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1977
THE EFFECT OF AN INSERVICE WORKSHOP ABOUT SKIN COLORS ON
FIFTH GRADERS' VISUAL RESPONSES IN ART CLASSES
IN THE DURHAM CITY SCHOOLS

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of the Ohio State University

By

Lana Thompson Henderson, B.A., M.A.

* * * * *

The Ohio State University
1977

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INTRODUCTION

In 1966, the Coleman report brought to this country's attention a bleak fact, inequality in American education. One of the major issues of concern was how teachers were being trained to work with minority students.

One solution offered to improve teaching of minority children was the training of teachers in minority studies which included introducing them to the culture and socioeconomic circumstances from which many minority children come. Leading minority educators themselves were demanding greater teaching and administrative opportunities from among their ranks along with the training of non-minority teachers in minority-oriented subjects.

Poblano in his writings on the education of the Mexican child recommended a teacher training program attuning the teacher to the needs, various backgrounds, potentials and language of Mexican-Americans. Echoing this approach are the writings of Edward A. Parmee who states:

The only manner of achieving a successful program is by seeing to it that it is designed to meet specific needs to include active Apache participation in every phase and to have as its ultimate goal, a stronger, healthier, and more

---


2Ralph Poblano (Rata), Ghosts in the Barrio (San Rafael, Calif.: Leswing Press, 1973), pp. 301-02.
self-sustaining Apache reservation community with a progressive citizenry.³

Another leading white educator, James Conant,⁴ recommended as a result of his observations that ghetto schools needed, along with other things more money, the development of meaningful courses, and special training programs for teachers of the disadvantaged.

Colleges and universities throughout the country responded to this call with a variety of solutions aimed at increased concentration on the economically or educationally deprived learner.

The United States government responded with conferences⁵ designed to specifically define the problems and come up with programmatic solutions for decreasing the number of children and youth being deprived education which best related to their learning needs. The federal government, primarily through the U.S. Office of Education's Educational Professional Development Act (EPDA) increased the number of loans⁶ and grants available to students interested in becoming teachers committed to teaching in areas where there were high concentrations of educationally deprived children.

---


⁶National Defense Loans.
In the early 1970's with the onset of court ordered school desegregation a whole new set of rules for the training of teachers had to be considered. School desegregation meant that an inner-city teacher might or might not only have Blacks and Puerto Rican children in his class, but also White children of at least lower and middle class economic levels. And, conversely urban or even some suburban teachers might have Blacks and Mexican-American children in his or her previously all white class. Colleges and universities began adjusting their programs to fit these particular needs.\(^7\)

In the process of studying and learning to work more effectively with the minority student, it was very quickly discovered that one of the major problems to be overcome was the use of white middle class oriented materials. These materials contained ideas designed to interest white middle class students and were often obstacles to communication with the minority student. Black educator Harry Johnson put it as follows: "The verbatim transfer of suburban middle class curriculum to black children and the poor and socially deprived has proven time and again a failure."\(^8\) The materials were not geared towards minorities. They often imposed white middle class values upon them, discredited their own inherited values, and consequently further alienated minority children from the learning process. J. B. Jones, at the 1967 National Conference on Educational Objectives for the Culturally "

\(^7\)Two programs can be cited here: The University of Northern Colorado and Northeastern Illinois University have programs designed to prepare prospective teachers for working in classrooms whose populations are composed of children from culturally diverse backgrounds.

Disadvantaged warned:

Look out for your textbooks and what they will do to the ego of the individual, which in no sense depicts the presence of one similar to himself... this means that compensatory education must address itself to educational materials that include individuals who are similar too.9

Thus there has been, on a national scale, a major thrust toward revision of materials of instruction. More culturally based packages, textbooks, and films with representation of minority races began to appear. More recently there have been books and other materials which have not merely the appearance of a minority face here and there, but also display concern for particular races' values, cultural heritages and environments which are common to those other than the white middle class.10

Minority content has been identified as an important means of helping children understand the concepts and perceptions of others and provide experiences which enable children to see themselves in relation to their families, their race, and other races. Johnson11 relates this in the preface of his book, Multimedia Materials for Afro-American Studies.

---


Now that these materials and ideas are being produced, there are new issues of major concern. Two of particular relevance to this study are:

1. How are these materials being used? Are they being used as one shot token experiences or in-depth experiences within the context for which they were designed? Are they being used negatively in contrast to the traditional white middle-class oriented materials.

2. Are universities preparing teachers to use them effectively? Are courses in the values, heritage and environments of minority groups in this country being required of prospective teachers? Are they aware of the significance of these materials to children of other cultures?

Several years of experience with interracial materials has borne out the fact that one cannot simply publish these materials and give them to teachers without technical assistance in how best to use them. Educator Robert N. Bush emphasizes: "It now appears quite clear that the best planned curricula account for little if they are placed in the hands of incompetent teachers or teachers who do not understand how to use the new materials."12 Effective use of these materials is hampered by a lack in the curriculum of teacher education today. Bush agrees: "We must develop efficient programs that equip teachers to deal with these modifications in instruction."13


13 Ibid., p. 69.
Educators from all the colored minority groups tend to agree that training programs in universities are not dealing adequately with specific strategies in using these materials. They propose: (1) specific required courses involving cultural reactions to different ideas and attitudes; (2) specific courses involved with the 'hows and whys' of cultural attitudes; (3) more concentration in research involving the differences in children based on cultural and environmental influences and more more dissemination of this information to all teachers of all children; (4) emphasis on the minority child's self-concept in all teacher education programs.

The preceding pages have been concerned with the training of prospective teachers. A greater problem rests with the teachers currently in schools, recent graduates, or those who have been out of school for many years. These are the teachers influencing children at this very moment. These teacher groups need to be re-educated in the above mentioned areas. One possible remedy is inservice education.

Inservice training can offer to these teachers the same kinds of re-education as recommended here in the preservice courses in the university setting, but with the advantage of the classroom and children available to exemplify the importance, practicality and probable success involved in immediate feedback, discussion and sharing of successful and unsuccessful ideas.

Inservice Education

A key principle of the education profession is that its members need constantly to keep abreast of new and existing knowledge.
Continued changes in education are essential within an ever-changing society. When old concepts of school curriculum and organization no longer serve the educational needs of that society, there must be change. One of the key factors in bringing about that change is the re-education of teachers in the teaching situation. The inservice education of both experienced and inexperienced teachers needs to be a continuing process.14

Inservice Education for Teaching Minorities

Recommendations in favor of the use of inservice education for teachers of minority children have come from many circles of educators. In keeping with the fact that education is constantly undergoing change, Jean Grambs makes an important recommendation regarding the training of teachers who are already teaching minority children:

The education of teachers must be re-oriented .... The total institution must be staffed by persons aware of how differences are valued, how these differences have been internalized by the individual student, and how the school can reinforce creative differences without demeaning any .... Re-education of teachers can and should be shared by the school system and the college or university and planned with individual teachers to meet their needs.15

Donald Smith notes that the content of these inservice sessions


should come to grips with the fundamental issues of exploitation, oppression, and racism and various individual and group responses to those factors. He also goes on to say: "School personnel must be willing to abandon traditional curricular approaches that are questionable even for white middle class and are totally inappropriate for non-white." 17

Teachers within groups working with James Stone in the San Francisco schools advocated that to be effective with minority children and use materials that reflect minority cultures, more effectively, they must be more aware, i.e., be sensitive, to the needs of these people. 18 Stone says, "This awareness seems to be attainable in training programs that provide greater insight into the community and culture from which these young people come." 19

According to Stone, objectives of an inservice program designed to train teachers of minority students should aim:

1. To change teachers' (negative) attitudes towards the problems encountered in teaching disadvantaged pupils, desires, feelings, ideas and values and to their present attitudes toward themselves, their profession, pupils and schools, and also increase teacher awareness of the constructive and destructive effects of their present attitudes on their teaching and its expected outcomes.

2. To increase teachers' personal knowledge, understanding and appreciation of their disadvantaged pupils. More specifically, to inform teachers about the personal characteristics, cultural and historical background, socioeconomic circumstances and environmental conditions of their disadvantaged pupils.

17 Ibid., p. 50.


19 Ibid.
3. To improve teachers' professional knowledge and skills and increase their effectiveness in providing instruction that meets the special need of disadvantaged pupils. More specifically, to extend teachers' familiarity with curricula, instructional programs and units developed especially for teaching the disadvantaged.20 (This last objective being achieved through workshops on the curricula, methods and materials for teaching specific school subjects).

Several studies indicate positive results using Inservice education in various aspects of working with minority students. Recognizing a need to sensitize teachers to the needs of children of non-white cultures, Venditti21 used Inservice education to not only focus on these problems but also to focus attention upon the educational implications. The results recorded definitive changes in attitudes towards school integration. Several participants reported that the program had revealed fallacies in their previous beliefs about Negroes. Hack,22 through a study on the effect of Inservice education of teachers assigned to secondary schools located in the "inner city," recommended programs of this nature specifically designed to meet the unique needs of these teachers.

Black psychologist Jacquelyne Jackson23 at Duke University even recommends to those who do not live within slums or have no prior

20 Ibid., p. 174.
experience in such living, to go "slumming" for course credit in independent or small-group work in sensitivity training. She cites a case:

An urban black minister attended a training conference in Chicago. Part of the training was allowing him several dollars to go and make it "in the Bowery with alcoholics and other Bowery inhabitants; he benefitted tremendously. His experience improved understanding and counseling in his pastoral work. (Alcoholics no longer 'turn him off'.)\(^{24}\)

Many of the results of these studies or findings simply focus on people working with others becoming more aware of the lives, feelings and needs of others. Arthur Combs sums up the issue succinctly:

First, it means that all of us who are working with people need to develop a great sensitivity to how things are with the other fellow . . . If we are going to be concerned about peoples' self-concepts, one of the things we have to do is to become more sensitive to what's happening in their world and to what their self-concepts are like. . . . It is the failure to have this kind of sensitivity which is responsible for more breakdowns in human communication than any other one thing.\(^{25}\)

Statement of the Problem

This study attempts to discover whether or not inservice education of teachers positively affects children's usage of skin colors when expressing ideas about themselves through art assignments. It is in essence a study of the effect inservice education about skin color has on fifth graders' visual responses in art classes.

\(^{24}\)Ibid., p. 31.

Hypotheses of the Study

The hypotheses of the study are stated as follows:

**Hypothesis one.** Students with teachers who have received minority content inservice training (Group A) will remain constant in their choices of tempera for skin color and will be significantly consistent with these choices.

**Hypothesis two.** Students with teachers who have received an inservice workshop with a minimum amount of information regarding skin color (Group B) and the Control Group will fluctuate in their choices of skin color selections from one painting lesson to another as compared with the students from the class of the teachers from Group A. These responses will also vary more widely from the actual color of the photographs of the students.

**Hypothesis three.** Students from Group B will fluctuate in their choices of skin color selection less often than students with teachers from the control group because the teachers from Group B received some training.

Importance of Study

As stated previously, the relationship of awareness to the needs and feelings of children regardless of their color and concern for these needs by teachers and administrators are imperative throughout education.

A few writers in the field of art education have addressed themselves to this philosophy in their writings. In relationships with most children Barkan says that:
Teachers who help children to work in the arts are concerned with the expression of inner feelings, and that insight into the inner personality through an understanding of dynamics of behavior is an essential tool for effective teaching.  

Silverman and Hendricks found teacher awareness a key factor in developing and evaluating art curriculum for the disadvantaged. They stated:

"... aiding the teacher to acquire a thorough understanding of his subject and the disadvantaged, as well as the competencies and necessary materials to utilize such knowledge could well result in art education making a valuable contribution to the education of children and youth who are economically impoverished and socially disadvantaged."

Lanier recommends that first we stop thinking of them as "disadvantaged," accept the art experiences they already enjoy and try to understand them by continued exposure to their life styles, languages, and cultural patterns. Here again is the emphasis on teachers' becoming more sensitive to the backgrounds and cultures that minority students bring to the classroom.

Two studies were found that related directly to the use of in-service education for teaching art to minority children.

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28 Ibid., p.

Weidenheimer's study was concerned with the attitudinal changes produced by intensive art-related experiences for culturally deprived students and their resultant effects on student teachers and classroom teachers. Results indicated positive teacher attitudinal changes in working with educationally deprived students.

In another similar study, Schwartz sought to explore what effects a teacher aided in the understanding of the selection of basic art ideas can have on the development of art ideas for six year old children from minority cultures.

The Weidenheimer study, more teacher-oriented, concerned itself with the impact training would have on the teacher's attitude towards culturally disadvantaged children. The second study (Schwartz's) sought to help teachers develop art ideas with six year old minority youngsters. Both studies dealt with improving the teachers' sensitivity to differences among minority children.

The study undertaken here is concerned also with the teacher aspect; however, this investigator is also concerned with an added and surely more important outcome: the children and their visual responses.

---


31. Julia Schwartz, "The Effects of Teacher In-Service Education on the Development of Art Ideas with 6 Year Old Culturally Deprived Children" (Florida State University, December 1967).
Although research findings indicate that inservice education in general is one of the most effective techniques to bring about professional improvement, few, if any, inservice art education teaching programs concern themselves with the effect the training has on the child's visual responses. This study deals with an aspect of their visual responses.

It is an accepted fact by many in the field of education that the self concept of the child is of major importance to his or her learning. Barkan writes:

A child, who is respected and feels that he is being understood, consequently acts with confidence and consideration. On the other hand, a child who feels that he is being treated as though he could not be trusted grows uncomfortable and insecure.

Studies have shown that children with poor self-concepts do significantly poorer in their studies than do those with average or high self-concepts. In this regard Barkan says:

One of the functions of any educational process is to help children in creating roles for themselves which at once satisfy their own needs and reflect the needs of others. Success in reaching such an achievement enables people to feel secure in themselves and confident in their relationships with others.

Barkan comments further on the importance of self-concept and learning among children:

---


33 Barkan, p. 154.


35 Barkan, p. 155.
Each individual has his own estimate of himself: his self-image. He views his own behavior and the behavior of others through his self-image, his self-awareness, his consciousness of himself, what he is, how he thinks he appears to others.\textsuperscript{36}

Fields such as social studies, English or language arts encourage students to write and talk of how they feel about themselves, their families and their surroundings. Syllabi reflect this when suggesting general topics to be stressed at particular grade levels:

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<td>All Around Me</td>
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<td>1</td>
<td>People at Home</td>
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<tr>
<td>2</td>
<td>Families and Social Needs</td>
</tr>
<tr>
<td>3</td>
<td>Communities and Social Needs</td>
</tr>
<tr>
<td>4</td>
<td>Regions and Social Needs</td>
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<tr>
<td>5</td>
<td>This Is Our Land</td>
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<tr>
<td>6</td>
<td>The Changing World\textsuperscript{37}</td>
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The field of art education parallels other fields concerned with how the student feels about himself in the world. Of art education Barkan reports:

One of the primary functions of education through the arts is to encourage children to assume the kind of action role through which they can put their inner feelings into meaningful and expressive form.\textsuperscript{38}

Children are daily encouraged to express verbally and visually how they feel about themselves in this world. Barkan\textsuperscript{39} believes that children's inner feelings are revealed as they grow aware of themselves in relation

\textsuperscript{36}Barkan, p. 155.


\textsuperscript{38}Barkan, p. 155.

\textsuperscript{39}Ibid.
to the ideas they are seeking to embody in their visual art work.

Much research has delved into the self concept of the educationally disadvantaged and minority child. As far back as the 1940's Clark and Clark were investigating the development of the consciousness of self and racial identification in black preschool children. They concluded that even in preschool children an important factor in the development of consciousness of self and racial identification is skin color.

In another study done in the 1950's, to explore the significance of family economic and social circumstances, Landreth and Johnson found that patterns of response to persons of different skin color are present as early as three years. They added: "Although living in a democracy, many Negro citizens apparently learn by three years old, that skin color is important and that white is to be desired and dark ... to be regretted."42

In the 1960's the nation witnessed the "Black Is Beautiful" movement and also a change in the results of tests on the self-concept

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41 B. Johnson and E. Landreth, "Young Children's Response to Family Economic and Social Circumstances of Different Skin Color," Child Development 24: 76.

among black children. Larson in a test to assess racism and awareness in the kindergarten, found that when asked to identify themselves with either the black or white persons, black children more often incorrectly identified themselves than white children; however, they showed no significant preference for either race. He found this of particular significance since most, if not all, of the studies on racial awareness and self-concept among children done up until 1966 reported that black children generally gave negative role assignments to black dolls or pictures.

Greenwald and Oppenheim in 1968 (after the beginning of the Black Movement) found that by adding dolls of intermediate colors along with white and dark brown dolls for children to select in identifying themselves, the traditionally greater misidentification of Negro children decreased. In fact, the percentage was about the same as misidentification by white children of the same age.

By 1973, a follow-up study of race awareness revealed that when asked to choose either black or white to represent good or bad, black

children tended significantly, to choose white for bad and black for good.

That there has been a change in the self-concept of black children today brought about by the Civil Rights Movement is significant and will not be challenged here. What is more interesting is the heavy reliance on visual symbols with colored-in faces to provide psychologists with information about a child's self-concept. It can be noted here that results changed significantly once the testers realized that people of the black race come in a multitude of shades and thus began to design their tests accordingly.

Referring to the previous discussion of art education and its expressed concern for the self-concept of children, examine if you will, a hypothetical situation:

A fifth grade class has been discussing a good deed they each have done during that particular week. They

47 Fifth graders are used because art educators tell us that it is here that a greater awareness of self begins to occur. Investigations about the characteristics of fifth and sixth graders' paintings reveal: "During this stage a child begins to develop a greater awareness of, and sensitivity to, his environment . . . the child moves to a form of expression that relates more closely to nature . . . the schematic generalization of man is no longer adequate . . . we commonly see an accumulation of details on those parts that are emotionally significant . . . the child enjoys colors and is now capable of being much more sensitive toward differences and similarities" (Viktor Lowenfeld, Creative and Mental Growth, 4th Ed. [New York: Macmillan, 1965], pp. 183-91); "when the teacher considers the pupils mature enough to mix colors on their own, he should lose no time in encouraging them to do so. Most . . . can begin mixing by the third grade . . . color may be altered from the standard hue in a variety of ways . . . The ability to mix tints and shades and thus arrive at different values greatly broadens the pupils' ability to use color . . . children in the upper elementary-school grades are capable not only of looking analytically at how color behaves, but also of using what they learn about color in their paintings" (Charles D. Gaiteskell and Al Hurwitz, Children and Their Art [New York: Harcourt, Brace and World, 1970], pp. 180-82); "At this stage in his
are encouraged to be proud of the deed. Their classroom teacher decides to let them express their feelings about their deed in an art lesson.

They talk of ways of showing the pride they feel in their paintings. Motivation is high and the children, both blacks and whites, are eager to begin.

Paper is distributed and the children begin choosing colors for clothing, sky, trees, and, more important, color for painting in the face and body.

Up until time for painting in the body and face, all the children have no difficulty. But when the time comes to color in the skin, the whites go to "flesh" or peach. The black children, especially those of the darker browns become confused or dismayed (or angry).

They know that even though they come from the black race, their skin is not black in color. For many it is not even the brown that is provided and for only a small percentage in the class does "flesh" apply.

Some will try to make it work, others will leave the face blank, others will elect not to finish their pictures. So much for the pictures.

Their minds continue to work and some possible thoughts might be:

"Well, my teacher may have been interested in hearing how proud I was of my good deed, but she sure was not..."

creative development the child becomes increasingly aware of his environment and perceives it with understanding as well as feeling... He notices that similar objects are different in detail... As a result of this increasing awareness, his artistic expression begins to become realistic rather than symbolic" (John R. Sawyer and Italo L. deFrancesco, Elementary School Art for Classroom Teachers [New York: Harper and Row, 1971], p. 178); "The drawings of the late figurative period reveal a greater degree of visual realism in each individual object. Take the human figure for instance. Most drawings now depict the figure with a head, a torso, legs, arms, hair, eyes, nose, ears, feet, hands, and fingers. Many of them even contain details of other body parts... It is during this stage that children begin to show pronounced differences between the sexes in their drawings... By now the women are given long wavy hair, breasts, and prominent lips, while men are given short hair, broad shoulders and muscles" (Kenneth M. Lansing, Art, Artists, and Art Education [New York: McGraw-Hill, 1970], p. 172).
interested in seeing it."

"She sure is dumb to not see that there are no colors for me to paint my face in with."

"Look at those white girls using peach after spending all that time getting tans."

"I don't like art."

"I don't want to paint nothing about myself any more."

A situation like this could very easily occur within the art classroom of today when a teacher has neglected to mix colors for skins of those children other than the hue of "flesh."

This investigator has cited details of descriptions of the characteristics of artistic developments of children of grades five through seven. It is reasonable to assume that if the students are concerned with mixing different colors, relating their visual interpretations of the human form to a more realistic approach, differences of the sexes and most of all the awareness of self, they are sensitive to skin color.

This study reflects childhood awareness of skin color in comparing the works of children in different groups in terms of usage of skin colors.

The Skin Color Unit concentrated on in these inservice sessions is a part of a complete course being designed for preservice or inservice education by this author and Barbara Robinson.48 The general objective of this course is to provide the art teacher in today's public school with new ideas to be incorporated into the overall school art

48 Lana T. Henderson and Barbara Robinson, "A Workshop for Art Educators on Black Art Education" (unpublished proposal presented to Dr. Arthur Efland, The Ohio State University, Spring Quarter, 1975).
These ideas are based on material the authors feel have been neglected in public school art programs. They are designed with the needs of the black child in mind; however, the authors feel that the model can be adapted to teaching all children in America. Many of these have already been structured with this in mind.

To assure most effectiveness, this unit is being tested as will be all other units of the course, before the completed course is put into effect. Teacher and student input will play a major role in the first design of this unit.

Assumptions

The basic purpose of this study is to determine if the inservice education of teachers would affect children's usage of skin colors in art sessions when expressing ideas about themselves and their friends. Several basic assumptions underly this study:

1. Skin color tempera for minorities of color should be available to enable them to accurately express self awareness.

2. It is important that teachers become aware of minority attitudes toward skin color.

3. Teachers can effectively learn the importance of skin color to minorities and incorporate new techniques in their teaching after a one hour and a half session of inservice or preservice training.

4. If teachers are shown how important the representation of skin color is to minorities, they (the teachers) will understand the importance for including them in the "paint vocabulary" of children.

49 Ibid., p. 4.
Scope and Limitations of the Study

This study is designed to determine the relationship between inservice education of teachers and the visual responses students make pertaining to skin color.

The character of the sample of teachers suggests some limitation since they are all volunteers; they were not randomly selected. Although the sample of teachers used in this study is limited to volunteers and, thus, may reflect a possible bias towards teaching art, the success of the approach is primary here and will be based on student visual responses.

It may be that persons who volunteer for a study of this nature are more open to learning and teaching materials of this type than the average classroom teacher. One's attitude toward the importance of racial pride and self-concept among children may greatly influence the ease of difficulty with which a teacher incorporates materials in this unit, and in turn, utilizes them in the classroom.

The fact that teachers were not matched by age, sex, or race may also be a limitation in this study because these factors may elicit differential responses to the training.

The teaching experiences and backgrounds of the teachers in the sample were not significant. Therefore, this random assignment of teachers to the three groups resulted in a mix of experienced and inexperienced teachers in both the two experimental groups and the control group.

Also, the fact that this study took place in Durham, North Carolina, several years after official enforcement of a school desegregation
plan may be a unique factor. This factor may cause variance in results if duplicated in other cities where school policies on race differ.

There are a number of factors which impinge directly on student responses in art classes, or on any class for that matter. These could take place on any given day. They are not being identified nor isolated for observation in this study.

Definitions

The following are definitions of concepts which will be used in this context throughout the remainder of this report:

Although the material presented in this chapter has used the term "disadvantaged" quite frequently, this author agrees with Frost and Hawkes where in their book, The Disadvantaged Child, they denounce this term, stating that it is technically inaccurate or descriptively derogatory.

For the purpose of material presented from this point on in this study, the term "minority" will be used. Unless otherwise indicated, it will refer to minorities of color and more specifically to American Blacks.

Inservice education. Goodlad says that inservice education is concerned with change—the phenomenon through which new knowledge, skills, and attitudes are acquired. Good describes inservice teacher education.
education as activities on the part of employed teachers that contribute to their professional growth and qualifications.\textsuperscript{52}

For the purpose of this study, the term inservice-education will refer to sessions on awareness of, demonstrations on, mixing of, and ways to approach using skin colors with fifth grade students.

\textbf{Peach.} Refers to the tempera colors manufactured by paint companies traditionally used to designate skin color in the art classroom. They are represented here:

\begin{center}
\includegraphics[width=0.8\textwidth]{peach.png}
\end{center}

\textbf{Skin color.} Refers to a variety of hues closely related to the skins of the majority of the people of this country. (It should be noted here that although only seven colors are represented here, teachers in the inservice sessions learned how to alter them to an unlimited variety of shades and tints if the need arises.)

Summary

This study has two major parts. One part is concerned with children's usage of skin colors when expressing ideas about themselves and their friends. Also of concern was how these responses were affected by whether or not teachers underwent an inservice program about skin colors. The second part is involved with two approaches to presenting teachers with new ideas or materials that have cultural significance. Should the teachers be handed materials of this type with no more recommendation than "it's new" and the kids might enjoy it? Or, should they be prepared for possible feelings or implications it may have for the self-concepts of children?

While there is widespread support for continuous inservice education programs, there is a lack of research on the effects of many inservice programs generally and, particularly, a scarcity of such research in the area of minority content. This is especially significant because art educators have indicated a need for more research in this area. Assumptions proposed that making skin colors available is not enough. Equally important is the teacher's awareness of minority attitudes towards skin color, learning this importance, and effectively incorporating new techniques in their teaching methods after an inservice workshop.

The remaining chapters review the literature and the research related to the problem areas in Chapter II. Procedures and design of the study are presented in Chapter III. Chapter IV presents and analyzes the data, while the concluding chapter focuses on the summary and conclusions.
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National Defense Loans.


CHAPTER II

REVIEW OF THE LITERATURE AND RELATED RESEARCH

The objectives of this study are concerned with (a) children's usage of skin colors when expressing ideas about themselves and their friends, and (b) how these responses were affected by whether or not teachers engaged in an inservice program about skin colors. Therefore, the review of the literature includes all of these aspects. The first section examines studies on the effectiveness of inservice education in terms of student learning and feelings about the self. The second section to be examined is the relationship of the development or revision of certain curriculum to minority children's self concept; these are in areas other than art education. Under the third section is literature pertaining to the implications of art education for the minority child's self concept. This covers: (1) research done or in progress in higher education, and (b) efforts of classroom teachers designed to use art for fostering the growth of the child's concept of himself. Next, texts designed to explain skin color to children are reviewed. And, finally, to bring into perspective the significance of skin color to the Afro-American race, data is presented to show, historically, how this issue has developed and its possible implications for the self concept of many black people.
Inservice Education

Studies related to the effectiveness of inservice programs on students lend support to this study. Selser\(^1\) reports that when evaluating an inservice institute for improving science and mathematics instruction, students in classes taught by the teachers from the institute made statistically higher scores on posttests than did students whose teachers had not attended the institute.

Also within the area of science, Smith\(^2\) compared the effectiveness of simple one hour sessions after school with no other types of aid, sessions using laboratory instructional aid, sessions using teachers guides, and sessions of specific training of a particular unit only. Pupils were given individual tests to assess subject matter achievement. Results indicated use of additional equipment resulted in significantly greater achievement. Specific teacher training for the unit only, however, did not produce significant differences in pupil achievement.

In evaluating a program for developing creative thinking in teachers and children at the fourth and fifth grade levels, Schaefer\(^3\)


\(^2\)George F. Smith, "A Study of the Effects on Student Achievement and Elementary Science Programs Resulting from Teacher In-Service Training and Additional Instruction Aids" (Ithaca, N.Y.: Cornell University, June 1969), EDO41782.

\(^3\)Charles E. Schaefer, "Evaluation of a Program for Developing Creative Thinking in Teachers and Children at the Fourth and Fifth Grade Levels" (New York: Fordham University, 1970), EDO43049.
records that not only did the teachers show a more democratic and organized approach in their teaching than the control teachers; the experimental children too exhibited more alert and original behavior than the controls.

Another fact significant to my study is that one of the goals of this inservice workshop was to assist teachers in making effective use of new and innovative materials for children, and to increase their own level of thinking.

Through the use of a minicourse organized into five sequences and designed to teach behaviors that improve the pupils' use of language, Kelly stated that positive results were recorded when comparing the children's responses before and after the teachers received treatment.

Dell, however, found there was little or no effect on attitude and independent work habits of students or teachers who participated in the individualized instruction workshop. There were however favorable effects indicated from the teachers.

In the Strickler study, the objectives were (1) to study the effects of Minicourse 18, upon the development of 27 specific teacher


5 Helen Dell, "The Effects of an Individualized Instruction Workshop and Its Related Follow-up Program on the Attitudes and Behavior of Selected Elementary Teachers and Their Students" (San Jose: Calif. State University, School of Education, 1972), EDO73076.

6 Darryl J. Strickler, "Teacher Behavior and Pupil Performance Related to a Training Program for In-Service and Pre-service Teachers Based Upon Mini Course 18: Teaching Reading as Decoding" (Buffalo: State University of New York, 1972), EDO71034.
behaviors related to reading decoding skills in a panel of teachers;
(2) to study the effects of this teacher training or lack of training
with Mini-Course 18 upon pupil performance in reading. When the
criterion of pupil performance was applied to assess the effects of
training of inservice teachers trained with the minicourse, very sig­
nificant gains in reading achievement over a 14 week period was re­
corded.

Many very important factors were found in a study done at the
University of Georgia. This study was designed to improve instruction
through inservice education for teachers in the middle and junior high
grades of ten rural, isolated, majority Negro Georgia school districts.

It was found that in some of these school districts, a number
of multisensory teaching aids had been purchased, usually with ESEA
Title D funds, but the teachers did not understand the purpose and
operation of them. Many teachers displayed little or no understanding
of children of a race different from their own. Also considered was
the fact that small group instruction, reduction of class size, addi­
tions of educational technology, and all the other educational advances
meant nothing if the teacher continued to teach in the same old way.
For better learning, better teaching would be required. Then the choice
would be one of waiting for faculty replacement of inservice education.
The children who were in school could not wait for faculty replacement.

7"Instructional Improvement In Middle and Junior High Grades
for 250 Teachers of Disadvantaged Students in Ten rural, Isolated
Majority Negro, Georgia School Districts," Directors. Report (Athens:
University of Georgia, August 31, 1970), EDO50843.
Seventy-three recommendations were offered in the Summary section for improving the conditions. Some of significance to this study were:

1. All teachers be required to participate in training programs that will assist them to deal effectively with the problems unique to the desegregation process.

2. All teachers be included in planning for curriculum change and materials development.

3. Means be made available by the school system for teachers to upgrade their skills.

4. All teachers receive inservice instruction in the use of teaching aids.

In calling for courses of study to be attended to, the teachers themselves recommended that all teachers should become familiar with innovative techniques and practices, using related and current materials in addition to textbooks.

More specifically, Baty sees that there is a need for cultural awareness education for teachers. He states:

It is increasingly disfunctional to think of American culture as a homogeneouse set of values or of behaviors. One of the prime instruments of assimilations in our society has been the American public school, but we can no longer accept without question this traditional function of the educational system. Educators must act creatively and positively to recognize, value, and regard those differences.

Otherwise students learn very little about human differences from what

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9 Ibid.,
gives on in the classroom.\textsuperscript{10}

Hadfield\textsuperscript{11} and Brown\textsuperscript{12} have devised two noted inservice programs in which teachers reexamine their cultural perceptions of minority children. In the Hadfield report a model was provided designed for classroom teachers who wish to broaden their knowledge about children from ethnic and minority groups. The model requiring approximately fourteen hours of participation has as some of its main objectives:

1. To increase participants' knowledge of various ethnic and minority groups: Blacks, Indians, Mexican-Americans and poor Whites.
2. To increase awareness of critical ethnic differences.
3. To assist participants in developing positive attitudes towards ethnic differences.

Noteworthy too is the use of speakers from the various minority groups to lead in discussions of topics such as: (a) comparing and contrasting life styles of groups, (b) class differences, (c) the effects of poverty, (d) value differences and the self-concept.

In the Brown\textsuperscript{13} study, the goal was to develop a consciousness in teachers of how they acted in their own classrooms and of the effect their behavior had on the learning environment of children. The study

\textsuperscript{10}Ibid. p.

\textsuperscript{11}Donald L. Hadfield, "Ethnic or Cultural Differences: A Suggested Approach to In-Service Training for Classroom Teachers," (St. Paul: Minnesota State Department of Education, Equal Education Opportunities Section, January 1971), ED058175.

\textsuperscript{12}Jeannett Brown et al. "Changing Culture Perceptions of Elementary School Teachers" (Charlottesville: Virginia University, School of Education, April 1972), EDO66537.

\textsuperscript{13}Ibid., p.
verified the assumption that a teacher's perception of a child's personal characteristics greatly affect the way a child feels about himself. They also felt that a child who feels good about himself will be a good learner. Furthermore, a teacher not only teaches a child how he should perceive himself through the teacher's classroom interactions, the teacher also instructs the class at large on how they should perceive the individual child. This is a very important point to bring up here in that this study is concerning itself with a factor that could project to some students the teacher's concern for the expression of the self.

Investigation of other research revealed that when teachers were more aware of their students it was reflected positively in the students' achievement. Weaver found that students in classes under teachers who had participated in an Inservice program on pupil adjustment, made a significantly greater gain in adjustment than students of teachers in the control group.

More encouraging to this investigator is the Webb study. He sought to call attention to the effects that lack of sensitivity in teachers may have in certain kinds of students. Data obtained clearly indicate that teacher personality is a critical variable in the classroom and that lack of teacher sensitivity to students who have poor opinions about themselves in particular, has a marked negative effect.

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14 Frank B. Weaver, "The Effect of a Teacher's In-Service Program of Pupils' Adjustments" (Ph.D. dissertation, Pennsylvania State University, 1962).

on their self esteem and subsequent learning attitudes. This makes a good case for the humanistic, person-oriented teacher which Fantini would recommend.

Many of these inservice workshops provide reading tests for teachers who want them. More important, as awareness about students increases, teachers seem to have been stimulated by the inservice meetings to read more professional literature pertaining to cultural awareness education. They were also more confident in incorporating more ethnic materials into their overall programs.

Here we can examine the effects of some of these cultural heritage studies on minority children and in some cases how they can affect their self-concepts.

Yawkey sought to determine the attitudes of four year old urban black children towards themselves and whites based upon multi-ethnic social studies materials and experiences. His design consisted of three groups: (a) Group 1 read and discussed selected multi-ethnic social study materials; (b) Group 2 read and discussed the same and received field-trip experiences based upon these readings; (c) Group 3 received the regular preschool experiences in a traditional curriculum; and (d) all received a pretest-posttest. The results indicated

17 Ibid., p.
significant differences were found among treatment groups. Groups 1 and 3, and 2 and 3 significantly differed in attitude, in terms of increase in positive attitudes. No significant differences were found in attitude change between Groups 1 and 2.

In the Andrews' study, the effects of Black Studies on the self concept of Negro kindergarten children was examined. Results tended to support the four basic research questions:

(a) a Black Studies program for kindergarten children proved effective as shown by children's responses on knowledge tests.
(b) Black children developed a more positive self-concept as a result of being exposed to the program.
(c) Black children improved in readiness test scores.
(d) there was a low but positive relationship between achievement gain and self-concept increase.

She adds that the school as a social institution and content of curriculum are two essential aspects of a child's learning experience which can significantly influence the black child's self concept. One can positively affect the self concept of young black children by showing them the major contributions of their race and can aid in erasing much of the early school difficulties teachers have experienced in reaching minority group children.

Georgeoff revealed that the self concept of black children who studied a unit taught on the American Negro and the culture of the Negro was significantly improved over the control group that did not.

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Arnez\textsuperscript{21} in an article on "Enhancing the Black Self-Concept through Literature," emphasizes that in this day and time black children and the race as a whole, do have a positive self concept and that teachers need only to enhance this through the selection of reading materials and the interpretation of them in relationship to the visual arts and the performing arts, all of which can intermingle into an artistic, humanistic whole.

In concluding this section, Fantini\textsuperscript{22} makes a convincing case for the emphasis of strengthening of the self concept with what he calls "identity education."

The basic goal of his identity education is to help the child to recognize that his self-concept, his image of himself, is part of a network of evaluation and self-judgment to which his feelings and responses are very much related. He sees it beginning with teaching the child to recognize how he judges himself, what the consequences of his judgment are, where he learned the criteria he uses for self-judgment, and what alternatives to self-judgment are available to him.

In order to develop this model, the following cycle was highly studied:


\textsuperscript{22}Mario D. Fantini, p. 66.
I was taught how to feel about myself by my experiences, family friends, society, etc. So:

I feel a certain way about myself and

lead to consequences that may reinforce the way I feel about myself and others

I see the world in terms of that feeling and

I respond to the world that I see in ways that

Figure 1. Cycle for Identity Education

Source: Mario D. Fantini, in Towards Humanistic Education, p. 67.
From this model, four different strategies are employed:

1. Who Are You? And Why Are You Special? The objectives of this unit were to help each child to:

(a) realize that his personality is a composite of many kinds of behavior, and that these behaviors are determined;
(b) identify at least two ways in which he is special, citing his own special characteristics;
(c) discover and remark upon the universality of his feelings;
(d) analyze his likes and dislikes and compare them with the likes and dislikes of his peers.

II. One Way Glasses. This unit is designed to help children to realize how much of the world they create through their own perceptions and the ultimate effect that their perceptions have on their response to the world and their view of themselves.

III. Them and Us. The objectives of this unit were to have students:

(a) communicate more comfortably and openly with people of different racial, religious, and socio-economic backgrounds;
(b) find common grounds for interaction with people who were in some ways different from themselves;
(c) give evidence of seeking out people different from themselves in order to explore multi-dimensionality.

The underlying assumptions were that all children are concerned with arriving at and maintaining a satisfying self-concept, that an understanding of the elements of self-judgment would help them to do so.

Art Education and the Minority Child

In reviewing literature pertinent to art education and the minority or disadvantaged child, two basic problems are of major concern to this investigator: (1) the training of teachers for more awareness of minority groups, and (2) recognition by art education for the fostering of a positive self concept in the black child.
In 1965, June K. McFee23 addressed herself to the unique problems of teachers who teach art to children from deprived groups. She stressed that art education cannot be dealt with by merely varying the subject matter. An awareness of individual differences and methods of motivation is not enough unless a very vigorous effort is made to understand the social environment in which the children's values and attitudes are learned.

She displayed examples of the differences of values, for instance, with answers from deprived children to questions such as:

1. What values are most important to you?
   Answers: Be happy. Work hard. Use your head. Do what your family wants. Working in groups and helping others.

2. What is the most beautiful thing you know?

Likewise, in another paper she delivered, McFee24 reemphasized the need for teachers to be prepared to understand cultural, economic, and personality differences among groups of children so that the initial comparisons are with things that have meaning to them.

In a study designed to develop a collaborative art teacher preparation model for disadvantaged youth, Lucas25 found that implicit


in the governing forces are the effects of the psychological overtones, the values and attitudes of the teachers and students. In fact, they had to be considered as the major cognitive/affective components which shaped the whole design of the teacher preparation model.

In still other writings from McFee, in her book *Preparation for Art*, she recognizes that one of the most difficult things the art teacher has to learn is to recognize values in others, values that may be so different from his own that what he communicates is grossly misinterpreted. The more a teacher knows about value differences within recognizable groups, the more easily he can learn to recognize how a child may be learning to respond. When the teacher is aware of cultural dynamics and of how values change, he will be better prepared to help children deal with the discontinuities of change in art activities.

Barclay made these suggestions which she believes to have further implications for the education of the art teacher:

1. Provide detailed information regarding the mores, limitations and potentialities of the people living in the community and school services.
2. Develop an awareness of the possible cultural differences and determinates of art teachers from their students and their students' parents.
3. Encourage an understanding of the problems of poverty and provide for the pre-teaching art students' education in:
   (a) the problems of inter-cultural relations
   (b) the study of cultural differences and their effect

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27 D. L. Barclay, "A Pilot Study of Art Education for the Economically and Socially Deprived Child" (California State College at Los Angeles, 1966), EDO101554.
on students as well as on teachers. 
(c) analysis of how poverty affects human beings.

She also recommends that in structuring the art curriculums, there
should be awareness of the impact of family backgrounds and mores on
the art activities in the school.

From the study aimed at developing and evaluating art curricula
for disadvantaged youth, Silverman\(^28\) has concluded that it is the train-
ing and experience of the teachers which effects the most immediate and
specific performance improvements from his students.

This investigator feels that in order to effect that "performance
improvement" from his students, the teacher must not only be aware of
the self-concept, but his curriculum must reflect ways in which it can
be developed.

The Minority Child's Self-

Concept and Art Education

In a research monograph from the NAEA, Mattil\(^29\) sets a general
foundation for the implication art education has for the development
of self-concepts of all children:

We (art educators) have tried and are trying through good
art experiences to develop self-confidence, self-awareness,
self-esteem and self-growth and hope these remain as central
goals.

Art education must continuously address itself to the
self. What each child learns in his years in school particu-
larly his early years about himself, about others of the
world, of ways of thinking and of ways of behaving will
influence his attitudes about life and school. Through the

\(^{28}\) R. H. Silverman, et al., "Developing and Evaluating Art Curri-
ricula for Disadvantaged Youth," NAEA Studies In Art Education II (Fall
1969).

\(^{29}\) Edward Mattil, The Self in Art Education, Research Monograph 5
way he is accepted and treated particularly by his teachers, he learns to know and think of himself (either) as a person who has worth or as a person who is inferior.

This same philosophy is reflected in Cohen's writings aimed at teaching the black child. She recognized the need for techniques that will help black children build a stronger self-image and a feeling of self-respect in a society created and ordered by whites. A well taught art class she believes, by its value nature, can make a significant contribution to self-knowledge.

Referring back to Barclay in her study of art education for the economically and socially deprived child, we find her advising teachers to try to improve the (deprived) child's self-image through successful art experiences.

In another significant writing of importance to my study, Rose listed recommendations made from the Seminar on the Role of the Arts in Meeting the Social and Educational Needs of the Disadvantaged:

Children should be given a continuous experience of success and problem solving and thus contribute significantly to the favorable self-images and a new confidence in their abilities to handle unknown tasks of the future.

Opportunities should be provided for enabling children especially those from demeaned and underprivileged groups, to acquire a sense of the dignity and worthiness of their group-identity through immersion in the history of their group and its products and the discovery, in the process, of all those praiseworthy features normally overlooked, unmentioned or ignored in the generally unfavorable image of the

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31 Barclay, p.

group that is current;

Opportunities should be made possible for children to come to self-affirmation and to a sense of the unique worthiness and hence, to positive self-identities, through experiencing uniqueness and worth consequence of their own perceptions and creations;

Children should be helped to understand that it is about their social structure and culture that compels one to demean and denigrate them, what it is, therefore that is corrupt in the system and worthy of challenge and change and how best to study those corrupt elements and change them. The assumption here is that one becomes armed against deprecatory attacks on one's self-image by understanding the forces that "compel" others to accept the majority image of himself as true and reliable and thereby to fall into self-hatred.

In looking at these suggestions one can see that they are by no means outdated; their significance should still remain of concern to art education today.

Nearine\(^{33}\) in exploring the problem of the education of the urban child and traditional compensatory education, discussed ways of working with inner city children. He noted that city children are people-oriented and that by focusing in this orientation with praise and encouragement, the child is brought to center stage and his self concept visibly strengthened.

Brown and Braddell offer two documented examples of in-class experiences provided by teachers which have been designed with the ideas of awareness of student environment and student self-concept in mind.

In the Brown\textsuperscript{34} article concern was noted for a male ghetto student in an integrated class. Through home visits, personal discussions and special exposure to nearby art galleries the teacher was able to become more aware of the kind of environment from which the student came. Her planned curriculum in the art room was flexible enough to allow him to focus more in depth through drawing in expressing ideas about his feelings and environment. She was also able to help him develop interest skills in other art areas through working with ideas evolved from his feelings about his environment.

The other article "You talkin' to me?"\textsuperscript{35} discusses the challenge a white art teacher faced in an all black art class with only paper, tempera and printing ink for supplies. Her approach involved:

getting acquainted with the students by talking "straight" with them. They both (students and teacher) answered questions of likes and dislikes on a variety of issues such as:

- "Who is your favorite man - woman?"
- "What's your favorite song - TV show?"
- "What kinda' car you drive?"
- "You married?"
- "Did you have to go to college to become a teacher?"
- "How old are you?"

Brown felt that establishing trust, respect and rapport were crucial from the beginning if they were to be able to create anything together. After the first day of getting together they began posters about themselves using their names. This served the purposes of the teacher learning their names, seeing what their capabilities were,

\textsuperscript{34} Margery Brown, "You see this is the way it is!" \textit{School Arts} magazine 68 (April 1969):30.

\textsuperscript{35} Aledra Braddell, "You talkin' to me?" \textit{School Arts} magazine 74 (February 1975):22-23.
reinforcing their individuality, decorating the room with their creations, and giving them opportunities to see how their own ideas were exciting. They were very pleased at being allowed to choose where to display their work and to put it up themselves.

Brown realized a need to make Afro American arts relevant and personal for them. She approached this by occasionally arranging for people doing Afro American art to come in and read poetry, to dance, show African costumes, and talk to the students about their interests in their work. Between visits the following activities went on:

--Looked at slides of Afro American visual art work.
--Did tie-dye—Ethiopian style.
--Looked at some African textiles.
--Designed personal ornamentation.
--Made a videotape of improvisations about Afro American culture complete with instant replay on a TV.
--Took slides of class members and their work and projected them bigger than life.
--Made taped interviews of students' responses to projects and painted life-size self-portraits with each one creating a composition symbolizing something uniquely special about themselves.

All of these ideas, of course, were interwoven into the total art program. It was through these following beliefs that the Brown program was a positive effort:

--People learn by successful attempts at experiences.
--People need to see themselves as special.
--People have a wealth of creativity if it's given an unthreatening outlet.
--People want to create.
--People have unique ways of learning about new teachers.
--People test each other's values and attitudes.
--People express themselves and what they learn in many way.

What Is Skin Color?
Texts that Explain Skin Color

No subject is more clouded with misinformation and misunderstanding than the subject of color in skin. Several texts were found that are written to help clarify the question of what skin color is all about.

Marguerite Rush Lerner's \(^{36}\) book is one scientifically oriented about skin color. It discusses the pigment melanin and its relationship with climate and determination of skin color. It also explains the color for hair and eyes. It is written for the preadolescent through adult ages.

Lerner\(^{37}\) has also published a book that explains skin pigmentation to very young children in simple language and in relation to objects familiar to any child. It is written with the purpose of fostering and promoting a spirit of brotherhood within children at a formative age.

The book The Color of Man\(^{38}\) by Robert Cohen answers the questions most asked about skin color in man: What is skin color all about? Why

\(^{36}\) Marguerite R. Lerner, Color and People: the Story of Pigmentation (Minneapolis, Minn.: Lerner Publications, 1971).


are we confused and concerned about it? How will it affect the future? It is written on a level for the preadolescent through adult person to understand. Although it explains skin color in a scientific way, it also discusses the sociological aspects of skin color and the issue of race and prejudice.

The Issue of Skin Color

At the present time when the world is so unsettled, we know all too little about the factors that affect the attitudes of the peoples of the world toward one another; it is clear, however, that color and race are at once among the most important and the most enigmatic. We also know that while studies of the subject tend invariably to focus on the United States, where color and race can often be observed in some of its most dramatic and violent forms, it must be recognized as a phenomenon that, in one degree or another, is almost universal in its manifestations. It is important here to expound a little on the issue of skin color in relation to attitudes towards it in the United States.

In a multiracial society, sooner or later all children discover that there are people whose skin is a different color from theirs. Several major pieces of research will be reviewed in depth (1) for readers of this paper who might question the significance of skin color at all, and (2) to illustrate the development of the relationship of

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skin color to the self-concept in the minority races in this country.

It is best to review these researches from an historical aspect so as to bring in to focus what is happening in terms of skin color today.

Edward Byron Reuter has done considerable research in the study of the role of mixed-blood races in this country. His book, The Mulatto in the United States, can give a significant account of the problem of skin color attitudes in this country from the days of slavery to the 1850's. (Reuter defines the term mulatto as the offspring of a negress by a white man, or of a white woman by a negro; in a more general sense, a person of mixed Caucasian and negro blood, or Indian and negro blood.) He cites several accounts of the kinds of attitudes toward the mixing of races (which resulted in the differentiations of skin color in people) in this country:

The contact of the North European races with the North American Indians more often resulted in the extermination of the Indian by slaughter or disease, than in an amalgamation of the races. During the period of settlement and colonization, there generally existed a state of potential if not of actual warfare between the races. (p. 77)

As the Negroes increased in numbers, however, distinctions were made between the blacks and the whites. The class as more intelligent was reserved for the lighter tasks. (p. 152)

... gradually the Negroes acquired or were assigned a separate and inferior status. From the status of servants, they acquired the status of servants for life, or slaves and finally that of servants in perpetuity. As white servitude declined, the status of servant or slave came to be associated with color; and slavery became the presumptive status of all Negroes. Moreover, the early conception of a slave as a person

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serving for life, gave place to the conception of a slave as a thing rather than a person. (p. 168)

Color prejudice grew up as the characteristics of Negroes became better known and increased in strength with increase in numbers of the blacks. (p. 168)

In the ranks of the favored classes, there was a preponderance of mulattoes. From their first appearance, and increasingly as the system developed and the control of economic forces allowed a body of trained house servants to grow, the mulattoes formed the house and body servants. When all could not be employed in the house work, they were most frequently the ones chosen to learn the trades. They were the ones employed in skilled work. In any case, they came into more close, constant, and intimate association with the white people. (p. 174)

... it was generally believed throughout the slavery period that the mulattoes were superior in intelligence to the black slaves. (p. 174)

Because of the presumption of the mulattoes' superior intelligence the industrial as opposed to the common labor classes were, so far as the number of mulattoes allowed a choice to be made, mulatto classes. (p. 175)

But the most important reason that the mulatto was chosen in preference to the Negro for any employment that brought him into association with the master family was the fact he was a better looking animal. He made a better appearance. (p. 177)

The white man considered the mulatto superior to the black man's way of thinking, claimed membership in the superior ranks on account of his relative absence of color. (p. 178)

Once started, the mulatto class tended to perpetuate itself. However much the Negro hated the exclusive mulatto, every man was anxious to gain admission to the mulatto class. Admission, in the absence of mixed-blood, was most readily obtained by marriage into the group. Consequently, it was the almost universal desire of the Negro to marry light-colored women and to the extent of their importance, they were successful in doing so. ...

Thus by association, education, and tradition, the mulattoes came to be superior men. They had white blood and because of their white blood they had superior advantage. The white man considered them superior and, as a consequence of this, they considered themselves superior. This gave them a confidence in themselves that the black Negroes did not have.
They felt more important. Among the Negro group they enjoyed a prestige because of their mixed-blood, and this reacted to further inflate the mulattoes' idea of themselves. (p. 182)

Although Reuter's writings are accounts of attitudes over 200 years old, it is necessary to keep them in mind as we look at more recent findings on the effects of skin color and the self-concept.

Duetsch in discussing race and social class and their effects on humans reports that since pre-Civil War days the light skinned Negro has been favored over the dark-skinned one. He has been granted special privileges especially in the middle class and upper class society.

According to Lincoln, in a discussion of social relations in the United States, color is often interpreted as a signal to discriminate. It becomes a cultural norm to the extent that an entire system of rewards, punishments, and taboos have evolved from it. The presence or absence of certain qualities associated with skin color determines whether his life chances are good or bad in terms of his group membership. It would seem probable, therefore, that those with dark skin have less opportunity for acceptance or upward mobility than those who could pass for white.

Maldonado reiterates this with the statement:

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44 Bonnie B. Maldonado, "The Impact of Skin Color by Sex of Self-Concept of Low Socioeconomic Level Mexican-American High School Students" (Ph.D. Dissertation, New Mexico State University, Las Cruces, 1972), EDO66284.
Among non-white groups the degree of pigmentation has had a direct bearing on success. White supremacists usually have a well-developed sense of which races are superior and which are inferior with the rank order corresponding precisely to pigmentation. In today's world there seems more concern over skin color than any other hereditary trait.

Looking more closely at the youngsters in the black race, Crain and Weisman\(^{45}\) report of a study done in which 2,000 black adolescents were interviewed in terms of "the boy you like most" or "the ugliest boy you know." They found that 48 percent of the girls described "the boy you like most" as brown or yellow; but only 19 percent said "the ugliest boy you know" was light. Conversely, 42 percent of the "ugliest boys" and only 4 percent of the boys most liked were black. Girls were slightly more color-conscious than boys. The most respected and admired boys and girls were light-skinned, and this was especially true if the criterion used was sexual attractiveness.

The Anderson\(^{46}\) study was an investigation of relationships between blackness in Negro students and physical attractiveness and self-worth. Anderson concluded that the students' rating of his skin color was more significant than the rating of the investigator in that there was found a higher incidence of attractiveness in the darkest students than did the students. The students with poor self concept tended to rate themselves as extremely black.


Apparent also is the degree of lightness over dark within the requirements for campus queens on black campuses in the 1950's and 1960's. (However, *Ebony Magazine* reports this trend has changed.\textsuperscript{47}) Edwards, Gardner and Kerr\textsuperscript{48} also found this to be true in their study of psychology and the black experience. They reported:

At some of the traditional black colleges there was a time when sororities could be distinguished by differences in the average skin color of their members. Such things were privately acknowledged, but they never emerged as public issues. It was unheard of that a student, faculty member, or administrator had the conviction and the courage to question such practices openly. They were passively accepted or supported overtly or covertly with an attitude of inevitability.

In asserting race awareness in four year olds, Allport\textsuperscript{49} found there appeared to be a cloudy sense of inferiority associated with dark skin. A significant part of the explanation for this appears to be in the similarity between dark pigmentation and dirt. Goodman\textsuperscript{50} too recorded from a sample of 103 children, both Negro and white, an association of dark skin with dirt.

The skin color factor has had an effect on the actions in the personal lives of both blacks and whites.\textsuperscript{51} Kardiner\textsuperscript{52} notes that

\textsuperscript{47}"Campus Queens," *Ebony Magazine*, April 1975, p. 78.


dark skinned Negro men (still) tend to try to marry wives of lighter skin color. And, according to Palomares' study, there is evidence to indicate a direct relationship between skin color and the distance people stand from one another. There also appears to be a relationship between skin color and actual frequency of physical contact. "The lighter the individual, the closer we stand to him" (p. 139).

The Ransford study sought to investigate the relationship between dark and light skinned colored Negroes and levels of socioeconomic positions and discrimination from white society and anti-white attitudes. They found that dark Negroes were in lower occupational and income categories than light and that dark skinned Negroes were more hostile towards whites, more willing to use violence to improve their positions, and more rejecting of an integrated society than light skinned Negroes. They further stated that, although a dark color may have lost some of its negative aspects in the black community, very likely white society is still allowing higher proportions of lighter and more Caucasian-appearing Negroes into better socioeconomic positions.

A study by Udry, Bauman and Chase found that the relationship between skin color and status variables has not shown any important

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change in recent marriage cohorts of women, so that the traditional status advantage of light-skinned women has not significantly altered. The relationship between skin color and status attitudes have shown a dramatic shift. Among those married since 1960, the blackest men fare better in status acquisition than those with lighter skin. The dark skinned men were far more likely to have high job mobility orientation than light skinned men. Their explanation of these findings is that racial pride makes the blackest the proudest and most motivated.

Case history material on the Negro family contains numerous observations of children with light skin receiving preferential treatment from their own parents. 56

Research on the human figure drawings of black children also revealed a trend toward increasing black preference. Black children in the 1960's typically avoided coloring pictures of people they drew brown or black. 57 However, since the mid-1960's older black children and youth have increasingly drawn people with dark skin color and black facial characteristics. 58

56 John Dollard, Caste and Class in a Southern Town (Garden City, N.Y.: Doubleday, 1957).


Dr. Alvin F. Poussaint of the Harvard Medical School has looked in depth at the problems of light skinned blacks. He reports that:

For a long time it has seemed to be a distinct advantage for blacks in America to be light-skinned. Better paying jobs in integrated situations, social acceptance by the white majority and a certain amount of envy from their darker brothers and sisters were among the "blessings" they received. But all has not been emotional bliss for "like-white" blacks—not even for those of several decades ago before "Black is Beautiful" was realized. Although they may have gained higher status in some instances, they have suffered special forms of social and psychological conflict.

The problem he feels is the difficulty some light skinned individuals have in developing a positive identity. Because of this difficulty many light skinned blacks may develop negative identity. Thus Poussaint says these blacks may feel self-hatred and a negative self-concept simply because his skin is not darker. Others, however, possess racist attitudes. Some have become so obsessed with lightness and hair texture that within the light-skinned community status is sometimes determined by "who is whiter than who."

Poussaint feels that for the very young child the distinction between race and skin color is often impossible to understand without the help of his parents. If the problem of identity for light-skinned children is not resolved early in childhood, it may carry over into adulthood.

He recommends, that for the light-skinned child of age four or five who raises questions about his racial identity, parents should

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explain that black people come in all shades—from white to black—and that they are black not because of skin color but because of racial ancestry and social definition.

Margaret Burroughs expresses in a poem the dilemma many mothers of black children (all colors) face in helping the black child face the negative evaluations towards him:

What shall I tell my children who are black of what it means to be a captive in this dark skin? What shall I tell my dear ones, fruit of my womb of how beautiful they are when everywhere they turn they are faced with abhorrence of everything that is black? The night is black and so is the bogeyman. Villains are black with black hearts. A black cow gives no milk. A black hen lays no eggs. Storm clouds, black; black is evil and evil is black and devils food is black.60

Summary

The review of the literature examined (1) studies on the effectiveness of inservice education in terms of student learning and feelings about the self; (2) the relationship of the development or revision of certain curricula to the minority child's self concept; (3) research and efforts on the part of the classroom teacher designed to use art for fostering the growth of a child's self concept; (4) a review of texts designed to explain skin color; and (5) data on the issue of skin color and its implications for the self concept of many black people.

In terms of the effectiveness of inservice education the results of studies revealed a dichotomy of results. Several studies recorded showed the results of inservice workshop produced statistically higher

scores in the fields of science and mathematics; while simple one hour sessions with teachers in another study produced no significant difference in pupil achievement.

The studies of inservice education about races of children produced positive results among teachers in providing confidence in incorporating more ethnic related materials into programs; significant differences between groups of students' attitudes and their attitude towards themselves.

The field of art education offered some literature on its relationship to the minority child specifically. Research acknowledged that when working in this pluralistic society, art education could not be dealt with by simply varying the subject matter, an effort must be made to understand the social environment in which the children's values and attitudes are learned.

Values and attitudes of both teachers and pupils were recognized as a major component which could shape the design of a proposed teacher preparation model and could stimulate the relations of the inservice teachers and his or her students.

A research monograph and several articles by classroom teachers showed concern for the importance of the development of a positive self concept in children as a central goal.

Texts for children published on skin color mainly dealt with scientific explanations of skin color. Those written for adults addressed the sociological aspects of skin color and the issue of race and prejudice.
Research revealed that the issue of skin color continues to be among the most important and enigmatic universal manifestations. One study cites the history of the skin color issue in tracing the role of the mulatto from the days of slavery to the 1850's. From this point on, studies were shown that recorded the effects of skin color on the lives of light skinned Negroes during the pre-Civil War days, the social relations in the United States and discrimination, children's choices of friends or enemies, the self concept of children and adults, the selection of queens in black colleges, the selection of marriage partners, and treatment of members within families.

The next chapter in this study will present the procedures and design of this study. Chapter IV will analyze the date, while Chapter V will deal with the summary and conclusions.
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CHAPTER III

PROCEDURES AND DESIGN OF THE STUDY

The study investigated the effect of an inservice workshop about skin colors on fifth graders' visual responses about themselves in art classes. It also concerned itself with the comparison of two approaches to providing ideas of multi-ethnic significance to fifth grade teachers. In order to measure the effect of teacher training about skin colors on student responses about themselves in art classes, an experiment was conducted involving two experimental groups and a control group.

A detailed description of the study procedures is organized according to the following design: (a) location of the study, (b) the study, (c) the plan of the inservice workshop on skin color, and (d) the design of the study.

Location of the Study

The study was conducted in the city school system of Durham, North Carolina. Durham is a small and growing city of approximately 105,826 residents. It is located in the central piedmont region of the state of North Carolina and is a part of a developing industrial-residential complex known as the Research Triangle.

Reference to the Research Triangle is important because many Durham residents in varying job levels and capacities are employed by three major universities, several other smaller colleges and the
complex of industries located in the Triangle area. The Research Triangle is basically a research park comprised of research facilities for some of the largest industries in the United States. It is so named because these facilities are tied into the three major universities in this area: Duke University of Durham, the University of North Carolina at Chapel Hill, and North Carolina State University in Raleigh, North Carolina. These universities not only assist in conducting research with the triangle agencies, but are also tied into central computers within the Triangle which collect and sort data for them.

Other large employers of Durham residents are the two large cigarette manufacturing companies: Leggett-Meyers and the American Tobacco Company. Also there are the three teaching hospitals, the city and county school systems, the largest black-owned insurance company in the nation, North Carolina Mutual Life, and many other private industries.

Racially, Durham is approximately 40 percent white and 60 percent non-white.

The Durham City School System

The public school system is presently organized through a pairing set up. This means that all pupils residing in two school districts are assigned to one of the two schools according to their grade levels. For example, if two 1-6 grade schools were paired, all pupils in the two former school districts in grades 1-3 would attend one school, and pupils in grades 4-6 would attend the other school.
This system was chosen because it was the best means of obtaining racial balance. Since the northwest quadrant of Durham is predominately white and the other areas are predominately black, it was necessary to pair schools in the northwest quadrant with school in the other areas.

There are no quotas of black to white ratios that are required by the courts for classrooms. However, a study made by the system indicated that the only classrooms that were 100 percent black or white were at the secondary level in electives.

In spite of the pairing policy for the Durham public schools, most classrooms are predominately black because two-thirds of the students in the public school system are black. The fact that a majority of the pupils in Durham Public School System are black makes this study important because its findings might possibly contribute to improving instruction for this group of pupils.

A racial breakdown of student attendance in the Durham City Schools as of February 9, 1976 reads as follows:

<table>
<thead>
<tr>
<th>Race</th>
<th>Percent</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Black</td>
<td>76.9</td>
<td>7046</td>
</tr>
<tr>
<td>White</td>
<td>22.9</td>
<td>2095</td>
</tr>
<tr>
<td>Others</td>
<td>0.2</td>
<td>21</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>9162</strong></td>
<td></td>
</tr>
</tbody>
</table>

Source: This information was supplied through mail by Dr. Jerry Robertson, Principal, E. K. Powe School, Durham City School System, Durham, N. C.

The Study

This study investigated the effect of an inservice workshop about skin colors on fifth graders' visual responses about themselves
in art classes. It also concerned itself with the comparison of two approaches to providing ideas of multi-ethnic significance to fifth grade teachers. In order to measure the effect of teacher training about skin colors on student responses about themselves in art classes, an experiment was conducted involving two experimental groups and a control group.

The Study Participants

In order to conduct a study of this nature in a school system, permission had to be secured from the associate superintendent of the Durham City Schools. The study required a selected group of fifth grade students and a selected sample of fifth grade teachers. The fifth grade level was chosen because of the beginning awareness of self as recorded by their art work. (See page 18 of Chapter 1 of this report for a more detailed description of this stage of development as recorded by several noted art educators.)

Upon obtaining permission from the superintendent, letters were sent to the principals of the seven elementary schools having fifth grade classes. Of the seven mailed, five were returned granting this investigator permission to conduct this study in their schools.

The Teachers

The names of the fifth grade teachers were obtained from the principals of the five schools. These teachers were then sent letters requesting their participation in the study. A total of 16 out of 32 teachers agreed to participate in the study.
The names of the teachers were listed alphabetically. Beginning with the first name the numbers 1, 2, 3 or 4 were placed by each name until all names had a number. All teachers having the number 1 were assigned to group A. All teachers having the number 2 were assigned to group B and those with the number 3 were assigned to the control group. Those having the number 4 were eliminated.

This group of 12 selected fifth grade public school teachers constitutes the sample of teachers involved in training and comparison of two approaches to providing ideas of multi-ethnic significance to fifth grade teachers. Twelve teachers represents 42.8 percent of the 32 fifth grade teacher population, a sample large enough to provide a significant predictor of teacher responsiveness to the type of experiment.

The Pupils

In order to use the students of these 12 teachers, parental permission forms were sent home requesting the parents' signatures. Seven students in each class were given these forms. Of these seven, four were chosen by each classroom teacher.

In order to secure a student sample of 75 percent minority and 25 percent white, 3 minority students and 1 white student were selected from each class. In addition, students were matched by sex. That is, each set of 4 students included 2 girls and 2 boys where possible. This was the extent of the selection criteria requested by this investigator. Teachers were otherwise free to select pupils to participate.
The Judges

A total of six judges were selected from student volunteers from the Art Department of North Carolina Central University in Durham, North Carolina. These judges were selected for the purpose of determining how closely students selected skin color in their self-paintings as compared with their photographs.

The criteria used for the selection of the judges were (1) they had to be in at least their second year as an art major and (2) they could have no more than one incorrect answer on the Color Recognition Examination. These judges worked with the products of the same students assigned to them at the beginning of the experiment and throughout its duration.

The Plan of the Study

All twelve teachers were given an ample supply of seven skin colors pre-mixed by the investigator to ensure continuity and avoid any potential individual problems with mixing paints. The teachers were asked to conduct a painting lesson with their students (all of them) in which the students had to include a picture of themselves. The topic of the picture was "How I look in my favorite clothes." These were dated and numbered and names placed in the right-hand corner on the backs of each painting. They were then collected by the teacher. The paintings of the four selected students in each class were sent to this investigator. (All students participated in each lesson so as to keep students unaware of the experiment or chosen participants.)
During this lesson no mention or encouragement was given for the use of the skin colors to any of the classes in any of the groups. However, the skin colors were made available in jars like all the other colors.

The collection of this first batch of paintings served as a pre-test to record how willing the students were to choose a skin color closely related to their own skin color on their own.

Photographing of Students

After this exercise, photographs were taken individually of all participating students in the twelve classes. The students were told that they were going to participate in a study and that their pictures were needed. They were also told that they could have the photographs later on.

These photographs were taken inside, in the same classrooms where the students have their art lessons. Because of the necessity of the use of flash in taking the color prints, the lighting conditions were different. A grey card was used to hold the lighting conditions standard.

The prints were taken with Kodak Vericolor II Professional film with the use of flash. They were printed in 8 x 10 size so that each student was easily recognizable to the student judges. These prints were used for verification purposes.

Students were photographed with their arms, hands, and faces exposed. (This resulted in three closely hued but different skin colors being shown. But some students may have referred to their hands
and arms when determining which colors to use while others may have
looked in a mirror at the facial color for references to skin tone.
This happens frequently when women test themselves for liquid makeup.
Some test on the face while others test on the wrists.) All these
references were included in the photographs, so that the judges had
them available if there was some question.

The set of student paintings and set of students' photographs
in the same sample were placed in a special file marked "pupil sample."

The Teacher Inservice Training

The inservice education aspect of the study was then conducted.
The following is an outline of the 1-1/2 hour Inservice Workshop on
Skin Color for Experimental Group A.

General Outline:
1. to give an explanation of Group A's participation in the study.
2. to discuss the art of the fifth grader and why this age level was
   chosen.
3. to present the skin colors.
   a. how to mix a variety.
   b. how to care for paints.
4. to show that others in society are concerned with skin color.
   a. Positively.
      i. Cosmetic Companies:

Slides used:

D.A.1 A display of "Pure Magic" cosmetics (from Eckerd's
Drugs, Broad Street, Durham, N.C.)
D.A.2 Helena Rubinstein's Fresh cover (from Echerd's
Drugs, Broad Street, Durham, N. C.)
D.A.3 Gradation of colors from Fashion Fair (from Thalhimers, Durham, N.C.)
D.A.4 Touch and Glow Powder Make-Up (Eckerd's Drug Store, Durham, N.C.)
D.A.5 Touch and Glow
D.A.6 Revlon Touch and Glow over all display for darker skin tones.
D.A.7 Clinique liquid make-up (from Thalhimers). Shows range and gradation.
D.A.8 Clinique Range testers for range of colors.
D.A.9 Fashion Fair for darker skinned people (from Thalhimers, Durham, N.C.)
D.A.10 Fashion Fair display of testing samples of creme make-up.

ii. Hosiery Companies

Slides used:

D.B.1 Leggs Display showing four shades of hosiery to span a large range of skin colors
D.B.2 Excell-Sheer Panty hose showing a much larger range of skin shades
D.B.3 Hanes display showing a smaller range of darker colors.

iii. Film Companies

Slides used:

D.C.1 From Eastman Kodak Company Shot of a box of Vericolor II
D.C.2 Close-up of words pertaining to the photographing of skin colors on sheet from Vericolor II (page 66 in Modern Photography, April 1975)
D.C.3 Advertisement for Agfachrome 64 (full shot from page 1, Ibid.)
D.C.4 Close-up of words describing why it's called "the people color film" (Agfa. 64). Taken from page 57 in Modern Photography, June 1975.
D.C.5 Polaroid's Polo color 2.
D.C.6 Close-up shot of Polocolor 2's words about skin tones (both slides taken from Modern Photography, June 1975, pp. 32-33)

iv. Television Manufacturers

Slides used:

D.D.1 Overall shot of advertisement of RCA's Color II (from TV Guide)
D.D.2 Close-up of shot of body tone illustration (from RCA) (from TV Guide)
D.D.3 Close-up of words describing skin tones (RCA) (from TV Guide)
D.D.4 Shot of Quasar advertisement (Time Magazine, September 13, 1976, p. 15)
D.D.5 Close-up of section on flesh tones (ibid.)

b. Negatively

i. Bandaids—a bandaid was given to each participant at the beginning of the workshop. They are now asked to check its color with their own skin color. This company advertises that their product is a skin tone, but it is difficult to determine whose color it matches or even comes close to.

5. to show how artists have used a variety of skin colors in their paintings.

i. in paintings of groups of people.

Slides used:

E.1.4 P. Gauguin, "The Vision After the Sermon" (History of Art, by H. W. Janson [Prentice-Hall], p. 478).
E.1.5 E. Degas "Prima Ballerina" (The Visual Arts as Human Experience, by Donald Weismann [Prentice-Hall], p. 86).
E.1.6 E. Delacroix, "Greece Expiring on the Ruins of Missolongo" (History of Art, by H. W. Janson [Prentice-Hall], p. 455).

ii. in paintings of portraits of people.

Slides used:

7. Questions about the study or workshop.

At the end of this session each teacher in this group received a handbook containing all of the pertinent information discussed in this workshop. (See Appendix Section.)

Group B.--Group B was sent mixed colors and workbooks (see Appendix Section) in which were included the instructions for the study,
some suggested topics for paintings and directions on how to mix and care for the colors. This replicates the way many new ideas and teaching suggestions are presented to teachers.

This investigator feels that ideas of this nature, that is, those which touch upon the sensitivities of a large group of people, should include with them some of the possible reactions from the students, explanations as to why many may be more sensitive to them than others and in spite of these the importance of using them.

The Control Group.—This group was sent the mixed colors and instruction sheets in which they were requested to use the colors and to have their students paint a total of four pictures in which the students were to show pictures of themselves. (See Appendix Section.)

Table 2

THE DESIGN OF THE STUDY

<table>
<thead>
<tr>
<th></th>
<th>Pretest</th>
<th>Treatment</th>
<th>Posttests</th>
</tr>
</thead>
<tbody>
<tr>
<td>Experimental Group A</td>
<td>T₁</td>
<td>Xₐ</td>
<td>T₂ T₃ T₄</td>
</tr>
<tr>
<td>Experimental Group B</td>
<td>T₁</td>
<td>Xₐ</td>
<td>T₂ T₃ T₄</td>
</tr>
<tr>
<td>Control Group</td>
<td>T₁</td>
<td></td>
<td>T₂ T₃ T₄</td>
</tr>
</tbody>
</table>

After the workshops were conducted, all twelve teachers were given topics for the art lessons and painting schedules which specified collection dates within one to two weeks time span to enable some flexibility for conducting the sessions. The painting lessons were continued once each month for four months in all participating classes.
After each collection date, paintings were passed on to the judges for evaluation of student choice of tempera skin color as compared to the photographs taken and judges' choice of skin color.

This data was recorded each time on the Evaluation Sheet. (See Appendix Section.)

At the end of the four months all evaluation sheets of the students were collected by the investigator, analyzed and results recorded in terms of teacher group.

Instruments Used for Evaluating Paintings

Two instruments were used for evaluating the students' paintings in terms of their choices of skin colors when illustrating themselves. They were a Chart of Skin Colors and an Evaluation Sheet.

Chart of Skin Colors.—Each judge was given a chart of skin colors (see Appendix Section). These charts were made up of the same seven skin colors given to the teachers. These colors were labeled from Roman numeral I through VII. With each numbered color there were two other colors labeled color A and color B. Colors A and B are gradations of the numbered colors. For example, Color I is the lightest skin color, the next two darker steps are colors A and B. These steps were devised in case some students altered a color in spite of the fact that they were not encouraged to for this study.

The Evaluation Sheet.—The Evaluation Sheet (see Appendix Section) was designed to record skin color choices made by each student for each painting. A sheet was kept on each participating student. This sheet recorded data such as the student's name, sex, race, age, and
the experimental group in which the student's teacher was. It also contained the skin color category the student was judged to be in as chosen by the judges. The student's picture was also attached to this sheet.

The actual recording of the student's skin choice for the four paintings was placed on a chart which had spaces for the 21 colors, a no-color choice and colors other than the 21 skin colors. This was done for the four paintings so that at the end of the experiment each student's sheet readily showed his or her four choices.

Preparation of Data for the Computer.

The data received was then assembled in order that it could be prepared for programming by the computer. This was done by taking each individual evaluation sheet and key punching a card with that particular sheet's information on it.

The information on the evaluation sheets then had to be coded. This is shown on Table 3 on the following page. This code sheet was used to direct the key punching.

A card was punched for each student participating in the experiment. Thus, there were 48 cards each containing specific data about how each child responded with skin colors on his or her self-painting.

The cards were then put into the computer using the SPSS program. The specific instructions for the program are found in the Appendix Section of this dissertation.
### Table 3

**CODE SHEET FOR PROGRAM**

<table>
<thead>
<tr>
<th>Column Number</th>
<th>Items</th>
<th>Codes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-2</td>
<td>Student's ID Number</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Judges</td>
<td>1. Wanda Boone</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. Brenda Moore</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3. Anna Alston</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4. Andrea Guard</td>
</tr>
<tr>
<td>4</td>
<td>Student's Sex</td>
<td>1. Male</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. Female</td>
</tr>
<tr>
<td>5</td>
<td>Student's Race</td>
<td>1. Minority</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. White</td>
</tr>
<tr>
<td>6</td>
<td>Group</td>
<td>1. Exp. A</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. Exp. B</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3. Control</td>
</tr>
<tr>
<td>7</td>
<td>Skin Color Judged to Be</td>
<td>1. I</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. II</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3. III</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4. IV</td>
</tr>
<tr>
<td></td>
<td></td>
<td>5. V</td>
</tr>
<tr>
<td></td>
<td></td>
<td>6. VI</td>
</tr>
<tr>
<td></td>
<td></td>
<td>7. VII</td>
</tr>
<tr>
<td></td>
<td></td>
<td>8. Other Color</td>
</tr>
<tr>
<td></td>
<td></td>
<td>9. No Color</td>
</tr>
</tbody>
</table>

**Tests recorded in these columns**

- 8 Pretest
- 9 Painting 2
- 10 Painting 3
- 11 Painting 4

**Skin Color Numbers Recorded**

<table>
<thead>
<tr>
<th>Skin Color Numbers Recorded</th>
<th>Codes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I - A - B</td>
</tr>
<tr>
<td>2</td>
<td>II - A - B</td>
</tr>
<tr>
<td>3</td>
<td>III - A - B</td>
</tr>
<tr>
<td>4</td>
<td>IV - A - B</td>
</tr>
<tr>
<td>5</td>
<td>V - A - B</td>
</tr>
<tr>
<td>6</td>
<td>VI - A - B</td>
</tr>
<tr>
<td>7</td>
<td>VII - A - B</td>
</tr>
<tr>
<td>8</td>
<td>Other Color</td>
</tr>
<tr>
<td>9</td>
<td>No Color</td>
</tr>
</tbody>
</table>
The SPSS-Statistical Package for the Social Sciences

The SPSS was used because of its flexibility and efficiency in computing data from experiments in educational and social science research. It enables one to perform an analysis through descriptive statistics, simple frequency distribution, simple correlations, and one-way analysis of variance, all important to this experimenter.

Its reliance is described by its authors in the following manner:

Statistical Package for the Social Sciences (SPSS) is an integrated system of computer programs designed for the analysis of social science data. The system provides a unified and comprehensive package that enables the user to perform many different types of data analysis in a simple and convenient manner. SPSS allows a great deal of flexibility in the format of data. It provides the user with a comprehensive set of procedures for data transformation and file manipulation, and it offers the researcher a large number of statistical routines commonly used in the social sciences.

Treatment of Data

The statistical data were obtained through an IBM 370-165 computer at the Triangle University Computing Center in the Research Triangle Park in Raleigh, North Carolina. The computerized program is called the Statistical Package for Social Science (SPSS). Such analysis permitted the assessment of the following hypotheses of interest:

Hypothesis one.—Students with teachers who have received minority content inservice training (Group A) will choose skin color paints closer to their own skin color and this response pattern will be stable

Hypothesis two.—Students with teachers who have received an instruction sheet with a minimum amount of information in the skin colors and their uses (Group B) will fluctuate in their choices of skin color selections from one painting lesson to another as compared with the students from the class of teachers from Group A. These responses will also vary more widely from actual color of the actual photographs of the students.

Hypothesis three.—Students from Group B will fluctuate in their choices of skin color selection less often than students with teachers from the control group because the teachers from Group B received some training.

Simple frequencies were run for each case in the three groups studied, Group A, Group B, and the Control Group. These frequencies were also run by group for each painting lesson.

The variations in responses by group for each painting lesson were then analyzed.

Crosstabulations were run on cases by race to insure accuracy in analyzing student responses.

Summary

The primary concern was to determine the effect of an inservice workshop about skin colors on fifth graders' visual responses about themselves in art classes. A second concern was with the comparison of two approaches to providing ideas of multi-ethnic significance to fifth grade teachers.
The study was conducted in the city school system of Durham, North Carolina. Durham is a small and growing city of approximately 105,826 residents. It is located in the central Piedmont region of the state of North Carolina and is a part of a developing industrial-residential complex known as the Research Triangle.

A purposeful sample of sixteen teachers were selected and assigned to either the two experimental groups or the control group. Only the teachers in Experimental Group A received an inservice workshop on skin colors. Teachers in Experimental Group B received printed instructions on how to use the skin colors, and the control group, no instructions. All received seven jars of pigments representing seven shades of skin color.

A total of 48 students participated in the study. Sixteen in classes of teachers in Group A, sixteen in classes of teachers in Group B, and sixteen in the Control Group. These students were selected so as to secure a sample of approximately 70 percent minority and 30 percent white. They were matched for race and sex.

The inservice education program lasted 1-1/2 hours. It held as its basic objectives: (1) to discuss the art of the fifth grader; (2) to present skin color to the teachers; (3) to present the importance of skin colors by (a) showing that others in society are concerned with skin color, and (b) showing how artists have used a variety of skin colors in their paintings; (4) to suggest ways of introducing skin colors to fifth graders.

The workshop utilized a lecture, slides, charts, photographs, and input discussions by the teachers. At its conclusion, the
teachers were given a handbook which contained the majority of the major facts presented at the workshop and answers to questions children might ask. There were also listed formulas so that the teachers might make up other skin colors in the future.

The instruction sheet given to Group B contained the following information: (1) instructions for the study, (2) some suggested topics for paintings, and (3) directions on how to mix and care for the colors. (This replicates the way many new ideas and teaching suggestions are presented to teachers.)

The study was designed to allow assessment of the effect of the treatment on students through a period of three months, the first painting serving as the pretest. (This first painting was collected before the teachers in Group A and Group B received any treatment.) The remaining were collected at intervals of every four weeks.

Students were photographed and the photographs categorized according to skin color by student art judges from the Art Department at North Carolina Central University. The same judges assessed and recorded the students' uses of skin color in the paintings of themselves. The above data were recorded in individual evaluation sheets and punched on individual IBM key punch cards.

Simple frequencies were run for each case in the groups and also by group for each painting lesson using the SPSS program. These were compared with the judges' choices of the children's skin color. The variations in responses by group for each painting lesson were then analyzed.
CHAPTER IV

ANALYSIS OF THE DATA

Introduction

The purpose of the present study was to determine the effects of inservice education about skin colors on fifth graders' visual responses about themselves in art classes. Additional variables of interest were the comparison of two approaches to providing ideas of multi-ethnic significance to fifth grade teachers. In the following pages, the analysis of data will be presented.

Analysis of Variance Results

As explained in Chapter III, a one-way Analysis of Variance was run on four painting lessons for two experimental groups, Group A and Group B, and for the Control Group. The results of the one-way ANOVA indicated that there was no statistically significant difference between Group A, Group B, and the Control Group on any of the painting lessons. The main effects of the treatment for the four paintings revealed the following F values: Painting 1 = .358; Painting 2 = .523; Painting 3 = .263; and Painting 4 = .154.

The ANOVA results prompted the researcher to seek other statistical computations which might give another perspective on the results. Frequencies and Crosstabulations were then run on the data.
Prior to running the Crosstabulations, simple frequencies were run to determine the array of skin color categories into which judges grouped all student participants.

Table 4 shows how the judges categorized each student in terms of skin color. Judgments were made by looking at photographs of the child and at a chart of skin colors. The distribution of judged skin colors is more even for the Control Group than for the two experimental groups. However, the means are not appreciatively different (4.25 for Group A, 3.62 for Group B, and 3.50 for the Control Group.)

Table 4

<table>
<thead>
<tr>
<th>Skin Colors</th>
<th>Group A</th>
<th>Group B</th>
<th>Control</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>-</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>4</td>
<td>3</td>
<td>1</td>
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<td>2</td>
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</tr>
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<td>6</td>
<td>4</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>7</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

Overall, 27 students were placed above the mid-point of skin color 4, while 21 students were placed below 4.

Results of Frequencies and Crosstabulations

Data from the frequencies and crosstabulations run were then analyzed and revealed the results depicted in Tables 5, 6, and 7 below.
Table 5
CROSSTABULATION OF THE CHOICES MADE BY STUDENTS IN GROUP A BY PAINTING WITH SKIN COLOR EVALUATIONS GIVEN BY THE JUDGES

<table>
<thead>
<tr>
<th>Skin Colors</th>
<th>Selections made by Group A in Paintings:</th>
<th>Judges' Choices</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>4</td>
<td>4</td>
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<tr>
<td>3</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>4</td>
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<td>5</td>
<td>4</td>
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<tr>
<td>6</td>
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<td>3</td>
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<tr>
<td>7</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>8</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>9</td>
<td>3</td>
<td>1</td>
</tr>
</tbody>
</table>

In Group A, although 10 students were judged to have skin colors below 4 on the scale, only 4 painted themselves in that range on the pretest. In this pretest, the data also revealed that three children used "other" colors not even remotely descriptive of skin color. In painting lessons 2 and 3, seven and six respectively painted themselves in the 5 through 7 range and only one chose other color (#9) on each painting. The number in the 5 through 7 range remained stable at 7 on painting 4, but there were 3 no color choices.

The judges placed a total of 9 students from Group B in the skin color categories of 4 and above and 6 below 4. However, in the pretest, among student selections there was a much greater number of students (12) in categories of 4 and above and a smaller number (3) below skin color 4. One student chose a color other than the skin colors provided.
Table 6
CROSSTABULATIONS OF THE CHOICES MADE BY STUDENTS IN GROUP B
BY PAINTING WITH SKIN COLOR EVALUATIONS GIVEN
BY THE JUDGES

<table>
<thead>
<tr>
<th>Skin Colors</th>
<th>Selections made by Group B in Paintings:</th>
<th>Judges' Choices</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>1</td>
<td>4</td>
<td>2</td>
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<tr>
<td>8</td>
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<td>-</td>
</tr>
<tr>
<td>9</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

There was not much difference in the 2nd, 3rd, and 4th paintings with the number of students in skin color 4 and above totaling 8, 9, and 7 respectively. The decrease in the total number of student responses above skin color 4 for paintings 2, 3, and 4 can be discerned. However, it cannot be reported that the decrease above skin color 4 resulted in an increase of skin color choices below color 4 because of the increase in no color responses as illustrated in Items 8 and 9.

The results of the crosstabulations presented in Table 7 show the judges placing 11 students in skin colors 4 and above. This was nearly three-quarters of the group of 16 students. The remaining 5 were judged in the below 4 category. In the pretest (Painting 1) the 4 and above group were consistent with the judges' choices. They dropped to 9 on the 2nd painting but rose and remained stable at 10 for paintings 3 and 4.
Table 7
CROSSTABULATION OF THE CHOICES MADE BY STUDENTS IN THE CONTROL GROUP BY PAINTING WITH SKIN COLOR EVALUATIONS GIVEN BY THE JUDGES

<table>
<thead>
<tr>
<th>Skin Color</th>
<th>Selections by Control Group in Paintings:</th>
<th>Judges' Choices</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>1</td>
<td>3</td>
<td>3</td>
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</tr>
<tr>
<td>9</td>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>

This consistency with the judges choices was not noted, however, on those rated below 4. The judges placed 5 in this category but the students' decisions were smaller than this (3, 4, 3, 3), with the remaining number selecting categories 8 and 9.

This control group had the highest average number of students who did not select skin colors or did not paint their faces over all the other 2 groups. (Group A had an average of 2, B had 2.25, and the Control had 2.75.)

Interaction of Race and Inservice
Versus No Inservice

Since the ranges of skin colors varied widely among the minority students within the groups, a closer look was taken at the differences between skin color and painting color. The means in Table 8 were computed from the absolute (disregarding algebraic sign) difference
between judged skin color and skin color indicated by the black students for each painting.

Table 8

AVERAGE ABSOLUTE DIFFERENCE BETWEEN JUDGED SKIN COLOR AND PAINTING COLOR BY BLACK STUDENTS IN EACH GROUP

<table>
<thead>
<tr>
<th>Group</th>
<th>Judged Skin Color</th>
<th>Pretest</th>
<th>Painting 1</th>
<th>Painting 2</th>
<th>Painting 3</th>
<th>Painting 4</th>
</tr>
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<tbody>
<tr>
<td></td>
<td></td>
<td>Mean</td>
<td>N</td>
<td>Mean</td>
<td>N</td>
<td>Mean</td>
</tr>
<tr>
<td>A</td>
<td>3</td>
<td>1.5 (2)</td>
<td>1.5 (2)</td>
<td>1.5 (2)</td>
<td>1.5 (2)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>2.0 (6)</td>
<td>1.6 (6)</td>
<td>1.8 (6)</td>
<td>0.8 (6)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>2.5 (4)</td>
<td>1.2 (4)</td>
<td>1.7 (4)</td>
<td>1.7 (4)</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>2.08 (12)</td>
<td>1.5 (12)</td>
<td>1.7 (12)</td>
<td>1.2 (12)</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>2</td>
<td>1.0 (1)</td>
<td>1.0 (1)</td>
<td>1.0 (1)</td>
<td>0.0 (1)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>1.0 (5)</td>
<td>2.0 (5)</td>
<td>1.6 (5)</td>
<td>2.4 (5)</td>
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<td>2.7 (6)</td>
<td>2.5 (6)</td>
<td>1.8 (6)</td>
<td>1.3 (6)</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>1.83 (12)</td>
<td>2.167 (12)</td>
<td>1.6 (12)</td>
<td>1.6 (12)</td>
<td></td>
</tr>
<tr>
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<td>1.0 (1)</td>
<td>0.0 (1)</td>
<td>0.0 (1)</td>
<td>0.0 (1)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>.8 (4)</td>
<td>2.5 (4)</td>
<td>2.0 (4)</td>
<td>1.7 (4)</td>
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<td>.3 (3)</td>
<td>0.3 (3)</td>
<td>1.0 (3)</td>
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<td></td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>1.3 (3)</td>
<td>1.3 (3)</td>
<td>1.0 (3)</td>
<td>0.6 (3)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>3.0 (2)</td>
<td>2.0 (2)</td>
<td>3.0 (2)</td>
<td>3.0 (2)</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>1.15 (12)</td>
<td>1.4 (12)</td>
<td>1.5 (12)</td>
<td>1.3 (12)</td>
<td></td>
</tr>
</tbody>
</table>

In general, the absolute differences between skin color and painting color decreased for Group A while actually increasing for groups B and C between the pretest and the treatment. This decrease was consistent for Group A, while Group B decreased on Paintings 3 and 4 and the Control Group continued to exhibit an increase.

For the white students in Group A, Table 9 shows the absolute differences between skin color and painting color sharply decreased in Painting 2, slightly increased in Painting 3 and returned to its...
original point by the final painting lesson. Group B's whites decreased after their teachers received their instructions but rose sharply and stabilized in paintings 3 and 4. The control group had a high absolute difference from the start and continued to remain very high through the experiment.

Table 9

AVERAGE ABSOLUTE DIFFERENCE BETWEEN JUDGED SKIN COLOR AND PAINTING COLOR BY WHITE STUDENTS IN EACH GROUP

<table>
<thead>
<tr>
<th>Group</th>
<th>Judged Skin Color</th>
<th>Pretest Painting 1</th>
<th>Painting 2</th>
<th>Painting 3</th>
<th>Painting 4</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Mean</td>
<td>N</td>
<td>Mean</td>
<td>N</td>
<td>Mean</td>
</tr>
<tr>
<td>A</td>
<td>1.7 (4)</td>
<td>0.25 (4)</td>
<td>0.5 (4)</td>
<td>1.7 (4)</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>1.7 (4)</td>
<td>0.25 (4)</td>
<td>0.5 (4)</td>
<td>1.7 (4)</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>1.0 (2)</td>
<td>0.50 (2)</td>
<td>0.5 (2)</td>
<td>1.0 (2)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1.5 (2)</td>
<td>1.0 (2)</td>
<td>3.5 (2)</td>
<td>3.0 (2)</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>1.25 (4)</td>
<td>0.5 (4)</td>
<td>2.0 (4)</td>
<td>2.0 (4)</td>
<td></td>
</tr>
<tr>
<td>Control</td>
<td>3.5 (2)</td>
<td>3.5 (2)</td>
<td>4.0 (2)</td>
<td>4.0 (2)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1.0 (1)</td>
<td>1.0 (1)</td>
<td>1.0 (1)</td>
<td>1.0 (1)</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>2.7 (3)</td>
<td>2.7 (3)</td>
<td>3.0 (3)</td>
<td>3.0 (3)</td>
<td></td>
</tr>
</tbody>
</table>

This pattern seems to indicate that for white students as a group, teacher instruction regarding use of skin color tempera is also important. Thus, this teaching resource is as important for use with white students as black students.

The relationships of student choices are graphically depicted in Figure 2 for black students and in Figure 3 for white students. Figure 4 shows the relationships of skin color choices among all students in groups A, B, and the Control.
Figure 2, Graph Showing Absolute Differences of Choices Made by Black Students in Groups

Legend: Group A = ▲
Group B = ■
Control = ○
Figure 3. Graph Showing Absolute Differences of Choices Made by White Students in Groups
Figure 4. Graph Showing Absolute Differences of Choices Made by All Students in Groups

Legend: Group A = ▲
Group B = ■
Control = ●
Figure 4 above reveals several significant indications regarding student choices of skin colors and the application of inservice training of teachers compared to merely providing written instructions for use of paint.

**Interaction of Students' Choices of Skin Colors with Inservice Workshop**

When one examines the interaction of students' choices of skin colors and inservice education, Figure 4 shows the absolute differences in student choices in Group A (their teachers received the workshop) dropped from a beginning difference of 2 down to 1.18 for the 2nd painting and leveled off at a low of 1.38 for paintings 3 and 4. This is a lower final difference (1.38 for Group A) than for Group B who began with a 1.69 absolute difference and rose to a final 1.75. The absolute difference in choices of skin color among students in Group A was lowered while this difference increased among the students in Group B. Although not indicating statistically significant changes, this analysis does reveal some patterns of change which lend support to hypothesis one.

**Interaction of Student Choices of Skin Colors and Group B versus Group A**

Figure 4 shows that the absolute differences in the choices of students in Group B (their teachers merely given printed instructions but no inservice training) remained at about 1.75 for each of the painting lessons while absolute differences, or error, in student choices of Group A (teachers received inservice training) dropped from
2 with the first painting lesson to 1.18 for painting 2 and then rose to 1.38 for painting 3 and leveled off at that point with painting 4. Thus, students in Group A substantially lowered their rate of error in choices of their skin color after inservice training of their teachers while students in Group B showed virtually no change.

The hypothesis predicted that there would be some degree of fluctuation among the students in both groups B and the Control. There was no significant degree of fluctuation and no significant degree of improvement.

Interaction of Student Choices of Skin Colors and Instruction versus No Inservice

Figure 4 shows also that there was no overall difference in the fluctuation of the absolute differences between students whose teachers received the instruction treatment (Group B) and the students whose teachers received no treatment (Control Group). Their pretest differences were close (1.69 for Group B and 1.43 for Control Group) and their final absolute differences were 1.65 for each.

Race of Students

Race was important to note in the study in that an earlier discussion (in Chapter I) indicated that the idea of using skin colors was to get away from the use of peach or flesh for all children and instead to mix a variety of skin colors. (Children come in a variety of colors.)

The results of the data received in this study indicate that inservice training of teachers on the use of skin colors was as
important a factor for use with white students as with black students (Figures 2 and 3).

Summary

Analysis of data presented indicated that there was no statistically significant difference between Group A, Group B, and the Control Group on any of the painting lessons.

However, when examining the interaction of students' choices of skin colors versus the inservice education, the absolute differences in student choices in Group A dropped from a beginning difference of 2.0 down to 1.18 for the 2nd painting and leveled off at 1.38 for paintings 3 and 4, thus giving support to hypothesis one. By contrast, absolute difference in choices of skin color among the students in Group A was lowered while this difference increased among the students in Group B (1.75) and the Control Group (1.75).

Also of importance was the interaction of race of student versus the inservice or printed instructional training of teachers. The results indicated that the inservice training of teachers on the use of skin colors was as important a factor for use with white students as with black students.

The initial ANOVA revealed very little quantitative significance between groups on the main effects of the training of teachers in a recently desegregated southern public school system. However, this experiment did reveal important findings about fifth graders' spontaneous ability to use skin color paints in art classes closely reflective of their actual skin colors.
The remaining chapter contains the summary and conclusions. Limitations of this study will be presented along with suggestions for future research.
CHAPTER V

SUMMARY AND CONCLUSIONS

Summary

The Purpose of the Study

It was the purpose of this study to determine whether or not the inservice education of teachers about skin colors affected the visual responses of fifth graders about themselves in art classes. The study also concerned itself with the comparison of two approaches to providing ideas of multi-ethnic significance to fifth grade teachers. In order to measure the effect of teacher training about skin colors on student responses about themselves in art classes, an experiment was conducted involving two experimental groups and a control group.

The study asked the following questions:

1. Will the students with teachers who have received minority content inservice training (Group A) choose skin color paints closer to their own skin color and will this response pattern be stable in later paintings?

2. Will students with teachers who have received an instruction sheet with a minimum amount of information on the skin colors and their uses (Group B) fluctuate in their choices of skin color selections from one painting lesson to another as compared with the students from the class of teachers from Group A? Will these responses also vary
more widely from the color of the photographs of the students?

3. Will students from Group B fluctuate in their choices of skin color selection less often than students with teachers from the Control Group because the teachers from Group B received some training?

Procedures

Selected fifth grade classrooms of Durham, North Carolina Public Schools served as the population for the study. Durham is a city of 105,826 residents. It is located in the central piedmont region of the state and is part of a developing industrial-residential complex known as the Research Triangle. Being a part of the Research Triangle, near five universities, three teaching hospitals, two major tobacco companies it attracts the wealthy, sophisticated and the working class.

Using this setting, the study required a selected sample of 12 fifth grade teachers. Each teacher in turn selected four students from their classes. The 12 teachers were randomly assigned to either Experimental Group A, Experimental Group B, or to the Control Group.

These teachers were then involved in the training and comparison of two approaches to providing ideas of multi-ethnic significance to fifth grade teachers.

Before any of the teachers received any training, they were issued seven skin colors and asked to use them along with the other colors they generally used in a painting lesson. This lesson was to be about a topic in which the students would have to paint themselves. No mention was made about the skin colors. This painting served as a
pretest--to see how all the groups compared with each other with no training. It also served as a means of comparison with the lessons after the training.

A one-and-a-half hour inservice training session was conducted on the afternoon of September 28, 1976, after the pretest first painting experience for the children. The training was conducted on a school day afternoon in the Durham City Public School.

The training was provided by this researcher. Content of this training session included the following topics:

1. The art of the fifth grader and the treatment of the human figure.
2. Skin colors--mixing and caring for paints.
3. Society's concern for skin color.
4. Artists' use of skin color.
5. Suggestions for use of skin colors with fifth graders.

The teachers in Group B received their treatment through printed instruction sheets. This sheet contained some suggested topics for paintings and directions on how to mix and care for the colors. This approach replicates the way many contemporary ideas and teaching suggestions are generally presented to teachers in the public schools.

The control group received no treatment.

Teachers in all three groups were asked to conduct three painting lessons over a period of three months. They each received $10 at the end of this period.

The 48 students were photographed with Vericolor II Professional Film. These photographs were used for evaluation purposes.
All paintings were collected by the investigator and evaluated by Art majors from North Carolina Central University. These judges' evaluations were made by comparing the skin colors used by the student to paint himself with his photograph. The results were recorded on the Evaluation Sheets.

These results were key punched into cards and programmed using the SPSS method. The data collected were subjected to analysis of variance, simple frequencies, and crosstabulations. Two levels of treatment—inservice versus printed instructions served as the principal variable while subjects were blocked by race and approaches used.

Summary of Findings

This study generated several important findings concerning the effects of an inservice workshop about skin colors on fifth graders' visual responses in art classes.

1. From frequencies run on each painting, the students of teachers who received inservice training (Group A) chose skin color paints closer to their own skin color as compared with the judges' choices. This pattern stabilized in later paintings; therefore hypothesis 1 was accepted. (See Figure 3, p. 95.)

2. When instruction sheet and no inservice were taken into consideration there was no significant difference in the amount of fluctuation in the choices of skin color by the Instruction group A; therefore hypothesis 2 was rejected.
3. There was no significant difference found in the degree of fluctuation in choices of skin color between the students with teachers from the instruction sheet group and the control group; thus, hypothesis three was rejected.

4. There was no significant difference in the change of the average rate of error between the races in the control group. However, within the two groups, the results provided some indication that the inservice training of teachers on the use of skin colors was as important a factor for use with white students as with black students.

Conclusions

Before this study was conducted, this researcher was highly motivated to test whether inservice education of teachers about skin color would be a constructive factor in affecting the visual responses of fifth graders about themselves. However, such a relationship was not proven to be significant in this study. There was some slight indication that in looking at the closeness of choice of skin color the inservice workshop performed better than those receiving no treatment.

There was also some indication that the approach of a workshop about skin color was a more useful approach than printed instructions for affecting children's visual responses about themselves.

Findings which suggested that teacher inservice training may have had some positive effects on responses by white students point up the fact that white children may not be gaining adequate training in accurate expression in visual responses about themselves if they
have desires of doing so. It also suggests that skin color variations may also be as important to white children as to blacks. This finding points up the possibility that the lack of racial content in the educational system may be affecting white children as adversely as black children.

Several factors could have influenced the outcomes in this study and they are discussed in the following section entitled "Limitations of the Study." However, the factor which this researcher feels bears most heavily on these findings is the fact that only one inservice workshop could be arranged with the teachers. That one session clearly was insufficient testing of the effects of the training.

Limitations of the Study

It can rightfully be assumed that the human element is the major limitation in a study of this nature. Although the teachers participating in this study were paid volunteers and it was assumed that they would be biased towards working in art, many of the problems arising in this study came from either lack of interest or confidence in teaching art. Such problems as the following were encountered:

1. Many teachers stated that they liked art with the exception of painting. (They cited "too much mess--mess too much trouble to mix paints--children got too unruly" as their reasons.)

2. After volunteering a few stated that they had not planned to have that much painting this year with their classes. They had to be encouraged to do so for this study.
3. Some also felt insecure about their ability to teach art and became reluctant to continue after the first painting lesson. (They could not be convinced that this investigator was not testing how well they taught art.)

Certainly attitudes of this nature could have had some effect on the way the art lessons were carried out.

Another factor to be considered is the time schedule. It was difficult to get a few of the teachers to follow the time schedule. (More of them unfortunately were in Group A than the other groups.) This was for several reasons. First, many were involved in testing their children at that particular time of the year. This of course took up much of the spare time the teachers would have used to have the art lessons. Secondly, some just did not have the time to have art (painting) three times in three months. A very few of these teachers it was later learned had all of their lessons in one day so as to get finished on time. This of course could have an effect on the time factor in this study. All of these factors are difficult to control for in studies of this nature and were not controlled in this study.

Although the teachers in the pilot study recommended the 1-1/2 hour workshop instead of a 2 hour workshop for 2 days (totalling 4 hours), I still firmly believe the study may have revealed greater significance if the workshop had run my originally proposed 4 hours and the training had been scheduled at a more opportune time of the school year.
It was also assumed that the information and instructions discussed at the workshop were used in the art classes. Whether or not these factors actually were used could not be absolutely ascertained as this investigator did not observe the teachers teaching from the two treatment groups.

Of less relevance, but worthy of note, there was no way to control for communications between groups about the treatments they received. In some instances teachers from all three groups were selected from the same school. It is only natural that some discussion could have occurred between them that might have affected their way of reacting in the classroom during the art lessons.

Implications

The subject of this study and implications drawn from findings could prove to be of interest and value to several important groups of people associated with art education and the production of art materials. Such interested groups might well include: (1) supervisors of inservice workshops in art and curriculum planners; (2) those involved in the educational preparation of future teachers; (3) sociologists and educators interested in examining the effect of aspects of public school education on the self concepts of children; and (4) manufacturers of instructional media and art materials for young children.

Among the implications of potential value to these groups are the following:

First, the findings of this research would suggest that if administrators, curriculum planners, supervisors, and parents are
calling for contemporary ideas of multi-ethnic significance to be incorporated in present programs, teachers will certainly need some assistance in preparing themselves to understand and teach them. In spite of the fact that these ideas can be proven significant, teachers may shy away from using them out of a feeling of insecurity. Inservice education is most certainly one of the best means for helping the inservice teacher prepare to incorporate these ideas into the regular classroom program.

Along with this, educators and researchers in education must not decelerate any in the testing of new ideas thoroughly before advocating their incorporation into the present educational programs of today. They must constantly look for possible problems that might affect certain ethnic groups both positively and negatively.

Second, in the same vein, the preparation of future teachers in art should be carefully looked at in terms of the methods and ideas being taught. This should be examined with reference to looking more closely at who (ethnically) these future teachers are being prepared to teach. Cultural pluralism is the root of our American society and the education of children must begin to reflect it. Art certainly offers an excellent starting point.

Third, in planning inservice sessions the time element is important. Although it is both wise and important to consult the teachers on the length of an inservice program, the planner or designer must hold true to his or her goals for the workshop. If the planner feels that s/he cannot accomplish desired objectives in a suggested
length of time, s/he must insist that ample time be given for the workshop to succeed.

Fourth, in many cases children who were judged below skin color number 4 (those with darker skin colors) by the judges seem to have more of a higher rate of error in choosing the color to paint themselves. Several teachers reported that when they tried to encourage a closer selection (darker than what the child had chosen) the children became very upset that the teacher even thought they were that color. Some actually exhibited anger. Such incidents indicate to this researcher that the struggle for black pride among black children remains problematic and requires attention in school as well as at home. Teachers, parents, media, etc. must all continue the goal of helping children feel proud of their heritage and themselves as persons.

Finally, given the low degrees of average error among the children, they generally had no trouble choosing colors pretty similar to their actual skin color. Overall, the children appeared to be naturally inclined to use the skin color paints when made available to them, whether motivated by teachers or not as revealed from Group B and the Control Group.

This should be an indication to art educators and the manufacturers of crayons, paints, etc., that if we provide these colors, the children will use them.

Recommendations for Further Research

This study has opened up a large area for inquiry into teaching techniques to improve interracial understanding in the schools and to
help young children deal with their racial identity and racial differences through art work. This study should be replicated and improved upon with modifications which might focus more directly on some of the following:

1. This study design should be replicated under conditions where teachers play more of a major role in the actual planning of the research activity and more time is allotted them for receiving a greater number of in-service workshops.

2. This study could also be done with more observation of racial identification of teachers and student performances pattern looked at along with the in-service training variable.

3. Replication could be made using art teachers as the in-service subjects. Results of this study and the suggested one could then be compared.

4. The study design could be replicated using groups of older students to test significance of in-service workshops on student responses.

5. Finally, this study design could be applied to a different racial mix of students, e.g., American Indians and whites, Mexican-Americans and whites, etc. and compared with this one. If done throughout the country, such research may generate more findings on children's uses of skin colors on a national basis.
APPENDICES
APPENDIX A

LETTERS OF CORRESPONDENCE ABOUT STUDY
2304 North Duke Street  
Durham, North Carolina 27704  
June 24, 1976

Dr. Frank B. Weaver  
Associate Superintendent for Instruction  
Durham City Schools  
P.O. Box 2248  
Durham, North Carolina 27702

Dear Dr. Weaver:

I am writing this letter in request of permission to utilize some pupils and teachers in the Durham City School System in an experimental study.

I am a doctoral candidate at The Ohio State University and the study is part of the research for my dissertation. My topic is entitled "The Effect of an In-Service Workshop About Skin Colors on Fifth Graders Visual Responses in Art Classes in the Durham City Schools."

Enclosed you will find a copy of the problem statement for my dissertation. If you have any questions, please contact me at the following number: 477-0138.

Respectfully yours,

Lana T. Henderson

Enclosure
Ms. Lana T. Henderson  
2304 North Duke Street  
Durham, North Carolina 27704

Dear Ms. Henderson:

This will acknowledge receipt of your letter of June 24, 1976 in which you requested permission to utilize some pupils and teachers in our system in a doctoral dissertation study.

This is to advise you that we shall be delighted to consider your request providing you designate the schools, the number of classes and the amount time your study will take. In fact, it might be better for you to call me on the telephone and explain in more detail your needs. I am sure you are aware of the fact that we have to be extremely careful as to how we use students' and teachers' time during the regular school day. However, to the extent possible, we will be glad to cooperate with you in any way we can.

Sincerely yours,

Frank B. Weaver  
Associate Superintendent for Instruction
TO: _____________________________(Principals of seven elementary schools.)
FROM: Frank B. Weaver, Associate Superintendent for Instruction
RE: Doctorial Dissertation Study
DATE: July 20, 1976

Attached herewith is a detailed request from Mrs. Lana T. Henderson who desires to conduct a dissertation study in our system.

It is our usual custom to grant permission from this office providing the principals, teachers, pupils, and others involved are willing to cooperate with a project.

Mrs. Henderson is being advised to make her own contact with the principals, teachers and others whom she needs to assist her with this project.
TO: Parents of ____________________________________________________

FROM: Lana T. Henderson, Assistant Professor, Department of Art,
North Carolina Central University, Durham, North Carolina 27707

The Associate Superintendent Dr. Weaver and your child's principal
and classroom teacher have given me permission to do a study of 5th
grade children's art in the Durham City School System. I would like
to have your permission to involve your child in this study. Spe­
cifically, it would involve your child painting one picture a month
during his or her regular art class at school for a total of four
pictures.

Please complete and return the statement below to the classroom
teacher by September 29, 1976. If you have any further questions
please call your principal or Mrs. Henderson at 477-0138.

______________________________________________________________
Your child's name__________________________________________________

_____I agree to let my child be a part of this art study.

_____I do not agree to let my child be a part of this art study.

Parent's name______________________________

Date______________________________
2304 North Duke Street  
Durham, North Carolina 27704  
August 18, 1976

Dear ________________(Principal)

I have been granted permission from your superintendent to conduct a study in art education in the Durham City School System. This study is to be conducted with fifth grade classes only.

I would like your permission to work with fifth grade teachers and students in your school who would like to volunteer to participate in my study.

I am enclosing a copy of an explanation of my study sent to Dr. Weaver. If there are any other questions that you would like to have me answer, I will be happy to meet or discuss them with you by phone at your earliest convenience.

Thank you very much.

Sincerely yours,

Lana Thompson Henderson  
Phone: 477-0138  
NCCU: 683-6391
Dear ___________________(Fifth Grade Teacher)

Your principal and superintendent have granted me permission to conduct an art education study on the fifth grade level in the Durham City Schools.

I am writing to request your participation in my study. A brief description of the study is included with this letter. Please look over this description of my study and return the enclosed form in the stamped addressed envelope. There is a stipend of $10.00 to be paid to each participating teacher volunteer at the end of the study. Should you have more questions about the study you may contact me at this number: 477-0138.

Thank you very much.

Sincerely yours,

Lana Thompson Henderson
Dear Dr. Weaver:

This letter is written in reply to your letter of June 28, 1976 in which you requested more detailed information concerning my doctoral dissertation research.

The following details should provide a description of the experimental study I wish to conduct in the Durham City Schools:

Title of Dissertation: The Effect of An In-Service Workshop About Skin Colors on Fifth Graders Visual Responses in Art Classes in the Durham City Schools.

Statement of the Problem: This study will attempt to discover whether or not in-service education of teachers can affect children's usage of skin colors when expressing ideas about themselves and their friends.

A Brief Description of the Procedures of the Experiment: Three groups of teachers will be used. Group A will be given a detailed workshop about skin colors and their importance in art classes; Group B will be given a very brief bit of information on how to make skin colors; the last one, the Control Group will be given informal information about skin colors. All groups will be supplied with seven shades of skin colors and asked to use them along with any other paints they normally use in art class. Forty eight students will have their paintings observed by the investigator for the frequency of the use of skin color to illustrate themselves in their paintings.
Time Needed for Experiment: It will take a total of four months to conduct this experiment. During this time the teachers will have to participate in a two hour workshop and have four regular art periods. These periods will be no different from any other regular art period. The experiment will begin on Sept. 27 and end on Dec. 13.

Participants Needed from the Durham City Schools: A total of 12 fifth grade teacher volunteers and 48 fifth grade pupils will be needed. They may come from any of the seven elementary schools with fifth grade classes in the Durham City School System.

Please let me know if this is enough information concerning my proposed experiment. If there are any more questions please contact me at my home address or at the following phone number: 477-0138.

Respectfully yours,

(Mrs.) Lana T. Henderson
Dear Mrs. Henderson,

_____ I wish to participate in the study.

_____ I do not wish to participate in the study.

Signed__________________________________

Please print your name on line below.
APPENDIX B

HANDOUTS
TO: ____________________________ (Participating teachers)

FROM: LANA T. HENDERSON

RE: THE STUDY ON SKIN COLORS IN ART CLASSES AND FIFTH GRADE STUDENTS

First of all I would like to begin this by saying thank you for volunteering to help me with this study. I am sincerely grateful for your help and will appreciate any suggestions you may have throughout the duration of the study.

You will be working with Group _ _ in this study. On the following pages I have prepared an overall summary of information you may need concerning the study. If you are still unclear on any of this or if you have any suggestions to offer, please feel free to call me at my home phone number: 477-0138

Thank you again!

9/28/76
Note:

I am sending some parental permission forms to you as I have to have these before I can look at the students' paintings. Please send them home with 4 students (preferably a black girl and boy and a white girl and boy). If this is not possible in your class I will work with just 2 boys and 2 girls of any race. You do not have to be concerned with whether they are artistically talented. Please encourage them to have them returned to you by October 1.

Also, between the first and second week of October, I will need to take a picture of each of the 4 student participants in each class. I would like to do this at a time when it is convenient for you and also when as few non-participating students will be around. Please get together with the other participating teachers on a time when this picture taking session would be convenient for you.
About this study

What is this study all about?

This study is being conducted to see if children, if given a variety of mixed skin colors, will tend to use them to describe themselves visually more accurately in terms of their own skin color. That is, will they use a skin color closest to their own as opposed to the traditionally used peach or flesh?

Why is this study being done?

It is believed by this investigator that if concern is shown (merely through the time taken to mix and discuss these colors), children will pick up these as positive cues and tend to use skin colors to express themselves visually.

Why is this study being conducted over a period of three months?

This is done to see if the use of skin colors has a novelty effect. Does it wear off as time progresses or does its significance to the child remain constant?

Why is the first painting session given with no instruction as to the use of skin colors as such?

This will serve as a pretest. That is, to see if the children would use them without us making them aware of them at all. It will, as most pretests do, tell us where the children are with the use of skin colors before we begin to work with them.

On the topic of Skin Color--these are general questions children may have after you bring up the subject of skin colors.

What causes skin color?

Skin color is caused by the pigment melanin in the skin. This pigment has color and the amount of its presence determines the degree of lightness or darkness of a person's skin color (also hair and eyes).

What determines the amount of melanin you will have in your skin?

This is determined by the genes you inherited from your parents and their parents.

What function does melanin have in the human body?

Melanin serves as a shield to protect the skin from the rays of the sun. It tends to rise to the surface of the skin during prolonged exposure to the sun, thus: sun tan.
The art of the fifth grader

Why were fifth graders chosen for this study?

Looking at the fifth grader in general we are aware of the concern and interest in the human body. The girls at this level begin to be very concerned with the fashions and hair styles they include on their figures and the boys treat their male figures with additions to make them look more masculine.

Art educators tell us that it is here that a greater awareness of self occurs. Investigations about the characteristics of fifth and sixth graders' paintings reveal:

During this stage a child begins to develop a greater awareness of, and sensitivity to, his environment . . . the child moves to a form of expression that relates more closely to nature . . . the symbolic generalization of man is no longer adequate . . . we commonly see an accumulation of details on those parts that are emotionally significant . . . the child enjoys colors and is now capable of being much more sensitive toward differences and similarities.¹

. . . children in the upper elementary-school grades are capable not only of looking analytically at how color behaves, but also of using what they learn about color in their paintings.²

At this stage in his creative development the child becomes increasingly aware of his environment and perceives it with understanding as well as feeling . . . . He notices that similar objects are different in detail . . . . As a result of this increasing awareness, his artistic expressions begin to become realistic rather than symbolic.³

It is during this stage that children begin to show pronounced differences between the sexes in their drawings . . . . By now the women are given long wavy hair, breasts, and prominent lips, while men are given short hair, broad shoulders and muscles.⁴

It is therefore believed by this Investigator that if children at this stage notice all of these things about the human body, they are very possibly aware of skin color. Thus this is a good age to study the uses of skin color among children.

Art Education and the Self Concept

As with all other subjects in the general education field, art is concerned with the self concept of the child. In a monograph The Self in Art Education, published by the National Art Education Association, it is reflected that art education has a responsibility for the development of self concepts of all children:

We (art educators) have tried and are trying through good art experiences to develop self-confidence, self-awareness, self-esteem and self-growth and hope these remain as a central goal.

Art education must continuously address itself to the self. What each child learns in his years in school particularly his early years about himself, about others of the world, of ways of thinking and ways of behaving will influence his attitudes about life and school.

Through the way he is accepted and treated particularly by his teachers, he learns to know and think of himself (either) as a person who has worth or as a person who is inferior. 5

How does having skin colors mixed for painting lessons foster this development of a positive self concept?

This reaction is fostered in several ways: (1) when children want to say something about themselves through the expression of painting, they want to depict it in many cases as accurately as possible to give the viewer as clear a picture or message as possible. (2) in mixing these paints the teacher is letting the child know that he or she is just as concerned with providing the student with whatever materials it might take in order for the student to be able to select what he feels will most accurately portray his visual expression of himself.

Industries concerned with one's concept of oneself

Industries have already recognized the importance of the relationship of skin color to one's positive self concept.

Items such as:

Stockings, cosmetics and tanning lotions come in all colors to aid in helping women feel they can look their best.

Films for cameras are manufactured by companies well aware of the importance of accuracy in portraying skin colors for people of all colors

The Colors

How can I mix various skin colors for future classes?

The following are skin colors made by this investigator to match closely with the skins of 21 different people. Of these colors, the ones with Roman numerals are the ones mixed for this study and furnished to you.

It was found that the best way to make up these colors was to use red, orange, brown, black, peach, yellow, and white in varying degrees. The formulas listed below give the amount of color and the manufacturers of the colors used. This latter information was given because a yellow (or any other color) from one company can be very different from a yellow from another. For the purpose of this study, accuracy is critical, thus formulas are listed with brands of paints included. The classroom teacher would not need to be this concerned with accuracy.

<table>
<thead>
<tr>
<th>Color 1</th>
<th>Color</th>
<th>Manufacturer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amount</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1/2 cup plus 3 tsp.</td>
<td>white</td>
<td>Temperatone</td>
</tr>
<tr>
<td>2 tsp.</td>
<td>peach</td>
<td>Viva-tone</td>
</tr>
<tr>
<td>2 pinches</td>
<td>red</td>
<td>Color Art</td>
</tr>
<tr>
<td>1/2 tsp. bro</td>
<td>brown</td>
<td>Webco</td>
</tr>
<tr>
<td>All of the above plus</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4-1/2 tsp. plus 1/2 cup pinch</td>
<td>peach</td>
<td>Vivatone</td>
</tr>
<tr>
<td></td>
<td>brown</td>
<td>Webco</td>
</tr>
<tr>
<td>Color</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1/4 cup plus 1 tsp.</td>
<td>white</td>
<td>Temperatone</td>
</tr>
<tr>
<td>1 T. plus 2 tsp.</td>
<td>peach</td>
<td>Color Ray</td>
</tr>
<tr>
<td>1/4 tsp. plus pinch</td>
<td>brown</td>
<td>Webco</td>
</tr>
<tr>
<td>1 pinch</td>
<td>red</td>
<td>Color Art</td>
</tr>
<tr>
<td>1/2 tsp.</td>
<td>orange</td>
<td>Artista</td>
</tr>
<tr>
<td>1/4 tsp.</td>
<td>yellow</td>
<td>Artista</td>
</tr>
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### Amount

<table>
<thead>
<tr>
<th>Color II</th>
<th>Color</th>
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</tr>
</thead>
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<tr>
<td>1/2 cup</td>
<td>white</td>
<td>Temperatone</td>
</tr>
<tr>
<td>2 T.</td>
<td>peach</td>
<td>Vivatone</td>
</tr>
<tr>
<td>1/2 tsp.</td>
<td>orange</td>
<td>Artista</td>
</tr>
<tr>
<td>1/2 tsp.</td>
<td>brown</td>
<td>Webco</td>
</tr>
<tr>
<td>1/4 tsp.</td>
<td>yellow</td>
<td>Artista</td>
</tr>
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</table>

<table>
<thead>
<tr>
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</thead>
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<tr>
<td>14 drops</td>
<td>yellow</td>
<td>Artista</td>
</tr>
<tr>
<td>1 cup</td>
<td>white</td>
<td>Webco</td>
</tr>
<tr>
<td>4 tsp.</td>
<td>peach</td>
<td>Color Ray</td>
</tr>
<tr>
<td>1 tsp.</td>
<td>brown</td>
<td>Tempra</td>
</tr>
<tr>
<td>1/2 tsp.</td>
<td>red</td>
<td>Color Art</td>
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### Color

<table>
<thead>
<tr>
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<th>Color</th>
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<tr>
<td>24 drops</td>
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<td>Artista</td>
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<tr>
<td>1 cup</td>
<td>white</td>
<td>Webco</td>
</tr>
<tr>
<td>4 tsp.</td>
<td>peach</td>
<td>Color Ray</td>
</tr>
<tr>
<td>1 tsp.</td>
<td>brown</td>
<td>Tempra</td>
</tr>
<tr>
<td>1 tsp.</td>
<td>red</td>
<td>Color Art</td>
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### Color

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<th>Color</th>
<th>Manufacturer</th>
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<tbody>
<tr>
<td>2 T.</td>
<td>brown</td>
<td>Webco</td>
</tr>
<tr>
<td>2 T. plus 2 tsp.</td>
<td>peach</td>
<td>Milton-Bradley</td>
</tr>
<tr>
<td>2 T.</td>
<td>white</td>
<td>Webco</td>
</tr>
<tr>
<td>3 T.</td>
<td>yellow</td>
<td>Artista</td>
</tr>
<tr>
<td>2 tsp.</td>
<td>red</td>
<td>Color Art</td>
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### Color IV

**Same as above except with the addition of**

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<tbody>
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<td>1 T.</td>
<td>brown</td>
<td>Webco</td>
</tr>
<tr>
<td>Amount</td>
<td>Color</td>
<td>Manufacturer</td>
</tr>
<tr>
<td>----------</td>
<td>-------</td>
<td>--------------</td>
</tr>
<tr>
<td>1/2 T.</td>
<td>brown</td>
<td>Webco</td>
</tr>
<tr>
<td>4 tsp.</td>
<td>peach</td>
<td>Vivatone</td>
</tr>
<tr>
<td>2-1/2 T.</td>
<td>white</td>
<td>Webco</td>
</tr>
<tr>
<td>2 tsp.</td>
<td>yellow</td>
<td>Artista</td>
</tr>
<tr>
<td>1/2 tsp.</td>
<td>red</td>
<td>Color Art</td>
</tr>
<tr>
<td>3 tsp.</td>
<td>brown</td>
<td>Webco</td>
</tr>
</tbody>
</table>

### Color V

<table>
<thead>
<tr>
<th>Amount</th>
<th>Color</th>
<th>Manufacturer</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 tsp.</td>
<td>yellow</td>
<td>Artista</td>
</tr>
<tr>
<td>6 tsp.</td>
<td>brown</td>
<td>Webco</td>
</tr>
<tr>
<td>2 tsp.</td>
<td>peach</td>
<td>Vivatone</td>
</tr>
<tr>
<td>4 tsp.</td>
<td>white</td>
<td>Temperatone</td>
</tr>
<tr>
<td>4 tsp.</td>
<td>red</td>
<td>Color Art</td>
</tr>
</tbody>
</table>

### Color

<table>
<thead>
<tr>
<th>Amount</th>
<th>Color</th>
<th>Manufacturer</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 tsp.</td>
<td>red</td>
<td>Color Art</td>
</tr>
<tr>
<td>8 tsp.</td>
<td>white</td>
<td>Temperatone</td>
</tr>
<tr>
<td>2 tsp.</td>
<td>peach</td>
<td>Vivatone</td>
</tr>
<tr>
<td>2-1/2 tsp.</td>
<td>brown</td>
<td>Webco</td>
</tr>
<tr>
<td>6 tsp.</td>
<td>yellow</td>
<td>Artista</td>
</tr>
</tbody>
</table>

### Color

<table>
<thead>
<tr>
<th>Amount</th>
<th>Color</th>
<th>Manufacturer</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 tsp.</td>
<td>yellow</td>
<td>Artista</td>
</tr>
<tr>
<td>6 tsp.</td>
<td>brown</td>
<td>Webco</td>
</tr>
<tr>
<td>2-1/2 tsp.</td>
<td>red</td>
<td>Color Art</td>
</tr>
<tr>
<td>1 tsp.</td>
<td>peach</td>
<td>Webco</td>
</tr>
<tr>
<td>1-1/4 tsp.</td>
<td>white</td>
<td>Webco</td>
</tr>
<tr>
<td>1/2 tsp.</td>
<td>black</td>
<td>Color Art</td>
</tr>
</tbody>
</table>

### Color VI

<table>
<thead>
<tr>
<th>Amount</th>
<th>Color</th>
<th>Manufacturer</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 tsp.</td>
<td>brown</td>
<td>Webco</td>
</tr>
<tr>
<td>1/2 tsp.</td>
<td>peach</td>
<td>Vivatone</td>
</tr>
<tr>
<td>2-1/2 tsp.</td>
<td>yellow</td>
<td>Artista</td>
</tr>
<tr>
<td>2 tsp.</td>
<td>red</td>
<td>Color Art</td>
</tr>
<tr>
<td>1/2 tsp.</td>
<td>red</td>
<td>Color Art</td>
</tr>
</tbody>
</table>

### Color

<table>
<thead>
<tr>
<th>Amount</th>
<th>Color</th>
<th>Manufacturer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/2 cup</td>
<td>brown</td>
<td>Webco</td>
</tr>
</tbody>
</table>
### Amount | Color | Manufacturer
--- | --- | ---
Color VII | | |
1/2 cup brown | | Webco
1 tsp. black | | Color Art

Note: For the duration of this study, you are asked to please not mix any of these skin colors if you run out. If this happens please call me or have the lead teacher contact me with the number of the paint on the container and I will replace it.

How can I preserve the colors during this study?

1. They are provided in containers with lids. Always keep the lids on these containers; this will delay drying of colors.

2. When starting to use the colors, pour a small amount in a smaller container. If, after your painting session, there is any left, pour it back into the jar. (Note: It might help to have small brushes for skin colors since the parts of the body the students may be painting may be small.)

3. Sometimes paint has a tendency to sour after being stored in the liquid state. A few drops of alcohol will help eliminate this as this is caused by growth of bacteria.

**Instructions for the Study**

The following is a schedule of times I would like to have paintings from the four students in your classes:

The first painting should take place some time during the week of October 11-15. This lesson will serve as the pretest. During this lesson you are simply to provide the skin colors. Do not discuss anything pertaining to skin color with your classes. Do, however, ask them to paint a picture of themselves, at least from head to waist. (The topic can be decided by you or chosen from a list of topics on the next page.)

The second painting session should occur around October 28-November 4. (Please do not use Halloween for a topic as the students might paint masks on their faces.)

The third painting session should be held around November 18-24.

The fourth painting session should take place around December 6-10.
In the 2, 3, and 4th sessions, you may provide instructions on skin colors.*

Information needed on the backs of the four students’ paintings:

In the lower right hand corner please put the student's name, the date, the school, and your name on the back. It would be helpful to have the number of the painting also, that is the second painting or the third.

If the student has painted other persons on his painting along with himself, ask him which one is of him and put an X in pencil beside the figure.

Suggested topic for paintings

These might be:

For the first lesson, "How I look in my favorite clothes"; "My doing the chore I dislike most"; "My best friend and me."

Suggestions for the second, third, and fourth sessions might include: "Me and my family eating a big dinner" (after Thanksgiving); "Me and my family at the Christmas Parade"; "How I help when we shop for groceries."

These are but a few topics. You are more familiar with ideas or topics fifth graders might want to paint about. The important thing to remember is to choose a title in which the child has to include a picture of himself.

In what other areas can I incorporate skin colors?

I would say possibly painting pictures of the people of other countries, studies in a social studies class, or an illustration of stories or poems about people for language arts.

Are there any books or other media available on the subject of skin color?

Color and People: the Story of Pigmentation by Marguerite Rush Lerner, M.D.

Red Man, White Man, African Chief: the Story of Skin Color by Marguerite Rush Lerner, M.D.

The Color of Man by Robert Cohen

*In these sessions you may label the containers students are using as "skin colors."
A Film

The Color of Man, a 10-minute color film of animation and live photography describing the conditions which brought about color differences among primitive people. Concentration on melanin is good and makes for understanding of skin color differences.

One other note, between the first and second week of October, I will need to take a picture of each of the 4 student participants in each class. I would like to do this at a time when it is convenient for you and also when as few non-participating students will be around. (At the end of the study I will give the pictures to the students.) Please get together on a time when it would be convenient for you.

I hope this will answer any questions you may have about the study. If there are others do feel free to call (477-0138 after 6 p.m.)
TO: ____________________________ (Participating teachers)

FROM: LANA T. HENDERSON

RE: THE STUDY ON SKIN COLORS IN ART CLASSES AND FIFTH GRADE STUDENTS

First of all I would like to begin this by saying thank you for volunteering to help me with this study. I am sincerely grateful for your help and will appreciate any suggestions you may have throughout the duration of the study.

You will be working with Group _ in this study. On the following pages I have prepared an overall summary of information you may need concerning the study. If you are still unclear on any of this or if you have any suggestions to offer, please feel free to call me at my home phone number: 477-0138

Thank you again!

9/28/76
Note:

I am sending some parental permission forms to you as I have to have these before I can look at the students' paintings. Please send them home with 4 students (preferably a black girl and boy and a white girl and boy). If this is not possible in your class I will work with just 2 boys and 2 girls of any race. You do not have to be concerned with whether they are artistically talented. Please encourage them to have them returned to you by October 1.

Also, between the first and second week of October, I will need to take a picture of each of the 4 student participants in each class. I would like to do this at a time when it is convenient for you and also when as few non-participating students will be around. Please get together with the other participating teachers on a time when this picture taking session would be convenient for you.
The Colors

How can I mix various skin colors for future classes?

The following are skin colors made by this investigator to match closely with the skins of 21 different people. Of these colors, the ones with Roman numerals are the ones mixed for this study and furnished to you.

It was found that the best way to make up these colors was to use red, orange, brown, black, peach, yellow, and white in varying degrees. The formulas listed below give the amount of color and the manufacturers of the colors used. This latter information was given because a yellow (or any other color) from one company can be very different from a yellow from another. For the purpose of this study, accuracy is critical, thus formulas are listed with brands of paints included. The classroom teacher would not need to be this concerned with accuracy.

<table>
<thead>
<tr>
<th>Color</th>
<th>Amount</th>
<th>Color</th>
<th>Manufacturer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Color I</td>
<td>1/2 cup plus 3 tsp.</td>
<td>white</td>
<td>Temperatone</td>
</tr>
<tr>
<td></td>
<td>2 tsp.</td>
<td>peach</td>
<td>Viva-tone</td>
</tr>
<tr>
<td></td>
<td>2 pinches</td>
<td>red</td>
<td>Color Art</td>
</tr>
<tr>
<td></td>
<td>1/2 tsp. brown</td>
<td>Webco</td>
<td></td>
</tr>
<tr>
<td>Color</td>
<td>All of the above plus</td>
<td>peach</td>
<td>Viva-tone</td>
</tr>
<tr>
<td></td>
<td>4-1/2 tsp. plus 1/2 cup pinch</td>
<td>brown</td>
<td>Webco</td>
</tr>
<tr>
<td>Color</td>
<td>1/4 cup plus 1 tsp.</td>
<td>white</td>
<td>Temperatone</td>
</tr>
<tr>
<td></td>
<td>1 T. plus 2 tsp.</td>
<td>peach</td>
<td>Color Ray</td>
</tr>
<tr>
<td></td>
<td>1/4 tsp. plus pinch</td>
<td>brown</td>
<td>Webco</td>
</tr>
<tr>
<td></td>
<td>1 pinch</td>
<td>red</td>
<td>Color Art</td>
</tr>
<tr>
<td></td>
<td>1/2 tsp. orange</td>
<td>Artista</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1/4 tsp. yellow</td>
<td>Artista</td>
<td></td>
</tr>
<tr>
<td>Amount</td>
<td>Color</td>
<td>Manufacturer</td>
<td></td>
</tr>
<tr>
<td>--------------</td>
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<td>--------------</td>
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</tr>
<tr>
<td><strong>Color II</strong></td>
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<tr>
<td>1/2 cup</td>
<td>white</td>
<td>Temperatone</td>
<td></td>
</tr>
<tr>
<td>2 T.</td>
<td>peach</td>
<td>Vivatone</td>
<td></td>
</tr>
<tr>
<td>1/2 tsp.</td>
<td>orange</td>
<td>Artista</td>
<td></td>
</tr>
<tr>
<td>1/2 tsp.</td>
<td>brown</td>
<td>Webco</td>
<td></td>
</tr>
<tr>
<td>1/4 tsp.</td>
<td>yellow</td>
<td>Artista</td>
<td></td>
</tr>
<tr>
<td><strong>Color III</strong></td>
<td></td>
<td></td>
<td></td>
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<td>14 drops</td>
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<td></td>
</tr>
<tr>
<td>1 cup</td>
<td>white</td>
<td>Webco</td>
<td></td>
</tr>
<tr>
<td>4 tsp.</td>
<td>peach</td>
<td>Color Ray</td>
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<tr>
<td>1 tsp.</td>
<td>brown</td>
<td>Tempra</td>
<td></td>
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<tr>
<td>1/2 tsp.</td>
<td>red</td>
<td>Color Art</td>
<td></td>
</tr>
<tr>
<td><strong>Color</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>24 drops</td>
<td>yellow</td>
<td>Artista</td>
<td></td>
</tr>
<tr>
<td>1 cup</td>
<td>white</td>
<td>Webco</td>
<td></td>
</tr>
<tr>
<td>4 tsp.</td>
<td>peach</td>
<td>Color Ray</td>
<td></td>
</tr>
<tr>
<td>1 tsp.</td>
<td>brown</td>
<td>Tempra</td>
<td></td>
</tr>
<tr>
<td>1 tsp.</td>
<td>red</td>
<td>Color Art</td>
<td></td>
</tr>
<tr>
<td><strong>Color</strong></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>2 T.</td>
<td>brown</td>
<td>Webco</td>
<td></td>
</tr>
<tr>
<td>2 T. plus 2 tsp.</td>
<td>peach</td>
<td>Milton-Bradley</td>
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<td>2 T.</td>
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<td>Webco</td>
<td></td>
</tr>
<tr>
<td>3 T.</td>
<td>yellow</td>
<td>Artista</td>
<td></td>
</tr>
<tr>
<td>2 tsp.</td>
<td>red</td>
<td>Color Art</td>
<td></td>
</tr>
<tr>
<td><strong>Color IV</strong></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Same as above except with the addition of</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 T.</td>
<td>brown</td>
<td>Webco</td>
<td></td>
</tr>
<tr>
<td>Color</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 T.</td>
<td>brown</td>
<td>Webco</td>
<td></td>
</tr>
<tr>
<td>5 tsp.</td>
<td>peach</td>
<td>Vivatone</td>
<td></td>
</tr>
<tr>
<td>1 T.</td>
<td>white</td>
<td>Webco</td>
<td></td>
</tr>
<tr>
<td>5 tsp.</td>
<td>white</td>
<td>Webco</td>
<td></td>
</tr>
<tr>
<td>2 tsp.</td>
<td>yellow</td>
<td>Artista</td>
<td></td>
</tr>
<tr>
<td>1 tsp.</td>
<td>red</td>
<td>Color Art</td>
<td></td>
</tr>
<tr>
<td>1 tsp.</td>
<td>peach</td>
<td>Tempra</td>
<td></td>
</tr>
<tr>
<td>1 tsp.</td>
<td>yellow</td>
<td>Artista</td>
<td></td>
</tr>
<tr>
<td>1/2 tsp.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Amount</td>
<td>Color</td>
<td>Manufacturer</td>
<td></td>
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<td>----------</td>
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<td>--------------</td>
<td></td>
</tr>
<tr>
<td>1/2 cup</td>
<td>brown</td>
<td>Webco</td>
<td></td>
</tr>
<tr>
<td>1 tsp.</td>
<td>black</td>
<td>Color Art</td>
<td></td>
</tr>
</tbody>
</table>

Note: For the duration of this study, you are asked to please not mix any of these skin colors if you run out. If this happens please call me or have the lead teacher contact me with the number of the paint on the container and I will replace it.

How can I preserve the colors during this study?

1. They are provided in containers with lids. Always keep the lids on these containers; this will delay drying of colors.

2. When starting to use the colors, pour a small amount in a smaller container. If, after your painting session, there is any left, pour it back into the jar. (Note: It might help to have small brushes for skin colors since the parts of the body the students may be painting may be small.)

3. Sometimes paint has a tendency to sour after being stored in the liquid state. A few drops of alcohol will help eliminate this as this is caused by growth of bacteria.

Instructions for the Study

The following is a schedule of times I would like to have paintings from the four students in your classes:

The first painting should take place some time during the week of October 11-15. This lesson will serve as the pretest. During this lesson you are simply to provide the skin colors. Do not discuss anything pertaining to skin color with your classes. Do, however, ask them to paint a picture of themselves, at least from head to waist. (The topic can be decided by you or chosen from a list of topics on the next page.)

The second painting session should occur around October 28-November 4. (Please do not use Halloween for a topic as the students might paint masks on their faces.)

The third painting session should be held around November 18-24.

The fourth painting session should take place around December 6-10.
<table>
<thead>
<tr>
<th>Amount</th>
<th>Color</th>
<th>Manufacturer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/2 T.</td>
<td>brown</td>
<td>Webco</td>
</tr>
<tr>
<td>4 tsp.</td>
<td>peach</td>
<td>Vivatone</td>
</tr>
<tr>
<td>2-1/2 T.</td>
<td>white</td>
<td>Webco</td>
</tr>
<tr>
<td>2 tsp.</td>
<td>yellow</td>
<td>Artista</td>
</tr>
<tr>
<td>1/2 tsp.</td>
<td>red</td>
<td>Color Art</td>
</tr>
<tr>
<td>3 tsp.</td>
<td>brown</td>
<td>Webco</td>
</tr>
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</table>

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<thead>
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<th>Color</th>
<th>Manufacturer</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 tsp.</td>
<td>yellow</td>
<td>Artista</td>
</tr>
<tr>
<td>6 tsp.</td>
<td>brown</td>
<td>Webco</td>
</tr>
<tr>
<td>2 tsp.</td>
<td>peach</td>
<td>Vivatone</td>
</tr>
<tr>
<td>4 tsp.</td>
<td>white</td>
<td>Temperatone</td>
</tr>
<tr>
<td>4 tsp.</td>
<td>red</td>
<td>Color Art</td>
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<th>Amount</th>
<th>Color</th>
<th>Manufacturer</th>
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<tr>
<td>6 tsp.</td>
<td>yellow</td>
<td>Artista</td>
</tr>
<tr>
<td>2 tsp.</td>
<td>peach</td>
<td>Vivatone</td>
</tr>
<tr>
<td>2-1/2 tsp.</td>
<td>brown</td>
<td>Webco</td>
</tr>
<tr>
<td>6 tsp.</td>
<td>yellow</td>
<td>Artista</td>
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</table>

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<thead>
<tr>
<th>Amount</th>
<th>Color</th>
<th>Manufacturer</th>
</tr>
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<tbody>
<tr>
<td>5 tsp.</td>
<td>yellow</td>
<td>Artista</td>
</tr>
<tr>
<td>6 tsp.</td>
<td>brown</td>
<td>Webco</td>
</tr>
<tr>
<td>2-1/2 tsp.</td>
<td>red</td>
<td>Color Art</td>
</tr>
<tr>
<td>1 tsp.</td>
<td>peach</td>
<td>Webco</td>
</tr>
<tr>
<td>1-1/4 tsp.</td>
<td>white</td>
<td>Webco</td>
</tr>
<tr>
<td>1/2 tsp.</td>
<td>black</td>
<td>Color Art</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Amount</th>
<th>Color</th>
<th>Manufacturer</th>
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<tbody>
<tr>
<td>8 tsp.</td>
<td>brown</td>
<td>Webco</td>
</tr>
<tr>
<td>1/2 tsp.</td>
<td>peach</td>
<td>Vivatone</td>
</tr>
<tr>
<td>2-1/2 tsp.</td>
<td>yellow</td>
<td>Artista</td>
</tr>
<tr>
<td>2 tsp.</td>
<td>red</td>
<td>Color Art</td>
</tr>
<tr>
<td>1/2 tsp.</td>
<td>red</td>
<td>Color Art</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th>Amount</th>
<th>Color</th>
<th>Manufacturer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/2 cup</td>
<td>brown</td>
<td>Webco</td>
</tr>
</tbody>
</table>
In the 2, 3, and 4th sessions, you may provide instructions on skin colors.*

Information needed on the backs of the four students' paintings:

In the lower right hand corner please put the student's name, the date, the school, and your name on the back. It would be helpful to have the number of the painting also, that is the second painting or the third.

If the student has painted other persons on his painting along with himself, ask him which one is of him and put an X in pencil beside the figure.

Suggested topic for paintings

These might be:

For the first lesson, "How I look in my favorite clothes"; "My doing the chore I dislike most"; "My best friend and me."

Suggestions for the second, third, and fourth sessions might include: "Me and my family eating a big dinner" (after Thanksgiving); "Me and my family at the Christmas Parade"; "How I help when we shop for groceries."

These are but a few topics. You are more familiar with ideas or topics fifth graders might want to paint about. The important thing to remember is to choose a title in which the child has to include a picture of himself.

*In these sessions you may label the containers students are using as "skin colors."
TO: __________________________________________(Participating teachers)

FROM: LANA T. HENDERSON

RE: THE STUDY ON SKIN COLORS IN ART CLASSES AND FIFTH GRADE STUDENTS

First of all I would like to begin this by saying thank you for volunteering to help me with this study. I am sincerely grateful for your help and will appreciate any suggestions you may have throughout the duration of the study.

You will be working with Group ___ in this study. On the following pages I have prepared an overall summary of information you may need concerning the study. If you are still unclear on any of this or if you have any suggestions to offer, please feel free to call me at my home phone number: 477-0138

Thank you again!

9/28/76
Note:

I am sending some parental permission forms to you as I have to have these before I can look at the students' paintings. Please send them home with 4 students (preferably a black girl and boy and a white girl and boy). If this is not possible in your class I will work with just 2 boys and 2 girls of any race. You do not have to be concerned with whether they are artistically talented. Please encourage them to have them returned to you by October 1.

Also, between the first and second week of October, I will need to take a picture of each of the 4 student participants in each class. I would like to do this at a time when it is convenient for you and also when as few non-participating students will be around. Please get together with the other participating teachers on a time when this picture taking session would be convenient for you.
Instructions for the Study

The following is a schedule of times I would like to have paintings from the four students in your classes:

Painting 1 should be done during the week of October 11.
Painting 2 should be done during the week of October 28-November 4.
Painting 3 should be done during the week of November 18-24.
Painting 4 should be done during the week of December 6-10.

In the lower right hand corner please put the student's name, the date, the school, and your name on the back. It would be helpful to have the number of the painting also.

Encourage the students to paint pictures that will include themselves in them. If the student has painted other persons on his painting along with himself, ask him which one is of him and put an X in pencil beside the figure.

If you have any other questions about this study, please contact me at 477-0138 after 6 p.m.

Thank you
APPENDIX C

COLOR MATCH TEST WITH ANSWER SHEET
COLOR MATCH TEST FOR JUDGES

This test is designed to evaluate your ability to match a painted tempera color with photographs of the same color. Please read and follow the directions below to complete this exam.

DIRECTIONS: Below are two columns of colors. Column A on the left is composed of colors of different hues of tempera colors. Column B on the right is one of patches of photographed colors including photographed patches of skin. You have been given an answer sheet. You are to find the photographed colors in Column B that match each of the eight painted colors in Column A. There are more colors in Column B than in Column A. Place your answer sheet on top of this one so that the colors below show through the slits. Write the alphabet shown next to the color on Column B on the line next to the matching color in Column A. You have 10 minutes to complete this exam.

<table>
<thead>
<tr>
<th>Column A</th>
<th>Column B</th>
</tr>
</thead>
<tbody>
<tr>
<td>□</td>
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</tbody>
</table>
ANSWERS TO COLOR MATCH TEST
APPENDIX D

STUDENT JUDGES
**STUDENT JUDGES**

<table>
<thead>
<tr>
<th>Name</th>
<th>Number Correct</th>
<th>Class.</th>
<th>Major</th>
<th>Date</th>
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<tbody>
<tr>
<td>Alston, Anna</td>
<td>7</td>
<td>Senior</td>
<td>Art Ed.</td>
<td>11-8-76</td>
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<tr>
<td>Boone, Wanda</td>
<td>8</td>
<td>Spec. Student</td>
<td>Art Ed.</td>
<td>11-8-76</td>
</tr>
<tr>
<td>Guard, Andrea</td>
<td>7</td>
<td>Sophomore</td>
<td>Art Ed.</td>
<td>11-9-76</td>
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<tr>
<td>Moore, Brenda</td>
<td>7</td>
<td>Senior</td>
<td>Art Ed.</td>
<td>11-8-76</td>
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</table>
APPENDIX E

CHART OF SKIN COLORS
CHART OF SKIN COLORS

SEVEN MIXED COLORS WITH TWO VARIATIONS

I
A

B

II
A

B

III
A

B

IV
A

B

V
A

B

VI
A

B

VII
A

B
<table>
<thead>
<tr>
<th>Month</th>
<th>No color</th>
<th>I</th>
<th>A</th>
<th>B</th>
<th>II</th>
<th>A</th>
<th>B</th>
<th>III</th>
<th>A</th>
<th>B</th>
<th>IV</th>
<th>A</th>
<th>B</th>
<th>V</th>
<th>A</th>
<th>B</th>
<th>VI</th>
<th>A</th>
<th>B</th>
<th>VII</th>
<th>A</th>
<th>B</th>
<th>Color other than Skin Color</th>
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<tbody>
<tr>
<td>Sept.</td>
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<td>Oct.</td>
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<td>Nov.</td>
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<td>Dec.</td>
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</tr>
</tbody>
</table>

Students' Teacher is in Group ____________________

This Students' Skin Color is Judged to be

Color #

Picture of Student Should Be Attached to Sheet
APPENDIX G

COMPUTER INSTRUCTIONS
COMPUTER INSTRUCTIONS.

As taken from actual Computer Cards:

Exec SPSS

Datain DD*

(Here the 48 cards were inserted)

//Sysin DD*

Run Name Use of Skin Color S

Data List Fixed (1) / 1 Ident 1-2 Judge 3 Sex 4 Race 5 group 6
SkColor 7 Pretest 8 Painting 2 9 Painting 10 Painting 4 II

Input Medium Other

N of Cases Unknown

Missing Values Judge to Painting 4 (0)

Value Labels Sex (1) Male (2) Female/Race (1) Black (2) White/Judge (1)
Boone (2) Moor (3) Alston (4) Guard/Group (1) Exper A
(2) Exper B (3) Control

Compute Diff1=Abs (Skcolor-Pretest)
Compute Diff2=Abs (Skcolor-Painting 2)
Compute Diff3=Abs (Skcolor-Painting 3)
Compute Diff4=Abs (Skcolor-Painting 4)

ANOVA Diff1 to Diff4 by Group (1,3)

Read Input Data

Breakdown Tables=Diff1 by Group by Skcolor/Diff2 by Group by
Skcolor/
Diff3 by Group by Skcolor/Diff4 by Group by Skcolor/
Computer Instructions (continued)

Diff1 by Skcolor/Diff2 by Skcolor/Diff3 by Skcolor/
Diff4 by Skcolor

Select If (Group Eq 1)

Frequencies General=Pretest to Painting

Select If (Group Eq 2)

Frequencies General=Pretest to Painting 4

Select If (Group = 3)

Frequencies General=Pretest to Painting 4

Crosstabs Tables = Skcolor by Pretest by Group/Skcolor by
Painting 2 by group/
Skcolor by Painting 3 by Group/Skcolor by Painting 4
by Group
Race by Pretest by Group/Race by Painting 2 by Group/
Race by Painting 3 by Group/Race by Painting 4 by Group

Crosstabs Tables = Skcolor by Pretest by Group/Skcolor by Painting 2
by Group/
Skcolor by Painting 3 by Group/Skcolor by Painting 4 by
Group

Finish

//
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BIBLIOGRAPHY

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