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A PROPOSED GUIDELINE FOR THE DEVELOPMENT/IMPROVEMENT OF ART EDUCATION CURRICULUM FOR 36 TEACHER TRAINING COLLEGES IN THAILAND

The Ohio State University

Ph.D. 1981

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A PROPOSED GUIDELINE
FOR THE DEVELOPMENT/IMPROVEMENT OF ART EDUCATION CURRICULUM
FOR 36 TEACHER TRAINING COLLEGES IN THAILAND

DISSERTATION

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

By
Chusak Prescott, B.A., M.A.

The Ohio State University
1981

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Advisor
Art Education
ACKNOWLEDGEMENTS

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I am also most grateful for my father's continual interest in my personal betterment through education. His encouragement and financial support, when most needed, has contributed to my successful completion of the study program.
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Studies in Art Theories and Art Education Curriculum Development. Professor Arthur Efland

Studies in Art Appreciation and Art Education Research Methodology. Professor Nancy MacGregor.
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Chapter 1
INTRODUCTION

BACKGROUND INFORMATION

Formal art education teacher preparation in Thailand was first established in 1905. In comparison with domestic art schools today, the maiden formal enterprise in art education was somewhat limited in scope and nature. The academy was very small and the faculty was comprised of only a few individuals who were recognized as master craftsmen at the time. The goal of art training then was to develop art practitioners who, upon graduation, were also deemed highly qualified to teach in public schools (Srirat, 1976). As the educational movement in the country became more and more aggressive (much of this was no doubt a result of Western influences) and the need for more art teachers seemingly required greater attention, King Mongkutklao instituted another art school on January 7, 1913 which was then called "Craftsmen-Artists Development School" (Srirat, 1976). This school, now a 4-year degree-granting institute, for a long time had been known for its consistent ability and capacity to systematically train a relatively large number of students to become outstanding artists/craftsmen. Such a phenomena is not surprising due to the fact that only very artistically talented students were admitted for enrollment. Since the institute's transformation into a 4-year college in the late 60's, a number of shifts in philosophical stances have been made. It is quite apparent that the school has now taken a newfledged educational perspective. With a provisional expanded enrollment and
more flexibility on admission requirements, it is no longer as difficult as in recent decades to gain a seat in the school. In order to accommodate present pedagogical needs, the current curriculum also leans more toward educational theories than the previous one which, unmistakably, had placed predominate emphasis on artistic skills training.

On October 5, 1943, through the passing of the University of Fine Arts Act, the Thai government gave birth to a most significant art movement in Thailand by founding the University of Fine Arts (Silpakorn University) which was mainly conceived and headed by Professor Gorado Feroci, a famous Italian sculptor in Europe at the time (Srivisar, 1964). Feroci was later to become a Thai citizen, known to natives as Silp Peerasri. Until his death in 1969, an array of innovative Western concepts were indoctrinated in the Thai educational community. The impact originating from Feroci's numerous ideas was to have a lasting effect on the parochial art scene, especially in the areas of painting, sculpture and architecture. In short, Feroci is now recognized by many as the father of modern Thai art (Office of the Prime Minister, 1979). There is no doubt that Silpakorn University, since his death, has inseparably interlaced itself with the educational market and the private sector of the country. Due in part to a very restricted enrollment, it appears that Silpakorn graduates are the most sought-after, and they seem to be leading the field in many areas including painting, sculpture, Thai architecture, decorative art, design, and archaeology. Since a very small number of these Silpakorn-trained artists occupy teaching positions in colleges and universities, it may be safe to assume that most of them either work independently as free-lance professional artists or are employed by the business sector.
Today Thailand has a growing number of colleges and universities that offer programs in fine arts/art education. The Department of Teacher Training, Ministry of Education now operates 36 teachers colleges which are scattered throughout all parts of the country. Each of these colleges is required to carry out an art education program of one kind or another. Srinakarinvirodh (formerly known as "Prasarnmitr") University, including its six branch campuses, and Chulalongkorn University are two other major institutional systems that bestow art teacher education programs.

There has been strong evidence in recent decades that educators in Thailand are on the verge of adjusting themselves and the educational system to the ever changing society and world affairs. The structure of the Thai educational system itself is relatively flexible, there having been a sizable number of modifications over the fifty or sixty years before the 1960 national scheme for education was introduced (Bennett, et. al., 1974). From 1960 to 1980 there have also been a few significant structural changes, especially at the secondary and post-secondary levels. The frequency of educational shifts was caused in part by the fact that the political system in the country had been a shaky one. Top national policy administrators, namely ministers of various ministries, are replaced each time a military coup takes place. Other high ranking government officials, while most of them are retained after a military takeover, are recast so that new lines of action may be implemented. But in spite of this seemingly wavering political dilemma, the Thai educational enterprise occasionally tastes fresh and pleasant innovations brought about by relatively young but highly qualified men and women who have been placed at the acme of national managerial duties.
Even though the State accepts a direct responsibility to provide free compulsory education on an equitable basis, the government is willing to welcome private participation within the limits defined by the State. The Ministry of Education (1977:ii), concerning private education, has stated: "The private sector is expected to maintain the quality of education in line with the policies, plans and intrinsic character of national education and not to provide such education for profiteering purposes." Private education, however, had traditionally been only in primary and secondary schools. It was not until 1969, when the Private College Act was passed by the National Assembly, that six private colleges were registered with the Ministry of Education (UNESCO, 1972). Many of these colleges now offer 4- or 5-year programs leading to the bachelor degree. Ramkhamhaeng University, founded in the early 70's with an open-admission policy, is now also initiating an art education program.

During the past decade the Thai government took a decisive step in trying to fulfill the needs of the country, one of which being the lack of qualified manpower, by dramatically increasing the capacity of the educational system to train people for jobs that demanded specialized education. In the area of teacher education, the Department of Teacher Training, Ministry of Education, gave permission to all the teachers colleges under its jurisdiction to implement the Evening School Program which enabled each campus to double or nearly triple its student enrollment overnight. The market for teachers was soon saturated and the Department of Teacher Training consequently was pressured to abandon its Evening School Program. The most recent policy in teacher training as issued by the Ministry of Education (1977) has been to have the Department of Teacher Training concentrate its effort on providing education at the
Higher Diploma and degree levels. An In-Service Teacher Training Program was also implemented in 1977. This latest proposition, in effect, took place of the much-criticized Evening School Program.

The Department of Teacher Training presently carries out 3 basic types of pre-service training:

1. A 2-year program after the completion of grade 10 in high school leading to a Lower Diploma. It was projected that the total enrollment of students at this level would be 27,520 in 1977. In 1981, the final year before this level of training was to be totally eliminated, only 5,000 students were to be enrolled at selected colleges in remote areas. Such a drop of student enrollment would result in a decrease of 82 percent.

2. A 2-year program after the completion of the Lower Diploma or grade 12 in high school leading to a Higher Diploma. The enrollments for Higher Diploma students were expected to be 32,940 in 1977. The figure for students at this level was projected to be increased to 53,370 in 1981 which would mean a 38 percent growth.

3. A 2-year program after the completion of the Higher Diploma leading to a Bachelor of Education degree. A total number of 2,280 students were to be registered in 1977. The projection for 1981 enrollments was for 4,960 students, a reflection of 54 percent increase (Department of Teacher Training, 1977).

The Department of Teacher Training has also recently indicated that, starting in 1980-1981 academic year, a new 4-year program, in addition to the current ones, will be initiated at selected colleges. When fully implemented, the new program will make it possible for students who have finished grade 12 of high school education to go through college training without an interruption and earn a Bachelor of Education degree within
a 4-year period.

The following figures were released by the Ministry of Education (1976):

<table>
<thead>
<tr>
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<th>Day-Time School Enrollment</th>
<th>Evening School Enrollment</th>
<th>Total</th>
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<tr>
<td>Bangkok</td>
<td>12,679</td>
<td>12,905</td>
<td>25,584</td>
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<td>(7 locations)</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Regional</td>
<td>28,330</td>
<td>38,284</td>
<td>66,614</td>
</tr>
<tr>
<td>(28 locations)</td>
<td></td>
<td></td>
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<tr>
<td>Total</td>
<td>41,009</td>
<td>51,189</td>
<td>92,198</td>
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**Figure 1**

Numbers of Students Attending Teachers Colleges

and

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<tr>
<td>Bangkok</td>
<td>1,041</td>
</tr>
<tr>
<td>(7 locations)</td>
<td></td>
</tr>
<tr>
<td>Regional</td>
<td>3,465</td>
</tr>
<tr>
<td>(29 locations)</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>4,506</td>
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**Figure 2**

Numbers of Instructors at Bangkok and Regional Campuses
As stated earlier, the Department of Teacher Training at present operates 36 teachers colleges; seven of these colleges are situated in the Bangkok metropolitan area. Although no exact figures are available, it appears that a significant percentage of students who attend teachers colleges in Bangkok come from practically all parts of the country. The reasons for a concentrated mass of students in the Bangkok area are inclusive. For some newcomers, it may be for the prestige, a chance to study at a well-recognized and well-equipped school (Bennett, et. al., 1974). For others, it may be because of a greater accessibility to a classroom seat, a notion that is supported by the fact that there are 7 teachers colleges in Bangkok, a single provincial district out of a total of 71 in the whole kingdom. While still for a few others, attending a school in the capital city stems from an economic necessity. It is no secret that most non-agricultural jobs are to be found in big cities.

As for the teachers college instructors, the great majority of this populace are Srinakarinvirodh graduates. In art education, especially, Srinakarinvirodh has been producing more art education academicians at the Bachelor degree level and longer than any other institution.

For the purpose of selecting a sample population, the seven teachers colleges located in Bangkok appear to be a logical choice and should serve as an adequate stratified block of sampling units.

Finally, it is important to note here that the Department of Teacher Training is wholly responsible for designing and improving a central teacher training curriculum. In the area of art education, the Art Education Curriculum Development Committee has been established by the Department of Teacher Training. The committee meets annually to discuss curriculum-related problems. Each college has at least one member from
its own art education staff represented in the body. Observers are encouraged to attend but expenses are not covered by the Department. The yearly seminar also gives each college an opportunity to make recommendations or new proposals in regards to the curriculum/instruction for teacher education.

GENERAL STATEMENT

The purpose of this study is to create a foundation for the revision of curriculum for art teacher education in teacher training colleges in Thailand.

THE NEED FOR THE STUDY

A culture that values freedom must develop a distinctive educational pattern. Freedom comes into being as through the valuing and action of men. It can always be lost; it can always be achieved in greater measure. It is no gift that can be handed down from generation to generation.

(Hullfish, 1967:497)

The conception and operation of the first teachers college in Thailand had its roots in the early 1890's. On October 14, 1892, Pranakorn Teacher Training School was founded. The institution, now located in the Bangkhen District and known as Pranakorn Teachers' College, was the first of its kind to begin teacher preparation education in Thailand. Since then 35 more colleges have been added to the educational scheme.

Traditionally, the curriculum for teacher education operated under the Ministry of Education has always been designed and controlled by a single body appointed by the Ministry. However naive this may seem, the practice is typical of the way educational businesses are run in the country, a monarchical state that is roughly the size of France with a population of
about 45 million people. The national educational policy is made explicit by a central source (Ministry of Education, 1977a and 1977b); it is believed that the educational experiences as thought out by the Ministry of Education would fulfill the needs of the teacher-to-be students from all parts of the country.

Recent art education curriculum seminars have produced many changes in the curriculum, both in terms of instructional content and program structure (Department of Teacher Training, 1976, 1977 and 1980). It appears that new revisions are intended to remedy existing problems, but, in reality, new undesirable side effects often arise as a result. The curriculum design problem is further complicated by the fact that, while there are many so-called "experts" in the field of curriculum development being employed by the Ministry, a number of individual subject areas are believed to be lacking such persons to work specifically on curriculum development/improvement for their own respective subject fields. The list of persons who had attended the 1977 curriculum seminar (Department of Teacher Training, 1977) confirms that those who are involved in the making and shaping of the curriculum do not possess academic curriculum development training. Although art education, as a subject area, has a strong foothold in the teacher education program, it is quite obvious that the lack of qualified manpower to work at the curriculum development level and in the instructional field has a detrimental effect on the potential for rapid growth in this particular area.

The researcher's own personal involvement and observation while serving as an Art Education Curriculum Development Committee member during the 1976-1977 and 1977-1978 academic years reveals that no serious study was ever undertaken before a curriculum was developed or went through
major changes. This belief was further confirmed when the investigator conducted a personal interview with Mr. Amnart Yensabai, a former Art Education Curriculum Development Committee Chairman, on September 16, 1980. In the past, the curriculum development committee was often hand-picked on a short notice from a selected few who were well known by the Teacher Training Department administrators and could be made available, at least on a part-time basis, to work on the assignment. The main problems here appear to be that: 1) the committee members, in practically all cases, have had no formal training in curriculum development (however, time and financial resources permitted, guest speakers are sometimes invited to speak at these curriculum development/revision meetings); 2) short cuts often have to be made so that the time-restraint factor could be accommodated.

It was believed that a workable foundation for curriculum reform for the training of art teachers can be systematically developed based on congruous information from various sources: the National Education Policy and National Plans for Social and Educational Development, relevant documents and literature from Thailand and the United States, and an actual field survey analysis.

RESEARCH PROBLEMS

The goal of this research was to analyze the educational setting and other relevant factors in the area of art teacher education in Thailand. The digested information was then used for the purpose of constructing a guideline for further development/improvement of art education in the country.
Major objectives in this study were:

1. To identify universal art education theories and philosophies and analyze them for their applicability in the Thai teacher training system. For the purpose of dealing with this specific problem, historical and major theoretical aspects of art education in general were descriptively analyzed (Chapter 2). A developmental overview of the history of art education was given along with key ideas and recent theories presented by various art educators. In addition, child art theories and curriculum orientations were also examined so that an enhanced frame of reference was made for the purpose of constructing a proposed operational philosophy.

In Chapter 3, characteristics of the Thai educational, social, political, economic, and cultural structure were presented as a foundation for a need assessment conducted in the same chapter. The National Education Policy and National Plans for Social and Educational Development, documents issued by the Ministry of Education, the Department of Teacher Training, the Office of the Prime Minister, and other similar sources were subjectively selected for investigation.

Based on the above studies, an operational philosophy was accordingly developed for Thai art teacher education.

2. To discover the degree of appropriateness of the current art education curriculum being utilized by the teachers colleges at the present. Selected aspects (as deemed significant by the researcher) of the current art education curriculum were determined for their suitability and appropriateness in the teacher training system. Survey questions were centered on major issues as deemed apparent by the researcher based on his 5 years of teaching and student supervising experience, related
readings in the field, and past exchanges of ideas among art educators at various meetings and seminars. These issues included:

- Operational status of subject area as a field of study;
- Courses to be offered in the curriculum;
- Philosophical emphasis;
- Field experience; and
- Curriculum time/credits allocation for studio and non-studio areas.

The above considerations played an important role in determining the shape, form, and structure of the curriculum. Since the new curriculum guideline was to be based basically on the structure of the current model, acceptable aspects of the present structure needed to be identified and retained so that these elements could be tailored into the new proposal.

3. To identify skills in the area of art education deemed necessary by the art education population for an art teacher to possess in order to function satisfactorily in his/her appropriate professional setting. Through the use of the questionnaire, the researcher sought to establish certain skills believed to be an integral part of art teacher training experience. Essentially, these skills were to be identified and evaluated in terms of their statistical significance. The information was then used as a supportive guideline for directing course contents in the curriculum. Other documented evidences, mainly readily available literature on the topics of the training of art teachers and artistic skills were also used in support of the above data.

4. To discover the relationship between artistic skills and the profession of art teacher at the high school level. A detailed description is presented in Chapter 3. The analysis was based on results from the survey, interviews, and personal observation.
The analyzed data derived from the field survey was given a descriptive interpretation with the belief that they help support a plan for proposing courses which would enhance the students' chance of success and advancement in his or her teaching career. The final recommendation, however, was not made until students' needs, societal needs, and professional needs had been reasonably scrutinized.

5. To discover the degree of adequacy of art education facilities, equipment and reading materials in the teacher training system. It seemed obvious that there was a lack or inadequacy of proper facilities, equipment and reading materials at most teachers colleges in Thailand. The problem had often been mentioned when meetings and seminars were held in recent years. The purpose of conducting a survey here was to identify and/or reconfirm the seriousness of the problem by giving the people who had had a first-hand experience in this area the opportunity to express their beliefs and concerns, if there were any. The researcher believes that this information was needed because it was related directly to the economic conditions of the educational system and the structure of the curriculum itself.

RESEARCH METHODOLOGY

Sources of Data. In order to reach the goal of this study, it was necessary to seek information from multitudinous rudiments. Technically, the investigator developed his findings from 2 major sources:

1. An actual field research. Data was gathered through various channels, namely a questionnaire survey, informal interviews, and personal observation.

2. Official documents and related literature. A number of official
documents were obtained from the Department of Teacher Training, Ministry of Education. Additional related literature was retrieved from the Ohio State University library and other similar sources. Most of the literature was of the expressive type - a reflection of the writers' own perception and interpretation of events.

For the field research, the normative or questionnaire(opinionnaire) survey and informal interview techniques were chosen as the dominant instrument for collecting data related to specific problems. The mode of gathering information was chosen (despite its inherent limitations) mainly because it has the potential for yielding large segments of a population available to the researcher for sampling purposes at a minimal cost per unit. The survey, of course, was intended to be used as a channel for those involved in the teaching field to voice their opinions and possible concerns regarding the use, contents and structures of the current and past art education curricula used in teachers colleges. Open-ended questions were also utilized to elicit ideas and opinions not specifically covered by the structured items. Furthermore, informal interviews were conducted and separately recorded for additional response. Details of specific problems are illustrated in Chapter 4, pages 12

Through the use of written and verbal instruction, the author made clear that each respondent was solely responsible for making his or her own interpretation of the presented problems. Copies of the Thai version (see Appendix B) were later composed by the researcher and tested for their clarity and translation accuracy with 3 Thai students who were attending the Ohio State University during the summer quarter, 1980 and three other art instructors at Pranakorn Teachers' College, Bangkok, in August, 1980. Although there were limitations in the study, the
"representative" or "typical" data collected from samples were believed to provide a reasonable representation of the population. Moreover, the information gained from this source is significant not because it was scientifically derived consisting of hard facts (for it was not), but largely because it systematically offered the population a genuine opportunity to be a meaningful part of the projected curriculum foundation.

The actual field survey itself was conducted at 7 teachers colleges located in the Bangkok metropolitan area. Although Thailand is geographically apportioned into 4 regions, only instructors teaching at 7 teachers colleges in Bangkok, the capital province situated in the central part of the country, were chosen as a sampling population. The stratified unit consisted of:

1. Bansomdejchaophaya Teachers' College
   Founding date: 1932
   Number of art education instructors: 6

2. Chankasem Teachers' College
   Founding date: 1942
   Number of art education instructors: 5

3. Dhonburi Teachers' College
   Founding date: 1953
   Number of art education instructors: 4

4. Petchburi Teachers' College
   Founding date: 1972
   Number of art education instructors: 3

5. Pranakorn Teachers' College
   Founding date: 1892
   Number of art education instructors: 6
   (The number does not include the investigator who is still officially employed by this institution)
6. Suan Dusit Teachers' College  
   Founding date: 1934  
   Number of art education instructors: 5

7. Suan Sunandha Teachers' College  
   Founding date: 1938  
   Number of art education instructors: 8

The bases and rationale for choosing all 36 instructors from the 7 teachers colleges in Bangkok as a sampling population are based on the following assumptions:

1. The number of 36 meets the minimum number of sample size requirement (see description of "sample size").

2. Every teachers college in the country uses the same curriculum. Most problems or difficulties arising from using the previous/current curriculum were thus deemed to be significantly similar in both scope and nature.

3. Instructors and administrators in all teachers colleges have similar educational qualifications, most holding Prasarnmitre Bachelor degrees.

4. Although no statistical figures were available, it was quite apparent from accounts given earlier that students attending teachers colleges in Bangkok came from practically all parts of the country. This conclusion was also influenced by the author's own personal and educational contacts with students at various teachers colleges. The results from the field research investigation made during the months of August and September, 1980 further reconfirmed this belief.

All 4 factors as stated above contributed to making the sampling population highly homogeneous and, most significantly, quite appropriate for research purposes in this particular study. Problems encountered
in schools located in Bangkok thus appeared to reflect what might have been faced elsewhere in the country.

**Sample Size.** Due mainly to the fact that the sampling population had been determined to be adequately representative of the universal population, the decision was made to include only a "small" sample size in this study. The transition zone for a small sample is generally considered as falling between 25 and 50 items (Blaire, 1953). Gerald Smith (1973) also cited 20-40 as acceptable minimums for this type of research. Since the total population was estimated to be approximately 175, a sampling size of 35 would represent 20 percent of the universal population. In this regard, Gay, in his book *Educational Research: Competencies for Analysis and Application* (1976), described a sample of 10 percent of the population to be an acceptable minimum.

Based on the above figures, the acceptable minimum sample size for this research study was therefore set at 35. The total physical make up of the total sampling population was 36.

**Statistical Analysis Procedure.** According to Gay (1976), the cut-off point for rate of responses is generally set at 35. The investigator strongly felt that the figure of 35 was likely to be obtainable since he was to make personal visits at all 7 predetermined teachers colleges for the purpose of collecting the data himself. Trips to each site were to be made as many times as necessary.

For the purpose of analyzing the data, the Chi-square hypothesis-testing procedure (the test for goodness of fit) was selected and applied when situations in which two or more sample percentages were to be evaluated. The procedural steps in analyzing the data were as follows:
1. **Formulations of the null and alternative hypothesis.**

   The null hypothesis was:

   \[ H_0: \text{The population distribution was uniform—i.e., the given options were preferred by an equal percentage of population.} \]

   The alternative hypothesis was:

   \[ H_1: \text{The population distribution was not uniform—i.e., the option preference frequencies were not equal.} \]

2. **Level of significance.** For this particular study, the level of significance was set at .05.

3. Samples from the population were taken and presented in "cumulative frequency distribution" tables.

4. The frequencies or percentages that would be expected if the \( H_0 \) were true were then computed.

5. The observed(sample) and expected(hypothetical population) frequencies were then used to compute a \( X^2 \) value with the following formula:

   \[
   X^2 = \frac{(f_o - f_e)^2}{f_e}
   \]

   where \( f_o \) = an observed(sample) frequency

   \( f_e \) = an expected(hypothetical) frequency if
   the \( H_0 \) is true.

6. The number of degrees of freedom(df) was calculated using:

   \[ df = \text{the number of classes or categories} - 1 \]

   Once the df value was known, the value of \( X^2 \) computed in step 5 was then compared with a \( X^2 \) table (found for the .05 level of significance from the appropriate \( X^2 \) distribution) to determine if the computed \( X^2 \) value was significantly above zero.
7. The statistical decision was thereupon made based on the derived value. The decision rule for the goodness of fit test was as follows:

The $H_0$ was accepted if the computed $X^2$ value was smaller than or fell below the appropriate table value

or

The $H_0$ was rejected if the computed $X^2$ value exceeded the appropriate table value.

The raw data derived from open-ended questions was dealt with subjectively and descriptively. Frequency distribution tables were given for each class or category where applicable.

Decision Making Process.

1. Sources of references. Two major sources of information were used in this research inquiry:

1.1 Use of statistics. Although a fair amount of statistics was involved in the study, the process for making decisions or conclusions still depended largely on the researcher's subjective interpretation of pertinent events and readily available information. It should be pointed out at this time that, in general, especially in scientific fields, statistics is usually thought of as a collection of facts stated in numerical terms. In educational research, however, statistics tends to be conceived of as "a body of methods for making wise decisions in the face of uncertainty" (Phillips, 1966:241). One major distinction between a conception of statistics as "a collection of facts" and as "a body of methods for making wise decisions" is that the former makes no reference to any human agent whereas the latter indirectly brings in the decision maker by referring to "decisions."
The statistical process used in this research was an attempt to use such data as a "supporting means" for making decisions; it was the investigator's aim and intention to utilize whatever relevant information and applicable statistical methods to help him in the course of making evaluative judgments regarding research problems as proposed in this study.

Where appropriate, the raw data, consisting of the questionnaire and interview responses from the sample of individuals, was statistically analyzed and organized into tabular and graphic form so that the salient features of the population might be described in a reasonably clear way. The descriptive statistical research, in this instance, was an attempt to find out what existed. In certain situations, the process was used for the purpose of identifying problems and trends inherent in a given setting.

An important feature of descriptive statistics has to do with the fact that the types of variables used in the survey research were of the nominal and ordinal varieties. As such, the statistical analysis process was relatively simple in comparison with other highly structured formulae dealing with the more complex variables such as the interval and ratio types. The chosen Chi-square procedure is generally recognized as non-parametric in nature. It is often administered by social and educational researchers to compare observed (sample) frequencies with expected (hypothesized) frequencies and that the expected frequencies are not necessarily restricted to any particular type of distribution.

1.2 Use of secondary sources. In general, the information gained from secondary sources was employed mainly for the purpose of enhancing the validity of the research findings. The secondary sources were
considered an integral aspect of the study; a number of conclusions were made based almost solely on such information. For clarification purpose, "secondary sources" may be defined as:

...preexisting or prerecorded data which were not collected for the specific ends of a given social researcher. This includes three major types of data: expressive documents, mass media reports, and official records.

(Forcese, 1973:179-180)

Only two types of secondary sources, expressive documents and official records, were used in this research study.

2. Procedural steps for making conclusions/generalizations. Since the nature of the research problem is basically the descriptive type and the chosen statistical procedure, although deemed appropriate for this study, does not allow the investigator to correlate variables of two or more sets, the following steps had been applied for the purpose of making conclusions and/or generalizations:

2.1 Sub-questions for each research problem were individually analyzed and interpreted.

2.2 The so-called "degrees" were found in terms of the sub-questions' findings (percentage calculations, Chi-square testing considered in relation to established level of significance).

2.3 A descriptive analytic statement(s) describing combined sub-questions' results for each research problem was then made.

2.4 Related information from secondary sources was inductively and deductively analyzed and subjectively interpreted along with statistical interpretations done earlier.

2.5 Final determination concerning conclusions and generalizations was then made giving an overall picture of each research problem situation.
Questions 1, 2, and 4 were treated using the above approach. For question 3, however, the problem required a slightly different process. Various "skills" were identified and statistically analyzed for their levels of significance and acceptability. The evaluation, in this case, was of the inductive-deductive type— the acceptance and rejection of certain items/information based on a given analytic procedure. Secondary sources were also studied; the results of which were expected to add validity to final conclusions.

LIMITATIONS OF THE STUDY

1. It was not the researcher's goal to try to solve the many apparent existing problems in the art teacher education practice, but rather to point out possible changes which could possibly help alleviate some of the problem areas. The local population's suggestions made up most of the recommendations proposed in this study.

2. The submitted guideline was designed primarily for teachers colleges under the jurisdiction of the Department of Teacher Training, Ministry of Education. As such, its form and content may not be suitable or appropriate for other institutions in Thailand. At present, a few other major universities are administering similar programs.

ASSUMPTIONS OF THE STUDY

The curriculum guideline was developed with the following assumptions:

1. There will be no significant change in the National Policy and National Plans for Social and Educational Development.

2. There will be no significant change in teacher education objectives as prescribed by the Department of Teacher Training, Ministry
3. The demand for art teachers will increase in proportion to the social, economic, and population growth.

4. There will be no significant change in the art education curriculum within the high school curriculum structure.
Chapter 2

HISTORICAL AND THEORETICAL ASPECTS OF ART EDUCATION:
AN ANALYSIS OF GENERAL ART EDUCATION
THEORIES AND PHILOSOPHIES

Introduction

While it is quite apparent from the background information given in Chapter 1 that art education practice in Thailand has changed little over the past decades, there seem to be many shifts in value beliefs and theoretical concepts concerning art education in the Western hemisphere. Traditionally, Thailand has implemented numerous educational ideas and technologies from Europe and America; there is no reason to doubt now as to whether such a trend will continue.

A reasonable amount of understanding and awareness of various conceptual theories and practices developed over the years is needed if one were to effectively construct a practical art education model for a modern society of this era. It is clear that formal art education as a subject field is relatively young and generally broad in theoretical structure. Its purposes and objectives have varied with times; social conditions and, no doubt, political fluctuations have played a major role in influencing the shape and content of what is taught in the classroom. It appears there are countless aspects of art education theories one may choose to discuss; in this study, however, only those deemed directly relevant to the research problem were selected for scrutiny.

The researcher wishes to point out that the major concern of this section of the inquiry is to deal with the developmental aspects of the
history and various theories in art education in general. Traditional concepts of values and recent theories as predicated by key figures in art education are also illustrated along with contemporary movements seen in the field today. The second portion of this chapter is devoted to investigating dominant child art theories, broadly-conceived curriculum orientations, and predominate models of curricula in art education.

**Historical Overview**

It is generally well-recognized by art educators that the study of the teaching of art and its practice in the schools has been plagued by persistent and disabling confusions. Though the instruction of art itself has changed little over the past half century, it appears conceptions of benefits to be derived from art education have changed quite frequently. However, one thing is certain; throughout the past decades there has never been a lack of a concise and reasonable rationale to support the desirability of art activities as part of the formal education in public schools.

As far as we can tell, according to Lanier (1972:15), the earliest ideas about the value of art as an educational activity were brought to colonial America from Europe. Art education doctrines then, Lanier further elaborates, consisted of:

1) those benefits which promote the training of the professional artist and 2) exposure to genteel accomplishments such as embroidery and painting on china for the daughters of the wealthy...

The rapid growth of industrialization, particularly in New England and other big cities, brought about additional concepts of value such as:
3) inculcating standards of good taste among potential consumers of manufactured goods and 4) promoting art skills among those who might later use those skills in industry.

American manufacturers also envisioned that skilled draftsmen and designers would be needed if American products were to have a substantial impact in overseas markets. Walter Smith, an Englishman, was brought to America to conceive and develop one of the first required courses in art and to train teachers in its use. Smith's program, generally similar to others' during this period, was presented as a prescribed series of exercises in copy work. The instructional theory reflected a belief that "skill in drawing and design could be mastered through imitation, drill, and practice" (Chapman, 1978:6). Walter Smith's concept of art education had two major aspects: scholastic and industrial (the scholastic version can be thought of as art history, philosophy, etc., while the industrial area may be looked at as early industrial design utilizing technical drawing). In Art Education(1872), Smith proposed that the curricular content of elementary art education should consist of: 1) freehand drawing, 2) model or object drawing, 3) memory drawing, 4) geometrical drawing, and 5) perspective drawing. The advanced areas of study at technical colleges were: 1) scientific instrument drawing, 2) artistic work in light and shade, 3) color and design, and 4) modeling.

As the nineteenth century progressed, the concept of art activity to develop "an appreciation of the beautiful" and the "creative impulse" began to appear in educational literature (Lanier, 1975). This, undoubtedly, was a period when national interest in cultural growth was on the upswing. It was an era in which the nation saw the Philadelphia and Chicago Expositions (in 1876 and 1893), presumably a reflection of cultural and industrial achievements.
A significant development in art instruction concepts emerged at about the turn of the century. Educators such as Arthur Wesley Dow suggested a new approach to education of children in schools. The revolutionary idea was for the school to educate the "whole people" for appreciation. Specifically, Dow recommended that exercises in design be developed for the purpose of attaining this goal (Lanier, 1972). Ornamental designs, decorative borders and "scientific content" such as color charts and value scales were also popular and widely accepted in various art education communities.

By the 1920's the child-centered movement in general education was a dominant force in Europe. Art education, too, was affected by this new philosophical outlook in educational structure. Michael Steveni (in Duff, 1977) gave an account of British art education during this period indicating that one of the major developments had to do with the expressed concern among art educators that art education should deal with "the overall growth of a child, rather than the imposition of an external adult aesthetic standard." In Austria Franz Cizek was most prominent in the field of child art. He presented new concept of art education value, a value that was to play a significant role in modern art education. He wrote:

Great creative energy exists in every child. This must find an outlet in expression or repression will result. Children should be allowed to draw what they wish, that they see in their mind's eye, not that which others think they ought to draw.

(Lanier, 1975:81)

Another concept of value was added to the field in the 30's as a result of the Owatonna Art Education Study Project sponsored by the University of Minnesota. Initiated by Henry Suzzulo, President of the Carnegie Foundation for the Advancement of Teaching, and Melvin E.
Gaggerty, Dean of the College of Education at the University of Minnesota, the project was designed to raise the aesthetic standards of a small community (Ziegfeld in Eisner, 1965). Robert Hilbert, who drew up the working plan, outlined its three major objectives as:

1. To develop a method of community analysis as a basis for the construction of a course of study.
2. To develop a functional course of study in art based on community analysis.
3. To develop an interest in the possibilities of using art in daily life in the community.

Under the banner called, "Art, A Way of Life," the project panel made a conclusion stating that:

...no differentiation should exist between the fine and the useful arts, that art relates to every aspect of living, and that, in the realm of goals, aesthetic discrimination as it affects every day living should be developed.

(Lanier, 1975:15)

The newer forms of expression being constantly explored in the world of art, along with trends in educational theory, appear to have helped shape the concept of art as self-expression in the following era. Educators began to recognize that the child's self-expression in art had its own kind of integrity; the work had an authenticity that did not depend on traditional notions of skillful representation. Self-expression, according to Chapman(1978:12), was not only a natural mode of behavior for children but was "fundamental to their ultimate maturity."

The children's artistic product, previously believed to be mere crude representation, now received a new meaning. Art educators associated with the "progressive" educational movement began to seriously accept
the work done by children as a charming and genuine form of art.

By 1940, perhaps as an extension of the progressive education movement, another important trend took place in the field. The idea of art expression as an emotional release, the art product as a means of understanding children's psychological patterns, and personality integration through art instruction had become common slogans connected with art instruction in schools. Victor Lowenfeld, undoubtedly, was the most prominent factor in this development. His book, Creative and Mental Growth, was to later enjoy unprecedented popularity among art educators. The theoretical content was truly a classic of the time and gave much creditability to the field.

The most significant value concern of the 1950's and early 1960's was creativity. Interest in the relationship between artistic and general creativity reached a peak in the late 50's due largely to public concern over the space race between the United States and Russia in which the United States was believed to be far behind in scientific and technological achievements. It was during this time that numerous publications justifying the development of creativity through the teaching of art were to regularly appear in this country (Chapman, 1978). The central concept here was that a particular type of human behavior involving novelty of response could best be promoted by productive art activities. Lowenfeld wrote:

In contemporary educational thought, art is defined both as a body of knowledge and as a developmental activity. Children are introduced to basic concepts in art and to methods of inquiry that permit them to learn about the subject of art. At the same time, art educators are committed to art experiences as a means of nurturing personal maturity.
The idea of art as a body of knowledge has also been connected with aesthetic education. Lanier (1975) claims that the study of art is one form of exposure to aesthetic experience which has intrinsic value and needs to further justification. The view of art as a body of knowledge was also accepted by the National Art Education Association when the organization issued its official statement in 1968:

Art in the school is a body of knowledge which the teacher organizes to provide experiences related to specific goals. 

(in Efland, 1971:16)

Visual literacy and aesthetic education are two other concepts of value which, at one time or another, have gained a considerable amount of support and acceptance among art educators. And, finally, it should be pointed out that there has been a fair amount of interest in recent years in using art as a means to develop social consciousness in school children. Lanier, in particular, has made repeated claims in his numerous publications saying that some types of visual arts, specifically the popular and the film arts, can be used as effective vehicles for the emotive exploration of new alternatives in human relationships. McFee and Degge (1977), on the other hand, indicate that art activities can promote a sensitivity to the physical environment, and those clues found in the environment which tend to affect behavior.

Summary. Although art education as a field has a relatively brief history, its existence has been associated with numerous diverse and sometimes even contradictory concepts of values. The frequent shifts in values are believed to have been primarily caused by the pressures of social conditions and changing philosophies and practices in general education.
In general, it appears art educators have shown greater interest in children as creators of art than as appreciators of visual forms. The highly personal and creative nature of art has also received more attention than the influence of art on society.

Art education began to grow to its present state in the 1950's. Scholarly writings, heavily larded and influenced by psychological terms and concepts, made the field fairly academically respectable. As theorized by Lanier (1975), it was partly through the use of such connections with the field of psychology that the practice of art education was able to survive, grew and even enjoy a certain amount of creditability and glory in general education during these past years.

At various times, art theories have been dominated by one of the three overriding concerns: developing the well-rounded child through art (a laissez-faire, child-centered orientation), promoting the knowledge and appreciation of art as a subject (a subject-centered approach), and fostering the ability to relate art to daily living (concern for aesthetic aspect of life as it relates to individuals and social make-up). While these changes demonstrated the concepts of value and accelerated the growth of the arts, the process, however, has brought conflicting methods and practices into focus. Ambiguities of purposes and methods were militating developments; the field, based on various conflicting theoretical concepts of value illustrated in this chapter, is plagued with disturbing inconsistencies and, at close look, dismal confusion about how theories are translated into actual practice. Whether art education has substantially made any real "progress" since its initial formal conception is subject to some debate.
Dominant Concepts of Value and Philosophies in Art Education

As described in the previous section, the field of art education has been influenced by various ideologies and educational concepts. Based on available literature, only a selected number of key figures and dominant forces have been chosen for this descriptive analysis. The main purpose of this description is to present salient characteristics of art education as experienced by certain democratic pedagogical communities during the past half century or so. As such, a variety of relatively current ideas will be briefly covered.

In reality, the fact that art education has been plagued by conflicting beliefs is not entirely a unique phenomenon. Although the nature of the "discipline" does invite controversies and consequential debates, it appears part of the problem is caused by the actual general education climate, a period in which violent change in cultural and social structures are common in many regions of the world. Feldman, in his Becoming Human Through Art (1970:v), describes the present situation as:

Every assumption, every goal, and every technique of education as know it is being subjected to the most thorough-going analysis and criticism. As a result, the atmosphere in which we learn, study and teach is one of profound uncertainty. It is harder than ever to say anything with confidence about the nature of art, the behavior of children, and the process of learning.

In art education theories, the problem is further compounded by the fact that the governing discipline has been dominantly concerned not with the understanding of what is, but with attaining what ought to be. It is, in Ecker's words (1976:5), the concern for "the improvement of man rather than the production of knowledge" itself.
Victor Lowenfeld. Lowenfeld is undoubtedly the most well known art educator in the field of art education today. His classic writing, Creative and Mental Growth, published in three editions before his death in 1959 and printed in seven different languages, has enjoyed an unprecedented circulation success and wide notoriety among art educators, both in the United States and overseas communities. Lowenfeld (1965) strongly believed that art activities could be used to unlock the child's creativity and to enable him to effectively express those feelings and images that were stifled in rigid, authoritarian elementary classrooms. The 1920's and 1930's were also a period in which educators saw art as the vehicle that would return childhood to the child, that would permit the child once again to be himself, that would provide the valve needed by the child to release the pressures built up within the conventional classroom (Eisner: 1976). Additionally, under the influence of this art education model, educators utilized art activities not only as a source of rich diagnostic material but also as a powerful therapeutic instrument to alleviate the strains and pressures experienced in common classrooms. Although the concept of using art as therapy is still being employed in certain educational settings today, the idea has since been somewhat discredited by some contemporary educators. Norris (1977), concerning the controversial issue of using art as therapy, sees the practice as regularly conducted as: "I suspect that art teachers mean nothing more by art therapy than 'to do one's own thing.'"

The most important contribution Lowenfeld made to art education was, perhaps, his development of a theory of children's artistic developmental stages. The theory is recognized as an integral part of his art education model which provides for scholarly inquiry in the field. Lowenfeld's
contribution was to have enormous impact on art education development in general. The reason for his success and popularity might be due to the fact that, according to Broudy (1976), any theory that purports to have discovered stages of human development is bound to be highly valued by educators. Broudy further elaborates that the reason— or at least one of the reasons— for this is that if we understood the natural or even the regular sequence of changes in the child, we would then try to capitalize on them in pacing desired instruction. We would use to advantage those times when the pupils learn most easily and refrain from pressing upon him activities for which he is not ready.

Lowenfeld's theory has also been categorized by some circle as being psychological theory that proved to be highly useful to the field of art education rather than art education theory (Ecker, 1959). Ecker also suggests that Lowenfeld's ideas concerning the characteristics of children's art work or the psycho-genetic conditions determining haptic or visual mindedness were appraised not by criteria from art education but criteria from science in general and psychology in particular.

Lowenfeld's celebrated concept of teaching— that of letting the child develop naturally without the teacher's impeding influence and imposed adult standards— has moreover been discounted by various analysts in recent years. Munro (1956:239) writes:

...try as he may to help children to be natural, he can only encourage his own perception of what children would naturally do... The idea of keeping a child's imagination in a state of absolute purity and freedom is from the start impossible. The very attempt at such an end is evidence of the false psychology which has affected much writing on art education: of the old belief that some "self" within the child is bursting for expression and release, and that all outside forces tend to repress and enslave it.

Jon Duff (1977:34), in his analysis of Lowenfeld's proposed approach to
art education, points out that Lowenfeld limited art education in its purpose to only finding an adequate means of expression for the student. "Student expression," Duff concludes, "may be a valid part, yet an extremely small part, of what should be called art education."

And, finally, it should be noted here that Lowenfeld's concept of art education also includes the claim that general creativeness is engendered by art activities. The value of the creative process in art education is, according to him, to make people more creative regardless of where the creativeness would be applied. The "personal development" theory, in the final analysis, is also claimed to generate growth in various areas: emotional, intellectual, physical, perceptual, aesthetic, creative, and social growth in creativity. These claims, from today's perspective, appear to be too broad to be of any significant educational value and, too, subjective to personal interpretations and much speculation. Nevertheless, during his role as chairman of one of the most active graduate programs in art education at Pennsylvania State University, Lowenfeld was, theoretically, in a position to influence numerous art educators, who, themselves, would be responsible for the education of future scholars in the field.

Manuel Barkan. The emphasis on creativity that was given its major thrust in professional journals and publications during the 1920's and 1930's was sustained and brought into the classroom during the 1940's. The development of creativity through art was to later become one of the most emphasized orientations in art education history (Eisner, 1972). Although the concept of developing creativity through art was basically initiated by Lowenfeld, the theory was further propagated and broadened
by a number of other leading art educators in subsequent years. Manuel Barkan was, perhaps, one of the most influential educators in this regard. Barkan's early writings strongly indicate a belief that art activities could, in effect, foster general creativity in human individuals. In his Through Art to Creativity (1960), Barkan pointed out that the rationale for art instruction in the school was that it could provide creativity, or mental growth or other personal or social instrumental values. In A Foundation for Art Education (1955:4), undoubtedly Barkan's most well-recognized publication, he states:

"...art education in American schools has been turning its attention toward the general education of children and youth. In doing so, it has laid particular claim to the education of all children by affirming the belief that experience in the arts can make a unique contribution to creative democratic living."

Laura Chapman (1971:47-8), herself a student and associate of Barkan, recently gives her own interpretation of Barkan's philosophy of art education:

"...art is a form of communication, the creative process is self-expressive and self-reflective, teaching is interaction, learning is apparent in the development of personality, and the ideal society is an enlarged version of a small community of people who care about each other.

Although both Barkan and Lowenfeld's philosophies of art education are strikingly similar, especially when dealing with the aspect of creative behavior, distinctive differences in their approaches to the teaching of art to the child do exist. While Lowenfeld insists on allowing the child to develop and grow up as naturally as possible without adults' interference; Barkan, on the other hand, advocated greater responsibilities for the art teacher. Children, in Barkan's theory, should be "developed" through art- the teacher is responsible for educational leadership and to help children grow to progressively higher levels."
"Creative teaching" is possible to the degree that teachers are able "to harmonize and merge their own purposes with the purposes of children" (Barkan, 1955:196). Furthermore, Barkan suggests that teachers need to study the relationships between creative experience in the visual arts and creative expressions in verbal language, drama, music, and dances. (This integrated approach to art education was later used as the foundation for development of his proposed aesthetic education in later years). To help children grow through experience in the arts, Barkan also explains, a teacher obviously needs to have had his first-hand and personal experience in these related fields.

In terms of evaluation, Barkan (1955) recommends that experience in the arts should be made in regards to the quality of an individual's products as well as the quality of the overt aspects of his behavior. From this evidence, it is quite clear that Barkan places emphasis on both the child's ability to produce quality products and the process from which the finished work is derived. In effect, the philosophical structure appears to be an attempt on his part to make a bridge between the Brunerian concept of a "discipline-centered" curriculum and the "problem-centered" curriculum of the experimentalists (Chapman, 1971).

Thomas Munro. The appearance of Art as Experience in 1934 gave a particular focus and flavor to the period that followed its publication. Dewey suggests in that book that the function of the philosophy of art- and, by implication, the task of art education- was "to restore continuity between the refined and intensified forms of experience" that are works of art and the everyday events, doings, and sufferings that are universally recognized to constitute experience (Keel, 1965:38). In this
intricate aesthetic theory, Dewey, according to Keel's interpretation, also states that a strong case against prevalent notions of "art for art's sake" and conceptions which sharply separated the so-called "fine" from the "practical" arts. Art, in other words, represents what life might be for Dewey.

A multiplicity of meanings have been found in Dewey's philosophy of art. For Thomas Munro (1956), a former student and colleague of Dewey, the celebrated philosophy implies a "psychological approach to art," a "scientific aesthetics," and an encompassing comparative and cross-cultural approach to the study of art history.

In Munro's most prominent publication, Art Education: Its Philosophy and Psychology (1956), various key ideas have been found to recur in different contexts: notably, the importance of art education for the development of a broadly balanced, harmonious personality and for the selective transmission of the world's cultural heritage. Art, according to Munro, should be recognized as a necessary part of general education for all individuals, on all age levels—necessary in its sensory, emotional, and imaginative aspects, and in muscular co-ordination. Another important theme associated with Munro's philosophy is that of promoting art to produce cultural change at the international level:

...the arts can and should be used as a means to international understanding and sympathy; hence to peace and active cultural cooperation. They can be used to reduce antagonism between racial, religious, social, and political groups, and to develop mutual tolerance and friendship.

...new works of art will have to be produced, especially adapted to stimulate international friendship.

(Munro, 1956:153-4)
In Munro's analysis of the personal development art education orientation, it is pointed out that, in overemphasizing personality, students' preferences, emotional adjustment, and so on as aims of art, there is substantial danger of "sentimental vagueness," of losing the real educational values of self-discipline, habits of work, respect for sound craftsmanship, and definite knowledge. On the subject of technical aspects of art, Munro believes that techniques can be favorably compared with skill: skill in executing the details necessary for "expert production or performance." Additionally, skill is perceived as learned activity, as contrasted with innate; it involves ability to profit by accumulated "cultural experience." Broadly considered, the technique of creating an art work would then include skilled use of all the abilities involved in the process. It includes, in Munro's own description (1956:106), "skilled vision, skilled imagination, skilled planning, criticism, and concentration of energies."

Italo De Francesco. Although De Francesco's writings, in comparison with those discussed earlier, have neither received much publicity nor had significant impact on the actual practice in the field, his philosophical concept of art education is, from a historical point of perspective, an interesting one. Historically, De Francesco's concept of value was expressed when concern for world peace was at its peak. People in general were experiencing the oppression/aftermath of World War II. The anxiety for social order and political stability was reflected in many cultural and educational fronts, including art education.

De Francesco's philosophy of art education is, at least in general outlook, quite different from Lowenfeld's (who, himself, was a World War II
refugee from Germany). Unlike Lowenfeld's theory, a theory developed mainly through analyses of children's art works, De Francesco's concept of art education was, perhaps, a mere reflection of time and personal conceptual thinking voicing a displeasure of social disorders and concerns for current educational practice. Art is seen by De Francesco, according to Lanier (1975), as a significant means to socialize the pupil, to make him understand by practice the procedures and values of democracy.

In *Art Education: Its Means and Ends* (1958), De Francesco summarizes his social and educational concerns and the functions of art education as:

1. We believe in education for all, therefore, art education is for all the children of all the people.
2. We believe in the worth of the individual, therefore, one of the major tasks of art education is to develop individual potentialities and unique personal expression.
3. We believe in a democratic society, therefore, art education must foster a wholesome relationship and a feeling of responsibility to the social group.
4. We believe in freedom, therefore, one of the tasks of art education is to foster freedom of expression.

Victor D'Amico. A parallel influence to Lowenfeld in time and in goal, though basically not in approach of method, was D'Amico's ideas. His early writings compare quite favorably with Lowenfeld's in terms of philosophical structure; *Visual Arts in Education* (1935) is believed to reflect the humanistic and child-centered approach of the period (Duff, 1977). In *Creative Teaching in Art*, which came out in 1942, D'Amico changes his philosophical thinking somewhat by adding a new aspect of approach to art education. By this time, he believes that children need to master a craft so that meaningful design may follow. Though he shares with Lowenfeld a concern for the child's individual growth in developmental stages through art experiences and also agrees that the experience is far
more important in the teaching-learning act than is the art work produced, he generally considers that the aims of art education can be best attained by emphasizing the innate design factors and creative understanding of the art experience in a free, open teaching situation that parallels, though in a simplified manner, the attitudes and processes of the professional artist.

It appears that D'Amico's concepts of value in art education has been influenced by both the traditional (discipline-centered orientation) and the new (child-centered concern) education. In planning art activities, the child himself is an important consideration, but meaningful results must also follow. D'Amico believes that the current practice then was putting too much emphasis on the "personal growth" bandwagon while the motivation, processes, and tools for developing individuality remains vague and confused. In fact, as worded by D'Amico (1942:vii), "it seems that some teachers pride themselves on their confusion and uncertainty."

Ideally, an appropriate balance between the two approaches must be reached. D'Amico further warns that it is important that art teachers must recognize the fact that the creative experience is a necessity for the healthy growth of all children and that art experiences should be so planned that the least able child and the most proficient child can find satisfaction in them.

**June King McFee.** The era of June King McFee marks a radical change in art education philosophy. Her book, *Preparation for Art*, first published in 1961 and considered a landmark in art education literature, for the first time in years, gives art education a new and significant
dimension. Having been strongly associated with cultural anthropology, sociology and psychology, McFee uses data from these fields to support her art education theory. The new approach to art education, as proposed by her at that time, was a drastic change from traditional practice and has had great impact on art education studies throughout the country.

Based primarily on the central concept that art is a form of language necessary for the progress of humanity and the maintenance of civilization, McFee develops her own theory of child art to help prospective art teachers understand the behavior of children in art. The theory is designed to serve as a framework from which differences among children can be identified. Her premise is a relatively simple one: if you understand the variables within a group of children, you can more successfully help each child develop his creative potential.

Art, according to McFee, is related in some degree to all of society. She strongly believes that art educators should become involved in problems of society and social change. In her paper, "Society, Art, and Education" (1966), this frame of reference is further emphasized: "We recognize art as one of the major communication systems of social interaction and of society in transition." In theory, as reasserted in her book "Preparation for Art" (1961), the functions of art in any given culture are: 1) to maintain the concepts of reality, 2) to maintain the culture, its organization and roles, and 3) to enhance the appearance of objects.

June McFee also proposes that art education should be used as a channel to improve the aesthetic qualities of the environment by showing the contribution of the fine arts to the applied arts. The implication here is that, as interpreted by Duff (1977), there is a place for "applied" or "industrial" art in the study of art in schools.
It is clear that McFee's art education philosophy differs vastly from other prominent thoughts prior to her time. While educators such as Lowenfeld, who insisted on letting the child develop freely in a "vacuum" without adult interference, and Barkan, who believed that natural development is to be encouraged but some amount of "nourishment" may be provided, based their curriculum philosophy on yielding a naturally and independently developed personality, McFee claims that the teacher, among other people, is to be recognized as a tastemaker. The teacher is either "reinforcing children's preconceived likes and dislikes or encouraging them to question and evaluate their own decisions" (McFee, 1961:35).

Also noted as one of McFee's major contributions to the field of art education is her development of perception-delineation theory. The theoretical structure for this concept is discussed elsewhere in this chapter.

Finally, it should be pointed out here that, although McFee's concept of art education has enjoyed wide acceptance among art educators, one criticism appears to stand out most vividly. In Irvin Kaufman (1966)'s analysis of McFee's theory, it is pointed out that McFee's view seems to falter at one point on the belief that the teacher has to develop as a behavioral technician, despite the realization that the ultimate worth of art education is in its humanizing and aesthetic influence.

Elliot Eisner. Highly regarded as one of the foremost contemporary art educators, Eisner actively preaches what he believes to be the proper role of art in our educational system. His publication, **Educating Artistic Vision** (1972), is one of the more scholarly written books to have appeared
in the art education community in recent years. A prolific and well-recognized author and educator, his writings have been published in other related field, especially education, as well.

In *The Arts, Human Development, and Education* (1976), Eisner states that people today need to be more sensitive and sympathetic. Individuals should be able to experience the "metaphorical qualities of life" and see beneath the surface of experience. Aesthetic experience, in short, is perceived as an integral quality necessary for fragmenting routines and revitalizing life. In one of his papers (1971), Eisner proposes that one major contribution of the arts in contemporary society is that of serving as both an experience and a reminder that life need not be viewed as a series of means to an end. Art, in Eisner's opinion, reminds us that the act of looking intensely, of opening one's sensibilities to the environment is recompensed by "a qualitative reward in the process of living" (1972:281). Furthermore, Eisner (1972:282) theorizes that:

...the arts makes special demands on the maker. It is these demands, what they elicit, that refine the imaginative and sensible aspects of human consciousness. The work of art remakes the maker.

It appears that Eisner is different from other contemporary art educators in one major aspect. While in theory most philosophers tend to discourage the practice of placing the emphasis on studio production, Eisner (1976) sees such activities as serving meaningful ends— that of achieving aesthetic experience which is believed to be a process emerging out of the act of creating art products itself. In practice, he strongly recommends that the arts in school be taken out of the classroom and "demonstrated" in the public eye. The hallways, court-yards, school auditoriums, shopping centers and universities of local
communities have been proposed as places where the arts are to pervade with materials; perhaps in some form that enables the public to reasonably understand what they are all about, and what they possibly mean educationally.

Vincent Lanier. Perhaps the most out-spoken and most controversial art educator today is Vincent Lanier. The majority of his papers tend to openly criticize traditional and current practices being employed in the field as serving no meaningful ends. It is his belief that such methods of teaching found in most schools are not likely to result in attainment of the proposed goals and objectives formulated by various art education philosophers. Most important, the majority of these values, theories and objectives as presented by art educators throughout the history of art education are found to be inadequate and even "bizarre" in some instances. In "Objectives of Teaching Art" (1972) Lanier describes and assesses a total of 15 ideas of value of art experience which have been used to support objectives for art instruction. At the end, he concludes that most of these concepts of value contain confusions and contradictions both within themselves and in relation to each other. Many theories, including Lowenfeld's theories of haptic and visual child and developmental stages, are found to be inadequately constructed lacking reliable supporting evidence. One particular aspect of the field which has been regularly condemned by Lanier is that, while over the brief period of time art education has been in existence the method of instruction, at least in Lanier's point of view, has changed very little, conceptions of benefits to be derived from that practically same practice have shifted with "seeming
recklessness." Clearly, it is the studio production-orientation to teaching associated with art education since its birth that is being severely castigated by Lanier.

Vincent Lanier's own philosophical stance in art education is perspicuously reflected in a number of his writings. In "The Unseeing Eye: Critical Consciousness and the Teaching of Art" (1976), Lanier proposes that art should transcend purely aesthetic concerns and move in the direction of critical moral commitment. Aesthetic experience, in this case, takes on a new dimension:

Aesthetic experience can be compared to eating packaged cupcakes, which provide no appreciable nutrients and do little to satisfy hunger, but are consumed solely for the pure pleasure of flavor.

On the question of moral commitment, he suggests that the teacher should teach a critical consciousness, informed awareness of those social forces which "oppress" our lives and confine our growth and an additional awareness of what we can do to combat them.

In his "A Plague on All Your House" (1974), his conceptual value is further elaborated by explaining that art in school should be seen as a study contributing to understanding and changing society and at the same time a study of value in itself. When art is taught as a means to promote social revolution, specifically, the most vigorous and worthy objectives of any general art education program consist of:

1. the development of citizens whose response to the whole spectrum of the visual arts is both intense and knowledgeable and for whom these as well as others are an important part of life experience, and
2. the exploration of new and better ways to live together as human beings through the use of film arts.

(Lanier, 1972:19)
Theoretically, Lanier's art education model requires that the usual studio art production be abandoned altogether. Film arts such as photography, motion pictures, and television are to be chosen as the medium for instruction as these materials are deemed to possess those attributes which make it possible to teach for both social and aesthetic insights. "Ideational" content is to be found in these film arts.

So far, Lanier's art education theory has had limited appeal in the field. The lack of enthusiasm from his colleagues and art teachers in general for his idea is not surprising considering the implications and possible consequences if such a concept is widely adopted. Lanier himself is well aware of the almost total lack of support for this recognition within the field of art education. He is also bitter and pessimistic about acceptance of his theory in the future. Perhaps, to be realistic, the claim Lanier is making is probably much too radical and thus must wait until an appropriate social and educational climate replaces the scene that art education is engaged in today.

Edmund Feldman. A humanistic theory of art education is, perhaps, one of the most popular ideas to appear in art education community at the present. Humanism is a doctrine that seems to be reasonably clear in purpose, but the procedure is vague and has been interpreted/practiced in a number of ways. Broadly, speaking, humanism carries the connotation that man and his work are worth study without regard to any practical or vocational purpose. Feldman(1970) takes this to mean that any discipline, any technique we use to learn who and what man is, can be regarded as a form of humanistic study. Feldman, among many other art educators, considers art education to be a subject field that is
connected with humanism. In *Becoming Human Through Art*(1970), Feldman proposes that art education be used as a means to foster human development through art. The function of activities in a humanistic education setting is perceived by Feldman (1970:175) thus:

> From a humanistic standpoint, then, the artistic creativity of children and adolescents is seen in a new light. It ceases to be primarily a technical enterprise. Instead, the emphasis in teaching is on the humanistic purposes that art serves. A child's artistic activity is not regarded, primarily, as evidence of psychological development. A teacher does not so much "motivate" him to create art as help the child discover a good reason for creating art.

Feldman does not believe in having the art teacher spend as much time as in the past on the training of gifted individuals. Rather, he advocates a form of education that is directed toward genuinely liberal and humane ends. Four types of study have been specifically given by Feldman— the comprehensive value of his humanistic education model will not be realized unless all these four types of study through art are engaged in by the students: cognitive study, linguistic study, media study, and critical study (1970:177).

In his "Art, Education, and the Consumption of Images" (1976) and *Becoming Human Through Art* (1970), he describes an ideal approach to humanism in art education which may be summarized as follows:

1. It must be recognized that child art is the inevitable rather than the forced product of normal human development.

2. Artistic performance should be encouraged as a fact-gathering, image-organizing, and material-forming activity. The culmination of an art experience should be a sharing, a public exercise in visual persuasion, explanation, and display.

3. The teacher must understand the creation of visual images by children as being natural in the context of their needs but not
necessary of ours.

4. The children must not be persuaded to create art pieces so that the teacher can use their imagery for purposes of diagnosis or mental measurement.

5. Art instruction should be structured so that it entails the use of verbal and written expression as well as the selection and shaping of visual materials. Where possible, the role of art in multimedia communication must be stressed.

6. The curricula must be designed so that the creation of art is one of the outcomes of a teaching practice rather than its sole objective.

7. The teacher should abandon the false notion that a child's intelligence can be trained or enhanced by stimulating him to make visual images according to pre-established conceptual or developmental norms.

Although humanistic education has gained a reasonable amount of recognition in recent years, Feldman still contends that not enough is being done in the field. Art educators, according to Feldman (1976), make pious sounds about their commitment to the objectives of liberal education- the acquisition of knowledge and the development of character- but little has come through as evidence of their genuine commitment. The product of art teaching today, Feldman further contemplates, does not enhance moral and intellectual development.

Notable among many others who join Feldman in this philosophical belief are Irvin Kaufman (1966)- who theorizes that the teaching of art creates opportunities for a fuller quality of living; art activities invoke "the unique wellsprings of creatively expressive and aesthetic play that each person possesses"- and Kenneth Marantz (1977, 1979)- who not only sees humanistic education as a means of gaining practical
wisdom, the ability "to understand one's own intentions and to make them effective in the world... to know what is possible and what is impossible, what desirable and what undesirable," but also having a direct relationship to morality. In short, in Marantz' view, students are to be given the burden of making "right choices." An ideal education, then, is the process that yields a practical ability to individuals so that they may be better able of saving themselves from "enslavement" by the political intentions of some others.

Consequently, it is educational views relating to aesthetic education which are offered to be increasingly utilized. Increasingly, educational institutions offering programs emphasizing growth at a rapid rate.

1. Aesthetic education, most vigorous of new ideas has been and now is seen as the art aesthetic education. Described and proposed originally by educational philosophers such as Munro, Broudy, and Ralph Smith and broadened by Barkan, Ecker, Chapman, Eisner and others and funded by federal and John D. Rockefeller III money, aesthetic education has been seen by many as the art education of the future.

In this concept of value, art is considered a body of knowledge which can be structured to provide experiences related to specific goals,
i.e., aesthetic outcomes. According to Efland (1971), the concept has also been one that art educators have attempted to develop in recent years as a offering within general education. Broudy, in his "Impression and Expression in Artistic Development" (1976), suggests that such a concept— in this case meaning artistic perception training— is the most promising approach to a strong development of arts education in public schools. Under this same proposal, art teachers, as well as general classroom teachers, are to take part in teaching duties. It is, more or less, an attempt to teach students to perceive in the manner of the artist— with the painter's eye and the musician's ear. Skills of impression and expression are to be derived from such experiences. Terms such as "visual literacy," "perceptual skills," and "perceptual acuity" have been regularly associated with the aesthetic education movement. The most well-recognized aesthetic education model is, no doubt, the one that was developed by Barkan, Chapman, and Kern. The Guideline: Curriculum Development for Aesthetic Education (1970) attempts to make more use of non-studio aspects of art by placing greater emphasis on art criticism and art appreciation through the utilization of mass media, films, television, and museums. The model is seen by Efland (1971) as being the most appropriate for modern art education mainly because the document contains a viable theory of instruction for education in the arts. Additionally, by not trading off one set of goals for another, justifications for arts teaching are richly created: 1) personal development, 2) the transmission of cultural heritage, 3) the maintenance and improvement of society (Barkan, et al., 1970). Incidentally, three other art instruction models have also been known to claim these same three goals as rationale for teaching art in schools:
Planning Art Education in the Middle/Secondary Schools of Ohio (1977),
Guidelines for Planning Art Instruction in the Elementary Schools of
Ohio (1970), and Approaches to Art Education (1978)

2. Artists-In-Schools. The use of professional artists in the
public schools is described and strongly recommended in Coming to Our
Senses (1977) which, undoubtedly, is the most controversial arts-related
publication to come out in a very long time. The concept, called "The
Artists-In-Schools Program," was originally sponsored by the National
Endowment and inaugurated in 1969 (Nash, 1976). From miniscule beginnings,
the program has grown to a respectable status, especially in regards to
the growing number of artists who participate in the program. It was
reported that, in 1974, there were 1,750 artists who had been placed in
5,000 schools in the United States (Nash, 1976).

The reason for this new trend is simple. As analyzed by Hurwitz
(1976), it is believed that the behavior of artists can be drawn upon as
sources of validation for what can happen in the classroom. The artist,
in this instance, is to be viewed as a model for both pupil and the
classroom teacher. Furthermore, the "real" artists, according to
Hurwitz (1976:175), are recognized as being "closer to the wellsprings of
art, therefore, represent a process of dealing with both the creation and
the understanding of art work."

The policy as recommended by the panel (1977:260) indicates that
"policy planning (in the future) should emerge from a common source and
should follow a common channel of implementation within which the two
streams of arts and education could flow as one." It is the panel's
opinion that arts-in-education programs are too often designed without
the necessary consultation and cooperation between those working in the
arts and those working in education. The recommendation, of course, has a far reaching implication and should affect the practice of art education a great deal if the policy is ever fully implemented.

However popular, the AIS programs and the panel report have received much criticism from professional art education communities. Ralph Smith (1978), in particular, has openly attacked the way the panel members were chosen and the manner in which the study was conducted.

3. Humanism-Based Versus Competency-Based Education. Still heard quite frequently is the question of whether art teacher education should be structured using the humanistic education theories or follow the back-to-basics movement trend. In Performance-Based Teacher Education: A 1975 Commentary published by the American Association of Colleges for Teacher Education (in Norris, 1977), the AACTE Committee describes the PBTE as a process for improving the preparation and development of education personnel. The process itself is viewed as a series of operations leading toward (particular) ends. Norris, in his "The Logic of 'Competence' as It Bears on the Teaching of Art" (1977), gives an analysis of how the criteria for proper application of competency to education can be identified. His final conclusion is a straightforward one; it is best to shift art education to CBTE if it wishes to remain part of and contribute to schooling:

...that all vocations whether or not called professions be objective in the performance of their appointed tasks is more important; objective in judging the merits of a particular situation so that a proper rule may be applied and followed. This is what teacher should strive toward and not simply to be called "professional" in the status sense.

At the opposite camp, the effort has been to move art education closer toward humanistic aspect of education. The ultimate worth of
art education, according to Kaufman (1966), is in its potential for improving humanistic quality of life. The concept, it appears, is closely related to aesthetic education discussed earlier. It has also been proposed (Eisner, 1976, Marantz, 1977, and Broudy, 1971, 1976) that art education ought to make use of other arts. While Eisner suggests that a coalition with others working in other areas of art be established so that a plan through which a unified and articulated position can be formulated. Marantz, on the other hand, advocates an approach in which conservatism to learning can be lessened when planning curricula for students.

Our students ought to be prodded, pushed or in some other way coerced to study the other arts, to learn how to earn a great novel or symphony in order to better understand a process perhaps too close to them in the plastic arts to comprehend fully.

(Marantz, 1977: )

Additionally, the philosophical statement and program policy can be truly liberal:

It would not specify certain competencies or end-states as expected outcomes. Instead the program would be liberal in intent and be developed at the second level of competence. The goals would not be achievable as finite tasks but would be intents to work for goodness such as pledging to heighten curiosity, think for yourself and develop practical wisdom.

(Marantz, 1977: )

It appears that both sides of the issue seem to demonstrate strong arguments. The real question, therefore, is not deciding what camp is actually more practical, rather, it is determining to what degree the substance from each side is to be maintained. Obviously, the middle-of-the-road policy will not guarantee a good answer. The decision will undoubtedly have to be made based on obtainable information describing pertinent influences and various external factors.
Child Art Theories and Curriculum Orientations

Child Art Theories. Based on available educational literature today, it is quite apparent that, generally speaking, there has been for a number of years relatively strong interest in children's work expressed by people in various fields. Children's work/production (broadly referred to here as "child art") has been empirically researched and analyzed by investigators representing a number of disciplines; but it appears that, again, based on available literature, those who have consistently displayed the deepest inquisitiveness in children's art have been psychologists and educators. Interest in psychological studies of child art was significantly generated by E. Cleparede in Europe while, in the United States, G. Stanley Hall was a key figure in the early child study movement (Eisner, 1976). Initial study results, as generalized by Hall, indicated that children's art was a key to understanding the mysterious surrounding man's evolution on earth. Since Hall also believed that man's evolution on earth went through the same stages that children passed through on their way to maturity, children's art was accordingly conceived as a prime and appropriate source of evidence through which man's evolution could be explained.

Since then, several more concepts of child art have been theorized and formulated by people, particularly educators and psychologists, in later years. Like concepts of value in art education discussed earlier, these conceptual studies, too, have yielded numerous contrasting theories. A brief summary is presented here with the belief that this information, consisting of a broad range of ideas, can be comparatively and philosophically used to distinguish facts from values. Additionally, by
presenting these differing views of child art, some significant differences in categories will be made plain and understood by those who teach art.

By way of review, conceptions of child art may be described in brief as follows:

1. **The Perceptual Theory.** The assumption in this view is quite clear and precise: a child draws what he sees, not what he knows. The theory, according to McFee (1961), claims that more details are progressively generated as the child grows older and sees more. Also, the conception is believed to place an emphasis on the growth of perception through a process of perceptual differentiation (Eisner, 1972).

2. **Art as Manifestation of Personality.** Although this view has been held by a number of art educators, the research in this area has probably been done in the field of psychology more than art education. Rose Alschuler and La Berta Hattwick (in Eisner, 1972), based on their study of easel paintings done by preschool children, generalized that, by studying the characteristics of these easel paintings, it would be possible to identify relationships between the form and content of the paintings and personality of the child as evidenced through his behavior. Art, in this case, can be used as a form of therapy and as data for psychological diagnosis. Studies conducted by Lowenfeld (1965, 1966) also supported and advanced this claim to the point where the concept was widely accepted in the field of art education during the 1960's. The theory-to-practice process, however, has been strongly criticized as weak in structural concept by Norris (1977), McFee (1961), and Lanier (1974).

3. **Cognitive Theory.** The assumption in this theory is that children draw what they know, and not what they see (McFee, 1961). Edward L. Thorndike and Alfred Binet took an interest in children's art by using
art-related tasks to create measures of intelligence that could be used to identify feeble-minded children in French schools. The practice was a beginning of the new-found concept: that of relating art to intelligence (Eisner, 1972). In the United States, the art-as-intelligence concept was first advanced by Florence Goodenough and Dale Harris.

Goodenough, in her doctoral dissertation at Stanford University in 1924, views children's drawings as data useful for determining their intellectual maturity. Her findings also indicate that the amount of detail that appears in a child's drawing, especially in the drawing of a human figure, is an index of the intellectual maturity the child has attained. Distortions of size and shape in a child's art, according to Feldman (1970)'s view of the cognitive theory, are presumably due to lack of knowledge or inadequate concept development about the "correct" or "real" sizes and shapes of things.

This view of child art has also been perceived as indicative of concept formation and thus an indication of general intelligence (Eisner, 1972). In Educating Artistic Vision (1972), Eisner writes:

Artists are thoughtful people who feel deeply and who are able to transform their private thoughts, feelings, and images into some public form. Because the ability to do this depends on the visualization and control of qualities, it may be conceived as an act of qualitative thought. As a process of using qualitative thought to solve qualitative problems, such a process can be conceived of as depending on the exercise of qualitative intelligence (emphasis added). The most effective ways in which such intelligence can be fostered are not well understood.

In education the case for considering artistic activity a mode of intelligence was notably advanced by John Dewey in his Art as Experience and later by philosophers such as Frances Vilde main (1966) and especially David Ecker (1953, 1963). The theory, however, has had its share of
of criticisms. Feldman (1970) argues that the intelligence artistic concept somehow ties the child's art too closely to his verbal knowledge and powers of concept formation. Furthermore, the theory does not see in the child's expression the influence of his artistic materials and the perception of these materials as he works.

4. Developmental Theory. Victor Lowenfeld (1965) theorizes that changes in visual expression correspond to intellectual, emotional, social, perceptual, physical, aesthetic and creative changes within the child. Moreover, the concept puts great emphasis on the unfolding character of children's developmental stages and urges teachers to avoid interference in the natural (and presumably appropriate) course of the child's artistic development. According to Lowenfeld (1965, 1966), this "natural" course of development yields children with two major different visual orientations to the world. The haptic and visual theory, generally speaking, divides children according to assumed biogenic/genetic tendencies in space orientation. While the haptic individual relies basically upon affective, kinesthetic responses for contacting his environment, the visually minded perceives the world in a relatively more literally visual way. Lowenfeld's developmental stages are categorized as:

4.1 the scribbling stage (2-4 years),
4.2 the pre-schematic stage (4-7 years),
4.3 the schematic stage (7-9 years),
4.4 the gang age (9-11 years),
4.5 the stage of reasoning (11-13 years), and
4.6 the crisis of adolescence (teenagers).

Although still generally accepted in certain sectors of the population, the theory of developmental stages developed by Lowenfeld has been
considerably depreciated by a number of art educators. Ecker (1963), in particular, has pointed out many conceptual inconsistencies in the theory. McFee (1961), has also stated that the developmental stages are inadequate as bases for determining art behavior. It is her belief that past experience, environment, and many other variables do not follow an age pattern as described by Lowenfeld. Lanier (1975) and Feldman (1970), on the other hand, see the problem in an entirely different light: a theory setting forth the "normal" stages of artistic development contains no inherent justification for teaching; it equates artistic expression with a pattern of growth that would somehow occur just as well in the absence of teaching. Additionally, concerning the theory-to-practice in this formula, Feldman points out that the teacher who is guided by developmental theory tends to experience some confusion about his role; in general, he leans toward perceiving himself as a diagnostician and therapist. At the same time, his students are behaving on the assumptions that they are creating art, i.e., meaningful and satisfying representations of their world.

Incidentally, besides Lowenfeld's theory of developmental stages, other similar conceptual models have also been formulated and proposed but received limited publicity. (See Appendix C for empirical generalizations based on various models of children's artistic developmental stages as derived by Eisner, 1972:117-126). Munro's Cleveland Studies (1956), based on a collection of children's drawings at the Cleveland Museum, generated a developmental theory which basically categorized the various artistic developmental stages thus:

4.1 the primitive schematic stage,
4.2 the full or developed schematic stage,
4.3 the mixed stage (intermediate between schematic and true-to-appearance), and
4.4 the true-to-appearance, and
4.5 the perspective stage.

Kenneth Lansing (1973), in his book *Art, Artists and Art Education*, presents a rather interesting view of child art. Lansing uses Piaget's theories of perception to formulate his assessment of perceptual development in the child. Mental images, in this case, follow the same pattern as perception, but only after perception has occurred. Development of conceptual images or visual concepts are given as follows:

4.1 the sensorimotor stage (birth-2 years),
4.2 the concrete operations stage (2-11 years),
4.3 the intuitive thought (4-7 years), and
4.4 the formal operation stage (11-15 years).

5. Psychoanalytic Theory. Fundamental to psychoanalytic theory is the concept of the unconscious, the portion of mental activity we are aware of only vaguely, if at all (Feldman, 1970). In addition, it is believed that the unconscious is influenced by the processes of perception and by conscious or intentional acts. Under this assumption, if unconscious activity is always taking place, therefore, then no mental act can escape the influence of the unconscious.

Psychoanalytic theory suggests that representation is the product of unconscious material rising to the surface of conscious where it can influence present perception and artistic representation. The unconscious materials influencing a child as he draws, models, or paints would include his archaic heritage, his repressed experience, his remembered experience, and his present sensations and percepts.
The psychoanalytic theory has also been associated with Herbert Read's philosophy of art education. In *Education Through Art* (1958), Read considers art a general process through which man achieves harmony between his internal world and the social order in which he lives. This, in effect, is to say that the child should learn through the cultivation of his sensibilities. Ideally, then, he should "learn to know" by coming into direct contact with objects through his senses, for it is only by means of such sensual encounter that a firm foundation can be built for intellectual abstraction.

Herbert Read further explains that child art is affected by the particular personality type the child possesses and by an array of primordial images or archetypes which have been left as intricate traces in the mind during the evolution of human race. Certain symbols, Read suggests, such as the mandala, the circle, and the star reappear in children's drawings regardless of the culture in which they are brought up. These recurrent symbols are supposed to provide evidence of the common humanity of man and of the potency of art to reveal this commonality.

6. **Gestalt Theory.** In McFee's *Preparation for Art* (1961), this view is referred to as theory of naive realism. The assumption in this theory, according to McFee, is that children do not draw as well as adults only because they have not developed sufficient motor control. The phenomenon is described by Feldman (1970) as:

It is clear that the child knows more about an object (has more percepts of it) than he represents...

...the child's simplified (to us) and distorted (to us) drawings do reflect his effort to organize or give structure to his perceptual imagery is a distortion of his retinal imagery. As the child matures, he grows in his capacity to maintain a close correspondence between his perceptual and his retinal
imagery. But even so, he experiences difficulty in maintaining correspondence between his perceptual and his retinal imagery.

The difficulty for the child to maintain correspondence between his perceptual and his retinal imagery is further explained by Feldman using a theory proposed by Gestalt psychologists:

...there are no "pictures" in the brain—just patterns of electrical excitation. The viewer conceives of objects he is looking at as patterned relationships, more or less generalized images that have a structural or qualitative resemblance to the object. He knows, understands, or recognizes this structural resemblance as the "feeling" or the "look" of an object. But he does not possess in his brain an optical duplicate of the object; he possesses its more or less distorted and modified electrical image.

Under this frame of operational reference, there has been little written concerning how best to teach art— or justification for art in schools, for that matter. Nevertheless, theory is an interesting one and certainly worth a serious investigation in the future.

7. Constitutional Stock Heritage. It was in the 1930's that Norman C. Meir (in Eisner, 1970) established a laboratory for the study of artistic aptitude. During the period the laboratory was in operation a variety of studies of children with and without "artistic talent," studies of artists and thier life histories, and studies of creative abilities were undertaken. The most significant finding resulted from Meir's studies is the identification of six factors that contribute most to artistic aptitude. These factors are described by Meir as interactive although he does not elaborate how this interaction occurs. The first three factors, a consequence primarily of heredity, are manual skill, energy-preseverance, and intelligence. The last three factors, those primarily a consequence of nurture, are perceptual facility, creative
imagination and aesthetic judgment.

The type of heredity Meir refers to is not direct inheritance from parents but what he calls "constitutional stock inheritance." This type of inheritance refers to the genetic contribution of relatives whose "genetic endowment has apparently affected the genetic constitution of the individual" (Eisner, 1972:88). For example, Meir found that children with artistic aptitude had a larger proportion of relatives who were craftsmen, artisans, or artists than children who apparently did not possess such an aptitude. The conclusion as drawn by Meir is that factors emanating from constitutional stock inheritance must be present for an individual to display artistic aptitude. The aspect of genetic contribution is also considered to be artistically more important than those traits that are acquired later in the child's life.

8. Perception-Delineation Theory. In this broad view of art, McFee (1972) theorizes that artistic behavior seen in children is due to four major factors. In general, the child's performance in art is believed to be affected by: the child's readiness, his ability to handle information, the particular situation in which he is to work, and the delineation skills he possesses.

The diagram (page 64) as conceived by McFee is her attempt to present a relatively complex idea dealing with the perception-delineation theory. The concept, to some extent, offers the art teacher a ready formulation which may be used for analysis purpose when dealing with the creative art experience of the individual child. As can be clearly seen, the process is centered in the individual child. It specifically starts at Point I, "readiness." Identifications are made to illustrate various factors that
Figure 3

McFee's Perception-Delineation Theory
differentiate the degree of readiness that a child may possess in relating to a stimulus that could generate an art experience. Point II takes cognizance of the psychological environment, making note of the fact that various internal and external forces do have a decided effect upon the perceptual processes of individuals and in the individual's manner of response. Point III is the point where information handling is treated. According to McFee, this is mainly dependent upon the analytical and statistical examination of various groups to determine the distinctions in handling information that occur with age, physical condition, social background, and so on. Point IV deals with the synthesis of the above mentioned factors. It is the point at which art is produced. All three other functions, assessing and improving readiness, developing a good working atmosphere, and helping children use the visual information, are incorporated at this juncture.

It should be noted here that there is some limitation in McFee's theory. Most glaring is the fact that the concepts she identifies are not developed within a single theoretical frame of reference; her concepts, as discussed earlier, are interdisciplinary. The virtue of such an approach is that it provides a relatively broad view of the phenomena being investigated, but at the same time it tends toward inconsistency and ambiguity, especially if terms are derived from theories whose assumptions are mutually exclusive (Eisner, 1972).

**Summary.** Each of the theories that has been briefly set forth represents genuine efforts by various psychologists and educators to explain children's ability to produce visual forms. Some or all of the factors that affect the character of children's art such as the drawings,
paintings, and sculpture that children create have also been accounted for by each of these researchers. To a varying degree, each of the theories touches upon one very important aspect of the problem; each contributes to the broad schematic rendering of some of the factors that may shed some light on the problem of understanding the development of children's art. Obviously, the selected hypotheses presented here are far from being inclusive as other ways of looking at and dealing with child art have also been theorized by some other art educators and psychologists at one time or another. In retrospect, however, it is believed that a significant number of prevalent ideas regarding works done by children have been chosen and reasonably characterized in this inquiry.

Curriculum Orientations

Ironically, the term "curriculum", like most words associated with our educational enterprise or, for that matter, our written and spoken daily language, has been used in several different ways. Indeed, the word has been utilized in so many fashions that, even among professional educators, communication sometimes is hampered. In the interest of clarity and proper understanding, curriculum specialists have in recent years attempted to limit the meaning of curriculum to a point where all concerned can generally accept. The effort in this direction, however, has so far enjoyed a very limited success. Disagreement still exists with respect to what constitutes legitimate definitions of the word "curriculum" (Zais, 1979).

Concepts in Curriculum. The word "curriculum" itself originates from Latin and literally means "racecourse." To some extent, the school
curriculum as we know it today still retains much of its original meaning— an organize-and-sometimes-standardized ground to be covered by a number of students. A degree or a diploma, in this instance, represents rewards for those who manage to "make it" to the finish line. In today's educational setting, the strain experienced by individual students going through the "racecourse" is vividly real and deserves appropriate attention by all concerned.

Numerous concepts of curriculum have been proposed and employed throughout the history of education. Zais, in his *Curriculum: Principles and Foundations* (1979), lists major curriculum concepts as follows:

1. Curriculum as the program of studies. In this view, the concept may be thought of as a series of subjects or an index of academic areas to be covered during the course of schooling.

2. Curriculum as course content. Such a conception of curriculum limits planning to the obvious selection and organization of information that pupils are to acquire. The content of particular courses or subjects in the school program is usually regarded as the curriculum.

3. Curriculum as planned learning experiences. Zais believes that a curriculum conceived of as planned learning experiences is one of the most prevalent concepts among specialists in the field of education today. However, according to Zais, this definition of curriculum has been criticized by many as being too broad to be functional and practical in our current state of educational atmosphere. Eisner, in his *Educating Artistic Vision* (1972:153), strongly advocates this particular concept of curriculum and explains:
By the term "curriculum" I mean a sequence of activities that is intentionally developed to provide educational experience for one or more students. In this conception the curriculum consists of activities in which the students is to engage and which are presumed to have educational consequences.

4. Curriculum as experiences "had" under the auspices of the school. In this extremely broad definition of curriculum, those aspects of experiences that are unplanned or unintended are also conceived as part of the curriculum. This "invisible" or "hidden" curriculum is referred to as "implicit" or "null" curriculum by Eisner(1979).

5. Curriculum as a structural series of intended learning outcomes. There are curriculum theorists who believe that "planned learning experiences" as a concept for curriculum is too broad. It is argued that because a curriculum constitutes a guide for instruction, it must, therefore, be viewed as "anticipatory," not "reportorial."

Curriculum prescribes (or at least anticipates) the results of instruction, and does not prescribes the means, i.e., the activities, materials or even the instructional content to be used in achieving results.

(Johnson in Zais, 1979:9)

Basic Orientations to the Curriculum. It is believed that an awareness of the various orientations to educational process has the potential for expanding one's opinions concerning curriculum planning and thus contributes to one's degree of professional freedom. In the Educational Imagination: On the Design and Evaluation of School Programs(1979), Eisner presents a framework for the detailed description and explanation of five major curriculum orientations. These views may be categorized and briefly described as:

1. Development of Cognitive Processes. In this curriculum orientation, the main functions of the school are: 1) to help children learn how
to learn and 2) to provide them with the opportunities to use and strengthen the variety of intellectual faculties that they possess. Philosophically, the mind is presumed to be a collection of relatively independent faculties or aptitudes: the ability to infer, to speculate, to locate and solve problems, to remember, to visualize, to extrapolate, and so on. Ideally, then, the most effective way to deal with problems likely to be encountered by the individual is not by storing bodies of knowledge in one's memory but rather by strengthening those cognitive processes that can be used later to deal with these problems.

2. Academic Rationalism. According to Eisner, one of the oldest and most basic orientations to curriculum goals and content may be called academic rationalism. The theorists in this philosophical camp reason that the major function of the school is to foster the intellectual growth of the student in those subject matters most appropriate and worthy of study. As such, it is claimed that schools are special places; their mission as social institutions should not be subverted by attempting to meet every social need or personal whim that might arise. Schools, in this instance, should provide students with the intellectual tools needed to cope with life's most urgent problems—namely, justice, wisdom, duty, as well as concepts and skills that in-depth study in academic disciplines offers.

3. Personal Relevance. The argument presented in this curriculum orientation is that, for a meaningful form of educational experience to occur, it is necessary that the schools regard children as unique individuals and not merely as members of a class or a group. Additionally, it is proposed that the primacy of the personal is to be emphasized and it is the school's responsibility to create programs that make such meaning
a reality. In practice, this signifies that teachers plan educational experiences in concert with children rather than from a mandate handed down from some agency. The child, in effect, is to be given the opportunity to choose and decide what is educationally and personally meaningful to him.

4. Social Adaptation and Social Reconstruction. This pragmatic view to curriculum derives its aims and content from a careful analysis of the society the school intends to serve. The central belief in this orientation is that schools are essentially institutions created to serve the interests of the governing society. The mission of educational institutions, then, is to locate social needs, or at least be sensitive to those needs, and to furnish the kinds of programs that are most relevant for meeting the needs or projected requirements that have been identified.

5. Curriculum as Technology. The main concern of the technological orientation to curriculum is not to question ends but rather to find appropriate means to achieve those aims that have already been specified. The argument usually connected with this mode of thought is that schools should be purposive; they should have meaningful ends and that these ends are made relatively clear, and, finally, it should be possible to determine or measure the extent to which the goals/aims have been fulfilled. The curriculum, in short, is the "course" to be run; the obstacles encountered along the route are the specially designed learning exercises to be conquered.

Curricula in Art Education. It is proposed by Eisner(1972) that 3 basic types of art curriculum are presently being used in schools. The
three fundamental types of art curriculum may be categorized and summarized as follows:

1. Studio-oriented program. According to Eisner, this type of learning activities is the one most typically emphasized in schools. Students primarily use instructional time for the creation of visual art. Moreover, the curriculum places high priority on the productive aspect of art. In such a program, skills are to be developed in the course of pursuing the work rather than as an independent activity which is later used in expressive work.

2. Creative design-oriented program. Students working under this learning concept deal with problems that generally must meet two criteria. First, it is important that the problem as directed by the teacher must be capable of being resolved in some relatively unambiguous way. And, second, the solution to the task must be aesthetically sound. Eisner gives schools of design such as the Bauhaus in Germany and the Institute of Design in Chicago as examples of educational institutions where this type of art curriculum has been employed.

3. Humanities or related arts approach. In this particular concept students' attention is primarily focused on the uses of art in society over time, and on the relationship between the society and the content and form of works of art. Such programs may involve students in the production aspect of visual art, but when they do it is argued that it is instrumental to the understanding of art, or arts in culture. Also, programs of this nature tend to be relatively more verbal and "intellectual" in character than studio-oriented programs.

Another important figure in the field of art education curriculum development is Arthur EfFland. The approach taken by EfFland is to combine
and incorporate elements from various disciplines, namely, aesthetics, philosophy of art, curriculum development, and educational psychology, to create his own theories on art education curriculum orientations.

With, perhaps, a considerable amount of influence from Abrams' *The Mirror and the Lamp* (1953), an elaborate description of teaching theories in art was developed which clearly shows a distinctive connection between aesthetic theories and educational concepts and technologies. Briefly, based primarily on Efland's "Conceptions of Teaching in Art Education" (1979a) and "Curriculum Inquiry in Art Education" (1979b), the four conceptual art education models as proposed by Efland may be summarized as follows:

**Model #1 External Control Model.** The teaching theory in this view is derived from mimetic aesthetics which asserts that art is an imitation of nature and the theory of education, especially as implied by the psychology of behavior-modification and its various behavior control technologies. Learning, in this case, is an observable change in behavior, i.e., artistic skills are learned and can be observed. Desirable behavior is developed and/or modified by imitation. The teacher provides students with appropriate "models" to copy.

**Model #2 The Social Interaction Model.** The central concept in this art education model is drawn from pragmatic aesthetics and the social-centeredness theory of education. Art in this pragmatic theory is seen as an instrument capable of producing intended effects upon an audience. Learning is aimed at enabling the individual to "adapt" to his environment. The substance of teaching is to provide students with problems which in turns give structure to experience.
Model #3 The Personal Development Model. This model is undoubtedly the most popular art education concept among art teachers since the end of World War II. In this instructional view, Efland constructs his theory through the use of the expressive aesthetics and the educational technologies derived from the child-centered movement in general education. Art is the unique expression of the creator's emotions. The process of learning is one that demands both the disorganization and reorganization. Acceptable channels for personal needs and drives are to be found through such art activities. Teaching provides "a therapeutic environment that both nurtures and shelters the learner" (Efland, 1979a). Additionally, the theory requires that the student is to be accepted as a person competent to direct his own inquiry into himself. Adult standards may not be imposed on the child.

Model #4 The Informational Model. The objective aesthetics along with Gestalt psychology are combined in this model. Art is a self-sufficient autonomous whole. The work of art is seen as a self-sufficient entity and it exists for its own sake. The learning process is the discovery of pertinent information—structure, differentiation and integration. Disciplines are considered to be both bodies of structured information and processes for obtaining new information. The nature of teaching, on the other hand, attempts to transform students into efficient processors of information. Specific concepts are provided by the teacher. Learning situations are structured so that the student may encounter the desired concept in the activity.

Summary. It is quite evident from the various viewpoints illustrated in this section of the study that, although no single ideal solution to a
given educational problem can be readily found, numerous attempts have been made to point out and demonstrate available alternatives in emphases and conceptual orientations in order to increase the array of options a teacher or an art faculty may consider using in his or her setting. What program is best and most appropriate depends on a number of factors: what one values in art education, for whom, and under what condition. As explained by Eisner (1972), the essential matter in curriculum planning is to be able to take into consideration a variety of possibilities, to understand the strengths and limitations of each, and then to exercise judgment regarding the approach that is most likely to be educationally productive in a particular school context. And, finally, it is believed that when an appropriate awareness of these alternatives exists, there seem to be less likelihood for a teacher to get caught up in dogma about the best solution to the instruction of art. The art teacher needs to be cognizant of and consider these options and differing concepts of value; only then can he be reasonably assured of being able to manifest a degree of dexterity needed to perform successfully.
Chapter 3

CURRENT EDUCATIONAL, POLITICAL, SOCIAL, 
AND CULTURAL STRUCTURE

It is most important that those who are constructing our school curriculum shall maintain an overview of the total situation...
(Rugg in Zais, 1976:3)

The foundations as a modern nation for Thailand were, historically speaking, built during the reign of King Chulalongkorn (1868-1910). During this forty-two year period, it is quite evident that the Thai monarch had successfully implemented numerous Western ideas and technologies to practically every facet of national structure. It was a period which, according to Wyatt(1969), the Thais were introduced to a creative process of national development at a time when the impact of Western influences were at their greatest, yet these people were still able to maintain their sovereignty and independence as a nation and cultural identity as Thai. In dealing with the problems of educational reform, the leaders and policy planners no doubt faced the same basic political and economic constraints (although perhaps to a lesser extent) that they encountered in pressing for administrative, financial, and jurisdictional reformation.

It is generally well-recognized that the education process in a given country plays a significant role in determining the stability of political, economic, and social development. In this regard, the question of what sort of a nation and society concerned citizens wish to build should, therefore, be an essential part of every discussion of educational policy
and curriculum planning. But before various aspects of needs can be determined, it seems logical that a look into how Thailand is structured is in order.

Educational Structure

Thailand promulgated its first compulsory primary education act at the tambon(commune) level in 1921. The act, as described by the National Statistical Office(1974), required children between the ages of 7 to 14 years, or until the completion of grade 3,(grades 1-3 being general education and grades 4-5 being vocational education), to attend primary school. The number of tambons enforcing compulsory education increased until 1935 when, finally, primary education became mandatory in every tambon throughout the country. In the same year, a new Primary Education Act was passed proclaiming primary education for children between the ages of 7-14 years, or until the completion of primary school (pratom 1-4). With the adoption of the recommendations of the Karachi Plan(National Statistical Office, 1974) in 1960, the country began to extend compulsory education from four to seven years of schooling in 1963. As expressed in the National Scheme of Education of 1960, the expansion of compulsory education was to be brought about gradually depending on the resources and readiness of each locality. According to the Department of General Education(1976), between 1963-1971 compulsory education was extended to seven years in 17.7 percent of all tambons in Thailand and by 1972-1974 35.9 percent of the tambons had implemented 7-year compulsory education.

Current Scheme of General Education. In a developing country such as Thailand where sociological and economic status is closely related to the numbers of certificates, diplomas and degrees an individual might
possess, the pressures for the elementary and intermediate levels of education to merely act as steps to be used by only a small minority in their efforts to reach the zenith of the educational pyramid are almost impossible to counter. Judging from what is generally seen in the educational structure today, it appears there is likely to be little chance of these tendencies being redirected whilst the main function of the educational system remains that of classifying people for future economic and social benefits (Kettat, 1978).

Officially, Thailand now has an age of entry into elementary school of seven. In reality, however, large numbers of overage children are commonly seen being enrolled in schools. There are reasons to be optimistic regarding this matter, though, as recent tendency is for increasing numbers of children less than seven years old to enter school, and fewer and fewer overage children (Bennet, et.al., 1974). Although the minimum schooling requirement for each child is explicitly set at Grade 7, there still are a number of sectors of the country where education is available only up to Grade 4.

It is important to also note here that, in certain circumstances, the student may choose to begin his vocational training after he has finished the 10th grade, or, where academically and financially possible, he may wish to wait until high school education has been totally completed so that he may have a better chance of getting admitted at some well-known vocational school or apply for college admission (see Appendix E for applicable ratio of student enrollment for each educational level).

In terms of general education planning at the national level, the National Scheme for Education(1960 lists the following objectives as being basic for all Thai children:
1) The Thai people shall be educated according to their individual capacities, so that they should be moral and cultural citizens with discipline and responsibility, with good mental and physical health and with a democratic outlook. They should be given also the knowledge and skills necessary for carrying out an occupation useful both for themselves and their nation.

ii) Boys and girls should receive full-time education up to the age of fifteen.

iii) Boys and girls should strive to gain knowledge and experience that will serve a useful purpose in their lives.

iv) Education must also serve the needs of individuals as well as those of society. It must also be in harmony with the economic and political systems of the country.

v) Four basic types of education should be given to all boys and girls:
   a) Moral education.
   b) Physical education.
   c) Intellectual education.
   d) Practical education.

vi) The State should educate the population of the country to as great an extent as its economic capacity allows.

For comparison purpose, it was reported that in 1960 only four million children were attending public schools while in 1979 more than eight million students were enrolled in government primary and secondary schools throughout the country (Office of the Prime Minister, 1979). Based on this figure, it was estimated that in 1979 Thailand had an adult literacy rate of over 85 percent. In addition, nearly 80 percent of the population above the age of 11 had had some schooling and nearly 90 percent of children between the ages of seven to ten attended primary school.

It seems as though ambitious efforts are now being made by the government to improve the overall structure and further growth in the development of education at all levels (for specific policies and guidelines, see Appendixes F and G). It can be seen that, in preparation of the Third Five Year Plan, additional aspects of education are emphasized in anticipation of future needs and expansion in manpower requirements.
The objectives in the Third Five Year Plan are given as follows:

1) To develop the educational system so that it will play the maximum possible role in social and economic development of the country.

2) To expand lower elementary education to cater for the growth in schools age population, and to expand upper elementary enrollments as rapidly as possible so that universal compulsory seven year education can be achieved by the late 1980's.

3) To expand secondary and higher education, particularly in the fields of medicine, technology and teacher education so that the country's future manpower requirements are met.

4) To increase the efficiency of all levels of education by reducing repeater, dropout and failure rates.

5) To improve and diversify curriculum at all levels, particularly in rural areas, so that what is learnt is more directly applicable to the future lives the children will live. It is desirable that secondary education courses should provide students with a general academic background, whilst at the same time preparing them either for further education courses, or for their future vocation.

6) To improve the qualification structure of the teaching force at all levels.

7) To expand and improve education for rural development in order to attempt to lessen the wide disparities of income between the rural and urban areas, and the agricultural and industrial sectors.

8) To expand non-formal education rapidly in accordance with the concept of life-long education.

(Bennet, et al., 1974:86-7)

Art Education in Teacher Education. As discussed earlier in Chapter 1, the education policy planners and administrators are quite well aware of the need to study current conditions and possible future changes and thus make allowance for appropriate room to modify and improve present practice in art teacher education (for existing official policies and guidelines, see G). Specifically, in regard to the structure of the teacher education curriculum, the Thailand National Education Policy (1977-1981) indicates that:
... the curricula of teacher training courses will be improved to take into account actual conditions and local needs. These changes will be made in conjunction with changes in the curricula at the primary and secondary levels to ensure consistency.

(Ministry of Education, 1977:37)

One of the difficulties connected with the training of teachers in Thailand in past years is that the objectives and the ways in which teachers are trained have not been clearly defined (Ministry of Education, 1977). This problem is due in part to the fact that at present teacher training courses are provided at many levels and organized by several different institutions. For example, a severe problem was cited when, as a result of the evening school programs implemented during the early 1970's, large numbers of teachers with questionable quality were turned out (Ministry of Education, 1977). For many years Prasarnmitr and Chulalongkorn (run by the Bureau of Universities) literally monopolized the training of art teachers at the Bachelor degree level. Today, the Ministry of Education, with 36 teachers colleges under its jurisdiction, has now joined force in producing B.A. graduates. Ironically, although the Thai educational system is relatively well-stocked with degree-holding art teachers, graduate study in art education has never been offered in the country.

As the art curriculum in public schools is centrally administered and has traditionally been considered a permanent part of the school curriculum, the subject field has not had to fight for academic acceptance as a worthwhile place in general education. Art teacher education, consequently, was able to prosper and grow to its present level. The future looks even more promising; while more and more art education departments in teachers colleges throughout the country are upgrading
their programs to Associate and Bachelor degree levels, both Chulalongkorn and Prasarnmitr are in the process of initiating new art education graduate programs.

Presently, the program structure in teachers colleges incorporates a semester system and has essential characteristics as illustrated in Figures 3 and 4, pages 82 and 83.

Under the current system, there are only 4 academic subject areas, namely General Sciences, Social Studies, Industrial Arts, and Physical Education, that are offered as broad-field majors, i.e., without the requirement for students to carry a minor. And, as far as art education is concerned, it is pointed out here that, unlike most art education programs in the United States, all studio courses are designed, run, and taught by the art education faculty. As a matter of fact, in practice there appear to be no real separation or distinction between studio and art education areas since every one of the courses to be taken in the program is collectively designed, proposed and taught by the same group of individuals. In this sense, the instructors assume a dual role--that of a faculty representing both the "pure" art and art education departments.

Thailand, like most developing countries, appears to be experiencing difficulties in dealing with the aspect of providing quality college education to her citizens. In teacher education, according to the report released by the Office of National Statistics in 1974, the majority of instructors employed by teacher training institutions held a Bachelor degrees or higher. This upper portion of manpower amounted to 90 percent of all teaching staff. The second highest in the rank of qualification levels is the Diploma in Education which was held by approximately
<table>
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<th>Major-Minor Requirements</th>
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<tr>
<td>Degree</td>
<td>16</td>
<td>18</td>
<td>25</td>
<td>6</td>
<td>65</td>
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<td>42</td>
<td>47</td>
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Figure 3

General Program Structure in Teacher Education at the Diploma and Degree Levels
<table>
<thead>
<tr>
<th>Level</th>
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<th>Minor</th>
<th>Broad-Field Major</th>
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<tr>
<td>Total</td>
<td>32</td>
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<td>47</td>
</tr>
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</table>

Figure 4
Credit Hour Structure for Major and Minor and Non-Minor Programs
6 percent of all teachers. However, during the period from 1971 to 1974, there seem to be a clear tendency for improvement with regard to personnel qualifications at the upper levels. The number of both male and female instructors with the highest qualification increased while a tendency of decline in numbers of teachers with the second highest qualification level was quite evident.

Based on the recommendation made by the National Education and Budget Planning Committee, the ratio for personnel qualification levels for institutions in Thailand offering education at Bachelor degree level or higher should be targeted for 3.5:5.0:1.5 (Bachelors:Masters:Doctorates). The minimum standard for personnel qualifications suggested in a separate study, An Asian Model of Education Development: Perspective for 1965-1980 (UNESCO, 1966), on the other hand, gave a ratio of 2.5:3.0:4.5. Obviously, teaching and administrative personnel in teachers colleges at present are far below both of the proposed standards but attempts are being made to remedy the situation (Ministry of Education, 1977b and Kettat, 1974). Specifically, in the area of art education personnel manpower are far behind in qualifications than those in other subject areas. According to the official release provided at the Annual Art Education Curriculum Development Seminar in 1976, only 2 out of 29 art education representatives attending the seminar possessed educational qualifications higher than a Bachelor degree.

In terms of operating budgets and facilities, most teachers colleges appear to be going through a period in which drastic and sudden measures are taken without due regard to possible consequences. In light of many art education departments recently being upgraded to a degree-granting status, appropriate financial support for supplies, equipment and studio
facilities has yet to be allocated. Chaisomboon (1976) cites the lack of financial support as one of the major set-backs in art teacher education programs. Furthermore, Chaisomboon elaborates that due to the inadequacy of the current physical conditions, many of the courses listed in the curriculum will never be taught as originally intended, unless, of course, major improvements are made in these areas.

Texts and reference materials are another aspect of art teacher education deserving of acute attention. Presently, there are no art education journals of any kind being regularly published in Thailand. Most of the so-called "texts and references" are mainly published by the Department of Teacher Training. A very limited number of educators in the field such as Arree Sudhipan at Prasarnmitr University and N. Na Parknam, a renowned Thai art historian, have made some contribution but the impact is still restricted to a rather small audience. Evidently, as reported by the Office of National Education Statistics in 1974, most of the libraries belonging to institutions of higher learning still severely lack appropriate reading and research-related materials. Clearly, the number of new books and journals in education has not grown in quality and quantity in proportion with the rapid enrollment expansion at the college level. Incidentally, importing texts from overseas countries has been one of the measures taken to alleviate this problem. The trouble is, based on the researcher's own observation, most of the college instructors and students have not been adequately trained to use texts written in English. The Thai government is fully aware of the severity of the literature shortage and has been encouraging college and university instructors to make contribution in the area of research and writing (Ministry of Education, 1977, 1979, Office of National Education Statistics,
In past years, a number of incentives have been offered by the Department of Teacher Training, one of which is an automatic double-step increase in salary advancement for the author if the researched materials are accepted for publication as a textbook. Although production of literature has yet to be dramatically increased, this is, nevertheless, believed to be a step in the right direction.

Current Social, Political, Economic and Cultural Structure

Social and Political Structure. Like many other developing countries, Thailand has had its own share of social and political turmoil during the past decades. Each change of government is almost certain to bring about new national policies. Education, too, is often deeply affected by these sudden turns of events. A good example of this chaotic situation is when the Evening School Program was introduced in teachers colleges throughout the country, an action put in force by a newly "elected" government. The evening school program tripled student enrollment overnight but the policy was quickly abolished as soon as new education planners took office. In many cases, it is extremely difficult for an outside agency to make long-range plans for or with current administrators, indeed, since it is doubtful that any of such plans will ever be fully implemented as originally envisioned.

It is not that the kingdom has never experienced a democratic government. On the contrary, ever since King Rama VII gave a letter in abdication of his ruling and administrative rights in 1932, several forms of "democratic" government have been introduced to the country. The political problem, as analyzed by Kattat(1976), has a lot to do with the fact that the majority of the people are not yet fully aware of how
democracy really works. Various forms of protests and demonstrations (often supported or influenced by pressure groups) were frequently used as a means to gain whatever a given particular group wanted whenever such freedom of expression was allowed. For example, in the early 1970's several technical, vocational, and agricultural schools were upgraded to a college level as results of demonstrations staged by students from these institutions. The political situation was so unstable that there were times when top administrators such as school presidents, directors, or principals had to be removed or transferred for fear of violent actions from radical students. Unlike many civilized countries, Thailand has to constantly search for a delicate balance that will keep all concerned parties reasonably happy; too strict a law and order enforcement is considered undesirable by certain groups because it is felt that these rules and regulations are abused by the authority and, most importantly, were not fairly created in the first place—too much freedom to voice opinions and displeasure is inevitably certain to result in social unrest, i.e., political and economic disasters, a common justification often given by top military leaders to stage a military coup.

In education at all levels, teachers are employed by the government and are thus considered official civil servants. The policy to be followed is made clear and explicit: guidelines issued by the government are to be observed by all concerned. In other words, as a government official, a teacher may not question or contradict official policies and guidelines either through instruction in the classroom or public media. In general, one is instructed to teach a desired form of philosophical thinking and training; and yet, obviously, the only appropriate model is the one proposed by those individuals at the very top level.
The brief descriptive analysis provided so far barely scratches 
the surface of the Thai social and political machine in action. Although 
the discussion is deemed to yield some sense of the total structure, it 
must always be realized and remembered that the governing rules may be 
tolerated to a degree and that the picture is going through a process in 
which minor changes and modifications are expected to take place all the 
time. Educators in a blooming country such as Thailand may take the 
easy route and play it safe, or they may choose a new direction which 
is undoubtedly both delicate and intricate in nature so that more meaning-
ful goals can be accomplished.

**Economic Structure.** The economic condition in Thailand, as is also 
true in most countries, directly affects various facets of the daily 
on-going process encountered and experienced by the native citizens. 
Being agricuiturally based, Thailand is blessed with natural resources 
and has been fortunate in never having to depend on imports for her 
daily consumption. As such, practically all basic goods are domestically 
produced in adequate volume. Although the country is perhaps best known 
as an agricultural country, its 740 kilometers of Indian Ocean seacoast 
and 1,875 kilometers Gulf of Thailand shoreline teem with a large variety 
of edible marine life (Office of the Prime Minister, 1979). Its fishing 
fleet is figured to be the world's seventh largest.

Economic difficulties, however, do exist. Bennett, et.al., conducted 
a study on problems of financing the Thai educational system in 1974 and 
came up with a conclusion that the standards of education were difficult 
to improve because the available budgets restricted by lack of appro-
priate level of economic growth had not increased in proportion with the
expanding enrollments. Kettat (1976), in a separate study, warns that there are certain economic dangers in the road ahead. He believes that the overall agricultural technology has not been advanced as rapidly as the rate of national growth in other areas. Eventually, Kettat further analyzes, the lack of progress in agricultural development is expected to slow down or even stop the possible fruition of other forms of national achievements.

Another problem indirectly related to the economic structure of Thailand is seen in the inequality in educational opportunities. The government itself appears to be fully aware of a great difference in the opportunity for children to receive compulsory education and education at higher levels. Even though generally self-sufficient, the majority of the farmers are considered relatively poor by the Thai standard. For various reasons, opportunities for quality general education and especially post-secondary education is mainly available to only those coming from the middle and upper class families. At the university level, according to a survey taken in 1973, it was revealed that only 6 percent of the total number of students enrolled came from farm or rural families (Ministry of Education, 1977). Based on this evidence, it is clear that inequality in the opportunity to receive education, caused in part if not primarily on economic conditions, certainly exists progressively dividing social and cultural classes, the rich from the poor, and people living in rural and urban areas.

The lack of quality education also has another important implication that is often overlooked. Where national "development" is understood as an increase in awareness, health, well being and general quality of life of the whole population, the problem of inadequacy of education may be
considered a significant constraint on such "development." His view, of course, contrasts sharply with the cost-benefit theory in which analysis is based on the rate on "return" from educational investments. And, finally, there are now people in Thailand who feel that there is no urgent need to produce more highly educated individuals since more highly paid jobs are not accordingly created.

Cultural Structure. The word "Thailand" literally means "Land of the Free". The country, while traditionally evoking striking images of graceful temples, lush ricefields, and ever-green forested hills and mountains, is also blessed with a long history of cultural achievements. Based on archaeological evidence separately analyzed by reputable institutions in America and Europe, it has been firmly determined that the world's oldest civilization was flourishing in Thailand, i.e., Siam, at least 5,000 years ago (Office of the Prime Minister, 1979). The recent Ban Chieng archaeological discoveries, a small village situated approximately 500 kilometers northeast of Bangkok, reveal a compelling evidence of a civilization 600 years older than the ancient Tigris-Euphrates valley settlements, hitherto regarded as mankind's first "Cradle of Culture." As reported by the Office of the Prime Minister (1979), the widespread variety of pots and scarcity of offensive weapons strongly indicate a relatively stable, peaceful society whose sophistication in metal technology, pottery crafting and plant and animal husbandry would have required at least 2,000 years of prior development.

A predominantly Buddhist kingdom, Thailand today is understandably proud of its very own distinctive culture, its own language, its own cuisine, its martial arts, its own beliefs and attitudes. Various aspects
of Thai arts and folklores are also evident in certain parts of the country particularly in the areas of drama, architecture, literature, music, silk weaving, lacquerware, bronzeware, jewellery and pottery. Thai sculptors, painters and architects have, according to an official study done recently (Office of the Prime Minister, 1979), contributed some of the world's most expensive and treasured Buddhist art and the artisans are internationally recognized for their craftsmanship.

It appears that traditional Thai culture is now being forced to undergo some significant changes. With rapid economic and social growths in certain sectors of the country, cultural identity seems to be less prominent than ever before. Western influences are seen in practically all aspects of life, some which, harmoniously blended with traditional forms. It is inevitable but, with the kind of internal growth and outside pressures Thailand is experiencing, a more materialistic society is bound to emerge and this will definitely affect the cultural behavior and philosophical thinking of the younger generation.

Summary

Education in Thailand has come a long way from the days when the only way one could learn to read and write was to study with the older monks in local monasteries. In spite of the relatively high rate of illiteracy among the natives, the traditional Thai ways of life have prospered to the degree that is now considered modern Thailand. There are many reasons for this phenomenon, one of which is the fact that the make-up of the population comprised mainly of farmers who apparently had little need for reading and writing skills. Village lore, no doubt an integral part of these people, has survived through the years by ways of oral transmission.
and/or intimate apprenticeship.

The problems in Thai education today are monumental. The educational system at the present is not totally consistent with the nature of the local economic and social circumstances. As each level of education has not been planned to fulfill any specific objective by itself, students are implicitly urged to progressively proceed to a higher level. Another serious problem is the limited amount of quality education available to the general population, especially in remote regions of the country. However, the Fourth and Fifth Five Year Plans, as reported by Bennett, et al. (1974), appear to demonstrate a genuine willingness by the policy makers to alleviate some of the urgent problems being encountered at practically all levels of formal education. It is believed that the brief description of educational, cultural, political, and economic structure can provide some sense of guideline and direction for those whose task is to plan and administer educational programs or, most importantly, teach in the classroom.

Needs Assessment

Before a curriculum guideline is proposed, the investigator finds it necessary to identify various needs which the general education system is designed to serve. Primarily, it is assumed that, as a democratic society, human personality is to be respected—developed and expressed—as best possible in terms of equality of treatment. On this basis, then, the respective government is expected to derive its just powers from the consent of the governed. Education is seen as the only effective tool that can be used to combat oppressed forces and improve undesirable conditions inherent in a developing country such as Thailand. In addition,
through the ages, the educational enterprise more often than not has played a vital role on the manufacture and maintenance of various cultures. The society being served is essentially shaped, maintained and refined as influenced by the educational process administered by the local authority.

It is generally accepted that all individuals have certain minimum biological and physical needs such as food, clothing, shelter and medical care. But, as a member of an organized societal group, the individual has many other needs such as those relating to his own family, his religious aspirations, his political system and his work. Additionally, he has needs growing out of his psychological and emotional make-up which, in turn, are very much influenced by his social environment. It has been claimed that there are few, if any, "pure" individual needs (Ministry of Education, 1966).

It is quite obvious that the educational objectives in a given school setting are not automatically identified simply by analyzing information about the prospective students. It is believed that, ideally, before an appropriate educational system can be designed students' needs are to be assessed and considered along with other societal aspects such as those relating to the political system, the condition of the economy, and the cultural structure. In the Current and Projected Secondary Education Programs for Thailand (Ministry of Education, 1966:165), an interesting observation concerning the concept of educational needs is made:

Broadly speaking, the needs that any effective school system must meet can be grouped under two categories—societal and individual. This is not to imply that the distinction between these categories is always sharp and identifiable. A well-educated individual is a social asset; a viable social
and economic order contributes to the well-being of the individual. But this distinction in categories of needs is still useful. For example, it permits us to identify certain social and economic imperatives that in effect become mandates for the schools to follow. It also permits us to focus on certain personal attributes and aptitudes that the schools can develop in the youth of the land. These needs become the basis for the educational goals...

**Thailand: Societal Needs**

**Cultural Needs.** As can be seen from the description given earlier in this chapter, there appear to be a variety of needs that deserve acute attention from educational planners when designing the form and content of a particular educational structure. To counter the many cultural problems the country is experiencing at the present, the government has a number of guidelines and measures specifically stated in the *Thailand National Education Policy and National Plans for Social and Educational Development (1977-1979)*. According to the Ministry of Education (1966:54), two basic cultural needs which education in Thailand must seek to meet are described as:

1. Society needs to understand and preserve valuable practices in the fields of music, art, literature, architecture, beauty and customs of the country.
2. Society needs to be discrete in accepting or adopting elements from other cultures.

In view of the statements given above, it is believed that art education can be planned and taught in schools so that the Thai cultural identity is maintained or “refined” where appropriate.

**Economic Needs.** In general, economic needs tend to be specific and are somewhat easier to comprehend than other kinds of needs. Figures on economic status in different areas at various levels of operation are regularly compiled and used by the government as a basis for planning. The government recognizes the fact that the need of the economy for better
training at the middle manpower level cannot be satisfied by the conventional school pattern. The situation is exemplified by the official release:

Thailand is rapidly becoming a nation of young people as the average age drops each year. For example, it is estimated that about 45 percent of the population in 1965 was under 15 years of age. The number of individuals in the present labor force who have not obtained vocational training, plus the large number of those who probably will not have this opportunity in the next two decades, dictates new type of school to meet the needs of the economy.

(Ministry of Education, 1966:173)

At present, the government has broadly determined the country's economic needs as:

1. Society needs to emphasize economic literacy on the part of the people, and needs to develop in its youth proper attitudes, knowledge and skills that will help them to fit themselves into the rapidly changing environment.
2. Society needs to make achievements in science and technology for greater economic development.
3. Society needs to develop leadership in economic enterprises for its people.
4. Society needs a free economic system based on sound economic principles.

(Ministry of Education, 1977:53)

Political Needs. As a concerned educator, the researcher believes that this delicate aspect of the Thai society deserves a careful analysis by all those either directly or indirectly connected with the educating of the youth in Thailand. Moreover, all responsible educators should be fully aware of the existing structure of their own political system and other alternatives being practiced elsewhere. This issue, obviously, is a sensitive one. As such, it can only be implicitly treated in this study. Philosophically speaking, as described by Kilpatrick (1957), the true democratic leader wishes all the people to be both able and willing to judge wisely for themselves and for the common good as to the policies
to be approved; they will accordingly seek a type of education to build responsible, thinking, public-spirited citizenships in all its people. Teachers, no doubt, have a direct input in determining the shape of the future generation. These philosophical questions should be carefully scrutinized by all educators; such questions may be raised: "What kind of civilization shall we seek or, in the technical term, what philosophy of life shall we uphold?" and "What should be the resulting philosophy of education in order to implement the chosen philosophy and realize the life for which it stands?" (Kilpatrick, 1957:12).

For the purpose of identifying political needs in this research study, a summary of political needs as proposed by the Ministry of Education (1966:53-4) are cited as follows:

1. Society needs to be better prepared for a democratic way of life.
2. Society needs to develop loyalty to the principles of democracy, to protect intelligent individual freedom of thought and expression, to assure justice to all its citizens, to develop independent people free from harmful propaganda and to cultivate unity among its people.
3. Society needs a strong popular government to protect the welfare of all its citizens from illegal practices or irresponsible groups.
4. Society needs to cooperate with its allies to achieve peace and progress.
5. Society needs to be free from the danger of infiltration, subversion and aggression.

Socio-Psychological Needs. Needs in this category appear to be quite general and are relatively similar from culture to culture. The concept, nevertheless, becomes an important factor when educational objectives are under consideration. Thailand specifies her socio-psychological needs as:

1. Society needs to preserve the basic institutions of home and family, school, religion and monarchy.
2. Society needs to develop personal and public health as well as understanding in regard to nutrition and medical care.

3. Society needs to develop and achieve progress for its rural communities and remote areas.

4. Society needs to develop ethical, moral, spiritual, legal and judicial values for its citizens, as well as a sense of patriotism, responsibility, perseverance and discipline.

5. Society needs to know how to communicate effectively through proper means and media.

(Ministry of Education, 1966:54)

Professional Needs. A developing country like Thailand has many traditional assets which must be properly maintained as part of her national identity. At the same time the country, caught between internal pressures and external influences from the regional and Western hemispheres, also has to constantly make difficult decisions concerning the acceptance/rejection of proposed new ideas, concepts, and modern technologies. These conflicts, oftentimes arising from value-based beliefs, are but a few of major factors which give rise to the kind of educational atmosphere one finds in a domestic educational scheme. The teacher's qualification- or his professional preparation, to be more precise, plays an irreplaceable role in this situation.

A Thai teacher's needs, in the sense of what he needs to know or be capable of doing in order to function effectively, appear to vary in scope and degree from one educational level to another. Generally speaking, Thai art teachers are believed to be significantly different from those working in the United States, especially in the area of specialized skills. Fundamental professional needs are broadly placed under 3 major descriptive categories:

1. Knowledge of students. A study of the learners, to be done by personal observation, daily encounter with the students, or through
official student records, can have a considerable amount of influence on
the kinds of content emphasis and teaching strategies chosen by the
teacher. A comprehensive examination of the characteristics and needs
of the student population is a difficult task, but certainly possible.
Tyler (1950) suggests that it is generally desirable to analyze students' lives into some major aspects and investigate each of these elements
in turn. In studying the needs of high school children, for example,
Tyler points out that the teacher might break down the investigation into
the following phases: 1) health, 2) immediate social relationships,
including life in the family and with friends and acquaintance, 3) socio-
civic relationships including civic life of the school and community,
4) the consumer aspects of life, 5) occupational life, and 6) recrea-
tional.

The information about individual students can sometimes be obtained
from the school guidance office. The so-called "Cumulative Record" has
been used in the Thai public school system on different levels for quite
some time. This official record, according to the Ministry of Education
(1966), usually contains information under these categories: personal,
home, scholarship, test results, personal and social development,
interviews and follow-up data.

2. Specialized skills. This, perhaps, is the one single greatest
difference between art teachers in Thailand and those teaching in American
public schools. In most communities, especially in rural areas, art
teachers in local schools are often viewed as the "artists." In the
survey conducted with 36 college art instructors in Bangkok (for detail,
see Chapters 1 and 4), 24 people believe that art teachers need to be
trained so that they can function as resident artists to do publicity, decoration, and other similar work for the school. Traditionally, these tasks are automatically assigned to art teachers as part of their professional obligations. Also, 81 percent (29 out of 36) of the sampling population participated in the survey study indicate that art teachers should be equipped with the ability to design, create and manipulate teaching aids and tools to teach-and create art.

In practice, there are instances when the art teacher has to both teach and "perform" for the school and community. He, in this case, can be seen as a school teacher, a resident artist, and a community resource person. The trend in this direction, the society expecting specialization in specialized subjects, is likely to be continued. A special project conducted by the Ministry of Education (1977:176) has yielded results which further support this claim:

...teachers in secondary schools need more emphasis in their specialization preparation...

and

...the syllabus for teacher training institutions at the secondary teacher certificate level shows that there is some specialization, but it is hardly adequate preparation to teach a specialized subject.

3. Knowledge of educational and social structures and related educational development trends. This final aspect of professional need is considered a matter of maintaining proficiency/competency as professional educators. In this regard, it is quite obvious that the teacher needs to be familiar with the statement of philosophy as adopted by his subject field and educational organization. Such a philosophical statement, undoubtedly, dictates the kinds of curriculum orientation and other related practices which the teacher must familiarize himself with.
Furthermore, general goals and objectives as expressed by the institution and those set by his specific field of study should be well understood by all teaching professionals.

Trends, publications and new developments in both the education and social sectors should be of interest to all educators. Inherent decay and problems in the educational and various social institutions caused by influential internal and external forces definitely merit recognition and consideration by all modern pedagogues.

Summary

There is the idea of competition, natural selection, and the survival of the fittest, purports to explain the nature and automatic process of evolution and development.

(Schumacher, 1973:79)

Based on this study, it appears that the concept of a "need" has a direct relationship to man's instinctive desire to fight for survival and that of his ambition to improve the general welfare of his own being, both physically and mentally. In this respect, personal, individual and professional needs are closely interrelated while societal needs are influenced or determined by the existing structure and prevailing condition in a given culture, economy, political arrangement, and educational system. A needs assessment, in retrospect, is an integral part of any educational planning and, therefore, deserves genuine attention from all high-level educational policy makers.

In the process of educating individuals, "needs" play a nucleus role in the formation of a curriculum. The actual teaching practice, in most
cases, is sprung from the "needs" factors. John Dewey (1966:25), in his "Teaching Is Like Selling," states:

The more a teacher is aware of the past experiences of students of their hopes, desires, chief interests, the better will he understand the forces at work that need to be directed and utilized for the formation of reflective habits.

The task of preparing teachers in the Thai educational enterprise is a complex one, indeed. In the final analysis, although an urgent need to develop "competent" teachers is quite apparent, there is also a general feeling that the next generation of teachers have to be a different breed of workhorse from the vast majority of teaching personnel seen in many educational settings today. A high sense of responsibility and sensitivity to problems associated with the process of creative living and growing as free individuals and nation must be developed if all are to survive and, hopefully, prosper in this time of crisis.
Chapter 4

ANALYSIS OF FIELD SURVEY

As previously explained in Chapter 1, the goal of this research study is to analyze the educational setting and other related factors in the area of art teacher preparation program in Thailand. The participating population consisted of 36 art education college instructors with a universal population estimated to be approximately 175. For the purpose of analyzing the raw data, the Chi-Square hypothesis testing procedure (the test for goodness of fit) was chosen and applied when situations in which two or more sample percentages were to be evaluated. Refer to Chapter 1 for specific detail regarding sample size, actual statistical analysis procedure, and decision making process.

As part of data presentation, characteristics of sampling population and frequency-percentage distribution of subjects' responses are given in this section of the study in addition to all relevant statistical values derived from the Chi-Square inference. Data interpretation is not influenced by secondary sources.

Selected Characteristics of Sampling Population

Number of available subjects: 36
Number of stratified units: 7
Rate of responses: 100 percent
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Figure 5

Characteristics of Sampling Population: Age and Sex
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Figure 6
Number of Years Each Subject Has Taught
Art Education at College Level
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<td>2</td>
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</tbody>
</table>

Figure 7
Institution Where Highest Art Education Degree/Diploma Was Earned

*1 = Srinakarindvirodh (Prasarnmitre)
2 = Pauchang (College of Arts and Crafts)
3 = Chulalongkorn
4 = Silpakorn
**Data Analysis and Statistical Interpretation**

The format used throughout this section of data analysis is as follows:

1. An English version of each question posed in the questionnaire survey precedes raw data. See Appendix B for the Thai version which was used in the actual field study.

2. The figure in each parenthesis represents the number(frequency) of responses for that particular optional variable.

3. Percentage of responses for each variable is designated by %.

4. Chi-Square analysis for each question comes immediately following description of subjects' responses. See Chapter 1 for formula and statistical procedure.

5. Statistical interpretation is then given.

**QUESTIONNAIRE AND DATA ANALYSIS**

1. Do you believe there is a need for students to develop a specialty in at least one single area of study, i.e., drawing/painting, design, sculpture, prints, etc.?

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<td>Significance</td>
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</table>

The overwhelming majority, 30 out of 36, indicated that there is a need for art education students to develop a specialty in at least one single studio area. The dominant opinion, YES, is significantly preferred by the population.
2. Assuming that a specialty is to be required, how many courses (within the same specialty field) should students have to take to satisfy this requirement during their 4-year program?

41.7% a. (15) 3 or more
8.3% b. (3) 4 or more
50.0% c. (18) 5 or more

Value a. b. c.
Expected Freq. 12.00 12.00 12.00

Chi-Square 10.500
Degree of Freedom 2
Significance 0.005

Statistically, 2 choices are preferred by the population. If a specialty is implemented, it is believed that two options must be considered: 1) students should be required to take at least 3 or more courses within the same specialty field, 2) 5 or more courses within the same specialty field. The preference for the remaining option, 4 or more courses, is statistically insignificant.

3. Assuming that areas of specialty are to be offered, do you think that the Department of Teacher Training should let each individual art education department decide for itself as to what area(s) it wishes to offer?

83.3% a. (30) YES
16.7% b. (6) NO

Value a. b.
Expected Freq. 18.00 18.00

Chi-Square 16.00
Degree of Freedom 1
Significance 0.000

Should the concept of areas of specialty be adopted, the population clearly prefer that each individual art education department be given the authority to make decision on its own regarding the area(s) of specialty it wishes to offer in the program study.
4. Do you believe the art teacher education curriculum should have a provision allowing each department in the teacher training system the option/flexibility of offering special art courses as deemed appropriate by that particular academic unit to its students?

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<tbody>
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Clearly, the population believe that each art education department should be given the flexibility to offer "special courses" (in addition to those listed in the present curriculum) as seen appropriate from time to time.

5. Under the current curriculum, Aesthetics is a required subject for art education minor. Art Education Theories/Philosophies is not taught as a separate subject. What is your opinion regarding this matter?

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The significant preference concerning the above question is to add a course, "Theories and Philosophies of Art Education," to the present curriculum as a required subject. "Aesthetics," meanwhile, has been taught as a required course and the population indicated that there should be no change regarding the status of this course.
UNDER THE CURRENT CURRICULUM STRUCTURE, THE FOLLOWING COURSES ARE NOT TAUGHT TO ART EDUCATION MAJORS. PLEASE INDICATE YOUR OPINIONS REGARDING THESE SUBJECTS WHERE APPROPRIATE.

6. Photography

11.1 % a. (4) Leave it the way it is
61.1 % b. (22) Make the course an elective, to be taught in the art education department
19.5 % c. (7) Make the course a required subject, to be taught in the art education department
8.3 % d. (3) Other: please specify

Value a. b. c. d.
Expected Freq. 9.00 9.00 9.00 9.00

Chi-Square Degree of Freedom Significance
3 0.000

A significant preference is indicated by the population to offer "Photography" as an elective course, to be taught in the art education department. A notable second choice is to make the course a required subject and that the course be taught in the art education department.

7. Crafts

8.3 % a. (3) Leave it the way it is
72.2 % b. (26) Make the course an elective, to be taught in the art education department
11.1 % c. (4) Make the course a required subject, to be taught in the art education department
8.3 % d. (3) Other: please specify

Value a. b. c. d.
Expected Freq. 9.00 9.00 9.00 9.00

Chi-Square Degree of Freedom Significance
42.889 3 0.000

The option strongly preferred by the population is to make "Crafts" an elective course in the present curriculum and that this particular subject, when offered, be taught by the art education faculty.
8. Lettering/Commercial Art

5.6% a. (2) Leave it the way it is
30.6% b. (11) Make the course an elective, to be taught in the art education department
61.1% c. (22) Make the course a required subject, to be taught in the art education department
2.8% d. (1) Other: please specify ........................................

Value   | a.  | b.  | c.  | d.  |
---      | --- | --- | --- | --- |
Expected Freq. | 9.00 | 9.00 | 9.00 | 9.00 |

Chi-Square | 31.778 |
Degree of Freedom | 3 |
Significance | 0.000 |

Statistically, a significant preference shown by the population is to include "Lettering/Commercial Art" in the current curriculum structure. The course is to be taught as a required subject within the art education department. A notable second group of responses, 30.6%, indicated that this course should be offered as an elective in the art education curriculum.

9. Do you feel that only art education faculty should play the role of college supervisors during art education majors' student teaching field experience?

94.2% a. (34) YES
5.6% b. (2) NO

Value   | a.  | b.  |
---      | --- | --- |
Expected Freq. | 18.00 | 18.00 |

Chi-Square | 28.444 |
Degree of Freedom | 1 |
Significance | 0.000 |

Very clearly, it is believed that only art education faculty are to be given the major responsibility for supervising art education students during the students' field experience requirement.
10. Do you believe that students who have already done semester of student teaching during their Higher Certificate program should be required to do another semester of student teaching during their junior and senior years?

77.8 % a. (28) YES 22.2 % b. (8) NO

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<td>Expected Freq.</td>
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According to the level of significance established in this study, there is a dominant opinion expressed by the population. The majority of art instructors, 77.8%, favored the current curriculum structure which requires students to go through one full semester of student teaching regardless of their prior teaching experience.

11. Assuming that students will not be required to conduct additional student teaching experience during their third and fourth years in college if they had had at least one semester of teaching experience prior to their junior year standing, what do you think the students should do with their time in order to meet the minimum credit hours requirement?

44.4 % a. (16) Take additional studio courses
13.9 % b. (5) Take additional courses in Education Foundation
22.8 % c. (10) Take additional art education courses
13.9 % d. (5) Other: please specify

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Two significant options are preferred by the population. The largest group of responses(44.4%) indicate that, should additional time be made available, this time slot be devoted for studio activities. The second choice(22.8%) is to spend the additional time for taking art education courses in general. Although significant options can be determined, it is clear that these opinions are divided into more than one single trend and/or direction.
12. Do you believe that Art Education should be made a broad-field major (the same as General Sciences, Social Studies, Physical Education, and Industrial Arts)?

\[
\begin{array}{ccc}
\text{Value} & \text{Freq. a.} & \text{Freq. b.} \\
\text{Expected} & 18.00 & 18.00 \\
\text{Chi-Square} & 16.000 \\
\text{Degree of Freedom} & 1 \\
\text{Significance} & 0.000
\end{array}
\]

Clearly, the dominant opinion concerning this particular issue is to have the Department of Teacher Training seriously consider changing the status of Art Education into a broad-field major, i.e., no minor requirement.

13. If art education majors are no longer required to carry a minor field of study, what do you think the students should do with their additional time?

\[
\begin{array}{ccc}
\text{Value} & \text{a.} & \text{b.} & \text{c.} & \text{d.} \\
\text{Expected Freq.} & 9.00 & 9.00 & 9.00 & 9.00 \\
\text{Chi-Square} & 22.889 \\
\text{Degree of Freedom} & 3 \\
\text{Significance} & 0.000
\end{array}
\]

The emphasis expressed by the population is to have the students spend their additional time (should it be made available) for enrolling in studio courses. A significantly close second choice is to schedule this time slot for taking courses dealing with general aspects of art education as deemed appropriate by the Department of Teacher Training.
14. Do you believe there should be an emphasis on artistic skills training in art teacher education?

66.7 % a. (24) YES 33.3 % b. (12) NO

Although the figures do not overwhelmingly favor one particular direction, it is still evident from the given responses that the population believe artistic skills training in art teacher education should be emphasized.

15. What credit hour and instructional time arrangement for studio courses do you think will be most generally beneficial to the students?

16.7 % a. (6) 3 hrs./week/subject/2 credit hours
16.7 % b. (6) 4 hrs./week/subject/2 credit hours
13.9 % c. (5) 5 hrs./week/subject/3 credit hours
52.8 % d. (19) 6 hrs./week/subject/3 credit hours
0.0 % e. ( -) Other: please specify .........................

The clear majority indicate a preference in changing the current structure, 3 hrs./week/subject/2 credit hours, to a new arrangement whereas the credit hour and instructional time ration will be 2:1, 6 hrs./week/subject/3 credit hours.
16. What credit hour and instructional time arrangement for non-studio courses (such as Art History, Art Appreciation, etc.) do you think will be most generally beneficial to the students?

- 47.2% a. (17) 2 hrs./week/subject/2 credit hours
- 44.5% b. (16) 3 hrs./week/subject/2 credit hours
- 8.3% c. (3) 4 hrs./week/subject/2 credit hours
- 0.0% d. (--) Other: please specify ...........................................

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Chi-Square 25.556
Degree of Freedom 3
Significance 0.000

Two choices are almost equally preferred by the population concerning credit hour and instructional time arrangement for non-studio courses. The difference between the two options is extremely minimal (1 count). As such, the two credit hour and instructional ratios should be equally considered in terms of their significance.

17. What credit hour and instructional time arrangement for Art for Elementary School and Art for Secondary School courses do you think will be most generally beneficial to the students?

- 72.2% a. (26) 3 hrs./week/subject/2 credit hours
- 16.7% b. (6) 4 hrs./week/subject/2 credit hours
- 5.6% c. (2) 4 hrs./week/subject/3 credit hours
- 5.6% d. (2) 5 hrs./week/subject/3 credit hours
- 0.0% e. (--) Other: please specify ...................

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Chi-Square 44.000
Degree of Freedom 4
Significance 0.000

Clearly, the option preferred is the first one, 3 hrs./week/subject/2 credit hours. The remaining choices are statistically minimal and possess little value significance.
PLEASE STATE MINIMUM NUMBER OF SEMESTERS ART EDUCATION MAJORS SHOULD BE REQUIRED TO TAKE IN THE FOLLOWING SUBJECT AREAS:

18. Drawing/Painting
   a. 38.9% a. (14) 4 semesters
   b. 19.4% b. (7) 3 semesters
   c. 41.7% c. (15) 2 semesters
   d. (-) d. 1 semester
   e. (-) should be offered as an elective

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From the figures above, it is clear that two different options are almost equally preferred by the population. Moreover, the difference between these two options is so small they should be, statistically speaking, given the same amount of consideration.

19. Thai Drawing/Painting
   a. 11.1% a. (4) 4 semesters
   b. 16.7% b. (6) 3 semesters
   c. 50.0% c. (18) 2 semesters
   d. 19.4% d. (7) 1 semester
   e. 2.8% e. (1) should be offered as an elective

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The choice favored by the population is that of the option requiring students to take at least 2 semesters of Thai Drawing/Painting. Notable, also, are the 1 semester and 2 semesters requirement arrangements.
20. Sculpture

13.7%  a. (5) 4 semesters
22.2%  b. (8) 3 semesters
52.8%  c. (19) 2 semesters
11.1%  d. (4) 1 semesters
    e. (-) should be offered as an elective

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Although various notable preferences are indicated by the population, especially the 3 semesters option, the scheme favored by the majority (52.8%) is that of the 2-semester requirement arrangement. The difference between the 2-semester option and the remaining ones is significant enough to regard it as the choice selected by the population.

21. Prints

2.8%  a. (1) 4 semesters
11.1%  b. (4) 3 semesters
58.3%  c. (21) 2 semesters
25.0%  d. (9) 1 semesters
    e. (1) should be offered as an elective

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The responses given for this question show a wide variety of preferences. Statistically, the option favored by these college instructors is the 2-semester arrangement. A notable second choice is the requirement for at least one semester enrollment in this subject area.
22. Ceramics

   a. (-) 4 semesters  
     8.3 %
   b. (3) 3 semesters    
     38.9 %
   c. (14) 2 semesters    
     36.1 %
   d. (13) 1 semester    
     16.7 %
   e. (6) should be offered as an elective

   Value   a.   b.   c.   d.   e.  
   Expected Freq.  7.20  7.20  7.20  7.20  7.20
   Chi-Square  20.944
   Degree of Freedom  4
   Significance  0.000

Although the two choices, 2-semester and 1-semester options, are not overwhelmingly favored, the difference between these two choices and the remaining ones are significant enough to justify proposing them as the preference given by the sampling population.

23. Design

   11.1 % a. (4) 4 semesters
   22.8 % b. (8) 3 semesters
   58.3 % c. (21) 2 semesters
   8.3 % d. (3) 1 semester
   e. (-) should be offered as an elective

   Value   a.   b.   c.   d.   e.  
   Expected Freq.  7.20  7.20  7.20  7.20  7.20
   Chi-Square  37.611
   Degree of Freedom  4
   Significance  0.000

The responses above indicate that Design should be taken by art education students for the minimum of at least 2 semesters. To be noted also is the 3-semester option which is favored by 22.8 % of those who participated in the study.
24. Lettering/Commercial Art

- 2.8% a. (1) 4 semesters
- 2.8% b. (1) 3 semesters
- 38.9% c. (14) 2 semesters
- 50.0% d. (18) 1 semester
- 5.6% e. (2) should be offered as an elective

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The option most preferred by the population is to require students to take at least one semester of Lettering/Commercial Art. The other favored choice is the 2-semester requirement arrangement. Clearly, these two options are preferred by the population over the remaining alternatives.

25. Photography

- 0.0% a. (-) 4 semesters
- 5.6% b. (2) 3 semesters
- 5.6% c. (2) 2 semesters
- 61.1% d. (22) 1 semester
- 27.8% e. (10) should be offered as an elective

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From the given responses, it is quite evident that Photography is considered by the population as worthy of making the subject a requirement and that students should take it for at least one semester. Notably, however, a group of 10 responses, 27.8 percent of the population, favor the option whereas the subject is offered as an elective in the curriculum.
26. Crafts

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The preference given for Crafts is to make the subject a requirement for one semester. Thirteen of the people who took part in the survey favored offering the subject as an elective, an opinion which deserves some consideration along with the 1-semester arrangement.

27. Art History

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Based on the figures above, a preference is made by the population to make Art History a requirement for only one semester. The second option favored by 10 people is not statistically significant but is certainly worthy of some attention.
28. Folk Art

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Clearly, the population believe that art education students should be required to take at least one semester of Folk Art. None of the remaining options is significant enough to be considered along with the preferred 1-semester arrangement.

DO YOU DEEM THE FOLLOWING PROFICIENCIES NECESSARY FOR HIGH SCHOOL ART TEACHERS TO POSSESS IN ORDER TO FUNCTION SATISFACTORILY IN THEIR PROFESSIONAL SETTING?

29. Ability to design, create and manipulate teaching aids and tools to teach art or create art?

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The agreement is almost unanimous here; obviously, the population feel that the ability to design, create and manipulate teaching aids and tools to teach art or create art is a desired aspect of art teacher training and that this proficiency will benefit the students' future career.
30. Ability to function as a resident artist to do publicity, decoration, and other similar work for the school.

80.6% a. (29) YES 19.4% b. (7) NO

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Chi-Square: 13.444, Degree of Freedom: 1, Significance: 0.000

Although this proficiency is not highly regarded as the one in question 29, the ability to function as a resident artist is, by no means, to be neglected. As shown by the figures above, the rather overwhelming majority (29 out of 36 responses) clearly point out to the fact that one of the desirable qualities of art teachers in the Thai educational setting is to be able to serve both as a teacher and a semi-professional artist.

AT THE ADMINISTRATIVE AND INSTRUCTIONAL LEVELS, DO YOU BELIEVE THE FOLLOWING AREAS ARE SERIOUS PROBLEMS IN THE THAI ART TEACHER TRAINING SYSTEM?

31. Adequately trained and qualified personnel for teaching responsibilities.

61.1% a. (22) YES 38.9% b. (14) NO

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Chi-Square: 1.778, Degree of Freedom: 1, Significance: 0.182

The majority of the population indicate that there is a problem in the area of teaching personnel. However, based on the statistical level of significance established in Chapter 1, the difference between the two options, YES' and NO's, is not significant.
32. Adequately trained and qualified personnel for administrative responsibilities.

\[ 63.9\% \text{ a. (23) YES} \quad 36.1\% \text{ b. (13) NO} \]

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\[ \text{Chi-Square} = 2.778, \quad \text{Degree of Freedom} = 1, \quad \text{Significance} = 0.096 \]

Again, quite similar to the responses given to question 31, although the majority of the population (23 out of 36) favor the position that there is a lack of qualified administrative personnel in art teacher education, the difference in responses is not considered significant.

33. Operational budgets for books, instructional supplies, and related equipment.

\[ 86.1\% \text{ a. (31) YES} \quad 13.9\% \text{ b. (5) NO} \]

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\[ \text{Chi-Square} = 18.778, \quad \text{Degree of Freedom} = 1, \quad \text{Significance} = 0.000 \]

Clearly, the preference given by the population is the belief that there is a serious problem concerning operational budgets for such items as texts, instructional supplies, and related equipment.

34. Studio facilities

\[ 94.4\% \text{ a. (34) YES} \quad 5.6\% \text{ b. (2) NO} \]

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\[ \text{Chi-Square} = 28.444, \quad \text{Degree of Freedom} = 1, \quad \text{Significance} = 0.000 \]

The overwhelming majority strongly believe that, at present, appropriate studio facilities are badly inadequate. Only two responses indicate otherwise, a negligible figure indeed.
35. Texts and reference materials.

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In regard to texts and reference materials, the indication given by the stratified subjects is that this external aspect of the curriculum is to be considered a serious problem.

Summary of Questionnaire Data Analysis

Except questions 31 and 32, the population were able to significantly agree on specific options provided in the questionnaire. Question 14, "Do you believe there should be an emphasis on artistic skills training in teacher education?" came statistically close to being "undecided" having response percentages divided into 66.7 and 33.3 reaching a level of significance of 0.046.
Analysis of Informal Interviews and Personal Observation

During the months of August and September, 1980, the researcher made at least 2 visits to each of the selected teachers colleges in Bangkok to ensure that the questionnaire survey was properly taken care of, especially in regard to matters of rate and completeness of responses.

It was during these two months that the researcher was able to conduct several random interviews with a number of the participating questionnaire survey subjects and Mr. Amnart Yensabai, a former Chairman of the Art Teacher Education Curriculum Development Committee, now serving as Head of the Educational Materials Production Unit, Department of Teacher Training, Ministry of Education. While visiting these research sites, the investigator was also shown the art education departments' classroom facilities, libraries, and some of the instruction-related equipment operated by each of the respective department.

Collectively, the "soft" data generated from informal interviews and personal observation is summarized as follows:

Almost unanimously, those who are teaching in these teachers colleges feel that the current curriculum does not provide enough time for studio activities. The present structure, 3 hrs./week/subject/2 credit hours, is believed to be inadequate in terms of time required for the purpose of artistic skills training. At Pranakorn Teachers College, an experiment was being made to solve this particular problem by unofficially "combining" 2 similar studio courses together (such as Drawing I and Drawing II) to generate the desired continuity in classroom instruction. Under this experimental scheme, 2 exact grades are given for 2 separate courses at the end of each semester although the practice is practically the same
as running a course under a 6 hrs./week/subject/4 credit hours structure.

A concern voiced repeatedly by those who were interviewed is the students' supposedly lack of practical skills as "art" majors. Obviously, these instructors feel that the students, as "art" majors, should be capable of producing art work of reasonably high quality. This particular concern is believed to have been influenced in part by the job screening process administered by a large number of private and educational institutions: the applicants are required to give a live demonstration in their proficiency area(s). Most public schools in Thailand, as observed by the researcher, simply assume that art teachers are capable of doing artistic work and that they are often called upon to function as resident artists/designers. Since the job market is expected to become tighter in the future, it can be clearly seen that Silpakorn and the College of Arts and Crafts graduates will have the distinctive advantage over teachers colleges graduates when being considered for job positions. Also, another similar problem indicated by the population is that the overall structure of the current curriculum does not provide students with adequate time to spend for taking courses in their own major subject area (see Figure 3, page 82, for general characteristics of the program structure), especially in the field of art education where not only Foundation of Education is emphasized but practical artistic skills, too, must be mastered.

In terms of personnel and professional responsibilities, the general feeling is that most of the art instructors are overworked having to teach a high number of hours while being responsible for other duties as well. For example, it was found that art instructors at Petchburi Teachers College taught 18-20 hours per week. The researcher believes that part of the reason for this unusually high teaching load stems from the fact
that a relatively large number of teachers college instructors have been permitted to take study leaves. This is understandable since, as a result of rapid expansion growth, the Department of Teacher Training has to find ways to upgrade the quality of its current personnel— one of the solutions taken, obviously, is to encourage these people to further their formal education even though the proposed area of specialty may not necessarily be the same as the one they are teaching. As pointed out earlier, graduate programs in art education have yet to be established in Thailand. Art education instructors, consequently, have to apply for graduate admission in fields such as Audio Visual Materials, Anthropology, etc. Outstanding individuals, especially at institutions like Prasarmmitr and Chulalongkorn are occasionally selected and given study grants to attend graduate schools in the United States. The younger work force in the teacher training system is now hoping that an art education graduate program at Chulalongkorn will soon become reality so that they, too, may some day attain an art education graduate degree.

Budgetwise, most departments visited by the researcher were experiencing financial difficulty. Again, much of this problem is undoubtedly caused by the fact that teachers colleges in Thailand are expanding in so many areas, including art education. The money, as pointed out by a number of the instructors, is used for constructing new buildings, buying "essential" equipment and hiring new personnel in addition to maintenance expenses of the current structure. The investigator has personally observed that practically all of the departments visited still badly lack studio facilities, although at least a general-purpose workshop is usually available. Easels, stools, and other related equipment are found to be inadequate in terms of both quality and
quantity. It was not uncommon to see studio activities being conducted in a regular lecture-type classroom setting.

In regard to texts and reference materials, although the researcher has found from his own professional experience that this is one of the major problems in teacher education, a specially arranged interview was made with Mr. Amnart Yensabai who, in his current capacity as Head of the Educational Materials Production Unit and past experiences dealing with numerous aspects of teacher education, was deemed to be in a position to provide reliable information regarding this matter. Unexpectedly, it was revealed that the availability of art and art education textbooks is considered to be in extremely limited quantity. Much of this problem, as implied by Yensabai, is related to the policy adopted by the Department of Teacher Training concerning the publication and distribution procedure of printed materials. Although texts and reference materials written or compiled by art educators are occasionally published by the Department, the number of issues are restricted by budgets allowed for publication purposes. In general, when a book is published by the Department, each teachers college is sent 6-12 copies of these books, sometimes none. Since these publications officially "belong" to the government, they are not to be sold to any agency or individual under any circumstance. Privately-financed publications are not uncommon, but the printing costs are too prohibitive for most people. Moreover, publishers normally do not gamble with no-name authors. To a large extent, marketing problems play a very important role regarding the availability of texts and reference materials. From the investigator's own observation, unless a fair connection is made with all the art education departments throughout the country, one cannot expect to successfully "sell" a new book. To have
a book approved and published by the Department of Teacher Training is generally recognized as a political process and usually too bothersome especially for those who do not reside in Bangkok.

Summary of Random Interviews and Personal Observation

Generally, evidence gathered through the questionnaire survey method is supported and enhanced by findings generated through informal interviews and personal observation. Clearly, these art instructors are concerned about their products. They fear that their graduate will not be able to effectively compete for jobs with students from other highly-regarded institutions where artistic skills training is an important feature of the educational process. It appears that the population favors a relatively objective approach in which art education students are to be developed with specific skills and professional proficiencies in mind.

Many problems associated with the teacher training system are cited by the participating subjects. Improvements need to be made in such areas as personnel, facilities, texts, and financial support. Due to rapid program expansion, it is expected that the Ministry of Education will soon be forced to allocate more of its budgets to the Department of Teacher Training so that appropriate action can be taken to alleviate the existing problems mentioned above.
Chapter 5

RECOMMENDATIONS AND IMPLICATIONS

Reviews of Needs Assessment

It is generally recognized by those concerned with the process of educating the youth in Thailand that the essential contents of the curricula and the teaching-learning procedure must be constantly improved and modernized so that the nation as a whole will continue to grow and prosper. While the pressure for the Thais to adopt advanced technology is being exerted, a parallel force stabilizing, ballasting, and sometimes counteracting such a ponderous trend must also be maintained or else a tradition dating back many a century is certain to be hindered by influential external forces. At this juncture, the researcher believes that the process of checks and balances needs to be continued; yet there is realization that value judgments are to play a most vital role in determining what is really good for the individual—absolute power and administrative authority placed in the "wrong" hands, by itself, is dreadfully painful for the mind to bear, indeed. As such, the conclusion of this study is but a cautious exhortation, or, to be even more precise, a personal educated advocacy in regard to the machinery operated by the Ministry of Education to produce art teachers for the Thai public schools.

The economic and educational needs of the country are strongly interrelated as there is little room for philosophical and educational luxuries in a country fighting for mere survival such as modern Siam. As elaborated
earlier in Chapter 3, the government of Thailand makes it clear that economic literacy on the part of the people needs to be progressively developed at full steam. The youth, meanwhile, must breed proper attitudes, knowledge and skills that will help them to adapt themselves to the flow of the rapidly changing environment. The hard fact is that education in Thailand must carry the burden of serving the needs of individuals as well as those of society as a whole. The educational process has to be in harmony with the reality, especially in connection with the cultural structure and economic and political systems of the country. Ideally, then, the essential substance in the teaching and learning process must deal with qualities of life and national utopianism within the framework of the democratic political structure having as a basic foundation the institutions of the Nation, the Religion, and the Monarchy.

Proposed Operational Philosophy

In view of various elements discussed throughout this study (especially those dealing with external cultural influences, the instability of the political system, economic structure, and the characteristics of the current teacher education system presented in Chapter 3), art education in teacher education should be constructed so that the scope and content are broad and flexible yet its objectives must be relatively definite and identifiable. Because Thailand is traditionally known as a country predominantly ruled by a small minority of people (a fact supported by evidences given in Chapter 3, pages 86-88), to reverse this trend, then, is to design educational programs that emphasize individualism and freedom of expression. Yet, cultural, societal and professional needs must at the same time be adequately compensated for,
otherwise one cannot realistically expect to survive culturally, economi-
cally, professionally, and as an individual human being.

As can be seen from the national educational objectives (described in Chapter 3, page 78), the purposes of education in Thailand are clearly eclectic in nature. The government has projected that, while the individualizing of personality is an important goal in the development of future generation, survival skills "necessary for carrying out an occupation useful both for themselves and their nation" and "practical" knowledge are obviously a serious concern since, without the latter, the former cannot possibly be experienced. Although qualities/characteristics of a good art teacher have been implicitly suggested by several leading art educators (a number of which were presented in Chapter 2, pages 32-54), no universally accepted model can be agreed upon. For the Thai art teacher education canvas, considering internal and external factors and prevalent art education theories, it is suggested that art teachers for the Thai public schools be directed in the following manners:

1. The art teacher must actively engage in the creation of art works. He can regard himself as one who is continuing to practice an ancient art according to the acceptable standard. If art teachers are to assume a dual role- that of a teacher and a resident designer/artist, a contention clearly supported by college art instructors (as analyzed on page 121), it is important that such practical artistic skills (see pages 115-119 for detail) be continuously maintained. Furthermore, the ability for an art teacher to function as a resident designer or community resource person is, indeed, a desirable characteristic considering the nature of the economic difficulties (as described by Kettat, pages 84-85), field survey analysis and interpretation (given on pages 125-
127), and an analysis of professional needs concerning specialized skills (pages 98-99).

2. The results of the art teacher's first hand experience as a part time professional artist are to be transmitted to the students. Obviously, much can be learned from one's active involvement in the process of creating art works. Educational implication is quite evident here; the creative action can undoubtedly be used for educational purposes. Students, by having the opportunity to watch an artist in action, can learn how certain effects are achieved thus providing an added immunity for their own artistic work. The lack of art and art education literature in the field (analyzed in detail on pages 123, 126-128) is another reason why practical knowledge gained through the teacher's first hand experience is seen as a valuable contribution an art teacher may generate through his own professional work.

3. The teacher's involvement with the artistic process is regarded as a kind of psychological experiment conducting inquiries into his own creative works so that the knowledge can be utilized to better guide the experiences of others. Again, much can be learned about how best to teach certain skills and techniques through a critical analysis of one's own creative works. The limited quantity of art texts and reference materials also demands that teachers be actively involved in their specialty if they wish to remain proficient in what they teach and perform for the school.

Specifically, then, the art teacher's awareness and understanding of art is largely based upon direct, personal experience with the materials and processes of visual symbol production. These factors are to be recognized as primary influences in the development of a creative teaching
method in the Thai schools. Beyond the development of relatively broad expressive and technical skills that emphasize objective inventiveness and imagination, art teachers must also breed sensitivity and an aesthetic awareness that can actually provide a minimum degree of artistic literacy as a necessary part of the educational process.

Art education goals for the Thai teachers colleges are proposed as follows:

1. **Development of Critical Consciousness.** This mode of philosophical advocacy is best stated by Lanier whose description was given in Chapter 2 (pages 45-47). Students, in this case, are to be introduced to educational experiences which will make them conscious of decaying images and undesirable elements in society—mainly political and social injustices and certain aspects of cultural influences from external sources (as described on pages 3 and 92-93). By so doing, it is also expected that the cultural needs proclaimed in the *Thailand National Education Policy and National Plans for Social and Educational Development (1977-1981)* (Chapter 3, page 94) will also be accommodated.

2. **Understanding and Maintenance of Cultural Heritage.** As can be seen from the historical and cultural perspectives given in Chapter 1 and 3, Thailand has a rather long history dating back at least 5,000 years and is traditionally known as a country rich in artistic heritages and cultural achievements. This aspect of national identities must be properly maintained if cultural survival is to prevail. One of the major cultural goals proposed in the National Education Policy (page 97) is "to understand and preserve valuable practices in the fields of music, art, literature, architecture, beauty and customs of the country." Incidentally, such a value orientation for art education is strongly
advocated by June King McFee (pages 41-45), a contemporary art educator whose doctrine is well-respected in the Western communities.

3. **Personal Development.** It is proposed that, as a growing society with an image of strict discipline and tightly ruled administration through the ages (pages 86-87), Thailand needs to develop more sensibility and sensitivity in her people. Art education has much to offer; activities in a given program, as implied by De Francesco (pages 39-40), can definitely be designed so that independent thinking is educationally respected and becomes germane to the process of living. Although creativity and personal expression, concepts highly regarded by Lowenfeld (pages 33-35) and Barkan (pages 35-37), are to be an integral aspect of the educational process (with the understanding that students will be given the opportunity to explore, invent, design and create objects and art works that are personally meaningful), art experiences must be reasonably constructive and objective in nature so that the laissez-faire attitude is not imbibed by the students.

4. **Development of Survival (Practical) Skills.** Art teachers in Thailand have professional needs that differ a great deal from those serving in Western countries, especially in regard to specialized skills as mentioned on page 98. As a teacher, one must be taught various aspects of human development, educational theories and "practical" proficiencies relevant to his professional setting. A description of professional needs is given in Chapter 3, pages 97-100, while certain desirable artistic skills/proficiencies are injected by those who took part in the questionnaire survey (for detail, see pages 120-121, 125).

As part of the proposed operational philosophy, it is further suggested that the value to be most emphasized is that of the development
of survival (practical) skills. This policy statement is felt most strongly by the researcher because it possesses a number of economic, cultural and educational implications. In addition, based on the analysis of field survey data (pages 113-114), the practitioners clearly support the philosophical viewpoint that practical artistic skills training should be emphasized in the art teacher education process. The practice of allowing one value orientation to dominate several remaining others within a single curriculum framework is not, as supported by Efland (page 72), at all unusual. Based on Efland's 4 instructional models for art education (pages 72-73), the proposed policy statement for the Thai art teacher education curriculum compares favorably with model number 4, "The Informational Model," while the remaining three models can all be strategically utilized to enhance the overall educational experience.

General Guidelines

It is clear that if what has been described as "survival skills" are to be effectively developed, an emphasis must be placed on specific teaching, technical, and artistic skills training, a contention that well supported by a wide range of data presented in this study. Due to the lack of facilities/reference resources for independent research (pages 85, 122-123), the instructor must be an efficient user of natural resources and rely on his own pool of knowledge and artistic proficiencies to bring about desired results. Studio and general classroom learning should be designed with the realization of fundamental characteristics of the subjects to be taught, the students' readiness to learn, and educational objectives planned by the school. As a curriculum planner, one must take
into account the serious lack of studio facilities which are evident at most colleges (pages 84, 122 and 126) when designing curriculum contents for studio subjects.

In light of the current trend for various art education departments throughout the country to upgrade their programs to a degree status, it is strongly recommended that these degree programs be limited in number until appropriate improvement of personnel and facilities are made. Based on literature and field survey analysis (pages 84-85, 121-122, and 127), clearly, the Thai teacher training system, especially in the area of art education, still has a long way to go before teaching and administrative personnel and physical facilities can be deemed adequate. Since art education departments throughout the country are now divided into 4 separate regions, it is logical that each region of colleges collectively determine for themselves which department(s) is(are) deserving of initiating a degree program. Obviously, the Department of Teacher Training should as soon as possible establish a set of criteria in which they can be objectively used by these colleges for the purpose of determining if a step-up in program status for a given institution is educationally justified. By using this procedure, manpower and financial resources can then be concentrated where they can best serve mutual interests.

For those art education departments with established degree programs, it is highly recommended that the area of study be changed to a broad-field major. Without such a change, it does not seem possible that accommodations can be realistically made for the kind and magnitude of expressed needs as assessed in Chapters 3 and 4. The time normally spent
for taking minor courses (15 credit hours, see Figure 4, page 83 for detail) can then be utilized for enrolling in other art education courses and/or concentrate in an area of specialty as proposed by the sampling population (page 112). Due to the relatively inadequate nature of personnel and facilities, each department should ideally be given the flexibility to choose courses it wishes to offer from a reasonably wide range of options, a stance which is also generously supported by art instructors sampled in the field survey (page 107). This new curriculum structure is expected to alleviate some of the concerns for the lack of time for artistic skills training (page 124), inadequacy of texts, facilities, personnel, and financial support (pages 84-85, 121-123 and 126) while most of the societal and professional needs are accounted for. Until such a decision is made, one cannot hope to make full use of human, physical, and natural resources readily available in his educational setting. Intellectual freedom cannot be effectively exercised and developed unless opportunities for such occasions are explicitly made available to these art educators and future generation of art teachers.

In the area of field experience, based on the Lower Diploma, Higher Diploma, and Degree training structure (page 5), the trend in the Thai teacher education system still stresses the importance of closely supervised student teaching. The instructors polled in the study also favored a full semester of student teaching during the students' junior and senior years regardless of their prior student teaching experience (page 111). Under this present format, it is, therefore, possible for a student to have taught for 3 different semesters before he graduates with a Bachelor degree. The amount of field experience imposed on the students seems excessive, indeed. It is the investigator's opinion that,
based on the analysis of raw data which showed almost no significant
difference (page 111) and expressed concern for the lack of time for
major area training (page 124), this matter be brought up for discussion
again in future art teacher education curriculum studies. At this
juncture, it appears that the "excessive" semesters could be better
used in some other ways that would enable the students' more immediate
needs to be fulfilled.

Courses such as Folk Art, Art History, and Thai Painting/Drawing
are undoubtedly an integral part of the art teacher education curriculum
since they directly function as a channel in which cultural and artistic
heritages can be transmitted to the present and future generations.
To a certain extent, cultural needs (described in detail on page 94)
can be met through the instruction of these courses. As such, these
courses should be taught (as proposed in Chapter 4, pages 119-120) at
institutions where facilities and personnel permit.

For other areas of the curriculum, namely new courses that should
be included in the curriculum (pages 109-110), minimum number of semesters
to be taken for specific courses (pages 115-120), and instructional
time/credit hour ratio (pages 113-114), it is recommended that the data
analysis be implemented where appropriate and physically feasible.
Generally, the responses received from the participating practitioners
concerning the above curriculum features are perceived to be relatively
consistent with the proposed operational philosophy and societal and
professional needs elaborated earlier in this inquiry. These suggestions
are proposed as desirable characteristics; the researcher is fully aware
that a considerable amount of improvement in facilities, personnel and
financial support and some core structural change in regard to the overall format of the teacher education curriculum will, in some cases, first have to be made before these proposed modifications can be realistically implemented. For example, as supported by art education instructors (page 124), and considering the nature of the subject, more time needs to be allocated for major area training (for general teacher education structure, see Figure 3, page 82).

In summary, the field research investigation and examination of secondary sources has yielded clear evidence that a large number of new changes in the current curriculum model are needed and strongly associated with the process of training art teachers. The proposed guidelines identify a wide variety of changes covering numerous areas in the curriculum structure including operational philosophy, field experience, new courses to be offered, etc. Some of the proposed modifications can be certainly dealt with in the near future, but those requiring personnel improvement, better financial support, and general economic refinement will obviously have to wait until appropriate actions have been taken to remedy the detrimental situations.

Finally, the investigator wishes to point out that these guidelines are presented with various aspects of societal and professional needs and current economic and educational structure in mind. The recommendations are to be used as a general direction for curriculum development and improvement so that art educators and curriculum planners can all work concertedly toward the ultimate art teacher education ideal— the upbringing of well-rounded an efficient consumers of available resources yet sympathetic and humanistic human beings in the truest sense of the word for the societal canvas of Thailand.
Implications

It is quite obvious that there is a definite need to seriously study the overall structure of the teacher education process, especially since further expansion is rapidly taking place. The questions of standard of quality and what should be considered "adequately trained teachers" deserve acute attention from top authorities.

As pointed out earlier in Chapter 3, art education in Thailand has been limited to a Bachelor degree level up to the present time. This simply means that the nature and scope of what is communicated in the field is quite restricted. Petitions for graduate programs in art education will undoubtedly be granted permission in the near future. But, until then and even then, much of the substance gathered and analyzed in this study, especially those areas dealing with value orientations, teaching and curriculum theories, and concepts of child art, will serve as the missing link between what has been narrowly taught in Thailand for decades and modern practices one is likely to find in other civilized societies. A certain amount of information presented in this investigation can definitely be employed by individuals for the purpose of making comparisons so that a uniquely specialized teaching method and independent operational philosophy can be better founded.

Results from this inquiry indicate several serious problems in the teacher training system. A number of these challenging questions can, no doubt, be further diagnosed in more detail. The investigator is fully aware of the limitations inherent in this research study, particularly regarding the depth and specific elements of problematic issues. It is, therefore, suggested that further research in this direction be carried out, not necessarily for the purpose of rejecting or confirming results.
and interpretations put forward in this guideline proposal, but mainly
to enable one to more fully appreciate the nature, magnitude, and scope
of the existing problems related to the art teacher training enterprise
in Thailand. By so doing, it is hoped that solutions to essential edu-
cational obstacles will be even more clearly generated for the good of
all Thais.
Appendix A

LETTER OF INTRODUCTION

Art Education Department
The Ohio State University
340 Hopkins Hall
Columbus, Ohio 43210

July, 1980

Dear Colleagues:

The objective of this questionnaire survey is to determine the art instructors' opinions concerning the use, contents, and structures of the previous and current art education curricula used in the teacher training system, Department of Teacher Training, Ministry of Education.

The sampling population consists of all art instructors currently teaching in the teachers colleges in the central region (Bangkok area). The identities of respondents will be kept confidential. Participation is voluntary.

Statistical data from this survey is to be analyzed and applied in the writing of the investigator's dissertation. The research work, "A Proposed Guideline for the Development/Improvement of Art Education Curriculum for 36 Teacher Training Colleges in Thailand," will be presented to the Department of Teacher Training upon its completion.

The researcher is deeply grateful for your cooperation.
Appendix B
Art Education Department
The Ohio State University
340 Hopkins Hall
Columbus, Ohio 43210

สิ่งหุกรม 2523

เรียน ให้สำนักวิชาการและหัวกวารายศึกษา

จุติประสงค์ของกรอบรวมโดยข้อมูลแบบใบขอสอบคัดเลือกที่จะใช้
ปรากฏความคิดเห็นและขอเสนอแนะบางจุดในส่วนเกี่ยวกับการใช้, โครงสร้าง
และเนื้อหาของหลักสูตรศึกษาที่จะใช้ในวิทยาลัยครู, กรมการศึกษา
กระทรวงศึกษาธิการในบริจาคัน

ท้ายเรียนประกาศที่ได้ส่งสำนักวิชาการวิจัยประกอบรายงานอาจารย์ที่กำลังทำ
การสอนในมหาวิทยาลัยศึกษาฯ วิทยาลัยครูต่าง ๆ ที่อยู่ในส่วนกลางทั้ง 7
วิทยาลัย ผู้เขียนจะไม่เป็นที่ชื่นชอบทัณฑบุคคลหรือองค์การใด ๆ ที่ส่ง
การขอข้อมูลรายบยละเอียดใน เบื้องต้นหากต้องการวิจัยและกราฟศึกษา
ต้องขอให้ความประสงค์จะให้เข้าส่วนรวมในการทำวิจัยครั้งนี้ ตามสิ่งที่ได้รับ
ปฏิเสธหรืออนุญาตให้

ข้อมูลที่ได้จากกรรมการนายกรัชฎ์ ผู้เขียนจะให้ผ่านไปจัดให้ประกอบการ
เขียนวิทยานิพนธ์ในระดับปริญญาเอก ภายใต้หัวข้อ "A Proposed Guideline
for the Development/Improvement of Art Education Curriculum
for 36 Teachers Training Colleges in Thailand " เบื้องต้นให้เขียน
วิทยานิพนธ์ทั้งหมดขึ้น เสร็จเรียบเรียงและทำให้เข้าสม่ำเสมอถูกต้องใน
โอกาสส่งสมุดล่าสุด

ขอขอบพระกรุณาส่งหน้าเป็นอย่างยิ่งท่านให้กรุณาละเอียดในความร่วมมือ
ในการทำวิจัยครั้งนี้

(นายชัยภูศักดิ์ เฟื่องศักดิ์)
อาจารย์ 1, ระดับ 4
วิทยาลัยครูพระนคร

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แบบสอบถามที่อย่างหนึ่ง

(ถามท่านไม่ประสงค์จะตอบที่จะกรอกไว้ก็ได้)

อาจารย์...........................................

จำแนกประเภทสอนศิลป์ศึกษาในวิทยาลัยครู.........................................................ปี

จำแนกประเภทศิลป์ศึกษาจาก.................................................................

จำแนกศิลป์ขั้นสูงจาก.................................................................

ปัจจุบันสอนศิลป์ศึกษาอยู่ที่ วศ.........................................................

ข้อมูลเหล่านี้จากการวิจัยที่นี้จะเป็นประโยชน์มากที่สุด ถ้าท่านจะกรุณาตอบคำถาม

ทุกคำถาม และแนบหลักฐานทั้งหมดจากความกิจหน้าที่ศึกษา อาจารย์ กรุณาเลือก

เพียงหนึ่งคำถามตอบหนึ่งคำถาม

1. ท่านเห็นว่าเรียนไม่طحنหลักสูตรศิลป์ศึกษาควรจะระลุจึงไปไหมกับมหาวิทยาลัยเอกศิลป์

ศึกษาหรือไม่ สิ่งมีสาขาวันนี้เรียกว่า "Specialty" (เช่น จิตรกรรม, ประติมากรรม

ออกแบบ เบื้องต้น) อย่างน้อย 1 สาขาว่า?

( ) เท็จ

( ) ไม่เห็นคุณ

2. จากคำถามข้อที่ 1 ถ้าหลักสูตรไม่ระบุให้เลือกจากการนี้ ท่านเห็นว่า

นักศึกษาควรจะต้องเรียนหน้าในสาขาวิชาหนึ่งนักศึกษา ภายในระยะเวลาหลักสูตร 4 ปี.

( ) 3 วิชาหน้ามากกว่า

( ) 4 วิชาหน้ามากกว่า

( ) 5 วิชาหน้ามากกว่า

3. จากคำถามข้อที่ 1 ถ้าหลักสูตรไม่ระบุให้เลือกจากการนี้ ท่านเห็นว่าไม่

ทำให้ทวีปภิกษุมิตรกิจวัฒน์ได้ประโยชน์ในด้านที่น์ร้องกายศิลป์และแหล่งในการที่จะ

เรียนสาขาวันนี้ สำหรับสาขาวันนี้ ให้แนบกับในสังกัดนั้น ๆ กว่า?

( ) เท็จ

( ) ไม่เห็นคุณ
4. คำว่า "ดิสกิปส์" เป็นคำที่มาจากภาษาอังกฤษ หมายถึง "การที่จะให้ความรู้ด้านวิชาการที่มีความเฉพาะเจาะจง" แต่ในประเทศไทยนั้น คำว่า "ดิสกิปส์" ดูเหมือนจะมีความหมายที่มาจากภาษาอังกฤษ

5. หลักสูตรศิลปศึกษาที่กังวลใจอยู่ในนักเรียนนั้นๆ คือ \textit{Aesthetics} (ศิลปศาสตร์) เป็นวิชาที่มีความสำคัญอยู่ในเรียนศิลปศึกษา เป็นวิชาใหม่ในพระนคร เพื่อให้นักเรียนมีความรู้ในศิลปศาสตร์ ใช้ในการวัดผลการเรียนรู้ ที่จะทำให้นักเรียนมีความรู้ในเรื่องดังกล่าว

หลักสูตร กลุ่มการศึกษาที่เหมือนกัน

( ) ต่างจากกันทั้งหมด

( ) เจาะลึกว่าด้านศิลปศาสตร์และด้านศิลปศาสตร์ที่มีความสัมพันธ์กับ

( ) นักเรียน "ปรัชญาศิลปศาสตร์และด้านศิลปศาสตร์" มาสอน

( ) เทคนิค "ศิลปศาสตร์"

( ) เทคนิค "ปรัชญาศิลปศาสตร์และด้านศิลปศาสตร์"

( ) อื่น ๆ (กรุณาชี้แจง)


courses

หลักสูตรศิลปศาสตร์ที่สนใจในนักเรียนนั้นในระดับวิชา

กังวลใจอยู่ในนักเรียน

6. งานพิจารณารูป (Photography)

( ) ในความที่จะมีเนื้อหาในหลักสูตร

( ) ความที่จะมีในเรื่องราวในวิชาศิลปศาสตร์

( ) ความที่จะมีในเรื่องราวในวิชาศิลปศาสตร์

( ) อื่น ๆ (กรุณาชี้แจง)
7. งานหัศกกรรม (Crafts)
   ( ) ไม่ควรต้องบรรจุไว้ในกลุ่มสุดท้าย
   ( ) ควรให้นิยมวิธีเลือกในกลุ่มวิชาศิลปินิเทศ
   ( ) ควรให้ใช้วิธีมั่งคั่งที่มากกว่าในกลุ่มวิชาศิลปินิเทศ
   ( ) อื่น ๆ (กรุณาเขียน) ........................................
   ........................................................................

8. การประทับรูปที่หนังสือ (Lettering)
   ( ) ไม่ควรต้องบรรจุไว้ในกลุ่มสุดท้าย
   ( ) ควรให้นิยมวิธีเลือกในกลุ่มวิชาศิลปินิเทศ
   ( ) ควรให้ใช้วิธีมั่งคั่งที่มากกว่าในกลุ่มวิชาศิลปินิเทศ
   ( ) อื่น ๆ (กรุณาเขียน) ........................................
   ........................................................................

9. ท่านเห็นควรหรือไม่เห็นควรที่จะมาเป็นอาจารย์ในแพทย์ศึกษาเอกศึกษาที่นั้น ควรจะเป็นอาจารย์ที่มาเฉพาะจากกลุ่มวิชาศิลปินิเทศที่นั้น ?
   ( ) เห็นควร ( ) ไม่เห็นควร

10. ท่านเห็นควรที่แพทย์ศึกษาเอกศึกษาเอกศึกษาที่นั้นควรจะเป็นอาจารย์ที่มาจากกลุ่มวิชาศิลปินิเทศที่นั้นในช่วงระหว่างที่เรียนหลักสูตรอนุปรินญาต์ ควรจะเป็นอาจารย์ที่มาจากกลุ่มวิชาศิลปินิเทศที่นั้นในช่วงระหว่างที่เรียนปี 3 และปี 4 ?
    ( ) ควรให้ยกเลิกสอนอีก ( ) ไม่ควรให้ยกเลิกสอนอีก
11. จากคำจำกัดเวลา 10 นาทีสมมุติภาพถูกต้องไประยะทางนั้นๆไม่
จากแม่ที่แอ็กซิลอสมบูรณ์ หัวคิดว่านั้นถูกต้องควรจะใช้วัสดุที่เย็นแอ็กซิลอสมบูรณ์
ทั้งหมดนี้ ไปทำอะไร?

( ) เรียนวิชาภาษาอังกฤษ (Studio courses) เทิมเจิม
( ) เรียนวิชาภาษาพิมพ์เทิมเจิม
( ) เรียนวิชาอื่น ๆ ในภาษาวิชาติพิมพ์เทิมเจิม
( ) อน ๆ (กรุณาถึง)


12. หัวคิดว่า qualcheไม่ทั่วถึงเอกลักษณ์ความเป็นฉบับเอกกว้าง
(ไม่คงที่) - เขียนเกี่ยวกับเอกลักษณ์ภาพกราฟฟิค เอกลักษณ์พิมพ์,
เอกลักษณ์เผื่อนพิมพ์ และเอกลักษณ์ (..)

( ) เหมาะ  ( ) ไม่เหมาะสม

13. หัวคิดว่าจะให้บริการเป็นแบบเอกกว้าง หัวคิดว่าเวลา
เดิมที่เคยเรียนวิชาใด ควรนำไปเรียนวิชาอะไร?
ก. ( ) เรียนวิชาวิจิตร (Studio courses) เทิมเจิม
ข. ( ) เรียนวิชาอื่น ๆ ที่เคยได้เรียนจากวิชาวิจิตรเทิมเจิม
( ) เรียนทั้ง ก. และ ข. โดยให้ข้อมูลเพิ่มเติมที่จำเป็น
( ) อน  ๆ (กรุณาถึง)


14. หัวคิดว่าก่อนไม่ทั่วถึงหลักการพิมพ์ในระดับวิชาติพิมพ์ครูเหมาะสม
ในเรื่องหนึ่งมีมือ - ความเมหัย เช่น วิชาพิมพ์ (artistic skills training)?

( ) เหมาะ  ( ) ไม่เหมาะสม
หนังสือพิมพ์สังคมของวิชาเรียนและหน่วยกิตที่นักศึกษาควรจะใช้วิชาจะจ่ายอย่างไร จึงจะเป็นประโยชน์ทางก้านการเรียนมากที่สุด และในขณะเดียวกันให้ความเป็นธรรมแก่ผู้ที่ต้องเรียนทุกอย่าง?

15. วิชาบัณฑิต (Studio Courses เรียน จิตกรรม, ประดิษฐกรรม ฯลฯ)
   ( ) 3 ชั่ว./สัปดาห์/วิชา/2 หน่วยกิต
   ( ) 4 ชั่ว./สัปดาห์/วิชา/2 หน่วยกิต
   ( ) 5 ชั่ว./สัปดาห์/วิชา/3 หน่วยกิต.
   ( ) 6 ชั่ว./สัปดาห์/วิชา/3 หน่วยกิต
   ( ) อื่น ๆ (กรุณาชี้แจง)..............................

16. วิชาที่เน้นหนักก้านการสอนโดยไม่ใช้ Lecture หรือ non - studio courses เรียน ประวัติศาสตร์, ศิลปศาสตร์ ฯลฯ)
   ( ) 2 ชั่ว./สัปดาห์/วิชา/2 หน่วยกิต
   ( ) 3 ชั่ว./สัปดาห์/วิชา/2 หน่วยกิต
   ( ) 4 ชั่ว./สัปดาห์/วิชา/3 หน่วยกิต
   ( ) อื่น ๆ (กรุณาชี้แจง)..............................

17. วิชาที่ต้องการสำหรับครูประจุและวิชาที่ต้องการสำหรับครูระยะ
ทั้งต้องการว่า นักศึกษาเอกศิลป์การ ควรทำการเรียนรู้อย่างน้อยไม่เกิน 4 ปี นักศึกษาเอกศิลป์การ ควรทำการเรียนรู้อย่างน้อยไม่เกิน 4 ปี

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<th>ชื่อเรียน</th>
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<td>จิตรกรรมไทย</td>
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<td>ปั้น - แกะสลัก (Sculpture)</td>
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<td>ภาพพิมพ์ (Prints)</td>
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<td>24</td>
<td>ประติมากรรม/พิธีศิลป์ (Lettering/Commercial Art)</td>
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<td>25</td>
<td>งานถ่ายรูป (Photography)</td>
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<td>งานดีไซน์ (Crafts)</td>
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<td>ศิลปแห่งหน้า</td>
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<td>งาน ๆ (กรุณาเขียนจริง - ระบุ)</td>
<td></td>
</tr>
</tbody>
</table>
31. ความสามารถในการปฏิบัติงานที่ในฐานะนักออกแบบ - อาจารย์สอน (resident artist) ประจำสถาบัน เพื่อช่วยเหลือด้านการทำในกลุ่มออกแบบ, ตกแต่ง, โฆษณา, กระจายข่าวและประชาสัมพันธ์

( ) จ้างเป็น ( ) ไม่จ้างเป็น

ในระบบการศึกษาต้องมีปัญหาในการจัดการบริหารและระดับการเรียนการสอน หน่วยงานทำตัวเองมีการดำเนินการบัณฑิตศึกษาต่อกันว่า ความรู้ที่ได้รับนั้น สามารถนำไปใช้ในงานจริงได้หรือไม่?

32. ตั้งบุคคลที่มี ประสบการณ์, กระสุนนี้ในเหมาะสมกับตำแหน่งและ

ก. ทางจุดบุคคลที่มีที่บริหารภาคบริหาร

( ) เบื้องต้น ( ) ไม่เบื้องต้น

ข. ทางคุมบุคคลที่มีที่ทำการสอน

( ) เบื้องต้น ( ) ไม่เบื้องต้น

33. เงินงบประมาณเพื่อใช้ในค่ายชุดหนึ่งคู่, อุปกรณ์การสอน และเครื่องมือที่ใช้ประกอบการออกแบบ ๆ

( ) เบื้องต้น ( ) ไม่เบื้องต้น

34. ห้องปฏิบัติการ (Studio facilities) ที่เหมาะสมกับวิชาบูรณาการ

( ) เบื้องต้น ( ) ไม่เบื้องต้น

35. พื้นที่สำหรับใช้ในการประกอบการกีฬา และการเรียนการสอน

( ) เบื้องต้น ( ) ไม่เบื้องต้น
36. ผู้มีการพิจารณาที่ต้องการยื่นคำร้องกับหลักสูตรการเรียน การสอน นอกเหนือจากที่กำหนดมาแล้ว

...........................................................

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37. ผู้มีการขอ ว่าจะยื่น ที่จะแจ้งให้สำนักงานในการจัดขึ้นที่กำหนด หรือไม่ให้เปลี่ยนเป็นวิชาเลือก

<table>
<thead>
<tr>
<th>ชั่วโมงที่ต้องการ</th>
<th>เปลี่ยนเป็นวิชาเลือก</th>
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</thead>
<tbody>
<tr>
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<tr>
<td>( )</td>
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</tr>
</tbody>
</table>

38. ผู้มีการขอ ว่าจะยื่น ที่พ้นการเรียน หรือไม่ให้เปลี่ยนเป็นหลักสูตรไทย

<table>
<thead>
<tr>
<th>ไม่เปลี่ยนเป็นหลักสูตรไทย</th>
<th>เปลี่ยนเป็นวิชาเลือก</th>
</tr>
</thead>
<tbody>
<tr>
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</tr>
</tbody>
</table>

39. ขอให้พิจารณาว่า ที่พ้นที่ต้องการ สมัครแน่น

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Appendix C

EMPIRICAL GENERALIZATIONS CONCERNING
CHILDREN'S ARTISTIC DEVELOPMENT

1. The characteristics found in children's art change in relation to the child's chronological age.
2. The level of complexity in children's art increases as children mature.
3. The sense of cohesiveness of Gestalt quality in drawing increases as children mature.
4. Children tend to exaggerate those aspects of a drawing, painting, or sculpture that are most meaningful to them.
5. Children create works that emphasize pictographic purposes during late preschool and early primary years and later expand these purposes to problems of representation.
6. The scribbles that preschool children make tend to be motivated by the kinesthetic and visual satisfaction emanating from their actions.
7. The types of shapes that children are able to produce are related to their age.
8. The degree of differentiation created in children's drawings is related to their conceptual maturity.
9. Drawing and painting tend to serve different purposes for the young child; the former being used for the expression of ideas, the latter for the expression of feeling.
10. The use of form, color, and composition is related to the child's personality and social development.
11. Children living in different cultures create visual forms having remarkable degrees of similarity, especially at the preschool level.
12. The human figure is the most common subject matter drawn by school-age children.
13. When drawing, young children tend to neglect a model or still life even when it is placed before them.
14. Drawing skills tend to be arrested at about the period of adolescences.

15. During the preschool and early elementary ages children tend to focus on forms to be drawn exclusively with little regard to the larger context or visual field in which they are to function.

16. No significant sex differences in skill in the productive realm has been found.

17. Children tend to prefer art forms which are visually unambiguous in character and which are related to their level of drawing ability and their age.
### Appendix E

**Enrollments by Levels and Types of Education 1972-1975**

<table>
<thead>
<tr>
<th>Level/Type</th>
<th>1972</th>
<th>1973</th>
<th>1974</th>
<th>1975*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kindergarten</td>
<td>152,685</td>
<td>162,909</td>
<td>176,202</td>
<td>194,000</td>
</tr>
<tr>
<td>Lower Primary (P 1-4)</td>
<td>4,981,162</td>
<td>5,132,635</td>
<td>5,156,314</td>
<td>5,190,000</td>
</tr>
<tr>
<td>Upper Primary (P 5-7)</td>
<td>1,098,957</td>
<td>1,350,452</td>
<td>1,360,450</td>
<td>1,470,000</td>
</tr>
<tr>
<td>Lower Secondary (academic: M.S. 1-3)</td>
<td>594,916</td>
<td>661,269</td>
<td>746,787</td>
<td>844,400</td>
</tr>
<tr>
<td>Upper Secondary (academic: M.S. 4-5)</td>
<td>71,896</td>
<td>83,970</td>
<td>96,078</td>
<td>106,000</td>
</tr>
<tr>
<td>Teacher Training</td>
<td>49,388</td>
<td>56,663</td>
<td>60,454</td>
<td>65,500</td>
</tr>
<tr>
<td>Technical Institutes</td>
<td>16,427</td>
<td>18,049</td>
<td>19,550</td>
<td>21,250</td>
</tr>
<tr>
<td>Universities</td>
<td>52,785</td>
<td>55,087</td>
<td>58,396</td>
<td>61,000</td>
</tr>
</tbody>
</table>

*Estimated figures (Ministry of Education, 1975:24)
Appendix F

THAILAND NATIONAL EDUCATION POLICY:
SELECTED POLICIES AND GUIDELINES FOR GENERAL EDUCATION

(The Government shall)...

...consider it a principle duty under the Constitution of the Kingdom of Thailand to instil and foster in the pupils, students and the public an appreciation of the values and ideals of a democracy which embodies the Nation, the Religion and the Monarch, as Head of State. The Government shall also seek to instil a sense of pride in Thai culture, an understanding of rights and liberties within the framework of law and an awareness of the duties and responsibilities of the citizen in a democratic system.

In addition, this Government shall revise the educational system and its processes at all levels and categories both within and outside the framework of the school. The objective is to make the educational system as a whole serve as an important means in the development of ability, attitude, behavior, value, and moral of individuals, thus enabling them to become good citizens, imbued with qualities and proficiencies befitting the needs of Thai society.

... As for non-compulsory education, this Government shall support equal opportunity of individuals to receive education and training according to their ability and intelligence at all levels and in all fields. However, those wishing to undertake non-compulsory education must themselves bear some of the costs for such education. The State shall provide scholarships for those who are capable but lacking the means to further their education as well as for outstanding but needy students chosen from rural areas in order that they will return to work in those areas after completion of their education.

... Regarding teachers' training or education, this Government holds that, for the sake of the maintenance of national security and safety, it is the sole responsibility of the State to carry out the training and
the recruitment of students in this field. Teachers' training institutes or institutes for education shall have to adopt specific measures to recruit those who are endowed with appropriate intelligence, ability, attitude, personality and genuine interest in becoming teachers, to receive training in this field.

At the under-graduate level, this Government holds that colleges and universities, both state-owned and private, are educational and research institutes whose main duty is to develop education towards the objective of academic self-reliance in Thailand. These institutions shall have to fulfill their principle duties in the teaching, research, search for new knowledge by way of research and text-compiling. They are also expected to provide academic services to society as well as to uphold, transmit and develop our national artistic and cultural heritage. This Government shall tolerate academic freedom at the university level insofar as it does not run counter to national policies, plans and intrinsic character of our national education.

... This Government holds that academic activities, namely, learning, teaching, research and analysis are basic activities which university students, teachers and lecturers should indulge in earnestly, so as to be endowed with knowledge and ability to fulfill their services to the society.
Appendix G

THAILAND NATIONAL EDUCATION POLICY:
Policies and Guidelines for Teacher Training

1. The training of teachers and educational personnel will be coordinated so that the production of all these types of manpower of every institution and at every level will be consistent with the objectives of the expansion of education of every type at every level.

2. Programmes for training teachers working in the rural areas will be improved and expanded.

3. Each teacher training institution will be responsible for in-service training of teachers to improve their efficiency and for expanding facilities to accommodate more students following the forthcoming new regulations which will gradually reduce evening courses in appropriate stages.

4. The curricula of teacher training courses will be improved to take into account actual conditions and local needs. These changes will be made in conjunction with changes in the curricula at primary and secondary levels to ensure consistency.

5. The quality of the lecturers in terms of qualification, knowledge and experience will be improved.
Appendix H

THAILAND NATIONAL EDUCATION POLICY:

TEACHERS ROLE AND STATUS

The role and status of teachers and principal personnel will be modified so that they can function as important vehicles for educational reform. Teachers are responsible for imparting knowledge and for stimulating the individual development of each student. They also have a significant role to play in society. In modifying the role and status of teachers, the following measures are to be taken:

1. The quality of the teacher training system will be improved by providing teacher training courses at the diploma and degree levels only.

2. The training of teachers and principle personnel should be carried out as soon as possible to prepare them for their new roles in the new set-up.

3. Evening courses to train teachers and aggregate examination should be suspended. This should be replaced by more effective teacher training courses which provide teachers with more opportunity to improve their capabilities.

4. Rural teachers will be trained and teacher training courses of short duration will be provided to those with knowledge in various fields to enable them to teach at the levels suitable to the needs of the local economy and circumstances, which need a wide variety of teachers with specialized vocational knowledge and experience.
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Chapter 3


