course Survey Results

	f	1 %	f	2 %	f	3 %	f	4 %	f	5 %
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Teaching Processes										
Painting	36	43	17	20	22	27	7	9	1	1
Drawing	37	45	16	19	23	27	3	4	4	5
Printmaking	43	52	18	22	17	20	5	6	0	0
Clay	45	54	17	21	12	14	9	11	0	0
Sculpture	52	63	18	22	8	9	5	6	0	0
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Total	213	51	86	21	82	20	29	7	5	1
Elements of Art										
Line	18	22	9	11	23	27	22	27	11	13
Shape/form	21	25	9	11	20	24	22	27	11	13
Color	19	23	7	8	19	23	23	28	15	18
Texture	19	23	10	12	19	23	22	27	13	15
Space/ground	22	27	20	24	21	25	15	18	5	6
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Total	99	24	55	13	102	25	104	25	55	13
Principles of Design										
Repetition	23	28	1	13	19	23	13	16	17	20
Variation	24	28	14	17	16	19	19	23	10	13
Transition	31	38	17	20	19	23	15	18	1	1
Balance	25	31	12	14	21	25	16	19	9	11
Harmony	29	35	18	22	24	29	8	9	4	5
Unity	24	29	24	29	20	24	11	13	4	5
Value	28	34	19	22	18	22	14	17	4	5
Size/scale	23	28	21	25	22	27	12	14	5	6
Emphasis	27	34	17	20	20	24	15	18	4	5
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Total	234	31	153	21	179	24	123	16	58	8
Art History										
Ancient	60	72	18	22	4	5	0	0	1	1
Art prior to 1900	60	72	11	13	8	10	3	4	1	1
Modern art	54	65	20	24	8	10	1	1	0	0
Non-Western art	61	74	15	18	6	7	1	1	0	0
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Total	235	70	64	19	26	8	5	2	2	1
Art Criticism										
Description	27	32	25	30	23	28	4	5	4	5
Analysis	35	42	22	27	19	22	4	5	3	4
Interpretation	29	35	29	34	18	22	3	4	4	5
Evaluation	35	42	18	22	21	25	7	8	2	3
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Total	126	38	94	28	81	25	18	5	13	4
Aesthetics	126	38	94	28	81	25	18	5	13	4
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Total	40	48	14	17	22	24	4	5	3	4
Lesson Planning										
Goals	12	14	18	22	29	35	16	19	8	10
Objectives	13	16	18	22	28	33	16	19	8	10
Motivation	10	12	16	19	26	32	16	19	15	18
Procedures	12	14	19	23	25	30	18	22	9	11
Time Management	13	16	21	25	19	22	22	27	8	10
Questioning strat.	18	22	20	24	24	29	15	18	6	7
Evaluating progress	11	13	19	22	22	27	21	26	10	12
Displaying art	12	14	11	13	17	21	16	19	27	33
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Total	101	15	142	21	190	29	140	21	91	14
Art Materials										
Age appropriateness	15	18	19	23	22	27	14	16	13	16
Ordering supplies	20	24	19	22	28	34	8	10	8	10
Management/clean-up	11	13	13	16	24	28	18	22	17	21
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Total	46	19	51	20	74	30	40	16	38	15

prior art experience. A high percentage of the non-specialist students surveyed had not had art courses since elementary or middle school (32%), and many had no previous experience in art at all (28%).

Art history. The study of art history and our artistic heritage can enrich studio projects and make them much more meaningful. However, non-specialist students rated their knowledge of art history extremely low - 72% of students felt they possessed less than adequate knowledge of art history. Because the discipline of art history is representative of a tremendous amount of content, the non-specialists' weakness in the history of art might be effectively supplemented by a pre-requisite course in art appreciation. If students come to the Elementary Art Methods course with an introductory background in art appreciation, the relationship between art and the academic curriculum may become more clear.

Visual arts vocabulary. Non-specialists rated their knowledge of the elements of art higher than their knowledge of the principles of design. Non-specialist students felt they possessed adequate or more than adequate knowledge of the elements of art (50%), and 13% indicated that they felt very confident in their knowledge of the elements of art. However, 52% of the non-specialists felt they had less than adequate knowledge of the principles of design.

Art criticism and aesthetics. Non-specialist students rated themselves similarly in the disciplines of art

criticism and aesthetics. Approximately 66% of students felt they had less than adequate knowledge of both these disciplines, with most selecting the needs improvement category.

Lesson planning. Lesson planning is often emphasized in other classes required of elementary childhood certification programs, and seemed to be an area of strength for the majority of those surveyed. Only 15% of non-specialists felt they needed improvement in lesson planning, while 64% felt they possessed adequate, more than adequate, or were confident in their knowledge of planning lessons.

Art materials. The majority of the non-specialists ratings (61%) reflected adequate to very confident knowledge regarding the selection of age appropriate art materials, ordering supplies, and managing clean-up. Of the non-specialist surveyed, 61% felt they possessed adequate, more than adequate, or very confident knowledge in this area.

Non-Specialist Student Pre-Course Questionnaire

Non-Specialist Students' course expectations. Non-specialist students' course expectations could be clustered into two basic categories: "self-oriented" course expectations, and "elementary student-oriented" course expectations. The "self-oriented" cluster suggested course expectations related to self-centered interests and achievements, for example, developing confidence, creativity, skills and art abilities, and an appreciation of art. In addition, this cluster contained "self-oriented"

desires such as learning to talk about works of art, how to decorate a classroom, and receiving a good grade in the course (see Table 2).

The "elementary student-oriented" cluster suggested course expectations related to elementary student-centered interests and achievements, for example, incorporating art into the curriculum; learning short-cuts, quick tricks, and other art activities ideas to teach. Further, this cluster was composed of an interest in the artistic development of the child, how to teach art to children, and developing a teaching portfolio (see Table 2).

Table 2

Course Expectations of Non-Specialist Students' Enrolled in Elementary Art Methods Courses

					<u>Totals</u>	
Four Intact Classes	A	B	C	D	f	%
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Self-Oriented Expectation						
Develop confidence in art	3	1	0	11	15	9
Develop skills/art ability	0	3	11	11	25	15
Develop appreciation of art	7	5	4	6	22	13
Learn to talk about art	0	0	2	0	2	1
Learn to decorate classroom	1	0	0	0	1	.5
Learn to be more creative	0	4	0	0	4	2
Want to receive a good grade	0	1	0	0	1	.5
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Elementary Student-Oriented Expectations						
Learn short-cuts, quick tricks	7	3	1	1	12	7
Learn activities/projects/ideas	9	7	15	6	37	21.5
Learn the basics	1	4	0	0	5	3
Incorporate art in curriculum	8	2	0	1	10	6
Teach to child's develop. lev.	5	7	4	20	36	21
Develop a teaching portfolio	0	1	0	0	1	.5
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Total Frequency	41	38	37	56	172	---
Total %	24	22	22	33	---	100

Note. ^an=20, ^bn=23, ^cn=19, ^dn=21; N=83.

It appears that non-specialist students of Elementary Art Methods courses are split in their expectations of the course. A comparison of "self-oriented" course expectations (41%) and "elementary student-oriented" course expectations (59%) indicated only a 9% difference (see Table 3).

Non-specialists students view the Elementary Art Methods courses as a means to incorporate art into the curriculum. According to the results of this study, non-specialists tend to view various "art activities" as the channel through which art is introduced into the curriculum. Of the "elementary student-oriented" cluster, more than half (48%) also expected to learn various "elementary student-oriented" art activities. However, of these art activities noted, 12% were problematic, as they suggest art education is a series of "short-cuts," "quick tricks," and "fun ideas." Such characterizations might be viewed as instant recipes for success.

Table 3

Comparison of "Self-Oriented" and "Elementary Student-Oriented" Course Expectations of Non-Specialists Enrolled in Four Elementary Art Methods Courses

Four Intact Groups	A		B		C		D		<u>Totals</u>	
	f	%	f	%	f	%	f	%	f	%
Self-Oriented	11	6	14	8	17	10	28	16	70	41
Student-Oriented	30	17	24	14	20	12	28	16	102	59
Total	41	24	38	22	37	22	56	33	172	100

Note. ^an=20, ^bn=23, ^cn=19, ^dn=21; N=83.

Non-specialist students clearly expect to gain insight into teaching art to the child, a range of art activities, and an understanding of art content. However, it may be useful to direct the non-specialists' attention to the problem formulation and problem-solving potential of art education for the children they teach.

It is interesting to note that more than a third (36%) of the "self-oriented" expectations of non-specialists were to develop their own art skills in the Elementary Art Methods course. Non-specialist students also expect to develop their own creativity in art. This expectation may be somewhat contrary to the pedagogical implication of the word "methods" in the course title. However, these may not be unreasonable expectations. If prospective and practicing elementary teachers are to stimulate the child's creativity, they should feel confident with creative thinking processes they expect the child to engage. If non-specialists are to incorporate art content and media into their curriculum, they should be knowledgeable about what they teach, and skilled at working with the art media they expect their own students to master.

Non-specialist student concerns. Results of the non-specialist student pre-course questionnaire could be grouped into three clusters: "perceived personal inadequacies," "perceived external concerns," and "unconcerned" statements. The "perceived personal inadequacies" cluster was composed of concerns related to the non-specialists own inabilities

and/or inhibitions in art. Non-specialist students' "perceived personal inadequacies" included lack of creativity, talent, artistry, skills, drawing abilities, background experience; and/or negative adjectives and statements related to the lack of skills and abilities (see Table 4). Inadequacies on a deeper personal level were revealed in words signaling negative feelings like "boring," "frustrating," "horrible," "afraid," and "scared." Non-specialist students also made statements that had a negative tone, for example:

I was nervous about taking this course.

It feels a little stressful and intimidating to make objects for others to view - being a student means taking risks - it's a very risky business.

I am afraid of having less talent than those around me and therefore I feel inferior.

I thought I would be the only one in class that had no clue as to what to do.

Many of these statements reflect an unnecessary sense of discomfort on the part of the non-specialist enrolled in the Elementary Art Methods course. Since "perceived personal inadequacies" comprised the majority of the data, 66% (see Table 5), it may be important for instructors teaching Elementary Art Methods courses to be aware of how non-specialist students are feeling, and convey genuine sensitivity towards their concerns.

Accounting for 24% of the data, the "perceived external concerns" cluster reflected non-specialist concerns of an external nature - such as time spent during and outside of

Table 4

Non-Specialist Students' Concerns About Elementary Art
Methods Courses

Four Intact Classes	A	B	C	D	<u>Totals</u>	
					f	%
Perceived Personal Inadequacies						
Lack of skills/drawing ability	5	5	7	8	25	23
Lack of creativity	1	1	1	2	5	5
Lack of talent/artistry	6	5	1	3	15	14
Negative words - feelings	0	4	8	2	14	13
No background/experience	3	2	2	0	7	6
"Can't do art"	2	0	0	3	5	5
Perceived External Concerns						
Time during/out of class	3	4	2	3	12	11
Application to teaching	1	0	2	2	5	4
Busy work/waste of time	3	2	2	1	8	7
Expense for supplies	0	0	2	0	2	2
Unconcerned attitude						
Unconcerned	2	5	2	2	11	10
Total Frequency	26	30	27	27	110	---
Total %	24	27	25	25	---	100

Note. ^an=20, ^bn=23, ^cn=19, ^dn=21; N=83. Total response items tallied = 110.

class completing projects and assignments, application of the course content to teaching in the elementary school, expenses for art supplies, and time wasted on "busy work." Non-specialists that reported an "unconcerned" disposition towards the Elementary Art Methods course were in the minority (10%).

Problems and solutions to teaching Elementary Art Methods courses. As expected, instructors identified several problems in teaching the Elementary Art Methods

Table 5

Comparison of Non-Specialist Students' Perceived "Personal Inadequacies," vs "External Concerns," vs "Unconcerned" Attitude Regarding Elementary Art Methods Courses

Four Intact Groups	A		B		C		D		<u>Total</u>	
	f	%	f	%	f	%	f	%	f	%
Personal Inadequacies	7	24	17	24	19	27	18	25	71	65
External Concerns	7	25	8	29	6	21	7	25	28	25
Unconcerned @ course	2	18	5	45	2	18	2	18	11	10
Total	26	24	30	27	27	25	27	25	110	100

Note. ^an=20, ^bn=23, ^cn=19, ^dn=21; N=83. Total response items tallied = 110.

course. In addition, instructors posed several solutions to dealing with these problems. There were an average of four problems with accompanying solutions per instructor.

A total of 28 problems and solutions cited by instructors could be clustered into nine categories. Of these nine categories, four were related to art practice. However, problems and solutions related to art practice were mentioned far more often than problems and solutions reported in other areas. Of the 28 problems with solutions enumerated, 18 (64%) were related to art practice.

Non-specialists' perceptions of having "no talent" or "no creativity" was mentioned by several of the instructors (43%) as an obstacle to learning. However, the non-specialists lack of basic art skills was listed by six of the seven instructors surveyed (86%) - making it the most

common problem mentioned in the questionnaire responses. Since many non-specialist students enrolled in the Elementary Art Methods courses surveyed in this study had very little experience with art before this course, this result is not surprising. Instructors agree that to solve this problem, remediation of some basic art skills, such as drawing, composition, and the elements of art (line, shape, color, texture, etc.) is necessary, and should be emphasized. The scope of course might also be geared to cover a wide range of media and approaches.

The next most common problem recognized by instructors teaching Elementary Art Methods courses was the non-specialists students' lack of confidence, and fear of grading procedures. Both of these problems were identified by five of the seven instructors surveyed (71%). According to one instructor, "students come to the course afraid they must already be fine artists to pass. . . . "I spend the first part of the course building their self-confidence through various 'built-in' success projects." Another instructor recommended that "projects and assignments be geared to slowly build skills, confidence, and independence, with evaluation of the non-specialist student's work based on progress or improvement." As an alternative to traditional assessment practices, one instructor suggested that the non-specialist engage self-assessment procedures in evaluating their own studio projects, stating "I have found non-specialist students to be very honest in their self-

assessments - if anything, they grade themselves too harshly!" Another instructor concentrated grading objectives on effort, neatness, and completion of assignments.

Non-specialist students complaints about the length of the Elementary Art Methods class was mentioned by three instructors. "Student in elementary education cannot comprehend the idea of spending ten hours a week in one class and only getting 5 hours credit." However, it appears that this amount of class time is needed if instructors are to bring the non-specialist student's basic art skills up to a standard to which they will feel confident in the class. According to one instructor, "I have explained that being in the class while working on projects is to their advantage. I am there to help, less work has to be taken home, supplies are in my room. Structure of class allows for more successful work since the work is completed in the class." Another instructor gave the following advice: "I keep out of class work to a bare minimum. Tried not to have any at all. Gave them library work days, let class out early now and then to allow work time." One instructor mentioned her course is broken up by trips to museums, galleries, and visits to the library.

The non-specialist students lack of serious attitude was mentioned twice by instructors (29%). Many classrooms employ an art specialist, according to one instructor, and "students didn't always take the course seriously. They

felt it was material they would not have to teach." Another instructor pointed out that "the arts are still viewed like a frill in the curriculum to many of my elementary education students." Instructors of Elementary Art Methods courses might demonstrate the academic nature of the arts by relating art and art education content to other subject areas in the elementary curriculum. "Students may then begin to see the relevance of art, and how it can enrich their teaching and learning in their classroom.

The non-specialist students' "narrow view of art," and/or lack of experience with art was also regarded as a problem by 2 instructors (29%). Instructors might plan experiences to broaden the non-specialists definition of art through visits to museums and art galleries where "students can begin learning to look at and talk about actual works of art." Another instructor invites artists and art teachers as guest speakers.

Lack of an adequate text for Elementary Art Methods courses was the least mentioned problem (14%) in the survey. This instructor indicated that a reading packets of pertinent articles on a variety of topics had been developed to confront this problem.

Lack of continuity between all sections of the course was specified as a problem by two instructors (29%). Since no standard curricula exists for the teaching of Elementary Art Methods courses, there seems to be a range of different approaches to teaching the course (Jeffers, 1993). One

instructor surveyed posed the central question: "Who will develop standards and how will the teaching of them be monitored?"

Limitations

Overall, no major limitations were encountered with this study. All surveys and questionnaires were completed, returned, and included in the tally of data. However, it is important to note that the teaching assistant's questionnaire included in the instructor survey appeared to be hurried and brief in comparison to the other instructors surveyed. This may speak more to the nature of the teaching assistants responsibilities, than to the lack of commitment to the survey or noncompliance.

Conclusions and Suggestions

The results and discussion section of this treatise described course expectations of non-specialist students who have enrolled in the Elementary Art Methods course, and pre-course concerns of these students. In addition, problems and solutions to teaching Elementary Art Methods courses based on the experiences of instructors who have taught the course were discussed. There are several findings reported in this study that suggest considerations and possible alternatives to teaching Elementary Art Methods courses.

Through the Elementary Art Methods course, the non-specialist clearly expects to gain insight into teaching art to the child, as well as a personal understanding of art

content and art practice. However, this study suggests that the development of art skills is a high priority of the non-specialist. Further, the lack of basic art skills often discourages the non-specialist to the point that myths such as "I cannot draw," "I have no talent," and/or "I'm not creative" become an obstacle to learning about art and art education.

According to the pre-course survey and the pre-course questionnaire, non-specialist students expect and want and expect to learn about studio processes in the Elementary Art Methods course. As the instructor survey also indicated, some basic studio skills go a long way in developing the confidence and attitudes of non-specialist students enrolled in Elementary Arts Methods courses. "Built-in success projects" seem to be useful, however, some actual "skill-building" techniques may be worth the time. For instance, a few beginning drawing techniques such as blind contour and a small grid drawing project could be a very rewarding experience for non-specialist students that lack confidence in art.

With some art basics, projects that require increased levels of risk-taking, problem-solving, and resourcefulness may look less frightening to the non-specialist. The non-specialist may begin to value teaching art activities that involve thinking and problem solving, as opposed to "instant recipes for success."

The number of non-specialists' "perceived personal inadequacies" were also an important finding of this study. Sensitivity towards the non-specialists concerns about the Elementary Art Methods course could be quite influential. A simple anonymous survey, or a weekly report on "how the class is going" can provide the instructor with valuable feedback. It may also be useful for instructors to openly express awareness of the non-specialists concerns, and to provide students reassurance.

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