

10-1-1931

Bulletin 114 - The Training of Public School Art Teachers

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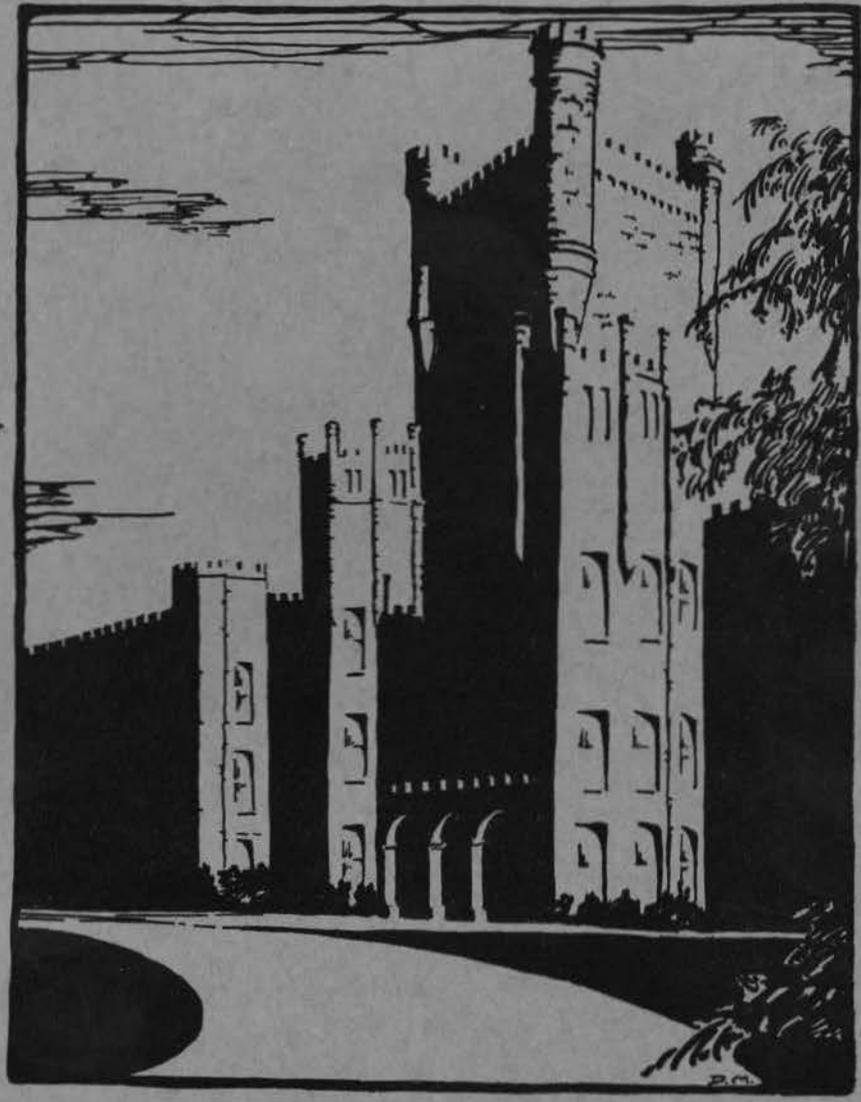
Recommended Citation

Messer, Grace E., "Bulletin 114 - The Training of Public School Art Teachers" (1931). *Eastern Illinois University Bulletin*. 205.
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art

THE TRAINING OF PUBLIC SCHOOL ART TEACHERS



AT
EASTERN ILLINOIS STATE
TEACHERS COLLEGE

PUBLIC SCHOOL ART

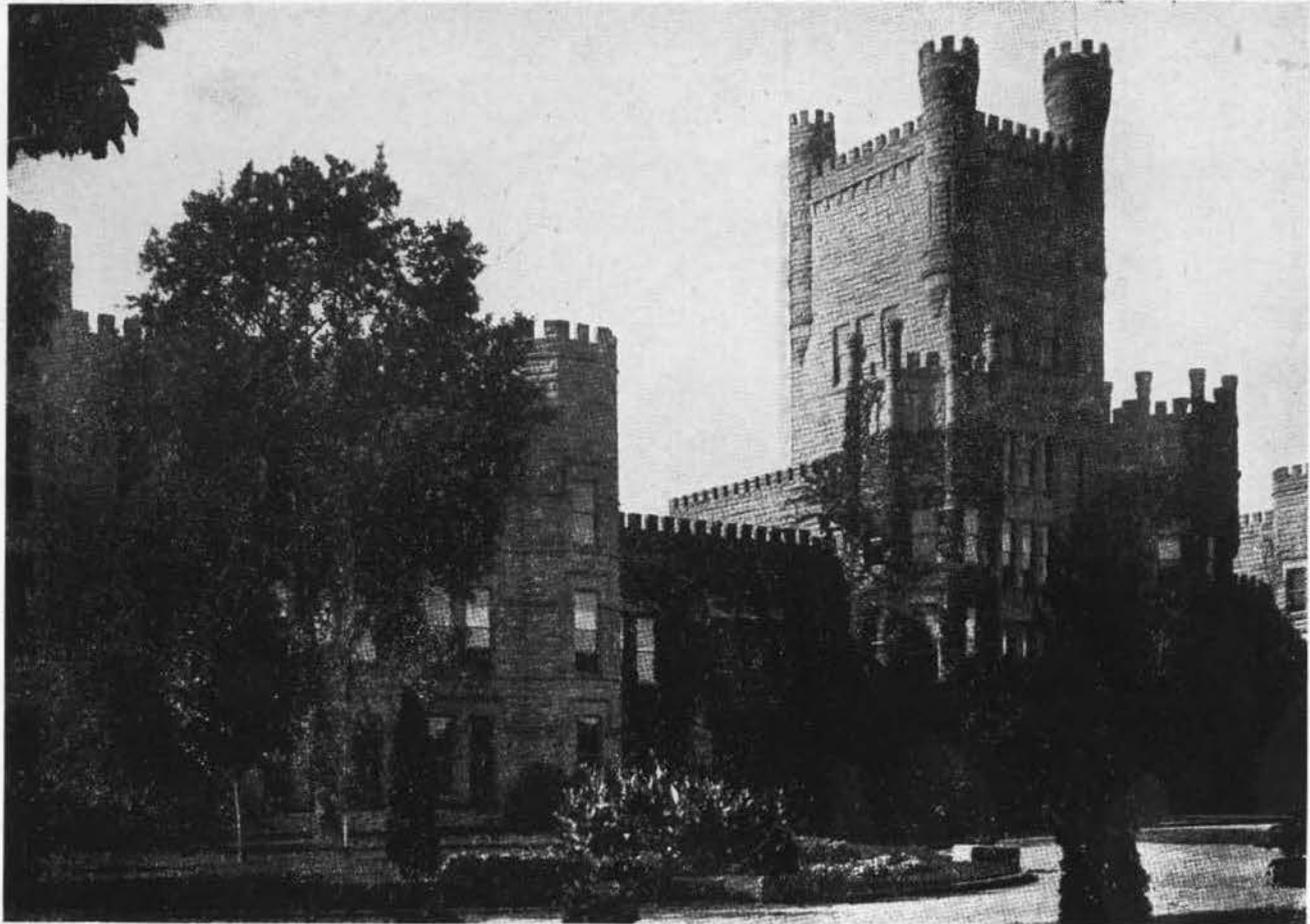


CHARLESTON ILLINOIS

COMPILED
BY

GRACE E. MESSER

TEACHERS COLLEGE BULLETIN



The Main Building Showing the Location of the Art Rooms on the Third Floor



The Elementary Training School



THE TRAINING OF PUBLIC SCHOOL ART TEACHERS

The four-year art course at the Eastern Illinois State Teachers College prepares students for teaching or supervising art in public schools.

All entering students must be graduates of a recognized four-year high school and all candidates for the degree of Bachelor of Education in Art Education must have completed the following curriculum:

Major subject—Art	76	quarter	hours
Minor subject—Music, manual arts, English, history, or any other subject in which the college offers credit to the extent of 24 quarter hours.	24	quarter	hours
Laboratory Science—Botany or zoology	12	“	“
History	12	“	“
Hygiene	4	“	“
Education	32	“	“
Elective	4	“	“
English	16	“	“
Practice Teaching (3 quarters)	12	“	“
Physical Education (6 quarters)	6	“	“*
Library (1 quarter)	1	“	“**

*In addition to the graduation total of 192 quarter hours or 128 semester hours.



THE ART CURRICULUM

Junior College

Freshman Year
Education 20, 21, 22
English 20, 21, 25
Art 36, 37, 27
Art 30, 31, 32
Physical Education (2) year
Library 20 (1) quarter

Sophomore Year
Hygiene 20, Education 23, 24
History 37, 38, 39
Art 28, 29, 20
Art 33, 35, 34
Physical Education (2) year

Senior College

Junior Year
Education 44, English 45,
Education 58
Laboratory Science (year)
Minor Subject (first year's
work)
Art 43, 44, 45

Senior Year
Art 40, 41, 42
Minor Subject (second year's
work)
Art 46, 47, 48
Art 49, 50, Elective

DESCRIPTION OF THE ART COURSES

Note: Each art course gives four quarter hours or 2½ semester hours of credit. Courses in applied art require eight hours a week.

Art 20. PRACTICE TEACHING IN ART.—Required in the sophomore year.

Art 27. HISTORY OF ORNAMENT AND ARCHITECTURE.—Texts—*History of Architecture*, Kimball and Edgell; *Art through the Ages*, Gardiner; *Apollo*, Reinach.

Art 28. HISTORY OF PAINTING AND SCULPTURE.—Texts—*Apollo*, Reinach; *The Great Painters*, Abbott.



Art 29. ADVANCED PERSPECTIVE.—Text—*Perspective as Applied to Drawing*, Cole.

Art 30. REPRESENTATION.—The study of lettering for commercial and educational uses and application to book-making, bulletins, and posters. Text—*Lettering*, Stevens.

Art 31. POSTER WORK.—The study of the essentials of perspective and their application to still life groups in charcoal, water color, and ink.

Art 32. DESIGN I.—A decorative application of the principles of design. Text—*Art in Every-Day Life*, Goldstein.

Art 33. DESIGN II.—Plants, animals, and birds in decoration.

Art 34. JEWELRY.—Design as applied to metal work and to jewelry.

Art 35. POTTERY.—The study of the pottery made in the different historic periods and countries, the application of the principles of design to pottery, and the glazing and firing of a kiln.

Art 36. INDUSTRIAL ARTS FOR THE LOWER GRADES.—Paper work, woodwork, simple basketry, clay, and other mediums used in the lower grades.

Art 37. INDUSTRIAL ARTS FOR THE UPPER GRADES.—More advanced work in wood-working, basketry, clay, and other mediums.

Art 40. THE TEACHING OF PUBLIC SCHOOL ART.—A course in drawing with special reference to public school art. Texts—*Applied Drawing*, Brown; *Organization and Teaching of Art*, Winslow; *Business of Supervising and Teaching the Arts*, Kirby; *Enjoyment and Use of Color*, Walter Sargent; *Art in the School*, Belle Boas; *Great Pictures and Their Stories*, Lester.



Art 41, 42. PRACTICE TEACHING IN DRAWING.

Art 43. STILL LIFE I.—Pencil sketching from still life and landscape.

Art 44. INTERIOR DECORATION.—A practical course in the fundamentals of interior decoration. Emphasis is placed on good color harmony and the application of the principles of design. The course includes the study of periods and styles of furniture and materials used in interiors. Texts—*Art in Every-Day Life*, Goldstein; *The Study of Interior Decoration*, Jackson; *Great Styles of Interior Architecture*, Gilman; *Practical Book of Period Furniture*, Eberlein and McClure; *Essentials of Design*, DeGarmo-Winslow.

Art 45. DESIGN III.—The application of the principles of design and color to house plans, wall elevations, and rooms in perspective.

Art 46, 47. LIFE SKETCH.—Drawing from a model. Study of general anatomical facts. Text—*Figure Construction*, Bement.

Art 48. ILLUSTRATION.—Study of applied composition in connection with work from life. Batik wall hangings.

Art 49. COMMERCIAL DESIGN.—Decorative composition and lettering. Application to annuals and other school publications.

Art 50. STILL LIFE II.—More advanced work in still life. Water color and oils.

The art courses consist of the most practical work the department has been able to plan meeting the needs of the public schools.

The four-year art curriculum leading to the degree of Bachelor of Education in Public School Art has been offered here for eleven years. The teaching staff has been increased from one to four.



AIMS IN ART TEACHING

LEON L. WINSLOW



General Aims - To arouse and preserve in all pupils an interest in art.

To enlarge and enrich the esthetic experience.
To furnish vocational and educational guidance in art.

To provide for talented pupils vocational training in art.

Special Aims - To enable one to employ the principles of art in all life situations where they should apply by making use of

Ability to recognize works of art.

Desire to possess only artistic things.

Ability to discuss intelligently the esthetic significance of all man-made things.

Working knowledge of the principles of art.

Ability to combine or arrange objects artistically.

Ability to produce artistic arrangements in a design.

Ability to express ideas of form by means of modeling.

Ability to express ideas of form graphically.

Knowledge of the historic development of art.

Ability to use leisure with pleasure and to advantage.

Familiarity with the names and professional reputations of contemporary masters and with their works.

Insight into vocational and industrial aspects of art.

Ability to recognize one's own esthetic capacity





Students at Work in the Art Room



Students Sketching on the Campus



Work from the Applied Design Classes



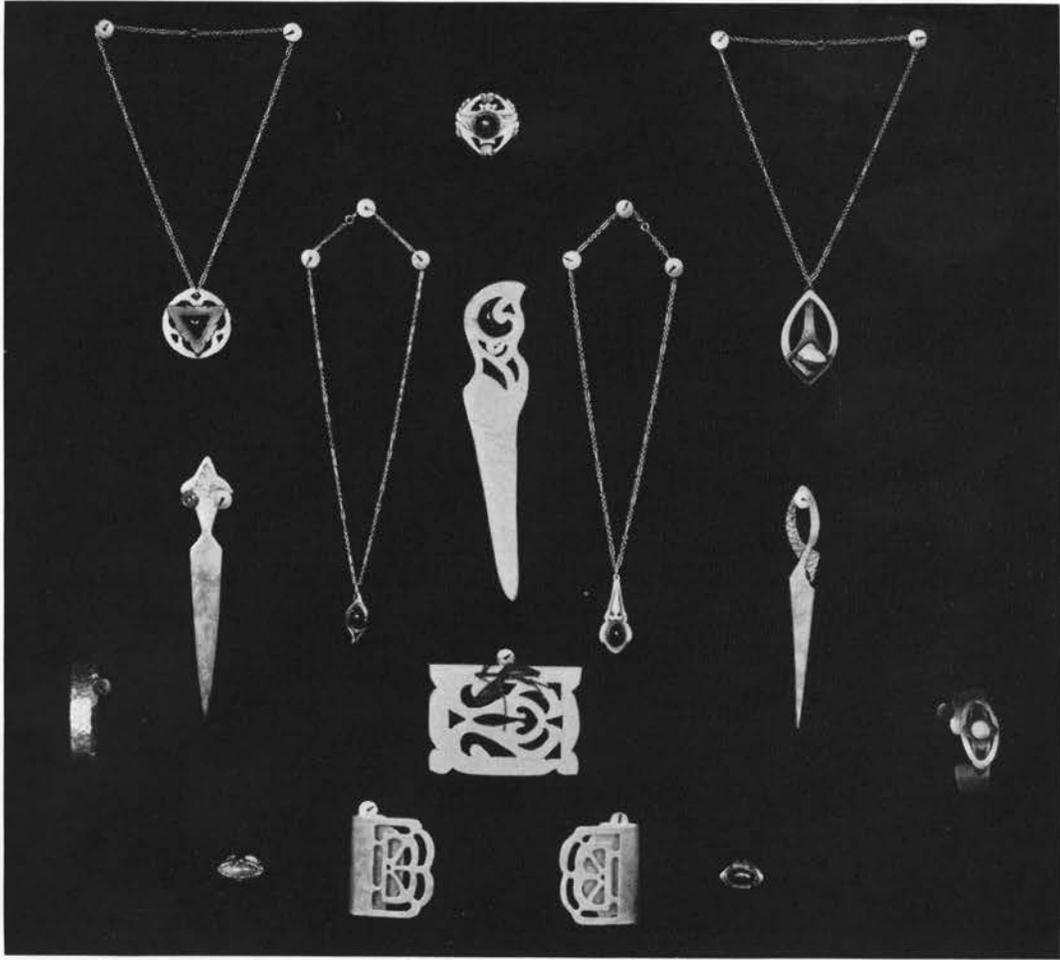
The Quilt Show
This was sponsored by the Art Club and held in the Art Room.



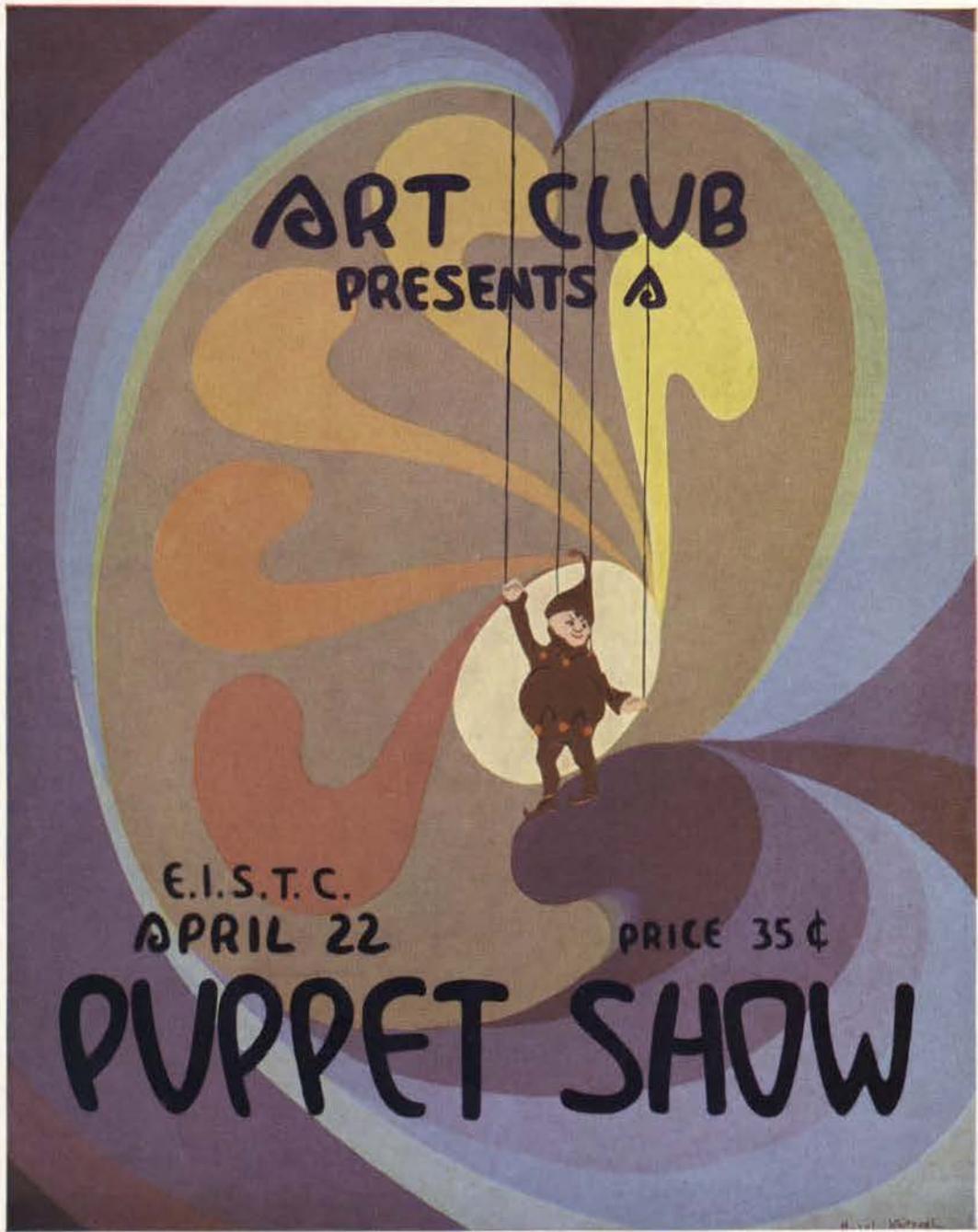
The Puppet Show—"The Maid Who Wouldn't Be Proper"



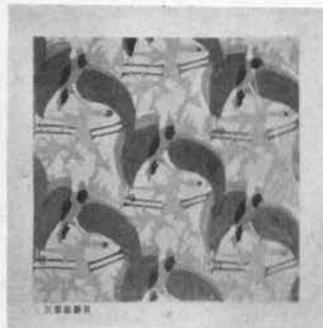
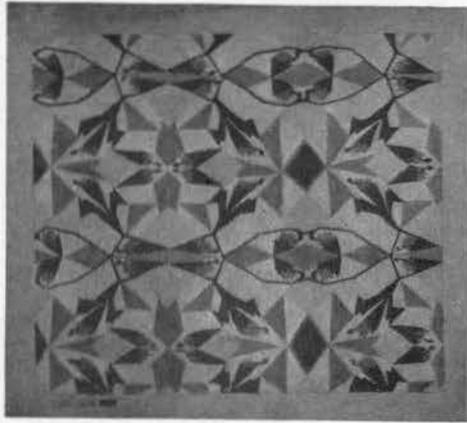
The Cast for the Puppet Show



Work from the Jewelry Class



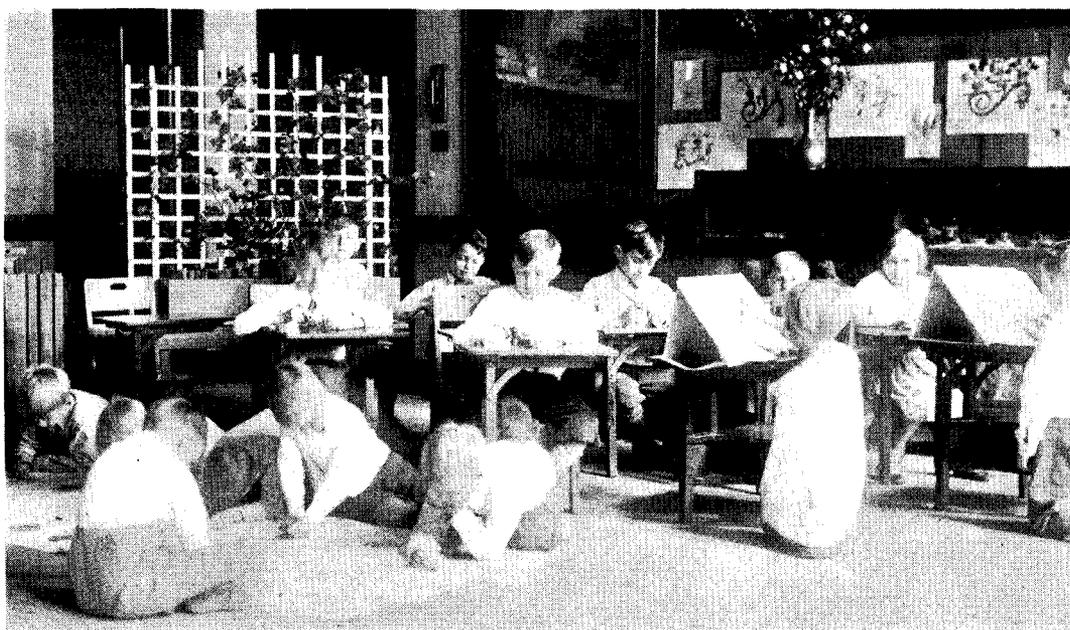
A Poster for the Puppet Show



Designs Executed by High School Students
(The design in the lower right-hand corner was given
honorable mention in a National Art Contest.)



The First Grade with Some of Their Drawings



A Drawing Lesson in the First Grade



The Second Grade at Work



A Corner of the Third Grade Room



A Painting Lesson in the Third Grade



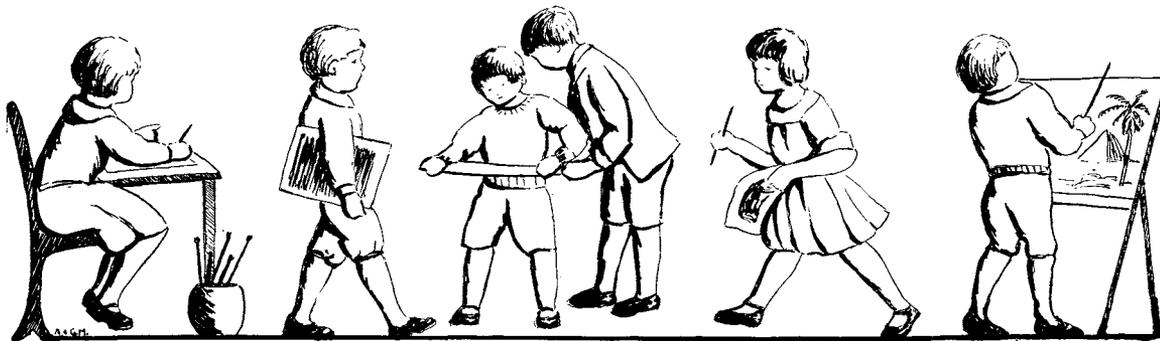
- a. A Screen Decorated in the Third Grade
- b. Clay Work Done in the Art Class



A Drawing Lesson in the Fourth Grade



Fifth Grade Children Working on King Arthur Stories



ART IN THE PUBLIC SCHOOL CURRICULUM

The skills and motor controls acquired in art study, for learning, emphasizing, and fixing the command of fundamental processes, are almost too obvious to require discussion. It is evident that art affords an excellent aid in the development of the powers of attention, accuracy, observation, perception, comparison, discrimination, and original thought. Every child who participates in the production of a poster or a picture learns the value of concentrated attention to the task at hand, the necessity of accuracy of representation; and he exercises—and thereby develops—his powers of observation, comparison, discrimination, and imagination. It is granted, of course, that some children do not need imagination developed, or perhaps they need it developed in other ways than their natural tendencies indicate. In art study they learn to do. Their imagination is developed fruitfully. Their inventive power is stimulated. They find great joy in creating.



Our life is interesting or dull in proportion to our creative gifts. Man is born with the creative impulse, and this impulse may become the means of revealing and developing the self. Children manifest this creative spirit powerfully; the teacher must know enough to guide it into increasingly excellent expression.

Time was when art was considered a frill and a non-essential in the public schools. The drawing of pictures as formerly taught in our schools had very little educational value. Strictly speaking, it was not art work at all. At best it aimed at careful observation and skillful recording of things seen, and the development of technical ability, needed only by the talented few. Today the art programme, in which drawing plays only a minor part, is tied up with the regular school curriculum, correlating and integrating with social studies, language work, health, and humane education. It no longer stands out as a subject separated from the general life of the school and of the child. It becomes a means by which the other studies are effectively motived and vitalized.

Art education as taught in the progressive schools of the country is not drawing; any more than learning to compose a fine letter or a good composition is merely a matter of handwriting or penmanship. Art education is a practical subject, training pupils to appreciate and enjoy art, and to use the principles of good spacing, fine proportion, appropriate design, harmonious color in everyday situations of modern life. Art as taught in modern schools contributes to present-



day objectives of education, worthy home membership, civic pride, attractive surroundings, appropriate dress, fine grooming, worthy use of leisure, refined taste in selection of the products of art and industry. The chief aim is that of developing an appreciative, beauty-loving, discriminating public. Today as never before, when each subject is being carefully weighed for its full value, art is finding its rightful place on the school programme.

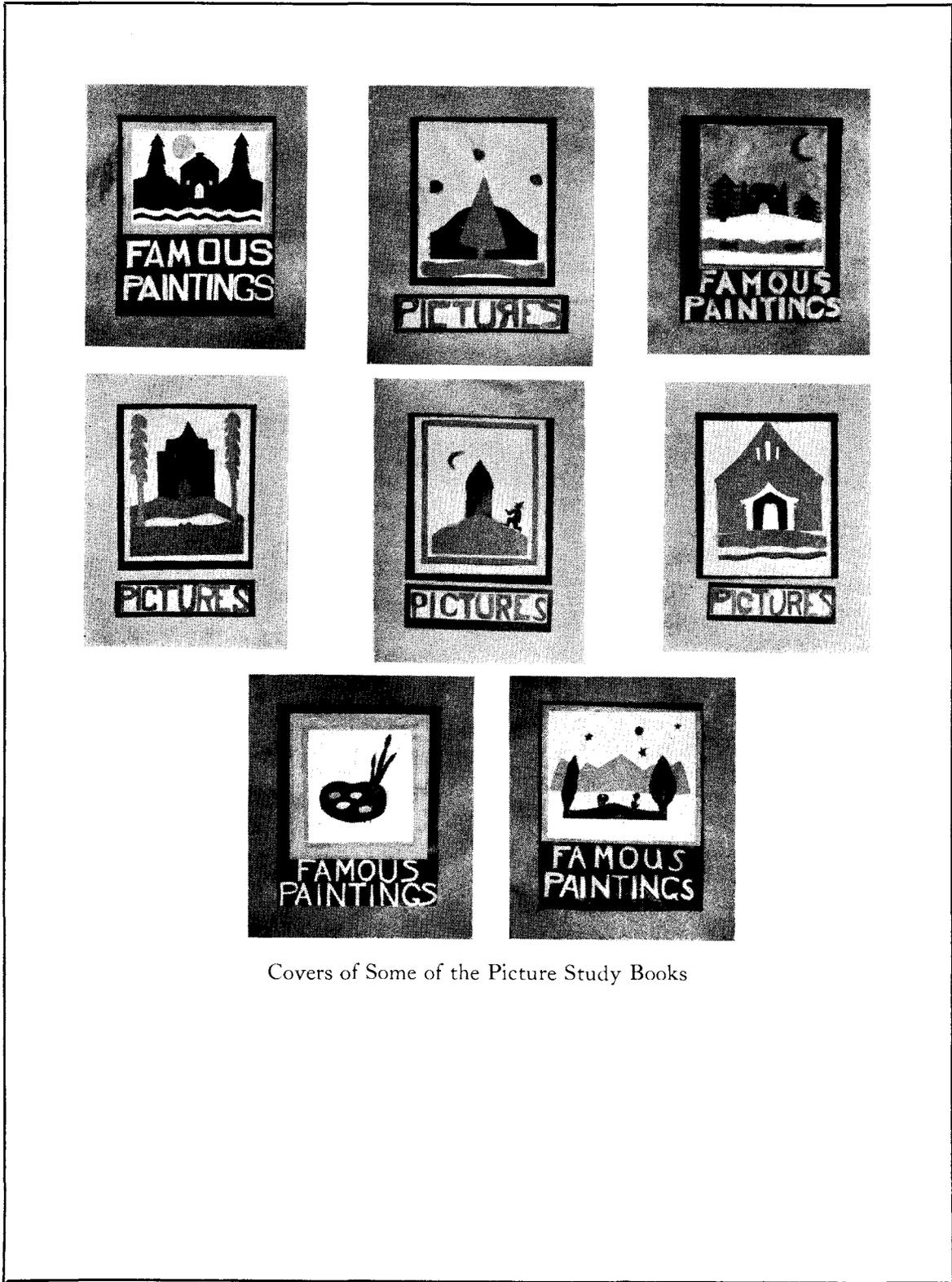
Through the study of art a great spiritual world is opened—the world of appreciation in all forms. The child is taught to love and appreciate beautiful line, pattern, and color in textiles, furniture, pottery, and in all art objects. He becomes acquainted with and learns to love the world's great masterpieces of painting, sculpture, and architecture. His eyes are opened to the beauties of nature. He looks for beauty instead of ugliness and finds a constant source of enjoyment in so doing. He finds a right use for his leisure time in creating and seeking beautiful things. He constantly surrounds himself with beauty. Beauty undoubtedly has a great effect upon character, and while we do not believe that all children, reared in beautiful surroundings, are necessarily good children, we do believe that their chances for being good are better; that if their lives are filled with beauty, if their eyes are trained to see beauty, they have no time for ugly things. Beauty, truth, and goodness go hand in hand. Perhaps the greatest function of art in the public schools is to teach the thing called good taste. Unfortunately few people have this naturally.



Many times every day we are called upon for choice between the good and the poor in design and color and arrangement; such choices constitute our art problems. Consciously or unconsciously, we must apply the principles of art if we are to solve these problems. This is the ability children are learning to acquire through the study of art. They are being taught to use the principles of art as working tools in every-day life, that they may have better and more beautiful homes and cities and therefore a better and more beautiful nation.

It is not our aim to produce artists. We are not teaching art to the few, but to the many. We are not teaching drawing, but art that will encourage individual expression, that will foster an appreciation of the spirit of art, that will develop a sympathetic understanding of creative effort, that will function in every-day living. Thus art education instead of serving as a mere decoration must be acknowledged as an integral part of education. May we look forward to the day when art study will occupy a prominent place in the curriculum of every school, college, and university.

We have art in the public school curriculum because it aids in attaining our objectives in education. It facilitates the instruction in the tool subjects. It trains the young American for more worthy home membership and enhances his value in his vocation. And finally, art teaches him more worthy use of his increasing leisure time and develops in him more noble character.



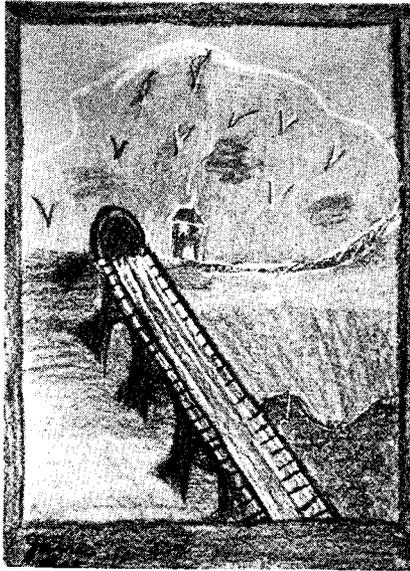
Covers of Some of the Picture Study Books

Art and Geography—Grade 5



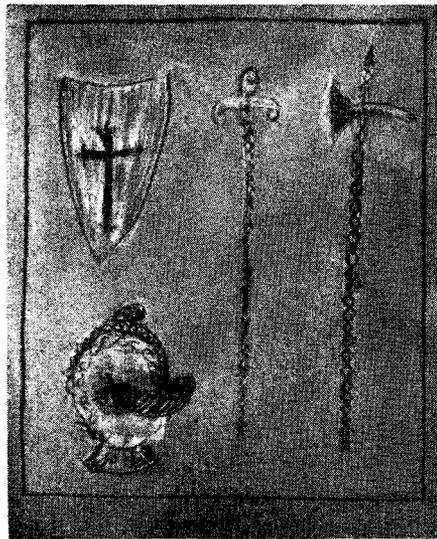
- 1 and 2. Gathering Sap for Maple Sugar
3. Lumbering
4. A Maple Sugar Camp

Art and Geography—Grade 4

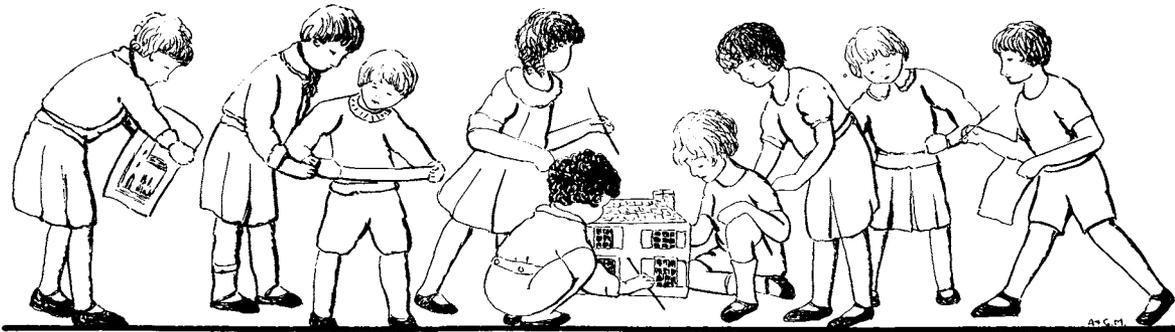


1 and 4. Switzerland
2 and 3. Holland

Art and the King Arthur Stories—Grade 5



1. Lady in the Inner Courtyard
- 2 and 4. Knights in Armor
3. Armor



ART AND THE ELEMENTARY SUBJECTS

Art commends itself to teachers as an inspiration and a help.

A very good use of art is made in the study of the Greek vase in connection with the curriculum unit on ancient Greece. The classroom teacher finds the pictures on the vases full of information about the life and religion of the Greeks; the art teacher finds in the vases an opportunity to study beauty of form and proportion as well as facts about costumes, weapons, furniture, etc.

The story of King Arthur as carried out by the fifth grade of the Training School gives opportunity for much work in medieval architecture and design. The enthusiasm with which the children engage in the work, most of which is done in the art room, the pupils' absorbing search for authentic detail of the period, and their beautiful painted panels in color prove that historic art need not be uninteresting but rather a means of developing a life interest in their "art heritage of the ages."



Similar projects are worked out by training school children under the direction of student teachers. Egyptian life in the third grade, the story of Pinocchio in the fourth grade, and Colonial life in the seventh grade are some of the units that are developed by the children.

Children who are searching for information on various topics of study cannot always express those ideas well in words. If they can draw to explain, how much better to capitalize that drawing interest for the art lesson. Only the room teacher in intimate contact with the individual interests and projects of her group can do that to the best advantage.

The art teacher, through his training in psychology, education, and techniques, should be able to help the grade teacher to understand more fully the different stages in development of the art ability of her pupils; to assist the teacher to know what materials are best suited to the local situation with which she deals, and when and how these materials can best be used. The general art objectives can be interpreted more readily and specific objectives for her work formulated in a more scientific manner if the specialist assists. Sometimes, too, the teacher may need assistance in recognizing the opportunities for art expression in the school studies. Again, one of the greatest services the specialist can render is to assist the teacher in judging the results of her work. She may not be checking results with objectives closely enough to build on the work already accomplished. All too often she looks at the child creations from an adult point of



view. The specialist can assist her to see in the crude, childlike efforts the expression of emotions and ideas. The specialist may recognize rhythm, a color sense, a feeling for balance, and proportion that should be capitalized in the next art activity.

These services should be the duties of the art teacher or supervisor.

