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A DESCRIPTIVE STUDY OF INSTRUCTION AND CURRICULUM IN THE ARTS IN FOUR ELEMENTARY CLASSROOMS

The Ohio State University

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A DESCRIPTIVE STUDY OF INSTRUCTION AND CURRICULUM IN THE ARTS IN FOUR ELEMENTARY CLASSROOMS

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

by
Doris B. Pfeuffer, B.S., M.A.

The Ohio State University
1981

Reading Committee:
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Nancy P. MacGregor
John B. Hough
Lonnie H. Wagstaff

Approved by
Adviser
Department of Art Education
This effort is dedicated to my family without whose love and patience it would not have been possible and to the arts teachers with whom I have worked and by whom I have been taught.
ACKNOWLEDGMENTS

Many caring and sharing individuals have been a part of this effort. I wish to sincerely thank Dr. Nancy P. MacGregor for her extensive help, generous time, and continued support and encouragement. My sincere appreciation goes to Dr. John B. Hough and Dr. Arthur Efland for their expertise and enthusiasm. In addition, I am indebted to Dr. Lonnie H. Wagstaff for his encouragement and confidence in me, to Dr. C. Ray Williams for his willingness to share ideas, to Mr. Martin Russel for his help, and to Mrs. Jane Chapman, my typist, for "hanging in there."

Finally, my deepest gratitude is extended to my husband Paul, daughter Marie, and son Paul, without whose support, encouragement, and love this project could not have been completed.
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Studies in Educational Administration. Professor Lonnie H. Wagstaff

Studies in Developmental Psychology and the Psychology of Creativity. Professors Philip M. Clark and G. G. Thompson
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CHAPTER ONE
INTRODUCTION TO THE INVESTIGATION FOCUS

Education in the arts at the elementary level is important. It is here that the child can potentially keep invention, creation, and imagination alive. It is here that the child begins to build the knowledge of media and technique, the understanding of the arts in society, and insight into historical and cultural meanings. This will enable him to feel the excitement, satisfaction, and confidence which lead to further arts exploration at the recreational, secondary, and/or university levels. Whether this actually happens or not depends upon the instructional means and the curricular ends of our arts education programs. The arts can be taught as extras or frills but they can also be taught as vital or basic to a child's understanding of the world around and to his/her self-fulfillment.

Elliot Eisner in his 1977 article, "Thoughts on an Agenda for Research and Development in Arts Education" stated:

We need ... to find out what goes on in classrooms where the arts are taught. We need to examine critically the forms of
teaching students are exposed to, the types of content in the arts they come into contact with, and the kinds of environment in which all this occurs. The first necessity is to be in schools in order to find out...what actually is taught in the name of the arts in the elementary schools of this country.  

Descriptive research enables a reader to feel and vicariously participate in an experience. In arts education it has two purposes. First, it can provide information necessary to improving the quality of educational practice, and second, it can provide information to the community to enable it to understand what has been accomplished in arts education and why.  

Art, music, drama, and dance or movement education have been the domain of the classroom teacher for both practical and philosophical reasons. Financial considerations often preclude the employment of educational specialists in these areas at the elementary school level. In addition, there has existed the philosophy that classroom teachers know their children and their curriculum better than anyone else, and this knowledge allows them to teach the arts in more meaningful ways and at more opportune moments. In this way, the arts can be better integrated into the wholeness of education for each child.  

For elementary teacher certification the State of Ohio requires two pre-service courses in music education and two in art education. Dance or movement may be
included in a required physical education course, and

drama may be included in required language arts courses.

The extent and quality of this inclusion depends upon the
particular course instructor. There is a question as to
whether or not these requirements are adequate, enabling
elementary classroom teachers to meet the individual needs
of children, their growth toward understanding of the
arts, and their self-fulfillment in and through the arts.
Descriptive research is needed to answer this question.

Each classroom teacher is unique in educational
background in the arts and in philosophical approach to
teaching the arts. While some feel confident to teach
one or more art areas, others do not. Considerable course
material exists in the form of pre-packaged lessons,
teacher's guides and textbooks, recordings for sing-along
or move-along, and project-of-the-month articles in periodicals. There is, however question as to whether or not
their use is educationally sound, whether the individual
needs of the child can be met through their use, whether
their use furthers the child's understanding of the arts
and meets his needs for self-fulfillment in and through
the arts. Descriptive research is needed to answer these
questions.

A major thrust in the 1960's and early 1970's focused
on the necessity for the arts to be taught by specialists
in the individual art areas. Increasing emphasis on what was called the "substance" and "structure" of the arts brought about this thrust. Howard Conant related that the consensus among professionals was that:

specially prepared teachers of art are needed at all grade levels in the elementary school, primarily to teach art to children and, secondarily to work more closely with classroom teachers in providing supplemental activities and in training these teachers through in-service workshops for the assumption of increased (but not complete) and more effective responsibility for the children's art education.  

In answer to educators who felt the classroom teacher was in a better position to know the child and therefore to meet his needs, Conant made the statement that art in the hands of classroom teachers will "foster better adjustment to mediocrity and total but shallow growth." There is a question as to whether or not specialists are essential to provide for the child's growth toward the understanding of the arts, and his self-fulfillment in and through the arts. There is a question as to whether or not in-service training can help the classroom teacher assume more effective responsibility for the child's arts education. Descriptive research is needed to answer this question.

A grim financial position is forecast for at least the early 1980's. This is a result of major cutbacks in the federal government's aid to education, state government
financial crises caused by lost tax revenue due to unemployment, and local school district financial crises caused by citizen tax rebellion. Many school districts may not be able to meet the needs of arts education through the hiring or retaining of arts specialists at the elementary level.

Simultaneously, current trends point to an increasing awareness of the need for education both "in" and "through" the arts. The "back to basics" movement, despite its emphasis on math and reading, has not excluded the arts. A. Graham Down, Executive Director for the Council for Basic Education, suggests that the arts are "linked with basic educational interests, including a knowledge and understanding of human history and culture, interaction among disciplines, and the nourishment of perception and imagination."

The proliferation of state, city, and community arts councils is bringing arts awareness to many communities. In addition to a state Arts Council, Ohio has fifty-five local arts councils supported by increasing local and state funds. These councils sponsor opportunities for children and adults to come into contact with professional artists, their products or performances. The Ohio Arts Council's budget in 1980 was over $5,200,000 and was to be increased by more than $500,000 in 1981. It is evident that the awareness of more people of the arts as
areas for personal growth and satisfaction leads to increased advocacy of arts education.

At present, a promotional thrust from what Ralph Smith calls "a new policy-making complex in cultural and educational affairs" for a comprehensive arts or arts in general education curriculum has caused and continues to cause many school districts to assess their educational programs in the arts.

The **State of Ohio Plan for Comprehensive Arts in Education** was drawn up by a committee of numerous Ohio citizens from the arts, education, parent, and administrative organizations acting as advisors to the State Superintendent of Public Instruction. The plan states that the "arts are as basic to general education as they are to human experience... Hence...are a basic educational priority for Ohio." This priority includes the infusion of all the arts into the total curriculum, strong programs in the individual arts, interrelating the arts with other curriculum areas and with each other where feasible. The plan encourages the provision of opportunities in the arts for all learners and the use of the arts resources of the community and state.\(^8\)

The plans of the State of Ohio are not unusual. According to a survey of state education agencies made during the winter of 1978-1979 for the United States
Department of Health, Education and Welfare,\(^9\) thirty-one of our fifty state education agencies have endorsed arts education through policy statements. Two-thirds of these have backed their policy statements with funding. In all but one of these states, federal funds are used to meet the goals of art education. Significantly, the major priorities for funds for arts education in these states are:

a. In-service education

b. The integration of the arts into the school curriculum

It becomes essential to have adequate information about the teaching of the arts in elementary classrooms, when school districts must balance the demands of ever-tightening budgets and increasing advocacy for quality education in the arts. Descriptive research about the teaching of the arts in elementary classrooms is needed by those making program and budget decisions in local school districts.

The following general questions exist:

What is the nature of teaching and learning in the arts in the elementary classroom?

Are classroom teachers able to provide for a comprehensive arts education for their students?

Does in-service training increase a classroom teacher's ability to more effectively provide a comprehensive arts education for their students?
Are specially trained arts educators essential to the insurance of a comprehensive arts education for elementary students?

Problem Statement

In many school districts the classroom teacher is, and will continue to be, the major provider of art, music, dance and drama experience for elementary students. It is essential that we critically examine the context and quality of arts teaching and curriculum in the elementary classroom.

Significance of the Problem

An examination of both the quality and context of arts teaching can contribute to an understanding of what is now provided as arts education for children by classroom teachers. It can contribute to an understanding of the needs and strengths of elementary classroom teachers in their teaching of the arts which can be addressed during pre-service and in-service education. It can contribute to our understanding of the possible need for, and role of, the arts specialist in the elementary school.

This descriptive, analytical, evaluative study is based on the premise that increased understanding of the
qualitative dimensions of education in and through the arts in elementary classrooms has significance for the decision makers in state and local districts. Educational policy, personnel, and budget decisions about the arts must be made within this framework of understanding.

A field-based, descriptive study does not isolate particular variables but rather provides a more comprehensive view of the teaching-learning phenomena. It deals with people, settings, time, curriculum, and instructions, and their interaction. Descriptive research is needed as a foundation on which policy makers make decisions to maintain the status quo or to make changes. The Ohio Plan for Comprehensive Arts in Education emphasizes that research is essential to logical decision making.10

In addition, we hope that it can help us to understand better the significance and possibilities of arts education, and thereby contribute to the development of theory about the teaching of the arts.

Focus of the Investigation

This study investigates the teaching of the arts in the natural settings of four elementary classrooms. Specifically, it focuses on the participants, the settings, the
instructional processes, the curricular goals and aims, and the resulting products of arts participation. It examines the interaction of teachers and children and the multiple purposes of this interaction. It explores the temporal, physical, social and emotional factors inherent in the teaching of arts in these classrooms.

Related Goals

The four elementary classroom teacher participants in this study were each considered to be "highly effective" classroom teachers by a minimum of three school administrators who knew them well. Two of these teachers had participated in at least four years of extensive in-service education in the arts given in the Columbus, Ohio model of the Arts IMPACT project. These two teachers were considered "highly effective" IMPACT participants by an arts administrator and arts resource teachers with whom they had worked. The inclusion of these two teachers was to fulfill the secondary goal of this study.

The selection of two teachers trained in the in-service component of this IMPACT model, was made in the anticipation that an assessment of the arts instructional modes of these teachers would provide information about the effectiveness of the Columbus, Ohio Arts IMPACT model for in-service education of classroom teachers in the arts.
The directions and emphasis of the Columbus IMPACT model were similar to those proposed by the Ohio Plan. Both recommend the infusion of the arts into all aspects of the elementary school curriculum while maintaining the integrity and artistic quality of each individual art form. Both propose in-service activities for teachers and administrators to improve knowledge, understanding, and instructional capabilities. And, both propose the creation of an aesthetic climate in the schools through the above activities and the scheduling of performances, exhibits, films, and festivals, and full utilization of community arts resources. Therefore, an assessment of the in-service component of the IMPACT model can provide information about the feasibility of this model for the achievement of the purposes of the Ohio Plan for Comprehensive Arts in Education.

Another related goal of this investigation was to evaluate the effectiveness of the Pfeuffer Modification (see below) of the Observational System for Instructional Analysis in analyzing the qualitative dimensions of instruction in the arts. Pre-ordinate observational systems, such as the O.S.I.A., are not new to educational research and evaluation. They can provide a comprehensive, selective, and/or long term view of instruction.
The Pfeuffer modification of the O.S.I.A. was designed to give a broad view of instruction in the arts. It takes into consideration instruction in the cognitive, affective, and psychomotor domains of learning. A broad view of curriculum in the arts is possible through a subscripting system which accounts for historical and societal understandings, the use of fantasy and imagination, the use of a child's experiences in the world around, and aesthetic elements and organizational forms. Understanding of arts tools, equipment and materials, technical how-to-do-it information, and interrelating one art with another art or the non-art curriculum are also curricular activities the Pfeuffer modification uses.

I believe an effective pre-ordinate observational system with the capabilities to interrelate and computerize categories of instruction and curriculum can be of use in the assessment of arts instruction either alone or in conjunction with participant-observation in the classroom setting.

The Research Questions

The explorations of participant-observation, the data collection, the data processing, and the analytical phases of this study were structured to provide a comprehensive view of the classroom settings, the participants, the teaching-learning opportunities, the instructional
methodology, the arts curriculum, and the resultant arts products.

Participant-observation places the researcher in the ongoing social setting; in this case, the classroom. As researcher, I was able to observe and ask questions of the setting participants. During the initial phase of this study, I maintained a participant-observer stance, deliberately focused on the wholeness of the setting, eliminating no data because it did not answer specific questions. As the study progressed, the observations were gradually refined to focus on the arts and arts-related events occurring in each classroom setting. Hypotheses for investigation emerged from the observations and feelings of the researcher.

A second, but overlapping phase of this study employed in addition to participant-observation, the Pfeuffer modification of the Observational System for Instructional Analysis. This instrument was designed to determine the instructional methodology and curricular scope of instructions in the arts in the elementary classroom. The following questions were pursued through the use of this preordinate observational system.

Question 1: What is the nature of the curricular content and scope in the arts teaching of each of the subjects?

Subquestion: What percentage of interaction time
during an arts lesson deals with the arts and artists in today's society?

Subquestion: What percentage of interaction time during an arts lesson deals with the art and/or artist in history?

Subquestion: What percentage of interaction time during an arts lesson deals with technical information about production and materials?

Subquestion: What percentage of interaction time during an arts lesson deals with classroom management?

Subquestion: What percentage of interaction time relates the arts learning to the child's perceptions and experiences in the world around him?

Subquestion: What percentage of interaction time is devoted to discussion of the objective elements of arts and/or their organization into art forms?

Subquestion: What percentage of interaction time refers to the use of fantasy and/or imagination?

Question II: What philosophical and psychological approaches to instruction are manifest in the arts teaching of each of the subjects?
Subquestion: What are the interactive patterns of students and teacher for affective, cognitive and psychomotor initiation, solicitation, and response?
Subquestion: What are the patterns of appraisals and acknowledgments?
Subquestion: What instructional approaches are being used: interactive, externally controlled, self-expressive or objective?
Subquestion: To what extent does the teacher work with the whole class, small groups and/or individuals?
Subquestion: To what extent do arts lessons involve discussion, a humanities focus, without concomitant production of art?
Subquestion: What is the nature of teacher assistance to children during arts lessons?

Limitations

This investigation is limited as it focuses on the arts teaching and learning situation in the classrooms of four "highly effective" elementary teachers. This sample population is small and not technically generalizable to other contexts. However, according to Hugh Mehan and
Houston Wood, "every social action attests to the possibility of equivalent social actions."\textsuperscript{11} It must also be pointed out that "the observer always, in part, constitutes the scene he observes."\textsuperscript{12} The person of the observer brings to the situation experiences and knowledge, a reality which cannot be denied. The presence of the observer also creates a reality in the setting which differs from that without her presence.

The O.S.I.A. subfunction and subscript categories are descriptive of many instructional and curricular events occurring in the arts lessons. They are not intended to suggest an ideal nor are they to be used prescriptively.

Although I spent many hours observing in each classroom setting and was informed about many events occurring at other times, a single observer cannot be in all settings at the same time, nor everywhere "in time." Instructional events in the arts happened in the research settings which were not observed or recorded. A time limit also had to be set for the beginning and completion of the study.

In addition, due to the necessity to delimit this study, it will include only data gathered to define the settings, characterize the teachers and children, and to describe instruction, curriculum, and production in the arts areas of visual arts, drama, music and dance.
Definition of Terms

Technical definitions used in the Observational System for Instructional Analysis are contained in Chapter Three, Methodology.

Arts Areas: The four arts which are included in this study and in the Arts IMPACT program: dance, drama, music, visual arts.

Arts Education: The engagement of learners in experiences that heighten perceptual abilities, expand imagination and expressive capabilities, trigger sympathetic understanding and actuate decision-making based on critically developed values. Its content is the arts, visual arts, dance, music and drama. It provides for:

1. learning about the art;
2. creating within it;
3. making critical decisions about it, and
4. obtaining enjoyment from the experience

Arts Resource Teacher: Teachers in the Arts IMPACT program who had specialized training in dance, drama, music, and visual arts.

Integrated Arts: A utilitarian approach which uses the arts to demonstrate, illustrate, elucidate and culminate the general curricular offerings of a
classroom. Integrated arts projects serve the needs of other learning projects rather than being taught for themselves.

**Interrelated Arts:** The arts are "infused" into the curriculum and are often the central core from which other learning is motivated. Interrelated arts are not considered secondary to or a "handmaiden" of the elementary curriculum. The non-arts curriculum is used by the child to invent, create, compose, feel, and understand. Teachers help children to gain knowledge and understanding simultaneously in and through the arts.

**Multi-arts:** A performance oriented experience whereby children participate in visual art, music, dance, and/or drama, focusing on a particular subject or theme.

**O.S.I.A.:** Acronym for the Observational System for Instructional Analysis.

**Participant-Observation:** A research practice characterized by the researcher being in an ongoing social setting for the purpose of making a qualitative analysis of that setting.

**Perception:** The transactional phenomenon between an object or stimulus and the mind which is influenced by the present setting and past experiences.
Qualitative Methodology: Research procedures which produce descriptive data related to the verbal accounts of observed phenomena of a social setting.

Quantitative Methodology: Research procedures which produce descriptive data related to the measurement and statistical analysis of the variable of observed behavior.

Related Arts: This term refers to attempts, usually by teams of specialists, to find common conceptual bonds through which they can teach their own art but in a way which is supportive of aesthetic understanding in all of the arts.

Reliability: Consistency with which an instrument or person measures whatever was intended for assessment.

Validity: The accurate and unequivocal representation of the behaviors/events as they occurred during the program process.
Dissertation Overview

This report is divided into five chapters. This first chapter represents an introduction to the investigation focus. The next chapter, A Review of Related Literature, provides background information. It reviews literature related to curricular issues in the arts, and relevant research on the arts in elementary classrooms and on the Arts IMPACT program, Columbus, Ohio model.

Chapter Three outlines the research design used in this study. It describes the specific methods and procedures used to select the research population and the methods and procedures for data collection and analysis. The Observational System for Instructional Analysis, Pfeuffer modification, is described in detail.

The fourth chapter contains four separate case studies of the observed classrooms. Each case study begins with background data on the experience, in-service and pre-service education in the arts, the classroom environment and the student population. The arts are then looked at as they are initiated by students, by the classroom teacher and by other teaching individuals in the research classroom. An indepth examination of the instruction means and curricular ends of art, music, drama and dance teaching is made in each case study through description, analysis and assessment.
Chapter Five presents a summary of the investigation, findings of the study, implications for school districts, building administrators and university level pre-service programs in the arts. Recommendations for further research conclude this chapter.
NOTES - CHAPTER ONE


2 Ibid, 23.


5 Groff, op.cit.


7 Information supplied by The Ohio Arts Council, Columbus, Ohio, June 1980.

8 The Ohio Plan for Comprehensive Arts in Education.


10 The Ohio Plan for Comprehensive Arts in Education.


CHAPTER II
A REVIEW OF RELATED LITERATURE

Overview

Since this research study is designed to reveal the instructional means and curricular ends of arts education in the classrooms of four elementary teachers, this section will review literature dealing with:

a) curricular issues in the arts;

b) instructional rationales for the arts; and

c) research on the arts in elementary classrooms and on the Columbus, Ohio Arts IMPACT Program.

This review of the literature is intended to provide background information in the areas focused on by my research.

Curricular Issues in the Arts

Elliot Eisner and Elizabeth Vallance\(^1\) in their publication, Conflicting Conceptions of Curriculum, discuss five different orientations toward curriculum. Within each of these priorities, the arts have a place and a need. Exactly what the place and need is for the arts, is at issue in the arts education literature. The five approaches to educational curriculum are:
a) a cognitive processes priority,
b) a curriculum as technology priority,
c) a self actualization priority,
d) a social-reconstruction priority, and
e) an academic rationalism priority.

The views of arts educators will be discussed within the context of these curricular priorities.

The first priority, a cognitive processes approach to education, seeks to develop skills in the child which can be applied to learning "virtually anything." David R. Olson holds this intent for curriculum. He refers to the engagement in symbolic activities (arts) as necessitating increased perception, new clues or information. The expressive media of the arts thereby are "exploratory devices" leading to the elaboration, explication, and acquisition of knowledge. The selection and appropriate use of acquired symbol systems as modes of thought to express individual meaning is also suggested to be a generalizable and transferable mode of intelligence. In addition, most important to the arts, is the belief that the arts educate the person to become aware of aesthetic surface structure in any form of symbolic expression and this structure enhances the semantic or meaning structures of all symbolic work.²

Stanley S. Madeja holds a cognitive processes approach. He contends that instruction in the arts and
participation in the arts experience provide a context for children to learn to refine discrimination, a skill essential to meaningful understanding of all sensory data.\textsuperscript{3} Arts education literature is replete with references to the development of skill in creative thought, human insight, and self-esteem, all of which are essential to learning, and functioning in an adult world.

The second priority, curriculum as technology is a belief that children should master in the most efficient way, a set of predefined, non-problematic ends.\textsuperscript{4} Instructional program packages, reference books and textbooks are available, all indicating exact objectives and all pre-tested for intended results. One such pre-set arts and aesthetics curricula is the textbook series \textit{Self-Expression and Conduct, The Humanities}.\textsuperscript{5} The behavioral objectives approaches of Hubbard and Rouse and Virginia Brach are additional examples. Aesthetic and arts understanding is sequentially, efficiently and effectively gained in the curriculum as technology priority for education.

Marlene H. Lindquist and Robert M. Diamond may also be considered curriculum technologists. They have developed and experimentally tested a series of self-instructional programmed art education sequences covering
topics on art history, artistic techniques and picture subject matter. Their program proved to be successful, efficient, and accepted by students and teachers. Success was not dependent on the teacher's knowledge or ability.

Self-actualization, the third of Eisner and Valence's major philosophical positions for curriculum is also found in arts education. Arthur Efland discuses the "expressivist" or personal development model in arts education and its many proponents. This model emphasizes studio experimentation and creation issuing from the artist's personal feelings and ideas without regard for models to copy, or an audience to please. The student becomes an artist, entering the artistic experience to feel, hear and see as the artist does. Individual imaginative and creative goals lead to self-understanding, self-actualization, and self-renewal.

In the document entitled "The Arts in Education: A Necessity for School Children," Joseph Mills also sees the arts education curriculum as a means toward self-actualization:

"...given the freedom to have artistic expression, mankind can come closest to knowing his truest nature; and in achieving this self-insight, he can better deal with those values which recognize the rational and spiritual supremacy of each human being."
Charlotte Irey of the National Dance Association also holds this curricular position. She states that a renewed look at the arts in the mid 1960's "brought about the realization that human potential could be expanded through experience in the arts and that by developing the creative potential of each individual we could make more effective use of human resources in our society...The arts (were at this time) an opportunity for the student to know himself through the education of the senses and the objectification of feelings."\(^{11}\) The arts are essential to self-actualization and must be a part of the education of each child. In Irey's point of view, they are a key ingredient.

Social-reconstruction, Eisner and Vallence's fourth orientation, is also promised in arts education literature. Environmental design education\(^ {12}\) in the visual arts concerns itself with developing critical consciousness and understanding of the political, economic, and social forces which influence people and their needs. One goal of this curricular priority is to improve the quality of people's lives.\(^ {13}\) Social reconstructionist theory in arts education proposes that through the arts students can and should be made aware of the relationship between aesthetic decisions and economic and political decisions. Through the arts the economic and political forces in children's lives can be brought into focus and clarified.
A second social-reconstructionist issue addressed in today's arts education is a concern for perpetuating cultural and ethnic identity as well as the non-alienation of minority students. Recent music curriculum textbooks and record collections include a great deal of music and song from the ethnic and cultural minorities of our population. The staging of ethnic or multi-cultural festivals involving art, song, and dance is facilitated by recently published literature. Enthusiastic pragmatists, Lanier and Halsall, contend that the way to make today's art education more relevant and effective is to orient our curriculum toward "social revolution."\textsuperscript{14} McFee and Degge espouse a social-reconstructionist point of view in their text, \textit{Art, Culture and Environment}.\textsuperscript{15}

Aesthetic education on the historic, appreciative analytic and critical aspects of the arts would fit the last of Eisner and Valance's orientations, that of "academic rationalism." Aesthetic education is advocated by many educators as providing concepts and perceptual tools for "access to the greatest ideas and objects that man has created."\textsuperscript{16}

Curricular orientation is a value decision which should be carefully deliberated by school boards, administrators, curriculum writers, textbook publishers, teachers, parents, students, and other voters in our democratic society. In
general, however, no matter which educational orientation any of these persons or groups involved in education advocates they usually wish to prepare each individual child to meet the challenges of their society. Advocates of arts education contend that education in and through the arts can significantly contribute to this desire. The following section deals with a cross section of the ideas and ideals of those who advocate arts education for children. Many of these overlap with the preceding curricular issues and will further clarify them.

**Instructional Rationales for the Arts**

Jacques Barzun, an academic rationalist, cautions arts educators against promising too many outcomes for the teaching of arts in the public schools. He states simply: "Art is an important part of our culture. It corresponds to a deep instinct in man; hence it is enjoyable. We therefore teach its rudiments."¹⁷ This statement will serve as an organizational framework for this section.

Many writers believe, as Barzun states, that the arts are "an important part of our culture." Paul Hirst includes the arts as one "domain of knowledge"¹⁸ in our culture. A child's education must include learning in all domains of knowledge. Philip Phenix categorizes aesthetics as one of six fundamental patterns of meaning for our society, also stating that knowledge in each area is essential to understanding the human experience.¹⁹
The knowledge domain, "fine arts" has always provided and continues to provide man with a means to express and record human experience. This knowledge also enables man to respond to aesthetic quality in today's and historical cultures. As Eugene F. Kaelin and David Ecker state: "...only in informed aesthetic perception are the centers of sense, affectivity, conceptualization, and imagination brought to focus in a single experience." The recognition that art and the aesthetic domain exists as "an independent social institution," as an "important part of our culture" or as a distinct pattern of meaning, is fairly common in today's literature. It is believed, on this basis, that the exclusion of the arts and aesthetic education leaves the student unable to comprehend and use an entire dimension of thought and meaning.

The fact that the arts are so embedded in our culture raises the desirability of aesthetic education to a necessity, according to Broudy. We are constant consumers of "aesthetic import messages." Patterns of sound or color or movement influence our buying habits. Too heavy a reliance on aesthetic cues deceives us into purchasing the unnecessary, the extra ornamented, the non-utilitarian. Aesthetic images can dictate our values. They show us what is joyous, beautiful, manly, honorable, etc. Children must be taught to understand propaganda in the form
of aesthetic messages and must be confronted with value alternatives to the oversimplified, stereotyped popular art which bombards their senses. Broudy considers the probing of serious arts a way of "aging" the life needs of young people through the deployment of imagination. Young people, as consumers, will be tastemakers in our future. They need the tools of critical examination and evaluation to make decisions between value alternatives. Arts and aesthetic education can provide these tools.

Because, as Barzun states, the arts "correspond to a deep instinct in man," they have represented man's creative nature and recorded his cultural heritage through the ages. Historical literature on the arts tells and shows through words, music and dance notation, drawing and photography that man has recorded through the language of the arts his ideas, values, fears and joys. The arts have accompanied all major events in the life of man. We are told in arts education advocacy literature that an understanding of the language of the arts opens horizons of comprehension, thought and knowledge about man's spiritual past which would otherwise be unavailable.

In addition, this "deep instinct in man" is brought to our attention in the literature of developmental psychology. As Piaget describes, it is natural for the young child to express himself, to "assimilate and accommodate" reality through art, drama and dance. The young child
enjoys the arts for their own sake in what Piaget calls "practical makebelieve."\textsuperscript{26} Gardner theorizes that the child between two and seven is "propelled by a dynamism all his own" toward aesthetic understanding.\textsuperscript{27}

Instinctual artistic production and aesthetic awareness is said to be exhibited by individuals in all cultures. The evidence from Piaget and Gardner points to this "deep instinct" being functional and a necessity for optimal intellectual development. Others agree. Dr. Jean Houston of the Foundation for Mind Research states that "The Child without access to a stimulating arts program is being systematically cut off from most of the ways in which he can perceive the world. His brain is being systematically damaged. In many ways he is being de-educated."\textsuperscript{28} V. Froese\textsuperscript{29} and other language arts researchers emphasize the necessary interaction of the receptive skills of seeing, listening and reading with the expressive skills of drawing, talking, writing and acting for learning to take place. Cohen attributes poor reading performance to a lack of visual and tactile stimuli in the environment,\textsuperscript{30} while Robert Masters states that "the arts stimulate greater body awareness and less muscular inhibition. Lack of stimulation of that sort leads to inhibitions of the motor cortex and in the ability to think certain kinds of thoughts and feel certain kinds of feelings."\textsuperscript{31}
To conclude, this deep "instinct" in man which compels the child and natural man toward artistic involvement can be neglected, damaged and even destroyed by an educational system which suppresses it and/or does nothing to promote its growth and development in children. This in turn may have serious intellectual and emotional consequences according to many researchers and advocates of arts education. The survival and maturity of this "deep instinct" toward aesthetic understanding and the ability to "create" or "invent" through an art medium can bring life-long joy and satisfaction, vocational or recreational fulfillment. To quote Antal Dorati, "...to give pleasure and stimulation to the mind in the most sublime way, to alleviate stress, relax tight nerves, give a few hours of centered, meaningful, alert repose, and through it to renew the strength we all need...This has been the task and role of the arts through milleniums..."32

Jacque Barquin's simple statement, "Art is an important part of our culture. It corresponds to a deep instinct in man; hence it is enjoyable.", may be the only justification necessary for the inclusion of arts education as a significant area of inquiry in education. In the following quote, June McFee asserts the same ideas with an emphasis on the fact that the arts constitute valid and coherent communication systems for our culture. She states:
"Art is a major language system through which the people in a society transmit their culture from one generation to another, symbolize and maintain their values and belief systems, and identify the social structure through styles of architecture, dress, and product design. Since communication through art is so necessary for maintaining a social organization it should be a central factor rather than a peripheral part of the education of every child."^33

To summarize, the educational rhetoric Barzun calls "inflated" tells us that knowledge of the communication systems of the arts is necessary for intrinsic pleasure, self-renewal, and satisfaction through creative production and aesthetic comprehension. Participation in the arts enhances perceptual competence, assimilation and accommodation of reality, and neuro-muscular development, hence intellectual development. In addition, extrinsic values of consumer competence, historic understanding, and value-refining are served. Although those who will justify arts in the schools solely on the basis of intrinsic values would dispute the need for pragmatic goals, the aforementioned reasons for concern about arts education generally are acceptable to professional arts educators.

In addition to building a case for the arts on the basis of these values, much has been written and said about the general utilitarian function of the arts in the elementary school. The arts have been used to illustrate and dramatize historical and literary situations, scientific and mathematical phenomena, and value premises. They
have been said to "humanize" and lift the curriculum from its boring and mundane routines and to provide needed "refreshment" and physical skill development. Manipulative skills, eye-hand coordination and cardiovascular engagement have been stressed as arts goals by some educators. We find reference to the arts causing greater learning in and motivation for reading and math. They have been used as alternative modes for learning non-art concepts. These justifications for the arts in public education are political and controversial in nature. Many arts educators believe they should not be used: They should not be considered objectives of arts programs.

The many diverse attempts to justify arts instruction in our schools are brought about by the enthusiasts, laymen, artists and educators alike, who are struggling with the financial and political structures of hundreds of school systems. It is hoped that this section of my research will serve to illustrate the common points of view the research subjects hold with other arts educators and advocates of art education.

The last section of this chapter on related literature presents a review of relevant research on the arts in elementary classrooms and on the Arts IMPACT Program that took place in Columbus, Ohio.
Review of Related Research

This dissertation builds on the work of several other researchers. For example, Manual Barkan in his book, *Through Art to Creativity: Art in the Elementary School Program*, 1960, presented and analyzed the interaction of students and teachers in classroom settings during the teaching of art. Through transcriptions of dialogue and sequence photographs of art activities he attempted to show his readers how good teachers acted, what they talked about and how they treated children in order to stimulate their imaginative abilities, and how their students in turn talked and acted. The focus of this study was on the exact description of the art classes of classroom teachers previously judged highly skillful, inspiring and sensitive and the meaning and significance of this teaching.

Barkan's study did not attempt to select curricular and instructional variables as a perceptual framework for any kind of quantification. His objectives were to help teachers and future teachers improve their learning through the use of the presented models. The formulation of the Observational System for Instructional Analyses allows for "preordinate" observation oriented toward objectives and prior expectations. Expert advocated objectives for a comprehensive and meaningful education in the arts were used to modify the basic O.S.I.A. framework for this study.
Use of this modification of O.S.I.A. adds a statistical and objective dimension to a subjective, descriptive, "responsive" study.

Louis M. Smith and Sally Schumacher conducted "Extended Pilot Trials of the Aesthetic Education Program: A Qualitative Description, Analysis, and Evaluation." Classroom observation is used to explore the development of the aesthetics curriculum using pre-packaged learning modules. The instructional packages of the Aesthetics Education Program are designed to "expose students to the essentials of the arts and aesthetic experience, yet the system allows the teacher to determine sequence and classroom strategies as well as extensions and adaptations." This study is specifically intended to evaluate the effectiveness of a published and costly instructional program. Classroom teachers select and extend the learning modules but they are not designing their own curriculum, as the subjects of this research were. Description analysis and critique of the pilot materials is the purpose of the study. Within this framework, no systematic observation of curricular content is necessary.

Descriptive studies of art education settings have been previously conducted at The Ohio State University. The research of Maurice Sevigny in a university level studio setting focused on teacher-student evaluative interaction. The study used a "triangulated" methodology.
which included participant observation, interviews and O.S.I.A. In this situation O.S.I.A. was programmed to quantify the previously recorded evaluative interaction. Preordinate observation was not the purpose of the use of O.S.I.A., as it is in the author's research.

The research of Stephen Oru tested the feasibility of the use of O.S.I.A. to evaluate an artist-in-the-school setting. Subscripts to the O.S.I.A. were preordinately developed to assess the achievement of basic goals of art education in the elementary schools as defined by the Guidelines for Planning Art Instruction in the Elementary Schools of Ohio. His use of subscripts is similar to their use in this author's research. Oru's research is limited. He used O.S.I.A. during three days in one setting, for a total maximum of eight hours. No additional research methods or settings were used. His study focused entirely on the verbal interactions of students, classroom teachers, and artist as the artist created a sculpture observed by the class and teacher. The students were not participating in the creation of art and the teacher was not formally charged with planning for arts instruction. The O.S.I.A. instrument was found to be a "valid and feasible tool... to describe and evaluate the process aspects of Artist-in-Schools-Program models."

Several non-observational evaluative studies were conducted on the Arts IMPACT project in Columbus, Ohio.
Two of the subjects of my research were participants in this project for five years. The research findings from the IMPACT project were relevant to this dissertation.

David Boyle and Robert Lathrop conducted an evaluation of the first IMPACT schools in 1970-71. From questionnaires given to these classroom teachers, in-service programs in all five sites were found to be very effective. A large majority of the teachers reported that the role of the arts in their classrooms had increased. Teachers reported that IMPACT had broadened their approaches, had made them feel freer to try new and varied activities, had helped them become more child-centered in their approaches to teaching and had caused them to give greater emphasis to the arts.41

Three reports were completed by the Arts IMPACT Evaluation Team, an Interim Report, a Final Report, and a Summary Report. Two basic kinds of changes in classroom teachers were described by the Summary Report as "(1) effects on their personal skills in and attitudes toward the arts, and (2) effects on their teaching." They had gained new interest in the arts and confidence in their own ability to incorporate the arts into the curriculum according to the report.42

The Columbus Public Schools evaluated Project: Arts IMPACT during the 1973-74 school year. Although the
purpose of the study was to identify successes and failures of the program and to identify probable causes for them, the major finding of value to this research problem was one that indicated that classroom teachers valued the opportunity for professional growth inherent in the Arts IMPACT program. This was, according to a survey of 30% of the classroom teachers, the major value or advantage of the program for them.43

Two doctoral dissertations have been completed involving the Columbus Arts IMPACT project. The first was completed in 1973 by Rex Fuller. The study is based on the belief that the integration of the arts into the curriculum is a significant and substantial contribution toward the humanizing of education. The study was not concerned with the IMPACT program itself. It illustrated the integration of creative dramatics activities with the elementary school's traditional curriculum through forty-one sample lessons. These lessons illustrate what Dr. Fuller considered to be essential to drama teaching in the Arts IMPACT program, where he acted as a resource teacher.44

The second doctoral dissertation, that of Kathleen Barkmeyer Wallace,45 is directly related to the stated problem of this research. Dr. Wallace's study examines the effects of the Arts IMPACT program on classroom teachers in ten Columbus, Ohio elementary schools. Data for the research was collected through both structured and open
ended questionnaires and interviews with the ten school principals.

The study's central findings were that classroom teachers who had been exposed to the IMPACT program felt competent to teach one or more of the arts. Further, classroom teachers who were removed from the supportive structure of the IMPACT schools continued to teach the arts in their non-IMPACT school environments.

The interview methodology used in Dr. Wallace's research reveals nothing about the quality, quantity and nature of arts instruction in these classrooms. This must be researched through direct observational methodology. In addition, the interview-questionnaire methodology of her research is open to question in terms of accuracy. It reveals "people's constructs of themselves and their worlds as symbolically developed and rendered," but also creates situations which cause people to report for the questionnaire or interview itself. According to Schatzman and Straus, respondents often idealize situations when confronted outside the "real" situation.

**Chapter Summary**

This chapter presents a review of literature dealing with curricular issues on the arts, instructional rationales in the arts, and research on the arts in elementary classrooms and on the Columbus, Ohio Arts IMPACT program. The
priorities necessitated by the individual teacher's conception of curriculum will be reflected in the types of arts projects assigned to students in the research classrooms. Differing rationales for the inclusion of the arts in the curriculum will also be found. No one priority in curriculum in the arts exists. Educators differ in their views. Although many believe the utilitarian functions of the arts in a classroom are not acceptable rationales for arts instruction, others advocate them as valid. My observational research will report the views found through direct observation and interview.

The third section of this chapter reviews observational research in the arts in elementary classrooms and research into the Arts IMPACT program of the Columbus, Ohio public schools. The studies are significant to this research, which focuses on the observation of arts teaching in the elementary classroom and includes as subjects of this observation two participants in the in-service education of the Arts IMPACT project in Columbus, Ohio. The next chapter will deal with the specific methodologies and procedures used in this research project.
NOTES CHAPTER II


2 David R. Olson. The Arts as Basic Skills, ed. Stanley S. Madeja (St. Louis: Cemrel, Inc., 1978) p.78.


4 Eisner and Vallance, pp. 1-12.


8 Eisner and Vallance, pp. 1-12.


16 Eisner and Vallance, p. 5.


19 Hirst, p. 54.


21 Kaelin and Ecker, p. 230.

22 Barzun, p. 8.


24 Broudy, pp. 15-18.

25 Barzun, p. 8.


33. June McFee, op.cit.


40 Stephen Oru, p.149.


Boyle and Lathrop, pp. 81-87.

42 Robert Rodoskey, Final Evaluation Report, Project: Arts IMPACT (Columbus Public Schools, June 25, 1974).


Schatzman and Strauss, p.2 (abstract).
CHAPTER III
METHODOLOGY

Research Design

A two-part research design was employed in the development of the four case studies of this dissertation. Initially, the researcher assumed the posture of a participant-observer in each of the classrooms studied. Limited interaction within the setting allowed for minimal clarifying interaction. This qualitative methodology enabled the researcher to enter into the teaching-learning phenomenon as it existed and to use perceptions both cognitively and aesthetically in developing an understanding of the wholeness of education in each setting.

The second phase of this research employed a system of pre-ordinate observiation, O.S.I.A. Encoding at a maximum of five-second intervals, the O.S.I.A. was modified to reveal quantitative data on curriculum and instructional methodology in the arts.

It is my contention that classroom teaching and learning is too complex a situation to be researched by any one methodology. For this reason, I observed, listened, questioned significant others, socialized, counted things, encoded instructional interactions, read textbooks and
assignments, made audio tapes, and photographed. The thousands of moment-by-moment fleeting verbal and non-verbal images of classroom life required the use of as many research approaches as possible in order to be open, to guard against bias, and to record as accurately, adequately, and completely as possible for later analysis.

The combining of qualitative and quantitative methodology in this research design enabled the author:

1. to characterize the uniqueness of each teacher;
2. to characterize the uniqueness of the children in the classroom;
3. to identify special meanings and emphasis used in instruction;
4. to identify preceding and succeeding instructional events;
5. to identify the social rules and norms of the classroom;
6. to identify values and attitudes toward the arts;
7. to record instructional sources, content, styles, and patterns; and,
8. to record curricular references.

Procedures

Permission to conduct research on human subjects was granted by The Ohio State University; after which permission was granted by the Assistant Superintendent of Special Services of the Columbus City Schools in December, 1979 to conduct dissertation research in selected elementary classrooms. With the assistance of the Director of Fine and
Performing Arts, a list of teachers participating in the initial in-service component of the Columbus Model of the federally funded Arts IMPACT project was obtained. Directory research revealed thirteen of the original group of thirty-five teachers to have remained in the program for a minimum of four years and to be still teaching in the district. The Director of Fine and Performing Arts and the Director of Elementary Instruction were asked to identify those in the group they knew to be "highly effective" classroom teachers as well as "highly effective" IMPACT participants.

The Director of Elementary Education and an assistant director for the Columbus City Schools were asked to compile a list of elementary classroom teachers they knew to be "highly effective." This list and the preceding one were randomized for subject selection. Two subjects were to be selected from each list.

Beginning with the first name on each randomized list of "highly effective" teachers, the researcher consulted with the building administrator who was asked to rate the possible subject in any of three categories, "adequate", "effective", or "highly effective". The rating of "highly effective" was confirmed before each possible subject was approached for her consent. Only one possible subject, from the past IMPACT participant list, refused to allow the researcher to study her teaching. She felt unable to teach
as she would like in her present situation. This procedure yielded a study population of four "highly effective" classroom teachers, two of whom were, in addition, "highly effective" participants in the Arts IMPACT project of on-service training for a minimum of four years.

Participant-observation in the classrooms of the four selected subjects began in January of 1980 and continued through the first week of June 1980.

### TABLE 1
**SCHEDULE OF PARTICIPANT-OBSERVATION**

<table>
<thead>
<tr>
<th>Time</th>
<th>Phase I</th>
<th>Phase II</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type of Visit</td>
<td>10 weeks</td>
<td>Up to 11 weeks</td>
</tr>
<tr>
<td>Random and unannounced observations</td>
<td>Scheduled observations</td>
<td></td>
</tr>
<tr>
<td>Number of Visits</td>
<td>1-3 half days per week, 21-24 total observations in each setting</td>
<td>Half-days determined by when teacher planned to conduct an arts lesson. 1-13 total observations in each setting.</td>
</tr>
<tr>
<td>Data Collection</td>
<td>Zeta coding, photography</td>
<td>Audiotapes, Zeta coding, O.S.I.A. encoding, photography, background interview.</td>
</tr>
</tbody>
</table>

### Data Gathering

As shown in Table 1, various means were used in data collection. The primary means during both phases of the project was Zeta coding. With this method, the researcher
put experiences, classroom events, descriptions, perceptions, thoughts, quotes, questions and references on index cards. An attempt was made to put only a single category of event on each card in order to later file them according to single descriptors. This was initially a process of description. Each card contained a single detailed description of a perception or event. Recording was done during and after classroom observation, always within the same half-day.

Photography provided another equally valuable means of recording data. The camera recorded children engaged in arts learning but was primarily used to capture a view of the final products of visual arts instruction. Verbal description of visual art products is highly inadequate. Photographs served as visual descriptions of these and are included in the summary section of each case study. Audio tapes were on hand to record participation in musical experiences, but with one brief exception the subjects of these four case studies did not conduct their own music lessons. This will be further elaborated in the case study chapters. These tapes were, however, used to record the instructional interaction of five separate arts lessons in each classroom. In each of these instances, the classroom teacher wore a remote microphone enabling the researcher to record her verbal behaviors and those of the students she interacted with. These audio-tapes together with
1. What is the focus of observation?
The Teacher  A Student  The Instructional Setting  Other

2. What is the instructional setting of the observation?
A Class  A Group  A diad

3. What is the Psychological-Aesthetic Orientation to the Arts?
<table>
<thead>
<tr>
<th>External Control Model</th>
<th>Social Interaction Model</th>
<th>Personal Development Model</th>
<th>Informational Model</th>
<th>Humanities Model</th>
</tr>
</thead>
</table>

4. What is the Source of Instructional Events?
A Teacher  A Student  Other

5. What are the Instructional Functions?
| Substantive Categories 1,2,3,4,5,6,7 | Managerial Categories 01,02,03,04,05,06,07 | Appraisal Categories 9,10,11,12 | Other Categories 13.X |

6. What Sub-Categories of Instructional Functions Exist?
| Cognitive or Affective Content | Divergent or Convergent | Analysis or Interpretation Level or Questioning or Admonition | Descriptive Level of "Talk about Art" |

7. Is the Teacher engaged in "hands on" creating, inventing, demonstrating, or technically assisting students in the art area?

8. What specific curricular aspect is being discussed?
Up to 20 subscripts for each of the basic categories

OBSERVATIONAL SYSTEM FOR INSTRUCTIONAL ANALYSIS
LEVELS OF ENCODING

Figure 1
hand encoding, were the basis for O.S.I.A. computerized analysis of arts instruction and curriculum in the subject classroom.

Description of the Modified O.S.I.A. Instrument

The field notes of participant observation were, during the last phase of this research, supplemented by a quantitative encoding of instructional events occurring during arts lessons in each classroom. The classification by descriptors of the field notes took place after the notated observation. In contrast, the classification of instructional events for the quantitative Observational System for Instructional Analysis was prepared before the researcher entered this phase of the study. The perceptual framework of the author's modification of the O.S.I.A. was developed, pilot tested in arts education classrooms, and modified during the fall of 1978. On the basis of observation in the subject classrooms, minor additions were made on this instrument before its use for this research.

Of the many observational instruments available to the researcher in instruction, O.S.I.A. is one of the most flexible. Unlike other pre-defined systems, O.S.I.A. may be readily adapted to the particular observational problem. Within the preconceived framework of this encoding system, mutually excluding definitions and ground rules may be established for each code symbol and each level of focus
to meet the specific needs of a research design. The eight simultaneous levels of foci and the large number of classification categories available, particularly at the sub-function and subscript levels, allow for a broad view of the research setting (see Figure I). Computer analysis of O.S.I.A. data is available at the Ohio State University.

The O.S.I.A. was conceived by Hough and developed and revised by Hough, Duncan, Bell and others through the 1970's. Four major revisions and some additions to the system were made. The compatibility of using the quantitative O.S.I.A. for enumeration and sampling along with ethnographic participant-observation is discussed by the developers in the explanatory literature.

This research design necessitated the development of a modification of the basic O.S.I.A. system to meet the needs of a research design focused on arts education in the elementary classroom. Through the redefinition of mutually exclusive categories this basic system has become a useful tool for the analysis of arts instruction and curriculum. Figure I shows my categorical modifications imposed on the O.S.I.A. diagram of the Eight Levels of Instructional Events coded by the O.S.I.A.

The first level of O.S.I.A. establishes the researcher's focus of observation. In this study my focus was solely on the classroom teacher. The interaction of the
teacher with children, and the activities of children when they interacted with the teacher, were the encoded events. As in all classrooms, there are times where children work with other children and when they work alone. These activities were recorded only when the teacher's attention was focused on the student with student interaction or student independent activity. The activities, interactions, and attentions of the classroom teacher were the focus of this research.

The second level of instructional events coded by O.S.I.A. for this research encompasses a sequence of events. The researcher was able to designate whether the interaction coded took place with the entire class, a grouping of children from the class, or during one on one tutorial exchanges.

The third level of coding again separates sequences of interactive events. The categorizing of the psychological-aesthetic orientation of arts instruction functions in this research to orient the reader to the teacher's approach to the arts lesson, or to one phase of the lesson. For example, a teacher preparing a model of a paper sculpture to be duplicated by the students and then proceeding to give exacting directions on how to fold, cut, and glue, would be using an "External Control Model," while a teacher supplying time and materials for art but giving no specific directions or problem to solve would be using a "Personal Development Model."
This orientation coding is based upon the work of Arthur Efland who undertook an analytical and historical study of aesthetic theory, psychological theory and teaching practices in the areas of visual art, music, dance, and drama education. His alignment of aesthetic and psychological theory and the extension of this alignment to teaching practice can be used to classify distinctive teaching modes or traditions. Efland's models were influenced by Joyce and Weil's Models of Teaching.

Definitions derived from Efland's "Conceptions of Teaching in the Arts," and used in this research are as follows:

Social Interaction Model: The focus of this teaching-learning situation is on the achieving of a desired effect on the audience. Problem solving and symbol making with appropriate referents characterizes this orientation. The creator tries to predict how his/her audience (could be the teacher) will respond, while the audience approaches the situation with certain expectations.

Personal Development Model: The focus of this learning situation is on the feelings, knowledge, and ideas of the creator alone. No models are provided for copying and no problems are given to be solved. The teacher "provides a therapeutic environment." The art expresses the student's self.
External Control Model: The focus of this teaching-learning situation is on repeating or initiating that which someone else has done or accurately representing life or nature. Learning takes place through imitation and mimicry. The teacher provides a model to be copied.

Information Model: The focus of this learning-teaching situation is on discovery of the differentiated qualities or elements of an art work and their integration in the whole. Perceptual activity and creation or experimentation with the objective elements of the arts are emphasized.

The final orientation coding on this third level is not derived from Efland's conceptions. It was a necessary inclusion because arts history and arts criticism sessions are not covered in Efland's production-centered orientation.

Humanities Model: The focus of this teaching-learning situation is primarily historical or critical. No production, creation or experimentation is involved.

The fourth level of coding pinpoints the source of each five-second instructional event. Although O.S.I.A. can accommodate other sources, two predominate in this research: the teacher and the student.
Pinpointed by the fifth level of coding is the instructional function of the teacher's or student's behavior. This can be categorized as "substantive," "managerial," "appraisal," and "non-functional" or "other."

These categories of behavior were recorded by this researcher at five-second (maximum) intervals along with the "source" of the event. Definitions of each of these categories will clarify them for the reader.

Substantive behavior is defined by Duncan, Hough and Belland as that "directly associated with achieving learning outcomes considered by those in the instructional situation to be a part of the subject matter of the field under study." These authors define managerial behavior as that "directly associated with creating the non-substantive conditions that are considered by those in the instructional situation to help influence the achievement of learning outcomes." Any of the following categories may be coded as either managerial or substantive.

1. Thinking - any non-appraisal behavior in which a person is apparently reflecting on some aspect of classroom instruction. The behavior is essentially one of being consciously in communication with one's self.

2. Sensing - any non-appraisal behavior in which a person uses one's senses (seeing, hearing, feeling, tasting, smelling) to take in information from an external source. The behavior is essentially one of being in sensory contact with one's external environment.
3. Manipulating Artifacts - any non-appraisal behavior in which one manipulates (works with) instructional artifacts (curricular-instructional materials).

4. Initiating - any spoken, unspoken or mediated non-appraisal behavior that presents substantive or managerial information to another or others. The initiating behavior may be an expression of knowledge and/or expression of feeling states or value preferences.

5. Responding - any spoken, unspoken or mediated non-appraisal behavior that responds substantively or managerially to an element in the instructional situation (i.e. the antecedent behavior of another). The responding behavior may be an expression of knowledge, demonstration of a skill and/or an expression of a feeling state or value preference.

6. Soliciting Clarification - any manifest non-appraisal behavior that evokes or is intended to evoke from another person the fuller meaning of an antecedent behavior of that other person or a product of his behavior. The antecedent behavior may have involved expressions of knowledge, feeling states or value preferences and/or expressions through motor behavior. The behavior intended to evoke the fuller meaning may be in the form of a question, direction, or suggestion.

7. Soliciting - any manifest non-appraisal behavior that evokes or is clearly intended to evoke substantive and/or managerial behavior from another person in the instructional situation. (Excluded are behaviors which solicit clarification.) The soliciting behaviors may ask for expressions of knowledge, expressions of feeling states or value preferences, or expressions through motor behavior.

Appraisal behavior judges or acknowledges a person, a behavior, or a product of a person's behavior who is a member of the instructional situation. Definitions within this realm are:
8. Judging correctness - any manifest behavior that responds or reacts to an antecedent behavior of the self or another or to a product of such behavior appearing in the instructional situation by judging the behavior or the product of behavior to have been logically, empirically, or normatively correct in some degree. Publicly accepted criteria are invoked or could be involved to support the judgment.

9. Personal positive judging - any manifest behavior that responds or reacts to a person (self or another), an antecedent behavior of the self or another, or to a product of such behavior appearing in the instructional situation by expressing a personal, positive judgment about the person, behavior, or product of behavior. The criteria for making the judgment are personal and arise from the feeling states or value preferences of the person doing the judging.

10. Acknowledging - any manifest behavior that responds or reacts to a person (self or another), an antecedent behavior of the self, or of another, or to a product of such behavior appearing in the instructional situation by acknowledging the person, behavior, or product in ways that indicate that the person, behavior or product has been perceived. No judgment is explicitly expressed.

11. Judging incorrectness - any manifest behavior that responds or reacts to an antecedent behavior of the self or another or to a product of such behavior appearing in the instructional situation by judging the behavior or the product of behavior to have been logically, empirically or normatively correct in some degree. Publicly accepted criteria are invoked or could be involved to support the judgment.

12. Personal negative judging - any manifest behavior that responds or reacts to a person (self or another), an antecedent behavior of the self or another, or to a product of such behavior appearing in the instructional situation by expressing a personal, positive judgment about the person, behavior or product of behavior. The criteria for making the judgment are personal and arise from the feeling states or value preferences of the person doing the judging.
The "other" category of instructional functions is reserved for "non-functional behavior". This includes all instances of a teacher or student behavior that are not clearly related in a functional way to instruction or classroom management.

Thus, we have a total of twenty possible instructional functions (one non-function included) which can be attributed to either the teacher, the student, or another participant at any one moment in time. Any or all of the following levels of designation may also be simultaneously attributed to these moments.

The sixth level of O.S.I.A. designated as "subcategories of instructional functions" has been used to indicate modes of thought often attributed by arts education advocates to the teaching of the arts. The first of these subfunction referents was used to qualify oral events which dealt with affective questions or statements. The consideration of emotional content, the expression of emotion, feeling, attitudes, preferences, and value was coded whenever relevant for each interactive event of instructional function. Lack of affective referent indicated strict cognitive content.

A second subfunction referent was used to code solicitations which were divergent or allowed for many correct responses, elaboration, divergent association, or implication. This referent was also used to indicate the
initiation of information emphasizing the divergent possibilities of problem solutions or value choices inherent in the arts assignment. Omission of the divergent content referent was an indication of a solicitation or a singular information reference.

A third subfunction referent was used to code moments of engagement in creation, experimentation, exploration, or improvisation with arts tools, materials, or instruments. This designation was an indication of a non-verbal accompaniment to the verbal event being recorded, except in the area of drama education. The actual engagement in verbal rehearsal or improvisation in the drama context was also coded with this non-verbal referent.

The seventh level of O.S.I.A. coding was used to indicate engagement in "talk about art" on the levels of analysis or interpretation. References to the relationships of objective elements to each other, the whole of the art work, or interpretation of the art work were classified with the "talk about art" referent. The descriptive level of "talk about art" was coded with the divergent subfunction referent along with a subscript to be explained later.

Any combination of the aforementioned subfunction referents may be coded for each five second (maximum)interactive event. One or all of the referents may be needed to indicate the nature of the moment of interaction. The
lack of subfunction referent is equally meaningful. For example: the teacher may solicit the students to imagine they were feeling their favorite animal from the zoo and attempt to describe the texture felt. This instructional event would have been coded showing the teacher, T, as the source, and solicitation as the instructional function, #7, with both the affective, A, and divergent, M, subfunction referents. Had the teacher been engaged in creating an acrylic painting of an animal as she spoke, the referent for engagement in creating, exploring, or experimenting would also have been used. In this case, this moment of instruction would be coded T7AMU. A simple cognitive memory or convergent thought solicitation, by the teacher, with no valuing and no engagement in art would have been coded T7.

The eighth level, that of subscripting, was used to code each moment of interaction for its curricular content. A broad view of arts curriculum, including arts skill development, arts history, arts criticism, and aesthetic education was taken in formulating the subscript system for analyzing the arts curriculum in the research settings. The derivation of the following subscript constructs is material assimilated from the suggestions of experts as to the context of arts and aesthetic education, perception and cognition.

A. The event referred to the art or an artist in prerecorded or unrecorded history.
Anthropological resources, and/or oral tradition provide the understanding of culture and social uses and meanings of the art.

B. The event referred to an art or artist in recorded history. Cultural and social uses and meanings are known because of written documentation.

C. The event referred to an art or artist in contemporary society. Cultural and social uses and meanings are known because of first-hand experiences and contemporary written accounts.

D. The event referred to a fantasy situation, an element of the impossible was discussed, presented or asked for.

E. The event referred to a perception or conception of the natural environment; color, form, space, pattern, subject and so on.

F. The event referred to a perception or conception of the man-made environment; color, form, space, pattern, subject and so on.

G. The event referred to a perception or conception of a person or people, the things they do, the things they value, the way they look, dress; their use of color, space, their movements, words and so on.

H. The event referred to the gestalt of an art work or to the choice of, or organization of, components for the composition of the whole. An art element was discussed in its relationship to the wholeness of the work or its meaning, feeling, or interpretation.

I. The event referred to perceptions of an individual component element of the art work such as line, shape, texture, melody, force, color, subject, characterization, lighting, etc., without reference to its impact on the whole.

J. The event referred to or supplied information about arts tools, instruments, and/or materials—their nature, usage, whereabouts and so on, or supplied the materials, tools, equipment, and so on themselves.

K. An art area other than the primary focus of the lesson is referred to or participated in.
L. A non-art area is the primary focus of this event; the art component is completely subordinated.

M. Gives or asks for technical directions or assistance. Concern with how to do or what to do.

N. Used to indicate that the teacher is non-verbally involved in the observation of a performing situation for the purpose of later assisting or critiquing.

The O.S.I.A. framework focuses on the opportunities for art and aesthetic understanding provided and nurtured by each of the subjects in their classroom teaching of the arts. Historical, critical, methodological, and perceptual arts learning has been addressed. Opportunities for divergent, convergent and psychomotor behavioral modes can be recorded. Attention to affective as well as cognitive thought as reflected in the oral instructional events can be determined and quantified in a time relationship. Learning in, through, and about the arts takes place only when opportunities are presented. O.S.I.A. provides a quantitative method for analysis of numerous dimensions of arts instruction.

In addition, O.S.I.A. data analysis provides information about classroom climate, directiveness of teaching, appraisal behaviors, positive feedback, conceptions of teaching and learning in the arts and predominant instructional patterns. Through computer processing, O.S.I.A. was used to interrelate these many separate coded categories. It has the capability of interrelating up
up to 10,500 separate categories. It is versatile and comprehensive. In the modified form described, O.S.I.A. fulfills the needs of this dissertation research.

Validity and Reliability

A continuous effort was made to be objective during the participant-observer phase of the research - to record the observable and describable events of the classroom setting. Participants were often interviewed concerning their intentions and motives in order to maintain the lowest inference level possible. The researcher remained aware of the possibilities of bias, personal equation, use of heresay, and becoming too friendly with the research subjects. However, the establishment of a working rapport with students, teachers, and principals was essential. It was necessary to report and record factual data and search for all perspectives and possibilities while observing and interviewing. Data collection strategies were consistent in all four settings.

The representation of validity of the basic appraisal categories of O.S.I.A. was established in 1972 by a research project which also led to a clarification of the appraisal categories. It has successfully been used in two art education research studies, Sevigney, 1977 and Oru, 1978. Both of these studies took place at The Ohio State University where O.S.I.A. originated and where
training in use and facilities for computerized analysis are available.

This researcher undertook two ten week courses in fundamentals of instruction and instructional analysis as preparation for using the encoding system. During the advanced training inter-observer agreement for reliability was reached with a score indicating high to very high agreement. This reliability factor was again tested when encoding of the research tapes was begun. Using the Scott Coefficient, \( \pi \), a 95% inter-observer agreement was computed. This score may be interpreted as very high agreement.

In addition to inter-observer agreement on the basic O.S.I.A. system, it is necessary to maintain a very high intra-observer agreement on the aspects of O.S.I.A. designed by this author. Intra-observer agreement is the agreement of the coder with him/her self. Reliability with self becomes the only way a unique coding system can be checked. In this situation the coder made one reliability check on the first tape of each classroom teacher. Beginning with the basic O.S.I.A. encodings made by the researcher at the time each lesson was taught, the expanded O.S.I.A. subfunctions and subscripts were added from the taped transcripts of each lesson. These were checked and rechecked until the author felt the codings were completely accurate. The following day, the author again
encoded the same tape and in all instances intra-observer agreement was very high. In cases of disagreement the tapes were again checked for determination of the exact nature of the interaction. In this way consistent accuracy and reliability was assured.

**Data Decoding**

The encoded data was submitted for key punching onto I.B.M. cards which in turn were run in The Ohio State University computer center on the specialized O.S.I.A. program. The complex behaviors and events of the classroom arts lessons are summarized in tabular form; averages, ratios, and percentages are calculated. Instructional patterns are displayed in matrix form; subscripts and other variables are analyzed (see Appendix E). This researcher used eight optional computer operations.

**Strategy context:** This display summarized the use of instructional functions, psychological-aesthetic concept, instructional agent, and instructional focus across the three instructional settings recorded, whole class, group and diad or tutorial.

**Subfunction analysis:** This is designed to display frequency and percentage use of subfunctions which in this dissertation include affective conversation, divergent questioning and thought, talk about art level of analysis
or interpretation, and direct involvement in the "making" of art.

**Subscript analysis:** This operation was designed to analyze the categories of events particular to the needs of each individual researcher. In this research the subscript system was used to break down the areas of arts curriculum being considered in classroom interactions; frequency and percentage of use of each category is displayed.

**Aesthetic-Psychological context analysis:** The proportional use of each aesthetic-psychological concept of teaching is summarized as distributed across instructional functions and agents.

**Ratio analysis:** This operation was run to display clusters of instructional behavior that have been commonly used in instructional research. These include classroom climate variables, interaction variables, and appraisal variables.

**Matrix displays:** Pattern of instructional behavior, the interactive relationships and notable instructional strategies are displayed in four multi-celled quadrants. Each cell indicated a paired sequence of behaviors; the frequencies of each sequence is indicated and similar clusters are visually displayed. Two matrix displays were run, one consolidating the substantive and managerial instructional behaviors and one separating these.
Chain and pool analysis: This operation was used to provide the researcher with specified "pools" of behaviors, related clusters of data including subscript categories.

The computer provides descriptive non-judgmental data according to the needs of the researcher. The researcher interprets and judges as he/she uses the information provided.

Summary

Participant-observation, preordinate observation used with data processing and photographic recording were the methodologies of this research study. The initial section of this chapter deals with the participant-observation strategy and the use of the camera to capture both participation and arts product in the classroom. The second section of this chapter deals with the development of the Pfeuffer modification of the Observational System for Instructional Analysis and its use in this research. Finally, the computer processing of O.S.I.A. is described.

The following chapter includes four separate case studies. Observational data, computer processed data derived from O.S.I.A., and photographic images are used to describe, analyze, and assess each research setting.
NOTES - CHAPTER III

1Examples of these are contained in Appendix .


3J. B. Hough, J. K. Duncan, and J. Belland, "The Observational System for Instructional Analysis: Category Definitions and Descriptions" (Columbus, Ohio: The Ohio State University, 1975).

4J. K. Duncan, J. B. Hough, and J. Belland, "The Observational System for Instructional Analysis: General Classes of Instructional Behavior and Events" (Columbus, Ohio: The Ohio State University, 1975).


7Duncan, Hough and Belland, op.cit.

8Hough, Duncan and Belland, op.cit.

9Duncan, Hough and Belland, op.cit.


11E. H. Broadwater, "An Exploratory Study of the Representative Validity of the Observational System for Instructional Analysis" (Ph.D. Dissertation, The Ohio State University, Columbus, Ohio, 1972).
Sevigney, op.cit.

CHAPTER IV
A DESCRIPTIVE AND ANALYTICAL ACCOUNT OF ARTS EDUCATION IN FOUR CLASSROOMS

This chapter will describe, analyze, and assess the arts education in four classrooms. The social-psychological system as well as the educational goals and aims pursued will be considered.

Data from field notes made during approximately 350 hours of participation-observation, the computerized analysis of O.S.I.A. data from twenty audio-recorded and encoded arts lessons, and information from formal and informal interviews with informants will be presented. This material is included in four separate case study sections.

Each case study contains a background section, a description of the arts activities in the classroom, an analysis of instruction, and an analysis of curriculum. Photographs and summary tables of arts lessons conclude each case study.

Figure 2 presents the calendar followed for the field research. The field observations between January 5th, 1980 and March 14, 1980 were made after random selection of daily sites. Random selection was done on a weekly
Summary Calendar of Field Observations in Case Study Sites

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Figure 2
basis. The remaining observations were made at the invitation of the classroom teachers. The primary purpose of these was the observation of planned arts instruction.
CASE STUDY I  

Background Data

Miss Ee taught a class of 20 to 25 fifth graders during the course of this research. Her class was located in a building housing approximately three hundred students in grades kindergarten, five and six. The student body was racially balanced, meeting the guidelines established for the Columbus City Schools.

A total of thirty one half days were spent by the researcher in the case study I classroom. A half-day was two and three-quarter hours in duration. During this time the children and teacher were observed, and zeta coding and audio recording were done. Most of the informal interviewing and the photographing of art work was reserved for before and after the school day, or during lunch and recess breaks.

The building administrator was friendly and supportive. He believed that Miss Ee was "by far one of the best teachers" he had ever worked with. He stated that Miss Ee went "that extra distance all the time." She was always "fair and consistent." The community assistance person supported these recommendations with "she's the best there is." See Figure 3 for calendar of field observations.
### Case Study I

Calendar of Field Observations

**Figure 3**
Although Miss Ee had taught elementary grades for eight years, this was only her second in this building and her first teaching fifth graders. One could see she enjoyed these children, their challenges and competencies. She attended to the individual needs and personal preferences of the children quietly and very effectively. Children were respectful of her classroom rules. They worked quietly at their desks, moving around only to sharpen pencils and go to the waste basket. They spoke to one another occasionally, in the quietest tones. Miss Ee impressed upon her children that she cared about them and their learning progress. A quiet work atmosphere prevailed. Children were seated in accordance with their social and academic needs. One desk grouping was of children who worked quite independently and completed their work quickly, another of children who needed more assistance. Several desks were isolated from others, while still others were grouped but with no visible reason. Desks were occasionally shifted for social or behavioral problems or need for extra teacher attention.

The classroom setting for case study I, although small, was efficiently divided into several work areas as well as seating areas for the children. A round and a long table provided extra space for small group instruction or projects. A sink and cupboard area near the door was used for storage and individual work in both paint and clay.
These materials as well as paper supplies were accessible to children. These were often used during recess and lunch breaks. A phonograph, an opaque projector, a tape recorder, and a filmstrip projector were stored on a cart and also readily available to children and teacher. Two large bulletin boards inside the room and one outside the door in the hall provided ample display space for visual art and other assignments. A wall of window shelves and radiators was used to display three dimensional art as were several bookcase tops.

The room displays were exceptionally well planned and changed often. Miss Ee hand cut construction paper lettering and lined the bulletin boards with colorful banner paper for each new display. Artistically talented children would be asked to draw or paint specific subjects to augment the lettering and capture interest for the display. Much time and thought went into these.

A set of music books were openly shelved with an album of music curriculum records for the fifth grade. Unfortunately, the records and textbooks were from two different publishers despite the availability in the system of textbooks to match the record album series. One could not help but notice how new the textbooks seemed despite the yellowed page edges. These texts had rarely been opened.

A diagram of the setting of the classroom observed in case study I is shown in Figure 4.
Classroom Setting, Case Study I

Figure 4
Miss Ee's arts education background was limited to her pre-service teacher education curriculum. She had completed two three hour required courses each, in music and visual arts. Occasional attendance at after-school workshops or demonstrations in art given by the Columbus Schools had also provided her with ideas.

The researcher was surprised that Miss Ee did not have a more extensive personal arts background. She was a most dramatic person using a broad range of facial and vocal expressiveness as well as movement characterizations as prominent instructional tools. She also had a keen sense of design, visually planning her bulletin boards and her own art work. When she sang the birthday song or the class song with her children, her voice was clear and strong.

Miss Ee was, to this researcher, artistically sensitive despite her limited arts preparation.

The Arts in the Classroom

The arts in this classroom took three forms. The first form was child-initiated. It included experimentations, invention and performance by children without teacher motivation and sometimes without teacher consent or knowledge. A second form of arts in this classroom included various teacher-initiated projects integral to the study of science, social studies, health, and reading and language. These projects were often suggested by the
children's texts or the teacher's manual for each subject. They were used by Miss Ee to reinforce learning in the non-art subject areas and were done with a minimum of directions. Although the formal arts instruction, the third form of arts in the classroom, also was most often motivated by a non-arts subject matter, these projects were not directly connected to a textbook chapter or story. They were usually taken from supplementary art activity guides or were designed by the teacher specifically as arts activities for an arts period. By the classroom teacher's estimate, over 75% of all teacher initiated arts activities were integrated into academic matter.

Child Initiated: Experimentation, Invention and Performance

Most children are natural actors/actresses, dancers, musicians and artists. This fact was observed many times in this classroom. Child initiated participation in arts activity occurred during periods of free time and during time designated to work at non-arts activities.

Rhythm and/or movement often erupted when the classroom teacher left the room. On one occasion an impending "paddling" outside of the room was dramatically mimicked or enacted with mock anger and silent cries for help. On another occasion an elaborate dance ritual broke out. It combined disco, footwork, hip movements and basketball turns and jumps. Children in their seats kept a rhythm
or joined in with heads, arms and shoulders while four boys moved freely and joyfully. A quiet humming with a beat accompanied the dance.

A frequent occurrence was the outbreak of "hambone" during unsupervised moments. Both boys and girls, sitting and standing participated in hambone patching and chanting. Less elaborate, but otherwise very similar, patterns of rhythm and movement were practiced routinely on the way to the pencil sharpener, the waste basket and the book shelves.

Individual students immersed themselves in arts activities at times when they were to have been involved in non-arts assignments. For example, one girl was observed with a drawing under a spelling test. She wrote her full sentence for the spelling word, slipped the spelling paper aside, continued her drawing and/or erasing and again covered the drawing to write the next spelling sentence or prevent detection by the teacher.

At another time a boy spent close to an hour practicing mechanical movement. He isolated movements in individual body segments and repeated them rhythmically while writing on a math ditto. His head, shoulders, arms, hands, and upper back were involved at varying times. At one point a quiet call to a friend brought a standing show of his robot character and a great deal of visible pride in performance. As he later walked with his math paper to the
teacher's desk, he was the mechanical robot shuffling his feet, twisting his head from side to side and stiffly moving his arms.

Visual art activities were initiated by children during lunch and recess breaks. At times these needed to be clandestinely completed hidden in books or on laps. A weaving project occupied the pages of a reader, cartoons made by one child and distributed to others were colored under desk tops and in books. Drawing was a frequent pastime during "work" periods. The child-initiated arts activities appeared to bring personal pleasure and fulfillment as well as tension release to the students.

Teacher Initiated: Integrated and Inter-related Arts

The second form of arts in the classroom was teacher-initiated and integral to the non-arts subject matter of science, social studies, language and reading in this classroom. The classroom teacher often engaged children in visual art assignments to motivate, augment, reinforce or culminate other assignments. Many of these ideas came from the textbooks used by the class or teacher. Miss Ee gave the researcher several reasons for this. On one occasion she related that she "puts up" the good academic work of her students on the bulletin board but, so often this work would belong to the same students over and over again. Including the integrated art work allows more
students to be represented. Another informal interview revealed that Miss Ee believed that a visual art assignment accompanying or following an academic assignment helped the children to personally "relate to" the subject matter. It made them "re-use" and "rethink" the vocabulary and the subject matter involved. The non-verbal assignment provided "language experience" and "help(ed) the children to understand." In addition, the teacher was observed to use art assignments as motivators. "As soon as you have finished...you may..." was classified by the researcher as one motivational approach and was used with both reading groups and individuals whose interests and talents were in the visual art area. These motivators were subject-matter connected at times, but also were given as isolated assignments to children who were less academically motivated and enjoyed the arts.

The integrated arts assignments were teacher-initiated through blackboard assignments, given as verbal options for reports, or suggested in an "Ideas to Try" learning center. They included maps, labeled diagrams of science and health studies, pictures of stories read, social studies diagrams and illustrations for language arts writing projects. A study of the life and times of Martin Luther King brough reference to the music and dances of the 50's and 60's but only by name or title and without example or demonstration. Northwest Indian totem designs were copied
from a reading text and soap carving was attempted. Copying a picture from a reading, science or health text was a frequent assignment.

From "time to time" a student would be allowed to make a filmstrip using a do-it-yourself kit supplied by the Columbus Public Schools. The child had to have an approved script and his or her film frames pre-drawn on paper before preparing the film strip. On one occasion an audio-tape was made to accompany a film-strip on rocks and minerals. It appeared that the film strip kit was used only for reports in non-art subject areas.

An extensive social studies project to be culminated by a parent night occasioned a great deal of visual arts. Children signed up to make shields illustrating people from other cultures, shadow box environments of scenes from other lands or symbols and/or tools of other peoples. Strong stereotypes of Chinese with "cooley hat", Native Americans with red faces, and feathers and Africans with animal skin clothing appeared on pre-cut shield shapes. Unfired clay trees, mountains, African huts, and people were set in shadow boxes. These were painted with tempera and often glued together with Elmer's Glue because of cracking. A kiln was available in the school building but never used by this class. A complaint about cracking clay brought the comment, "There is nothing I can do. It looks okay," from the teacher.
Teacher Initiated: Formal Arts Lessons

In addition to the kinds of integrated arts activities described above, regular arts periods were set aside. These appeared to be weekly during the research, although projects begun in this way were often continued in small blocks of time on other days. At least a one hour period was set aside most Thursday afternoons for arts projects. The classroom teacher taught all her own arts activities.

Several visual art projects came from the book, *Art Today and Every Day - Classroom Activities for the Elementary School Year* by Jenean Romberg and Mirian Easton Rutz (West Nyack, N.Y.: Parker Publishing Company, Inc., 1972). This reference gave the classroom teacher exact directions which could be used to prepare the materials needed and to teach the children in step-by-step methodology. The following is a quote from page seven of this reference:

> Have you ever wanted an art lesson that won't take a lot of time, a lot of preparation, and a lot of cleanup, but will be fun to do and also a learning experience?....The projects are all fun to make and something a child will be proud to hang in the classroom and carry home.

Art project ideas also came from a professional magazine, and the language arts textbook. A music lesson observed had been supplied, script and audio-tape, by the Columbus Public Schools.
Miss Ee commented: "When you are not a music or physical education teacher, you do the best you can." She taught art and music because they were "part of the curriculum." She also felt that "self-expression was beneficial" to the children. She did not teach dance but occasionally had a reading group read or perform a play. Finger puppets were observed in the room but no drama was observed. The visual art and music lessons were augmented by the Artist-in-the-School program which provided brief exposure to a dance teacher, an architect, a weaver, a batik artist and an expert on African culture. The researcher did not observe any preparation of the children for these experiences nor any follow-through afterward. It was noted, on the two occasions the researcher was present for these presentations, that the children did not know why they were lining up or where they were going.

The following section of this case study describes and analyzes the data gathered about teaching and learning in visual art and music in the classroom of Miss Ee.

Analysis of Instruction in the Arts

Teaching

The overall goals, specific aims, and in some lessons the details, of art projects were structured by Miss Ee for her class or for individual children. She began each lesson with a detailed explanation and/or demonstration of the
project, showing materials to be used. Miss Ee often built a model for the class to copy as she gave step-by-step detailed instructions. All materials to be used were prepared and arranged for easy access beforehand. In some instances paper was pre-cut to needed shape or size.

The majority of arts lessons used an external control model of teaching. Examples were provided for imitation and exact processes for achieving the model were demonstrated. The children were encouraged to either in their free time repeat the project adding their own details or to add their own decorative touches to the project at hand. Analysis of the audio-taped lessons revealed that 47% of the interaction took place during an external control context of teaching strategy. The remaining 53% included 16% a social interaction strategy, 15% a humanities orientation, and 18% during a personal development model. Of the total time, interactions were 68% substantive, 23% managerial, 8% appraisal and 1% non-functional. Miss Ee focused her instructional behaviors on the whole class 38% of the time and on working with individual students 62% of the time. Nearly 66% of all substantive behaviors occurred in this diadic context with just under half of the managerial behaviors taking place during a one-to-one relationship.

Miss Ee initiated information about the art lesson for 24% of the audio-taped lesson time. While children
initiated 8% of the time. Teacher and student solicitation and solicitations of clarification percentages were 17% and 8% respectively. Teacher response accounted for 8% of all instructional events, while child response accounted for 14%. Teacher independent behaviors of sensing and manipulating artifacts took 11% of the instructional time, and appraisal behaviors the remaining percentage.

Ninety-one percent of the initiatory behavior was substantive in nature, 9% managerial. Of the substantive initiation, 69% was characterized as the giving of explicit facts and/or directions to be remembered or reproduced, while 9% gave suggestions or instruction for divergent idea production and twenty-two percent of this teacher initiated information was affective. During 35% of all the substantive initiation, Miss Ee was also engaged in hands on demonstrating, providing assistance with the art materials, or engaging in making art.

The solicitation function of Miss Ee's interactions were 57% convergent in nature, 5% divergent and 38% affective. Solicitation of clarification, or behavior of the teacher intended to evoke fuller meaning of an antecedent behavior from a student took place 1% of the time. This behavior was 69% convergent and 31% affective.

Managerial procedures, those necessary to create the non-substantive conditions to influence the achievement of learning goals, took 28% of the encoded instructional time.
Miss Ee generally prepared all materials during the lunch hour or recess break. However, class managerial time was devoted to equipment and supplies (24%), to technical questions about art (2%), and to student management (73%). Children had the privilege of freely walking about the room and talking during art lessons, but low voices and on-task behavior were enforced. Miss Ee also used the art time to personally discuss behavioral and motivational problems with students in this friendly, relaxed atmosphere.

Miss Ee provided a great deal of personal assistance to the students. Requests for assistance or negative statements about personal ability to do the project brought both hands on assistance and technical explanations. The amount of negative self-evaluation and "I can't" statements from children stood out in the field notes from this classroom. During the five taped lessons thirty-six incidents of requests for assistance were answered, ten of them with Miss Ee doing the work herself. A total of 323 five second intervals of instruction were spent giving technical assistance and information to the children, 16% of the instructional time.

The field notes record one incident where Miss Ee spent at least twenty minutes with one child who claimed he could not do the assignment. She sat with him, cutting and showing him how to cut the various parts of the bug puppet. The child glued parts in place and cut parts to match the
teacher's. Miss Ee patiently encouraged and guided. Observation of this child led the researcher to believe that this child was capable of completing the assignment on his own. The teacher time was willingly spend counseling and providing needed attention.

Art project periods normally warranted the full attention of Miss Ee. However, integrated arts activities were most often accomplished by the students on their own unless help was requested. During most art periods, Miss Ee floated from child to child, checking progress and offering assistance or evaluative information. At other times she would do desk work or help individuals with other incomplete or troublesome assignments. On one occasion Miss Ee participated in the project by completing the assignment she had given the children.

The projects selected by Miss Ee were generally those which required only the careful following of directions or the personal expression of the student; therefore, teacher assistance required very little understanding of art processes and techniques and very little understanding of design and the elements of design. When a complaint about not having the "right" color of tempera arose, a "make-do" answer was given. When clay cracked, it was glued. When drawing problems arose, Miss Ee would suggest using the opaque projector or substituting a magazine cut-out for the troublesome subject. Artistic problems were often side
stepped. Many requests for assistance were answered with "it's fine" the way it is. The children definitely showed a need for skills and knowledge about design, art processes, and media. The teacher did not meet this need. Children were not progressing in knowledge or skills. For some art was frustrating. Products often ended up in the waste-basket. Student solicitation was of a technical or materials nature 59% of the time. Miss Ee's responses showed a technical direction 58% of the time. It must be clarified that in this classroom, technical assistance most often referred to help toward the accomplishment of the specific mimetic project.

The provision of feedback and the evaluation of students are aspects of technical assistance. But in addition to the provision of assistance with its inherent feedback, appraisal behaviors by students and teacher were considered. Appraisal was accomplished informally and on a one-to-one basis. One exception to this was during the session where children described the symbols used in their "All About Me" drawing to the class. These were acknowledged and positively appraised in the whole class setting.

Under 9% of the total interaction behaviors were appraisals. Three percent of these used objective criterion rather than personal criterion. Approving statements rather than disapproving ones were made on a ratio of 47 to 11.
Miss Ee used acknowledgment 87 times, most frequently after students answered her solicitations or initiated information. Personal positives were used 45 times, most frequently after student initiations but also following her own statements, questions, and other appraisal behaviors. Personal negatives occurred three times to refute a student's negative appraisal and once after a student's response. Acknowledgment rather than judgmental reactions were made 60% of the time.

Five percent of all Miss Ee's appraisal behavior employed a personal statement of valuing or liking while 19% gave the specific reason for the positive or negative appraisal or acknowledgment. These reasons were 57% on technical grounds and 14% referring to an aesthetic element. The remaining reasons had to do with the child's understanding of self. Objective criteria judgments were made 15% of the time, while personal criteria judgments were made 85% of the time.

Miss Ee used the display of art work and the performance of music for the class as a means of positive appraisal. She assigned the arts-talented children tasks which would bring them the recognition of peers. She showed a particular concern for the arts abilities of the non-academically talented and allowed the art to bring recognition and praise.
Classroom instruction in the arts was 55% indirect when including all interactive and positive appraisal behaviors in the construct, indirectiveness, and initiatory and negative judgmental behaviors in the construct, directive. The modified construct which omits initiatory behaviors brings the indirectiveness to 94% of Miss Ee's instruction. Clarification and acknowledgment was used rather than judgmental appraisal 66% of the time.

The following section will deal with the student. It will describe his or her ability to structure activities and creative or inventive goals, the interaction of children with each other and their personal involvement with the arts activities.

**Learning**

Children in Miss Ee's classroom were given little freedom to structure the nature or pace of their arts activities. The main exception to this was that they were occasionally allowed to complete an academic assignment before beginning the art assignment. A framework of work along with me and do as I say was established for the main goals of each project. This instructional method caused problems for the children who were not beginning the art project with the teacher or could not keep up. Much diadic instruction involved the reiteration of instructions. On one occasion, Miss Ee, while giving exacting directions,
told the children they may still do the project "any way they like." This caused confusion and several clarifying questions. However, little deviation from the model was observed.

A mimetic focus accompanied most integrated art assignments. Most used the work "copy." Totem carving, diagrams, story illustrations and maps were copied.

Art period activities were copied from models or were guided along by admonitions to "now add..." given to the whole class at the same time. Children were kept on task and suggestions given to them to solve the problems they were encountering.

Those children who worked quickly on academic assignments had the freedom to add additional detail on the sculpture projects or to repeat them. These children were able to set some personal artistic goals as well as to structure the details of their projects. But most children never progressed beyond the initial goals structured by the teacher because they either did not have the time or desire to continue the art project.

Projects in the visual arts were only rarely completed by every member of the class. But the "All About Me" collage was finished by all children in order to enter the guessing game held a week later. This particular project
was tackled enthusiastically and secretively by almost every child.

Although children had the freedom to walk about and/or talk during art times, they generally worked on their own, communicating about non-art subjects with peers, and about the project with Miss Ee. They would occasionally ask a friend "How do you like it?" or "Look at this!" However, it was found in field observations that a great deal of negative self evaluation existed. The phrases "I can't draw," "it's bad," "no one likes mine," "this looks terrible," and "I ain't no good at art," were caused by art assignments. On two observed occasions all children were told not to criticize one another and to be accepting of other's work.

Thirteen incidents within the category of student personal negative were revealed in the audio taped lessons. Miss Ee frequently responded to these with a personal positive statement to the student, or a personal negative appraisal (You are wrong in your negative appraisal). Solicitation, information initiation, sensing, and judging incorrectness and acknowledgment were used in response to the student's personal negative. Miss Ee took great care to dispel the negative feelings and to help students with problems. In many cases this observer felt that the teacher hands-on help acknowledged the correctness of the negative self-image and led to additional negative appraisal.
Children interacted minimally with Miss Ee and with peers when Miss Ee led class discussion. Thirty-two percent of the total 2026 recorded intervals were attributed to students. In the whole class setting student interaction was 12% of the whole while teacher interaction was 27%. In the diad setting students owned 21% of the events while the teacher owned 41%. Most of the student interactive events recorded in the whole class setting may be attributed to the "All About Me" guessing game lesson during which students described their "picture" at length. Sixteen of the twenty-nine incidents of students interacting with other students also occurred during this guessing game session where student participation was extremely high.

To summarize, art lessons in Miss Ee's classroom were highly structured. Many children enjoyed the projects but some felt negative about them or about their own ability to accomplish them. The children who found the time to extend each project by adding details or redoing the project in their own way were usually enthusiastic.

The Arts Curriculum

The arts in Miss Ee's classroom had two purposes: 1) they were used to illustrate, extend, or reinforce the non-art curriculum, and 2) they were used for personal
fulfillment through the production of an artifact. Table 2 illustrates this. Of the sixteen arts engagements observed over a five month period of time, thirteen were directly connected with unit studies in non-arts subject matter, two were seasonal and the last, the class song, was done for the sake of a musical experience for the children. The production of a "pretty" (word used frequently by Miss Ee) artifact was the most important goal for six art projects. Instructions for these were given in a step-by-step manner, and the hands-on assistance of Miss Ee insured the accomplishment of this goal.

Instruction in the arts did not focus on any art in today's society or in a historical context. Exacting directions and mimetic expectation limited child exploration of media, subject, or design. Style and product design were not considered. Informant interviewing revealed that the children had been exposed to several artists-in-the-school, but that additional unobserved arts activities were not included in the day-to-day classroom routine. The classroom teacher appeared to reserve art activities for the random as well as the announced classroom visits by the researcher.

The aesthetic focus of twelve art and one music lesson was primarily on the representation of a subject matter image. One project focused on design, one on the
repetition of a melody and words, and one taught be an artist-in-the-school, on style and rhythm. Art and aesthetic vocabulary was rarely used. Sculpture projects were referred to as "puppets", "paper mache animals", and "soap carvings". The word collage was used but drawing alone or sculpture became "collage" in the teacher's vocabulary. Adding a "third" and "fourth dimension" meant doing the project in a third and fourth different way.

Choices of media were extremely limited. The primary media for this classroom were pencil and crayon. Pencil drawings were often "colored in" with crayon or marker and occasionally with tempera. Paper was the second most used medium. It was used for all sculpture projects. Clay was available and used by the children for three dimensional inclusions in their shadow boxes but never for exploration as pottery or sculpture. Pipe-cleaners, styrofoam worms, balloons, fabric and magazine cut-outs were used to create collages. Instruction was available only for paper sculpture.

The computerized analysis of five audio-recorded arts lessons reveals curricular content through the subscript system. The total interaction intervals coded were 2026. Of this number, 1160 or 58% were substantive initiation or interaction intervals. Ten intervals dealt with the children's or teacher's perception of the natural environment while 123 dealt with a perception of people, mainly
self. Two intervals referred to a choice of or organization of aesthetic components for the composition of the whole, while 306 dealt with a perception of one aesthetic element in the project at hand. A total of 506 intervals referred to or gave information about supplies and materials, or technical assistance on how to do something or what to do. Of the remaining subscripted instructional events, nine intervals referred to an art area other than the primary focus of the moment, and eight focused on a non-art area of the curriculum. Three hundred and six intervals, although substantive, did not include curricular content references.

The curricular content of Miss Ee's classroom focused primarily on the technical and material aspects of each project. Two of the five analyzed sequences provided for a great deal of conversation about personal values, likes and dislikes. Only once during the research period was an art or artist in history, another culture, or contemporary society mentioned by Miss Ee. This exception to this curricular void was the mention of Saint-Saens in the prepared script for the Carnival of the Animals music lesson. Children were directed to look up pictures of bugs and animals as a follow-through to, or an aid in completing the details of the bug puppet and animal sculpture assignment. Imagination was invoked only once to one boy during an individualized art assignment. Despite the admonition,
"Use your imagination," a copy of a book illustration resulted.

Miss Ee planned arts lessons to accompany and extend units in science, health, social studies, and reading. This occasionally led to a subject focus for two consecutive lessons. Building with paper covered three lessons and collage was a possible focus of three lessons. Each of these could have been considered a media focused unit. However, no purposeful continuity nor skill development was planned for these or other activities.

Neither the concepts recommended in art education curriculum of the State of Ohio, nor those in music, art, movement and drama of the Columbus Public Schools Teaching Agreement were being addressed in this classroom. Drama, dance and music were essentially non-existent as art forms. Visual arts received limited, superficial attention. Despite the fact that Miss Ee valued the arts, was personally arts sensitive, and was judged to be a highly effective classroom teacher, her limited experience and knowledge clearly resulted in a lack of sound instruction and/or stimulation in the arts. Plates I through VI contain photographs of the arts and arts participation in case study I.
Table 2
Summary of Arts Activities Observed
in Case Study I
<table>
<thead>
<tr>
<th>PROJECT</th>
<th>INSTRUCTIONAL GOALS</th>
<th>ART FORM</th>
<th>ARTS EDUCATION OBJECTIVES</th>
<th>AESTHETIC FOCUS</th>
<th>INSTRUCTIONAL APPROACH</th>
<th>TIME COMPONENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Feelings&quot; Picture</td>
<td>Cognitive: color words are often used to express feelings</td>
<td>Drawing</td>
<td>Personal Fulfillment and Expression</td>
<td>Subject Line</td>
<td>Procedures: poem about color from language text (color symbolizes feelings and communicates messages) is put on board and discussed; paper distributed; teacher offers personal guidance to children who don't know what to draw. Conclusion: bulletin board about feelings</td>
<td>One Hour Class Period</td>
</tr>
<tr>
<td>Personal Development Model</td>
<td>Affective: feelings about self and personal values communicated</td>
<td>Drawing</td>
<td>Personal Fulfillment and Expression</td>
<td>Subject Line</td>
<td>Procedures: poem about color from language text (color symbolizes feelings and communicates messages) is put on board and discussed; paper distributed; teacher offers personal guidance to children who don't know what to draw. Conclusion: bulletin board about feelings</td>
<td>One Hour Class Period</td>
</tr>
<tr>
<td></td>
<td>Psycho-Motor: drawing skills practices</td>
<td>Drawing</td>
<td>Personal Fulfillment and Expression</td>
<td>Subject Line</td>
<td>Procedures: poem about color from language text (color symbolizes feelings and communicates messages) is put on board and discussed; paper distributed; teacher offers personal guidance to children who don't know what to draw. Conclusion: bulletin board about feelings</td>
<td>One Hour Class Period</td>
</tr>
<tr>
<td>Animal Sculpture</td>
<td>Cognitive: support of vertebrate animal study unit in science</td>
<td>Sculpture</td>
<td>Personal Fulfillment and Development</td>
<td>Subject Matter Form</td>
<td>Procedures: step-by-step building of identical newspaper armatures led by teacher; paper mache covering of armature demonstrated; individual assistance and encouragement given to children not progressing with group; advice on adding features given. Conclusions: the completed projects were displayed on window ledge.</td>
<td>Two one Hour Class Periods Free time Over a period of Two Months</td>
</tr>
<tr>
<td>External Control Model</td>
<td>Affective: selection of an animal child likes or is fascinated by</td>
<td>Sculpture</td>
<td>Personal Fulfillment and Development</td>
<td>Subject Matter Form</td>
<td>Procedures: step-by-step building of identical newspaper armatures led by teacher; paper mache covering of armature demonstrated; individual assistance and encouragement given to children not progressing with group; advice on adding features given. Conclusions: the completed projects were displayed on window ledge.</td>
<td>Two one Hour Class Periods Free time Over a period of Two Months</td>
</tr>
<tr>
<td></td>
<td>Psycho-motor: hand building, forming and painting</td>
<td>Sculpture</td>
<td>Personal Fulfillment and Development</td>
<td>Subject Matter Form</td>
<td>Procedures: step-by-step building of identical newspaper armatures led by teacher; paper mache covering of armature demonstrated; individual assistance and encouragement given to children not progressing with group; advice on adding features given. Conclusions: the completed projects were displayed on window ledge.</td>
<td>Two one Hour Class Periods Free time Over a period of Two Months</td>
</tr>
<tr>
<td>Digestive Tract Diagrams</td>
<td>Cognitive: reinforcement of health unit on the digestive system</td>
<td>Drawing</td>
<td>Subject Matter Form</td>
<td>None</td>
<td>Procedures: Blackboard assignment to copy and label the diagram from the health text book. Conclusions: Better illustrations were displayed in room.</td>
<td>Individual Work Time</td>
</tr>
<tr>
<td>External Control Model</td>
<td>Affective: None</td>
<td>Drawing</td>
<td>Subject Matter Form</td>
<td>None</td>
<td>Procedures: Blackboard assignment to copy and label the diagram from the health text book. Conclusions: Better illustrations were displayed in room.</td>
<td>Individual Work Time</td>
</tr>
</tbody>
</table>
Table 2 (continued)

<table>
<thead>
<tr>
<th>Winter Snow Scenes Cognitive: observe or remember a snow scene to be drawn</th>
<th>Drawing Personal Subject Procedures: Children's &quot;thinking was channeled&quot; into their observations of their snow-covered community. The blue construction paper was made available. An opaque projector was set up for children who &quot;can't&quot; draw. These children selected a book or magazine picture to copy.</th>
<th>45 minute class period and free time at end of several days</th>
</tr>
</thead>
<tbody>
<tr>
<td>Social Interaction and External Control Models Affective: choice of subject from their own experience in the world around</td>
<td>Psycho-motor: drawing and painting skills</td>
<td>Conclusion: Border hung in room</td>
</tr>
<tr>
<td>Penguin Puppets Cognitive: health study of caring for oneself in cold weather</td>
<td>Sculpture Personal Subject Procedures: Children in one reading group were asked to bring a bar of soap from home. Directions and picture for a carved totem animal were contained in a reader.</td>
<td>Non-scheduled work time</td>
</tr>
<tr>
<td>External Control Model Affective: choice of costume or clothing details</td>
<td>Psycho-motor: cutting and pasting skills</td>
<td>Conclusion: Hallway bulletin board on &quot;Cold Weather Hints&quot;</td>
</tr>
<tr>
<td>Totem Carving Cognitive: ability to read and follow directions. Reinforcement of reading story about N.W. Indians</td>
<td>Sculpture Personal Subject Procedures: Pre-cut paper parts in various colors needed was made available. Step-by-step demonstration and explanation of assembly as children followed along. Some children added details to puppets in free time.</td>
<td>45 minute class period and free time over one week</td>
</tr>
<tr>
<td>External Control Model Affective: none</td>
<td>Psycho-motor: subtractives</td>
<td>Conclusion: soap of most children crumbled and split. Only one completed carving was observed.</td>
</tr>
</tbody>
</table>
### Table 2 (continued)

<table>
<thead>
<tr>
<th>Multi-Cultural Awareness</th>
<th>Cognitive: recognition of rhythmic and tone color qualities of music from several foreign countries</th>
<th>Dance</th>
<th>Understanding Rhythm of arts in Society and History - Cross-Cultural Emphasis</th>
<th>Procedure: Artist-in-the-School played several ethnic dance records. 45 minutes. The children listened to each and with the encouragement and enthusiasm of the artist, performed rhythmic movements with various body parts to the music. Conclusion: The children would later turn and move as they listened to the music from the dance room. However, no follow through of any kind was observed.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dance (Artist-in-the-School)</td>
<td>Affective: movement of self in own way</td>
<td>Psycho-motor: basic locomotor and gestural movements performed</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Social Interaction Model</td>
<td>Reading Drawings</td>
<td>Cognitive: reinforcement of story read</td>
<td>Drawing</td>
<td>Personal Subject Development</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Affective: choice of which picture to copy</td>
<td>Crayon</td>
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<td></td>
<td></td>
<td>Psycho-motor: drawing skills</td>
<td>Magazine</td>
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<tr>
<td></td>
<td>External Control Model</td>
<td>Cognitive: to invent four non-horizontal ways to &quot;write&quot; 1980 on the paper</td>
<td>Crayon</td>
<td>Personal Design Development</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Affective: personal choices of paint, fabric, drawing tools, lettering styles, etc.</td>
<td>Fabric</td>
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<tr>
<td></td>
<td></td>
<td>Psycho-motor: drawing, stenciling, painting, cutting and gluing skills</td>
<td>Paper</td>
<td></td>
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<tr>
<td>1980 &quot;Count the Ways&quot;</td>
<td></td>
<td>Drawing</td>
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<tr>
<td>Social Interaction Model</td>
<td></td>
<td>Painting</td>
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<td>-crayon</td>
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<td>-marker</td>
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<td>Collage</td>
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<td>-fabric</td>
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<td>-straws</td>
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<td>-folded</td>
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<td>paper</td>
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<td>Painting</td>
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<td>-tempura</td>
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<td>One 40 Minute Period Plus 30-40 minutes to add 4th dimension on the following day</td>
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</tbody>
</table>


<table>
<thead>
<tr>
<th>All About Mel Personal Development and External Control Models</th>
<th>Cognitive: Reinforcement of health unit, understanding of personal values and non-verbal communication of these to others</th>
<th>Affective: choice of personal likes to make a &quot;self-portrait&quot;</th>
<th>Psychomotor: drawing, cutting and pasting skills</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drawing</td>
<td>Personal Fulfillment</td>
<td>Subject Expression</td>
<td></td>
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<tr>
<td>-pencil</td>
<td>-and</td>
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<td></td>
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<tr>
<td>-crayon</td>
<td>-Collog</td>
<td>-Personal Response</td>
<td></td>
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<tr>
<td>-markers</td>
<td>-balloon</td>
<td>-pipe cleaners</td>
<td></td>
</tr>
<tr>
<td>-styrofoam</td>
<td>-magazine pictures</td>
<td></td>
<td></td>
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<tr>
<td>-pipe cleaners</td>
<td>-paint</td>
<td>-construction paper</td>
<td></td>
</tr>
<tr>
<td>-magazine pictures</td>
<td>-paper</td>
<td>-scrap material</td>
<td></td>
</tr>
<tr>
<td>Music Carnival of Animals</td>
<td>Cognitive: reinforcement of animal unit in science. Non-verbal communication</td>
<td>Affective: favorite sections of music discussed by children</td>
<td></td>
</tr>
<tr>
<td>Music Symphonies</td>
<td>Personal Development and Response</td>
<td>Subject Matter of sounds heard</td>
<td></td>
</tr>
<tr>
<td>-art in society</td>
<td>-Awareness of artist in history</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Procedures: Instructions to create a collage which tells about self are given; paper and other materials are supplied. As work progresses teacher stops class periodically and tells them to add words to their collage. These words come from a homework assignment. Children add words which describe how various people feel about them. Conclusion: guessing games played; who is it? Owner of collage then explains symbols to the class.</td>
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<tr>
<td>Procedures: Instructions to illustrate in cartoon style words: helpful, useful, clumsy, thoughtless</td>
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<tr>
<td>Class spelling time</td>
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<tr>
<td>Procedures: Printed material on the life of St. Saens accompanying the audio tape was read. Tape played with verbal and gestural identification of sections by the teacher; discussion of sections enjoyed</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Spelling Word Drawings Social Interaction Model</th>
<th>Cognitive: Reinforce spelling vocabulary</th>
<th>Affective: personal choice of subject matter to illustrate words</th>
<th>Psychomotor: practice of drawing skills</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drawing</td>
<td>Personal Fulfillment</td>
<td>Subject Matter</td>
<td>Style</td>
</tr>
<tr>
<td>-pencil</td>
<td>-and</td>
<td>-cartoon</td>
<td></td>
</tr>
<tr>
<td>-crayon</td>
<td>-marker</td>
<td></td>
<td></td>
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<tr>
<td>-marker</td>
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</table>

Class spelling time
Table 2 (continued)

<table>
<thead>
<tr>
<th>Table 2 (continued)</th>
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</thead>
<tbody>
<tr>
<td>Bug Puppets: Cognitive: reinforcement of insect unit in science</td>
</tr>
<tr>
<td>Cut Paper: Personal Subject Sculpture: Fulfillment Matter</td>
</tr>
<tr>
<td>Procedures: Step-by-step demonstration and explanation of how to draw and cut part of insect puppet's head and body. Children follow along. Details of individual insects are left to the child. Teacher assists students who &quot;can't&quot; do it simultaneously counseling behavioral problems and talking about spelling. Children &quot;fly&quot; bugs about.</td>
</tr>
<tr>
<td>Conclusion: Children are told to look at insect pictures and if they want bring a sketch and paper bag for another puppet.</td>
</tr>
</tbody>
</table>

| Culture in American Society: Cognitive: awareness of the various cultures which make up American society |
| Painting Drawing: Personal Subject Crayon resist: Fulfillment Matter |
| Procedures: Oaktag precut into a shield shape is supplied to the students. They are asked to draw a picture of a person from a culture represented in America. Pictures were copied stereotypes. |
| Conclusion: Display during Founders' Day program for parents. |

| Social Studies Shadow Boxes and Maps: Cognitive: depiction of a scene from the life of people in another culture or the map of another country |
| Sculpture: Personal Subject clay cut paper paint crayon found objects: Fulfillment Matter |
| Procedures: Assignment to develop a visual project to accompany a social studies report was given. Maps, flags, and shadow boxes were suggested. A bag of clay way brought to the room for possible use. Children worked on their own. |
| Conclusion: Display during Founders' Day program for parents. |

| Social Interaction and External Control Models: Cognitive: depiction of a scene from the life of people in another culture or the map of another country |
| Psychomotor: building, sculpting, cutting, pasting, painting and drawing skills |
| One hour period plus free time Individual work time over a period of a week and a half Home work time |
Table 2 (continued)

<table>
<thead>
<tr>
<th>Tooth Diagrams</th>
<th>Cognitive: to reinforce information contained in a dental health unit</th>
<th>Drawing</th>
<th>None</th>
<th>Subject Matter</th>
</tr>
</thead>
<tbody>
<tr>
<td>External Control Model</td>
<td>Affective: None</td>
<td>-pencils -crayons -markers</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Psycho-motor: drawing skills</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Class Song</th>
<th>Cognitive: listen, read and learn a song</th>
<th>Music</th>
<th>Personal fulfillment</th>
<th>Melody</th>
</tr>
</thead>
<tbody>
<tr>
<td>External Control Model</td>
<td>Affective: create a sense of unity and belonging in class; to enable instrumental students to feel pride and receive recognition</td>
<td>Vocal Instrumental</td>
<td>Group Identity</td>
<td></td>
</tr>
</tbody>
</table>

**Procedures:**
- blackboard assignment to copy and label the diagram from a health textbook.
- Children listen to a recording of the song the teacher has chosen to be the "class song"; they sing along. Instrumentalists are shown notes for melody in a text book and told to try them out when they have time; at a later date instrumentalists improvise the melodic line to accompany the record and the singing.

**Conclusions:**
- better illustrations were displayed in room

**Individual work time**

<table>
<thead>
<tr>
<th>Subject Matter</th>
<th>Procedures:</th>
<th>Individual work time</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>blackboard assignment to copy and label the diagram from a health textbook.</td>
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**Several 5-10 Minute Periods**

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<thead>
<tr>
<th>Subject Matter</th>
<th>Procedures:</th>
<th>Individual work time</th>
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<tbody>
<tr>
<td></td>
<td>blackboard assignment to copy and label the diagram from a health textbook.</td>
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</tbody>
</table>
Plates I - VI
Arts and Arts Participation in
Case Study I
Plate I

Art and Arts Participation - Case Study I

BLACK HISTORY

TEACHER ASSISTANCE

SNOW PICTURE

CHILDREN WORKING
Plate II
Art - Case Study I

1980 in 4 "Dimensions

BUG PUPPETS

PENQUIN PUPPETS

ROCKET SHIPS
Plate III
Arts and Arts Participation in Case Study I

HEALTH DIAGRAM

PENQUIN PUPPET

PENQUIN PUPPETS

ARTIST-IN-THE-SCHOOLS
Plate IV
Art - Case Study I

INDIAN DIARAMA

AFRICA DIARAMA

SHIELD

CLAY MAP
Plate V
Art - Case Study I

CLAY ON PAPER FEELINGS

FEELINGS COLLAGE

FEELINGS COLLAGE

PAPER MACHE ANIMALS
Plate VI
Art - Case Study I

ALL-ABOUT-ME PICTURE

READING-COLLAGE

ALL-ABOUT-ME PICTURE

READING-SOAP CARVING
CASE STUDY II

Background Data

The second classroom studied in this research was located in a building housing approximately four hundred children in grades kindergarten, four, five and six. This school located in an upper-middle class white neighborhood met the guidelines for racial balance in the Columbus City Schools. Black children were bused into the building for integration purposes. A total of thirty-five half days were spent by the researcher in this setting, observing, zeta coding, and audio taping. Most interviewing and photographing of the art work was reserved for before and after school or lunch and recess breaks. Some of these activities, however, were possible during the more informal atmosphere of arts lessons. A half-day was two and three quarter hours in duration. See Figure 5 for calendar.

The building administrator enthusiastically endorsed the "excellence" (his word) of Miss Ell, the classroom teacher. He was friendly and supportive. He mentioned the holiday drama performance she had produced with her class. He said that Miss Ell is "one of the most effective classroom teachers I have worked with." A parent volunteer met
Case Study II
Calendar of Field Observations

Figure 5
in the building volunteered the information "I never worried when my children had her, she is so good."

Miss Ell had been a certified elementary teacher for twelve years. For eleven of these years she had taught in this same building. She was not new to the fourth and fifth grade split class, having handled it on three previous occasions. She was well liked by her children, a friendly and outgoing person.

Miss Ell relied heavily on textbooks for her teaching. She followed reading, math and spelling texts section by section. During reading groups she asked the questions suggested in the teacher's guide held on her lap. At one point early in the research, she asked the researcher for advice about whether to use the fourth or fifth grade science book. She did not want to prepare units from both. We discussed the possibility of finding major concepts present in both texts and teaching these.

The subject classroom had a enrollment averaging twenty-seven fourth and fifth graders. They were separated in spacial placement and socialized primarily with their own grade level. Although reading groups, arts and physical education crossed grade levels, other subjects were individually taught to each grade level.

This classroom had rather limited space. A sink and cupboards in one corner were used for an art activity area
for individual involvement and the library corner contained a table where art, games, and science experiments took place. Children used these areas when their "seat work" was completed. Despite the availability of clay and paints in these areas, children did not often use them. I observed free play with clay on two occasions and never saw children painting except during an assigned art task. Miss Ell confirmed that she had had the paints out, but no one used them. Open shelves housed books, games, old magazines and newspapers. Art supplies and tools were not generally accessible to children. There were no musical instruments in the classroom. Both a phonograph and a cassette recorder were present in the classroom. Two large bulletin boards and above the blackboard cork strips were used to display both visual art and academic work. In general, this classroom was a pleasant and busy place to be. Figure 6 shows the classroom setting at the time the research began.

Miss Ell's educational background included pre-service courses in architectural drawing, graphics, visual arts education and music education. She had not participated in any in-service courses in the arts since beginning her teaching career. However, she had received fifteen years of dance training and at one time had professional goals in this area. She had studied and played flute in school.
Figure 6
Classroom Setting, Case Study II
Classroom Setting, Case Study II

Figure 6
groups for six years and participated in theater activities as a young woman.

It was found that Miss Ell personally enjoyed and valued creative work in art. She felt it also gave her children a great deal of pleasure and broadened their outlook. She taught art because of these factors, but also because it was "required" and it was an area she was personally "competent" in.

The Arts in the Classroom

Four areas of arts in the classroom will be included in this section for case study two. The first is the area of child initiated experimentation and/or performance. The second area included teacher initiated projects which have illustrative or motivational purposes for other subject matter areas. The third is media experiences, while the last is the area of arts instruction per se.

Child Initiated: Experimentation, Invention and Performance

It was found in this classroom that children were natural experimenters and participants in arts activities. Some children draw whenever time was available. Others played dramatic games alone or with one or two classmates. Children often surreptitiously engaged in these activities when they were supposed to be involved in academic studies.
"Sharing time" occasionally brought about interest or participation in arts as initiated by students. On one occasion, a record was brought in. It stimulated about half the class to stand near their desks and dance in a crazy, twisty, boogy style. The record, a 50's rock style, belonged to the boy's father and it was mentioned as the kind of music the father had danced to as a teenager. The dancers were almost all boys. A tape brought in at another time also occasioned some shy dance movements in the aisles. Children became highly interested in blueprints for a boat and "Robbie the Robot" brought in by one boy. These were passed around overtly and later covertly as sharing time had ended. A small book of stencils was also shared which led many girls to experiment with pictorial compositions using the stencil shapes and symbols on another day.

Indoor recess time also provided occasions for spontaneous arts activities. I observed children creating a play about outer space on one occasion, while on another a group of girls attempted to coordinate a rock-jazz style dance to contemporary popular music. Cartooning and drawing, both on the blackboard and at seats, were also favorite recess activities.

Children in this classroom hummed during tests, two-stepped to seats, and sang and chanted spontaneously. They created rhythms with pencils, scissors, fingers and feet on many occasions. Toys both in and on desks became characters
for dramatic play, often involving several children supposedly engaged in other work. These activities were either ignored or gently stopped by Miss Ell with a glance, gesture or quiet word.

Three particular instances of experimentation related to the arts stand out in the observation notes. On one afternoon a boy was out of his seat experimenting with how body movements could be used to activate a key hanging on a long chain from his belt loop. He swayed several times, then twisted his hips in wide curves, he spun in place several times, then, having observed my glance, executed two waltzing turns to his seat. During another visit, a restless boy discovered that the metal heating vent slats made various tones and rhythms when plucked or when fingers glided over them. Some of the slats were looser than others so several vibratory tones were produced. He went to the vent on three occasions that afternoon and invented sounds and rhythms which seemed to please him greatly.

On another afternoon, a ball of plasticene clay became the focus of attention for four fourth graders. They admired each other's sculptural attempts and passed the clay back and forth under their desks. It was rolled, pounded flat, carved with scissors, pressed onto objects and shaped with fingers for a half hour. The arts and imaginative play were observed to be outlets for restless hands and minds.
Television instruction and films were brought into the classroom by Miss Ell and could often have become occasions for learning and/or talking about arts. But despite numerous opportunities, only one was used. I observed the class during the showing of two television programs and six movies. All of these mediated instructional events involved art, crafts, drama or music. An artist drew to narrate his storytelling, historical American crafts were demonstrated, actors recreated moments in history, stringed instruments were plucked and vocal chords related to them in a film or sound, television commercials were viewed, background music set emotional scenes in a folk tale and songs of the American Revolution were sung. The children viewed these attentively while Miss Ell worked at her desk managerially, glancing at the class occasionally. The spontaneous joining in of several children to sing with a film was discouraged. Spontaneous in-seat marching with arm gestures and pencil drumming was stopped with a glance during another film. Only twice was any art mentioned in a follow through of the mediated instruction. They were not valued as art forms nor for their arts content.

Teacher Initiated: Integrated and Inter-related Arts

The visual arts were frequently used in this classroom to illustrate, motivate, and culminate reading, language
social studies, science and health units. Book reports were often communicated through the visual arts. Drawings were made to illustrate books read in January. Diaramas reproduced scenes for February book reports. Children's body tracings were transformed into book characters in March. During the months of April and May the children drew postcards illustrations of the books they had read. These were attached vertically. Children were trying to outdo one another for the longest strip. They enthusiastically read new cards hung by peers every day. Many children read at least five or six books during this period of time.

Other subject areas also produced illustrative art. The children played tic-tac-toe by completing social studies projects such as mobiles, collages, diaramas, and salt-clay maps. A variety of colored commercial cereal products were glued onto paper plates in mosaic style to illustrate nutritious breakfasts of milk, eggs, cereal, bread, butter, and bacon for a health unit, while another health unit, one on physical fitness, occasioned the making of clay hearts, drawings of the circulatory and respiratory systems, and diaramas and wire sculptures of people engaged in physical fitness activities.

Much of this illustrative art was copied from other material. Book report pictures and diaramas were often copied from book jackets or internal illustrations. Health diagrams were made by tracing opaque projections and social
studies pictures were often copied from text books. This procedure was acceptable and on occasion encouraged by Miss Ell. With the exception of the wire sculptures, no instruction was given for any of these projects. Children were given the assignments and allowed to complete them during unassigned class time or at home. Only the cereal pictures and the physical fitness unit work were allowed specified time blocks during the school day.

Miss Ell estimated that 75% of her class art work was devoted to projects which illustrate, motivate, or culminate the work in other academic areas.

**Teacher Initiated: Formal Arts Instruction**

Non-integrated arts instruction was conducted by several teaching individuals for this class. A team teaching arrangement was in effect three afternoons each week. The team consisted of three classroom teachers, one handling responsibility to teach art, music, and creative writing, one social studies, and one science and health. Each of these teachers spent one thirty five minute period with the other teachers' classes. In this way the teachers divided preparation responsibilities and taught in a special area they felt competent in.

Miss Ell's class had the team art, music and creative writing teacher, Miss Dee. By her estimate, Miss Dee devoted sixty-five percent of her time with Miss Ell's class
to teaching art and music activities with "perhaps 5%"
given to movement. No movement was observed during this
research. The remaining time was spent on creative writing
and poetry. In my presence the children were enthusiastic
participants in these arts lessons. They particularly
enjoyed music. This teacher had had extensive pre-service
arts experiences. She had been a participant in the Arts
IMPACT program for one year and had regularly attended
arts in-service workshops. She also watched the televised
art and music lessons, used guide books, and prepared and
taped lessons offered by Columbus schools. The two music
lessons I observed were pre-packaged. They were presented
by reading the information and prepared questions and play­ing the audio tapes. The idea for an art lesson on
"expanding a square" came from the television art series.
It was, however, presented without the information on
design and positive and negative space given in the program
guidebook. Directions for cutting and placement were given
with no aesthetic or design significance mentioned.

Firm discipline was maintained during arts lessons with
the team teacher. Children were required to work by them­
selves and remain in their seats. This contrasted with
the relaxed and informal atmosphere present during the vis­
ual arts lessons taught by the classroom teacher.

Another arts teacher in this classroom was a university
student assigned to do a field experience in this classroom.
This young woman coached and directed the children in a Valentine's Day play. Her father, an actor, visited the class to discuss his profession and to coach the children in their characterizations.

In addition to these teachers, visual art was taught to Miss Ell's class by a certified art educator. This itinerant specialist met with the children for one forty-five minute period every two weeks. These lessons were extremely structured and disciplined. Supplies were either at the child's place when he or she entered the room, or they were systematically passed down each row of seats by the teacher.

A great deal of time, in one case eighteen minutes, was spent by the specialist explaining and demonstrating each art skill or technique before children could begin work. Children were instructed when to pick up their paint brush and begin work during a watercolor lesson. While working on stitchery, wool had to be measured by touching the nose with the fiber end, and cutting it at one arm's length from the nose tip. One review, on how to thread a needle, took about four minutes because the children could not re-explain the procedure clearly.

Although the children were allowed to create their own stitchery designs, the lessons taught by this specialist were generally mimetic in nature. One such observed lesson provided an introduction to watercolor painting. The
children, after viewing four examples and the creation of a fifth, were instructed to use each of the colors in their paint box except black to make a background of strips or blocks of color. On top of this, a silhouette of a pioneer scene was painted. Most of the children imitated one of the presented examples. Another lesson, one on drawing, again began with a similar demonstration and the viewing of drawn examples. Three objects were present to be drawn, a boot, a scarf, and a snow shovel. Again, the resulting drawings were all very similar in appearance.

In contrast to these highly directed lessons, the art lessons planned by Miss Ell, in most instances, allowed for both physical and inventive freedom. Children were allowed to talk and walk about to get supplies, ask questions or visit a friend. Projects such as book fair posters, paper-mache puppet heads, kite designs, wire sculptures and puppet drama allowed for a range of student response and decision making.

Miss Ell enjoyed and felt personally competent to teach visual arts and drama. But she left music to the team teacher. She felt "completely incompetent" in this area. Despite her experience in dance, she said that she did "not know how to approach it with children." She therefore had never attempted it with her class. Drama projects were done with the children several times a year. These included puppet plays, a Halloween, and a Valentine's
play. Miss Ell estimated that she spent approximately one and one-half hours per week personally engaging her class in visual arts activities. In addition, she had spent six to twelve class hours on each drama project.

The following section will analyze the teaching and learning of visual arts and drama in the classroom if Miss Ell.

Analysis of Instruction in the Arts

Teaching

The over-all goals of each art activity were structured by Miss Ell for her students. She began each lesson with a general explanation of the project and frequently with a demonstration of a specific technique to be used. Visuals or models were used on only one occasion. As children worked, Miss Ell often was busy with materials, supplies, or equipment. She also walked from one work area to another providing assistance to children as needed. Her assistance was often in the form of hands-on repairing, or enhancing a student's work, particularly during the paper maché projects. Occasionally she sat at her desk doing other work.

Although specific goals, media, and procedures were outlined for the class, Miss Ell allowed her students to select their own ideas for details of each project.
Analysis of the five audio-tapes revealed that 74% of all classroom events took place during a social-interaction model of teaching, while 26% used an external control model. During the social-interaction model 72% of the encoded data was attributed to the teacher while in the external control model 77% was attributed to the teacher. Fifty-three percent of the total instructional time was devoted to the achievement of learning outcomes, or substantive, while 38% was managerial, 5% appraisal, and 6% non-functional.

Miss Ell interacted with her whole class 49% of the time, with individuals 44% of the time, and with small groups 7% of the time.

Initiatory and interactive behaviors were teacher dominated in this case study by a ratio of 898 teacher events to 447 student events. Initiation of information accounted for 24% of the teacher's time, and 5% of the student's time. Teacher solicitations and solicitation of clarification took 17% of the time, students 9%. Teacher response behavior was 9% of the total while children's was 11%. Teacher independent behaviors accounted for 15% of the total. The remaining events, appraisals and non-functional have been mentioned.

Considering only the teacher's initiatory behavior, 89% of this was substantive, 11% managerial. It was
characterized as over 87% convergent because it gave explicit facts and/or directions. Divergent suggestions or instructions accounted for 13% of this behavior. In addition, hands-on, making art, behavior accompanied 25% of the teacher's initiation of information. Affective reference accompanied only three five-second intervals of initiation.

Teacher solicitation and solicitation of clarification was 8% divergent, 92% convergent, 1% affective and 99% cognitive.

As shown in the statistics, managerial procedures, those necessary to create the non-substantive conditions to influence the achievement of the learning goals took a great deal of Miss El's arts teaching time. Much of this was spent distributing materials, laying newspaper, mixing paper mache and hunting for necessary tools, and/or supplies and equipment for the children. Although her students had the freedom to move about and talk during all arts lessons, Miss Ell often needed to admonish students to work more quietly or to work at their own assignment.

One hundred and nineteen five-second intervals of time were spent attending to equipment and supplies while 377 intervals were concerned with student management. Interruptions by other teachers, parents, and an intercom system were frequent occurrences as shown by the
non-functional behavior statistic. These events often caused behavioral problems. Children had to be admonished to be quiet and "polite" both during and after several of these interruptions.

A frequent need for technical assistance in the creation of an arts product was found in Miss Ell's class. Fifty percent of her substantive technical assistance whether verbalized or not with a hands-on approach. She helped students do such things as cut paper, draw, bind wire, paper mache, stitch and model clay during the participant-observation phase of this research. She occasionally observed groups or individuals for the expressed purpose of providing subsequent assistance. Of 313 five second intervals subscripted as providing substantive technical assistance, only 33 verbal requests for such help were made by students. Miss Ell would move from table to table and student to student picking up the children's projects to examine, often making adjustments or corrections. She listened, observed, and offered suggestions of a technical or aesthetic nature to help students. Student solicitations were of a technical nature 38% of the time and of an aesthetic nature 21% of the time. Fourteen percent of these solicitations involved materials, equipment or supplies while the remaining 26% were unsubscripted.
Fifty-three percent of Miss Ell's substantive responding (109 intervals) to student solicitation was of a technical nature while 16% referred to an aesthetic element. Thirteen percent involved materials, equipment or supplies and 2% focused on other subject areas, while the remaining 17% was unsubscribed.

The provision of feedback and evaluation was primarily an informal part of Miss Ell's instruction in the arts. Nevertheless, one formal drama evaluation session was observed. Assessments of voice tone and volume were made to other children. Suggestions were given to improve the stage movement and focus of their puppets.

Technical and aesthetic assistance, both solicited and unsolicited as previously described, is one aspect of feedback and evaluation. But in addition to this, attention during both phases of this research was focused on appraisal behaviors. Children frequently solicited appraisal with a question such as, "How's this, Miss Ell?" Typical responses included "nice" and "ok". Audio-tape analysis revealed approximately 2% of Miss Ell's instructional behaviors were appraisals. There was an equal division between those defined as "personal positive" and those considered "acknowledgment." Sixteen percent of the 25 incidents of personal positive appraisal included an affective statement of the teacher's personal
valuing while the remaining did not use personal affective statements.

Forty-eight of these personal positive appraisals were of a general nature while 20% included reference to an aesthetic element. Four percent referred to the gestalt of the whole, 24% to its technical merit, and 4% to a non-arts component of the project. Negative judgments totaled eight incidents, less than 1% of the total coded events. Approving statements rather than disapproving ones were made at a ratio of 47 to 11 with 15% of these having objective rather than personal criterion.

The standard variables analysis of O.S.I.A. data revealed a classroom climate that was 53% indirect when interaction and positive appraisal variables were compared with initiatory and negative judgment behaviors. When initiatory behaviors were not considered in the comparison, the instructional climate was 90% indirect. Clarification and acknowledgment predominated over judgmental appraisals, sixty percent being clarification and acknowledgment, forty percent judgmental.

The next section will analyze the children's structuring of their own learning.

Learning

Children in Miss Ell's classroom were allowed some freedom to structure their arts learning and to progress
at their own pace in the arts activities. While some children worked quickly, others pondered decisions on details and aesthetic elements for long periods of time or had difficulty making the decisions left to them. Still others changed their minds several times and would start a project over, repaint it, add or remove from it. Children were also allowed to finish other assignments before beginning the arts project or to put the art away in favor of another activity at will.

Choices of subject and aesthetic detail were often left to individuals or groups. Individual decisions were sometimes made by consulting with friends or with Miss Ell. Group decisions seemed to be made by a dominant individual with some input from other group members. Groups and individuals not making progress were admonished to "get thinking" by Miss Ell who also occasionally made suggestions to those seeming discouraged. At times a question about what a child liked or was interested in was used by Miss Ell to stimulate ideas.

During art activities children interacted freely with one another. They helped, made suggestions, asked for evaluative feedback, and generally conversed about the day and their activities and ideas. There was a high degree of cooperation and a great deal of respect for one another's achievements. Children received positive encouragement
from their peers. There were many times when they proudly asked this researcher to look at either their work or the work of a friend. An atmosphere of physical freedom, helping, encouraging, and positively evaluating classmates prevailed in Miss Ell's room during art activity times. This atmosphere did not exist during non-art times when quiet seat work prevailed.

The amount of student interaction with Miss Ell and with peers when Miss Ell led discussion was minimal. In the whole class setting, this amounted to 12% of the 1811 separate classroom events recorded, while teacher behaviors accounted for 37%. Student behaviors in a diad setting accounted for 13% of the total, the teacher's 31%. In the group setting, students accounted for 2% of the events, teacher 5% interaction. Only one incident of serial response was recorded and 28 incidents of students interacting with students while the focus of observation was on the teacher in this classroom. Seventeen of these child-to-child events were substantive. Child-initiations accounted for 53% of these, child responses for 29%, the remainder being one solicitation and two acknowledgments, totaling 18%.

Despite the generally open and helpful atmosphere when children were interacting solely with one other peer, the one formal full class evaluation session on drama was
largely inhibited and produced only a few child comments. Teacher questions were reluctantly answered in as few words as possible which were then acknowledged and elaborated upon by the teacher.

Arts lessons within Miss Ell's classroom were a time for activity, excitement, and involvement. Enjoyment was always high. This contrasted greatly with the negative reaction by the children on several occasions when they were to go to the itinerant art teacher. Very little physical movement or conversation was allowed by this teacher. In addition, projects with the itinerant often took more than one period to complete. For example, an 8"x 8" stitchery design took three periods for most of the class to complete. Since the itinerant came only every two weeks, the elapse of time was five weeks. Enthusiasm waned. The lack of continuity and ability to continue a project when involved, along with the more rigid instructional approach and discipline appeared to cause an undertone of dissatisfaction. This was confirmed by several student informants. The social nature of arts with Miss Ell seemed to enhance pleasure and positive involvement.

The Arts Curriculum

The arts in Miss Ell's classroom had two very clear purposes: 1) they were used to illustrate or demonstrate the non-art curriculum and 2) they were to provide personal
development and fulfillment through the production of an artifact. Table 3 illustrates this. Thirteen of the 20 arts projects observed by this researcher were primarily for non-art purposes. Two projects were seasonal and for functional purposes in the classroom, and the remaining four were taught be either the team teacher or the itinerant art teacher. No lesson addressed the curricular purpose of understanding the arts in history and only the book fair poster project had any reference to the arts or artists in our society. Children, however, enjoyed using their own ideas to develop two and three dimensional visual arts and puppet plays. They worked in the art media, crayon, magic marker, tempera, wire, paper mache, clay, water-color, stitchery, and cut paper. The puppet plays explored both live and recorded sound. Visual arts, drama and music as taught by the team teacher, were the arts observed in Miss Ell's classroom. Informant interviewing and visual evidence revealed additional art and drama experiences but no additional music and no dance or movement classes during the research project.

The focus of 13 visual arts lessons was on the representation of a specific subject matter. Two activities, those taught by the itinerant, focused on media exploration while two had a design focus with no mention of the word design nor reference to the positive-negative concept in
one nor the symmetrical organization of the other. The design element of color was discussed in both of these lessons only in an affective sense. The Easter Egg activity had a product focus. These were made for the purpose of being filled with candy for the holiday.

Audio-taped lesson analysis further revealed curriculum through the subscript system. During the initiative and interactive instructional events of the five taped lessons, the arts or artist in history received attention for a total of seven five-second intervals. The children's experiences, perceptions, or conceptions of the environment or people, in relation to an art were never mentioned nor was fantasy or use of imagination. Children's experiences other than in classroom subject matter were never drawn upon.

The largest concentration of ideas in the teaching-learning situations were technical. Three hundred and fifty (five second) intervals provided technical directions or assistance. During 125 intervals a reference was made to a perception or conception of an individual component element of the art work. References to color, subject matter, shape, contrast, and thickness and thinness were recorded during visual arts observations. References to subject matter predominated. During drama activities mention was made of voice volume, speed and distinctness. In addition to these, seven (five-second) intervals
referred to the contribution to or place of one of the
aforementioned elements in the gestalt of the art work.
A total of one hundred and twenty substantive intervals
referred to tools, materials, or supplies, and/or their
use. In addition, 253 intervals were managerially devoted
to the same topic.

Although two lessons involved paper mache, and two
worked on cut paper designs, no purposeful continuity nor
skill development was planned for these or other activities.
The non-art curriculum, seasons and holidays motivated the
arts involvement in this classroom.

Neither the concepts recommended in the art education
curriculum of the State of Ohio nor those in music, art,
movement and drama of the Columbus Public Schools Teaching
Agreements were purposefully taught except by the itinerant
art teacher.

Visual arts were attended to primarily for illustrative and personal enjoyment purposes, music received some
attention by the team teacher but also seemed to lack curric­
ular purpose and continuity. Drama was a function of lan­
guage arts and reading texts containing plays. Both crea­
tive drama and play reproduction were attended to with
personal development as a primary goal. However, the pro­fessional actor brought a dimension of art and artist in
society to the classroom at a time when the children were
involved in a play production. This event, the use of a
commercial poster as an example for poster making, and a
reference to folk songs being about composer's feelings
read from a prepared music lesson script were the only
references to the arts in society during the observations
of this research project.

The arts education in Miss Ell's classroom was
extremely limited and superficial. Dance and/or movement
education was non-existent in the physical education curri-
culum. Music education consisted of two brief episodes
when the team teacher read a lesson-script and played an
audio-tape. Drama was a part of the reading curriculum, a
performing experience, and a creative experience but did
d not reflect a continuing concern for the art form, the
development of skills and the understanding of various dra-
matic forms. Rather, it reflected the inclusion of plays
in the reading curriculum and the teacher's enjoyment of
producing a play each year. Visual arts were primarily
utilitarian to the non-art curriculum. Although several
different media were used, generally, a building of artisti-
tic skills was addressed only by the itinerant art teacher.

Children's experiences in the world around were not
used in the arts for invention or understanding. Children
were seldom invited to respond to an art, were never in-
volved in discussion about the history of any art form and
were rarely involved in learning about the art or artist in
today's society.
Photographs of the children participating in arts activities and the products of these activities are contained on Plates VII - XII.
Table 3
Summary of Arts Activities
Observed in Case Study II
<table>
<thead>
<tr>
<th>PROJECT</th>
<th>INSTRUCTIONAL GOALS</th>
<th>ART FORM MEDIUM</th>
<th>AESTHETIC FOCUS</th>
<th>INSTRUCTIONAL APPROACH</th>
<th>TIME COMPONENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Physical Fitness Unit</td>
<td>Cognitive: understanding of forms of exercise enhancing physical fitness; non-verbal communication</td>
<td>Sculpture-wire</td>
<td>Personal fulfillment</td>
<td>Procedures: possible activities for physical fitness unit outlined on board; student choice of activity; wire and clay passed out; projector set up for enlarging book illustrations. Teacher hands-on helping.</td>
<td>Several class periods</td>
</tr>
<tr>
<td>External Control and Social Solution</td>
<td>Affective: selection of a personally enjoyed activity to illustrate or do. Psychomotor: hand forming and building with wire and clay; drawing skills</td>
<td>-clay Illustrat-int</td>
<td></td>
<td></td>
<td>Free time Home time</td>
</tr>
<tr>
<td>Easter Egg</td>
<td>Psychomotor:</td>
<td>Sculpture-paper mache</td>
<td>Personal fulfillment</td>
<td>Procedures: blown-up balloons, tissue paper strips and metalyn paste supplied for each child; application of paste soaked strips demonstrated; teacher hands-on assistance.</td>
<td>Two 40 minute periods</td>
</tr>
<tr>
<td>External Control Model</td>
<td></td>
<td></td>
<td></td>
<td>Conclusion: use as Easter containers for candy treats.</td>
<td>Free time</td>
</tr>
<tr>
<td>Wedding Card for Student Teacher</td>
<td>Cognitive: communication visually and verbally of a &quot;do&quot; or &quot;don't&quot; in marriage</td>
<td>Drawing-crayon and marker (collage)</td>
<td>Personal fulfillment</td>
<td>Procedures: discussion of &quot;do's&quot; and &quot;donts&quot; in marriage with children; list of ideas put on board; paper passed out for drawing an idea. Teacher cut ideas out, arranged and glued them to poster board.</td>
<td></td>
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</tbody>
</table>
Table 3 (continued)

<table>
<thead>
<tr>
<th>New Years Resolution</th>
<th>Cognitive: verbal and non-verbal communication</th>
<th>Drawing</th>
<th>Personal Subject</th>
<th>Fulfillment Matter</th>
<th>Procedures: Directions given and paper supplied - children use own crayons</th>
<th>20 minute class period plus free time</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Affective: valuing and behavioral goals</td>
<td></td>
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<td>Conclusion: New Years Bulletin Board</td>
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<td></td>
<td>Psychomotor: drawing skills practiced</td>
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<tr>
<td>Drawings</td>
<td>tion</td>
<td>crayon</td>
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<td>Conclusion: Pictures were hung in the hall</td>
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<tr>
<td></td>
<td>Affective: free choice of book and scene enjoyed</td>
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<td></td>
<td>Psychomotor: drawing skills practiced</td>
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<tr>
<td>Illustrate a Storm</td>
<td>Cognitive: lack of congruence of illustration with story; reillustration for congruence; non-verbal communication verbalized</td>
<td>None suggested or attempted by children</td>
<td>Personal Subject</td>
<td>Fulfillment Matter, Color</td>
<td>Procedure: Teacher referred to a text illustration which she felt was inadequate; suggested children might want to draw own conclusions (no requirement)</td>
<td>Free time suggested</td>
</tr>
<tr>
<td>Scene From Reading</td>
<td>Text</td>
<td></td>
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<td>Conclusion: Storm scene project was not done</td>
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<tr>
<td>Humanities Orientation</td>
<td>(teacher only, no interaction)</td>
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<tr>
<td>Child-Size Story</td>
<td>Cognitive: visualization of main character from a book read</td>
<td>Painting and/or drawing: -tempura -crayon</td>
<td>Personal Subject</td>
<td>Fulfillment Shape Subject matter</td>
<td>Procedure: Instructions for child lying on sheet of paper and outlining of body form given</td>
<td>Free time and home time</td>
</tr>
<tr>
<td>Character</td>
<td>Affective: choice of subject and story</td>
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<tr>
<td>External Control and</td>
<td>Psychomotor: drawing and painting skills practiced</td>
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<tr>
<td>Social Interaction Model</td>
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## Table 3 (continued)

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<tbody>
<tr>
<td>External Control Model</td>
<td></td>
<td>Affective: selection of a personally enjoyed activity</td>
<td>Psychomotor: practice of drawing skills</td>
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<td>Conclusion: Display in classroom</td>
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<tr>
<td></td>
<td></td>
<td>Affective: selection of scene to be illustrated</td>
<td>Psychomotor: drawing skills practiced</td>
<td></td>
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<td></td>
<td>Conclusion: displayed in classroom</td>
</tr>
<tr>
<td>Post Card Strips</td>
<td>Cognitive: practice of drawing</td>
<td>Affective: personal preference for colors and shape of cuts in design</td>
<td>Cut paper -construction -tissue</td>
<td>Personal development -design</td>
<td>Design -shape -color</td>
<td></td>
<td>Procedures: books read during the month will then be attached to each other vertically. File cards placed in an accessible spot.</td>
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<tr>
<td></td>
<td>skills</td>
<td>Psychomotor: folding, cutting and pasting</td>
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<td>Free time and Home time</td>
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</tbody>
</table>

* 40 minute period

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Footnotes:

* 40 minute period
<table>
<thead>
<tr>
<th>Book Report</th>
<th>Cognitive: recall of a scene from story read. Non-verbal communication.</th>
<th>Three dimension-al mixed media</th>
<th>Personal fulfillment</th>
<th>Subject</th>
<th>Procedures: due date given. Classroom supplies used as needed.</th>
<th>Free time and home time</th>
<th>Conclusion: showcase display in hall</th>
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<tbody>
<tr>
<td>Dlaramas</td>
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<tr>
<td>External</td>
<td>Affective: choice of part of story enjoyed</td>
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<tr>
<td>Control and</td>
<td>Psychomotor: hand building and drawing skills practiced.</td>
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<td>Interaction</td>
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<td>Model</td>
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<tr>
<td>Book Fair</td>
<td>Cognitive: use &quot;eyecatching&quot; slogan and colors. Non-verbal and verbal communication</td>
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<td>Posters</td>
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<td>Drawing crayon</td>
<td>Personal fulfillment</td>
<td>Color,</td>
<td>Color, subject matter</td>
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<td>Social</td>
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<td>Interaction</td>
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<tr>
<td>Puppet</td>
<td>Cognitive: sculpt a puppet head for a character in a play</td>
<td>Sculpture -paper mache</td>
<td>Personal</td>
<td>subject</td>
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<tr>
<td>heads</td>
<td>Affective: choice of character and play material</td>
<td>fulfillment</td>
<td>-form</td>
<td>-color</td>
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<tr>
<td>Social</td>
<td>Psychomotor: hand building and forming</td>
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<td>Interaction</td>
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<tr>
<td>Puppet</td>
<td>Cognitive: recall of plays read; verbal and non-verbal communication;</td>
<td>Drama -live, -audio-taped sound</td>
<td>Personal</td>
<td>Subject</td>
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<tr>
<td>plays</td>
<td>play form; operation of audio equipment.</td>
<td>fulfillment and critical response</td>
<td>-volume, -clarity,</td>
<td>-tempo,</td>
<td></td>
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<tr>
<td>Social</td>
<td>Affective: group choice of play and effects; personal role choice;</td>
<td></td>
<td>-space, -movement</td>
<td>-stage,</td>
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<td>Interaction</td>
<td>characterization</td>
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<tr>
<td>Model</td>
<td>Psychomotor: building, drawing, and painting skills used; manipulation</td>
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<td>-story, -line</td>
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<td></td>
<td>of puppets for characterization and story line.</td>
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</table>

**Table 3 (continued)**
Table 3 (continued)

<table>
<thead>
<tr>
<th>Activity</th>
<th>Social Interaction Model</th>
<th>Affective: choice of subject matter</th>
<th>Psychomotor: use of needle and yarn for simple stitchery</th>
<th>Personal development</th>
<th>Medium</th>
<th>Procedures: sample of teacher-made stitchery shown; burlap, yarn and needles passed out; children taught to cut yarn by measuring from nose to hand; children taught &quot;proper&quot; way to thread needle; demonstration of running stitch; practice on border of burlap; design for stitchery made and transferred to burlap; teacher coaching and hands-on helping.</th>
<th>Conclusion: Some were hung in classroom.</th>
<th>Three 45 minute periods</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stitchery</td>
<td></td>
<td>Affective: choice of subject matter</td>
<td>Psychomotor: use of needle and yarn for simple stitchery</td>
<td>Personal development</td>
<td>Medium</td>
<td>Procedures: Six pages in Ohio history text were read. People read about were discussed; they and their accomplishments listed on board. Teacher made examples of silhouette against bright colors were shown and discussed; demonstration of holding of brush and stroking color onto paper in long stripes; teacher coaching as children work their own design.</td>
<td>Conclusion: Some used in a showcase display in the hall.</td>
<td>45 minutes</td>
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<tr>
<td>(Itinerant art teacher)</td>
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<td>Social Interaction Model</td>
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<td>Stitchery</td>
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<td>Expansion of a Rectangle</td>
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<td>(Student teacher)</td>
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<tr>
<td>Silhouette Picture</td>
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<td>Silhouette Picture</td>
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<td>(Student teacher)</td>
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<td>External Control and Social Interaction Model</td>
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Table 3 (continued)

<table>
<thead>
<tr>
<th>Social Studies Projects</th>
<th>Cognitive: understanding of Ohio history; non-verbal communication</th>
<th>Affective: projects in visual form if enjoyed by student</th>
<th>Psychomotor: building and drawing skills</th>
<th>Collage Clay Paper Mache Mobile Diarama</th>
<th>Personal Subject fulfillment matter</th>
<th>Procedures: game chart, &quot;Tic Tac Toe,&quot; was posted for extra credit in social studies. Children could choose projects which interested them or completed a game line. Conclusion: clay maps and mobile displayed - no other completed projects observed.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cereal Pictures</td>
<td>Cognitive: understanding of a balanced breakfast</td>
<td>Affective: choice of colors, shapes and subjects</td>
<td>Psychomotor: placement and gluing</td>
<td>Mosaic -cereal</td>
<td>Personal Subject fulfillment matter</td>
<td>Shape Color</td>
</tr>
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<td>External Control Model</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>45 minute class period and free time</td>
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<tr>
<td>Music</td>
<td>Cognitive: folk songs tell about people and their lives</td>
<td>Song -listening -singing</td>
<td>Personal Subject fulfillment matter</td>
<td></td>
<td>Procedure: prepared lesson material received from Columbus Public Schools read to children. Children listened to an audio tape of the song, then sang along following words on a ditto sheet. Conclusion: None</td>
<td></td>
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<tr>
<td>(team teacher)</td>
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<td></td>
<td>30 minute class period</td>
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</tbody>
</table>

Free time and Home time
Plates VII - XII
Plate VII
Art and Arts Participation - Case Study II

DRAMA AT RECESS

DANCING AT RECESS

MAKING EASTER EGGS

PAPER MACHE EGGS
Plate VIII
Art - Case Study II

BOOK REPORT DIARAMA

BOOK REPORT DRAWING

BOOK CHARACTERS

BOOK REPORT
Plate IX

Art - Case Study II

Wedding Card

Kite Designs

Book Fair Poster

Cereal Pictures
Plate X

Art - Case Study II

NEW YEARS RESOLUTIONS

WIRE SCULPTURE

POST CARD BOOK REPORTS

PAPER MACHE PUPPETS
Plate XI
Art - Case Study II

CREATIVE WRITING

SNOW DRAWING

5TH GRADE DESIGN

4TH GRADE DESIGN
Plate XII
Art - Case Study II

WATER COLOR SILHOUETTES

GIRL'S STITCHERY

BOY'S STITCHERY
CASE STUDY III

Background Data

Case Study III took place in a third grade classroom. The teacher, Miss You, had eighteen years of classroom teaching experience, six in the third grade. A total of thirty-two half days were spent by the researcher in this classroom observing, interviewing, interacting with children and teacher, audio-taping and encoding. Half days in the Columbus Public School System average two and three-quarter hours each.

In the confirmation interview with the building administrator, Miss You was described as a teacher well liked by her students and respected by parents. The fact that she had made home visits to each of her student's parents was pointed out as an indication of exceptional care and concern.

This case study took place in a large open-space building housing approximately six hundred and fifty children, grades kindergarten through six. This school did not meet the necessary racial balance required of all Columbus Public Schools. Its' student population was approximately 60% black and 40% white. This was Miss You's fifth year in this building, having transferred to it when it opened.
### Case Study III

Calendar of Field Observation

**Figure 7**

<table>
<thead>
<tr>
<th>Month</th>
<th>Calendar</th>
<th>VACATION WEEK</th>
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</thead>
<tbody>
<tr>
<td>January</td>
<td>PM 1 2 3 4</td>
<td>PM 14 15 16 17 18</td>
</tr>
<tr>
<td>February</td>
<td>AM 5 6 7 8</td>
<td>AM 11 12 13 14 15</td>
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<tr>
<td>March</td>
<td>PM 3 4 5 6</td>
<td>AM 10 11 12 13 14</td>
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<tr>
<td>April</td>
<td>PM 1 2 3 4</td>
<td>AM 21 22 23 24 25</td>
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<tr>
<td>May</td>
<td>PM 1 2 3 4</td>
<td>AM 12 13 14 15 16</td>
</tr>
<tr>
<td>June</td>
<td>PM 2 3 4 5 6</td>
<td>AM 9 10 11 12 13</td>
</tr>
</tbody>
</table>

Total 1/2 days = 32
Miss You had been certified without any pre-service education in the arts. Her personal background in a small rural setting had also not included any arts education, or even recreational participation in arts activities. However, she had been an enthusiastic participant in the initial Arts IMPACT In-service and education program for teachers. This in-service program included two, two week summer workshops conducted by The Ohio State University professors, plus eight Saturday in-service workshops for each of two consecutive years. In addition, Miss You had spent three weeks in Utah at a dance and art summer workshop with Virginia Tanner, a well known expert in the field of children's creative dance. This workshop had been voluntary and was paid for by Miss You. She felt this would enhance her ability to teach in, and participate in, the Arts IMPACT team approach.

Miss You taught in an Arts IMPACT school for five years. Music, dance, drama and visual arts resource teachers were assigned to her building two and one-half days per week over this five year period. She participated with or observed her children in the arts. She followed through or extended arts lessons through arts and academic experiences. The arts, in turn, extended, enhanced, and were inspired by the non-art curriculum through Miss You's planning and interaction with the arts teachers.
At the time this research began, Miss You had been in a non-Arts IMPACT school for four and one-half years. She felt that her teaching of and use of the arts in her classroom had diminished with each succeeding year. She had become more and more tied to "textbook teaching." This had occurred despite her commitment to the arts in education philosophy of the Arts IMPACT program.

A discussion with Miss You about the phenomenon of "backsliding" in her situation revealed the following facts. The building administrator allowed the staff autonomy in their classroom teaching. She did not reject the involvement of Miss You's classes in arts activities; neither did she fully support them. She was not knowledgeable about the arts in education but did not exert a negative pressure. A more formidable force to conform to the textbook and do less arts activities was exerted by staff colleagues. This appeared to be a subtle pressure. Miss You, nevertheless, believed she gradually changed her teaching style from one infused with the arts to one which included arts projects and activities, but concentrated on chapter by chapter conformity to the textbook series.

In addition, Miss You felt that she needed arts resource teachers to consult with and to be inspired by. She expressed four specific needs in this area:

1. "need someone to bounce ideas off of."

2. "need to be able to ask if something is correct."
3. "need of help in how to do something."
4. "need someone to encourage, believe and support."

Miss You's class averaged thirty-two third-graders. They ranged in ability from several non-readers to several reading well above grade level. A primary goal of this classroom was self-direction. Children were assigned work on a daily basis. Math was individualized from a progressive assignment list. Reading was done in groups. Other subject area assignments, including art, were specified on the blackboard each day. Children were assigned to tables in areas of this open space classroom according to their ability to independently accomplish their assignments. About a third of the class had the privilege to regulate their own time, work independently, and use a centralized "project area" at will. These children could continue to have this privilege as long as they were accomplishing the assigned work. Children moved into and out of this status as necessary.

A diagram of Miss You's open space classroom will clarify the arrangement of children in a more closely supervised blue carpet area and in the gold carpeted privileged setting. Although no wall separated the more enclosed part of the classroom from the open space accessible to all classrooms, the color of carpeting distinguished the area and status of the child. See Figure 8 for diagram.
Classroom Setting, Case Study III

Figure 8
The "project area" was used by several classrooms. It was separated by walls from the open space classroom and contained kitchen facilities, storage cupboards, and work tables. Art supplies, including many types of "found objects" and containers, were accessibly stored here. Paint was mixed for the easels and paper supplies made available by each using classroom on a daily basis by a rotating maintenance agreement. Additional paper, paint, and clay had to be obtained from a teacher. In this way some control of supplies and their use was maintained by the staff.

The children were either assigned to work in the project area, or as mentioned, had access to it limited only by their own ability to accomplish all assigned work. There were occasionally children from several classrooms present at the same time. It was a privilege to work in this essentially unsupervised area. In Miss You's class, all children had this privilege at varying times. It was a part of the reward system used by Miss You.

The Arts in the Classroom

Child Initiated: Experimentation, Invention and Performance

Child initiated experimentation in the arts was encouraged and recognized with praise and attention in Miss You's classroom. A vicarious beginning in a visual art, a creative drama invention, or a movement invention would not be ignored. Miss You would encourage the child or children to
"work on it" so that they could share it with the class. She did not interfere, teach, or help with the child initiated activities but rather gave the children space, time, and approval.

Surreptitious arts activities did not seem to exist in Miss You's classroom. Children openly but quietly hummed while they worked or included drawings on their handwriting or spelling papers. The movement and conversation privileges of this classroom enabled children to come up with ideas for small group dramas which they would then ask permission to work on during class time.

Many types of activities became catalysts for child-initiated arts. A lunch line enabled three girls to sing and move side-by-side as rock stars do. Language dittoes led to children individually clapping out word syllables. One boy vicariously acting like "the Fonz" led to a group drama. The "Jackson Five" emerged as five boys were allowed to rehearse "a play." A recess produced a dance kick line. These activities were often shared at "sharing time." Children were thus inspired or motivated to invent and perform.

The project area encouraged visual art projects. Children copied one another, made critical comments to one another, advised, helped, planned and solved problems with one another. One child's idea often catalyzed several new ideas from others or produced several imitators. A child
painted a glass jar; many glass jars were then painted.
Another child made "flowers" for the jar from pipe cleaners and styrofoam filler pieces. Several imitators did likewise.

Problems encountered in the project area were discussed and ideas for solutions emerged from all children. Styrofoam "worms" turned on stems and fell off. Paint didn't cover the surface enough. Paint brushes were stiff. Something more was needed to make it prettier. The children did not go back to the classroom for Miss You to solve their problems. Trial and error led to discovery.

Teacher Initiated Arts Instruction

In this case study, it would be impossible to completely separate the teacher-initiated arts as integral to the non-arts subject matter from teacher-initiated formal arts instruction. Miss You considered her arts and non-arts curriculum to be integrated or inter-related "close to 100%" of the time. Ideas for learning in and through visual arts and drama emerged from reading, language, current events, social studies, art lessons by the itinerant, class discussions and individual student comments and questions. The visual arts or drama would serve as motivation for story writing, reading experiences, math assignments, and social studies "research." Miss You allowed the arts and
academics to motivate and support each other in very natural ways.

It must be pointed out at this time that the researcher's presence was, by Miss You's admission, a definite and strong catalyst to her reverting to an arts infused curriculum as she had previously taught when involved in the Arts IMPACT program. She informed the researcher that she realized how she had missed the arts as a regular part of her day and how ideas began to again flow freely for the inter-relating of the arts and academics. Consequently, the arts became more and more a part of the school day as the research project progressed. The researcher was never aware of Miss You's admitted reliance on textbook teaching, although spelling and math texts were being followed chapter for chapter. Reading came more from supplementary texts as the research progressed. However, this could have been caused by the completion of primary texts as the school year drew to a close. Language and social studies emerged from current events, visual art experiences with an itinerant art specialist and teacher decisions.

Of the four primary arts areas, only visual arts and drama were observed in Miss You's classroom. An interview with her revealed that she felt, for "unexplainable" reasons, "most confident" with the visual arts. She had done a lot of dance activities with her classes in the Arts IMPACT school, and had attempted it early in her tenure
in this building, but she had "never felt very comfortable with it." A lack of music resulted from Miss You's belief that she was "totally tone deaf" and had possessed "no rhythmical ability."

The children enjoyed both art and drama. According to Miss You, they could "bring their own ideas and feelings" into these. She felt certain that her class would also enjoy movement and music but she did not teach or motivate learning in these. She did, however, encourage the individual child talents and experimentations in dance and music as well as in visual arts and drama.

Reading texts often became a catalyst for lessons in the arts. The illustrations in the supplementary reading books were often discussed as art or the work of artists. Miss You would ask questions about the artist's media, about why the medium suited a story or a particular illustration, or about what the children liked or disliked in the illustration.

On two observed occasions, text book illustrations were used for art assignments. One book illustrated with wood block prints led to a group of children being sent to the project room to work on a print of their own names. They found styrofoam to use. At another time a Leo Leoni book, illustrated with collage and marbleized paper, led to plans to bring in "model paints" for making marbleized
paper. Play improvisation and production under Miss You's helpful direction also occurred as reading follow-through. Either child actors or puppet characters were used. Miss You always used a questioning technique to help children clarify their feelings, movements, and vocal characterizations. Questions included: "How would _____ feel about that?...Which characters would be present?...Would _____ be talking to _____?" Miss You encouraged the children to look, think, and solve their problems: "How could you...? Why?" Children were always highly involved and highly motivated during play rehearsals. In general, these rehearsals were student directed with the lower reading group receiving more teacher observation and direction than the other groups. On one occasion when new supplementary reading texts were passed out the children immediately asked if they could "do a play" again. They enjoyed both the prepared plays in the texts and the improving of plays from stories read.

Books were often shared by Miss You with her class. These were shared for the enjoyment of story, or for social studies or other academic units. At times these books were used to motivate art projects. One book read to the class was to be illustrated in sequence by the children. Four separate drawings were to be made but no additional
directions were given. These illustrations were discussed and evaluated by the class several days later.

A humorous book which portrayed a ghost exploring the consecutive floors of a building motivated another drawing assignment. The children and Miss You discussed exploring the unknown in the context of the book. This led to thinking about the children going to new unknown schools the following year. They were asked to remember and discuss past classrooms and to imagine future school experiences. The assignment given was to illustrate at least two but up to eight different school situations they might encounter as they grew up.

A social studies unit on the 1980 Winter Olympic Games motivated arts projects. Skits about winter sports were shared during sharing time. Children collected pictures of the Olympic Games and made group collages of sports categories. In these, duplicate pictures were overlapped by the children to show motion. The children also made stitchery symbols and drawings about the Olympics to put in their portfolios. Portfolio covers were designed with drawings and collages.

A social studies unit on the Indians of North America was cause for a book on Indian masks and artifacts to be shared. It was written as a story, although it was an informational book. The many illustrations of masks in this
book were used as motivation for the individual design of mask paintings. Symmetrical and asymmetrical design, the various overall shapes and the shapes of features on the masks were discussed by the children in answer to Miss You's questions. The children were then assigned to go to the project room in groups to make their own mask designs.

The sharing of this book provoked a student's question about how the Indians got the colors for their masks. Miss You's answer of "How do you think they made the colors?" triggered a lengthy discussion about finding plants and berries and crushing and boiling them for dyes. The children speculated enthusiastically, stimulated by Miss You's questions. Plans by the class to try this were not followed through.

In addition to the mask designs, the North American Indians unit resulted in a movement-drama production based on a counting rhyme about "One Little Indian." The children made up new verses for this poem as a writing assignment. These verses were then dramatized through movement and gestures and subsequently performed at a school assembly with appropriate costumes. A lighting arrangement which created a white light from primary color gels and split this light into colored shadows of the performers was used for this presentation.

Films accompanying this unit brought information about the arts and legends of the Indians. Understanding of the
arts as part of the beliefs and rituals of the tribal societies was gained and discussed in group sessions with the children.

Visual arts were also taught by a certified art teacher to this class for one fifty minute period every two weeks. The projects done by the art specialist were repeated, extended, and assessed in class group discussion by Miss You. A paper weaving lesson led to its simplification and repetition in class because Miss You felt her children needed to repeat the assignment for further practice. An additional assignment of weaving into a simple outline shape was then given to the class and completed by most children. After the art specialist taught cardboard loom making and fiber weaving, Miss You encouraged her children to make additional weavings. Yarn remnants were brought in for their use.

Some children were motivated to design a weaving which would be different from the colored stripes of that made during the art lesson. Miss You helped children execute simple designs but also encouraged them to use the researcher as a resource person.

It was interesting to note that the art education specialist focused exclusively on the mechanics of the two weaving projects while the classroom teacher extended these into subject and design categories. The art teacher,
during the introductory paper weaving lesson, used the word "weaving" only in her introductory sentence and then proceeded to talk about "over and under" and "strips" of paper. During the initial fiber weaving project she referred to the children's work as "their potholder." Miss You used the terms texture, design and weaving (as both a product and a process) in her follow-through work with her children.

A poster design project of the itinerant specialist inspired combined language arts and arts projects in the classroom of Miss You. She began this unit of work with a critical discussion of the children's poster designs. The critique focused on the poster criteria given by the specialist and on the aspects of the posters the children most enjoyed. Magazine advertisements for various products were then shown to the children and discussed with the same criteria for criticism as the posters. The children were then asked to create an advertising design for a brand new product which they were to invent. Small groups later evaluated these designs. The following week, logos from various companies were shown to the children to motivate their creation of personal logo designs. These were accomplished and used by the children for many weeks thereafter. There was discussion of creating three dimensional models of the "products" the children had invented
and making up T.V. advertising skits for some of these. However, this was not, to the researcher's knowledge, accomplished.

The concept of symmetry was first introduced to Miss You's class by the itinerant specialist. Miss You later reviewed this concept with her children through the use of two math assignment sheets. One ditto asked children to complete the second half of a design, thereby making it symmetrical, while the other continued a pattern through the identical repetition of a design. In addition, during her discussion with the children about Indian masks and artifacts, Miss You again discussed symmetry and repetitious design.

Although Miss You taught only visual art and drama of the four arts areas she was trained in, she saw these as completely integral to her curriculum. The completion of all art work was regularly assigned in the daily work listing on the blackboard. One morning, after an art assignment was given, a child came up to Miss You and said, "My mother said I have to get my work done." She answered, "You can take it home, this is part of your work too." The child questioned "What?" Miss You answered, "This drawing I asked you to do." The child questioned again, "We gotta do it now?" You's answer, "Yes."
You's constant presence with her class during their time with the itinerant specialist enabled her to learn the techniques and objectives displayed during the lesson and assign them additional practice. Children who did well on the initial project were encouraged to repeat and extend it. Miss You felt that the value of the itinerant specialist was that of an "idea provoker." She made Miss You "think of possibilities" for her children. She also valued the "additional art opportunity" for her class.

Field trips to theater and dance productions were provided by Miss You for her class. She would pay the expenses for those children who could not afford the admission prices. The children had been to professional and high school productions. These included Zivali Dancers and Musicians of Yugoslavia, "Showboat," "Sing Ho for the Prince," and "A Christmas Carol." In addition, the school had brought in a woodwind quartet from the Columbus Symphony and a puppet show, "Aladdin's Lamp." Overhearing teachers mention the arts work of other children in her school building, Miss You would invite these children to share their work in her classroom. This also broadened her children's exposure to arts. Arts instruction in Miss You's classroom was also provided by a field placement student from The Ohio State University, a parent who shared her art work, and the researcher who shared her dance experience.
Miss You estimated that her children spent a minimum of forty-five minutes each day engaged in drama and/or visual arts activities assigned to them. The aforementioned opportunities within and outside of the school as well as time given to a major Christmas play production were in addition to this daily time estimate. The interview with Miss You revealed that she believed the arts enabled children to "use their ideas" and know that these are "valuable and acceptable." She felt that through the arts all "children can feel success and (feel) good about themselves." The arts "reinforce(d) learning" in Miss You's opinion, particularly when they are taught with a "process emphasis" in an "open ended" framework.

The following section of this case study deals with the analysis of data about teaching and learning in visual arts and drama in the classroom of Miss You.

Analysis of Instruction in the Arts

Teaching

While emphasizing the process of engaging in an art experience through highly effective verbal interaction, Miss You structured arts lessons for their overall goals and specific aims. Details of arts experiences were left entirely to the imagination and abilities of individual students.
With the exception of plays produced from reading texts, Miss You generally followed a pragmatic, social interaction model of teaching. Arts lessons were motivated and inspired through visual material and discussion. During these introductory sessions, books, films, or pictures were used. The children were led by questioning to recall past events or other related assignments. Miss You listened attentively, occasionally suggested or extended an idea and often complimented, "Neat!", "Good idea!", "Good guess!" After supplying materials, Miss You usually stepped into the background, often doing other work. Children would occasionally ask for additional supplies, but they would usually work completely independent of Miss You. A "talk-about-it" critiquing session usually brought out ideas about what children liked about their work, ideas for improvement, suggestions and good points.

Analysis of the audio-tapes from five arts lessons with Miss You revealed that 71% of these lessons used a social-interaction model of teaching, while a humanities teaching model accounted for 29% of this recorded time. Seventy-eight percent of the total instructional time was substantive, or devoted to achieving learning outcomes with the subject under study, 12% managerial or setting the conditions for this learning, 8% appraisal, judging or acknowledging, and 2% as non-functional behavior.
Miss You interacted with her entire class 50% of the time and with small groups from her class 50% of the time.

Ninety-seven percent of Miss You's initiatory behaviors were substantive, 3% managerial. Of her substantive initiatory behaviors, Miss You presented specific facts and/or directions 96% of the time. Less than 1% of the time she presented ideas or admonitions for divergent production, while three percent of the time involved affective initiation. Her solicitation and solicitation of clarification was 69% substantive and 31% managerial. Seventy-eight percent of the substantive solicitation and solicitation of clarification behaviors were convergent, while 21% were divergent and 1% were affective. A hands-on making or demonstrating art component occurred during only four five-second intervals of all teacher behaviors.

Managerial procedures in Miss You's classroom were minimized by the availability and accessibility of art supplies and materials in the project area. In addition, children were encouraged to be independent and/or ask other children for help in all subject areas. Of the 12% total recorded time spent in Miss You's classroom on managerial functions, only 12% involved materials, equipment and supplies, while the remainder involved student management.

Miss You began her arts lessons with a great deal of discussion about the possibilities of each project. She initiated technical information only 10% of the time.
while she solicited technical information from the children for 15% of her total substantive solicitations. She also responded with technical assistance and information 21% of her total substantive response time. Ten percent of her total independent, initiative, and interactive time was spent giving students technical assistance, 79 five-second intervals.

Miss You provided very little hands-on technical assistance. Infrequent requests for help were usually answered with a question which forced the child to find his or her own solutions. At other times compliments helped the child to know he or she was doing great without help. Less than 1% of all substantive behaviors included hands on participation in art work by the teacher. None of the six recorded requests for technical assistance were responded to with hands-on help.

Ninety-eight percent of Miss You's 85 five-second intervals of sensing behavior were for the purpose of providing feedback or evaluation to children engaged in arts activities. It was observed that Miss You acknowledged, complimented and asked questions of children as they engaged in arts activities. Questions were intended to elicit clarification of objectives with such elements as color, or subject or with the overall design intention. Questions in drama asked the children to give their thoughts about the character
and the character's feelings. Miss You helped the children connect their own feelings and experiences with the character's and then asked them to show these feelings or ideas in their dramatic actions.

Climate variable analysis during Miss You's arts lessons revealed the following information. Miss You provided a great deal of information to her students through response and initiative behavior. The normal climate variable showed Miss You to be directive 51% of the time. When the teacher initiation and response categories are omitted, the modified indirect/direct variable shows a ratio of 175/15 or an 89% indirect approach. Field observation indicated that Miss You's understanding of design factors, place of arts in our society, and place of arts in American Indian culture led to the 51% directive teaching statistic.

Acknowledgment rather than judgmental reactions accounted for 63% of all appraisal behaviors. Favorable judgments were made more frequently than unfavorable by a 27/15 ratio. Forty-five percent of all judgmental behavior had objective rather than personal criteria. Fifty-four percent of the 113 five second intervals of appraisal behavior were unsubscripted, indicating no criteria for the judgment given. Three percent mentioned historical criteria for the appraisal or judgment, 6% mentioned use of imagination while 21% referred to either individual design elements, the subject matter, or the overall design concept.
The remaining subscripted appraisal behaviors specifically mentioned either technical merit or materials used. Miss You added her personal valuing, to be discussed in the next paragraph, to her appraisal behaviors 4% of the time.

It was observed that Miss You tended to allow children complete freedom as they worked individually. Evaluative and appraisal behaviors by the teacher, although present during independent work time, were generally reserved for group or class discussions held when all class members had completed a project. During these sessions, Miss You asked children to relate the art work to an objective criteria as in the case of the posters and advertising designs, or to look for or at design elements and organizational components such as symmetry, color contrast, subject presentation, or any more unique aspect of the presented work. A personal valuing, which phrases as "I like that," "That's funny," or "He's a favorite of mine," was often added to acknowledging statements. Miss You admonished her class to talk about the positive aspects of work being critiqued; nevertheless children and teachers would offer suggestions for improvement which were, when possible, immediately followed.

The following section of case study III deals with the student, his or her opportunities to structure activities, set creative or inventive goals, interact with others, and become personally involved in the arts.
Learning

The children in Miss You's classroom were given a great deal of opportunity to create or invent in the arts. Individual projects were encouraged as the use of the project area was a highly desirable reward given to all children at various times. In addition, Miss You gave each child the opportunity to "share" something with the class every few days. Many children shared art, drama, song, and movement skits, and creative writing very proudly with the class. Children were given opportunities during class time to work on these sharing time events. They needed only to present their ideas to Miss You beforehand. Creative writing was a daily assignment. The children shared their stories and often a drawing connected with them.

During teacher-assigned arts projects children usually had complete freedom to use the media and supplies desired. They selected subject matter and details for all visual arts projects. They chose and designed their characterization in drama activities. They were led to solving their own problems in most instances by pertinent questions.

The conversations of children engaged in the project area were rich and fluent. Field notes record descriptive and evaluative language, problem statements and speculations on problem solutions. Children told each other what they were doing and going to do and why. They challenged one another to draw difficult ideas, and influenced one
another's opinions and actions. It was common to see the copying of whole ideas or parts of them by different children. If one child decided he or she didn't like his or her art work, typically one or two others also "hated" theirs and all would crumple and throw their work away. If one child decided to change media, generally another child would follow.

Children's conversation in the project area as recorded in the field notes were almost always centered on the art work at hand or on a topic inspired by the art work. One such conversation led from a painting to be given to a mother for her birthday, to ages of mothers, to things mothers liked, to television programs. Another conversation inspired by a drawing of Princess Leah led to a discussion of the "Star Wars" movies.

Children were, to a great extent, able to regulate their own time, not only in the project area with self-initiated arts, but also with projects initiated by Miss You. Work assignments listed on the blackboard daily, included the arts projects.

Children devoted their time to their own choice of projects each day. On occasion they covered two or three math assignments rather than one, sometimes creative writing was short for the day, on other days an idea involved the child for an hour and was accompanied by a drawing. By the same token, arts projects took some children one day
to complete while others worked a short time each day for several days. When most projects were complete the blackboard would list "complete art" as an assignment for those moving slower. Children had the freedom to select and initiate and to vary their timing within a reasonable framework set by Miss You. This framework of time and activity was quite individualized.

During audio-recorded arts lessons, children's behaviors accounted for 32% of the interactions. They initiated ideas 36% of the time, asked questions 47% of the time, sought clarification 2% of the time, and answered questions 15% of the time. Notable is the fact that a total of 119 child-to-child interactions occurred. All of these except four were in the form of chaining onto the previous child speaker. Four incidents of serial responding occurred.

It must be emphasized that observations of this research study always focused on the classroom teacher. This child-to-child interaction occurred because Miss You encouraged this as she motivated arts lessons. Children stimulated ideas in one another 50 times as indicated by chaining of initiative interaction. Responding chained child after child 36 times, while soliciting or soliciting clarification of a previously made point accounted for 20 chaining situations. Judging incorrectness accounted for the remaining three chaining incidents. Ninety-five percent of these
child-to-child interactions were substantive, 5% managerial.

As previously mentioned, in the visual arts, children were generally allowed to work on their own at their own pace after the motivational session. They were usually extremely positive in their attitude and approach. Shorter projects, those which took a half hour or less, were usually enthusiastically completed. Lengthier or more difficult projects (for individuals) were usually completed within a few days. These would require reminders and/or prodding from Miss You, who would show a completed project to motivate others to also complete theirs. Children seldom asked for assistance, nine recorded incidents, but were always supported with questions, suggestions or positive appraisal. Children in this classroom were encouraged to help one another and this carried over into art and drama.

To summarize, children in Miss You's classroom were given a great deal of freedom to initiate and structure individual arts projects. However, Miss You structured the overall goals and aims of teacher initiated projects in order for her children to grow in their concepts about the arts. The following section deals with the arts curriculum observed in the classroom of Miss You during the research period.
The Arts Curriculum

Despite the fact that Miss You considered her arts to be almost entirely integrated or inter-related to the academic curriculum of her third grade classroom, the arts were never used to illustrate subject matter without a concomitant art or aesthetic focus. For instance, book illustrations were given importance, discussed and "read". Media, design qualities and/or the subject matter of these illustrations might be mentioned. It was a natural progression then, for children to illustrate a book in sequence, to illustrate their own creative writing, or to experiment with the medium of the illustrator of a favorite book. Several lessons grew out of this context.

Art projects were inter-related with the two major social studies units observed. These focused on design qualities and/or the use of art in society, past and present. Olympic symbolism in art and North American Indian art symbolism was discussed within these contexts. The children then became involved in the re-creation of the designs and symbols. Photographs of Olympic events were discussed, compared and contrasted. The same was done with pictures of Indian artifacts. Assignments in the visual arts were always preceded by the observation and discussion of art.
The arts as taught by Miss You were infused into the curriculum as a whole. There were several art projects which led to academic studies and academic studies which included arts. As an observer in the classroom, the researcher was not always able to tell whether the art idea or the academic idea came first. Miss You saw art and drama as integral to learning in all areas.

During the research observations Miss You addressed or involved her children in five of the six major foci of art education. As either a primary or secondary objective she planned lessons to address arts in society nine times, the artistic heritage three times, and personal fulfillment sixteen times.

Discussion of art was common in this classroom. The children perceived and responded to their own work or that of their peers on seven different occasions. The writing and film narration of interpreters of the historical arts of American Indians was the focus of two lessons.

Children were exposed to the arts of illustrators and musicians, and taken to theater productions. These were always followed by discussions and/or writing or arts assignments. The art of book illustration was frequently discussed in reading group. Other books and their illustrations were used to motivate art assignments. The art of professional advertising and commercial designers was shown by Miss You to motivate two lessons based on these arts.
The social interaction approach to teaching was used by Miss You for fifteen arts lessons. This teaching approach began with a motivational discussion and exposure to an art form illustrating the ideas of the assignment. Discussion of children's ideas was an integral part of all instruction. Miss You assigned arts tasks. She usually conducted discussions on the resulting product before allowing them to be taken home. Discussions involved both cognitive and affective interaction. A humanities orientation dominated three separate arts lessons while personal development was the focus of two. Only one lesson, that on pattern and math, used an external control orientation.

The aesthetic foci of Miss You's lessons was usually either on design characteristics or elements, or on the subject matter assigned. Seven lessons focused on design. Aesthetic elements or organizational concepts stressed included form, shape, movement, line, detail, pattern, contrast, space, overlap, symmetry, asymmetry, and mirror image. The concept of style was touched upon when viewing the arts of the various geographically located American Indian societies and the concept of product design was touched upon during the advertisement unit.

Various media were used in this classroom. Twice children were asked what media they would use to express their ideas. These media were then made available. During
the research project, fibers, clay, crayon, marker, tempera, snow, cardboard paper and found objects were used. Art forms included sculpture, weaving, stitchery, drawing, painting, printing and collage.

Drama forms included creative drama where children made up the action and their own dialogue, reader's theater where children read from their reading texts but tried to add "feeling" to their characterizations, and memorized play production. Two reading groups presented puppet plays complete with stage, scenery, and puppet characters. As audience, the children had an opportunity to attend, discuss, and write about four theatrical productions.

The computerized analysis of five audio-recorded arts lessons revealed the curricular content of the teacher-student interaction during these lessons. The total number of interaction intervals coded was 1532. Of these, 1089 or 71% were substantive initiation or interaction intervals.

Substantive initiation or interaction in Miss You's classroom was coded as falling into eleven of the thirteen possible curricular categories. Two hundred and twenty-five second intervals dealt with the arts in history or contemporary society, 20% of the total substantive initiation or interaction time. Eighty-one intervals (7%) mentioned imagination or fantasy, while thirteen mentioned perceptions of the natural environment or people. Two
hundred and thirty-eight intervals (22%) focused on an individual component element of art, while 52 (5%) dealt with the organization of the elements of art into the composition of a work of art. Fourteen intervals discussed art on the level of analysis or interpretation.

Two hundred and twelve (20%) five-second intervals referred to or supplied information about arts tools, instruments or materials or provided or asked for technical assistance on what to do or how to do it. Of the remaining subscripts of substantive initiation or interaction, ten dealt with non-art subject matter in the context of the art lesson, while three referred to another art in this same context.

Miss You usually dealt with the arts as well as the non-art subject matter in units. These units included the arts lessons of the itinerant art specialist which often inspired Miss You to do a follow-up lesson in the context of an academic unit. Poster, advertising, and logos designs comprised a drawing unit. Weaving in paper and fibers was done over a period of five weeks. Olympic subject matter took the form of stitchery, collage and drawing, while the American Indian unit was carried through with films, mask making, drama, poetry and movement. Sequencing was emphasized in two art and one drama lesson and symmetry was a focus for four separate lessons. Augmenting
the arts involvement of these units, many separate references during reading, language and math lessons were made to the arts concepts being taught.

To summarize, Miss You understood many arts concepts and relayed these to her class through involving them in visual art and dramatic activities. The children showed their understanding of the concepts through their interaction in class discussions and the arts products completed.

Miss You's curriculum in visual arts was fairly broad, it was more limited in drama, and non-existent in music and dance. Despite her specialized training and involvement in teaching of all four art areas over a period of five years, Miss You provided for education in only the visual arts and in drama. Educational involvement of these children in music or dance experiences was not observed. Miss You revealed that none existed in her classroom at this time.

A summary of the arts activities observed in Case Setting III is to be found in Table 4. Photographs illustrating the arts products and children involved in arts activities are on Plates XIII - XVIII.
Table 4
Summary of Arts Activities
Observed in Case Study III
<table>
<thead>
<tr>
<th>PROJECT</th>
<th>INSTRUCTIONAL GOALS</th>
<th>ART FORM MEDIUM</th>
<th>ARTS EDUCATION OBJECTIVE</th>
<th>AESTHETIC FOCUS</th>
<th>INSTRUCTIONAL APPROACH</th>
<th>TIME COMPONENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Show Boat Humanities Model</td>
<td>Cognitive: Awareness of art form Drama, Music, dance</td>
<td>Theater -music -dance -drama -stagecraft</td>
<td>Awareness of Wholeness of Arts in Society</td>
<td>Response to Arts in Society</td>
<td>Procedures: Children are taken by school bus to local high school production of ShowBoat</td>
<td>Half-day plus writing time and 30 minute discussion period</td>
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<tr>
<td></td>
<td>Affective: Personal pleasure and valuing</td>
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<td></td>
<td>Conclusions: Critical discussions with groups of children. Writing read to class and discussed the following day.</td>
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<tr>
<td></td>
<td>Psycho-motor: None</td>
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<tr>
<td>Ten Little Indians Social Interaction Model</td>
<td>Cognitive: Rhyming words and poetic rhythmic invention</td>
<td>Choral speaking</td>
<td>Personal Fulfillment</td>
<td>Performance Wholeness of a production</td>
<td>Procedures: A Counting poem &quot;Ten Little Indians,&quot; is read to the children. Children are asked to write new verses for this poem using the name of their school to replace &quot;Little&quot; in the title line. Children and teacher select new verses to be used and invent gestures and movements for each verse. Entire class choral speaks poem while a group of ten children perform gestures.</td>
<td>Several hours</td>
</tr>
<tr>
<td></td>
<td>Affective: Personal invention of rhymes</td>
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<td></td>
<td>Conclusion: After much rehearsal and costume making children perform this for the school. Prism lighting causing colored shadows accompanies.</td>
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<tr>
<td></td>
<td>Psycho-motor: Rhythmic gesture and movement</td>
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</tr>
<tr>
<td>Mirror Name Drawings (itiner-ant art teacher)</td>
<td>Cognitive: handwriting or lettering skills</td>
<td>Drawing -pencil -crayon</td>
<td>Personal Fulfillment</td>
<td>Design symmetrical -mirror</td>
<td>Procedures: examples of name designs shown. Paper folding and name writing or printing with pencil demonstrated. Tracing demonstrated. Paper supplied.</td>
<td>45 minute art period</td>
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<tr>
<td></td>
<td>Affective: drawing identified with self</td>
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<tr>
<td></td>
<td>Psycho-motor: drawing and tracing skills</td>
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</tbody>
</table>

Note: The table is not fully visible in the image, and the content is marked as '1964'.
<table>
<thead>
<tr>
<th>Dance: Indian Sociology</th>
<th>Dance: Rituals of Indian societies are passed from adult to child. Rituals must be exactly correct because they were believed to be a matter of life and death. Symmetry, asymmetry of body shapes.</th>
<th>Dance: Arts in History</th>
<th>Design: Shape</th>
<th>Design: Movement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cognitive (guest teacher)</td>
<td>External Control Model and Social Interaction Model</td>
<td>Affective: Children were asked to invent gestures and movements for others to mirror. They also designed their own symmetrical and asymmetrical shapes.</td>
<td>Psycho-motor: Movement and shaping of body</td>
<td>Affective: Discussion about children's feelings about films</td>
</tr>
<tr>
<td>Films on American Indian Societies</td>
<td>Cognitive: Understanding of the early life of American Indian tribal societies, their geographical location, their rituals and arts</td>
<td>Masks: Pottery</td>
<td>Arts in History and Culture</td>
<td>Style: Dance</td>
</tr>
<tr>
<td>Humanities Model</td>
<td>Affective: Discussion about children's feelings about films</td>
<td>Music: Sculpture</td>
<td>Dance: Response to Art in History</td>
<td>Design: None</td>
</tr>
<tr>
<td>Psycho-motor: Drawing and tearing skills</td>
<td>Procedures: Children were involved in reproducing rhythmic patterns with period clap and various body parts. They were then involved in mirroring and a follow-the-leader game. Book &quot;Tinker and the Medicine Man&quot; is shown and story of how Tinker is learning the rituals of his tribe is told. Children become teachers and have a partner mirror them. Discussion of totems, masks and asymmetry lead to invention of symmetrical body shapes at low, medium and high levels.</td>
<td>Procedures: Two films are shown to the children, both include art and period ritual in American Indian tribal society.</td>
<td>Procedures: Objects for still life were shown. Paper of various colors and patterns were given to each child. Children followed the teacher in drawing the table on their background paper. Teacher showed object, drew it in 2D form and tore it out. Children copied. Teacher placed 3D object in still life setting and 2D shape on background. Children did likewise with their torn paper shape.</td>
<td>Conclusions: Examples were hung in classroom and library</td>
</tr>
</tbody>
</table>
### Table 4 (continued)

<table>
<thead>
<tr>
<th>Reading Group Plays</th>
<th>Social Interaction Model</th>
<th>Cognitive: reading vocabulary and comprehension</th>
<th>Drama: -puppets</th>
<th>Personal fulfillment</th>
<th>Characterization Subject matter</th>
<th>Procedures: reading groups have all read plays. Each group decides whether they would enjoy performing the play themselves or with puppets. Children make puppets and puppet stage. Generally the children run the rehearsals. The teacher asks clarifying questions as she watches. Dialogue is read from books. Conclusions: process observed, production not emphasized, class sharing only.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sequence Drawing</td>
<td>Psychomotor: manipulation of stick puppets or self as a character</td>
<td></td>
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</tr>
<tr>
<td>Classrooms</td>
<td>Cognitive: Reading comprehension, sequencing</td>
<td>Drawing: -pencil</td>
<td>Personal fulfillment</td>
<td>Subject matter</td>
<td>Procedures: Book read to the class. 40 minute period Book Illustration discussed. Children asked to draw own illustrations of the story on a sheet of paper folded into eight boxes. Sequence of the story is to be captured. Conclusions: Some sequence drawings were discussed in class group.</td>
<td></td>
</tr>
<tr>
<td>Past Present Future</td>
<td>Cognitive: Children are asked to speculate about their future school experiences and their hopes for them. They choose situations and media. Preparation for change</td>
<td>Drawing: -pencil</td>
<td>Personal fulfillment</td>
<td>Subject matter</td>
<td>Procedures: A colorfully illustrated book in which a ghost goes from place to place making new discoveries is read to the children. Illustrations are discussed affectively. Teacher changes the subject to the children who will all be going to new schools and making new discoveries. She then asks them to make 2-8 drawings depicting classrooms they have been in and/or will be going to in the future. Conclusions: Drawings are discussed in class group. Teacher asks children to add more color to them.</td>
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</tbody>
</table>

Psychomotor: drawing skills

Psychomotor: Drawing skills

Psychomotor: Drawing skills
Table 4 (continued)

<table>
<thead>
<tr>
<th>Paper Weaving (itinerary art teacher)</th>
<th>Cognitive: concepts of curved lines and alternating design in weaving</th>
<th>Weaving</th>
<th>Design</th>
<th>Medium</th>
</tr>
</thead>
<tbody>
<tr>
<td>External Control Model</td>
<td>Affective: None</td>
<td>-paper</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Psycho-motor: eye-hand coordination for weaving with paper</td>
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</tbody>
</table>

Procedures: Each child received a piece of colored construction paper. Demonstration given to cut into 1" strips. Directions given to trade strips with a neighbor. Second piece of paper given; demonstration of folding, making curved lines at 1" intervals and cutting on lines given. Weaving with cut strips demonstrated. Several extra 1" strips with varied color, texture, and pattern passed out to each child.

Conclusion: weavings displayed in room and library. Many children repeated project in classroom at teacher's request. In addition, children wrote about the weaving project to copy for a language experience assignment.

<table>
<thead>
<tr>
<th>Paper Weaving Social Interaction Model</th>
<th>Cognitive: concept of alternation design in weaving</th>
<th>Personal Design Development and Fulfillment Personal Response</th>
<th>Medium</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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<tr>
<td></td>
<td>Personal Design Development and Fulfillment Personal Response</td>
<td></td>
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</tbody>
</table>

Procedures: Teacher demonstrated drawing a simple outline shape on colored construction paper and the cutting of this shape into strips. Children told to draw an outline of anything they liked as a pattern to be approved. This was transferred to colored construction paper and strips cut in it. Children wove the design.

Conclusion: Completed weavings were held up and talked about in group discussion. This was done to motivate others to complete.
Table 4 (continued)

<table>
<thead>
<tr>
<th></th>
<th>Cognitive: weaving skill</th>
<th>Weaving yarn and cardboard loom</th>
<th>Personal Development</th>
<th>Medium</th>
</tr>
</thead>
</table>

External Control Model with Itinerant Teacher

<table>
<thead>
<tr>
<th>Personal Development Model in Classroom</th>
</tr>
</thead>
</table>

Olympic Games

<table>
<thead>
<tr>
<th>Cognitive: study of winter olympic games</th>
<th>Drawing - pencil - crayon - marker</th>
<th>Personal Subject Fulfillment Matter</th>
</tr>
</thead>
<tbody>
<tr>
<td>Social Interaction Model</td>
<td>Art in Society (Olympic Logos and Symbols)</td>
<td>Personal Response</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Psycho-motor: drawing skills</th>
</tr>
</thead>
</table>

Procedures: Children were taught through demonstration and explanation how to make the cardboard loom. They were given three colors of yarn and shown how to weave with the yarn. Projects incomplete during art were completed as an assignment task. A large bag of wool leftovers was brought to class and children were encouraged to make another weaving using their own ideas. The teacher and the researcher were used by the children as resources on "how to" do what child wanted to do.

Procedures: Children discussed Olympic events daily. Sports equipment was brought in to see, touch and even try. Newspaper and magazine pictures were shown and discussed. Children made Olympic Game Folders with drawings of sports on the cover. In addition, many drawings and three-dimensional models were made. Thread on paper Olympic symbols were made by some.

Conclusion: All projects were shared by the children with the class. They were displayed in classroom and library.

Ongoing assignment over two weeks
Table 4 (continued)

<table>
<thead>
<tr>
<th>Olympic Group Collages</th>
<th>Social Interaction Model</th>
<th>Collage</th>
<th>Personal Subject Matter Development Design Movement</th>
</tr>
</thead>
</table>

| Snow Sculpture Personal Development Model | Cognitive: None. | Affective: Selection of a subject according to personal or group choice. | Psycho-motor: snowbuilding, shaping, lifting. | Procedures: children are encouraged to build snowmen at noon but are told Recess "don't settle for snowmen, build cars, airplanes, animals. They are reminded of snow sculptures built by another class the hour before. Conclusion: children's personal enjoyment - no follow-up recorded. |

Table 4 (continued)

| Symmetrical Masks | Cognitive: Recognition and creation of a symmetrical design | Collage
| External Control Model | Affective: Personal choice of shapes and colors to apply to mask shape | Psycho-motor: cutting and pasting
| Masks designed after exposure to those of various American Indian Societies | Cognitive: To understand that native Americans used masks in rituals to celebrate, to heal, to pray | Painting
| Dictionary | Affective: Design of masks according to child's own vision. Children's likes and thoughts are discussed. | Drawing
| Social Interaction Model | Psycho-motor: Drawing, painting, cutting and pasting skills |
| | Personal Fulfillment -symmetry
| | Style Design
| | Arts in History and Culture
| | Shape
| | Asymmetry
| | Color
| | Personal Fulfillment
| | Procedures: Examples of mask collage organized for symmetry is shown to the children. Children are shown to fold their 12x18 construction paper in half crosswise, to draw a half oval shape on it and to cut this into a mask shape. Eye holes are cut and identically cut shapes are glued to each side of the mask to maintain symmetry.
| | Conclusion: American Indian masks are studied by the class and symmetry is discussed by classroom teacher.
| | Procedures: A book about American Indian masks and rituals is shared with the class. The children are involved in a discussion about the visual shapes and organization of these. They discuss the emotions portrayed in the project and their own feelings. A discussion of colors and dyes from nature evolves in relation to the mask colors.
| | Conclusion: Children are assigned to the project area in groups to create their mask designs.
| | Procedures: Each child was given a wallpaper vinyl covered "dictionary" book. They were to use one page for each alphabet letter and were to put an illustration of an object beginning with the letter at the top of the page.
| | Conclusion: books were used for personal spelling and vocabulary word lists
<table>
<thead>
<tr>
<th>Pattern and Symmetry in Math</th>
<th>Cognitive: completion of a symmetrical pattern. Awareness of line and pattern. Recognition of pattern in mathematics</th>
<th>Drawing Art in Design Society Line Pattern Symmetry</th>
</tr>
</thead>
<tbody>
<tr>
<td>External Control Model</td>
<td>Affective: none</td>
<td></td>
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<tr>
<td></td>
<td>Psycho-motor: hand control</td>
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</tbody>
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</thead>
<tbody>
<tr>
<td></td>
<td>Affective: personal name</td>
<td>Identification</td>
</tr>
<tr>
<td></td>
<td>Psycho-motor: cutting, printing alignment</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Play Reading in a Jungle Tree Social Interaction Model</th>
<th>Cognitive: reading vocabulary and comprehension</th>
<th>Drama Reading Personal Characterization Fulfillment</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Affective: discussion about the feelings of the characters</td>
<td>Personal Responses</td>
</tr>
<tr>
<td></td>
<td>Psycho-motor: none</td>
<td></td>
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</tbody>
</table>

**Procedures:** dittoes prepared by text-book publisher are assigned to the classwork children. Pattern and symmetrical design are discussed in art and patterns on children's clothing are referred to. Children are to complete a pattern for a symmetrical design and to extend simple line patterns. Teacher explains and demonstrates on board.

**Conclusion:** Math patterns are tackled.

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<tbody>
<tr>
<td></td>
<td>Affective: personal name</td>
<td>Identification</td>
</tr>
<tr>
<td></td>
<td>Psycho-motor: cutting, printing alignment</td>
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</tbody>
</table>

**Procedures:** teacher directs children's attention to book illustrations. Asks minutes about media used and how children know - watercolor "like Easter Eggs", print "like with a stamp". Children were directed to project area to make a name print.

**Conclusion:** children experimented with no instruction. They cut the letters, brushed tempura on them and printed each letter. Dissatisfaction with the textural quality of the print; they went over the letters with the paint brush discussing the fact that this was "cheating".

<table>
<thead>
<tr>
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<td>Affective: discussion about the feelings of the characters</td>
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<tr>
<td></td>
<td>Psycho-motor: none</td>
<td></td>
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</tbody>
</table>

**Procedures:** Children in reading groups read a play part. Teacher also reads one part.

**Conclusion:** discussion on: 1) feelings of characters in story; 2) speculation on upcoming events in play, 3) speculation on events as portrayed in book illustrations.
Table 4 (continued)

<table>
<thead>
<tr>
<th>Arts Festival Posters</th>
<th>Cognitive: information about Arts Festival conveyed and relayed through art</th>
<th>Drawing -cartoon -crayon</th>
<th>Personal Subject</th>
<th>Art in Society</th>
</tr>
</thead>
<tbody>
<tr>
<td>(itinerant art teacher)</td>
<td>Affective: choice of cartoon character to be used</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>External Control models</td>
<td>Psycho-motor: eye-hand coordination - drawing</td>
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</tr>
<tr>
<td>Cognitive; criteria given by art itinerant for the poster design are discussed.</td>
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<tr>
<td>Affective: children may stress aspects of the poster which they like.</td>
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<tr>
<td>Psycho-motor: some children are given suggestions for improvement of their poster. Improvements are made as discussion continues.</td>
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</tr>
<tr>
<td>Procedures: children are informed about the Arts Festival – date – time-place. They are told that art work selected by the teacher would be exhibited for everyone to see. They will today be making a poster to advertise the event. It is suggested that a cartoon character be used on the poster. Cartoon strips from Sunday newspapers are distributed for copying. Information to be included on poster is put on the board. A preliminary design is made on newsprint and upon teacher approval is transferred to drawing paper.</td>
<td>Two 45 minute periods</td>
<td></td>
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</tr>
<tr>
<td>Conclusion: two completed posters are chosen by the teacher to advertise the festival.</td>
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</tr>
<tr>
<td>Cognitive; criteria given by art itinerant for the poster design are discussed.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Affective: children may stress aspects of the poster which they like.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Psycho-motor: some children are given suggestions for improvement of their poster. Improvements are made as discussion continues.</td>
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<tr>
<td>Procedures: teacher sits with children in front of her. They refresh their memory about the criteria for the poster project: a) copy or invent a cartoon character b) fill up the space c) use bright colors and outline to draw attention d) write in large letters the time, place and date of the event. Children are then asked to assess the posters shown by the teacher on the basis of these criteria. They are to stress the positive but may make suggestions for improvement. Teacher freely uses the word &quot;pattern&quot;, &quot;design&quot; and &quot;symmetry&quot;. Discussion of detail drawing vs. line drawing of cartoons.</td>
<td>Two 40 minute periods</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Table 4 (continued)

<table>
<thead>
<tr>
<th>Process</th>
<th>Cognitive:</th>
<th>Drawing:</th>
<th>Art in Society:</th>
<th>Design:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Invent a Product to Advertise</td>
<td>Look at and discuss advertisements from magazines.</td>
<td>-crayon</td>
<td>Personal Fulfillment</td>
<td></td>
</tr>
<tr>
<td>Social Interaction Model</td>
<td>-pencil</td>
<td>Personal</td>
<td>Response to Art</td>
<td></td>
</tr>
<tr>
<td>Cognitive:</td>
<td>Invention of a product the child would like to have.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Affective:</td>
<td>Design of a personal trademark</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Psycho-motor:</td>
<td>Drawing skills</td>
<td></td>
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</tbody>
</table>

Procedures: Advertisement art cut from magazines is shown and discussed. Criteria for the advertisement are established with the children. Children are given paper and told to invent a product and picture it in an advertisement. Conclusion: small group critiques: 

- a) would you buy this?
- b) why would you buy this?
- c) what makes people want this product?
- d) how could advertisement make product more appealing?

<table>
<thead>
<tr>
<th>Process</th>
<th>Cognitive:</th>
<th>Drawing:</th>
<th>Art in Society:</th>
<th>Design:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade Marks (logos)</td>
<td>Recognition that many businesses use trademarks on their products and in advertising</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Social Interaction Model</td>
<td>Design of a personal trademark</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cognitive:</td>
<td>Drawing skills</td>
<td></td>
<td></td>
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</tbody>
</table>

Procedures: Trade marks and company logos in advertising are identified and discussed by class and teacher. Children are given paper and told to fold it into four boxes and to make designs for a personal trademark in each box. Then to select the one they feel is best for their own. Conclusion: Trade marks appear on all work for many weeks.

<table>
<thead>
<tr>
<th>Process</th>
<th>Cognitive:</th>
<th>Drama:</th>
<th>Personal Characterization:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fiona and the Bee</td>
<td>recall of story read</td>
<td>Personal Fulfillment</td>
<td></td>
</tr>
<tr>
<td>Social Interaction Model</td>
<td>character to portray and put own ideas into characterization.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Psycho-motor:</td>
<td>gestures and movements necessary to characterization</td>
<td></td>
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</tbody>
</table>

Procedures: Children and teacher work 30 minutes together to act out the story previously read in reading group. Teacher questions and coaches. Children make up words and actions as they go along. Conclusion: a creative experience and fun.
Table 4 (continued)

<table>
<thead>
<tr>
<th>Reading Group Plays</th>
<th>Social Interaction Model</th>
<th>Cognitive: reinforcement of reading vocabulary and comprehension</th>
<th>Affective: choice of characterization</th>
<th>Psychomotor: manipulation of stick puppets or self as a character</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drama</td>
<td>Personal Characterization</td>
<td>Fulfillment</td>
<td>Subject matter</td>
<td>Procedures: reading groups have all read plays. Each group decides whether they would enjoy performing the play themselves or with puppets. Children make puppets and puppet stage. Generally the children run the rehearsals. The teacher asks clarifying questions as she watches. Dialogue is read from books. Conclusions: process observed, production not emphasized, class sharing only.</td>
</tr>
<tr>
<td>Sequence Drawing</td>
<td>Cognitive: Reading comprehension, sequencing</td>
<td>Drawing skills</td>
<td>Book Illustration</td>
<td>Procedures: Book read to the class. 40 minute book illustration discussed. Children asked to draw own illustrations of the story on a sheet of paper folded into eight boxes. Sequence of the story is to be captured. Conclusions: Some sequence drawings were discussed in class group.</td>
</tr>
<tr>
<td>Classrooms Past</td>
<td>Cognitive: Reading comprehension, sequencing. Sequencing of experiences. Speculation about the future from past experiences.</td>
<td>Drawing skills</td>
<td>Personal Subject fulfillment</td>
<td>Procedures: A colorfully illustrated book in which a ghost goes from place to place making new discoveries is read to the children. Illustrations are discussed affectively. Teacher changes the subject to the children who will all be going to new schools and making new discoveries. She then asks them to make 2-8 drawings depicting classrooms they have been in and/or will be going to in the future. Conclusions: Drawings are discussed in class group. Teacher asks children to add more color to them.</td>
</tr>
</tbody>
</table>
Plates XIII - XVIII

Arts and Arts Participation in Case Study III
Plate XIII
Arts Participation - Case Study III

1. Teacher Assistance
2. Working in the Project Room
3. Ten Little Indians
4. Reading Group Drama
Plate XIV

Art - Case Study III

STILL LIFE

SECOND WEAVING

PAPER WEAVING

ART FESTIVAL POSTER
Plate XV
Art - Case Study III

ADVERTISING DESIGN

LOGOS DESIGN

SPELLING DESIGN
WITH LOGOS
Plate XVI
Arts - Case Study III

READING-PUPPET PLAY

PUPPET THEATER SCENERY

PUPPETS

STORY SEQUENCING
Plate XVII
Arts - Case Study III

CHILD-INITIATED PROJECT

CHILD-INITIATED SYMMETRY

CHILD-INITIATED DRAMA

OLYMPIC REPORT
Plate XVIII
Art - Case Study III

SYM METRICAL MASK

FIGURE GROUND

INDIAN MASK DRAWING

INDIAN MASKS
CASE STUDY IV

Background Data

A rather new, modern style building housed the classroom observed for case study IV. It was located in an integrated upper middle class neighborhood; however, as in all Columbus schools, many children were bused to the building from neighborhoods. This school had a greater ratio of black students than allowed by the desegregated plan.

A total of thirty-three half days (see Figure 9) were spent by the researcher observing, interacting with students and teacher, recording and taking pictures. The thirty-sixth grade students were friendly, observant and interested in the research project. They asked many questions and freely gave advice and opinions. They were enthusiastic informants, often telling me about arts and arts ideas they or their peers were involved in. One student commented that her classroom was 'the artsiest place' she had ever been.

In the preliminary interview with the building administrator, it was found that the classroom teacher, Miss Gee, was respected as a highly effective teacher. This
Case Study IV
Calendar of Field Observations

Figure 9
administrator made a point of also saying that she did not understand the way this classroom teacher organized her class or taught but that she worked well on a personal level with all of the children and that they were well prepared by her for their junior high school experience. Another teacher in the building told the researcher that Miss Gee was, in her opinion, "one of the two best sixth grade teachers in the whole system."

In addition to this information, the interview with the building administrator revealed that she felt that there were not many teachers in her building teaching the arts. She had never seen dance except some social dance engaged in by older children to contemporary music or some singing games in the kindergarten. She made the statement, "As far as music is concerned, forget it! No one does anything with music. We had one man at one time who could play the piano. Occasionally he sang with the children. No one else has attempted music in the four years I have been here."

An annual Christmas play directed by Miss Gee was also brought up by this building administrator, who definitely admired Miss Gee for her abilities and patience. The play was an event the entire school looked forward to and it always involved a class of younger children along with the sixth graders.
When discussed with Miss Gee she said, "This is our big thing every year - the annual Christmas play. I feel a bit funny about it because it's not, you know, "creative." We wait for November "Women's Day" every year and everything, the scenery, costume suggestions, music, script, is from the book. But everyone loves it and thinks it's super."

Miss Gee was an experienced classroom teacher with twelve years of service in the Columbus Schools. She had taught a sixth grade class in this building for two previous years. She was warm and friendly, quick to smile and laugh. Her students called her by her first name, respected her, confided in her, and "love(d)" her. She maintained discipline without ever raising her voice or seeming angry. Problems were dealt with quietly and on a person-to-person basis. Miss Gee had clear expectations and respect for each student. She was aware of learning style theory and worked within this framework to help children understand and meet their own needs as well as solve their own problems. Questions prefaced by "How could you...?" or "What can you do to....?" were most frequent. Children were guided toward independence, self-reliance, and personal responsibility.

An elaborate reward system provided incentive for children to work at either daily assignments or longer term work contract agreements. Less motivated and
Independent children worked on a daily basis in reading, math, spelling, language and science or social studies. Rather than specific pages in texts being assigned to all children or groups of children, each child worked on an individual basis on a continuum in math and reading. Topics for writing were often assigned, at other times left to individual choice. Social studies and science projects were on-going for all students, often lasting at least four weeks. Culminating projects in these areas were worked on daily. "Work checks" were made three times a week. Students received points on a chart for satisfactory work completion. In addition, points were awarded daily for good self discipline. Each child maintained a "payday" notebook in which weekly points earned and points spent were tallied.

Children who worked more reliably and independently were "put on contract." Figure 10 is a copy of the contract agreement used by Miss Gee. These children earned points at the end of each contract and weekly for good self-control.

The point system allowed for both short term and long term goals. Short term goals included baking cookies, 40 points; eat with another class, 20 points; half-hour patio free time, 40 points; popcorn party for three people minimum, 40 points each; out to lunch (group of three) with the teacher driving, 100 points each; and help in another
I agree to do the work below by________________________

Reading #__________________________________________
Writing #__________________________________________
Spelling #__________________________________________
Math #______________________________________________
Project #____________________________________________
SS_____________Health___________H.W._________Science___

Option A_______ Option B_______
Center___________ Math Game
Center___________ Flash Cards
Book Report_______ Word Game
Research__________ Word Puzzle
Extra M.D._________ Silent Reading
Project Work Written Project Work
_______________________ Science Exp.
_______________________ Illustration
_______________________ Listening (approved)
_______________________ TV (News or 34)

In return I would like the freedom to arrange my own
time and schedule, to make use of the activities on the
white space and in school, to choose my work companions and

Contract Agreement Case Study IV

Figure 10
to choose some of the activities I will spend time on. I would also like to do these things:

I agree that it is my responsibility to make good choices, to complete my work on time and to assure that it is of good quality, or this contract will not be renewed.

Signed ____________________
Approved _________________

Behavior to be worked on ________________________________
class, 50 points. Long term goals included a trip to Kings Island, 1000 points; overnight at the teacher's house, 300 points; trip to Ohio Historical Museum, 300 points; Clip­pers (baseball) game, 250 points; and bike ride, 200 points. The long term goal activities were often done on Saturdays with Miss Gee and her family.

Miss Gee's classroom was non-traditional in shape and appearance. The space was one of two corner classrooms which shared a diagonal wall splitting a large size square area. This somewhat triangular shaped space contained one very large circular window. Learning centers and work areas divided it into non-traditional ways. Long, round, and trapezoidal tables as well as individual desks were arranged for group and independent study. Each child had a personal storage space, a milk crate in which to keep his or her books, supplies and papers. Work areas were chosen by the students or assigned by the teacher according to the child's need for a quiet place, need to work with a group, or personal preference. Storage space containing tempera paints, clay, found objects, and a variety of paper sizes and colors was located in a corner sink area. In addition to visual art supplies, some rhythm instruments, a television, cassette tape recorders with earphones, and a phonograph were available in Miss Gee's classroom. Figure 11 is a diagram of this classroom.
Classroom Setting, Case Study IV

Figure 11
Miss Gee had had considerable background in the arts. As a child she had taken dance and piano lessons and had participated in choir and chorus groups. Her pre-service education met the State of Ohio required two courses in visual arts and two in music. These however had been in an integrated educational core learning situation. She had also had a one-hour college level dance course and drama integrated into reading and language arts courses.

The primary arts education background of Miss Gee had been through her active participation in the Columbus, Ohio model of the Arts IMPACT program. This in-service education included four weeks of full-time workshops in art, music, drama, and dance learning experiences, sixteen Saturday arts workshops over a two-year period, and four years of working with arts resource teachers as they taught her classes. She had the responsibility to follow through, continue and repeat learnings encountered in arts classes with her students. Miss Gee enjoyed and valued these experiences.

At the time of this research Miss Gee had been in a non-arts IMPACT situation for four and one half years. She had no arts specialists to work with and none had worked with her classes during this period of time. She had found that despite her valuing and past involvement and experiences, her teaching of the arts had both diminished and changed during these years.
She had been primarily involved in the teaching of dance to her own class while in the Arts IMPACT school, but, at this time, Miss Gee no longer taught dance at all. She had attempted it with "mundane results." The "lack of preparation of the children" with a dance resource teacher, the "lack of an ongoing program in the school," and her own sense that she had begun "at step ten, not one," led to an uncomfortable feeling about teaching dance again. She now involved her children in many visual arts experiences, her area of least participation while in the IMPACT school. This, she felt, was mainly to do with the accessibility of supplies and materials.

Miss Gee related that her teaching had changed in the non-IMPACT school, "reverted to the type of teaching (she) had done before" (the IMPACT situation). "There's so much pressure and so little time, you know, pressure to have as many reading groups as the next teacher." The teaching of and with the arts had diminished, but her valuing of them and enthusiasm for them as valuable to children had not.

From her experience, Miss Gee felt that the arts are the "most real and meaningful kinds of experiences a kid can have, real and important!" She personally, however, did not feel competent to teach any of the arts. This feeling stemmed back to her own childhood when she had been
convinced...that basically (she) was not any good at any of them. IMPACT was weekly input of "I can do!", "I am good!". However, now that she was not daily involved in an arts teaching and learning atmosphere, she "lack(ed) the confidence in (her) own conceptualizations and ideas." She needed to be able to ask a resource teacher, "What do I mean to say? What am I going to do now?" Despite this lack of confidence, Miss Gee gave visual arts an important place in her curriculum and provided some music instruction in the form of rhythm and found sound experiences. The following section of this case study describes the arts in this classroom.

The Arts in the Classroom

Child Initiated: Experimentation, Invention and Performance

Child initiated experimentation and performance was a prominent aspect of the arts in Miss Gee's classroom. Many children personally chose to do arts activities as aspects of projects and reports. Recess breaks and "free time" breaks were used to engage in arts and "work time" often brought surreptitious drawing and rhythm activities.

"Contract" children in Miss Gee's classroom were usually involved in researching and reporting on topics and questions of their own choosing. These children were encouraged to, and occasionally told to, form a work group with non-contract, or less motivated and independent peers. As a group, with leadership from the contract individual,
these children would select at least three different activities pertinent to their "project" topic to complete. These activities occasionally included drama or musical activities, often included visual arts and always included one or more activities such as reading, research report writing, creative writing, oral reporting and/or surveying for opinions or ideas from peers, teachers, or parents.

Although arts activities done under contract were student-initiated, Miss Gee would, through questioning, help her students clarify their methodology and goals. When problems were encountered, Miss Gee would ask, "Well, what are your choices?" or "What could you do?" She rarely told a child what to do, but would occasionally say, "Well, as I see it, these are your choices." Arts activities were problem solving encounters for these children.

Student group projects included several focused entirely on arts topics. One, on mime, surveyed the class to see if they knew what mime was, included reading and reporting on the topic and presented a mimed drama for the class' enjoyment. A project on African art included visuals and artifacts, while one on the city focused on planning and creating a six foot square environmental design for an ideal city. While working on this city environment one girl proudly showed me her model of a museum for art "because you have to have a place to show art and history and things. People like to see things." This student group
coped with many problems of scale discrepancy between their environmental plan and the scale environment. Available 'building materials' did not match the drawn scale.

Another environmental design, this one about two and a half feet square, was a major aspect of a space travel project. This environment used various shapes of styrofoam and plastic packaging materials to create an extremely contemporary atmosphere. Batteries and mini-lights lit domes, buildings, and a space ship landing area. Very prominent in this outer space city was a "sculpture garden" with the sculptures made from plasticene. This project became a place for dramatic play as the creators and others used it for several weeks after the project was completed.

One could tell from the last two "projects" described that a visit to the Columbus, Ohio Gallery of Fine Arts had made an impression on these students. Their visit had definitely stimulated the ideas that art galleries are necessary to people's lives and that a sculpture garden was a place of beauty that they would want in any city.

A second form of child-initiated arts activities was that, often in the areas of music and dance, which took place during free-time and recess breaks. A xylophone was used on several occasions by students who improvised or picked out tunes. Once, a group of girls gathered on the far side of a room divider and "boogied" to a pop tune being played fairly fluently on the xylophone. The group
of children taking instrumental music were sometimes given permission to sit on the outside patio and "jam" with their instruments. Both Reggae and jazz records brought to school for student group projects also stimulated groups of children to dance during free time.

One recess period found a group of seven boys and girls learning and doing a group hustle style dance as led by one girl. Two other boys were trying to learn it but from a distance. After a few minutes another boy, acting as a group tease, began to do high kicking and turning jumps into the midst of the dance group. Both the group and the antagonist continued their activities through recess break. These dance activities were spontaneous and joyous. The classroom teacher did not interfere.

"Work periods" were occasions for surreptitious arts involvement. Drawings were often made while pretending to read or write. Boredom or thought led to humming, pencil tapping of rhythms, and hamboning on numerous occasions. One interesting involvement was that of a boy with a dust pan hooked onto a table edge. It had become a cymbal to him. He cautiously hit it rhythmically with his pencil and listened to the resonance. He experimented with the handle, the edges, and the open area. Then, he moved onto the table top with his hands. He experimented with a flat hand, with the heel of his hand and with his fingers. This involvement lasted about four minutes.
Many children enjoyed drawing, dancing, rhythm and music in this classroom without the stimulation of Miss Gee. However, Miss Gee herself taught many visual arts lessons. These are described in the following sections.

**Teacher-Initiated: Integrated and Inter-related**

In addition to the child-initiated involvement, Miss Gee initiated many arts activities in her classroom. She estimated that her children spent thirty to forty minutes daily on teacher initiated arts activities. These were "heavily visual" and approximately 75% of them were integrated or inter-related with language arts and social studies units. It was observed, however, that arts objectives and learning in the arts was prominent in almost all of the art activities begun by Miss Gee. These were therefore considered to be "inter-related" arts by the researcher.

Inter-related arts activities initiated by Miss Gee included collages to accompany consumerism reports, cover and illustrations to make a report on a European country visually interesting, rhythm and pattern as well as style projects during a study of African countries and attention to symbolism and photography during a study of the Olympic games. Children had their attention directed to the design areas of color and focal point when creating the collages. The incorporation of a flag into the European report
necessitated a discussion about the creation of a palette to get the exact hues necessary for the flag colors. A discussion of the purposes and importance of a book's cover and illustrations also preceded the collation of these reports.

The arts were a very prominent aspect of the study of Africa. Illustrations of African art were discussed for historical or societal meaning and value as well as style and content. Assignments were based on this background of perception and cognition. These assignments included two focused on pattern and rhythm, one in art and one in music, a related arts group project based on the concept of African folk tales which often explain a natural phenomenon in a non-scientific way. The children's tales were to be original presentations involving art, music, movement and drama. A last project in this unit assigned the children to creating an African style artifact; for example; sculpture, mask, jewelry, painting or textile pattern.

The trip to the Columbus Museum of Fine Art, sponsored by the Columbus Public Schools for all sixth graders was followed up by discussions about the media and artifacts seen and enjoyed. Another discussion spawned by this trip was on the "Women's Art" exhibit which provoked thoughts about why we have exhibits for only women artists or only black artists. In addition, each child completed a creative writing assignment entitled, "What are Museums
For?" and a two dimensional visual definition of an art concept encountered during the visit.

Two integrated arts activities were observed. These activities which use the arts to illustrate other subject matter, included non-verbal book reports, and the completing of topographical maps of chosen areas.

**Teacher Initiated Formal Arts Lessons**

Miss Gee assigned two non-integrated or inter-related visual art activities during the research. One centered on the concept of color in art, the other on visual detail. In the first, children were to use only color, no line to render their subject matter. The second activity focused on line and detail. The children were to enlarge and draw a small area of detail isolated from an object in the classroom.

The arts in case study IV were primarily taught by the classroom teacher, Miss Gee. In addition, a field experience student and a student teacher were both encouraged to teach music lessons to the children and the researcher was asked to do a dance lesson with them.

Several opportunities to attend professional arts performances had also been provided for these children. They had attended a play production and a dance performance at the Ohio Theater in downtown Columbus, and had heard the woodwind ensemble from the Columbus Symphony perform in
their school. A bass player, a friend of Miss Gee's, had both performed and discussed music as a part of his life with the children.

The following section of this paper will deal with the analysis of data on instruction in the arts in this classroom. Included is information on the analysis of teaching and of learning.

**Analysis of Instruction in the Arts**

**Teaching**

The process of responsible and thoughtful decision making was a major emphasis in the classroom of Miss Gee. She therefore allowed her students to make a great deal of their own decisions. Of the twenty-one different arts lessons Miss Gee involved her students in, one was structured for detail, ten were structured for specific aims, and ten only for overall goals. These latter lessons were usually begun with an open ended question or a problem statement but allowed the students a choice of media, subject matter, and design details. When projects left both specific aims and details unstructured, Miss Gee evaluated the results on the basis of the meeting of the overall goal, e.g. African Style, pattern, a concept defined, or something recalling an experience. In addition, the end product had to show that the student 'had good information to start with in (his/her) head,' that the work was
carefully done," that the student "cared very much," and that time and effort went into making it "look very nice."

The social interaction model of teaching predominated in this classroom. Twelve of twenty one classroom teacher-initiated arts assignments or discussions employed this pragmatic model. Self-expression, the personal-development model was the focus of two arts related creative writing assignments. An objective focus, or informational model of teaching occurred three times, while discussions about art and art related topics with no intent to have students make art, a humanities model of teaching occurred three times. An introductory statement by Miss Gee followed by a student discussion introduced all arts assignments. Children were then left to gather their supplies from the storage area. As children worked, Miss Gee circulated, sitting down with groups or individuals to ask questions about their intentions, to help them anticipate possible problems, to consider a design concept, or to help them find solutions to problems encountered. She did not do any hands on helping. When assignments were completed, they were mounted and/or displayed by the children.

Analysis of the five tapes revealed that 70% of the interaction took place during a social-interaction model of teaching, while 30% took place during a humanities model. Seventy-six percent of the total instructional time was substantive, devoted to achieving learning
outcomes. Fourteen percent was supportive of the achievement of these learning outcomes or managerial. Seven percent of all instructional events appraised, or acknowledged while 2% were non-functional events.

Miss Gee interacted with her whole class for 58% of the recorded lesson time, and with small groups 12% of the time. Thirty-five percent of Miss Gee's interaction with children during these lessons was devoted to an initiation of information while only 4% of children's time was spent initiating information. The teacher initiation was 97% substantive. Teacher solicitation and solicitation of clarification accounted for 20%, children's 4%, teacher's responding, 5%, children's 16%. Independent sensing and manipulating artifacts was done by the teacher 3% of the time, less than 1% was accounted for by children primarily because the focus of observation was always on the teacher. The remaining percentage was of appraisal behaviors.

Sixty-eight percent of the total interaction and initiation time during these lessons was attributed to the teacher, the remainder to students. Of the substantive interaction, 624 events, Miss Gee presented specific facts and/or directions 87% of the time, directions for convergent production 13% of the time. She discussed art on the level of analysis or interpretation 10% of the time, 90% of her discussion did not involve analysis of art.
While feelings, attitudes and values accounted for two percent of Miss Gee's behaviors, 98% of her interactive events were classified as cognitive.

Miss Gee's solicitations, 205 events, were convergent in nature 76% of the time, divergent 21% of the time. Two percent focused on art on a level of analysis or interpretation, 95% did not involve this focus. Solicitation of fuller meaning, 56 incidents, was 98% convergent, 2% divergent. Miss Gee solicited clarification on the level of analysis or interpretation of art 5% of the time while 95% did not focus on this. She solicited clarification of feelings, attitudes and values for 5% of these instructional events and did not for 95% of these.

Managerial procedures in Miss Gee's room were minimized by the availability of many art materials in the art center. This area also contained a sink and cleaning supplies. Children helped each other cooperatively with cleanup and supply problems. Of the 16% (261 five-second intervals) total recorded time spent on managerial functions, 49 five-second intervals of teacher time were devoted to material, equipment and/or supply concerns. Teacher managerial time spent on student management was 82 five-second intervals. The remaining intervals were attributed to student events.

Observational notes indicated that children worked on their own most of the time. They did not often ask
Miss Gee for help or assistance with products or projects. A typical response of Miss Gee to such requests might have been "What do you think?" or "What are your options?" A child who could not think of what to do was told "Think it over carefully, walk around, look at what others are doing, look at the (reference) books." Because children structured their own objectives and the details of their own art projects, teacher assistance was only minimally required. Miss Gee's major assisting behavior came in the form of questions which allowed the child to verbalize his objectives, plans and methods. Forty-seven solicitations of this nature were made, 20% of solicitations, and 13% of solicitation of clarification behaviors.

Technical assistance information was initiated primarily as the children began projects in unfamiliar media such as printing, carving, or chalk. This accounted for much of the 21% of initiation on technical aspects of the art. Children solicited technical information or assistance for 25% of their solicitation behaviors. Miss Gee never, 0%, responded with hands-on technical assistance, nor did she even initiate hands-on technical assistance. She did, however, respond to children's requests with technical information for 28% of her total response time.

Teacher assistance was also provided the children in the form of appraisal behaviors. As Miss Gee moved from
student to student or group to group during visual art instruction she sometimes specified her positive approval of projects. During class discussions she easily said "Good idea," to her students. Seven percent of the total classroom events were classified as appraisal behaviors, 4% occurred during class discussion, 2% during diadic interaction, and 1% while working with a group. Acknowledgment was Miss Gee's primary mode of appraisal behavior, 74 intervals. Three intervals of negative appraisal occurred, and 32 of positive appraisal. Of the intervals of positive appraisal, 31% were subscripted, indicating specific criteria for the appraisal. The negative appraisals were not given specific criteria. Personal affective statements were not used during the encoded lessons, but field notes contain three references to Miss Gee saying, "I like your ____." Sixty-seven percent of all appraisal behaviors were acknowledgment rather than judgment, and favorable judgments accounted for 91% of all judgments.

Formal evaluation or talk-about-art sessions were not observed except as conducted by student groups on their own topics. Miss Gee remained in the background of these discussions. She occasionally asked a question or commented as did the student audience. She never answered a question; this was done by students conducting the session.
If children did not know the answers to questions, these were left unanswered. These questions motivated continued research or a new direction for a project. Misinformation was not corrected unless it was "harmful."

The standard variable analysis revealed Miss Gee to use indirect interaction and positive appraisal techniques 46% of the time, direct initiation accounted for most of the remaining 54% since only three intervals of negative appraisal occurred. When initiation events were omitted from the climate variable, indirect interaction behaviors were used 98% of the time. Clarification and acknowledgment, 99%, dominated over judgmental appraisals, 21%.

The following section of case study IV deals with the student and his or her learning modes in Miss Gee's classroom.

Learning

A picture of a classroom in which students are encouraged toward independence and self direction has already been described. Student-initiated art activities were numerous. Student freedom to choose subject, media, and design details on teacher-initiated art projects was usual. Miss Gee trusted children's judgments and problem solving ability. Their personal thinking and planning was prime. They were asked to "speculate on the results."
from what you know." They were reprimanded for "running at the mouth" during art but told that conversation was "important to help ... clarify ... ideas." They were admonished to give their arts "serious thought and careful work."

Children worked exceptionally well with each other on group projects. They usually divided their efforts according to individual interests and abilities. They discussed, argued, compromised, evaluated, and praised. Verbal exchanges were rich and fluent. They offered help and assistance to others when they saw a need, and they freely gave ideas and opinions whether asked or not. Intra-group interaction was common and of a similar nature. Children did not usually "mind (only their) own business!" This last phrase was overheard three times when non-group members offered criticism or suggestions on a group project.

Children were required to attend class gatherings which were held to introduce arts lessons. They were also required to work on art(s) during art(s) time. Projects often took several days or even a week to complete. During this period of time the blackboard assignments listing would designate "art project" for one work period assignment. It was up to the student to chose his/her own time block during which to continue or finish the assignment.
Group projects required children to arrange their own times to work together. A few children usually did not complete art assignments, while a few neglected other work in favor of the art.

When students presented their group projects or their related arts productions to their peers, the audience was very attentive and showed appreciation with compliments, questions and/or applause. Complete courtesy was expected. A student who could not give complete courtesy or attention would be politely asked to leave and sit in the library until Miss Gee was available to discuss the negative behavior with the offender. This occurred three times during research observations.

Children's behavioral events accounted for 30% of the total audio-recorded lesson time. They initiated ideas or information for 7%, solicited for 4%, solicited clarification for less than 1%, and responded for 16% of the time. One percent of the appraisal behavior was that of students chaining onto the previous event of another student speaker occurred and six students followed another student speaker with a different response to the same question. Thirty-nine percent of the child-to-child interactions were in the nature of responses, while 33% were initiatory behaviors. Twelve percent were solicitations, 12% were non-functional, and 3% were appraisal. Eight-seventy percent
of the student-to-student interaction was substantive, 13% managerial.

Children worked enthusiastically on their visual art and related arts projects. They were held accountable for the completion of all assignment and contract obligations. "Payday", Friday brought points and subsequent rewards for those who met their responsibilities. General prodding or threatening in any way was never observed in connection with the arts or any other subject matter. Teacher-student conferences were quiet and private. Positive behavior and good work habits were discussed and goals set on an individual basis. A question overheard several times was "How can I (we) help you to ____?"

In summary, the children in Miss Gee's classroom were free to structure their own arts aims and project details within a broad framework of information given by Miss Gee. In addition, they were able to structure the goals as well as the aims and details of projects they initiated themselves. Miss Gee was supportive and informative, sharing her knowledge and enjoyment of the arts with her children.

The following section will analyze the curricular content of Miss Gee's arts instruction.

The Arts Curriculum

Miss Gee made no distinction between "work" and "art" in her classroom. Referring to an art assignment she told
students they should "be aware that when we take time, it is an important school activity." Visual art was taught singularly, related to other arts by theme, interrelated with academic studies, and integrated into other subject matter as illustrative. Art lessons on detail, color, and black art, and those involving discussion and production of art motivated by the gallery visit were wholly art for the sake of art. Map drawing, social studies report illustrations, consumer report collages, Olympic games, chalk drawings of experiences, black history art, and various modes of "oral" and "symbolic" book reports were using art to illustrate or accompany studies which were mainly academic.

One multi-arts assignment, "Story Telling Through the Arts," was made. Five lessons or project assignments connected with the unit on Africa were interrelated arts because specific arts concepts were being focused upon. In addition to these, the project on environmental design and the commercials were wholly relevant as art lessons but were not approached as fields of art with the children.

It was observed that Miss Gee involved her class in five of the six foci for art education recommended by the Ohio State Department of Education. Children engaged in the making of art for personal fulfillment and in discussions which enabled them to give personal responses to art.
They were made aware of art in our society, its nature and purposes, and had opportunities to see and discuss the arts in history and past cultures. A discussion on "Women's Art" and "Black Art" brought out the historical influence of critics in not allowing some people equal opportunities to be considered artists. Children performed, exhibited, and attended the performances and exhibits of others.

Miss Gee introduced printing, soap and wax carving, and pastel chalk media to her students during the field observations. In addition, her children used crayons, pencils, and magic markers for drawing, tempera for painting, clay, cardboard, paper, and found objects for sculpture and jewelry and paper maché for masks and product and jewelry design.

Drama was improvised and also performed from student written scripts. It was performed as pantomime as well as oral drama. Puppets or child actors and actresses were used. At times verbal characterizations were tape recorded rather than performed live. Tape recording was also used for background sound and music. Children made costumes, props, and scenery.

Miss Gee focused her students' attention on aesthetic concepts during eleven of the assignments she introduced. These concepts included line, shape, form, space, color, texture, rhythm, proportion, size, exaggeration, figure,
ground, detail, focal point, perspective, pattern, relationships, repetition, and exaggeration. All of the above concept words were in her useful art vocabulary. She pointed these elements out, questioned them, and assessed them as she interacted with children on the various assignments.

The computerized breakdown of subscripts assigned to instructional events revealed the following information about the arts curriculum. Of a 1834 total five-second instructional event frequency, 1398 events or 76% were substantive. All categories of subscripting were used by Miss Gee except "N" the observation of music or drama for the purpose of providing feedback. Only 163 substantive events, 12% were unsubscribed by the Pfeuffer Modification of the O.S.I.A. Seventy-nine events, 6%, touched on art, or artists in pre-recorded history, the understanding of cultural and social uses and meanings of the arts. Twenty-seven events, 2%, referred to art or artists in recorded history. Forty-five events, 3%, referred to art or artist in contemporary society. This is a total of 11% of all substantive events referring to art or artist in history, culture, or contemporary society.

Perceptions or conceptions from children's experiences and personal imaginations were also referred to in Miss Gee's arts instruction. Thirty-three events, 2%, referred
to the child's personal use of fantasy and/or imagination, the twenty one events, 1%, referred to perceptions or conceptions of the natural environment, while 25 events, 2%, referred to the man-made environment. Discussion included a perception or conception of people, the things they do, things they value, or the ways they look or dress for 121 events, or 9% of the substantive instruction.

Aesthetic factors were considered in the teacher's and children's conversations about art. One hundred and fifty one events or 11% of the substantive curriculum referred to the gestalt of an art work, or the choice of, or organization of, components for the composition of the whole. Three hundred and twenty two events, 23%, referred to a perception or conception of individual aesthetic elements of art. Eighty-five events, 6%, referred to or gave substantive information about arts tools, instruments, or materials, their nature or usage. Thirty-nine events, 3%, involved an art form which was not the focus of the lesson, or another classroom subject area. The remaining percent of events referred to non-managerial or technical questions or assistance as previously described.

Teacher initiated units of study in arts included three projects on design phenomenon, a two week focus on the Olympic games, writing, discussion and production related to the art gallery visit, many interrelated arts during the study of Africa, and integrated arts for the European
countries project. There was evidence that children in their own choice of projects also inter-connected ideas and art. One group of children involved animals or animal symbols in their projects for a period of time. A boy pursued pure art topics for several projects in sequence. A group of boys involved themselves in outerspace, rockets, and airplanes for several projects, and black awareness was pursued by several individuals for a while. These foci were chosen by the children not only for their own initiated projects but also for subject matter during teacher-initiated arts lessons. Their personal values were being reflected in arts pursuits.

The curriculum content of Miss Gee's arts instruction was fairly broad, covering a wide range of learning objectives, aesthetic foci, and media. Personal affective as well as cognitive and psychomotor learning were allowed for. Divergent thought and creative problem solving involved a wide range of topics. Most of the instruction in this class was in visual art. Music was taught by student teachers under Miss Gee's supervision, and opportunities for drama guided by Miss Gee were present. The curriculum did not include dance except as taught by a guest teacher.

Table 5 summarizes the arts activities observed in Case Study IV. Photographs of children participating in the arts and the products of this participation are on
Plates IXX - XXIV. Photographs of the products of child initiated art from group projects are on plates XXV - XXVII.
Table 5
Summary of Arts Activities Observed in
Case Study IV
Table 5

<table>
<thead>
<tr>
<th>PROJECT</th>
<th>INSTRUCTIONAL GOALS</th>
<th>ART FORM</th>
<th>ARTS EDUCATION OBJECTIVE</th>
<th>AESTHETIC FOCUS</th>
<th>INSTRUCTIONAL FOCUS</th>
<th>TIME COMPONENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Detail in Chalk</td>
<td><strong>Cognitive:</strong> To focus on the details of one object.</td>
<td>Drawing</td>
<td>Personal Development</td>
<td>Design</td>
<td>Procedures: Instructions were to focus on one small part of a whole and draw this area very large. The suggestion was to make a circle with fingers, hold it at arm's length and look through it with one eye. Chalk was to be the medium used - no pencils!</td>
<td>As needed</td>
</tr>
<tr>
<td>Informational Model</td>
<td><strong>Affective:</strong> Choice of object and detail to be drawn</td>
<td>-chalk</td>
<td></td>
<td>-detail -line -size</td>
<td>Conclusions: Drawings completed and some displayed.</td>
<td></td>
</tr>
<tr>
<td>Environmental Design</td>
<td><strong>Psychomotor:</strong> Drawing skills</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Social Interaction Model</td>
<td><strong>Cognitive:</strong> To design the work areas of the room for utility and aesthetic appeal</td>
<td>Environmental</td>
<td>Personal Design</td>
<td>Design -space</td>
<td>Procedures: Class called together and told that the room needed to be reorganized to meet the classes' needs. Students were asked what special areas were needed. These were listed on the board along with suggestions for placement. Students were assigned to create each needed area. They chose their own personal spaces as well. Lots of items needed given to teacher.</td>
<td>Two days</td>
</tr>
<tr>
<td></td>
<td><strong>Affective:</strong> Children decided on area for their personal desks and had input as to what other spaces were needed and what they would include.</td>
<td>Design</td>
<td>Environmental Fulfillment -space</td>
<td>Awareness of art in society</td>
<td>Conclusions: Library-T.O. area with pillows and bulletin board space dividers, paint area well supplied, string lines hung for painting to dry and for display, area where projects in process can be stored.</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Psychomotor:</strong> Physical rearrangement of furnishings, materials and equipment.</td>
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<td></td>
</tr>
</tbody>
</table>
### Table 5 (continued)

<table>
<thead>
<tr>
<th>Discussion of Art Museum Visit</th>
<th>Cognitive: To refresh children's memory of exhibits in Columbus Museum of Fine Art. To classify and categorize art works seen.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Humanities Model</td>
<td>Affective: To discuss aspects enjoyed</td>
</tr>
<tr>
<td></td>
<td>Psychomotor: None</td>
</tr>
<tr>
<td></td>
<td>Variables:</td>
</tr>
<tr>
<td></td>
<td>- Painting</td>
</tr>
<tr>
<td></td>
<td>- Sculpture</td>
</tr>
<tr>
<td></td>
<td>- Jewelry</td>
</tr>
<tr>
<td></td>
<td>- Mobile</td>
</tr>
<tr>
<td></td>
<td>&quot;Women in Art Collection&quot;</td>
</tr>
<tr>
<td></td>
<td>&quot;Faberge Collection&quot;</td>
</tr>
<tr>
<td></td>
<td>Personal response to art</td>
</tr>
<tr>
<td></td>
<td>Awareness of Art in Society and Art in History</td>
</tr>
<tr>
<td></td>
<td>Media</td>
</tr>
<tr>
<td></td>
<td>- Oil</td>
</tr>
<tr>
<td></td>
<td>- Watercolor</td>
</tr>
<tr>
<td></td>
<td>- Bronze</td>
</tr>
<tr>
<td></td>
<td>- Impression</td>
</tr>
<tr>
<td></td>
<td>- Realistic</td>
</tr>
<tr>
<td></td>
<td>- Oriental</td>
</tr>
</tbody>
</table>
|                                | Procedures: After a visit to the Columbus Gallery children and teacher sit in group to discuss their experiences and to list on the board the many art forms seen, art terms learned, and artists encountered. One discussion centers on why did they have an exhibit for only "Women in Art"? Another question is "Is jewelry sculpture?"
|                                | Conclusions: Children are divided into ten groups to formulate six clear statements about any one aspect of the visit they choose. |

<table>
<thead>
<tr>
<th>Writing Assignment &quot;What are Museums For?&quot;</th>
<th>Cognitive: To consider the purpose of museums - hypothesize hunch or guess.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Personal Development Model</td>
<td>Affective: To formulate personal values</td>
</tr>
<tr>
<td></td>
<td>Psychomotor: None</td>
</tr>
<tr>
<td></td>
<td>Creative writing about art</td>
</tr>
<tr>
<td></td>
<td>Awareness of Art in Society and Art in History</td>
</tr>
<tr>
<td></td>
<td>Personal Response to Art</td>
</tr>
<tr>
<td></td>
<td>Procedures: Creative writing assignment - As needed</td>
</tr>
<tr>
<td></td>
<td>Conclusions: Several papers are read to the class.</td>
</tr>
</tbody>
</table>

50 minutes
Table 5 (continued)

<table>
<thead>
<tr>
<th>Two Dimension Definition of an Art Term</th>
<th>Drawing</th>
<th>Personal Fulfillment</th>
<th>Subject</th>
<th>Media</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cognitive: To build an art vocabulary</td>
<td>Painting</td>
<td>Social Interaction</td>
<td>Model</td>
<td></td>
</tr>
<tr>
<td>Affective: To choose project from long list of art concepts</td>
<td>Collage</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Psychomotor: To build drawing, painting, pasting, and cutting skills</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>The Hobbit or Natural Environment in Chalk</th>
<th>Cognitive: To use a chalk medium to recall the natural settings experienced</th>
<th>Personal Design</th>
<th>Media</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Natural Environment in Chalk</td>
<td>Affective: To make personal choices of subject(s) and settings to be drawn</td>
<td>Background</td>
<td>Media</td>
</tr>
<tr>
<td>Social Interaction Model</td>
<td>Psychomotor: To build drawing skills</td>
<td>-shape</td>
<td>-chalk</td>
</tr>
<tr>
<td></td>
<td></td>
<td>-color</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>-size</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>-lines</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>-shading</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>-texture</td>
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</tr>
</tbody>
</table>

Procedures: Students must represent one concept or definition of one word from art gallery vocabulary list in a visual, two-dimensional form. Four ways to tackle problem are suggested:

1. Use pictures of things that had to do with the word.
2. Use material itself.
3. Use representation of the material.
4. Use word and actually do what it says.

Conclusions: Discussion of word concepts and ways the children found to represent them.

<table>
<thead>
<tr>
<th>The Hobbit or Natural Environment in Chalk</th>
<th>Cognitive: To use a chalk medium to recall the natural settings experienced</th>
<th>Personal Design</th>
<th>Media</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Natural Environment in Chalk</td>
<td>Affective: To make personal choices of subject(s) and settings to be drawn</td>
<td>Background</td>
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<tr>
<td>Social Interaction Model</td>
<td>Psychomotor: To build drawing skills</td>
<td>-shape</td>
<td>-chalk</td>
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<td></td>
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<td>-color</td>
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<td></td>
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<td>-size</td>
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<td></td>
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<td>-lines</td>
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<td></td>
<td></td>
<td>-shading</td>
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<td></td>
<td></td>
<td>-texture</td>
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</tbody>
</table>

Procedures: Children are asked to recall experiences of the past week on a camping trip and the viewing of a film on "The Hobbit." Natural flora and fauna, their aesthetic elements and the natural environment as a whole are discussed. Children first sketch a plan of their idea. On approval they are to make a final chalk drawing. Teacher helps students clarify their ideas.

Conclusions: Pictures are displayed.
<table>
<thead>
<tr>
<th>Writing Project Collaborations</th>
<th>Social Interaction Model</th>
<th>Cognitive: To enhance understanding of a chosen subject.</th>
<th>Collage Personal Subject Fulfillment</th>
<th>Procedure: Children are allowed to choose a topic of interest to them for a research report. The report is accompanied by a collage of newspaper and magazine pictures of various aspects of the subject. Conclusions: Reports and collages are mounted and displayed.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cognitive: To choose a subject of interest to student</td>
<td>Psychomotor: To build cutting and pasting skills</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| Color in Art Informational Model | Cognitive: To see color as an element in art | Drawing Development -crayon -color | Personal Design Procedure: A slide is projected, out of focus on a screen. Children are asked to verbally reconstruct the scene despite vague image. Crayon drawings are to then be made as areas of color using no lines. Conclusions: Bulletin board mounting and display |
|----------------------------------|-----------------------------------------------|--------------------------------|-----------------------------------------------|--------------------------------------------------------------------------------------------------|
| Affective: None                  | Psychomotor: To build drawing skills          |                                 |                                                                | 45 minutes                                                                                             |

| Map Drawing External Control Model | Cognitive: To develop understanding of the topography of the area mapped and of topographical maps. | Drawing Personal Subject Fulfillment Procedure: Topographical maps are shown and discussed. Children are allowed to choose an area to be topographically mapped with color charting. Conclusions: Display of maps |
|------------------------------------|--------------------------------------------------------------------------------|-----------------------------------------------|--------------------------------------------------------------------------------------------------|
| Affective: To choose an area to be mapped, color used, media used. | Psychomotor: To build drawing skills | |

| 250 |
### Table 5 (continued)

<table>
<thead>
<tr>
<th>European Report</th>
<th>Cognitive: To develop understanding of one European Country through research into five different topics - &quot;Arts&quot; is a possible topic.</th>
<th>Drawing</th>
<th>Personal Fulfillment</th>
<th>Subject Style</th>
</tr>
</thead>
<tbody>
<tr>
<td>Social Interaction Model</td>
<td>Affective: To choose topics to be researched</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Psychomotor: To build drawing skills</td>
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</tbody>
</table>

*Procedures: Report is assigned. Four Weeks*
*Four Weeks*
*It must be accompanied by pictures, maps and a drawing of the flag. Emphasis is put on finding proper colors for flag drawing. One topic possible is something that doesn't have to be on paper.*
*Conclusion: Skits and drawings accompanied the report.*

<table>
<thead>
<tr>
<th>&quot;What Makes a Good Commercial&quot;</th>
<th>Cognitive: To perceive and analyze media commercials</th>
<th>Media</th>
<th>Awareness of art in society</th>
<th>Subject Style</th>
</tr>
</thead>
<tbody>
<tr>
<td>Affective: To write about personal values</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Psychomotor: None</td>
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</tbody>
</table>

*Procedures: Assignment is given to watch, listen to and look at the advertisements in today's media. Children are to write a paper entitled "What Makes a Good Commercial."

*Conclusions: Children conclude: a) Comedy, b) Cartoons, c) animals, d) very attractive or ugly people, e) famous people to endorse, f) singing and dancing, are ingredients for a good commercial.*

<table>
<thead>
<tr>
<th>Book Reports</th>
<th>Cognitive: To review and present ideas from book read</th>
<th>Drawing</th>
<th>Personal Fulfillment</th>
<th>Subject Style</th>
</tr>
</thead>
<tbody>
<tr>
<td>Social Interaction Model</td>
<td>Affective: To choose reporting means</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Psychomotor: As necessary</td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

*Procedures: Posted information As needed states that book reports may be any of the following arts means: drama trial, radio broadcast, diorama, poster, drama skit of incident, scrapbook, comic strip, mobile, paper-bag mask, illustrations of incidents, clay models, wire or paper sculpture of characters.*

*Conclusions: Not many book reports were completed during research observation.*
<table>
<thead>
<tr>
<th>Table 5 (continued)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Music</strong> (field experience student)</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td><strong>External Control Model</strong></td>
</tr>
</tbody>
</table>

| **Olympic Games (week one)** | Cognitive: To develop awareness of Olympic symbols and Olympic game news photography | Paper mache |
| | Affective: To chose a product to make with paper-mache and Olympic symbols to draw or sketch | Milk Containers Boxes Jars Drawing Stitchery Sculpture -clay |
| | Psychomotor: To develop building, cutting, drawing, sewing and shaping skills | Awareness of Art in Society Product design -containers -cubes Design -perspective -color -line -shape |
| **Social Interaction Model** | | Procedures: Half of class has chosen to study the Olympic Games. They decide to make containers with Olympic photographs and symbols paper mache'd to them, drawings of symbols and athletes, models of game spaces and equipment and stitchery designs. Teacher supports and helps children clarify their goals. |
| | | Conclusions: Art work and reports are presented to class and then displayed. |

| **Olympic Games (week two)** | Cognitive: To create a work of visual art about the second week Olympic events | Drawing |
| | Affective: To choose event to be portrayed and media to use | Personal Subject Fulfillment |
| | Psychomotor: To build drawing, painting and sculpting skills | Assignment is given to do art based on one event of the week. A bag of white ceramic clay is brought in as a possible media. |
| **Social Interaction Model** | Procedures: | Conclusions: Drawings are carefully mounted by the children. The clay "models" are left unfired but displayed in an Olympic environment. |
| | As needed during one week | | |
Table 5 (continued)

Black History Social Interaction Model

Cognitive: To develop awareness of famous black Americans
Affective: To choose person to be drawn and reported on
Psychomotor: To develop drawing skills

Drawing -pencil

Personal Fulfillment

Subject

Procedures: Half of the class has chosen to study famous black Americans. They decide to accompany one week their reports with original and traced drawings of these people.

Conclusions: Reports are presented to the class and drawings are mounted and displayed with the reports.

Report Cover and Illustrations Social Interaction Model

Cognitive: To build understanding of how books are organized for visual appeal and interest
Affective: To chose designs and illustrations for own book
Psychomotor: To develop drawing, cutting, pasting skills

Book Design

Awareness of Art in Society

Product Design -color -material -decoration

Subject Style

The Artist Media

"Black Art" Discussion Humanities Model

"Black Cognitive: To discuss the questions: "What makes Black Art?"

Awareness of Art in Society

Awareness of Art in History

Subject Style

The Artist Media

Procedures: A student group project on black art leads the teacher to ask the questions spawning this discussion. The several aesthetic foci were discussed in the context of the question.

Conclusions: "We gotta find out what other people mean when they say these words (Black Art, African Art) if we all have different uses."
<table>
<thead>
<tr>
<th>Table 5 (continued)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Printing Patterns</strong></td>
</tr>
<tr>
<td>Cognitive: To create one design unit which can be transferred to a print medium and repeated to form a pattern.</td>
</tr>
<tr>
<td>Affective: To develop personal designs</td>
</tr>
<tr>
<td>Psychomotor: To develop skills in forming</td>
</tr>
<tr>
<td><strong>Procedures:</strong></td>
</tr>
<tr>
<td>Children are shown Africans' textile patterns. They must create one design unit of a pattern to be repeated 3 times on an 8x24 inch strip of paper. They make a preliminary design to be approved and discussed with the teacher. The student and teacher also discuss the means of reproducing the patterns.</td>
</tr>
<tr>
<td>Conclusions: Patterns were usually too difficult so print media prevailed.</td>
</tr>
</tbody>
</table>

**Time needed**
- over several days

**Materials:**
- tempera
- ink
- objects
- string
- linoleum
- pencil
- jewelry
- clay
- sculpture
- wax
- soap
- paper
- mache
- proportion
- size
- color
- texture
- repetition
- style
- picture
- story
- circle
- pattern
- exaggeration
- shape
- line
- color
- figure
- ground
- repetition
- style
Table 5 (continued)

<table>
<thead>
<tr>
<th>Music (Student Teacher)</th>
<th>Music (External Control Model)</th>
<th>Music (Personal Style Procedures)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cognitive: To become aware of patterns in music. To understand some style aspects of African music.</td>
<td>- Cognitive: To develop understanding of African Art and Sculpture, historical and contemporary.</td>
<td>- Personal Style -repetition -call and response Design -rhythms</td>
</tr>
<tr>
<td>Affective: None</td>
<td>Film African Art and Sculpture Humanities Model</td>
<td>- Procedures: Student teacher talks about rhythm patterns. She claps patterns for them to repeat. They divide into two groups and clap their patterns at the same time. A song is taught call and response style.</td>
</tr>
<tr>
<td>Psychomotor: To clap patterns and sing</td>
<td>Cognitive: To personally respond to art</td>
<td>Conclusions: Music lesson is discussed before doing patterns in art.</td>
</tr>
<tr>
<td>Dance (External Control Model and Social Interaction Model)</td>
<td>Dance (Researcher teaching)</td>
<td>Procedures: After a brief introduction reminding children of some characteristics of African art that they have seen, film is shown.</td>
</tr>
<tr>
<td>Cognitive: To learn basic foot and hip movements of Nigerian dance; to rhythmically perform gestures based on agrarian life in Nigeria with the other movements</td>
<td>Cognitive: To invent gestures based on the things the children do in their daily life</td>
<td>Conclusions: None at time</td>
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<tr>
<td>Affective:</td>
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<td>Psychomotor: Dance movements</td>
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<table>
<thead>
<tr>
<th>Procedures</th>
<th>20 minute period</th>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Dance Creative Personal Style Design</th>
<th>45 minute period</th>
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Table 5 (continued)

| Cognitive: To explain through the arts communication something about the world – a fact. Folk tales are mentioned and discussed. | Art: -drawing -painting -soft sculpture | Personal Subject | Procedures: Teacher and class discuss nature of folk tales which explain natural phenomena in non-scientific ways. Children are to write and perform through the use of four major art areas, their own folk tale. | 5 days time as needed |
| Social Interaction Model | Affective: To choose to work in art, music, dance, or drama arts. To invent arts activities. | Music: -vocal -found sound -rhythm instruments | Conclusions: Groups independently write scripts, rehearse and perform their musical tales. Most stories relate scientific explanations. |
| Psychomotor: As required | Dance: -creative Drama -puppets -creative | | |

| Cognitive: To recognize and sing a scale; to sing a scale in the context of a song; to know that sharps and flats raise or lower tone a half step. | Music: -vocal | Personal Technical | Procedures: Teacher plays and sings scale. Children imitate. The children are told to turn to a page in the music book. It is hoped that they will recognize a scale in the song. Teacher explains key signature and plays scale of song. Children listen. Teacher plays song. Children sing. Teacher explains "hometone" and "chord". Another song more technical explanation. |
| Music (Student Teacher) | | Development | Conclusions: Discipline is a problem. |
| External Control Model | Affective: None | | |
| Psychomotor: To develop vocal ability | | | |
Table 5 (continued)

<table>
<thead>
<tr>
<th>Animals (Student Group Project)</th>
<th>Cognitive: To utilize understanding of animals by sharing with class</th>
<th>Drawing Personal Subject</th>
<th>Cognitive: To further understand space travel</th>
<th>Environment Personal Subject</th>
<th>Cognitive: To read about, define and present pantomime as an area of theater</th>
<th>Drama Personal Characterization</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Affective: To choose topic of study and arts forms to be included</td>
<td>-crayon -found objects -paint</td>
<td>Affective: To create an imaginary settlement on another planet and invent dramatic games to take place there</td>
<td>Design -found objects Drama -improvisation Sculpture -clay</td>
<td>Affective: To invent and direct other children in a pantomime skit</td>
<td>Personal Characterization</td>
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<tr>
<td></td>
<td>Psychomotor: To build drawing and painting skills</td>
<td></td>
<td>Psychomotor: To build drawing and painting skills</td>
<td></td>
<td>Psychomotor: To build body movement and gesture, skills in pantomime</td>
<td></td>
</tr>
</tbody>
</table>

Procedures for all Student Group projects/reports:

"Contract students" continually work on projects of their own choosing. They are encouraged to choose one or two non-contract students to work with. A project must have at least three different aspects, e.g.

1. Written report(s)
2. Art display
3. Drama skit
4. Survey
5. Music
6. Bring in examples
7. Oral presentation

Projects are approved by the teacher and a deadline for completion is agreed upon. Almost all projects involve one or more art forms.

The teacher supervises and helps the children clarify their ideas through questioning. An oral and visual presentation is almost always made to the whole class. Discussion is led by the student reporter.

Questions arising during discussion sessions often become a focus for research and/or a future project. Displays are left up for a few days. Artifacts, records, art work, and reports are viewed, listened to and read by classmates.
Table 5 (continued)

<table>
<thead>
<tr>
<th>Babies (Student group report)</th>
<th>Cognitive: To learn about reproduction</th>
<th>Drawing -pencil</th>
<th>Personal Fulfillment</th>
<th>Subject</th>
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<tbody>
<tr>
<td></td>
<td>Affective: To choose subjects and various aspects of report</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Psychomotor: To build drawing skills</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Clowns (Student group report)</th>
<th>Cognitive: To learn about clowns, their work, costumes and acts</th>
<th>Sculpture -found objects -paint</th>
<th>Personal Fulfillment</th>
<th>Subject</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Affective: To choose subject and various aspects of report</td>
<td>Drama -pantomime</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Psychomotor: Building, painting, and movement skills</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Black Art (Student group report)</th>
<th>Cognitive: To research &quot;black art&quot;</th>
<th>Sculpture Drawing Music Poetry</th>
<th>Awareness of Art in Society Personal Response to Art</th>
<th>Aesthetic Focus Subject Style</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Affective: To do research in personally chosen project</td>
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<td></td>
<td>Psychomotor: None</td>
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</table>

<table>
<thead>
<tr>
<th>The City (Student group report)</th>
<th>Cognitive: To build understanding of the city as a place for people to work, play and live</th>
<th>Environmental Design Sculpture -found objects Drawing Painting</th>
<th>Awareness of Art in Society</th>
<th>Design Space Form Line</th>
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<tbody>
<tr>
<td></td>
<td>Affective: To design spaces and buildings to personal specifications</td>
<td></td>
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<tr>
<td></td>
<td>Psychomotor: To enhance building sculpting, painting, and drawing skills</td>
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</table>
Table 5 (continued)

<table>
<thead>
<tr>
<th>Color (Student group project)</th>
<th>Cognitive: To experiment on forming various hues, shades and tints of color by mixing paints, to predict from mixing which colors are &quot;mixes&quot; and which are not</th>
<th>Affective: To mix colors to create desired results</th>
<th>Psychomotor: To use manual skills</th>
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</thead>
<tbody>
<tr>
<td>Paint</td>
<td>Personal Fulfillment color</td>
<td>Design color</td>
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</table>

<table>
<thead>
<tr>
<th>African Art (Student group project)</th>
<th>Cognitive: To research the relationship between African Art and abstract art; to increase understanding of African Art</th>
<th>Affective: To research a personally chosen area</th>
<th>Psychomotor: To build drawing skills</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drawing - Pencil</td>
<td>Awareness of Art in Society</td>
<td>Style - African</td>
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<tr>
<td></td>
<td></td>
<td>Style - Abstract</td>
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</table>
Plates IXX - XXIV

Arts and Arts Participation in
Case Study IV
Plate IX
Arts Participation - Case Study IV

TEACHER CLARIFYING  THE CLASS SETTING
PAINTING SCENERY  WORKING TOGETHER
Plate XX
Art - Case Study IV

OLYMPIC DRAWING

OLYMPICS-STUDENT DISPLAY

OLYMPIC CONTAINER
Plate XXI

Art - Case Study IV

DEFINITION-COLOR
DEFINITION-ABSTRACT
DEFINITION-STILL LIFE
STUDENT DRAWING
Plate XXII
Arts - Case Study IV

CONSUMER REPORT

PUPPET DRAMA

CONSUMER REPORT

PUPPETS
Plate XXIII
Art - Case Study IV

FAMOUS BLACK AMERICAN

AFRICA-MASK

BLACK HISTORY DIARAMA

AFRICA-ARTIFACT
Plate XXIV
Drama - Case Study IV

STORY TELLING-DANCE

STORY TELLING-DRAMA

STORY TELLING-DRAMA

STORY TELLING-SOFT SCULPTURE
Plates XXV - XXVII

Student Group Art Products
Plate XXV

Student Project Arts - Case Study IV

"ANIMALS"

"CLOWNS"

"ROCKETS"
Plate XXVI

Student Project Art - Case Study IV

ENVIRONMENT FOR THE FUTURE

PLANING THE CITY

"BLACK ART"

"COLOR"
Plate XXVII
Student Project Arts - Case Study IV

GROUP PERFORMING

GROUP RECORDING MUSIC

GROUP REPORTING

GROUP PLANNING
Summary

This chapter describes, analyzes, and assesses the arts education in four classrooms. It presents the qualitative and quantitative data gathered during extensive participant-observation in each site.

The organization of each case study is designed to reflect the characteristic of a temporally developing investigation. Each begins with generalized description, progressed to analysis of the qualitative dimensions and concluded summarily assessing the arts education goals being enacted in each site.

Table 6 presents a comparative summary of all statistical data derived from the O.S.I.A. and presented in this chapter.
<table>
<thead>
<tr>
<th>Data - Focus 100% on Teacher</th>
<th>Case Study I</th>
<th>Case Study II</th>
<th>Case Study III</th>
<th>Case Study IV</th>
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<tbody>
<tr>
<td>Total Instructional Events Recorded</td>
<td>2026</td>
<td>1811</td>
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<td>% Attributed to Teacher</td>
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<td>73</td>
<td>68</td>
<td>70</td>
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<tr>
<td>% Attributed to Students</td>
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<td>27</td>
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<td>30</td>
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<td>% Substantive Function</td>
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<td>78</td>
<td>76</td>
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<td>% Managerial Function</td>
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<td>% Appraisal Function</td>
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<td>5</td>
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<tr>
<td>% in Class Setting</td>
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<td>49</td>
<td>51</td>
<td>58</td>
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<tr>
<td>% in Group Setting</td>
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<td>7</td>
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<td>12</td>
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<tr>
<td>% in Tutorial Setting</td>
<td>62</td>
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<td>30</td>
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<tr>
<td>% Social Interaction Model</td>
<td>20</td>
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<td>72</td>
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<tr>
<td>% Personal Development Model</td>
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<tr>
<td>% External Control Model</td>
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<tr>
<td>% Informational Model</td>
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<tr>
<td>% Humanities Model</td>
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<td>28</td>
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</table>
Table 6 (continued)

<table>
<thead>
<tr>
<th></th>
<th>Case Study I</th>
<th>Case Study II</th>
<th>Case Study III</th>
<th>Case Study IV</th>
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<tbody>
<tr>
<td># Teacher Substantive Events</td>
<td>867</td>
<td>679</td>
<td>765</td>
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<th>Students</th>
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<td>% Affective and Psychomotor</td>
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Table 6 (continued)

<table>
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<tr>
<th>Appraisal-Criterion</th>
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<th>Case Study II</th>
<th>Case Study III</th>
<th>Case Study IV</th>
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<td># Appraisal Events</td>
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<td>% Observation of World Around</td>
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</table>

Teacher Managerial

<p>| # Managerial Events                  | 344          | 496           | 144            | 182           |
| % Student Management                 | 73           | 76            | 85             | 73            |
| % Tools and Materials                | 24           | 24            | 15             | 27            |
| % Technical Information              | 2            | 0             | -              | -             |</p>
<table>
<thead>
<tr>
<th>Climate Variables</th>
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<th>Case Study III</th>
<th>Case Study IV</th>
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<td>Indirect/Direct (5, 6, 7, 8, 9, 10/4, 11, 12)</td>
<td>630/508</td>
<td>511/446</td>
<td>436/449</td>
<td>567/649</td>
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<tr>
<td>Modified Indirect/Direct (6, 8, 9, 10/11, 12)</td>
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<td>75/8</td>
<td>127/15</td>
<td>163/3</td>
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<tr>
<td>Clarification, Acknowledgement/Judgment</td>
<td>113/58</td>
<td>50/33</td>
<td>100/42</td>
<td>131/35</td>
</tr>
<tr>
<td>Solicitation, Clarification/Response</td>
<td>354/155</td>
<td>305/155</td>
<td>280/58</td>
<td>374/88</td>
</tr>
<tr>
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<td>354/484</td>
<td>305/438</td>
<td>280/434</td>
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</tr>
<tr>
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<td>58/434</td>
<td>88/645</td>
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<tr>
<td>Clarification/Solicitation in Reaction</td>
<td>23/81</td>
<td>21/64</td>
<td>22/53</td>
<td>38/106</td>
</tr>
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<td>38/13</td>
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<td>143/9</td>
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Table 6 (continued)

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<th>Case Study III</th>
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<td>26/33</td>
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<td>1/32</td>
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**General Variables**

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<th>T. Interaction Initiation/ S. Interaction Initiation</th>
<th>993/620</th>
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<th>772/466</th>
<th>1107/506</th>
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<tr>
<td>Substantive/Managerial</td>
<td>867/344</td>
<td>679/496</td>
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<td>Functional Behavior/Non-Functional Behavior</td>
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</table>

0% = less than 1%
- = no count
CHAPTER FIVE
SUMMARY AND IMPLICATIONS

This dissertation design is undertaken in the belief that to learn about the educational content and the quality of teaching and curriculum of the arts in the elementary classroom, one must be present in the classroom.

Chapter Overview

A brief summary of the study and its findings begins Chapter Five. This is followed by implications for educational administrators and classroom researchers. Recommendations for further research which might build upon this study conclude the chapter.

Summary of the Investigation

This study is designed to describe, analyze and assess the arts education in the classrooms of four elementary teachers judged "highly effective" by three school administrators. It employs the methodologies of photography, participant-observation, informant-interview, and pre-ordinate systematic observation using O.S.I.A. for computerized analysis. This combination of methodologies support and extend one another to provide a comprehensive picture of the arts education in each of the subject classrooms.
This study has two prime concerns:

1. to determine the extent and nature of opportunities the children in four elementary classrooms receive to learn in, through, and about visual arts, drama, music and dance; opportunities for children to develop artistic skills, to create, to perceive the artistic work of others, to evaluate the artistic work of others and to understand the arts in today's society and in past history and culture.

2. to determine the usefulness of the Observational System for Instructional Analysis in describing, analyzing and assessing the instructional means and curricular ends of arts teaching.

A secondary concern of this study was to describe, analyze, and assess the extent and nature of arts teaching in the classrooms of two classroom teachers who had participated in the extensive (minimum four years) in-service education in arts in education of the Columbus, Ohio model of the Arts IMPACT project.

Onsite research took place over a period of eighteen weeks. A total of eighty-seven randomly selected half-day observations were made during phase one of this study. This phase lasted ten weeks and employed participant-observation methodologies and photography. During the second phase of the study participant-observation methodologies and photography were augmented by the audio-taping
and O.S.I.A. hand-coding of five intact arts lessons in each of the research classrooms. This phase lasted eight weeks and entailed 42 half-day observations. A half-day averaged two and three-quarter hours.

The last phase of this research, data processing, involved the classification and categorization of the observational notes, the zeta coding, and the preparation of the O.S.I.A. encoded data for computerization. Six analyses were performed on this data: 1) O.S.I.A. matrix Interaction Pattern Analysis, 2) Strategy Context Analysis, 3) Subfunction Analysis, 4) Subscript Analysis, 5) Standard Variables Analysis, and 6) Chain and Pool Analysis.

The conclusions of this study relate first to the observational findings, and second to the Pfeuffer modification of the O.S.I.A. and its use in arts education research.

Observational Findings

As stated previously, descriptive research enables a reader to feel and vicariously participate in an experience. The case studies were organized into four major sections:

1. Background Data;
2. The Arts in the Classroom;
3. Analysis of Instruction in the Arts; and
4. The Arts Curriculum

The following findings are derived from the examination of background data.
Findings - Background Data

Finding 1: The "highly effective" classroom teacher did not represent any one teaching style. The styles of the four subjects ranged from a highly traditional structured teaching style to an informal style which stressed student choice, freedom and responsibility. What each of these teachers had in common was a consistency of style and rules, expectations for each student, and warmth, friendliness and a sense of humor.

Finding 2: The "highly effective" classroom teacher was not necessarily a "highly effective" teacher of the arts to her class. The four classroom teachers varied greatly in their ability to provide opportunities for skill building, creating, perceiving, responding, understanding, and evaluating. These factors will be further discussed in the assessment of curriculum section.

Finding 3: A classroom teacher's recreational, pre-service, or in-service educational experience in a particular art did not necessarily give her the confidence or ability to teach it. Recreational experience had no influence. The teacher with extensive dance training never had taught dance to her class, and the teacher with extensive piano, choir, and choral experience seldom taught music.

Pre-service education in visual art, music and movement education did not provide the teachers with the skills and
understanding necessary to adequately teach these arts to their students. The teachers with only pre-service education in the visual arts were project rather than concept oriented. They had very little command of visual art vocabulary or media, and approached the visual arts as either utilitarian or self-expressive. The in-service trained-teachers attributed their visual art teaching approach and understanding to their in-service experiences rather than pre-service. One of these teachers had no pre-service arts courses. These teachers were able to stimulate a broader range of visual art experiences and understandings than did the teachers without in-service education.

Neither pre-service education nor in-service education gave these teachers the skills, knowledge or confidence to approach movement/dance or music with their students. The in-service-trained-teachers had taught both of these arts areas to their classes when involved in the IMPACT project. The guidance and encouragement of arts resource teachers and the preparation of the students in the arts by these certified specialists was deemed essential to the teaching of music and dance by these teachers.

Finding 4: The easy availability of art supplies in all classrooms did not necessarily mean that they would be used. Children needed time to experiment and explore. They needed to be motivated by the experimentation of another child or an admonition or demonstration by the
teacher. At various times, clay, tempera and wire were openly available in classrooms but remained unused. These materials needed blocks of time for use. Children rather used pencils, crayons, and markers during the free minutes between assignments or periods in the two more teacher-structured classrooms. In the two classrooms where children structured their own time through either a whole day or up to a week or two for sixth grade contract students, a wider range of art materials were used and a wider range of art forms were experimented with. Children would wander to the art area, explore the available materials and make decisions for art often based on the materials or media they found.

**Findings - Observation of Arts Activities**

The observation of arts activities in the four subject classrooms resulted in the following findings:

**Finding 1:** Children were natural experimenters, inventors, and creators in the visual arts, drama, music, and dance. Without direction from teachers, they invented imaginative drama games alone and with each other, they built and drew for personal fulfillment, and they experimented with rhythms, sounds and movement.

**Finding 2:** Children frequently participated in surreptitious arts activities in classrooms for what appeared to be relief of tension and/or boredom. Some of these activities, such as drawing while supposedly reading or completing dittoes and playing dramatic games with available objects occurred
during trips to the wastebasket, pencil sharpener, and drinking fountain. Many arts-related events took place when the teacher left the room for brief periods or gave free time or recess breaks to the children.

**Finding 3:** The younger third and fourth grade children participated in more self-invented dramatic games than did the older fifth and sixth grade children.

**Finding 4:** The younger, third and fourth grade, children enjoyed sharing both their art and their dances with an audience of peers, with the researcher or the teacher. The older children often stopped their arts involvement when observed. They often secluded themselves while exploring or experimenting. They also were more prone to wrinkle up their drawings when finished. Younger children shared drawings with peers more often.

**Finding 5:** Observed teacher-initiated arts activities were integrated or interrelated with the non-arts curriculum, holiday or season, close to 100% of the time. These activities included those presented during an arts period and supervised by the teacher, as well as many assignments which required the use of the arts to illustrate, extend, or culminate non-art learnings. The four teachers stated that they integrated or interrelated the arts with other areas of focus between 75% and 100% of the time.
Finding 6: The classroom teacher was the major provider of arts instruction in each of the four settings.

Finding 7: All four classroom teachers sought arts education opportunities for their students through the services of other people. Student teachers and field placement students from The Ohio State University were enlisted to teach music in all three of the settings where they were present. The researcher was asked whether she would be willing to teach dance or music by three of the four subject teachers.

Finding 8: Classroom teachers were aware of the Ohio State Department of Education requirement to teach visual arts and music to their children. They were however, not aware of the specific art and music curriculum content suggested by either the Ohio State Department of Education or the Columbus Public Schools Teaching Agreements. One in-service-trained-teacher, after reading the music curriculum outline of the Columbus Public Schools for her grade level, with some personal surprise commented that she felt she could "teach everything but the singing." However, she did not subsequently attempt to teach a music lesson.

Finding 9: Blackboard lists of the day's assignments and/or activities consistently included the arts in the classrooms the IMPACT trained teachers. They consistently excluded the arts in the classrooms of the teachers without in-service training.
Finding 10: Children in the classrooms of the IMPACT trained teacher were consistently told the arts were part of the 'important work' of school. Children in the classrooms of the non-inservice trained teachers were often required or allowed to 'finish your work first' before beginning or completing visual art projects.

Finding 11: Arts activities were consistently confined to the later afternoon time blocks in the classrooms of teachers without in-service education in the arts. When, in the second phase of the research, the classroom teachers selected the time and day of the week for the researcher to observe, one of these teachers confined the time to Thursday afternoons, while the other requested Monday or Friday afternoons.

Arts activities were not held to specific blocks of time in the classrooms of the IMPACT trained teachers. They were integrated into the school day at various times and on-going during the week.

Finding 12: The two certified art educators observed working with the subject classrooms were more rigid in structuring learning and discipline during visual art periods than were any of the classroom teachers. The two teachers who required children to sit at desks and work silently during other times allowed freedom of movement and conversation during visual art activities.
Finding 13: Children lost interest in completing an arts project when they were unable to do so within the one or two days following the initial assignment and motivation. Most enthusiasm and interest occurred during the initial time period. The children wanted to complete their art work preferably during this first period of time or later during this day. When projects continued for four to five weeks, or in the case of the third graders, for one week, the children did not want to return to them.

IMPACT educated teachers generally assigned time during two or three consecutive days for the completion of lengthy projects. The teachers without in-service education often held the completion of projects from week to week for assigned arts times.

Findings - Analysis of Instruction in the Arts

The following findings resulted from the observation of arts lessons in the research settings.

Finding 1: The predominant model of teaching was that of social interaction. This model of teaching was most often directed toward production which would illustrate a particular subject matter in the classrooms of the two non-IMPACT educated classroom teachers. The IMPACT educated teachers most often used this problem solving approach focused on an aesthetic element or an organizational factor.
Finding 2: The external control model of teaching was the second most frequently used approach in the classrooms of the non-IMPACT trained teachers. while the second most frequently used model of the IMPACT trained teachers was the humanities model. This was used to present background information about the arts, activity, to motivate the arts activity, and to evaluate the arts activity.

Finding 3: The presentation of illustrations or examples of the work of artists to inform and motivate art lessons led toward more divergent art production by students. While the presentation of teacher-made examples to illustrate and motivate art lessons led toward more convergent art production by students.

Finding 4: Divergent interaction, open ended questioning, was a minor factor in the arts teaching process in all classrooms, averaging 5% on the O.S.I.A. data analysis.

Finding 5: Affective interaction or initiation, feeling, valuing, was a minor factor in the teaching process in all classrooms. Only the teacher, in Case Study III, Miss Ell, included affective thought regularly in her discussions with children (Note: one interaction session recorded for O.S.I.A. data analysis in Case Study I skewed the data in this case study. This discussion was student initiated, as a game. This type of interaction was not observed at any other time).
Finding 6: The nature of most arts activities initiated by teachers allowed for children to make affective and divergent choices.

Finding 7: Despite the fact that psychomotor involvement in arts activities took up the major part of arts periods in all classrooms, no teacher taught art skills or techniques. Psychomotor objectives were developmental for the individual child.

Finding 8: Personal fulfillment through participation was the most common objective for teaching in the arts in all classrooms.

Finding 9: Both IMPACT-trained-teachers frequently focused on the understanding of arts and artists in history and in contemporary society as arts education objectives. They did this through the use of field trips, films, illustrations, and discussions. Those teachers not in-service trained did not.

Finding 10: Both IMPACT-trained-teachers extended arts experiences into cognitive discussions and cognitive or affective writing assignments. The teachers not trained in the IMPACT project did not extend arts experiences into discussions or writing assignments.

Finding 11: Arts projects were most often product
oriented in the non-IMPACT trained teacher's classrooms. Visual arts were frequently directed toward the need for a new bulletin board display, a parent exhibit, or a school-wide or city-wide project necessitating them.

The most frequent focus of interaction during these arts lessons was on the technical aspects of how to do something. Children depended on the teacher for hands-on assistance and/or demonstration with visual arts in the classrooms of the non-IMPACT trained teachers.

Finding 12: Children did not receive hands-on assistance nor hands-on demonstration with the arts in the classrooms of IMPACT trained teachers. They were more independent. Their requests for assistance were more likely to be responded to with questions directed toward allowing the student to solve his own problems.

Finding 13: The amount of teacher managerial assistance necessary in classrooms depended on the type of arts project being undertaken, the media, supplies, materials and equipment necessary, and the accessibility to children of these. Accessibility and student involvement in clean-up made art and drama periods less hectic for the classroom teacher.

Finding 14: Feedback and evaluation were characteristically provided in an informal manner during arts lessons. Personal rather than objective criteria were most often used
in the appraisal of children for their arts activities. However, one IMPACT trained teacher used objective criteria for assessment 45% of the time. Personal positive criteria were more often superficial than meaningful. Personal negative statements were always constructive, never destructive.

**Finding 15:** Children generally interacted with other children in a positive way during engagement in arts activities. They structured for one another, assisted one another, copied from one another and evaluated one another. They worked cooperatively with interest and obvious signs of pleasure. During discussions about art, tension and/or restlessness was obvious when children were not continually involved through questioning, perceiving or problem solving. Lengthy talk-about-art sessions were possible when children were involved in perceiving, commenting, speculating, and/or quick writing or drawing assignments during the discussions.

**Findings - The Arts Curriculum**

Findings in this section are derived from an examination of the curricular objectives of the instruction in the arts in the four observed settings.

**Finding 1:** The classroom teachers felt most confident about teaching visual arts and drama. All presented opportunities for children to participate in visual art experiences.
Three presented opportunities for their children to participate in drama experiences. They felt least confident about teaching music and dance. Music received cursory attention by only two of the four teachers and dance was non-existent in the curriculum.

**Finding 2:** Classroom teachers did not teach specific skills in any art area. Rather, opportunities to copy, explore, experiment and discover were provided. Self-expression and self-fulfillment were the predominant foci for arts lessons.

**Finding 3:** IMPACT-trained classroom teachers directed children's thinking toward concepts of art and the purposeful designing of an art product with attention to specific aesthetic qualities, while teachers not trained in the IMPACT project directed children's thinking toward the completion of artifacts, generally for public display, with attention to the general aesthetic concept of beauty.

**Finding 4:** Occasional perceptions of the products and productions of professional artists occurred in all school buildings. But, IMPACT trained teachers arranged field trips into the community to supplement this. In addition, they provided for their own classes illustrations of the work of contemporary and historical artists which the teachers not involved in in-service education did not do. These teachers also did not provide opportunities for their
students to gain an understanding of the arts or artist in contemporary society, in history or in other cultures.

**Finding 5:** Children derived their ideas for their arts activities from their experiences and imaginations. Teachers, however, only occasionally focused children's attentions on perceptions of the man-made or natural environment or the people around them in connection with arts lessons. Only the IMPACT trained teachers talked about imagination or fantasy.

**Finding 6:** The aesthetic concepts of color, subject, shape, and line were superficially covered in all classrooms. But, IMPACT-trained classroom teachers had a broader grasp of aesthetic concepts in the arts than did the other teachers. They possessed more extensive arts vocabulary which they regularly used with their students.

**Finding 7:** Talk-about-art on the level of description was a common occurrence in connection with student made arts products. But, talk-about-art on the levels of analysis or interpretation was an uncommon occurrence. See Table 6, pages for the summary of O.S.I.A. data for all four case studies.

**Findings - The Research Methodology**

**Finding 1:** The Pfeuffer Modification of the O.S.I.A. was a moderately effective instrument in helping to describe,
analyze and assess the arts instruction and curriculum in the research setting. To become a more effective instrument for the description, analysis and assessment of arts instruction the following changes should be made:

a. The encoding of all talk-about-art should be accomplished through the subscript level. Subscripts should be assigned for the descriptive level, for the analytic and interpretive level, and for the evaluative level. These subscripts would replace those previously assigned to encode references to the gestalt of an art and to the individual aesthetic elements.

b. This change would free a subfunction symbol to be used to encode mediated instruction. Taped lessons and films and/or television can be effectively used in arts instruction in elementary classrooms. The O.S.I.A. must retain its original ability to separately encode mediated instruction.

Finding 2: The O.S.I.A. instrument was effective in supplementing the participant-observer research methodology. To give a more accurate and comprehensive quantitative analysis of arts instruction it should be used more extensively than done in this research.

Finding 3: The participant-observer methodology is highly
effective for describing, analyzing and assessing the qualitative aspects of arts instruction in a classroom setting.

Finding 4: The combined methodologies of participant-observation with zeta coding and systematic observation with the O.S.I.A. instrument gives the researcher a broad view of the instructional, curricular, human and environmental variables present in the elementary classroom. This combined methodology is recommended as being highly effective for arts educational research.

Implications

For school districts:

a. The elementary classroom teacher may not be able to provide education both in and through the arts for his/her students

b. Elementary specialists in each of the art areas are essential to assure strong programs in the individual arts areas and the progressive growth of student skills, knowledge and understanding.

c. Elementary specialists in each of the art areas are needed to provide resources, information, inspiration, and direction to classroom teachers for integrated or interrelated arts teaching.
d. Elementary specialists in the arts areas are needed to assure continuity of learning in the arts from one year to the next.

e. In-service education in the arts should be directed toward aesthetic understanding, awareness of the arts in today's society and in the history of man. This knowledge and understanding is essential to the meaningful integration or interrelationship of arts with the non-arts curriculum.

f. In-service training in the arts must extend over a long period of time if classroom teachers are to gain the confidence necessary to interrelate the arts with the non-arts curriculum.

g. When considering the limited placement of art area specialists in schools, the school district should consider the individually felt needs of the classroom teachers. Organizational structures for the services of arts specialists should be derived to meet these needs as closely as possible.

h. Alternative staffing patterns should be examined to assure the presence of arts specialists in each building serving all children.
For building administrators:

a. Building administrators must understand the goals and objectives of education in and through the arts. This is essential for instructional leadership, staff supervision and training.

b. Building administrators must encourage and support teachers who teach the arts in their classroom.

c. Building administrators must consider alternative organizational structures within their buildings to meet the objectives of education in visual arts, music, drama and dance. These could include:

- team teaching;

- the hiring of one art area specialist per ten to twelve classrooms and the subsequent addition of an extra two or three students to the enrollment of each classroom;

- staff organizations such as the Stoddard dual progress plan\(^1\) which places home base teachers skilled in reading, language and social studies and specialist teachers for math, science and the arts in each school. Children spend a half of each day in the home base area, the remainder of the day with specialists. Home base teachers each handle two half-day home base classes.
d. Building administrators must be aware of the classroom teacher's strengths and weaknesses in teaching the arts. In-service education must be provided as needed. Teachers must be encouraged to further their education in the arts as needed.

e. Building administrators must work to meet the needs of children for arts education.

For university art education programs:

a. University pre-service education in the arts for elementary teacher certification must:
   - teach for an understanding and appreciation of the place of arts in the lives of people past and present;
   - teach sound basic technical skills in the arts areas;
   - require many experiences in viewing, talking and writing about the arts;
   - provide for realistic teaching experiences in the arts during pre-service education;
   - be aware that the arts are often integrated or interrelated in the elementary school and provide for the learning of planning skills which meet objectives of the art form within this context;
- be aware that pre-service education in non-art areas often includes the utilitarian use of the arts. University education faculties must be educated in the objectives of the art areas and the interrelating of the art and non-art curriculum in ways that value the art;

- require students to begin a collection of music and visual illustrations of works of art. These, plus pictures of dancers and drama productions and tapes for music for dance would aid in future planning and teaching.

Recommendations

It is recommended that research using the participant-observer methodology and O.S.I.A. pre-ordinate observational system be extended into a wide variety of elementary classroom and arts specialist teaching settings. This direct observation would enable use to better understand teaching and learning in the arts. It would provide information necessary to improving the quality of educational practice. It would provide information to inform the community of what has been accomplished in the arts and why.
Research should be undertaken which focuses observation on the student participant in the art class. Language and problem solving strategies used by students involved in the perception and the making of art, music, dance and drama should be studied.

The Pfeuffer Modification of O.S.I.A. would be a valuable research tool for extended longitudinal studies of arts instruction. It could also be used to gather data from a wide range of teaching settings. Studies using this would provide information about how teachers teach, what they teach, how they grow in their teaching ability, or what is needed for pre-service and/or in-service teacher education in the arts area.

The ultimate value of the present and future studies of this type appears to be in the providing of qualitative and quantitative data upon which to build theory of teaching and learning in the arts. Theory is needed to direct practice in teaching, in-service, and pre-service education and in the planning, organization, staffing, scheduling and budgeting for arts education in schools and school districts.

**Chapter Summary**

This chapter began with an overview of the dissertation and its findings. Implications of this research for the practices of school districts, school administrators,
and university arts education programs were drawn from the findings. The chapter concluded with recommendations for further research.
NOTES - CHAPTER FIVE

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APPENDIX A

SAMPLE FIELD NOTATION
Sample Field Notes
February 28, 1980 - PM

ON = observational note
TN = theoretical note
PN = personal note
MN = methodological note

ON Teacher leads class in "Happy Birthday" for a child. Her voice is strong and clear. I wonder if she sings in a church choir. I'll have to ask sometime. She leads throughout.
PN Children are enthusiastic and giggling. Birthday child is shy. He receives a pencil from the teacher.
ON Board assignments: math, reading groups, language, poetry ("Make up a poem about an object and give it human characteristics").
PN Wouldn't this be fun to do in art too! No arts assignment as usual on board!
ON When their work is done they had better get busy on the projects for tonight's P.T.A. Some children go to window ledge and table and get projects. Some pull papers out of desks. Room is very quiet. Miss ___ whispers, I cannot
hear her. She calls Johnny over to her desk. It looks like he's in trouble again. He's fighting. He goes back to his desk. He pulls out a paper canoe. It looks carefully made. He has painted it with a yellow zigzag line. He gets paints from the sink area and gets busy.

A lot of children are working on art projects now. Diaramas are being painted on the outside and tiny clay and paper sculptures are being positioned in them. There are some shield shaped pictures of Indians, Chinese, and others. I'll have to walk around a bit.

Projects are all for multicultural night. Shields are about different nationalities in America. Children have drawn (pencil) and colored (crayon and tempera) stereotypical faces of other lands. Some are book copies. A couple of girls are looking for pictures of people in an encyclopedia. The shields are precut. Another pre-drawn line shows where a ribbon-like piece is to be cut from the side and twisted up.

Miss _____ has obviously supplied these to the children. About 15 of them are around. These are the main activity.
Teacher tells them they'd better hurry and get their projects done. Several children are upset when they say theirs are not finished and tells them these are O.K. to go on display. Children (girls) groan in protest. Teacher remains calm and smiling. Some children are not even close to finishing their diaramas.

Some clay maps were made and sitting on the window ledge. These have all cracked from the heat. Children are using glue to put their pieces together. The cardboard backings are warped and unsturdy. I have not seen clay fired anywhere as yet. Have to ask about kilns and firing in all schools. Clay has been available on and off but I've never seen anything but crumbling products. Come to think of it, I've not seen it used for anything except to put things in diaramas - trees, rocks, and the Olympic bobsled and bobsled run.

Boy has spent a long time painting and repainting his canoe. Teacher comes by, "It looks different every time I see it." Child, "See, the blue keeps turning green." Teacher, "I wonder why?" Child, "Cause of the yellow?" Teacher nods head in acknowledgment, says "You had some nice designs on there before." She walks away.
Boy works again.

Teacher works at her desk. She looks around occasionally and keeps noise level down with a glance or a finger snap. She has walked around a few times.

A girl brought a Chinese silk painting to her before. She was told to write up an explanation of how it was made. She is copying some notes from a reference book. This will also be displayed.

Boy has again painted a yellow zigzag and dot design on his khaki green canoe.

Children are working alone. Little conversation - small talk only.

Time is up for art. Some children are not finished. They protest that their time was wasted. Miss ____ says they may finish them another time and "maybe we can make a bulletin board for outside of our room."

Obviously the utilitarian nature of the projects has been prime. They are being made for the P.T.A. display and not for the "art" work.

Children are disappointed. A couple threw their shields away. Some crumbling clay maps are in the waste basket also. Children had
worked enthusiastically but now seem subdued. About eight shields are lined up on the table. One map and three diaramas are ready. One has a paper teepee and a tiny clay deer with an arrow made from a toothpick.

Although ___ had "art" projects continuing for about an hour and 15 minutes this morning, engaged in by about 50% of the class, I heard only three brief interactions related to the "art" work, the one initiated by her about the paper canoe, one about clay cracking, initiated by a student-teacher: "can't help it," and a child showing her her shield received a response of "like it." There was no real involvement or enthusiasm on the teacher's part for these projects. She did help children with math papers.

There was no talk going on at all, no art at all. Everything was pragmatic, a display for parents! What an opportunity for learning about the art of various cultures - all missed. There was much about Africa and the American Indian - all completely stereotypical images - red faces on Indians, coolie hats and slanted eyed Chinese, clay cave-like hut and outdoor
fire and food for Africa. How can anyone think any cross-cultural learning had taken place in this classroom? The visual display shows none.
APPENDIX B

THE PFEUFFER MODIFICATION AND SUBSCRIPTS

FOR THE O.S.I.A.
The Pfeuffer Modification and Subscripts

for the O.S.I.A.

Focus Symbols

FT  Focus on Teacher
FS  Focus on Student
FI  Focus on Instructional Setting
FQ  Focus on Other

Instructional Context Symbols Used for
Psychological-Aesthetic Orientation

C - SOCIAL INTERACTION MODEL - Focus of the teaching situation is on the achieving of certain effects which can be reality tested by the audience. Problem solving and symbol making with appropriate referents characterizes this orientation. The creator tries to predict how his audience will respond while the audience (could be the teacher) approaches the situation with certain expectations.

G - PERSONAL DEVELOPMENT MODEL - The work expresses the feelings, knowledge and ideas of the maker alone. No models are provided to imitate and no problems are given to be solved. Ideas express student's self.

D - EXTERNAL CONTROL MODEL - The work repeats or imitates that which someone else has done or accurate representations of life or nature are sought. Learning is done through imitation and mimicry. Models are provided for copying and students practice the model until the teacher is satisfied.

I - INFORMATIONAL MODEL - The work of art is a self-sufficient entity constituted by its various elements in their formal relations. The teaching directs the students to perceive qualities or
elements in the work of art which contribute to the whole. Elements of arts and their combinations are studied to make the student aware of arts principles.

O - HUMANITIES MODEL - Activity is primarily theoretical, focusing on theory, criticism, analysis and history - no production, creation or experimentation is involved.

Instructional Strategies
Symbols Used for Setting

E - Small group from class
R - Dyad or tutorial
P - Whole class

Subfunction Symbol Definitions

A - Reference to the affective, consideration of emotional content, the expression of emotion, feelings, attitudes, values, development (lack of A refers to cognitive content).

M - Divergent content, reference to what could be correct, allowance for many correct responses responding in several different ways (absence of M refers to convergent content).

U - Refers to making art, improvising, experimenting or exploring with arts tools, instruments or materials - usually done in an unspoken symbol system but in the case of drama, may include verbal symbols.

V - refers to "talk about art" on the levels of analysis or interpretation. (An instructional function code with the single subfunction "M" subscripted "I" would indicate the descriptive level of talk about art.)
Subscript Constructs

A - The event referred to the art or an artist in prerecorded or unrecorded history. Anthropological resources and/or oral tradition provide the understanding of culture and social uses and meanings of the art.

B - The event referred to an arts or artist in recorded history. Cultural and social uses and meanings are known because of written documentation.

C - The event referred to an art or artist in contemporary society. Cultural and social uses and meanings are known because of firsthand experiences and contemporary written accounts.

D - The event referred to a fantasy situation, an element of the impossible was discussed, presented or asked for.

E - The event referred to a perception or conception of the natural environment.

F - The event referred to a perception or conception of the man-made environment.

G - The event referred to a perception or conception of a person or people, the things they do, the things they value, the way they look, dress, etc.

H - The event referred to the gestalt of an art work or to the choice of, or organization of, components for the composition of the whole. An art element was discussed in its relationship to the wholeness of the work or to its meaning, feeling, or interpretation.

I - The event referred to perceptions of an individual component element of the art work such as line, shape, texture, melody, force, color, subject, characterization, lighting, etc., without reference to its impact on the whole.

J - The event referred to or supplied information about arts tools, instruments, and/or materials - their nature, usage, whereabouts, etc., or supplied the materials, tools, equipment, etc., themselves.

K - An art area other than the primary focus of the lesson is referred to or participated in.
L - A non-art area is the primary focus of this event; the art component is completely subordinated.

M - Gives or asks for technical directions or assistance. Concern with how to do or what to do.

N - Used to indicate that the teacher is non-verbally involved in the observation of a performing situation for the purpose of later assisting or critiquing.
APPENDIX C

SAMPLE CODED TRANSCRIPT
OF CLASSROOM ART LESSON
Sample Coded Transcript of Classroom Art Lesson

[Alright now, what I want you to do is look at these things and let's make a list. Let's stop and think about what you were told yesterday morning about the things you were supposed to do.][What were the things she told you were important about the pictures she had up and the posters she had up on the wall? Chris, what was one thing she made us look at?] [You have to write big.] [O.K. (Teacher writes answer on blackboard.)] [Another one? Melanie,] [You gotta fill the space up.][Teacher writes on b.b.) O.K?] [Tina?] [Color the picture.] [Well not only color but?] [Dark] [color, color can we just say colorful? So that means we mean by that dark?] [Yeah!] [(T. writes on board.] [And you said out loud] - [Do we have to write this stuff down?] [No, you do not have to.] [Alright, ah, Mike?] [Ah, ah!] [Another thing, something different.] [Practice first.] [Alright, we practice first. (Writes.)] [Oh, I'm running into trouble here!] [Tracey] [Ah, see, ah those words.][What about those words?]
[Vegetables. There's vegetables. You have to have vegetables.]
[You're confused, we had nothing to do with vegetables in the morning.
[No, you had to...]
[Shhh! One at a time.
[You name the stuff, ah.
[What about the word?][Six o'clock.]
[Alright, they have to be what? What's the word?]
[Alright, we have to be sure that we have the date! (T. writes on board.)]
[The name of the place.]
[And the time.]
[And, it had to be? Spelled correctly!]
[Right? Alright?]
[The day!]
[Day? Well, that would be the date, wouldn't it?]
[There would be a day, a time and everything. Alright!]
[One at a time now.]
[Melissa what other things do we have to do?]
[We have to write big.]
[Alright, write big.]
[fill up the space really means the same thing though, doesn't it?]
[Put our names on the back of them.] [I put my name of the
front and back.] [Alright, Jon, can you remember one of
the other things?] [What did all those pictures have in com-
mon? They all had something.] [A character.] [A character
of some kind!] [T. writes on board.] [And often times it
was a ? What kind of a character?] [Snoopy!] [Comic book]
[Alright! (T. writes on board.)] [Cartoon!] [Now why do you
suppose...did everybody see David's picture yesterday?]
[No!] [Unfortunately we don't have it here, but one of
the ones...][I saw it.] [I did too...][she picked out of
the whole classes', out of all the ones that we had, she
picked two, partly because...David's for one reason...]
[David, what kind of a thing did you draw? Was it a car-
toon character?] [No!] [What was it?] [It was something I
made up.] [It was something he made up] [and that's why
she thought his was really, really good.] [He drew some
kind of a weird, like a space monster, filled up the
[I saw it!][Did it in beautiful colors, so it was very colorful, and, because of that, she chose his.]

[Chrissy, why do you think she chose yours?] [Cause she had the boots and Chinese...] [She had that man showing pig-tails.] [She could only take two. She had "ziggy" so it wasn't an original character.] [But what was so different about hers?] [She got "ziggy" from my book.] [I know.]

[But why was hers chosen? Anybody know?] [It had loops.]

[What do you mean by loops? What did you mean when you said loops?] [The loops that she had in the words.] [The kind of printing that she did.] [It was a very different kind of printing. And that's why she took those.] [She didn't only write big, but she wrote?] [(Writes on board.)]

[Different! Different!] [Miss Lau, I got one! I got one!]

[His, because it was a made up. (Writes on board)] [Miss Lau, I got one, cartoon character!] [We got that!] [Alright, alright, we're going to give some of these back. If you]
want to take them home you may. But what I would really
like to do, if you let me, is keep them here until after,
what, there was a date on here, March, until March 13th,
so I'll put them up in the hall because there's a P.T.A.
meeting I think before that, and if I put these up in the
front hall, parents coming in will see them and some of them
maybe can take you to see the art festival. Trouble is, it's
at night and there's no way we can go over there during the
day.] [Are these going to be in the art festival?] [What?]
[No, not these.] [O.K. What I want you to do this morning
though, is let's look at these and think of how each of you
did a really good job of following directions. I don't want
to hear a lot of but you didn't do this, and you didn't do
that, and you didn't do the other thing. What I want you to
look for are the good things and why these are good.] [Al-
right?] [Who drew that?] [It doesn't make any difference whose
it is. That's not the important thing.] [Look at the picture.
Did she follow all these things except the bottom one?]
[Yeah!] [Alright, did she – she's got all her details on it that she needs, and she's got a cartoon character that everyone recognizes and so that would catch your attention right away, and that's the kind of thing we're looking for.]

[Now, Stanley, did he follow through?] [Yeah.] [The only problem would be his, there'd be one problem with Stanley's, and I'm going to break my own rule,] [if this would, if we were standing do you think Miss Anderson could read this from where she is standing?] [Yeah!] [Could she? Look where she is.] [No, no!] [She's too far away and a poster should be so clear and so big, the writing should be big enough that it catches you attention from some distance. It may not be as far away as her but, the thing is, I think Stanley got carried away and wanted too many words. The other thing he could have done,] [couldn't he have used darker crayon or something?] [He didn't use crayon.] [No, he just used pencil.] [But there's still neat, Stanley] [What you might do, if you will, is take one of my black markers and]
do the lettering over again so it stands out more today.

O.K.? [Oh, this is neat!] [Whose is that?] [Melanie's?]

[O.K. She follows directions?] [No!] [Why?] [Sure she did!]

[Did she write big?] [Yeah!] [No!] [Not big enough!]

[Alright, did she fill up her spaces?] [Yeah!] [Beautifully!] [Is it colorful?] [Yeah!] [Um hum.] [She's got all her information down.] [The only thing is that her letters are very small but that's no major, that's no, again, it's still very very neat.] [O.K!] [Manipulates papers.] [The one neat thing about this is this is another] - [is this a character you recognize?] [No!] [Is Tom and Jerry?] [It's Tom!][It's Tom, but it's not exactly Tom, it's more like her Tom because she changed Tom] [and that's always a good idea.]

But her writing's big, you can read it.] [That's Darryl's!] [It's colorful, I like most of it.] [He put Hawaii 5-0 in one of them!]

[We had one person...that's James'. James' is a
different kinda art work,] [it's still very attractive,]
[it's not as colorful as some, but, sometimes if there
are a bunch of colorful pictures up on a wall, one that's
different and lighter will catch your attention faster
than all the dark ones will.] [But his writing, the one
thing he didn't do was?] [Put his name on the back.] [Yes,
he did.][Uh uh!] [He's got Brookhaven High School - oh
I see, March 13th and 14th.] [The only thing he didn't
have is, the time. Now you're - again] - [it's so small.]
[O.K. James, where are you?] [Right here.] [What you're
gonna have to do is take a marker too and write those
letters so that they stand out. Because I even have - they
got lost with light color against light color. OK?] [(She
manipulates papers).] [That's Michael's.] [Oh, he got, ha ha.
He didn't - ohh! Yeah, he coulda had more - his garage is
too small.] [Yeah, it coulda been a little larger to catch
attention, but otherwise] - [Mike!] [You did a really good
job and you did a hard character to copy. [Listen for a
second.] [Which is harder to draw, a Snoopy, a cat or a
person?] [Superman.] [This is a very very simple outline
isn't it?] [He's took his time to draw a very complicated
thing. And it's very well done.] [(T. manipulates papers.)]

[The girl's - his - this is a Hawaii 5-0. Do not catch cold -
and Tom and Jerry - Brookhaven High School, March 14th and
15th at 6:00.] [His writing is really easy to read and his
cat's neat. And another thing is] [He drew two of them.]
[Oh, did he?] [Yeah!] [Here go Valeras.] [This is kinda
neat for another reason.] [Why is this different? It follows
the directions but why is it different from the rest we've
seen?] [It's made up.] [Made up character.] [What else?] [She
got different - like me - Jack with a bathing suit on]
[Well, look at the printing. How is it different from any
we've seen?] [She colored the colors.] [All different colors,
and that catches your attention.] [(Manipulates papers.)]
[That's Tara's.] [That ain't Tara's, that's Tina's.] [That's
Tara's.] [Shhh!] [That's Tara's.] [It doesn't make any difference whose it is.] [Winnie Pooh.] [Follow all the directions? Did that catch your attention?] [Yeah!]

[(Manipulates papers.)] [That's Brian's.] [Alright now, Brian ran into the same problem - is Brian here? He ran into the same problem that Mike ran into. Drawing a person is very very difficult.] [Using crayon as dark as you used it, what happened? You almost lost the Spiderman effect, didn't you?] [He did!] [If you try something quite so - have more contrast. Do your red lighter or do your black darker.] [Cause, otherwise it's good.] [Well, I don't think we have time to finish. Alright?] ["Go to the Art Festival."] [Go to the Art Festival.] [So, the only thing he forgot was the date and the place.] [But at least he told us what it was.] [He can get that in later. There's room for it.] [(Manipulates papers.)] [(Children talk all at once.)] [Shh! Alright! Now!] [Again, her printing is
different.] [Look at her words. How are they different from Valera's and how are they organized? How are these organized?] [They're going down.] [They're going down.] [What else? Look at it carefully.] [Yellow and gray.] [Yellow and gray,] [and how are the yellow and gray organized and put together? Huh? Look at it.] [It's a pattern. She's got gray, yellow, gray, yellow, gray, yellow. One line is all gray and the next two colors. The next is the same. Two colors, same two colors, same two colors, and here where it looks like she has two yellows together, her two dots for her clock are gray.] [So, she had a neat pattern and followed it all the way through.]
APPENDIX D
INTER OBSERVER AGREEMENT
WORKSHEET
### Inter-Observable Agreement Worksheet

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<th>Number of Tallies For Observer A</th>
<th>1 2 3 4 5 6 7 8 9 10 11 12 13</th>
<th>Total Tallies Observer A</th>
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<td>Number of Tallies for Observer B</td>
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#### Formula for Scott's $\phi$

\[
\phi = \frac{Po - Pe}{100 - Pe}
\]

For $96 - Pe$ and $16 - Pe$, the calculation is:

\[
\phi = \frac{(96) - (16)}{100 - (16)}
\]

\[
\phi = 0.9523
\]
APPENDIX E

O.S.I.A. MATRIX DISPLAYS

TABLES & FIGURES
O.S.I.A. Matrix Display Case Study I

Figure 13
O.S.I.A. Matrix Display Case Study II

Figure 14
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**O.S.I.A. Matrix Display Case Study IV**

Figure 16
### Table 7
#### Case Study I

**Strategy Context Analysis**

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Case Study II

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### Table 11 - Case Study I

#### Subfunction Analysis

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Table 12
Case Study II

SUBFUNCTION ANALYSIS

### ACTUAL FREQUENCIES

|   | T1 | T2 | T3 | T4 | T5 | T6 | T7 | T8 | T9 | T10 | T11 | T12 | T13 | T14 | T15 | T16 | T17 | T18 | T19 | T20 | T21 | T22 | T23 | T24 | T25 | T26 | T27 | T28 | T29 | T30 | T31 | T32 | T33 | T34 | T35 | T36 | T37 | T38 | T39 | T40 | T41 | T42 | T43 | T44 | T45 | T46 | T47 | T48 | T49 | T50 | T51 | T52 | T53 | T54 | T55 | T56 | T57 | T58 | T59 | T60 | T61 | T62 | T63 | T64 | T65 | T66 | T67 | T68 | T69 | T70 | T71 | T72 | T73 | T74 | T75 | T76 | T77 | T78 | T79 | T80 | T81 | T82 | T83 | T84 | T85 | T86 | T87 | T88 | T89 | T90 | T91 | T92 | T93 | T94 | T95 | T96 | T97 | T98 | T99 | T100 |
|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|---
Table 13
Case Study III

SUBFUNCTION ANALYSIS

ACTUAL FREQUENCIES

|   | T1  | T2  | T3  | T4  | T5  | T6  | T7  | T8  | T9  | T10 | T11 | T12 | T13 | T14 | T15 | T16 | T17 | T18 | T19 | T20 | T21 | T22 | T23 | T24 | T25 | T26 | T27 | T28 | T29 | T30 | T31 | T32 |
|---|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
|   | 1   | 2   | 3   | 4   | 5   | 6   | 7   | 8   | 9   | 10  | 11  | 12  | 13  | 14  | 15  | 16  | 17  | 18  | 19  | 20  | 21  | 22  | 23  | 24  | 25  | 26  | 27  | 28  | 29  | 30  | 31  | 32  |
|   | 85  | 21  | 398 | 36  | 25  | 122 | 5   | 21  | 70  | 13  | 1   | 0   | 4   | 26  | 13  | 15  | 0   | 85  | 21  | 1   | 115 | 4   |     |     |     |     |     |     |     |     |     |
| V | 0   | 0   | 0   | 3   | 3   | 0   | 3   | 0   | 1   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   |
| A | 0   | 0   | 0   | 14  | 4   | 0   | 1   | 0   | 1   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   |
| R | 0   | 0   | 0   | 4   | 35  | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   |
| V | 0   | 0   | 0   | 3   | 0   | 1   | 0   | 0   | 1   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   |
| U | 0   | 0   | 0   | 3   | 0   | 1   | 0   | 0   | 1   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   |

PERCENTAGES

|   | T1  | T2  | T3  | T4  | T5  | T6  | T7  | T8  | T9  | T10 | T11 | T12 | T13 | T14 | T15 | T16 | T17 | T18 | T19 | T20 | T21 | T22 | T23 | T24 | T25 | T26 | T27 | T28 | T29 | T30 | T31 | T32 |
|---|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
|   | 1   | 2   | 3   | 4   | 5   | 6   | 7   | 8   | 9   | 10  | 11  | 12  | 13  | 14  | 15  | 16  | 17  | 18  | 19  | 20  | 21  | 22  | 23  | 24  | 25  | 26  | 27  | 28  | 29  | 30  | 31  | 32  |
|   | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 95  | 95  | 93  | 93  | 95  | 95  | 99  | 99  | 99  | 99  | 99  | 99  | 99  | 99  | 99  | 99  | 99  | 99  | 99  | 99  | 99  | 99  |
| V | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 |
| A | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 |
| R | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 |
| V | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 |
| U | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 |

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Table 14
Case Study IV

SUBFUNCTION ANALYSIS

**ACTUAL FREQUENCIES**

|   | T1  | T2  | T3  | T4  | T5  | T6  | T7  | T8  | T9  | T10 | T11 | T12 | T13 | T14 | T15 | T16 | T17 | T18 | T19 |
|---|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
|   | 0   | 5   | 3   | 624 | 72  | 56  | 265 | 6   | 26  | 74  | 2   | 1   | 0   | 6   | 6   | 26  | 21  | 16  | 1   |
| V | 0   | 0   | 5   | 3   | 543 | 71  | 51  | 156 | 5   | 26  | 73  | 2   | 1   | 0   | 6   | 26  | 21  | 16  | 1   |
| AV| 0   | 0   | 3   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   |
| MV| 0   | 0   | 1   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   |
| UA| 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   |

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360
Table 15 (continued)

SUBSCRIPT ANALYSIS

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K   0   7   4   6   1   9   1   0   0   0   0   0   0   0   0   0
L   0   0   0   0   1   9   1   0   0   0   0   0   0   0   0   0
M   0   14  59  44  36  12  16  8  24  1  14  0  0  4  5  2  5

S1  S2  S3  S4  S5  S6  S7  S8  S9  S10 S11 S12 S13 S14 S15
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**Table 16**

*Case Study II*

**SUBSCRIPT ANALYSIS**

***ACTUAL FREQUENCIES***

|   | T1 | T2 | T3 | T4 | T5 | T6 | T7 | T8 | T9 | T10 | T11 | T12 | T13 | T14 | T15 | T16 | T17 | X | Y | Z |
| C | 3 5 2 36 18 5 17 0 12 18 1 7 0 51 64 45 38 3 183 69 0 28 1 |
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| J | 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 |
| K | 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 |
| N | 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 |

<p>|   | S1 | S2 | S3 | S4 | S5 | S6 | S7 | S8 | S9 | S10 | S11 | S12 | S13 | S14 | S15 | S16 | S17 | SX |
| C | 0 0 0 3 74 67 5 98 0 1 13 1 3 0 0 0 23 106 5 47 20 |
| H | 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 |
| J | 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 |
| K | 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 |
| N | 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 |</p>
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**Table 16 (continued)**

**SUBSCRIPT ANALYSIS**

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361
Table 17
Case Study III

SUBSCRIPT ANALYSIS

ACTUAL FREQUENCIES

| Actual | T1 | T2 | T3 | T4 | T5 | T6 | T7 | T8 | T9 | T10 | T11 | T12 | T13 | T14 | T15 | T16 | T17 | TX | TX | TX | T Y | Z |
|--------|----|----|----|----|----|----|----|----|----|-----|-----|-----|-----|-----|-----|-----|----|----|----|----|----|
| 1      | 2  | 17 | 42 | 6  | 49 | 2  | 9  | 41 | 9  | 1   | 0   | 4   | 11  | 13  | 15  | 0   | 60  | 21  | 1   | 115 | 4  |
| A      | 0  | 0  | 32 | 0  | 4  | 19 | 0  | 1  | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0  |
| B      | 0  | 0  | 58 | 1  | 8  | 9  | 0  | 0  | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0  |
| C      | 0  | 0  | 3  | 0  | 9  | 0  | 0  | 0  | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0  |
| D      | 0  | 0  | 2  | 0  | 0  | 0  | 0  | 0  | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0  |
| E      | 0  | 0  | 22 | 3  | 0  | 10 | 0  | 2  | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0  |
| F      | 0  | 0  | 4  | 0  | 0  | 9  | 0  | 35 | 2   | 10 | 9  | 1   | 0   | 0   | 0   | 0   | 0   | 0  |
| G      | 0  | 0  | 16 | 9  | 2  | 11 | 0  | 1  | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0  |
| H      | 0  | 0  | 3  | 0  | 0  | 8  | 0  | 0  | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0  |
| I      | 0  | 0  | 6  | 0  | 0  | 0  | 0  | 0  | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0  |
| J      | 0  | 0  | 43 | 9  | 3  | 24 | 1  | 2  | 7   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0  |
| K      | 0  | 0  | 0  | 0  | 0  | 1  | 0  | 0  | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0  |
| L      | 0  | 0  | 83 | 0  | 0  | 0  | 0  | 0  | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0  |
| M      | 0  | 0  | 83 | 0  | 0  | 0  | 0  | 0  | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0  |
| N      | 0  | 0  | 57 | 0  | 0  | 0  | 0  | 0  | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0  |
| O      | 0  | 0  | 2  | 0  | 0  | 0  | 0  | 0  | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0  |
| P      | 0  | 0  | 8  | 0  | 0  | 0  | 0  | 0  | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0  |
| Q      | 0  | 0  | 15 | 0  | 0  | 0  | 0  | 0  | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0  |
| R      | 0  | 0  | 2  | 0  | 0  | 0  | 0  | 0  | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0  |
| S      | 0  | 0  | 12 | 0  | 0  | 0  | 0  | 0  | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0  |
| T      | 0  | 0  | 42 | 0  | 0  | 0  | 0  | 0  | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0  |
| U      | 0  | 0  | 12 | 0  | 0  | 0  | 0  | 0  | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0  |
| V      | 0  | 0  | 20 | 0  | 0  | 0  | 0  | 0  | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0  |
| W      | 0  | 0  | 20 | 0  | 0  | 0  | 0  | 0  | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0  |
| X      | 0  | 0  | 20 | 0  | 0  | 0  | 0  | 0  | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0  |
| Y      | 0  | 0  | 20 | 0  | 0  | 0  | 0  | 0  | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0  |
| Z      | 0  | 0  | 20 | 0  | 0  | 0  | 0  | 0  | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0  |
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SUBSCRIPT ANALYSIS

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Table 18
Case Study IV

SUBSCRIPT ANALYSIS
ACTUAL FREQUENCIES

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</tr>
</tbody>
</table>
### Table 19

Case Study I

#### STANDARD VARIABLE ANALYSIS

<table>
<thead>
<tr>
<th>INDIRECT/DIRECT (6, 1, 7, 8, 9, 10/4, 11, 12)</th>
<th>TEACHER RATIO</th>
<th>STUDENT RATIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>630/508= 1.240</td>
<td>0.554</td>
<td>462/103= 2.525</td>
</tr>
<tr>
<td>394/220= 1.791</td>
<td>0.716</td>
<td>322/128= 2.516</td>
</tr>
<tr>
<td>160/11= 14.543</td>
<td>0.936</td>
<td>28/13= 2.000</td>
</tr>
<tr>
<td>131/11= 11.909</td>
<td>0.923</td>
<td>24/12= 2.000</td>
</tr>
<tr>
<td>113/5= 2.240</td>
<td>0.641</td>
<td>27/16= 1.688</td>
</tr>
</tbody>
</table>

#### INDIRECT/DIRECT INTERACTION VARIABLES

<table>
<thead>
<tr>
<th>SOLICITATION, CLARIFICATION/DISMISSAL (6, 7/8)</th>
<th>TEACHER RATIO</th>
<th>STUDENT RATIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>354/155= 2.284</td>
<td>0.693</td>
<td>161/291= 0.533</td>
</tr>
<tr>
<td>354/404= 0.731</td>
<td>0.422</td>
<td>161/168= 0.538</td>
</tr>
<tr>
<td>157/464= 0.329</td>
<td>0.243</td>
<td>231/168= 1.732</td>
</tr>
</tbody>
</table>

#### IMMEDIATE RESPONSE AFTER SILENCE (6, 7/5, 6, 7/2, 3, 25, 5, 6, 7) | TEACHER RATIO | STUDENT RATIO |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>119/10= 9.999</td>
<td>1.000</td>
<td>117/10= 9.999</td>
</tr>
</tbody>
</table>

#### CLARIFICATION/SOLICITATION IN REACTION (4, 5, 6, 7/4, 5, 6, 7) | TEACHER RATIO | STUDENT RATIO |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>23/11= 0.206</td>
<td>0.223</td>
<td>16/62= 0.258</td>
</tr>
<tr>
<td>35/40= 0.875</td>
<td>0.689</td>
<td>16/368= 0.582</td>
</tr>
</tbody>
</table>

#### SOLICITATION FOLLOWING RESPONSE/APPRaisal OF RESPONSE (6, 7/8, 8, 9, 10, 11, 12) | TEACHER RATIO | STUDENT RATIO |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>147/50= 2.940</td>
<td>0.744</td>
<td>245/248= 1.220</td>
</tr>
</tbody>
</table>

#### APPRAISAL VARIABLES

<table>
<thead>
<tr>
<th>ACKNOWLEDGE/JUDGEMENT REACTIONS (10/6, 7, 8, 9, 11, 12)</th>
<th>TEACHER RATIO</th>
<th>STUDENT RATIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>57/50= 1.150</td>
<td>0.680</td>
<td>9/16= 0.553</td>
</tr>
</tbody>
</table>

#### GENERAL VARIABLES

<table>
<thead>
<tr>
<th>T Interaction, Initiation/S InterACTION, Initiation (T4, 5, 6, 7/8, 9, 6, 7)</th>
<th>TEACHER RATIO</th>
<th>STUDENT RATIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>993/620= 1.602</td>
<td>0.616</td>
<td>504/122= 4.098</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>T Interaction, Initiation/S Interaction, Initiation (T4, 5, 6, 7/8, 9, 6, 7)</th>
<th>TEACHER RATIO</th>
<th>STUDENT RATIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>993/620= 1.602</td>
<td>0.616</td>
<td>504/122= 4.098</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>T Interaction, Initiation/S Interaction, Initiation (T4, 5, 6, 7/8, 9, 6, 7)</th>
<th>TEACHER RATIO</th>
<th>STUDENT RATIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>993/620= 1.602</td>
<td>0.616</td>
<td>504/122= 4.098</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>T Interaction, Initiation/S Interaction, Initiation (T4, 5, 6, 7/8, 9, 6, 7)</th>
<th>TEACHER RATIO</th>
<th>STUDENT RATIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>993/620= 1.602</td>
<td>0.616</td>
<td>504/122= 4.098</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>T Interaction, Initiation/S Interaction, Initiation (T4, 5, 6, 7/8, 9, 6, 7)</th>
<th>TEACHER RATIO</th>
<th>STUDENT RATIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>993/620= 1.602</td>
<td>0.616</td>
<td>504/122= 4.098</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>T Interaction, Initiation/S Interaction, Initiation (T4, 5, 6, 7/8, 9, 6, 7)</th>
<th>TEACHER RATIO</th>
<th>STUDENT RATIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>993/620= 1.602</td>
<td>0.616</td>
<td>504/122= 4.098</td>
</tr>
</tbody>
</table>
### Table 20

#### Case Study II

<table>
<thead>
<tr>
<th>Climate Variables</th>
<th>Teacher Ratio</th>
<th>Student Ratio</th>
</tr>
</thead>
<tbody>
<tr>
<td>INDIRECT/DIRECT (5, 6, 7, 8, 9, 10/4, 11, 12)</td>
<td>512/446 = 1.148 0.534</td>
<td>364/191 = 1.928 0.783</td>
</tr>
<tr>
<td>INDIRECT/DIRECT IN RESPONSE OR REACTION (1-X&gt;5, 6, 7, 8, 9, 10/1-X&gt;4, 11, 12)</td>
<td>312/184 = 1.702 0.655</td>
<td>181/91 = 1.440 0.631</td>
</tr>
<tr>
<td>MODIFIED INDIRECT/DIRECT (6, 8, 9, 10/11, 12)</td>
<td>75/6 = 9.375 0.864</td>
<td>24/4 = 6.000 0.857</td>
</tr>
<tr>
<td>MODIFIED INDIRECT/DIRECT IN RESPONSE OR REACTION (1-X&gt;5, 6, 7, 8, 9, 10/1-X&gt;4, 11, 12)</td>
<td>56/5 = 10.800 0.955</td>
<td>17/3 = 3.360 0.830</td>
</tr>
<tr>
<td>CLARIFICATION, ACKNOWLEDGMENT/JUDGEMENTAL APPRAISAL (6, 10/8, 9, 11, 12)</td>
<td>50/33 = 1.515 0.602</td>
<td>21/63 = 0.333 0.250</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Interaction Variables</th>
<th>Solicitation, Clarification/Response (6, 7/5)</th>
<th>Solicitation, Clarification/Initiation (6, 7/4)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Immediate Response/Response After Silence (6, 7/5, 12, 3, 5)</td>
<td>115/5 = 99.990 1.000</td>
<td>0/1 = 99.990 1.000</td>
</tr>
<tr>
<td>Clarification/Solicitation in Reaction (4, 5, 6, 7/4, 5, 6, 7)</td>
<td>21/63 = 0.333 0.250</td>
<td>18/57 = 0.175 0.149</td>
</tr>
<tr>
<td>Clarification/Response/Initiation, Interactive (6, 7/4, 5, 6, 7)</td>
<td>21/63 = 0.333 0.250</td>
<td>18/57 = 0.175 0.149</td>
</tr>
<tr>
<td>Solicitation Following Response/Appraisal of Response (6, 10/8, 9, 11, 12)</td>
<td>57/19 = 3.044 0.740</td>
<td>10/1 = 10.000 0.947</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Appraisal Variables</th>
<th>Acknowledgment/Judgemental Reactions (10/8, 9, 11, 12)</th>
<th>Favourable Judgement/Unfavourable Judgements (6, 7/11, 12)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/32 = 0.031 0.030</td>
<td>1/32 = 0.031 0.030</td>
<td></td>
</tr>
<tr>
<td>25/8 = 3.125 0.750</td>
<td>1/4 = 0.250 0.200</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>General Variables</th>
<th>T interaction, Initiation/Interaction (7/6, 5, 6, 7/4, 5, 6, 7)</th>
</tr>
</thead>
<tbody>
<tr>
<td>T1 3 44 49 308 109 17 80 0</td>
<td>212/89 = 2.011 0.664</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SI 1 7 4</th>
<th>23 67 6 7 0 1 1 0 1 12 38 97 100 100</th>
</tr>
</thead>
<tbody>
<tr>
<td>A 0 0 0 0</td>
<td>0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0</td>
</tr>
<tr>
<td>U 0 0 0 0</td>
<td>0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0</td>
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<tr>
<td>U 0 0 0 0</td>
<td>0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0</td>
</tr>
<tr>
<td>UM 0 0 0 0</td>
<td>0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>S1 1 7 4</th>
<th>23 67 6 7 0 1 1 0 1 12 38 97 100 100</th>
</tr>
</thead>
<tbody>
<tr>
<td>A 0 0 0 0</td>
<td>0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0</td>
</tr>
<tr>
<td>U 0 0 0 0</td>
<td>0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0</td>
</tr>
<tr>
<td>U 0 0 0 0</td>
<td>0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0</td>
</tr>
<tr>
<td>UM 0 0 0 0</td>
<td>0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0</td>
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### Table 21

#### Case Study III

**STANDARD VARIABLE ANALYSIS**

<table>
<thead>
<tr>
<th>VARIABLE</th>
<th>TEACHER</th>
<th>STUDENT</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CLIMATE VARIABLES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>INDIRECT/DIRECT (5, 6, 7, 8, 9, 10/2, 11, 12)</td>
<td>140/140</td>
<td>0.771/0.493</td>
</tr>
<tr>
<td>INDIRECT/DIRECT IN RESPONSE OR REACTION (1–X–5, 6, 7, 8, 9, 10/2, 11, 12)</td>
<td>240/240</td>
<td>0.957/0.807</td>
</tr>
<tr>
<td>MODIFIED INDIRECT/DIRECT (8, 9, 10/11, 12)</td>
<td>15/15</td>
<td>0.867/0.794</td>
</tr>
<tr>
<td>MODIFIED INDIRECT/DIRECT IN RESPONSE OR REACTION (1–X–8, 9, 10/1–X–11, 12)</td>
<td>5/5</td>
<td>0.938/0.888</td>
</tr>
<tr>
<td>CLARIFICATION, ACKNOWLEDGEMENT/JUDGEMENTAL APPRAISAL (5, 6, 8, 10/1, 2, 3, 4, 7)</td>
<td>90/90</td>
<td>0.990/0.988</td>
</tr>
<tr>
<td><strong>INTERACTION VARIABLES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SOLICITATION, clarification/RESPONSE (5, 6, 7/8)</td>
<td>240/240</td>
<td>0.957/0.807</td>
</tr>
<tr>
<td>SOLICITATION, clarification/INITIATION (5, 6, 7/4)</td>
<td>240/240</td>
<td>0.957/0.807</td>
</tr>
<tr>
<td>RESPONSE/INITIATION (3, 4/3)</td>
<td>240/240</td>
<td>0.957/0.807</td>
</tr>
<tr>
<td>IMMEDIATE RESPONSE/RESPONSE AFTER SILENCE (5, 6, 7/1, 2)</td>
<td>240/240</td>
<td>0.957/0.807</td>
</tr>
<tr>
<td>CLARIFICATION/SOLICITATION IN REACTION (4, 5, 6, 7/6, 7/4, 5, 6, 7)</td>
<td>240/240</td>
<td>0.957/0.807</td>
</tr>
<tr>
<td>CLARIFICATION/RESPONSE AND INITIATION IN REACTION (4, 5, 6, 7/6, 7/4, 5, 6, 7)</td>
<td>240/240</td>
<td>0.957/0.807</td>
</tr>
<tr>
<td>CLARIFICATION OF RESPONSE/APPRAISAL OF RESPONSE (6, 7/5, 6, 7/5)</td>
<td>240/240</td>
<td>0.957/0.807</td>
</tr>
<tr>
<td>SOLICITATION FOLLOWING RESPONSE/APPRAISAL OF RESPONSE (6, 7/5, 6, 7/5)</td>
<td>240/240</td>
<td>0.957/0.807</td>
</tr>
<tr>
<td>RESPONSES/APPRAISAL OF RESPONSES (5, 6, 7/6, 7/5, 6, 7/5)</td>
<td>240/240</td>
<td>0.957/0.807</td>
</tr>
<tr>
<td><strong>APPRAISAL VARIABLES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ACKNOWLEDGEMENT/JUDGEMENTAL REACTIONS (5, 6, 7/9, 10/1, 2, 3, 4, 7)</td>
<td>15/15</td>
<td>0.867/0.794</td>
</tr>
<tr>
<td>FAVORABLE JUDGEMENT/UNFAVORABLE JUDGEMENT (5, 6, 7/11, 12)</td>
<td>240/240</td>
<td>0.957/0.807</td>
</tr>
<tr>
<td>OBJECTIVE CRITERION JUDGEMENT/PERSONAL CRITERION JUDGEMENTS (5, 6, 7/9, 10/1, 2, 3, 4, 7)</td>
<td>240/240</td>
<td>0.957/0.807</td>
</tr>
<tr>
<td>JUDGEMENT/INITIATION, INTERACTIVE (5, 6, 7/9, 10/1, 2, 3, 4, 7)</td>
<td>240/240</td>
<td>0.957/0.807</td>
</tr>
</tbody>
</table>

**GENERAL VARIABLES**

<table>
<thead>
<tr>
<th>VARIABLE</th>
<th>TEACHER</th>
<th>STUDENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>T INTERACTION, INITIATION/V INTERACTION, INITIATION (74, 5, 6, 7/4, 5, 6, 7)</td>
<td>144/144</td>
<td>0.813/0.993</td>
</tr>
<tr>
<td>SUBSTANTIVE BEHAVIOR/MANAGERIAL BEHAVIOR</td>
<td>144/144</td>
<td>0.813/0.993</td>
</tr>
<tr>
<td>FUNCTIONAL BEHAVIOR/UNFUNCTIONAL BEHAVIOR</td>
<td>144/144</td>
<td>0.813/0.993</td>
</tr>
</tbody>
</table>

## Table 22

### Case Study IV

#### STANDARD VARIABLE ANALYSIS

<table>
<thead>
<tr>
<th>CINEMATIC VARIABLES</th>
<th>TEACHER RATIO</th>
<th>STUDENT RATIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>INDIRECT/DIRECT (5.6,7.8,9,10/6,7,8,9,10/1-4,5,11,12)</td>
<td>0.367</td>
<td>0.384</td>
</tr>
<tr>
<td>INDIRECT/DIRECT IN RESPONSE ON REACTION (1-2/5.6,7.8,9,10/1-4,5,11,12)</td>
<td>0.466</td>
<td>0.744</td>
</tr>
<tr>
<td>MODIFIED INDIRECT/DIRECT (6.8,9,10/4,11,12)</td>
<td>0.389</td>
<td>0.371</td>
</tr>
<tr>
<td>MODIFIED INDIRECT/DIRECT IN RESPONSE ON REACTION (1-2/5.6,7.8,9,10/1-4,5,11,12)</td>
<td>0.466</td>
<td>0.744</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>INTERACTION VARIABLES</th>
<th>TEACHER RATIO</th>
<th>STUDENT RATIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>SOLICITATION, CLARIFICATION/RESPONSE (6.7/5)</td>
<td>0.374</td>
<td>0.367</td>
</tr>
<tr>
<td>SOLICITATION, CLARIFICATION/INITIATION (6.7/4)</td>
<td>0.374</td>
<td>0.367</td>
</tr>
<tr>
<td>RESPONSE/INITIATION (5/4)</td>
<td>0.374</td>
<td>0.367</td>
</tr>
<tr>
<td>IMMEDIATE RESPONSE/RESPONSE AFTER SILENCE (6.7/5)</td>
<td>0.374</td>
<td>0.367</td>
</tr>
<tr>
<td>SOLICITATION FOLLOWING RESPONSE/APPRAISAL OF RESPONSE (S-&gt;7/5)</td>
<td>0.374</td>
<td>0.367</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>APPRAISAL VARIABLES</th>
<th>TEACHER RATIO</th>
<th>STUDENT RATIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACKNOWLEDGEMENT/JUDGMENTAL REACTIONS (10/8,9,11,12)</td>
<td>0.374</td>
<td>0.367</td>
</tr>
<tr>
<td>FAOAVOABLE JUDGEMENT/UNFAVOURABLE JUDGEMENTS (8,9/11,12)</td>
<td>0.374</td>
<td>0.367</td>
</tr>
<tr>
<td>OBJECTIVE CRITERION JUDGEMENT/PERSOAN CRITERION JUDGEMENTS (8,11/9,12)</td>
<td>0.374</td>
<td>0.367</td>
</tr>
<tr>
<td>JUDGEMENT/INITIATION, INTERACTIVE (8,9,11,12/4,8,6,7)</td>
<td>0.374</td>
<td>0.367</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>GENERAL VARIABLES</th>
<th>TEACHER RATIO</th>
<th>STUDENT RATIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>T1 T2 T3 T4 T5 T6 T7 T8 T9 T10 T11 T12 T13 T14 T15 T16</td>
<td>0.374</td>
<td>0.367</td>
</tr>
<tr>
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APPENDIX F

HUMAN SUBJECT REVIEW COMMITTEE APPROVAL
The Behavioral and Social Sciences Review Committee has taken the following action:

1. Approve (____) (iver of written consent)

2. Approved with conditions

3. Disapprove

with regard to the employment of human subjects in the proposed research entitled: An In-Depth Study of Teaching in the Arts in Six Elementary Classrooms

Nancy J. MacGregor/Arthur Efland is listed as the principal investigator. Doris Pfeuffer, 340 Hopkins

The conditions, if any, are attached and are signed by the committee chairperson. If disapproved, the reasons are attached and are signed by the committee chairperson.

It is the responsibility of the principal investigator to retain a copy of each signed consent form for at least four (4) years beyond the termination of the subject's participation in the proposed activity. Should the principal investigator leave the University, signed consent forms are to be transferred to the Human Subject Review Committee for the required retention period. This application has been approved for the period of one year. You are reminded that you must promptly report any problems to the Research Committee, and that no procedural changes may be made without prior review and approval. You are also reminded that the identity of the research participants must be kept confidential.

Date: November 2, 1979

Signed: ________________________

(Chairperson)

cc: Original-Investigator
    Ken Sloan
    Development Officer
    File

Form PA-025
Rev. 10/79