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ART EDUCATION FOR ELEMENTARY SCHOOL TEACHERS: A STUDY OF EDUCATIONAL NEEDS IN THAILAND

The Ohio State University

Ph.D. 1984

University Microfilms International
300 N. Zeeb Road, Ann Arbor, MI 48106
ART EDUCATION FOR ELEMENTARY SCHOOL TEACHERS:
A STUDY OF EDUCATIONAL NEEDS 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

Ampai Tiranagar, B.A., M.A.

*****

The Ohio State University
1985

Reading Committee:
Professor Kenneth Marantz
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Approved By
Advisor
Art Education
This study is dedicated to my
grandfathers

"Phra Tiranasarvisavakam"
(Tri Tiranasar)

and

"Phraya Thonarakbhitan"
(Chalam Patharanavik)
ACKNOWLEDGEMENTS

Sincere appreciation is expressed to my advisors, Dr. Kenneth Marantz and Dr. Nancy MacGregor, and to my reading committee, Dr. Ajo Arewa.

I am indebted to Chulalongkorn University for providing me a scholarship and an opportunity to pursue this graduate study.

I am especially grateful to my life-long advisor, my colleague, and my aunt, Professor Niramol Tiranasar Savasdibutr. My gratitude also goes to my parents as well as everybody in my family for their understanding, encouragement, and support throughout the years of graduate study.

I am also indebted to many friends for their encouragement throughout the years of graduate study. A special thanks is extended to Mabel Bahlor, my editor and good friend; Professor Ted W. Tamawimok, my study companion in statistics; Dr. Nongnuch Inpanbutr, Robert and Benchawan Palmer, my moral supports; and Linda Caine, my typist and my friend— all who provided generous encouragement along the way.
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CHAPTER I
INTRODUCTION.

Education in Thailand has gone through gradual transformations. In the early days, with no specific unified system, the general goal of education was to teach youth to read and write and to shape their characters in accordance with Buddhist moral precepts (Buripakdi and Mahakarn, 1980). However, since the 1920s, education has been recognized as the key instrument for achieving socioeconomic and political progress (Sharma, 1978, Buripakdi and Mahakarn, 1980). Therefore, education has become compulsory since 1921. Kamol Sudaprasert (1973) informs us that the compulsory education at that time consisted of four years, and all seven-year-olds were required to be in school until the end of Grade IV, or until the age of 14, whichever comes first. The rationales underlining education then were to fulfill the national development goals, and to carry on the traditions of the society: Buddhist moral precepts prizing goodness over material wealth (Buripakdi and Mahakarn, 1980).
During the past two decades, a series of five-year national development programs have guided the nation's destiny. There were two major changes relative to the educational scheme. In 1960, compulsory education was extended to seven years. However, a few years later it was found impractical, mainly due to economic constraints; therefore, this policy could actually be implemented only in 23 percent of the country (Sudaprasert, 1973). More recently, in 1977, a new educational scheme was introduced. According to this scheme, education is viewed as a life-long process aiming at improving each individual's life situation and contributing to the development of the society (UNESCO, 1979a). Furthermore, the content and learning process in this scheme is functional and self-terminating. These themes are emphasized so that at the end of any level, if students decide to leave school to make their living, they would possess professional skills comparative to their educational levels (Ministry of Education, 1977b).

The current structure of the Thai school system began in 1977 with a 6-3-3 pattern. This pattern has six years at the elementary school levels, three years at the lower secondary school levels, and three years at the higher secondary school levels. For higher education, after
completing the secondary school education, there are several choices to pursue in one's study: music or dramatic arts, military or police training, vocational or technical school, university education or teacher education.

The following pages describe and summarize the overall Teacher Education Program, next the elementary curriculum will be discussed in general, and then the current art education, specifically as it exists in elementary education in Thailand.

Teacher Education Program

The main focus in the design of a teacher education program is directed toward making it suitable for and meeting the needs of the Thai society. In order to do this there needs to be a bridge to fill the gap between higher education and the needs of the society. A means for doing this is suggested by the Ministry of Education (1977a). The Ministry states that even though teacher training is classified as higher education, a teacher training institute may design a curriculum a little lower in standards than that of higher education, in order to supply teachers to meet local demands.

Presently there are three study levels available in the Teacher Education Program in Thailand. The three levels are:
1. The Lower Certificate in Education: A two-year program that follows Grade 10.

2. The Higher Certificate in Education: A two-year program that follows either Grade 12 or the Lower Certificate in Education.

3. Degree Courses in Education: There are two types of courses leading to a Bachelor's Education Degree. These are: a) a four-year program after the Lower Certificate or after Grade 12, and b) a two-year program after the Higher Certificate.

Generally these program levels include the following study areas: general subjects, a specialized subject as a major or minor, and professional subjects which include methods of teaching, educational psychology, guidance, and school administration. Although there are study programs in teacher education available at all three levels, the State recently is trying to improve the quality of teacher education. This is done by means of modifying various program levels into only two levels: the post-secondary (certificate) and degree levels (see course study of the two levels in the Appendix D). However, the degree level is the one that the State explicitly intends to promote (Ministry of Education, 1977a).
With regard to the qualification of teachers trained, several efforts have contributed to producing academically better qualified teachers (Buripakdi and Mahakarn, 1980; Sudaprasert, 1973; Ministry of Education, 1977a). Sudaprasert notes that the government obviously emphasizes teacher qualification improvement. The Ministry of Education, in the National Education Policy, states that the curriculum of teacher training programs should constantly be updated by considering actual conditions and local needs. Specifically, the changes will be in conjunction with changes in the curricula at primary and secondary levels to ensure consistency (Ministry of Education, 1977a). Moreover, Buripakdi and Mahakarn report that educators are becoming more aware of the qualifications of the future teachers, thus are aiming to equip the teachers with new educational innovation and technology instead of merely emphasizing the number of teachers produced to catch up with the increasing number of classrooms. Another effort to produce qualified teachers is seen in the many teacher training institutions that are strengthening the quality of their programs. Accordingly, these institutions have been raised in their status, from a teacher training college to a university level (Buripakdi and Mahakarn, 1980).
Elementary Teacher Education Program

The elementary teacher education curriculum prior to 1955 was a three-year course of study following Grade 10. Then in 1955, the Ministry of Education changed the curriculum from a three-year to a two-year course of study.

A comparison of the two curriculums illuminates the changes. In the three-year course of study, the various subjects were spread throughout the three years, whereas in the two-year plan, the subject areas were compiled into fields of study. Another distinct characteristic of the two-year study was its program organization. All students now are required to concentrate on the same study area of humanities in the first year and then pursue specific subject areas according to their interests in the second year.

Art Education in Elementary Teacher Education Program

Although teacher education programs have similar structures, they each have their own way of organizing subject matter in general, and art in particular. The involvement of art education in the three teacher education curricula were observed by the investigator. The curricula included: the three-year study (the original Teacher Education Program), the two-year study (the Lower
Certificate Program), and the four-year study (the Degree Level Program) particularly at Chulalongkorn University. It was found that each program provided courses relating to art education differently. In the three-year program, there was no course in visual art. The only course in relation to the arts was "singing." On the other hand, in the two-year study more concern was given to art so that the program included art, music, and handicrafts. Also, as in the two-year program, the four-year undergraduate program included art and music courses as a part of the professional course section (see Appendix D, page 139 in this study). These art and music courses were under the course titles of "Activities in Art for Elementary Teachers" and "Activities in Music for Elementary Teachers" (Faculty of Education, Chulalongkorn University, 1977; and Teacher Training Task Force, 1982).

When compared to other subject areas, art receives the least attention from educators. In Thailand, particularly in the degree level Teacher Education Program, the amount of time devoted to art education is scarce or very limited. Some programs do not require students to take any course in art education while others include a maximum of two semester hours in art education.

Recently there has been a trend for educators to pay more attention to the importance of including art education
as a part of teacher development, but the value of such courses is still in doubt. The Teacher Training Task Force (1982) conducted a study for modifying the teacher training curriculum. This study was done by first analyzing the two particular curricula, the National Elementary Education Curriculum (Ministry of Education, 1977b), and the recent teacher training curriculum in order to outline expected competencies of elementary school teachers from each curriculum. Then, these expected competencies were compared to determine if they were complementary. Finally, the discrepancies between the two sets of competencies were gathered as areas that need to be improved in the teacher training program. Teaching art was one of the areas found needing improvement.

Problem Background

The following paragraphs discuss the existing background influencing art education at the elementary school level, specifically in the preparation of elementary school teachers. Discussed first will be specific problems in the art education curriculum; second, the problems in teacher education programs, and then the problems of poor cooperation and lack of qualifications of college personnel.
Content areas in art education available for elementary school teachers are limited, both in the number of areas and in the nature of the content in those limited areas. Most frequently available through the Elementary Teacher Education Program are methods and materials, although the subject matter should cover more than these two areas in order to teach art effectively. (See the discussion on the areas in art education on page 45-49 in this study.) In addition, the content in these limited areas has been taught for some time without any serious attempt to revise or adjust it to current trends and needs (Chaisomboon, 1976; Anantana, 1979). The Ministry of Education also says that the results and problems connected with educational development projects that have already been implemented remain largely unknown. This is due to the very limited efforts to analyze and appraise educational projects. Another issue relative to the problem of impaired content in art education courses in specific, and in teacher education in general, is that much of the content in use at present was adopted from Western literature where the background cannot always be compared with what it actually is in Thailand (Chaisomboon, 1976; Jotivej, 1977). Jotivej states in her study about Thai art and culture as a foundation for art education in Thailand
that concepts and values about art and the teaching of art from the United States are incorporated into the curriculum without adequate adjustments to become compatible to the Thai way of life.

Another aspect relative to the problem content available is the nature of the content. Buripakdi and Mahakarn (1980) describe content commonly found in curriculum in Thailand as only factual learnings which impart, in some cases, unproven assumptions and neglect teaching scientific principles. Moreover, there is the neglect of teaching the need for critical questioning of facts, reasons, and assumptions. However, the situation can be improved. Andrews (1982) suggests the type of curriculum that would be more beneficial to students. In his article, "Designing an Arts Education Course for Elementary Teachers," he says "... what is to be gained by the learner must not to be ready made, packaged in concepts waiting to be acquired, but the ability to grasp the world in concrete sensuous meaning" (Andrews, 1982:19). In addition, Jotivej proposes that art education must be planned so that it may serve the needs and interests of the children in one particular culture as well as that society. The needs and interests, in turn, can be used as a basis to select and judge foreign values and concepts so that they may be adapted into art programs for further improvement.
Moreover, the curriculum usually has been planned to serve big cities. Since most of the universities are in big cities, they emphasize a program that can serve only the limited urban need by studying mainly the innovations provided from the outside world.

Besides the problems specifically related to the course curriculum, there are several other problems related to the Teacher Education Program in general. One of the problems concerns the poor transition from theory to practice. What one has learned in college and what and how one has to actually perform in the classroom is not sufficiently related. Moenjak (1977:182-183) states this problem in his dissertation as follows:

... During their student teaching, prospectives learn to teach mostly by trial and error without adequate supervision from cooperating teachers or college supervisors ... Very frequently, pre-service teachers learn only principles and theories without having opportunities to apply what they learn in their methods courses. It is quite common, then, for instructors to use lecturing as a main teaching method even in the professional studies component in teacher education programs.

The next problem relative to the Teacher Education Program in general is the lack of properly qualified college art instructors. The major problem is the consequence of the urgent needs of producing instructors. Many new teacher colleges are established. But because there is an undersupply of people with higher degrees and
considerable amount of experience, as many as 50 percent of the instructors are recent graduates (B.A. degree) with little or no experience (Ketudat, 1972). These new graduates do not have any real experience at pre-college levels other than a short period of their student teaching practice (Chaisomboon, 1976). When they teach in colleges, the best they can perform is to go about explaining ideas, theories, techniques (from their lecture notes and books) in relation to the practices of working with children in art. This usually creates hazy conceptions regarding the understanding of school programs. It is unrealistic for anyone who does not have direct experience in a given area to attempt to tell or to teach somebody else about that particular matter. Schwartz (1970:62) also mentions, "... anyone thought able to raise the level of artistic interest in spite of not having prior experience working in art with children ... such attitude merely expresses the discontinuities existing between higher institutions and public schools." Furthermore, UNESCO (1979) reports that the teachers currently teaching at teacher training institutions are to a large extent not taught how to train teachers (since most of teacher education programs aim to prepare teachers for pre-college levels). Still, another issue impairing the quality of curriculum content
improvement in any course is that professors and lecturers have very little research potentiality. Besides the problem of the individuals, another part of the overall problem is that the administrative and financial systems are not conducive to research (UNESCO, 1979).

Besides the educators whose study area is specifically designed to prepare them to be art educators, another group of people usually hired as art educators are studio teachers. The group includes the specialists in various artistic skills. These people have their specific weaknesses in relation to efficiently teaching in the area of art education. They do not have any background in education in general, and in pre-college level teaching in particular. Nevertheless, they are asked to be responsible for teaching theories and methods in art education (Chaisomboon, 1976).

Finally, there is more evidence which confirms the need to improve the quality of art education programs for elementary school teachers. The evidence is found in the study conducted by Chulalongkorn University concerning task analysis and criterion profiles of teaching at the primary level. In this study, the elementary school teachers rank low in confidence on issues related to the teacher's knowledge and the teacher's skills of teaching in several
areas. One of these areas is the lack of confidence in teaching art (Chulalongkorn University, et al., 1980).

In addition to the study conducted by Chulalongkorn University, the Educational and Vocational Counseling Center (1978) conducted a survey to find the problems and needs of schools in Bangkok in the year 1977. It was found that among the needs concluded from the survey was the need to improve the quality of teaching. This need rated relatively high when compared to other needs. In addition, the Teacher Training Task Force (1982) confirms the need to improve art education for the elementary school teachers in their study conducted for modifying the teacher training curriculum.

Statement of the Problem

Teacher education in Thailand, particularly in the area of art education, includes several problems as previously outlined. Based on the investigator's review of the literature, there is a need for curriculum research. Elementary teacher education needs an art education curriculum that is not narrow in its concern and is sensitive to the cultural aspect of the Thai people. It is not the intention of this researcher to investigate all the problems at this point in time. Rather, concentration will be focused on one problem area believed to be the key to
improve art education in the elementary schools: art education in the teacher education curriculum. The purpose of this study, therefore, is to determine the perceptions of the people in the teaching profession regarding art education and teaching art in elementary school. It is concerned with their own evaluation of the knowledge in art education necessary for teaching art in elementary school effectively. The people include: 1) pre-service teachers (student teachers in elementary education programs), 2) in-service teachers (teachers presently teaching in elementary schools), and 3) college instructors (instructors responsible for teaching art method courses at the college level). The results are to be used as information in tailoring a guideline proposal for altering the art education curriculum for elementary school teachers.

Objectives

More specifically, the objectives of this study are to answer these questions:

1. What type of attitude toward art education is expressed by pre-service teachers and in-service teachers?

2. What are the specific topics in art education in which the pre-service teachers, in-service teachers, and college instructors indicate a lack of competency to function satisfactorily as elementary school teachers?
3. What are the preferred sequences of components in art education (as in a curriculum for elementary school teachers) as arranged by pre-service teachers, in-service teachers, and college instructors?

4. How are the components in art education ranked, according to importance levels indicated by pre-service teachers, in-service teachers, and college instructors?

5. Is there any significant difference among the four components in art education included in the questionnaire as to level of importance in ranking by pre-service teachers, in-service teachers, and college instructors?

6. Is there any significant difference in ranking of each component in art education comparing the responses of pre-service teachers, in-service teachers, and college instructors?

7. Is there any significant difference of attitude rating in relation to demographic information of pre-service teachers and in-service teachers?

Scope

The scope of this study was limited to elementary teacher education in Bangkok, Thailand. Only the instrument described in Chapter III (Methodology) was used to assess attitudes and opinions of people related to the Teacher Education Program, which includes pre-service
teachers, in-service teachers, and college instructors. The sample population was limited to institutions relative to the teacher education in Bangkok, namely, universities, teacher colleges, and elementary schools. The findings of this study, therefore, are generalized only to teacher education in Bangkok. However, the research procedures and the findings may be of value when applied to teacher education in other parts of the country, particularly other urban settings.

Research Procedure

The following is an outline designed for the purpose of providing an overview structure of the research procedure used in this study. However, a more elaborate description of the procedure is included in Chapter III on page 74 to page 91. The procedure of this research is concerned with the development of guidelines for designing an art education curriculum for elementary school teachers. Two phases of the research procedure are summarized as follows:

Phase I: Theoretical Research

1. To review the literature which contains: the curriculum content organization; the art education for elementary school teachers; and the background of the
specific setting under study—Thailand. The literature was gathered from research papers, journals, theses, reports, and books, both in Thai and English.

2. To plan the field research procedures. This step includes the following sub-steps:
   
a. To construct the research instrument. The instrument was developed for the purpose of eliciting research questions included in this study. The final form of the instrument after the refinement process was a self-administered questionnaire consisting of seven personal background questions and three compounded substantive questions.

   b. To select the sample groups included in the population. This study consisted of three sample groups: pre-service teachers, in-service teachers, and college instructors.

   c. To plan how to treat the data gathered from the field survey. The treatment of the data was done in terms of frequencies, percentages, and the nonparametric measurement.

Phase II: Empirical Research

The objectives of Phase II are:

1. To gather ideas from people relative to the research problem. The purpose of gathering ideas is to
ensure the validity of the instrument. To accomplish this purpose, two groups of people, elementary school teachers and college instructors, were asked to provide ideas and responses to the original set of questions on the questionnaire. This was done by means of conducting small group meetings prior to the actual field study.

2. To run the pilot study. The purpose of this step is to improve the reliability of the instrument and to refine it. The pilot study was conducted, using subjects similar to the actual population under study.

3. To conduct an actual survey with the target subject groups as planned. The questionnaire was partially delivered by the investigator and partially sent through the mail.

4. To organize the research data. The data was organized by means of using SPSS, a statistical computer package, computing the data as planned in Step C of the theoretical phase. The results of the computation were arranged in order to answer research questions in this study.

5. To analyze the data and suggest guidelines for planning art education for elementary school teachers. This step also includes a summary of the entire research and recommendations for further study.
CHAPTER II

REVIEW OF THE LITERATURE

Curriculum Content Organization

In the organizing process of the curriculum contents Skager and Weinberg (1971), Posner (1974), and Posner and Strike (1976) agree that there are two major elements involved. The two major elements according to Posner are: 1) the micro-level, and 2) the macro-level. The former refers to a content element which includes a proposition, concept, skill, or attitude that is to be taught to students. On the other hand, the latter is a more general element, a content structure. Through this structure, content elements are organized and ordered according to the relationships that exist between them. Skager and Weinberg summarize the structure as a hypothesis about how knowledge is organized to ensure learning.

Micro-level: Types of Content

Although the types of content are identified differently among scholars, three major types are included in the work of Lewis and Miel (1972), Zais (1976), and B. Othanel Smith (1983). The three types of content are:
Macro-level: Content Structure

Since curriculum content structure is one of the main concerns of this study, the following paragraphs will be a description of four approaches to structuring curriculum content. The four approaches are 1) using the discipline structure as a center, 2) using basic themes of key concepts as a center, 3) indicating areas of emphasis, and 4) weighing ideals and realities.

I. Using the Discipline Structure as a Center

This approach is one of conventional approaches in organizing curriculum content. Having the structure of a discipline as a main interest can be perceived as organizing the curriculum contents from the syntactical aspect. The aspect is composed of the mode and criteria through which inquiry operates. Schwab (1964) describes the specific factors in relation to the structure of a discipline as:

1) The organization and discrimination of accumulated knowledge in one particular discipline.

2) The basic concepts specifically used to characterize a variety of phenomena within the boundaries of a discipline.
3) The basic methods and rules used within the framework of the discipline for providing evidence.

According to this approach, a curriculum planner has two tasks to accomplish: 1) to identify the structural elements of a particular discipline, and 2) to select content related to and fully covering all of these elements.

This approach would be more appropriate to apply to highly organized disciplines than the less well organized ones. Specifically the approach is suitable for the disciplines that have a history, well organized concepts, theory, and knowledge. As a consequence, it is easy to acquire, to store, and to retrieve. Furthermore, the approach is best served in organizing curriculum content as to become a means to preparing students to be experts in a specific discipline. However, the approach may not be the best choice in schools aiming to prepare students for real life, life outside school (Bernstein cited in Eisner, 1976) and (Eisner, 1976). In real life, the direct use of knowledge from this approach becomes difficult. Because the situations in real life are more complex, one cannot simply apply rules and methods as in certain disciplines. Eisner (1976) suggests that educators search for other alternatives in organizing curriculum content.
II. Using Basic Themes of Key Concepts as a Center

In order to exercise this approach, a curriculum planner will list the basic themes or key concepts within a particular discipline or subject matter. These themes and concepts would be speculated upon in accordance to their importance to the discipline. Then, the more important concepts or themes will be selected to use as guiding ideas to explain the knowledge within the discipline. Lewy (1977) points out that this approach is appropriate whenever it is difficult to define substantive structures of a discipline in a field of study, particularly in the arts.

Tyler (1949) suggests using subheadings in order to organize contents. Two functions of the subheadings are: 1) to indicate areas of content that are important and appropriate, and 2) to group together areas that are reasonably homogeneous so that related contents can be centralized. Furthermore, Tyler comments that the number of content headings will vary with circumstances, but in general there will be a number between ten and thirty.

III. Indicating Areas of Emphasis

This approach is brought to general public attention by Lewy (1977). It was originally developed by the German educator Martin Wagenschein. He includes four models in
organizing curriculum contents to be shown in graphic forms and to be discussed as follows.

![Figure 1](image)

**Figure 1**

Models Indicating Areas of Emphasis

For the purpose of illustrating how to organize curriculum content in each of these models, the content in elementary art education curriculum proposed by Walter Smith (cited in Chapman, 1978:6) will be employed as an example case. The curriculum includes five content areas: 1) freehand drawing, 2) model or object drawing, 3) memory drawing, 4) geometrical drawing, and 5) perspective drawing.

a) The inclusions of large number topics and themes progressing in a linear manner

Although apparently this model can cover a very wide range of content, they can be touched at a superficial level. Zais (1976) remarks that the broader the scope, the less possibility there exists for depth. Each topic receives the same amount of attention, although some of
them are more important than some others. In addition, the model tends to isolate facts and ideas.

Example case: To plan a curriculum using this model, the five content areas proposed by Smith would be assigned an equal amount of time. For example, if the total time allowance for this course is 50 hours, the content area arrangement would be:

1) Freehand Drawing 10 hours
2) Model or Object Drawing 10 hours
3) Memory Drawing 10 hours
4) Geometrical Drawing 10 hours
5) Perspective Drawing 10 hours

b) Inclusions of a few content elements progressing in a linear manner

Instead of having too many content elements as in model "a," with a few elements, this model provides a better chance for students to understand the content more thoroughly than the former model. But still, because of the linear progress, it is difficult for students to perceive which of the content elements are more important than others.

Example case: To organize the model curriculum. In this type of content structuring, a few of the total number of content areas may be selected, and then, various lengths of
time are assigned. For example, for the total time allowance of 50 hours, the distribution of time may be:

1) Freehand Drawing 10 hours
2) Model or Object Drawing 25 hours
3) Memory Drawing 15 hours

c) Inclusion of various portions of content elements

This model differs from the first two models in that the content elements are treated specifically. While some elements are overviewed briefly and broadly, some specific others are strongly emphasized. The model allows a curriculum planner to have more authority to assign several weights to contents, enabling a more meaningful structuring of topics.

Example case: The curriculum planner may decide first to provide an overall orientation of drawing techniques in general, then, a brief introduction of the five drawing methods. Later, a little more time will be arranged for students to explore and practice some specific methods in more detail.

d) Projection of a single content element
An element in a given subject is selected as an example of a whole series of phenomena. Using one particular content element as a center, all aspects of the phenomena have their share in the curriculum.
Example case: A curriculum planner may select one particular content area and plan sub-content topics being generated from aspects around the area. For example, if "Freehand Drawing" is selected, the sub-content topics may include 1) the historical viewpoints of the technique: how it was originated, what tools and media were used in the history, 2) the contemporary purposes and usages of the techniques, 3) the variety of tools and media, 4) general techniques and skills, and 5) advanced techniques, etc.

Lewy points out that the advantage of concentrating on one example is that it enables the students to become fully acquainted with a situation. That is, the students deal with concrete issues rather than with abstract outlines. Nonetheless, this model is appropriate only to certain circumstances; for example, for those who have an abundance of resources and time. For other circumstances where there are constraints, teachers may need to consult with some other models.

IV. Weighing Ideals and Realities

The underlining concept of this approach is to weight the relationship between the ideal and reality. Phenix (1968) discusses this relationship when he writes about school curriculum construction. He says that ideal social
needs should be weighted against the demands of the actual society. Moreover, Smith (1983), through his work on criteria of selecting subject matter, includes two alternatives relevant to weighing the ideal and reality. The two alternatives are: 1) scientific investigation, and 2) social and moral judgement.

The first alternative can be utilized by means of asking people who practice certain activities within the discipline of interest. Specifically in the area of art education, Kaufman (in Eisner, 1971) suggests that the conceptual framework of art education should be derived from how artists practice and think about art. Yet, another more systematic approach can be perceived from Posner's work (1976). In his work concerning derivation of the categorization scheme, he employs two criteria to check the plausibility of the matter under study. The two criteria are: 1) to incorporate what appear to be major distinctions in or about the phenomena of interest, and 2) to yield a plausible categorization of the phenomena of interest given what is currently known or being proposed about them. However, Smith suggests that this alternative should not represent the ultimate basis of subject matter organization. The first alternative can be incorporated with the second one.
The second alternative, social and moral judgement, refers to the prejudices and the social standards of the individuals and social groups making the curriculum decisions. This alternative can be exercised through several activities. One way is to check general issues relative to society and morality through available literature. Among the issues, a few important ones can be summed up from the work of Posner (1974), Zais (1976), Lewy (1977), and Phenix (1968). They are: a) cultural heritage; b) significance of the subject matter; c) utility (to be a basis for further education, and to provide opportunity for multiple learning activities); d) relevance to contemporary issues, and e) human development.

Besides checking with the knowledge in the literature available, another way to observe issues relative to social and moral judgement within any group of individuals is to check with human resources. The matter of who should be used as human resources and the rationale underlining the human resource involvement will be investigated in the following section of this chapter. Nonetheless, another matter relative to human resource should be marked. That is, the matter of what kind of information they can provide for the use of curriculum organization. Posner (1974) includes the information that human resources, particularly
from either or both of teachers and students, for incorporating with curriculum constructing processes are: 1) the interest and satisfaction with the course, 2) the perception of the course structure, and 3) the ease of instructional planning. Johnson (in Giroux et al., 1981) adds the issues of problems that the people involved confront either directly with the subject matter or through the teaching-learning process. And also, the level and amount of experience one has concerning the course can be indicated or observed by students and teachers, respectively.

Phenix (1964), Skager and Weinberg (1971), and Zais (1976) suggest two common issues that should be considered when organizing content in any curriculum. First, it should be logically ordered. To have logical order is particularly necessary in the case of the disciplines possessing restricted methods and rules. Secondly, it should have human consumption efficiency, that is the element of time-saving. The content will be organized in such a way as to minimize the steps of learning and yet maintain maximum quality and quantity of content within the disciplines. In other words, it should be organized to be readily learnable. In addition to the points mentioned, Zais (1976) adds the aspect of utility in organizing
content. This is where reality links with a given field of study. Skager and Weinberg (1971), on the other hand, urge the curriculum planner to pay attention to linkages between content elements. The desirable linkages should be those characterizing smooth transitions though extrinsic to the actual content. Also, the linkages should have the quality that can motivate students to move into the next content element.

**Principles of Sequencing**

In addition to structuring content as previously described, sequencing or ordering content is also an important factor to construct a successful curriculum (Bruner, 1966; Zais, 1976; Posner and Strike, 1976). Bruner says that the order of content has a relationship with the learner's ability to grasp, transform, and to transfer what he is learning (Bruner, 1966:49). However, organized theories about content sequencing are scarce. Posner and Strike state that whereas frameworks for curriculum are available and easily obtainable (such as those having been discussed earlier in this chapter), content sequencing with a comprehensive framework is hard to find. Even though the available literature is not comprehensive in general, some specific scholars such as Zais (1976), Bruner (1966), and Posner and Strike (1976)
see the importance of content sequencing and provide various useful views on the matter.

Zais (1976) thinks that the sequencing principles should be derived from considering the subject matter as a center. He states that the sequence varies according to the organizational principles that one perceives as governing the discipline. In other words, it depends on the basic assumptions in the discipline areas. He includes four sequencing principles as 1) simple to complex, 2) prerequisite learnings, 3) whole to part, and 4) chronology.

Bruner (1966), on the other hand, addresses the problem of content sequencing in a wider perspective. In addition to putting the emphasis on using a discipline as a center, he also emphasizes the characteristics of the learner. As a result, Bruner includes four factors as a guide to sequence the curriculum content. The four factors are: 1) past experience, 2) stage of development, 3) nature of the material, and 4) individual differences (Bruner, 1966).

Whereas Zais and Bruner referred to sequencing principles briefly in their writings, Posner and Strike did a more extensive study on the matter. In this study, they constructed a categorizing scheme including five possible
ways to order content elements. The five categories in the scheme include: 1) world-related, 2) concept-related, 3) learning-related, 4) inquiry-related, and 5) utilization-related. The following paragraphs are a discussion about these categories and their sub-types.

I. World-related

This category emphasized the empirical relationships (relationships as they exist or occur in the world) among content elements such as events, people, and things. Three sub-types in this category include:

1) **Space.** To organize the contents according to their physical arrangement or position of the phenomena such as from closest-to-farthest, east-to-west, etc.

2) **Time.** The content is ordered according to an antecedent-consequent order between events, or outcomes of events. The content sequence is arranged, for example, chronologically from the earliest to the most recent events.

3) **Physical attributes.** The content is ordered according to the physical characteristics of the phenomena, such as size, age, shape, brightness, empirical complexity, etc.
II. Concept-related

A sequence in which content (concepts) is structured in a manner consistent with the way the concepts themselves relate to one another. This category includes four sub-types:

1) **Class-relations.** When concepts are grouped according to a certain class, they can be taught beginning with the general and ending with a specific such as: beginning with a general broad class, then following with the class members, and then the properties of the class.

2) **Propositional-relations.** This sub-type is concerned with combinations of concepts that assert something. Therefore, sequencing content will be in a form such as: to teach theory prior to the facts—that the theory explains, or to teach micro-law prior to macro-law.

3) **Sophistication.** This sub-type consists of ordering content elements according to specified extremes or units as well as the area in between, indicating concepts such as level of precision, abstractness, and range, etc.

4) **Logical prerequisite.** This sub-type is applied when it is logically necessary to understand certain concepts first in order to understand the second.
III. Learning-related

This category uses knowledge about the psychology of learning as a basis to sequence curriculum content. Five sub-types of this category are:

1) **Empirical prerequisite.** This sub-type reflects relationships between skills empirically, regardless of their logical necessity, such as the learning of one skill facilitating the learning of a subsequent one.

2) **Familiarity.** This sub-type orders content elements according to the frequency with which one has encountered an idea, object, or event. Generally, content is ordered from the most familiar to the most remote.

3) **Difficulty.** This sub-type orders content elements according to the following factors: a) required degree of delicacy in discrimination, b) required amount of time to carry out a procedure, and c) required level of mental capacity. Usually, the less difficult content is taught prior to the more difficult.

4) **Interest.** This sub-type orders content elements according to the degree of challenge, surprise, or curiosity the learner has toward specific content elements. The content sequence begins with those elements which are most likely to evoke pupil interest.
5) Development. This sub-type orders content elements according to the maturation process of the learner (his readiness).

6) Internalization. This sub-type orders content elements according to an increasing degree of internalization. The levels of internalization include: a) receiving, b) responding, c) valuing, d) organization, and e) characterization.

IV. Inquiry-related

This category uses an inquiry as a core to organize and order the content elements. That is, to set the content according to the nature of the logic or methodology (such as generating, discovering, verifying, etc.) of a given discipline. Two sub-types include:

1) Logical inquiry. This sub-type orders content element according to views one perceives as valid inference such as induction, deduction, etc.

2) Empirical of inquiry. This sub-type orders content according to the procedure or pattern that successful scholars previously used.

V. Utilization-related

This category has the utility purpose or the future use of such knowledge or skill as a center. Content can be
utilized in three possible contexts: social, personal, and career. There are two sub-types in this category:

1) **Procedure.** This sub-type orders the content elements in a way that reflects procedure for solving problems or fulfilling responsibilities, such as to teach steps to carry out certain tasks as in training programs.

2) **Anticipated frequency of utilization.** This sub-type orders content elements according to predictions of future engagements.

**Art Education for Elementary School Teachers**

The ideas and knowledge derived from the literature review in the previous section, especially on the topic of curriculum content organization, will be used as a guideline in the following discussion regarding the elementary school teacher and teaching art, teacher education and art education in Thailand, discipline classification, and structuring the scope of content in art education.

**Elementary School Teacher and Teaching Art**

The role of the elementary classroom teacher in regard to teaching art has long been a controversial issue in American elementary education. Although there are some scholars such as Kaufman (1971) who strongly oppose the
idea of having classroom teachers teach art in the elementary school, a number of others are in favor of the idea such as Melvin (1944), Eisner (1972), and Gaitskell and Hurwitz (1975). As far back as the 1940's, Melvin in 1944 amplified in his book that classroom teachers at the elementary school level should be able to teach all subject matters including art. NAEA (1967) also supported the idea, by underlining several rationales. They were: 1) It was a necessity for the classroom teacher to teach art because the elementary school curriculum emphasized the self-contained classroom concept. 2) The teachers, because of their daily contact with the children, are better qualified to understand them individually, than a specialist coming in once a week. These two points were also identified by a few educators such as Eisner (1972), Good (1979), and Schwartz (1970). In the study conducted by Good, concerning teacher effectiveness in the elementary school, it was found that elementary school teachers do make differential effects upon student achievement.

Recently, in addition to these authors mentioned, a number of other authors have confirmed that the trend of art education for the elementary school is for the classroom teacher to teach art. For example, Gaitskell and Hurwitz believe that classroom teachers can teach art; their idea is cited as follows:
The teacher who has sufficient ability, tact, and liking for children to teach, say language, arithmetic, or social studies may be capable of teaching art as well.

Gaitskell and Hurwitz (1975:54)

Furthermore, the authors argued that with relatively little effort, they may gain the knowledge and master the skills associated with art education. Some other authors had been cited by Gaitskell and Hurwitz, who also supported their idea. Among these authors are Barkan (1960) and Johnson (1965).

Another study that reflects people's opinion on having classroom teachers teach art in elementary school was conducted by Schwartz (1970). He surveyed the attitudes of art specialists by asking them to compare themselves to classroom teachers and to evaluate which type of teachers (art specialists or classroom teachers) would be better qualified or suited to teach art. The study states that about 70 percent of the art specialists evaluated themselves better able to draw out the creativity in the children while 22 percent were not sure. According to Schwartz, the 22 percent was significant, considering all the expected professional biases of the art specialists. One implication from this study can be that classroom teachers, with their variety of roles also can function in a role of teaching art.
One of the important points mentioned by many authors was a concern for the quality of art teaching by the elementary school teachers. What often has been indicated is that the quality of teaching is poor. Three of the authors that identify this problem are: June King McFee (1960-1961), The National Art Education Association (NAEA) (1964), and Rebecca Lynne Brooks (1974). McFee identified some of the causes of poor teaching. She states that the main cause was that teachers had insufficient coursework in the area of art during their study. Often there was not enough time allowed to cover all the significant matters; therefore, only a limited number of areas deemed most necessary were covered. Also, too often the art education courses available for elementary school teachers have dealt mainly with methods and materials without enough attention given to the foundations of art education. In 1964, NAEA suggested that we should encourage studies that clarify needs and purposes, and assess the strengths and weaknesses in the art education courses to help the classroom teachers. Furthermore, they say, such studies will be more worthwhile if they are the cooperative effort of people from several areas, such as college instructors, classroom teachers, and the general public. Lastly, Brooks, in her study (A Problematic Approach to Curriculum Improvement for
Teacher Preparation in Art), discovers that there are discrepancies between the pre-service teachers and their actual needs, and problems in the real classroom. She also emphasizes the need to strive for greater relevance in course content with emphasis on education for reality. Furthermore, college faculties should be encouraged to be more involved in the affairs of the public schools and their teachers. Likewise, Schwartz (1970) calls for cooperation from all types of teachers, including those at different levels of comprehension, ability, and effectiveness.

Teacher Education and Art Education in Thailand

Referring to an official Thai government document, Niramol Tiranasar Savasdibutr (1983) reports that art education has been included in the elementary school curriculum as early as 1913, during the reign of King Mongkut (King Rama V). However, not until 1921 was the subject matter formally included in the curriculum (Savadisibutr, 1983:35). At that time, one school hour weekly was set for elementary school students to learn art. The purpose of art education then was to train students to observe and know how to show their observation through drawing pictures. Therefore, the main art activity was to practice drawing, using still-life models. Art lessons
were planned according to the students' aptitude. That is, the lessons were sequenced according to an increasing degree of difficulty.

On the other hand, at present, art education in the elementary school curriculum is more organized and provides students with more variety of art activity. The current elementary school curriculum, includes four clusters of content: 1) basic skills, 2) life experience, 3) good habits, and 4) work preparation. Art belongs to the third cluster. This cluster, good habits, includes moral education, physical education; fine arts, and special activities, all aiming at building good values, tastes, and attitudes for the good life (Buripakdi and Mahakarn, 1980:252-253).

When considering the actual teaching practices in Thailand, Savasdibutr (1983) reports that the practice at present in general, has not had any marked change from the past. She says teaching art over sixty years ago was almost the same as what happened thirty years following. Recently, according to Savasdibutr, in most of the elementary schools in general, art is taught by general classroom teachers who do not have any specific background in art education. Although in some schools, there are teachers who are given the responsibility to teach art,
they have the responsibility not because they had specific training relative to art education; rather, they teach because they are seen as talented or gifted, or in many cases, just because they are fond of the subject matter (Savasdibutr, 1983:86). Although art is considered part of the current curriculum, there are some problems.

The first drawback effecting the quality of art education is that the teachers indicate they do not know what and how they should teach art (Hawes, 1972; Savasdibutr, 1983). Most of the teachers in the elementary school are general classroom teachers with a rather weak background in art and art education. Therefore, it is hard for them to read and understand the art curriculum imposed by the government. Second, the curriculum itself is designed without any consideration as to whether they can teach or not. A parallel situation can be found in Hawes' writing:

New syllabuses are, by tradition, imposed on schools for their own good, and if the medicine proves a little difficult to swallow schools are never the less expected to realize that it contains the best ingredient.

Hawes, (1972:17)

Tamrong Chantima (1973) also indicates a few other related problems in the art curriculum for classroom teachers in Thailand. These problems include: 1) Classroom teachers cannot teach by themselves. They have to
rely on specialist teachers. 2) Teachers do not understand the curriculum and instructions. 3) There is a lack of experts in the field of art. 4) The teachers do not know how to solve the problems or to guide the growth in art correctly. What they usually end up doing (although unintentionally) is blocking creativity. Thus the curriculum designed by the government has very little value. Most of the time, the teachers do not read or follow it. Instead, the teachers choose to follow some commercial teaching guides. Suchanya (1973) discovered that these guides make the situation even worse, because the rationales underlying these guides often contradict the ideas the government tries to impose. In addition, a recent study done by Chusak Prescott (1981), reports a number of factors influencing the quality of art education in Thailand. The report includes the inadequacy of the teaching and administrative personnel, studio facilities, textbooks, and reference materials.

Lastly, the Teacher Training Task Force (1982) indicates a number of study areas in which elementary school teachers lack competency. Among those areas identified in the study was a lack of background in art education, including the sub-areas of sculpturing, printing, weaving, and evaluating art learning.
Art Education Course Study:  
Discipline Classification

To develop criteria for classifying various disciplines in general, a research on what has been done in the past is being investigated. Phenix (1964) provides one way to classify disciplines: 1) fundamental disciplines, and 2) derivative or applied fields. The former, as described by Phenix, includes the fields that are concerned with deliberate and direct engagement of certain meaning. In other words, the fundamental disciplines focus on the pure types of meaning, having regard for their distinctive forms. On the other hand, the latter, derivative or applied fields are derived from various fundamental disciplines such as fine arts and mathematics, for their purpose of meeting a need or solving a problem. In other words, the applied field grows out of practical considerations. Workers in these fields seek solutions to these problems without maintaining the purity of the fundamental disciplines. Accordingly, art education would be considered a derivative or applied field.

Structuring Art Education Scope of Content

The following paragraphs will be a literature review relative to structuring the art education curriculum. The approach introduced by Posner (1976) (see page 28 in this
study): the weighing of ideas and realities will be used as a guide for this review. Whereas the "realities," in this case those relative to teaching and learning art, has already been discussed (see pages 41-44 in this study), the following discussion is about the "ideals," particularly relative to the scope of content in art education.

The initial model of organizing the scope of curriculum in art education, especially in this present study, is the one suggested by June King McFee (1961). She includes in her scope of art education the following: 1) Art Elements, 2) Human Behavior in Art, 3) Curriculum and Instruction, and 4) Environmental Factors. By means of reviewing several other pieces of literature and for the use of this present research, the components are renamed and the categories are broad enough so that they would open themselves to a wider scope. The components are: 1) the Discipline of Art, 2) Human Behavior in Art, 3) Art Curriculum and Instruction, and 4) Philosophical and Sociological Issues Relative to Art Education.

With the four components as outlined, the following will be a discussion in greater detail with rationales underlining each component. In addition, several other scholars, Elliot Eisner specifically, were found to be able to provide certain ideas particularly relative to the problem under study.
In considering the Discipline of Art, we have to admit that it has its own end. It can be focused within the property itself for its aesthetic value rather than using art in service of any other purpose. Moreover, as Eisner (1965) points out, we should consider the qualities of art activities that only the visual arts can provide to the education of children.

The second component, Human Behavior in Art, can be divided into two topics: 1) the nature of children, and 2) the nature of artists. Regarding the nature of children and according to Eisner, children learn only through experience. Eisner stated that:

Knowledge that a person can alter the world through his or her own actions is not something that is incarcerated in the cortex prior to birth; such knowledge grows from experience. (Eisner, 1978:46)

He also states that the growth children show as they move through their maturational stages can be modified by sensitive teaching.

In terms of Art Curriculum and Instruction, Eisner's belief is essential. He thinks that artistic action is the production of a complex form of learning and it is not an automatic consequence of maturation. Therefore, there are content and components of art which, according to Eisner (1970), can be classified into units and taught as such.
Besides the concern toward the nature of children, the content, in the component, should be derived from activities that artists do when they work.

In addition to the three components mentioned, Philosophical and Sociological Issues Relative to Art Education also play a very important role to shape the art curriculum. The major issues in this component are due to the nature of the needs of the particular society. Eisner expresses the relationship between societies' needs and art education in the following quote:

... the changes that have taken place in art education have not occurred in a vacuum. The changes that have occurred have resulted in large measure from the changes occurring in the American social order. As society has altered its demands upon education, so too has it changed its expectations for the role of art in education.

(Eisner, 1965:8)

So, likewise, the Thai society plays a large part in shaping its art curriculum in general; and specifically, this concept is true in preparing art curriculum for the elementary and secondary school levels. As indicated in National Education Policy (Ministry of Education, 1977a), Thai society now looks upon education as a means to help children gain the ability to face adult life. Therefore, the art curriculum should be designed to serve that view also. In the adult world, people get involved with art in both roles as producers and consumers. Therefore, an art
curriculum should include developing senses for these two aspects.

According to the four components mentioned: the nature of art as a subject matter, the nature of children, the nature of the needs of society, and the nature of organizing instruction; we can arrive at the main characteristics of the art curriculum. Those are to help children to be able to do, to see, and to appreciate. Eisner (1965) terms the ability to do as the productive aspect, the ability to see as the critical aspect, and ability to appreciate as the historical aspect.

1) The productive aspect of art curriculum is to help children to do or to produce works of art. This aspect should be included in the curriculum in order to provide children opportunities to experience the role of producer. In the role of producer, this aspect aims to help children develop technical, expressive, and aesthetic competencies necessary for the production of objects having aesthetic quality. In order to construct the content in this aspect, Eisner (1965) suggests that it should be arranged by means of continuity and sequence. By continuity, he means to provide, through substantial periods of time, opportunities for children to continue to develop newly acquired skills. By sequence, he means the selection and arrangement of forms of behaviors as student progress.
2) The critical aspect is to help children develop the ability to see works of art. First, to be able to visually describe it (the facts), then to interpret their reactions (their feelings) about what they see, and then to evaluate or make a value judgement of their own about it.

3) The historical aspect is to help children see the relationship between the works of art, the period of time, and the type of culture in which artists produced them. This historical information increases the meaning of art to children and creates the basis for appreciation.

The art curriculum then, is to build these three aspects together: the productive, the critical, and the historical aspects of art.

Thailand: The Country Background

The main concern of this research was to study the problem relative to education in Thailand. Thus, the background concerning the country will be sketched in this section. The three parts of this section are: 1) The Economic Factors of Thailand, 2) The Social and Cultural Factors of Thailand, and 3) The Political Issues of Thailand.

I. Economic Factors

Although Thailand is not rich or scientifically advanced compared to some developed countries, the country
provides its people a comfortable life. With plenty of fertile land for agriculture, the supply of food is not a serious problem (Buripakdi and Mahakarn, 1980:228). However, some problems do exist. Some of the important issues include: a) the problem of diminishing land reserves, b) problems in relation to population growth, and c) those concerning education issues.

a) The problem of diminishing land reserves

Even though there is a report that over 87 percent of the agricultural families own their own land (Buripakdi and Mahakarn, 1980), diminishing land reserves have developed. Consequently, there has been several movements in trying to improve the situation. The movements occurred in two general forms; moving within rural areas and moving into Bangkok and provincial towns. The redistribution of people within rural areas was due primarily to take advantage of naturally fertile land and land that has been developed and improved through technology. Although historically the Thai have had no economic reason to redistribute themselves, the current inevitable situation of shortage of land pushes them to move. The redistribution was originally introduced by the Thai government primarily for the purpose of internal security (from communist
influences) in the mid-1960s. However, there was also some voluntary migration being favored to improve their living on better land (Moore, 1974). Later, during the 1970s, the redistributing trend was directed more toward the goal of economic improvement alone, rather than for internal security. Kaplan (1981) explains that the migrants aimed at either availability of land employment or to the pursuit of higher education. Those who were looking for land employment moved to technologically improved areas; and those seeking higher education moved to the cities.

b) Problems relative to population growth

In 1978, Thailand had a total population of 44 million. The country has a population growth rate of 2.4 percent per year, which is relatively high. With this rate, Thailand's population will double every thirty years (Buripakdi and Mahakarn, 1980). Savatamorn (1977) urges that ever increasing efforts must be made to feed the Thai people. The government recently has been trying to solve the problem of a fast population growth rate. In the late 1970s, the government initiated a variety of measures aiming at decreasing the rate (Kaplan, 1981). The major concentration was on the reduction of immigrants and fertility levels. Attempts at limiting immigration met
with little success, as Kaplan explains, due to the influx of large numbers of refugees, mostly Laotian and Kampucheans. On the other hand, the reducing of fertility levels has met with significant results through family planning. Kaplan reports that the family planning efforts instilled by the government received a high level of popular acceptance and approval, and consequently, were achieving significant gains. The gains can be seen by comparing the growth rates throughout the last decade. The rates reported during the decade were 3.1 percent in 1960, 2.8 percent during the 1970s (Kaplan, 1981), and 2.4 percent in 1978 (Buripakdi and Mahakarn, 1980).

c) Educational issues relative to economics

The funds available for education noticeably increased throughout the last decade. In 1970, the appropriation budget for education was 4,604.8 million bath or 16.7 percent of the total country budget. Later, in 1979, the budget was 17,798.9 million bath or 19.3 percent of the total budget (Kaplan, 1981). The increased level of 2.6 percent in the total budget for education demonstrates the government's growing interest and effort to improve the quality of education and to attempt to meet the social demands. However, what has been done is not sufficient to
cover the existing needs and problems such as the current and increasing birth rate, the inappropriateness of budget allocations, and the underutilization of available facilities. In the near future, the increasing birth rate will place a great burden on the education budget. Even though there is evidence that at the end of the 1970s the birth rate showed a declining trend, there still is a large number of children already born prior to this period that will soon be in the educational system (Buripakdi and Mahakarn, 1980).

Besides the problem of the birth rate, the educational system, from inappropriate budget allocations, is suffering. Kaewdang and Fry (1981:6) cite the report of a special committee for educational reforming (after the political movement in 1973 until 1976), indicating that there was unfair distribution of the educational budget. The committee found that budget allocations, particularly for primary schooling, greatly favored those attending urban schools. Consequently, to solve this problem of disallocation, UNESCO suggests that "... the more needy the region, the greater the portion of government budget," (UNESCO, 1979:258). Furthermore, Kaplan (1981) reports that the highest share which was traditionally allocated to certain provinces, now needs to be shifted to some more needy areas in the North, the Northeast, and the South.
In addition to reallocating the education budget, some other attempts to economize the budget available were included. For example, the functions of current facilities were examined and evaluated, so that changes for maximizing their utility value can be introduced. UNESCO (1979) reports that a large number of school buildings are still underutilized. It was estimated that they were only used for six or seven hours a day and 180 days a year; in practice, even less. Thus, to maximize the utility values of existing facilities, a two-shift system was introduced for evening classes or special courses in off-hours (UNESCO, 1979).

II. Social and Cultural Factors

a) The Thai social structure

Many scholars such as A. Thomas Kirsh, Hans-Dieter Evers, G. W. Skinner, Frank J. Moore, Moshe Lissak, and Irving Kaplan have been trying to organize patterns describing the Thai social structure. However, Thai society is complicated and difficult to describe by any clear-cut pattern. Lissak (1976) remarks that the patterns available do not provide clear distinctions and shade and also have poor linkages among subcategories. Nevertheless, two patterns often referred to are:
1) the pattern deeming Bangkok as a social center (Moore, 1974), and 2) the pattern emphasizing the prestige hierarchy (Lissak, 1976, and Kaplan, 1981). With regard to the first pattern, Moore describes the Thai social structure as, "a system of distinctions which form an ascending rural to urban continuum" (Moore, 1974:108). This means all the other parts of Thailand stand in various degrees of subordination relative to Bangkok. When comparing people who live in Bangkok to people of similar wealth and occupation living elsewhere, people living in Bangkok are seen as having a higher social status than people living outside the capital city (Moore, 1974). Consequently, Bangkok residents tend to look down upon those living outside of Bangkok, while these people tend to look up to Bangkok residents.

The second social pattern is explained by Irving Kaplan (1981) and Moshe Lissak (1976). Kaplan divides the Thai people into three categories: 1) royal family, 2) government officials, and 3) common people. Lissak provides more elaborate categories: 1) royal family (a hereditary nobility), 2) the ruling class (which can be subcategorized into (a) higher group, including army men and (b) lower group including bureaucracy and economic entrepreneurs which mostly are Chinese (Chinese who control
the major business enterprises in Thailand), 3) the middle class, including middle-rank civil servants and professionals. The majority of this group are Thai. However, some Chinese belong to this group and are called "middle traders," and 4) the mass of peasants—the people belonging to this group are the same as those Kaplan calls common people, including the majority of the Thai population such as farmers and unskilled people.

What has been previously discussed concerns the categorization of the Thai people in general. However, another group of individuals having a distinctive social status are Buddhist monks. Clifford Geertz (cited in Kirsch, 1974:177) and Moshe Lissak (1976), say that Buddhist monks are seen as belonging to a "symbolic" structure. The priests enjoy a very high degree of prestige, which in theory is surpassed only by that of the kings and princes. It is interesting to learn that this symbolic structure is the only channel through which one can gain a special and high status regardless of specific social status one is from. For example, persons of peasant origin can earn high prestige if they are willing to give a substantial number of years or their entire lives to the Sangha (Buddhist monastic order).
b) **The nature of Thai people**

Thai personal characteristics sometimes lead the people to look at things in a rather casual way. New ideas are introduced by the Western world and they are accepted sooner than they are fully understood. Particularly in the area of art education, teachers accept new concepts just because they are new and they work in the Western countries. Although the teaching trend is changing from imitation to creation, the value of implementing this concept of being creative is still in doubt, because the teachers still do not have a clear understanding themselves (Insornla, 1979).

Certain specific characteristics of the Thai people contradict the new ideas from the West. Obedience to adult authority, for example, confused both teachers and students when the concept of self-expression was introduced. The students do not know exactly what role they should play, because the tradition of obeying adults has been rooted so deeply in the Thai culture. The teachers lead the class awkwardly, since they do not fully understand the concepts. In reality, the new concepts are almost a contradiction to the traditional teaching of the past. The children, also, are confused and often uncertain of what to do and what is expected. As a result, student art works are not fully
"self-expressed," but characterize what they think are the teacher's expectations.

Obedience to adults is not only practiced in the school environment, but also plays a strong role in the home between the parents and children. Parents are one of the key factors in determining how art education will progress. If their attitudes toward art education vary from neutral-to-positive or are completely supportive, art education will progress; but if they have negative attitudes, the progress of art education can be greatly hindered. Parental authority is very strong and it greatly influences the direction children take, even to the point of neglecting something good or important in their lives. The negative attitude by parents toward art education is not as much a strong objection to art, but an attitude toward new ideas and lack of knowledge of the subject. Unfortunately, a lot of parents in Thailand belong to this category; they either do not care or do not know anything about art and art education. Sasithorn states that this is the case also in the general public (Sasithorn, 1980).

The following paragraphs describe the contributing factors in the development of poor attitudes of the general public toward art education. One of the causes for the poor attitudes of the Thai people is the gap existing
between the school, the home, and the general public. What creates the gap is the different pace of accepting innovative ideas. Schools are usually the first place where new ideas are introduced, whereas the general public usually is poorly informed, or in most cases, neglected (Sasithorn, 1980). In addition, the focus of the art world in Thailand is toward the artists or the creators. There is not much consideration given toward the feelings of the audience, particularly the public.

The art work and the field of art education will become more valuable and meaningful for the society if more people can appreciate and understand it. The way to improve the public attitude is to bridge the gap between what is taught in school, and the general public. Sasithorn suggests that scholars in the field need to be encouraged in communicating ideas to the public through various mass media, such as television, newspaper, and magazines.

c) Education traditions

Besides some general characteristics of the Thai people already discussed, in relation to education, there are specific traditions embedded in the Thai culture that are believed to be obstructions to the educational progress. Issues relating to these traditions are discussed as follows:
One major problem relative to educational traditions is that education has been previously oriented toward a limited goal and circle of people. Miller (1968) remarks that this goal was usually aimed toward preservation rather than progress. That is, when certain persons became masters in some branches of knowledge or skill, the knowledge had become of such value in their eyes that they wanted to preserve it for future generations. In order to preserve, rather than making the knowledge available to anyone who seeks such skills, the masters would select only a very limited number of students to transmit that particular skill. In other words, the few selected students had to not only be capable and faithful, but also favored by the master. This transmitting tradition of teaching, particularly of skills in art, has been used in many developing countries in the past. This is especially true in the case of Thailand. The country used to have many great masters. Unfortunately, because of the limited circle of people trained, the number of people who now learn such art has been decreasing. At the present time, there are few experts left who have gained valuable skills from the great masters. The reason for the decrease in number at the present time is that many of these select people are not actively practicing and transmitting their expertise anymore. Quite a number gave up practicing
because of economic pressures which forced them to find some other kind of work.

Another problem arising from the traditions in education is the one of social class influence. Social class has been considered the key factor that determines the quality of education one will receive. This effect is particularly strong in the colonial countries. The offspring of the colonizers will receive the prime quality education. On the other hand, the less fortunate will receive only rudimentary instruction. Although, as mentioned earlier, Thailand has never been colonized, a parallel problem occurs. Instead of the children of the colonizers, the children of the royal family and civil servants receive the quality education while the less fortunate are those of the common people, and particularly those in the rural areas.

Still another educational problem that is rather serious and rooted deeply in many developing countries is qualification ritualism (the term is originally used by Dore, 1980). This term is used to describe the prime goal of education for many who seek certification only and do not pay any serious attention to what is included in that education. There are several effects of qualification ritualism. First, in comparison to developed countries, the developing countries put more emphasis on the slight
difference in the class of degree (this refers to a regular graduate versus one graduating with honors). For example, within the same level of such as a bachelor's degree, the honored students will earn marginally higher wages than the regular graduates. There is no significant difference between the two in the developed countries such as the United States. Secondly, there is a great gap between the modern culture of the school and the culture at home. Since the content of curriculum in most of the countries is centralized, there is usually very little relationship between what is learned in schools and the life at home. Thus, students tend to learn to memorize the curriculum content mainly for the final exam preparation. Thirdly, in addition to the lack of relationship between the culture of the school and the culture of the homes in the curriculum content, the curriculum content itself is often of little value. Dore says that most of the content in such curriculum is dry facts (Dore, 1980). Last, the direct effect of qualification ritualism is in the students. They become qualification oriented; these students lack thinking of education as personal development and spiritual enrichment. Rather, most often, education is thought of as a money-earning opportunity. In other words, the higher the education, the stronger chance for considerably increased earning. It would be unfair to say that these
people do not value intellectual curiosity and human enrichment goals at all, but they exist in the background.

d) The Western influences

In many ways Thailand has its own distinctive characteristics differing from some other developing countries. For example, it is the only country in Southeast Asia which has never been colonized by a Western country. However, it shares some common characteristics with most of the developing countries in that the country as well as the culture, traditions, and politics have been affected by Western civilization (Miller, 1968). While the people have managed to adjust well to some Western ideas, some other ideas have not yet been fully adapted. In other words, Thai people, as among those in developing countries, are still in the position described by Osamu Muro (Muro, 1953:109) as "persons with split personalities." The following paragraphs discuss in greater detail some aspects of the Western influence on Thai people, both in general and specifically, education and art education.

The Western influences entered Thailand as early as the 18th century, during the reign of King Mongkut and King Chulalongkorn (Kaplan, 1981). The kings realized that the country was no longer safe following its traditional
lifestyle, with its underdeveloped industry, education, etc. To make itself less vulnerable to other countries, it must keep pace with the modern world. As a result, they started establishing connections with the Western countries. From these connections, the kings received many Western ideas which in turn, were introduced to the Thai people (Harris, 1966). The Thais managed to adapt "some" ideas to meet local needs. But unfortunately, not all the ideas were appropriate or enriching for the Thai culture. Thompson (1941) reports that European goods, although not particularly good in quality, were widely accepted by the Thai people, but in the process, foreign goods disrupted the production of native goods.

Another observation concerning the Western influence in general was made by Klangvhisai (1981). He concludes that the Western scientific innovations, technology, and other influences entered Thailand with an increasing rapid pace. These factors have tended to influence Thailand in becoming a more materialistic society. Furthermore, Prescott (1981) remarks that becoming a materialistic society affects the cultural behavior and philosophical thinking of the younger generation. Consequently, the country will have a less prominent cultural identity. However, this is a trend that scholars are presently aware
of and they are making efforts to maintain and restore the cultural identity. Special attention needs to be given to making wise choices and blending of ideas from the outside world to constructively help, enrich, and preserve Thai culture. Ketudat (1972) urges that caution needs to be taken to not merely accept all new and innovative ideas, but we must evaluate them within the context of Thai values and heritage. Sasithorn (1980) expresses it from another aspect, especially in relationship to art and architecture, he says, we need to use our head more and not just imitate others. That is, we need to think of what is appropriate and practical to our culture and to our country. For example, a house with a flat roof and low ceiling may be appropriate in a country that has cold weather, but a sloped roof and high ceiling are much more practical for the hot weather and long rainy seasons of Thailand.

As a result of the country opening itself to the West, education has moved out from monasteries to open public schools since the eighteenth century (Kaplan, 1981). That is, instead of the teaching responsibility being in the hands of Buddhist monks, education has been more formally organized and has been taught by people trained especially to teach. Most of the educational institutions adopted Western education models (Miller, 1968). Unfortunately,
the result of such implementation has not produced a very desirable outcome. One of the reasons for this, Miller explains, is that the imported models were basically designed for specific purposes and conditions which related to needs and to those deemed necessities of the Western countries, which have well advanced technology, well-organized school systems, and the readiness of people in those countries, etc. Thus, to literally plug the models in somewhere else where conditions are different, produces unsatisfactory outcomes. Evers (1975) points out the reason for the inappropriateness by comparing the differences between the East (developing countries) and the West (developed countries). The crucial point is that, while the East is facing a period of transition from the traditional to the modern world, the West is not. Therefore, the models designed in the West cannot be adopted, rather, they can be selectively adapted to suit the conditions in Thailand.

Specifically in relation to art education, educators should be cautious about how to utilize the literature the Western world has to offer. Narumol D. Jotivej states this point in her study about Thai art and culture as a foundation for art education in Thailand. She says:

\[ \ldots \text{concepts and values about art and the teaching of art from the United States are incorporated into the curriculum without adequate adjustment to become compatible with the Thai way of life.} \]

(Jotivej, 1977)
Jotivej concludes that art education must be planned so that it may serve the needs and interests of the children in one particular culture as well as that society. Furthermore, she suggests that needs and interests can be used as a basis to select and judge foreign values and concepts so that they may be adapted into the art program for further improvement.

Another point amplifying the necessity to employ Western innovation with care was made by Schiefelbein (1980). He says that there are many different factors among various cultures. Particularly in education, different cultures may learn in different ways, thus, the interaction of variables or factors is different. Therefore, there should not be any particular way of teaching and learning proven to be the best that can be used universally, disregarding cultural differences. One should accept the fact that one particular model may be able to apply to one particular culture, but not another. Hurst (1981) explains this point when he compares Western strategy of teaching with those of developing countries. Although many educators generally would agree that a pupil-centered model is the best way to carry out teaching and learning, some other model may be seen as more appropriate in some specific circumstances. Hurst claims
that a teacher-centered model may be more beneficial to conditions in many developing countries than the pupil-centered model. Hurst generates reasons for the inappropriateness of implanting the pupil-centered model. The reasons are it requires a special designed and controlled environment that is less likely to be available in the developing countries. In addition, it is inevitable that the teachers would favor the teacher-centered model since the payoff of so-called "new technology and new curricula" is limited, and requires extra work and effort.

III. Political Issues

Another aspect that may be a basis in viewing the setting, particularly the one under investigation in this present study, is the political issue as it relates to education in general, and art education especially, and at the elementary school level specifically.

The educational administration of the Thai government is now in a transitional period. It is moving from a centralized to a decentralized system. Unfortunately, the present administration is still greatly influenced by the former one. The centralized governing system certainly has some desirable characteristics which the developing countries need. First, it is a system that will bring instant results. Since everything is under the authority
of one central office, it is easier and faster to impose any policy. Secondly, it is an ideal system for the countries to create a form of national unity. Everyone adheres to the same policies and regulations throughout the country. Lastly, this system requires fewer office personnel to support and therefore, there are economical benefits to the countries.

Even though this type of governing does have some merit as discussed, it created some serious problems relative to the quality of education as a whole. First of all, many of the personnel are poorly qualified for the job. Criteria for choosing personnel is first by seniority, then education, and lastly experience. Many of these people have not been in the field for a long time and in some cases, never (Logan, 1982). Because the personnel is often poorly qualified, the curriculum fails to meet the need of those it is designed for.

Second, the centralized political system creates a gap between cities and rural areas. The curriculum is inevitably biased. The nature of life in cities and rural areas is distinctively different. In addition, those who are responsible for planning the curriculum are in a big city, central office. As a result, the curriculum is skewed towards the needs of the big city. Thus, students
in cities get more benefit from the curriculum than the rural area students. The students in rural areas have difficulty in relating to the curriculum content, which is basically based on the urban culture, to their rural way of life. Recently, the government has tried to solve the problem by decentralizing the educational system. This solution is stated in the educational policy for primary school level as follows:

Primary education must foster national unity and at the same time, allow each region to add curriculum objectives appropriate to its local needs. (Ministry of Education, 1977a:33)

Third, concerning the political policy on education, there is a controversial problem in dealing with two significant concepts: "expanding" and "changing" policy. Until the present time, most of the developing countries have dealt with "expanding" education while almost neglecting the changes that need to be made. This is because of the pressure they feel from the outside to keep up with the other nations of the world. One way to keep up or lift up the country's status is to increase the literacy. To do this they must concentrate on the elementary level of education. The main goal of the government is to extend the education level to as many people as possible. With this emphasis on expanding education, the quality of education is impaired. There is
not much effort given to the quality improvement of the current curriculum, which means the curriculum does not grow at the same rate as the expansion. This creates a problem because the world changes every day and it becomes a necessity to update the educational curriculum regularly. Actually, the "expanding" and "changing" process should be growing together. The dual role of education is to expand and change at the same time.

Fourth, a problem relating to the political aspects is how those in administrative positions treat the teachers. Hurst reports that in most of the developing countries, including Thailand, the government tends to concentrate on the systems of operation, such as projects, organizations, and institutions. It rarely deals with the human factor, especially the teachers (Hurst, 1981). The government uses teachers as instruments or robots to fulfill its demands. We find this demonstrated in the government's assumption, that the teachers will do--and can do--whatever ideas it imposes on them.

... to view the teacher as a species of stooge or zombie, who can be manipulated into adopting any innovation whatsoever (irrespective of what he or she thinks of it), providing only that the right kind of dissemination strategy or organizational climate is provided.

(Hurst, 1981:188)

This assumption that the government seems to operate on is not necessarily right. One of the reasons teachers fail to
do what the government expects of them is due to unclear directions, which, in turn, results from the undefined aims of the National Educational Policy in Thailand. Buripakdi and Mahakarn conducted a survey on curriculum objectives. They found that most of the respondents (most of whom hold a postgraduate degree in education with more than ten years of experience) indicated that the aims of education in Thailand were not clear to them nor did they think that the aims were clear to the art education teachers (Buripakdi and Mahakarn, 1980:266-267).

Last, is the effect of the political transition on the art world in Thailand. The contemporary artists thought of themselves as being freed from the transitional role. Instead of illustrating old literature, Thai artists wanted to move away and to explore newer forms and expressive channels. Therefore, whatever the new direction would be, they were eager to learn and to accept. As Bhirasri describes, the modern knowledge has widened the field of imagination and the result is that young Thai artists want to create something new corresponding to their own conceptions and plastic realization (Bhirasri, 1970:7).
CHAPTER III

RESEARCH METHODOLOGY

The purpose of this study was to investigate the perceptions of the people in the teaching profession regarding the art education curriculum for elementary school teachers and the art teaching in elementary school in Thailand. The procedures used in this study followed those used in conducting descriptive research as described by Hopkins (1976). He explains that,

Descriptive research, in addition to merely describing, interprets present conditions. Included with the study of condition is the study of relationships, present practices, attitudes, and trends that seem to be developing.

Hopkins, 1976:68-69

In order to achieve the purpose of this study, the following seven research questions were specifically developed. The questions include,

1. What type of attitude toward art education is expressed by pre-service teachers and in-service teachers?

2. What are the specific topics in art education in which the pre-service teachers, in-service teachers, and
college instructors indicate a lack of competency to function satisfactorily as elementary school teachers?

3. What are the preferred sequences of components in art education (as in a curriculum for elementary school teachers) as arranged by pre-service teachers, in-service teachers, and college instructors.

4. How are the components in art education ranked according to importance levels indicated by pre-service teachers, in-service teachers, and college instructors?

5. Is there any significant difference among the four components in art education included in the questionnaire as to level of importance in an overall rating by pre-service teachers, in-service teachers, and college instructors?

6. Is there any significant difference in the ranking of each component in art education component responses of pre-service teachers, in-service teachers, and college instructors?

7. Is there any significant difference of attitude rating relative to demographic information of pre-service teachers and in-service teachers?

However, three of these research questions (questions 5, 6, and 7) were beyond requiring simple description. They required the statistical test, particularly the test
of significant differences, to supplement the researcher's subjective judgements about what the data indicates. Relevant to this problem, Hopkins (1976) suggests stating a hypothesis. He claims that the hypothesis can be useful in descriptive research, although the rationale underlying the usage may not be the same as some other type of research such as the experimental research. The following is Hopkins's explanation of the use of a hypothesis in descriptive research. He says,

> The hypothesis gives direction for the study by providing something for the data to support or refute. A framework to gather data, analyze them, and draw conclusions uses the hypothesis as a vehicle to organize the answer to the original question.

> Hopkins, 1976:140

Based on the rationale discussed, in order to answer the original questions (questions 5, 6, and 7), three hypotheses were formulated. The hypotheses were stated in the null form as follows,

1. \( H_0 \) = There is no significant difference among the four components in art education included in the questionnaire as to level of importance in an overall rating by pre-service teachers, in-service teachers, and college instructors.

2. \( H_0 \) = There is no significant difference in the rating of each component in art education when comparing the responses of pre-service teachers, in-service teachers, and college instructors.
3. $H_0$: There is no significant difference of attitude rating relative to demographic information of pre-service teachers and in-service teachers.

**Instrument Development**

The instrument used in this study was developed with regards to two aspects: 1) the theoretical and 2) the practical. The theoretical aspect serves as a general framework for developing the research instrument. The sources used in this theoretical aspect were the review of literature and advice from experts. The literature included general art education and conditions in Thailand. On the other hand, the experts included scholars in the field of art education and general education, both in the United States and in Thailand.

In addition to the theoretical aspect, the purpose of the practical aspect of developing the research instrument was to validate what was learned from the theoretical aspect empirically. This validating process provided clues to refine the instrument so that it would insure applicability. Moreover, this aspect is particularly necessary when a research problem is around a setting, in this case, Thailand, that is remote from most of the theory origins such as the United States and Great Britain. The practical aspect consists of two types of activity:
a) meeting with people involved in the research problem, and b) conducting pilot studies.

Small group meetings were arranged to shed some light on the research problem. The participants included elementary school teachers and college instructors. While the former group provided mostly comments on art teaching problems that they confronted daily, the latter group was concerned with the overall view of teacher education programs as a result of these meetings. They provided information aiding the research in refining the instrument.

Pilot Study Plan

Following the theoretical and practical dimension of this research, pilot studies were conducted. There were three of these pilot studies: the first was immediately following group meetings, the second was conducted after refining the instrument used in the first pilot study, and the last was after the final revision. The pilot studies were conducted at selected elementary schools in Bangkok similar to the population under study (as described on page 86). As in the small group meetings, the participants included elementary school teachers and college instructors. In addition, during the refining and revising of the instrument, input was consistently received from the faculty in the Department of Art Education and Elementary Education at the Chulalongkorn University.
In addition to theoretical and practical aspect, another aspect should be noted. This is the description of the instrument during its stages of development. Four points concerning the instrument development will be discussed: 1) the form of the questions, 2) the sequence of the question, 3) the guidelines in constructing questionnaire items, and 4) language translation procedure of the questionnaire.

1) The form of questions in the questionnaire

There were two types of questions for different purposes: a) demographic questions for gathering background information of the respondents, and b) substantive questions for searching the view of respondents concerning the research problem under study.

While the demographic questions were constructed under common guidelines available, the substantive questions needed a special design. Originally, these questions were in the form of thirty-two separate descriptive items using the Likert rating scale. This form was found insufficient during a pilot study. It caused monotone responses. The respondents were attached to the physical responding pattern of the items rather than reading the content of the items attentively. Moreover, since the items had to be
dealt with separately, some respondents noted that the questionnaire was too long.

In order to improve the questionnaire, the separate descriptive items were rearranged into the form of compound ranking questions. This form helped increase the possibility of alternatives in the respondents and also made the questionnaire a desirable length.

2) The sequence of the questions in the questionnaire

While questionnaires used in a number of studies generally employ a particular sequence of questions, another sequence of questions was found more appropriate for this study. Normally, a questionnaire begins with substantive questions, then, ends with demographic questions. This researcher has chosen to reverse this order; that is, to begin with demographic questions and to end with substantive ones. This particular order was suggested by several sources. The sources included research conducted under similar circumstances and culture, educators and school teachers in the target setting.

3) Guidelines in constructing the questionnaire items

In constructing the items which are present on the scales, the following guidelines, identified by Babbie, are used (Babbie, 1973:140-144). These guidelines include:
1. When closed-ended questions are used, response categories provided should be exhaustive and the answer categories must be mutually exclusive.

2. Items should be clear and unambiguous.

3. Avoid double-barrel questions.

4. Respondents must be competent to answer.

5. The statements should be relevant to most respondents.

6. The researcher should provide clear, short items that will not be misinterpreted.

7. Avoid negative items.

8. Avoid "biased" items and terms.

4) Language translation procedure of the questionnaire

To assure that the respondents clearly understand what they are responding to, by means of the language presented, the researcher needed to translate the language from one to another as carefully as possible. She has to find some devices to guarantee the clarification of the translated language used in the instrument.

This author found that back-translation process suggested by Brislin et al. (1973) provides a useful device to check the consistency between the languages in the process of translation. The authors call this activity "Decentering." By this, they mean to trap certain words and concepts in
one language that may not have equivalents in another. It is a process of translating in which the source and the target language versions are equally important and open to modification during the translation procedure.

The basic method in decentering is back-translation, which will be discussed in greater detail later. The following will be this author's plan applied from Brislin's model, which he used in his research in 1970.

English to Thai to English (then review) to Thai
to (2nd to tentative
English review) Thai English form

The decentering process itself would determine necessary changes.

The back-translation is the process especially recommended for the use of construction questionnaires used in different languages. Actually by employing his process, the researcher is not required to know local languages (the language used in the actual questionnaire). The back-translation method was proven to be useful and was recommended by Werner and Campbell (1970 in Brislin, 1973). The procedure used in this back-translation method is to find two translators to help in translation. These translators are bilinguals. The first translator will translate from the source to the target language, whereas
the second one will blindly translate back from the target to the source language. Then the process follows the decentering model mentioned earlier.

Then, the two versions (the target language and English) are compared, and if discrepancies are found, the researcher should pose some actions by means of improving the instrument. Improvement may mean revising the words or phrases in the questions. One may ask, which version needs to be revised. To make this decision, the Organization for Comparative Social Research Survey (1953) (in Brislin, 1973:48) provides lines of action on which to revise the translation, the original item formation, or the statement of item objectives. They are as follows:

1) Revision of the translation if found to elicit meanings not intended by the original item.

2) Revision of the original item formulation if translations indicate ambiguities and other inadequacies that must be taken care of if the item is to meet the data eliciting objective.

3) Revision of the statement of item objectives if inadequate understanding of objectives seems to have contributed to divergencies of translation.

The back-translation has proven to be of great use, particularly in this kind of study. Fink (1963), as mentioned in Brislin (p. 42) was in an even more
complicated situation; that is, he encountered translation of three languages. The actual target population in his investigation was Laos. He could not find any Laotian competent in both languages (English and Laos). Available were bilinguals who spoke either English and Thai or Thai and Lao. Thus, Fink tried a successive translation procedure from English to Thai, to Lao, to Thai, to English. He confirms that the procedure of back-translation was useful.

Populations and Samples

The aim of this study was to obtain responses from the people who, in their special ways, were involved in elementary school education. The sample includes three groups of people: 1) pre-service teachers, 2) in-service teachers, and 3) college instructors. The sample was drawn from the population in Bangkok, Thailand.

Procedures and sample selection

An amount of 384 units was deemed appropriate for the sample size to be used in this present study. The chosen number was based on the table of "Simple Random Sample Size for Several Degrees of Precision" developed by Backstrom and Hursh-Cesar (Backstrom and Hursh-Cesar, 1981:75). According to the table, the 384 units of sample size warrants the 5 percent tolerated error and the .05 level of
confidence. This number agrees with the table of "Estimated Population and Sample Sizes" suggested by the National Education Association in Donald C. Orlich's book (Orlich, 1978:89).

In order to assign certain numbers within the total of 384 to the three population groups in this study, stratified sampling was used. The researcher compiled the estimated total number of the three groups; the proportion of the groups was observed; then, the calculation was conducted for the number of units in each group (see Table 1).

Table 1 presents the sample size of the theoretical sample and the actual one: the total number in the theoretical framework was 384, and the actual returned number was 331. This number implies an overall return rate of 85 percent. According to Babbie (1973), this return rate was a satisfactory rate. He suggests that the return rate of 50 percent is adequate for analysis and reporting; 60 percent is good; and 70 percent is very good (Babbie, 1973:165). One of the reasons for the high return rate is that the researcher had an opportunity to conduct a face-to-face contact with most of the cases included in the sample groups.
TABLE 1

THE THEORETICAL FRAMEWORK AND FINAL SAMPLE SIZE CONCERNING ART EDUCATION FOR ELEMENTARY SCHOOL TEACHER

<table>
<thead>
<tr>
<th>Standing in Teaching Profession</th>
<th>Theoretical Sample</th>
<th>Final Sample</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>No. of Respondents</td>
<td>No. of Respondents</td>
</tr>
<tr>
<td>Pre-Service Teachers</td>
<td>134</td>
<td>110</td>
</tr>
<tr>
<td>In-Service Teachers</td>
<td>231</td>
<td>205</td>
</tr>
<tr>
<td>College Instructors</td>
<td>19</td>
<td>16</td>
</tr>
<tr>
<td>Total</td>
<td>384</td>
<td>331</td>
</tr>
</tbody>
</table>

Statistical Analysis Procedures

Surveyed subjects which are divided into pre-service teachers, in-service teachers, and college instructors will be referred to as subject groups I, II, and III, respectively. The four components in art education which are categorized into discipline of art, human behavior in art, art curriculum and instruction, and philosophical and sociological issues in art education will be referred to as components a, b, c, and d. Subjects' responses which are in nominal scale are ranked. Strongly favor response is ranked 1, and a fifth rank is assigned for a strongly not favor response. Since the data collected are in a nominal
scale, the most appropriate statistical models that should be used to analyze these data are nonparametric models. Statistical analyses are divided into seven parts. Each part is designed to answer each of the seven questions posed as part of the objective of this study.

1. To show the strength of attitude toward art education, relative frequencies of the responses are computed for sample groups I and II. The two samples are then divided up into subgroups according to a demographic information; with or without art education and with or without teaching experience. Relative frequencies of the responses are also computed.

2. To find specific topics that the subjects feel the lack of competency to function satisfactorily as an elementary school teacher, the subjects are asked to pick the three top topics of concern from nine possible topics presented in the questionnaire:

   (1) Understanding procedures in teaching art.
   (2) Planning activities for art lessons.
   (3) Understanding art and its discipline.
   (4) Evaluating learning in art.
   (5) Preparing teaching and learning media in art.
   (6) Updating yourself to innovation concerning art education.
   (7) Acquiring skills and their mastery in the procedures of creating art.
(8) Comprehending art curriculum and teacher
guides.

(9) Understanding children's ability and
developmental stages concerning art.

In each of the three groups of samples, frequencies of
the ranking 1, 2, 3, and 0 are combined for the nine
topics. Zero ranking represents a situation when the topic
is not selected as the top three topics. To determine
level of importance of those nine topics, the rankings are
weighted according to their levels of importance.
Weighting factor of 3, 2, and 1 are assigned to the first,
second, and third rankings, respectively. A weighted
percentage value of each of the nine topics are computed as
follows:

Define \( n_1 \) = number of first ranking in each topic.

\( n_2 \) = number of second ranking in each topic.

\( n_3 \) = number of third ranking in each topic.

Weighted value of each topic = \( 3n_1 + 2n_2 + n_3 \)

Total weighted value of all topics = \( \Sigma \) (weighted values of
each topic)

\[ \% \text{ weighted value} = \frac{\text{Weighted value of each topic}}{\text{Total weighted value of all topics}} \]
With the percent weighted values, a topic with the highest percentage value is the one the subjects feel is the most important.

3. To find a preferred sequence of the four components when they are being taught, relative frequencies of all sequences provided by the three groups of subjects are computed. Relative frequency is preferred to absolute frequency because of the difference in sample sizes. Since there are four components, the total number of possible sequences is a factorial number of 4 which equals 24. A sequence with the highest relative frequency is the one preferred by the subjects.

4. To measure the importance of the four components as included in the scope of art education curriculum, the mean ranking provided by subjects on each component is computed.

Define \( R_{ij} \) = ranked data on component \( j \) provided by subject group \( i \).

\[ \bar{R}_{ij} = \frac{\sum R_{ij}}{N_i} \]

\( N_i \) = Sample size of group \( i \).
To determine if there is a significant difference in the rating of those four components in art education, a nonparametric statistical inference is performed. With the mean ranks provided in the previous section, a Friedman test on ordinal response variable (Leach, 1979:217) is performed. Chi-square statistics are computed by:

\[
\chi^2 = \frac{12}{nk(k+1)} \sum (R_i - \bar{R})^2
\]

where
- \( n\) = number of subjects
- \( k\) = number of variables
- \( R_i\) = ranked data
- \( \bar{R}\) = mean ranked value

The null hypothesis is that there is no difference in ranking among the four components and therefore the four components received about the same level of importance. The test is performed on each of the three groups of subjects as well as the overall combined subjects. When the Friedman test is significant, multiple comparisons based on Friedman rank sums (Hollander and Wolfe, 1973:151) are performed to determine which pair—\(a:b, a:c, a:d, b:c, b:d,\) or \(c:d\) has a significant difference in ranking. This part of the analysis is performed by using SPSS statistical computer package. Results will be shown in the following chapter.

To determine whether there is a significant difference in the ranking among the three groups of
subjects in each of the four components, the homogeneity test using chi-square approximation (Leach, 1979:257) is performed. The null hypothesis is that there is no difference in ranking among the three groups of subjects on each component and therefore all subjects agree on the level of importance of each of the four components in art education. When a test is significant, multiple comparison test is then performed to pinpoint the two groups that rate differently. Since there are three groups of subjects, three multiple comparison tests are required.

7. To determine whether there is a difference in attitude of subjects toward art education relative to demographic information, chi-square test of equal proportions is performed with demographic information, the sample group I and group II are divided into two subgroups; with or without educational background in relation to art education and with or without art teaching experience. The null hypothesis in this part is that there is no difference in the proportion of ranked data and therefore, there is no difference in attitude with respect to demographic differences.
CHAPTER IV

ANALYSIS OF DATA

The purpose of this chapter is to present the statistical analysis of data collected from the survey using the statistical procedures explained in Chapter III (pages 86-91). To organize this chapter, the summary of results is shown by each question of the research questions. This procedure will help to highlight the objective of each question. The three null hypotheses, originally formulated to assist answering some of these research questions, will be included with the related research questions. In addition, following the description of statistical results in each question, there is a discussion of the results. This also includes the results interpretation.

The Analysis

Statistical analysis on each of the seven questions are summarized as follows:

1. What type of attitude toward art education is expressed by pre-service teachers and in-service teachers?
Question 1 in the questionnaire is to measure the attitude of pre-service teachers and in-service teachers toward art education. The data are organized in such a way that the levels of expressions can be presented in terms of percentage of the total numbers of responses. Table 1.1 summarizes descriptive features of the data. Percentages of levels of responses categorized by strongly favor to strongly not favor are presented. It can be seen that close to three quarters of both pre-service teachers and in-service teachers being questioned favor art education. Seventy-one percent of pre-service teachers and 74 percent of in-service teachers are on the positive side of the continuum of the attitude toward art education.

<table>
<thead>
<tr>
<th>Attitude Toward Art Education (Percentage)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Group</td>
</tr>
<tr>
<td>------------------------</td>
</tr>
<tr>
<td>Pre-Service Teachers</td>
</tr>
<tr>
<td>In-Service Teachers</td>
</tr>
</tbody>
</table>
Discussion: Attitudes expressed by the pre- and in-service teachers were encouraging. Most teachers had a positive feeling toward art education. This finding helped to assure that if a course in art education is introduced, there should not be any strong rejection towards the subject matter. However, the implication of this positive attitude should be used with caution. The reason being, the Thai people, by nature, have a tendency to readily receive new ideas without fully understanding them (see page 58).

2. What are the specific topics in art education in which the pre-service teachers, in-service teachers, and college instructors indicate a lack of competency to function satisfactorily as elementary school teachers?

The three groups of subjects are asked to express topics which indicate a lack of competency to function satisfactorily as elementary school teachers. The topics include:

(1) Understanding procedures in teaching art.
(2) Planning activities for art lessons.
(3) Understanding art and its discipline.
(4) Evaluating learning in art.
(5) Preparing teaching and learning media in art.

(6) Updating yourself to innovation concerning art education.

(7) Acquiring skills and their mastery in the procedures of creating art.

(8) Comprehending art curriculum and teacher guides.

(9) Understanding children's ability and developmental stages concerning art.

Tables 2.1.a and 2.1.b show frequencies of each of the nine topics as rated by the three groups of subjects. The actual frequencies then are converted into weighted percentage values as described on page 88 and 89 in this study.
TABLE 2.1.a

ABSOLUTE FREQUENCIES OF NINE TOPICS IN ART EDUCATION
RANKED BY GROUPS IN TEACHING PROFESSION

<table>
<thead>
<tr>
<th>The Nine Topics*</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Pre-Service Teachers</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1: Ranked First</td>
<td>10</td>
<td>8</td>
<td>10</td>
<td>11</td>
<td>12</td>
<td>23</td>
<td>21</td>
<td>2</td>
<td>12</td>
</tr>
<tr>
<td>2: Ranked Second</td>
<td>6</td>
<td>4</td>
<td>10</td>
<td>13</td>
<td>9</td>
<td>20</td>
<td>21</td>
<td>11</td>
<td>15</td>
</tr>
<tr>
<td>3: Ranked Third</td>
<td>9</td>
<td>9</td>
<td>6</td>
<td>8</td>
<td>15</td>
<td>19</td>
<td>15</td>
<td>9</td>
<td>17</td>
</tr>
<tr>
<td>0: Did Not Choose</td>
<td>85</td>
<td>89</td>
<td>84</td>
<td>78</td>
<td>74</td>
<td>48</td>
<td>53</td>
<td>88</td>
<td>66</td>
</tr>
<tr>
<td><strong>In-Service Teachers</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1: Ranked First</td>
<td>7</td>
<td>15</td>
<td>62</td>
<td>0</td>
<td>11</td>
<td>33</td>
<td>51</td>
<td>8</td>
<td>11</td>
</tr>
<tr>
<td>2: Ranked Second</td>
<td>7</td>
<td>6</td>
<td>37</td>
<td>8</td>
<td>14</td>
<td>31</td>
<td>61</td>
<td>7</td>
<td>27</td>
</tr>
<tr>
<td>3: Ranked Third</td>
<td>25</td>
<td>22</td>
<td>17</td>
<td>11</td>
<td>14</td>
<td>37</td>
<td>31</td>
<td>12</td>
<td>28</td>
</tr>
<tr>
<td>0: Did Not Choose</td>
<td>166</td>
<td>162</td>
<td>89</td>
<td>186</td>
<td>166</td>
<td>104</td>
<td>62</td>
<td>178</td>
<td>139</td>
</tr>
<tr>
<td><strong>College Instructors</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1: Ranked First</td>
<td>0</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>0</td>
<td>2</td>
<td>1</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>2: Ranked Second</td>
<td>4</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>0</td>
<td>3</td>
<td>1</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>3: Ranked Third</td>
<td>2</td>
<td>1</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>0: Did Not Choose</td>
<td>11</td>
<td>10</td>
<td>8</td>
<td>8</td>
<td>14</td>
<td>11</td>
<td>12</td>
<td>13</td>
<td>11</td>
</tr>
</tbody>
</table>

NOTE: *See the labels of the nine topics on page 94 and 95
# Table 2.1.b

## Relative Frequencies of Nine Topics in Art Education

### Ranked by Groups in Teaching Profession

<table>
<thead>
<tr>
<th>The Nine Topics*</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Pre-Service Teachers</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1: Ranked First</td>
<td>9.1</td>
<td>7.3</td>
<td>9.1</td>
<td>10.0</td>
<td>10.9</td>
<td>20.9</td>
<td>19.1</td>
<td>1.8</td>
<td>10.9</td>
</tr>
<tr>
<td>2: Ranked Second</td>
<td>5.5</td>
<td>3.6</td>
<td>9.1</td>
<td>11.8</td>
<td>8.2</td>
<td>18.2</td>
<td>19.1</td>
<td>10.0</td>
<td>13.6</td>
</tr>
<tr>
<td>3: Ranked Third</td>
<td>8.2</td>
<td>8.2</td>
<td>5.5</td>
<td>7.3</td>
<td>13.6</td>
<td>17.3</td>
<td>13.6</td>
<td>8.2</td>
<td>15.5</td>
</tr>
<tr>
<td>0: Did Not Choose</td>
<td>77.3</td>
<td>80.9</td>
<td>76.4</td>
<td>70.9</td>
<td>67.3</td>
<td>43.6</td>
<td>48.2</td>
<td>80.0</td>
<td>60.0</td>
</tr>
<tr>
<td><strong>In-Service Teachers</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1: Ranked First</td>
<td>3.4</td>
<td>7.3</td>
<td>30.2</td>
<td>0.0</td>
<td>5.4</td>
<td>16.1</td>
<td>24.9</td>
<td>3.9</td>
<td>5.4</td>
</tr>
<tr>
<td>2: Ranked Second</td>
<td>3.4</td>
<td>2.9</td>
<td>18.0</td>
<td>3.9</td>
<td>6.8</td>
<td>15.1</td>
<td>29.8</td>
<td>3.4</td>
<td>13.2</td>
</tr>
<tr>
<td>3: Ranked Third</td>
<td>12.2</td>
<td>10.7</td>
<td>8.3</td>
<td>5.4</td>
<td>6.8</td>
<td>18.0</td>
<td>15.1</td>
<td>5.9</td>
<td>13.7</td>
</tr>
<tr>
<td>0: Did Not Choose</td>
<td>81.0</td>
<td>79.0</td>
<td>43.4</td>
<td>90.7</td>
<td>81.0</td>
<td>50.7</td>
<td>30.2</td>
<td>86.8</td>
<td>67.8</td>
</tr>
<tr>
<td><strong>College Instructors</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1: Ranked First</td>
<td>0.0</td>
<td>18.8</td>
<td>18.8</td>
<td>18.8</td>
<td>0.0</td>
<td>12.5</td>
<td>6.3</td>
<td>18.3</td>
<td>0.0</td>
</tr>
<tr>
<td>2: Ranked Second</td>
<td>25.0</td>
<td>12.5</td>
<td>6.3</td>
<td>12.5</td>
<td>0.0</td>
<td>18.8</td>
<td>6.3</td>
<td>0.0</td>
<td>18.8</td>
</tr>
<tr>
<td>3: Ranked Third</td>
<td>12.5</td>
<td>6.3</td>
<td>25.0</td>
<td>18.8</td>
<td>12.5</td>
<td>0.0</td>
<td>12.5</td>
<td>0.0</td>
<td>12.5</td>
</tr>
<tr>
<td>0: Did Not Choose</td>
<td>62.5</td>
<td>62.5</td>
<td>50.0</td>
<td>50.0</td>
<td>87.5</td>
<td>68.8</td>
<td>75.0</td>
<td>81.3</td>
<td>68.8</td>
</tr>
</tbody>
</table>

**Note:** *See the labels of the nine topics on page 94 and 95.*
Table 2.2 shows the weighted percentages of each of the nine topics chosen by the three groups of subjects.

It can be seen that the pre-service teachers express their highest concern on topic number 6, Self-updating preparation for adapting themselves to innovation in relation to art education in elementary school of 19.63 percent. The second highest concern is toward topic number 7, Acquiring skills and their mastery in the procedures of creating art with 18.40 percent. The third concern is toward topic number 9, Understanding children's ability and their developmental stages in art with 12.73 percent.
### TABLE 2.2

WEIGHTED PERCENTAGES OF TOPICS EXPRESSED BY THE THREE GROUPS OF SUBJECTS AS LACK OF COMPETENCY

<table>
<thead>
<tr>
<th>Group</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-Service Teachers</td>
<td>7.82</td>
<td>6.29</td>
<td>8.59</td>
<td>10.28</td>
<td>10.59</td>
<td>19.63</td>
<td>18.40</td>
<td>5.67</td>
<td>12.73</td>
<td>100</td>
</tr>
<tr>
<td>In-Service Teachers</td>
<td>5.24</td>
<td>6.67</td>
<td>23.42</td>
<td>2.28</td>
<td>6.34</td>
<td>16.23</td>
<td>25.87</td>
<td>4.23</td>
<td>9.72</td>
<td>100</td>
</tr>
<tr>
<td>College Instructors</td>
<td>10.20</td>
<td>14.29</td>
<td>15.31</td>
<td>16.33</td>
<td>2.04</td>
<td>12.24</td>
<td>7.14</td>
<td>9.18</td>
<td>13.27</td>
<td>100</td>
</tr>
<tr>
<td>Total Subjects</td>
<td>6.36</td>
<td>6.93</td>
<td>18.00</td>
<td>5.69</td>
<td>7.55</td>
<td>17.18</td>
<td>22.40</td>
<td>4.97</td>
<td>10.92</td>
<td>100</td>
</tr>
</tbody>
</table>

**NOTE:** *See the labels of the nine topics on page 94 and 95.
The three topics ranking from the highest as expressed by the in-service teachers are: Topic number 7, Teachers' background in art discipline with 25.87 percent; topic number 3, Acquiring the skill and mastering it in procedures of creating art with 23.42 percent; and topic number 6, Self-updating in relation to art education in elementary school with 16.23 percent.

The college instructors expressed their opinions on the following topics: topic number 4, Art learning evaluation with 16.33 percent; topic number 3, Teachers' background in art with 15.31 percent; and topic number 2, Planning activities for art lessons with 14.29 percent.

It is also found that the pre-service teachers and in-service teachers express a common concern on topic number 6: Updating yourself to innovation concerning art education. On the other hand, the in-service teachers and the college instructors share a common concern on topic number 3: Understanding procedures in teaching art.

When combining all subjects, the pre-service teachers, the in-service teachers, and the college instructors, as one group, the top three concerns are topic numbers 7, 3, and 6 with 22.40 percent, 18.00 percent, and 17.18 percent, respectively. Specifically, the three topics include: Acquiring skills and their mastery in the procedures of
creating art; Understanding art and its discipline; and Updating yourself to innovation concerning art education.

**Discussion:** Specific topics relative to art education were indicated by means of self-evaluation on the part of pre- and in-service teachers, and observation on the part of college instructors. These topics, when classified into components in art education (see pages 45-50) and when analyzed accordingly, reflected several interesting conclusions. The top rank topics were in the component of Human Behavior in Art. Two topics within this component were first, Acquiring skills and their mastery in the procedures of creating art and second, Understanding children's ability and developmental stages in art. Whereas the first topic was generally revealed by both pre- and in-service teachers, the second one was particularly a concern of only the pre-service teachers. The second in rank was a topic in the component of Philosophical and Sociological Issues Relative to Art Education. Ironically, while this component was generally indicated as the least important among the four (see question number 4, pages 106-111), one particular topic of this component was reported as being crucial by both pre- and in-service teachers. The topic was Updating oneself to innovations concerning art education. On the other hand, the topics
relative to the component of Art Curriculum and Instruction, in comparison to those relative to the other three components, earned the lowest place in the overall list of topic ranking. However, in this component, evaluating learning in art was revealed by college instructors as the most crucial problem of elementary school teachers. This particular topic agreed with one of the findings in the study conducted by Teacher Training Task Force, 1982 (see page 44). The one ranking fourth was in the component of the Discipline of Art. The topic was: Understanding art and its discipline. The in-service teachers and college instructors agreed that it was the problem that needed to be improved.

3. What are the preferred sequences of components in art education (as in a curriculum for elementary school teachers) as arranged by pre-service teachers, in-service teachers, and college instructors?

Subjects are asked to rank the four components of art education including: a) Discipline of Art, b) Human Behavior in Art, c) Art Curriculum and Instruction, and d) Philosophical and Sociological Issues Relative to Art Education. The ranking in this part differs from question
number 2 in the sense that the subjects provide preferred
sequences of components they think should be in their study
in art education. Numerical scores of 4, 3, 2, and 1 are
assigned to the ranking from the highest to the lowest,
respectively. There are $4^4 = 24$ possible combinations of
the sequences of the four components in art education. The
frequencies of each sequence as rated by the three groups
of subjects are shown in Figure 3.1.
FIGURE 3.1

RELATIVE FREQUENCIES OF 24 COMBINATIONS OF THE SEQUENCES OF THE FOUR COMPONENTS IN ART EDUCATION
It can be seen from the frequency chart that the three highest ranking by the pre-service teachers are sequences c-a-b-d, a-b-c-d, and a-c-b-d, respectively. The three highest ranking by the in-service teachers are: c-a-b-d, a-c-b-d, and a-b-c-d. The pre- and in-service teachers agree on the highest ranking sequence: c-a-b-d. For the college instructors, rankings are scattered around with no significantly high frequency. One conclusion that can be drawn is that the majority (more than 75 percent) seems to prefer component a and b first within the sequence. These two components are Discipline of Art and Human Behavior in Art.

Discussion: When observing the twenty-four possible sequences of ordering the four components in art education as preferred in a course curriculum for elementary school teachers, two particular sequences are worth noting. These two sequences interchanged the first two preferred components. The two components were Art Curriculum and Instruction and Discipline of Art. The first sequence placed Art Curriculum and Instruction first, and Discipline of Art second. The second sequence, in opposite order, placed the Discipline of Art first and Art Curriculum and Instruction second. On the other hand, the first and second sequence shared a common order in the third and
fourth component. That is, Human Behavior in Art was the third, and Philosophical and Sociological Issues Relative to Art Education was fourth in both sequences. In reference to the responses to these sequences, it is important to note that the first sequence was particularly indicated by the vast majority of the pre- and in-service teachers, even though there were twenty-three other possible sequences. However, it was popular only among these two groups of people. The second sequence, although the responses were not as high, was the one closest to the common agreement of all three groups of participants.

4. How are the components in art education rated, according to importance levels indicated by pre-service teachers, in-service teachers, and college instructors?

The fourth question is to measure the importance of the four components of art education: Discipline of Art, Human Behavior in Art, Art Curriculum and Instruction, and Philosophical and Sociological Issues Relative to Art Education. The subjects are divided into three groups: pre-service teachers, in-service teachers, and college instructors. The subjects are asked to rank the four components by their important contributions to art education.
Table 4.1 shows the mean rankings of the four components as rated by the three groups of subjects. Rank 1 is the most important and rank 4 is the least important. It can be seen that the fourth component, Philosophical and Sociological Issues Relative to Art Education received the lowest rank by all three groups of subjects.

**TABLE 4.1**

**MEAN RANKING OF ART EDUCATION COMPONENTS BY GROUPS IN TEACHING PROFESSION**

<table>
<thead>
<tr>
<th>Group</th>
<th>Discipline of Art</th>
<th>Human Behavior in Art</th>
<th>Curriculum and Instruction</th>
<th>Philosophical and Sociological</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-Service Teachers</td>
<td>1.96</td>
<td>2.46</td>
<td>2.41</td>
<td>3.44</td>
</tr>
<tr>
<td>In-Service Teachers</td>
<td>2.03</td>
<td>2.71</td>
<td>1.81</td>
<td>3.44</td>
</tr>
<tr>
<td>College Instructors</td>
<td>2.31</td>
<td>2.06</td>
<td>2.25</td>
<td>3.38</td>
</tr>
<tr>
<td>All Subjects</td>
<td>2.02</td>
<td>2.60</td>
<td>1.94</td>
<td>3.44</td>
</tr>
</tbody>
</table>

To determine the variability of the ranked scores given, from the most important to the least important components, the range was computed by subtracting the highest and the lowest mean ranks in the distribution of the three sample groups. It was found that the group of in-service teachers showed the largest range of 1.63, next,
the pre-service teachers, 1.48, and last, the college instructors, with the smallest range of 1.32.

In addition, the composition of the four components according to their mean ranks was examined. From Table 4.1, it can be seen that the in-service teachers in comparison to the other two sample groups, showed the most distinctive diversity of the mean scores from the highest to the lowest ranked components. On the other hand, the pre-service teachers showed a very small diversity of scores especially between the second and the third ranked components, Art Curriculum and Instruction, and Human Behavior in Art. Likewise, the college instructors also showed a small diversity of scores between the second and third ranked components. Art Curriculum and Instruction, and Discipline of Art.

The summary of the ranking provided by the three groups of subjects and the overall ranking are shown in Table 4.2.
TABLE 4.2

COMPARISONS OF THE RANKING BY GROUP VS. ALL SUBJECTS

<table>
<thead>
<tr>
<th>Group</th>
<th>Discipline of Art</th>
<th>Human Behavior in Art</th>
<th>Curriculum and Instruction</th>
<th>Philosophical and Sociological</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-Service Teachers</td>
<td>1</td>
<td>3</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>In-Service Teachers</td>
<td>2</td>
<td>3</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>College Instructors</td>
<td>3</td>
<td>1</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>All Subjects</td>
<td>2</td>
<td>3</td>
<td>1</td>
<td>4</td>
</tr>
</tbody>
</table>

Discussion: The aim of this question is to examine what role four components play in the art education curriculum. This question was proposed based on an assumption that the curriculum should cover all four components in the scope of art education (see page 45-50). In addition, with this theoretical structure in mind, Phenix (1968) and Smith (1983) suggest weighing it with reality (see page 28). In order to do this, Posner (1974) and Johnson, (1982) recommend examining the curriculum structure through the perception of human resources (see page 30). In this present study, the human resources
relative to the problem include pre- and in-service teachers, and college instructors.

The perception of these human resources regarding the curriculum structure was gathered by ranking the four components according to their levels of importance. It was found that the components varied widely in their degree of importance in the composition of art education curriculum. Some components received exclusive ranking apart from the rest, for example, the group of pre-service teachers gave the most important component, Discipline of Art, a very distinct ranking score with a large margin relative to the second ranked components. On the other end of the spectrum, the least important component, Philosophical and Sociological Issues Relative to art education, also received a distinctive ranking score being the lowest with a great distance from the other three components. This particular component, as the least important one, received common agreement from all three groups. While some components had distinctive ranking scores, some others stay very close to one another, such as, the second and the third ranking component, Art Curriculum and Instruction, and Human Behavior in Art, as expressed by the pre-service teachers. This implies that although there is a definite order of one to four, there is much variation within this
order, that between specific components there can be either a great or a small margin of importance.

5. Is there any significant difference among the four components in art education included in the questionnaire as to the level of importance in ranking by pre-service teachers, in-service teachers, and college instructors?

\[ H_0 = \text{There is no significant difference among the four components in art education included in the questionnaire as to level of importance in rating by pre- and in-service teachers, and college instructors.} \]

This part of the analysis is to see if there is a significant difference among the four components in art education as expressed by level of importance in ranking. The null hypothesis set for this research question is that there is no difference in ranking among the four components and therefore the four components received about the same level of importance.

To determine whether subjects within each of the three groups rank the four components according to their importance, the Friedman nonparametric test is performed with a null hypothesis that the four components received the same ranking. The four components in art education
which are categorized into Discipline of Art, Human Behavior in Art, Art Curriculum and Instruction, and Philosophical and Sociological Issues Relative to Art Education will be referred to as components a, b, c, and d. Table 5.1 shows the results from Friedman tests.

**TABLE 5.1**

**FRIEDMAN TEST OF DIFFERENCES IN THE FOUR COMPONENTS BY GROUPS IN TEACHING PROFESSION**

<table>
<thead>
<tr>
<th>Group</th>
<th>Chi-square</th>
<th>Degree of Freedom</th>
<th>Significance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-Service Teachers</td>
<td>198.873</td>
<td>3</td>
<td>0.000**</td>
</tr>
<tr>
<td>In-Service Teachers</td>
<td>85.669</td>
<td>3</td>
<td>0.000**</td>
</tr>
<tr>
<td>College Instructors</td>
<td>10.125</td>
<td>3</td>
<td>0.018*</td>
</tr>
</tbody>
</table>

* p<.05  
** p<.01

It can be seen that the only significant test is in the instructor group with \( \alpha = 0.018 \).

A pair-by-pair test to determine which of the two components were ranked differently by the three groups of samples is then performed. For pre-service teachers the differences are between components a and b, a and d, b and d, and c and d at both 0.01 and 0.05 significance levels.
In-service teachers show significant difference in ranking in components a and b, a and d, b and c, b and d, and c and d at both 0.01 and 0.05 significance levels. At the same levels, college instructors show difference in components a and d, b and d, and c and d.

**Discussion:** When comparing the importance rankings of the four components by grouping them in pairs, it was observed that almost all of the possible pairs showed distinctive differences. However, two particular pairs, the Discipline of Art and the Art Curriculum and Instruction, and Human Behavior in Art and Art Curriculum and Instruction, were found with no significant differences. With regard to the first pair, the Discipline of Art and the Art Curriculum and Instruction, it was agreed by all three groups of participants that the ranks of these two components were not clearly different. In other words, they received a similar overall level of ranking. In this investigator's opinion, the reasons for this type of response may be because these two components are deemed essential in the art education course. It could also imply the stereotypic thinking of conventional methods courses. On the other hand, the second pair of components, Human Behavior in Art and Art Curriculum and Instruction, showed some trend moving away from the thinking of the
conventional methods course. This similarity implies that the component of Human Behavior in Art was deemed as important as the component of Art Curriculum and Instruction. This ranking was particularly expressed by the pre-service teachers.

6. Is there any significant difference in ranking of each component in art education comparing the responses of pre-service teachers, in-service teachers, and college instructors?

$H_0 =$ There is no significant difference in the rating of each component in art education when comparing the responses of pre-service teachers, in-service teachers, and college instructors.

This part of the analysis compares the ranking of each component in art education to see whether there are significant differences in ranking among the three groups of subjects. The null hypothesis is that there is no difference in ranking among the three groups of subjects on each component and therefore all subjects agree on the level of importance of each of the four components in art education.

Chi-square test of homogeneity of multiple samples is used to test the null hypothesis that there is no difference in ranking among the three groups of subjects on
each of the four components. When there is a significant difference, pair-by-pair tests then are performed to pinpoint the groups that indicate differences in ranking. Table 6.1 shows results of the chi-square test on the four components.

TABLE 6.1
CHI-SQUARE TEST OF SIGNIFICANT DIFFERENCES
OF THE FOUR COMPONENTS

<table>
<thead>
<tr>
<th>Components</th>
<th>Chi-Square</th>
<th>Degree of Freedom</th>
<th>p-value</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>8.39</td>
<td>6</td>
<td>0.2108</td>
</tr>
<tr>
<td>b</td>
<td>12.64</td>
<td>6</td>
<td>0.0490*</td>
</tr>
<tr>
<td>c</td>
<td>13.82</td>
<td>6</td>
<td>0.0317*</td>
</tr>
<tr>
<td>d</td>
<td>7.99</td>
<td>6</td>
<td>0.2387</td>
</tr>
</tbody>
</table>

*P<.05

It can be seen that the null hypothesis is rejected in part. That is, the components of Discipline of Art and Philosophical and Sociological Issues Relative to Art Education are found accepting the null hypothesis. On the other hand, with the components of Human Behavior in Art and Art Curriculum and Instruction are able to reject the null hypothesis at the .05 level of significance. Therefore, it is reasonable to conclude that there is a
significant difference in ranking among the three groups of subjects in ranking these two components. However, the homogeneity test can only show that there is a difference in ranking among the three groups. Thus, three pair-by-pair tests are then performed on the two components (Human Behavior in Art and Art Curriculum and Instruction) b and c to determine which two of the three groups respond differently in ranking. Tables 6.2 and 6.3 show the pair-by-pair tests of the particular component mentioned, respectively.

**TABLE 6.2**

**CHI-SQUARE TEST OF RESPONSES IN COMPONENT b (HUMAN BEHAVIOR IN ART) BY GROUPS IN TEACHING PROFESSION**

<table>
<thead>
<tr>
<th>Group</th>
<th>Chi-Square</th>
<th>Degree of Freedom</th>
<th>p-value</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 vs. 2</td>
<td>6.17</td>
<td>3</td>
<td>0.1035</td>
</tr>
<tr>
<td>1 vs. 3</td>
<td>10.01</td>
<td>3</td>
<td>0.0185*</td>
</tr>
<tr>
<td>2 vs. 3</td>
<td>9.11</td>
<td>3</td>
<td>0.0279*</td>
</tr>
</tbody>
</table>

*P<.05

**Note:** Group 1 = Pre-Service Teachers  
Group 2 = In-Service Teachers  
Group 3 = College Instructors
TABLE 6.3

CHI-SQUARE TEST OF RESPONSES IN COMPONENT c
(ART CURRICULUM AND INSTRUCTION)
BY GROUPS IN TEACHING PROFESSION

<table>
<thead>
<tr>
<th>Group</th>
<th>Chi-Square</th>
<th>Degree of Freedom</th>
<th>p-value</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 vs. 2</td>
<td>10.50</td>
<td>3</td>
<td>.0147*</td>
</tr>
<tr>
<td>1 vs. 3</td>
<td>8.25</td>
<td>3</td>
<td>.0412*</td>
</tr>
<tr>
<td>2 vs. 3</td>
<td>8.89</td>
<td>3</td>
<td>.0307*</td>
</tr>
</tbody>
</table>

*p<.05

Note: Group 1 = Pre-Service Teachers
       Group 2 = In-Service Teachers
       Group 3 = College Instructors

Comparing the p-values, it can be seen that for component b the difference in ranking lies between sample groups 1 and 3 and between groups 2 and 3 with p-values equal 0.0185 and 0.0279, respectively. For component c the difference in ranking lies between sample groups 1 and 2 with p-value equals 0.0147.

Discussion: When comparing the responses of the three groups within each component of art education, it was found that all three groups agreed in their ranking of the Discipline of Art and Philosophical and Sociological Issues Relative to Art Education. However, only two out of the three groups, the pre- and in-service teachers agreed on
the other two components, Human Behavior in Art and Art Curriculum and Instruction. That is, pre- and in-service teachers both expressed similar ranking responses toward the components, whereas college instructors expressed a difference.

7. Is there any significant difference of attitude rating in relation to demographic information of pre-service teachers and in-service teachers?

H₀ = There is no significant difference of attitude rating to demographic information of pre-service teachers and in-service teachers.

This part of the analysis is to test and see if there is a significant difference of attitude rating relative to demographic information between the subject groups I and II. The null hypothesis in this part is that there is no difference in the proportion of ranked data and therefore, there is no difference in attitude with respect to demographic differences.

Table 7.1 summarizes the percentage ranking of the two groups of subjects, the pre- and in-service teachers, divided into with or without art education background and with or without art teaching experience.
TABLE 7.1
PERCENTAGE OF ATTITUDES TOWARDS ART EDUCATION BY ART EDUCATION BACKGROUND AND ART TEACHING EXPERIENCE

<table>
<thead>
<tr>
<th>Group</th>
<th>No Response</th>
<th>Strongly Favor</th>
<th>Favor</th>
<th>Neutral</th>
<th>Not Favor</th>
<th>Strongly Not Favor</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-Service Teachers</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>With A. E. 0.0</td>
<td>20.0</td>
<td>67.7</td>
<td>6.2</td>
<td>6.2</td>
<td>0.0</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>Without A. E. 0.0</td>
<td>4.4</td>
<td>42.2</td>
<td>26.7</td>
<td>15.6</td>
<td>11.1</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>With Teach. Exp. 0.0</td>
<td>24.1</td>
<td>58.6</td>
<td>6.9</td>
<td>10.3</td>
<td>0.0</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>W/O Teach. Exp. 0.0</td>
<td>9.9</td>
<td>56.8</td>
<td>17.3</td>
<td>9.9</td>
<td>6.2</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>In-Service Teachers</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>With A. E. 0.9</td>
<td>21.2</td>
<td>59.3</td>
<td>12.4</td>
<td>6.2</td>
<td>0.0</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>Without A. E. 0.0</td>
<td>9.8</td>
<td>55.4</td>
<td>26.1</td>
<td>5.4</td>
<td>3.3</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>With Teach. Exp. 0.7</td>
<td>12.7</td>
<td>58.7</td>
<td>19.3</td>
<td>6.7</td>
<td>2.0</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>W/O Teach. Exp. 0.0</td>
<td>25.5</td>
<td>54.5</td>
<td>16.4</td>
<td>3.6</td>
<td>0.0</td>
<td>100</td>
<td></td>
</tr>
</tbody>
</table>

In order to determine whether there is any difference in attitude with respect to demographic differences, the chi-square test of equal proportions was performed. Table 7.2 shows the results of this computation. It can be seen that both pre-service and in-service teachers show significant difference in attitude when background in art
education is compared. Teaching experience does not show significant difference as can be seen by the p-values.

<table>
<thead>
<tr>
<th>TABLE 7.2</th>
<th>CHI-SQUARE TEST OF DIFFERENCE OF GROUPS OF TEACHERS BY WITH/WITHOUT ART EDUCATION BACKGROUND AND ART TEACHING EXPERIENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Group</td>
</tr>
<tr>
<td>-----------</td>
<td>------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Pre-Service Teachers</td>
<td>With vs. without A. E. background</td>
</tr>
<tr>
<td></td>
<td>With vs. without teaching experience</td>
</tr>
<tr>
<td>In-Service Teachers</td>
<td>With vs. without A. E. background</td>
</tr>
<tr>
<td></td>
<td>With vs. without teaching experience</td>
</tr>
</tbody>
</table>

* p<.05  
** p<.01

Discussion: When comparing the subject matter in relation to background relative to art education, more than nine-tenths of the pre-service teachers who expressed the favoring attitude toward art education were those who also had some forms of art education background. Whereas there were less than half of the teachers who favored the subject matter but did not have any courses relative to art
education. Likewise, the in-service teachers showed the same pattern of response to this factor as the pre-service teachers, although with less gap. From these results, it can be concluded that exposing the teachers to art education would provide more chance for them to develop positive attitudes toward art education.
Summary

Thailand is called a "developing" country. This implies not only that it is a progressing country, but also that it has a number of areas behind times compared to the more developed countries. The country is in the process of transforming itself to catch up with other nations. However, if anyone attempts to improve any aspect of a country, he or she needs to take into consideration the country's distinctive characteristics and constraints (see pages 49-71). Moreover, the constraints of the country should not be thought of as immutable barriers, the underlying reasons the country advances so slowly; rather, they should function as a challenge for anyone who is determined to bring out the best in the Thai nation.

The present study is one of many efforts of fellow countrymen such as Chusak Prescott, Sukitti Klangvhisai, Narumol Jotivej, etc., aiming toward national excellence in education. Each scholar chose to focus on some specific educational problem in his or her particular area of specialty and the problems perceived as being significant...
for the country's development. Likewise, this present study has dealt with an issue believed to be essential for educational improvement in Thailand. This issue is the poor quality of art education in the elementary school in general. Among factors causing such poor quality, the quality of teaching art was specifically investigated. The emphasis particularly was on elementary teachers' art education curriculum improvement. This was done by means of analyzing and evaluating elementary school teachers' education background and the actual educational needs relative to art education.

Research Procedure

The research procedure took into account the literature in the field of art education as well as education in general, and the description of the factors effecting art education in Thailand. Along with this literature, a field study in Thailand was conducted to capture the actual situation. Specifically, the literature included in this study served two purposes: 1) as the foundation in applying art education theories to the educational setting in Thailand and subsequently formulated guidelines, and 2) as a guide and framework for research instrument design. However, one limitation should be noted. The literature specifically relative to art education in Thailand is scarce. To compensate for this
lack of information, the investigator used articles dwelling on the general education problems in Thailand. Accordingly, this scarcity of scholarly literature dictated that the nature of the present research methodology be descriptive.

Research Instrument

The function of the instrument in this study was to elicit the status quo of art education for elementary school teachers by means of responses given by groups of people in the teaching profession. With this function in mind, the investigator believes that the final form of the instrument being used in the field study was suitable for the specific problem under study. The essential scope of art education used in this study came from theories formulated by distinguished educators. In addition, the process of developing and refining the instrument was carefully planned. This process involved a number of professionals from various degrees of responsibility and involvement in different educational levels. Included were college professors, elementary school teachers, and college students. Consequently, this process warranted the validity and reliability of the instrument.

Results of Field Study

The results from conducting a field study were satisfactory in yielding a high level of return rate even
though close to half of the questionnaires were processed through the postal system. Also, direct and indirect informal positive comments regarding the questionnaire were given by all types of people involved in this field study.

Throughout the process of conducting the field study, a few constraints, limitations, and weak points can be pointed to for improvement in a further study. First of all, the time this field study was conducted may have been the reason for unreturned questionnaires. It was in March, the end of the school year in Thailand when the teachers had many responsibilities, and perhaps did not have time to participate in this study. In addition, at the college level, summer school was in session and the composition of the student body was not the same as in the regular college year session. That is, instead of full-time regular students, the students participating in this study included a combination of some regular students and some returning students (in-service teachers returning to complete their degree). Yet, another factor was the limited number of sequencing questions on the instrument, the questionnaire. Although the form used met the justification of reliability, this investigator recommends alternative forms be used in future research to reach an even higher level of reliability.
Proposed Guidelines for Designing Art Education Curriculum
For Elementary School Teachers in Thailand

From the results of this research study and the literature review and the investigator's speculation, the following will be the proposed guidelines for constructing an art education course for elementary school teachers. The following includes guidelines and the underlying rationales.

1. The course should cover areas deemed necessary for the student teacher's professional life and beneficial to their growth. The proposed framework of the course consists of four content components 1) Discipline of Art, 2) Human Behavior in Art, 3) Art Curriculum and Instruction, and 4) Philosophical and Sociological Issues Relative to Art Education (see pages 45-50).

Rationale: In the past, it was found that the course of study which contributed to the teachers' insufficient background covered only two matters: methods and materials (page 40). This pattern of course content has been deeply rooted in many elementary school teachers' perceptions of an art education course for elementary school teachers. In the data analysis of question number 4 (page 109), the majority of teachers that participated in this study feel that the components of Discipline of Art and Art Curriculum and Instruction (which basically include the two
traditional matters mentioned earlier) are more important than the other two, Human Behavior in Art and Philosophical and Sociological Issues Relative to Art Education. However, the latter two components are deemed necessary in that, the teachers indicated that they lacked learning relative to these components (see page 101). Therefore, this author recommends that the course should cover all four components in the scope of art education.

2. The course should be organized using a particular content construction model that allows a curriculum planner to assign various weights to various content components in accordance to certain conditions and needs.

**Rationale:** Among the content organization models available (see pages 21-31), the one selected is the third model introduced by Lewy: "Inclusion of various portions of content elements" (page 25-26). The following is the proposed content organization of the art education course for elementary school teachers using the model mentioned.

![Content Organization Diagram](image)

**FIGURE 1**

**CONTENT ORGANIZATION**
This guideline is based on not only the problems included in the literature review, but also the findings resulted from the analysis of data gathered from the field research, particularly the analysis of data for research question number 2, 3, 4, 5, and 6 (see page 94 to 118).

The course should begin with the two components which provide the teacher's personal growth and background in the substantive matter, art. That is, the course would, first, deal with Human Behavior in Art which should consistently be planned in conjunction with the second component, Discipline of Art. The third in order should be the application of the substances to the professional area, teaching: Art Curriculum and Instruction. Finally, the course should be concluded with the discussion of the relationship between art education and issues in some other areas both in and outside school: Philosophical and Sociological Issues Relative to Art Education.

With regard to the intensity of the components, each one should be carried out at different levels of learning and by different means of instruction. These conditions should be derived from the needs, expectation, and interest concerning the particular components.

3. The component of Human Behavior in Art should receive considerable attention in the course. The major
emphasis of this component should be that there are differences among people at different ages and levels of expertise, particularly between adults and children, and the specialist teachers and the classroom teachers. Thus, the content in this component should be composed of an education in the area of human behavior in art designed especially for student teachers' learning, and the theories relating to art developmental stages in children. Concerning the first part of this component, the course should be planned so that the student teachers would have first-hand experiences engaging in the process of making art. These experiences should primarily include the non-stereotyped processes. That is, to approach the process of making art differently from the learning of artists or specialists. For example, instead of starting with how to draw or paint using common art media such as drawing pencils or brushes and oil color or water color, the course may begin with the art processes that minimize the teachers comparing themselves with the specialists. A number of nontraditional art processes are available, such as printing with sponge or making art objects using styrofoam scraps. However, many of the western ideas may not be directly applicable into another culture (see pages 64-69). Specifically, such materials may be commonly available in the United States, while they are uncommon in
Thailand. Western ideas need to be considered within the context of their values and heritage (see page 66). Thus, in designing art processes for elementary school teachers, this author proposes that the curriculum be planned taking in account of the Thai culture so that materials commonly available locally be incorporated. For example, art activities may include those relative to Thai traditional craft such as weaving folk art objects using material commonly found such as palm leaves, straws, etc. This type of activity is suggested so that the teachers would have defined media and goals of their own; they do not have to compare themselves with skillful artists who are experts in handling typical art media. Thus, negative competitive attitudes can be avoided. Teachers would be able to concentrate on learning the processes and concepts underlying the selected activity. In addition, they would gain more self-confidence.

Following the art education of the student teachers, there should be an explanation of the theories of children's art developmental stages. This explanation should include two practical guidelines in applying these theories. They are as follows: 1) noting the differences between the children's and the adults' art process and product. The difference can be discerned as the student teachers compare the developmental stages of the child
covered in the discussion, with their own direct experience received earlier in this course; and 2) observing children while they work in the real school setting.

Rationale: This component, even though it is not the most preferred by the elementary school teachers, should be planned as a first component in the art education course for these teachers. In the literature review, several sources, such as, Chulalongkorn University (see page 14), and Hawes (see page 43) agree that the most crucial areas the teachers are uncertain in is their competency of the "what" and "how" they should teach. Within these two areas, however, it is logical to deal with the "what" to teach (the substance) prior to the "how" (the curriculum planning and the teaching strategies). In addition, field research in this study confirms that the majority of teachers lack the competency particularly in the topics relative to this component (see pages 94-102). Some specific topics reported by the Teacher Task Force include skills particularly in the studio areas such as sculpturing, printing, and weaving (see page 44).

4. The Discipline of Art, should be considered along with Human Behavior in Art, particularly as it relates to the education of the teachers. In other words, the activities that the teachers engage in while producing art
should be planned based on the fundamental concepts in art disciplines. Subsequently, at the end of each activity, a discussion can be conducted to extract those concepts.

Rationale: Besides learning the actual and direct processes involved in making art, the theoretical aspect, Discipline of Art, provides the teacher's personal growth and background in the substantive matter of art. This includes learning concepts such as balance, composition, harmony, shade, shadow, etc. In practice, these concepts have been taught as abstract forms without sufficient clarifications or implications, and with no relationship to concrete examples. The parallel evidence was given by Chaisomboon (1976) showing the gap between theories and concrete experience (see page 12). Moreover, Buripakdi and Mahakarn (1980) show how many subject matters in Thailand generally have been taught as factual learning, without explaining the rationales or basic assumptions (see page 10). In order to improve the situation, Andrews (1982) proposes that teachers should be prepared so that they have the ability to grasp the world in concrete sensuous meaning (see page 10).

5. The component of Art Curriculum and Instruction should be introduced after the Human Behavior in Art and the Discipline of Art, which function as background
knowledge for the pre-service teachers. Art Curriculum and Instruction should function as an instrument, aiding the transformation of this knowledge into the practical teaching of art. However, in Thailand, before one can plan for any actual art teaching, he should take into account another key element: the national elementary education curriculum. This curriculum is a general guide with overall educational goals as well as objectives for all subjects, including art education. Thus, the first topic in the Art Curriculum and Instruction component for pre-service teachers should cover a discussion of the role of art education as stated in the national elementary education curriculum; then, it should incorporate this role with the knowledge gained from the previous components in order to plan art activities for elementary school students. Besides planning art activities using the procedure mentioned, there is also another alternative: to use a teachers' guide already published by the Thai government as well as by the commercial publishers. Some time in the course art education for elementary school teachers should be given for the teachers to learn to use the teachers' guide effectively and wisely.

There is another topic which is crucial in the study of this component that should be emphasized; it is the
evaluation of art learning. In teaching this topic, the following rationales should be highlighted: 1) the work of people at different age and education levels should be evaluated differently, using a different set of criteria; and 2) the evaluation of art learning should be as objective as possible, rather than basing it on the teachers' subjective judgement.

Rationale: In order to develop guidelines in planning the content in this component, significant information and research findings have to be taken into account. First, teaching in the teacher training institutes is reported to be a hindrance to the excellence of learning about curriculum and instruction. One of the most crucial issues is that student teachers usually learn about the principles and theories without much chance to apply or practice them (see page 11). Besides the problem of having gaps between theories and practices, there are several specific problems in comprehending the content in this component. Educators remark that teachers are not able to understand the curriculum (see page 42). Suchanya concludes that the teachers cannot intelligently select the proper teacher guides (see page 44). The next problem is the lack of competency in the specific topic, Evaluating Art Learning. This particular topic has been a concern expressed by
educators (see page 44). It is also strongly emphasized by college instructors who participated in the field research of this study.

6. The component of Philosophical and Sociological Issues Relative to Art Education should serve as a liaison, pulling all the components together into a full scope in art education, and as a bridge, making art education relative to both the inside as well as the outside school environment. To accomplish this goal, this component should be planned to cover the following topics:

1) The relationship between art education and other subject matter in school, as well as relevant issues outside school.

2) The preparation and readiness of the pre-service teachers to adapt themselves to changes, particularly relative to educational innovations.

3) The provision of resources from which the teachers can expand their knowledge and skills relative to art education.

**Rationale:** Although this component was ranked as the least important among the four components, it was deemed needed by the majority of people involved in the teaching profession. Specifically, the topic of content relative to this component, Self-updating to innovation concerning art
education, was one among the top ranking problems (see pages 94-102). In addition, the Thai people often accept foreign ideas or new ideas without fully understanding them (see page 58, 64, 65). However, educators pay attention to this problem and suggest that care be used in being selective in adopting imported education innovations (see page 66). Eisner (1965) explains the relationship between education and a particular society. Education trends change in accordance to the society order (see page 48). This linkage between education and society is also emphasized by the Ministry of Education (1977a). In the National Education Policy, the Ministry underlines the importance of preparing students an ability to face real life (see page 48).

In guiding content selection and organization in this component, Philosophical and Sociological Issues Relative to Art Education, one particular approach deemed appropriate. That is "Weighing Ideals and Realities" (see pages 27-29). Several considerations included in this approach are of value in planning content in this component including: 1) cultural heritage, 2) utility (to be a basis for further education), and to provide opportunity for multiple learning activities, and 3) relevance to contemporary issues.
7. In addition to the basic content structure proposed, the specific content elements should be selected and organized following the sequencing principles (see pages 31-36), especially: the utilization-related, and learning-related principles.

**Rationale:** The crucial point in designing an art curriculum is to recognize the distinctive function of prospective teachers in various teacher education programs. For example, the teachers in an art specialist teacher training program, in their professional life, would function as art teachers: being expert in teaching art specifically. Thus, in selecting and organizing the curriculum content, one may apply a particular principle that would accent the function mentioned. In this case, the principle of using the discipline structure as a center (see page 21-22) may be the appropriate one. However, some other principle would suit the type of teachers in this present study, elementary school teachers. These teachers are responsible to teach all the subject matters. Therefore, in their training program, they have to learn how to teach all the subjects. Obviously, the amount of time given to each subject matter, including art, would be a lot less than that of the art specialist teachers. Thus, among all the content organization principles, the
utilization-related principle would be the most appropriate for designing art curriculum for elementary school teachers. That is, within the small frame of time art education may have in the teacher education program, the specific content should be selected and ordered considering their application in the actual setting.

Besides the utilization-related principle, the learning-related principle is also important when planning the art curriculum for elementary school teachers. The curriculum content should be planned in accordance with an appropriate level of internalization (see page 36). For example, the art curriculum for specialist teachers may be planned so that the teachers would achieve the deepest level of learning, characterization. On the other hand, for the elementary school teachers, it would be sufficient to include content at a lesser depth of learning, such as receiving, and responding. In addition to internalization, within the learning-related principle, several other subtypes should also be considered in organizing the art curriculum content. These include: familiarity, difficulty, and interest.

Recommendations for Further Study

The purpose of this investigator's study was to analyze the education of art as it presently exists, by
studying the four components and their contribution to the whole. This study supports the idea that these four components are different in the degree of importance and are varied in their degree of educational needs. Since this study has only touched upon the differences in importance and the variation of needs in the four components, this investigator recommends the following topics for further study:

1) A study examining the proportion of time and topics given to each of the four components in the art education curriculum for elementary school teachers.

2) A comparative study investigating the differences of the art education curriculum for elementary school teachers and the art education curriculum for some other category of teacher, such as the art specialist teachers; how the curricula vary in their relationship to the four components.

3) A cross-cultural research, comparing the composition of the four components of the art educational curriculum for elementary school teachers in Thailand with the curriculum of other cultures such as the United States of America, Great Britain, Japan, etc.
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APPENDIX A
Example of Questionnaire
Dear Sir:

My name is Ampai Tiranasar, an instructor in the Department of Art Education, Faculty of Education, Chulalongkorn University. I am currently working on a doctoral degree in art education at the Ohio State University, Columbus, Ohio under a grant from Chulalongkorn University. My dissertation title is "Art Education for Elementary School Teachers: A Study for the Educational Needs in Thailand."

In order to complete my research dissertation, I would like to pool some ideas and personal opinions from elementary school teachers. Responses from the teachers in your school will be of great value and use for the improvement of the teacher training program.

I would like to ask for your cooperation in forwarding the enclosed questionnaire to the teachers without art education degrees and are currently teaching in grades one through six, preferably one teacher per one grade.

Your cooperation is very much appreciated.

Sincerely,

Ampai Tiranasar

(Translated from Thai language.)
Dear Colleague:

My name is Ampai Tiranasar, an instructor in the Department of Art Education, Faculty of Education, Chulalongkorn University. I am currently working on a doctoral degree in art education at the Ohio State University, Columbus, Ohio under a grant from Chulalongkorn University. My dissertation title is "Art Education for Elementary School Teachers: A Study of Educational Needs in Thailand."

One of the common problems is that elementary school teachers who have no training or background in art education are assigned or are expected to teach the subject. With your experience in teaching in elementary school and the knowledge of the real-life problems in the elementary school levels, I am asking for your cooperation in responding to the enclosed questionnaire. Your opinions will be of great value and used for the improvement of the teacher training program to serve the national needs existing in elementary school.

Your cooperation means a great deal to me in the completion of this dissertation. I would be very much appreciated if you would spend not more than ten minutes of your valuable time in answering this questionnaire. The completed questionnaire should be folded so that my name and address would appear on the outside. Adhesive sticker is provided for your convenience. Please return it to me no later than March 15, 1983. Again I thank you for your cooperation.

Sincerely,

Ampai Tiranasar
(The Questionnaire)

**Personal Information**

Please mark in front of the items describing yourself.

1. Sex:  ____Female  ____Male

2. Age:
   ____Less than 20 years old  ____30-35 years old
   ____20-25 years old  ____more than 35 years old
   ____26-29 years old

3. Which of the following is your highest level of education attained?
   ____Master Degree in Education
   ____Bachelor Degree in Education
   ____Higher Certificate in Education
   ____Lower Certificate in Education
   ____Other Qualification Degree
   (____Presently studying at the level of........)

4. Have you ever had any educational background in relation to art or art education? (e.g., methods course in teaching art, art appreciation, studio courses: painting, ceramics, etc.)
   ____Yes
   ____No

5. How long have you been teaching at elementary school levels?
   ____More than 10 years  ____Less than 3 years
   ____Between 7-10 years  ____Have not taught yet
   ____Between 3-6 years
6. Please indicate your experience in teaching art at elementary school level(s). (The teaching includes regular teaching, temporary teaching, and substitute teaching).

____ Grade 1
____ Grade 2
____ Grade 3
____ Grade 4
____ Grade 5
____ Grade 6
____ Have no experience

7. Please indicate one of the following items that best describes your feeling towards art education.

____ Like it very much
____ Like it
____ Do not like it
____ Do not like it at all
____ Have neutral feeling
Instruction: This questionnaire is aimed to ask for your opinion as an elementary school teacher. The questions are concerned with the kind of art education elementary school teachers should possess.

Please give your answer following the instructions of each particular question.

Question I

If an art education course for elementary school teachers were to be composed of areas (explained on next page), how would you rank their levels of importance. Please write 1, 2, 3, and 4 in next to the description of each area ranking from the highest to the lowest level of importance.
Content areas in art education for elementary school teachers

A. Discipline of Art: Background in art, e.g., elements of design (which includes line, form, shape, color, etc.); Principle of composition (which includes balance, centers of interest, harmony, etc.); Art equipment and art media: their characteristics, functions (equipment and media include pencil, brush, clay etc.).

B. Human Behavior in Art: Procedures and skills in creating art enabling teachers to be able to create and to appreciate works of art (e.g., of the procedures and the skills: to paint, to sculpt, to craft, to view works of art, etc.), art developmental stages in children, and to select art activities accordingly.

C. Art Curriculum and Instruction: To study art curriculum and the use of teacher guides, the nature of children learning process, art teaching strategies, art learning evaluation, the incorporation of art education with other subject areas in elementary school curriculum.

D. Philosophical and Sociological Issues in Relation to Art Education: The history and development of art education in elementary school, preparation of self-updating for educational innovation and new ideas.
Question II

If a course in art education was available for elementary school teachers containing various content in the four areas mentioned in Question I, how would you rank your preference in the order to be taught? (Please refer to Question I for explicit description of these four areas for your assistance.)

A. Discipline of Art  B. Human Behavior in Art
C. Art Curriculum and Instruction  D. Philosophical & Sociological Issues Relative to Art Education

Please write the letters a, b, c, and d representing each area in accordance to your rank of teaching preference.

1. The area preferred to be taught first is .......... 
2. The area preferred to be taught second is .......... 
3. The area preferred to be taught third is .......... 
4. The area preferred to be taught fourth is .......... 
Question III

When you teach or if you were to teach art at elementary school levels, which of the following are to the top three issues, do you think you need to acquire to essence your teaching satisfaction?

Please write 1, 2, and 3 in front of the issues ranking from the highest concerned issue to the lowest one.

1. Understanding procedures in teaching art.
2. Planning activities for art lessons.
4. Evaluating learning in art.
5. Preparing teaching and learning media in art.
6. Updating yourself to innovation concerning art education.
7. Acquiring skills and their mastery in the procedures of creating art.
8. Comprehending art curriculum and teacher guides.
9. Understanding children's ability and developmental stages concerning art.

Other: ____________________________________________
APPENDIX B
Additional Tables
### TABLE I

**IN-SERVICE TEACHERS ACCORDING TO SCHOOL CATEGORY**

<table>
<thead>
<tr>
<th>School Category</th>
<th>Number of Cases</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Private School</td>
<td>65</td>
<td>32</td>
</tr>
<tr>
<td>Metropolitan School</td>
<td>84</td>
<td>41</td>
</tr>
<tr>
<td>Ministry of Education School</td>
<td>56</td>
<td>27</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>205</strong></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>

### TABLE II

**AGE RANGE OF IN-SERVICE TEACHERS IN THE POPULATION**

<table>
<thead>
<tr>
<th>Age Range</th>
<th>Number of Cases</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than 20 years old</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Between 20-25 years old</td>
<td>23</td>
<td>12</td>
</tr>
<tr>
<td>Between 26-29 years old</td>
<td>46</td>
<td>23</td>
</tr>
<tr>
<td>Between 30-35 years old</td>
<td>49</td>
<td>24</td>
</tr>
<tr>
<td>More than 35 years old</td>
<td>81</td>
<td>40</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>201</strong></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>
### TABLE III

**EDUCATIONAL LEVEL OF THE IN-SERVICE TEACHERS IN THE ELEMENTARY SCHOOLS**

<table>
<thead>
<tr>
<th>Education Level</th>
<th>Number of Cases</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Master Degree in Education</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>Bachelor Degree in Education</td>
<td>110</td>
<td>57</td>
</tr>
<tr>
<td>Higher Certificate in Education</td>
<td>50</td>
<td>26</td>
</tr>
<tr>
<td>Lower Certificate in Education</td>
<td>13</td>
<td>7</td>
</tr>
<tr>
<td>Other Qualification</td>
<td>17</td>
<td>9</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>193</strong></td>
<td><strong>100</strong></td>
</tr>
<tr>
<td>Period of Year</td>
<td>Number of Cases</td>
<td>Percentage</td>
</tr>
<tr>
<td>----------------------</td>
<td>-----------------</td>
<td>------------</td>
</tr>
<tr>
<td>Less than 3 years</td>
<td>14</td>
<td>7</td>
</tr>
<tr>
<td>Between 3-6 years</td>
<td>45</td>
<td>22</td>
</tr>
<tr>
<td>Between 7-10 years</td>
<td>48</td>
<td>23</td>
</tr>
<tr>
<td>More than 10 years</td>
<td>97</td>
<td>48</td>
</tr>
<tr>
<td>Total</td>
<td>204</td>
<td>100</td>
</tr>
</tbody>
</table>
**TABLE V**

ART TEACHING EXPERIENCE ACCORDING TO ELEMENTARY SCHOOL GRADE LEVELS OF ELEMENTARY SCHOOL TEACHERS

<table>
<thead>
<tr>
<th>Grade Level</th>
<th>Number of Cases</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 1</td>
<td>53</td>
<td>18</td>
</tr>
<tr>
<td>Grade 2</td>
<td>53</td>
<td>18</td>
</tr>
<tr>
<td>Grade 3</td>
<td>54</td>
<td>19</td>
</tr>
<tr>
<td>Grade 4</td>
<td>49</td>
<td>17</td>
</tr>
<tr>
<td>Grade 5</td>
<td>44</td>
<td>15</td>
</tr>
<tr>
<td>Grade 6</td>
<td>38</td>
<td>13</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>291</strong></td>
<td><strong>100</strong></td>
</tr>
<tr>
<td>Standing in Teaching Profession</td>
<td>Those Included the Background</td>
<td>Those Not Included the Background</td>
</tr>
<tr>
<td>--------------------------------</td>
<td>-------------------------------</td>
<td>----------------------------------</td>
</tr>
<tr>
<td>Number of Cases</td>
<td>Percentage</td>
<td>Number of Cases</td>
</tr>
<tr>
<td>Pre-Service Teachers</td>
<td>65</td>
<td>59</td>
</tr>
<tr>
<td>In-Service Teachers</td>
<td>111</td>
<td>55</td>
</tr>
<tr>
<td>Total</td>
<td>176</td>
<td>57</td>
</tr>
</tbody>
</table>
APPENDIX C
Charts of Thai Educational System
CHART SHOWING EDUCATIONAL SYSTEM

PRE-SCHOOL EDUCATION

AGE 3-5

AGE 6-11

ELEMENTARY EDUCATION

LOWER SECONDARY EDUCATION

UPPER SECONDARY EDUCATION

HIGHER EDUCATION

FIRST DEGREE

HIGHER DEGREES

SPECIAL EDUCATION

WELFARE EDUCATION

SPECIAL EDUCATION

WELFARE EDUCATION

OUT-OF-SCHOOL EDUCATION

STRUCTURE OF EDUCATIONAL SYSTEM IN 1977

<table>
<thead>
<tr>
<th>Pre-Primary Education</th>
<th>Primary Education</th>
<th>Secondary Education</th>
<th>Higher Education</th>
<th>Graduate</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Lower</td>
<td>Upper</td>
<td>Teaching</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Training</td>
</tr>
<tr>
<td>Flexible</td>
<td></td>
<td></td>
<td></td>
<td>University</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Vocational</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Technical</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Military/</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Police</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Music/</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Dramatic-</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Arts</td>
</tr>
</tbody>
</table>

APPROXIMATE AGE

SOURCE: Buripakdi, Chalio and Mahakarn, Pratern, 1980:237
APPENDIX D
Art Education in Teacher Education Programs
Art Education in Teacher Education Programs

Primary School Teaching Certificate

General structure of the program

<table>
<thead>
<tr>
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<th>Credits</th>
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<tbody>
<tr>
<td>General courses</td>
<td>75</td>
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<tr>
<td>Special courses</td>
<td>35</td>
</tr>
<tr>
<td>Education courses</td>
<td>20</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>130</strong></td>
</tr>
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</table>

Specific Description of the Area
Including Art Education

<table>
<thead>
<tr>
<th>Special Courses</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>Agriculture</td>
<td>5</td>
</tr>
<tr>
<td>Home economics</td>
<td>5</td>
</tr>
<tr>
<td>Handicrafts</td>
<td>6</td>
</tr>
<tr>
<td>Physical education and health education</td>
<td>6</td>
</tr>
<tr>
<td>Music and Thai dancing</td>
<td>4</td>
</tr>
<tr>
<td>Art</td>
<td>5</td>
</tr>
<tr>
<td>Boy Scouts and Junior Red Cross</td>
<td>2</td>
</tr>
<tr>
<td>Library science</td>
<td>2</td>
</tr>
</tbody>
</table>

SOURCE: Asian Institute for Teacher Educators, Teacher Education in Asia, UNESCO Regional Office for Education in Asia, Bangkok, 1972, pp. 256-257.
Bachelor Degree in Education
(Translated from Thai language)

General Structure of the Program

<table>
<thead>
<tr>
<th>Course Type</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>General courses</td>
<td>40</td>
</tr>
<tr>
<td>Education courses</td>
<td>45</td>
</tr>
<tr>
<td>Special courses</td>
<td>45</td>
</tr>
<tr>
<td>Selective courses</td>
<td>5</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>135</strong></td>
</tr>
</tbody>
</table>

Specific Description of the Area
Including Art Education

<table>
<thead>
<tr>
<th>Education Courses</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Orientation to education</td>
<td>3</td>
</tr>
<tr>
<td>Foundation of educational psychology</td>
<td>3</td>
</tr>
<tr>
<td>Evaluation in education</td>
<td>2</td>
</tr>
<tr>
<td>Art activities for elementary school teacher</td>
<td>2</td>
</tr>
<tr>
<td>Psychology for teachers</td>
<td>3</td>
</tr>
<tr>
<td>Curriculum and instruction at elementary school level</td>
<td>3</td>
</tr>
<tr>
<td>Teaching behavior at elementary school level I</td>
<td>3</td>
</tr>
<tr>
<td>Teaching media</td>
<td>3</td>
</tr>
<tr>
<td>Remedial Teaching</td>
<td>2</td>
</tr>
<tr>
<td>Teaching behavior at elementary school level II</td>
<td>3</td>
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<tr>
<td>Music activities for elementary school teachers</td>
<td>2</td>
</tr>
<tr>
<td>Experiences in teaching profession</td>
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<tr>
<td>Education Courses</td>
<td>Credits</td>
</tr>
<tr>
<td>-----------------------------------</td>
<td>---------</td>
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<tr>
<td>Seminar in education</td>
<td>2</td>
</tr>
<tr>
<td>Selective courses</td>
<td>8</td>
</tr>
</tbody>
</table>

**SOURCE:** Chulalongkorn University, Faculty of Education. *Education Programs in Teacher Education: Bachelor Degree level, Bangkok, 1977.*

**NOTE:** One credit is equal to one hour per week for 12 weeks.