

This dissertation has been 63-27
microfilmed exactly as received

LEACH, Georgia Belle, 1920--
ART REQUIREMENTS IN TEACHER TRAINING
PROGRAMS OF SOUTHERN COLLEGES SINCE
1900.

The University of Oklahoma, Ph.D., 1963
Education, teacher training

University Microfilms, Inc., Ann Arbor, Michigan

THE UNIVERSITY OF OKLAHOMA
GRADUATE COLLEGE

ART REQUIREMENTS IN TEACHER TRAINING PROGRAMS
OF SOUTHERN COLLEGES SINCE 1900

A DISSERTATION
SUBMITTED TO THE GRADUATE FACULTY
in partial fulfillment of the requirements for the
degree of
DOCTOR OF PHILOSOPHY

BY
GEORGIA BELLE LEACH
Norman, Oklahoma

1962

ART REQUIREMENTS IN TEACHER TRAINING PROGRAMS
OF SOUTHERN COLLEGES SINCE 1900

APPROVED BY

Pauline

Claude Kelley

Henry Angelino

William Harold Smith

DISSERTATION COMMITTEE

ACKNOWLEDGMENTS

The author wishes to express her appreciation to those who have helped to make this study possible. She is especially grateful to Dr. Paul Unger for his aid and encouragement, and to other members of the graduate committee Dr. Henry R. Angelino, Dr. Claude Kelley, Professor William Harold Smith and Dr. Glenn R. Snider for their assistance.

The study was made possible in part by a grant received by the author from The Southern Fellowships Fund. The author, however, and not The Southern Fellowships Fund, is wholly responsible for the statements herein.

The author is also deeply indebted to her parents for the many ways in which they have helped.

TABLE OF CONTENTS

Chapter	Page
I. INTRODUCTION	1
Background and Need for the Study	1
Statement of the Problem.	2
Limitations	3
Procedure of the Study.	5
Related Literature.	5
II. APPRECIATION AND HISTORY OF ART.	11
III. DRAWING, PAINTING, PRINTMAKING, AND SCULPTURE.	32
IV. DESIGN	57
V. CRAFTS	81
VI. PROGRAMS OF ART EDUCATION IN SOUTHERN COLLEGES.	103
VII. CHANGES IN THE AIMS OF EDUCATIONAL PROGRAMS IN ART AT FIFTEEN SELECTED SOUTHERN COLLEGES.	138
Restatement of Problem.	138
Summary	138
Findings and Conclusions.	141
BIBLIOGRAPHY.	144
APPENDIX.	155

ART REQUIREMENTS IN TEACHER TRAINING PROGRAMS
OF SOUTHERN COLLEGES SINCE 1900

CHAPTER I

INTRODUCTION

Background and Need for the Study

Since William Bentley Fowle first introduced drawing in the schools of Boston in 1821, there has been some form of art in the American schools. The approaches to the teaching of art and the purposes for its presence in the curriculum have changed as the culture has changed. During the first half of the nineteenth century, value was placed on drawing as a disciplinary means for training the eye, hand, and the perceptual faculties. Therefore, the exact rendering of objects and geometric solids was stressed as an end in itself.

As New England industry strove to compete with the products of Europe, the schools in industrial areas were used to train technical designers. It was not until the end of the nineteenth century that emphasis began to shift from the practical to the cultural purposes of art. In 1899, the National Education Association stressed the importance of

developing art appreciation rather than the production of art objects.¹

During this time art academies were the main means for training in the subject at the higher level of education. These were professional schools for artists and were based on the idea of authoritarianism and imitation. The only training other than professional was the teaching of the dilettante which was carried on both in girls' finishing schools and in some boys' schools. The few colleges and universities which offered courses in "Fine Arts" presented them as a scholarly study of the history of art.

Although some studies have been made concerning the place of art in general education there have been few investigations which dealt with trends in the training of prospective teachers of art. It was felt that such a study would not only provide an historical background for those interested in art education but would also assist in understanding the phases of art which are now considered important to future teachers.

Statement of the Problem

Since current curricula in the public schools serve less of a need for the social elite and more of a need for the middle class art programs, this change should be reflected

¹ National Education Association, Journal of Proceedings and Addresses of the Thirty-Eighth Annual Meeting (Chicago: The University of Chicago Press, 1899), p. 967.

during the sixty years covered by the present investigation. The intent of the current study, therefore, is to determine whether art curricula in the teacher training institutions have moved in design from meeting the needs of a leisurely class to meeting the needs of the middle class. If the needs of the middle class are being met, the skills and concepts encompassed in art education would necessarily be broadened.

Limitations

In the current investigation teacher training programs rather than curricula for professional artists were chosen because it was felt that instruction in pedagogy was more closely related to those aspects of art which would be taught to the greatest number of individuals through the schools. Only those art courses which have been or are now being required to prepare teachers of art were examined.

It was felt that through the process of limiting the investigation to southern colleges there would be a group of schools large enough to suggest a satisfactory statement of trends, yet small enough for careful study. Only those schools which are approved by the American Association of Colleges for Teacher Education and by the Southern Association of Colleges and Secondary Schools have been used in the present investigation, thus assuring one that the schools-to-be-studied do meet certain standards of quality in their

education program as well as in the area of teacher training.¹

Definitions

The term art as it is used throughout this study refers to those visual arts which are offered as organized courses in colleges and which include that work classified as fine arts by some institutions. It is clear, then, that the term art is not limited to drawing, painting, sculpture, and architecture as has often been the case, rather, the concept art includes any course of visual arts study at the collegiate level as well as those aspects of art that relate to daily living.

Concepts and skills in art are closely related and to some degree are interdependent. Concept will be used at this juncture in its philosophical sense of being an idea, thus distinguishing it from a percept. Skill will be used in the sense of either the effective use of one's knowledge in the execution of a task or of the habit of doing a particular thing competently. Therefore, skill is considered at this point to be an acquired aptitude. In the field of art, the term skill would necessarily include motor performance that has become refined and well-integrated largely as a result of practice.

¹For a specific list of the schools, see Appendix.

Procedure of the Study

A group of fifteen colleges was selected so that there would be both a geographical distribution of schools as well as a representation of various kinds of institutions. College catalogs were acquired from each of the selected schools for every decade either from 1900 to 1960, or from the time of the founding of the institution to 1960. Art work that was required for those students who were preparing to teach was analyzed from the catalog descriptions only.

Concepts and skills were classified according to the following areas of art education: (1) art appreciation and history of art; (2) drawing, painting, graphics, and sculpture; (3) design; (4) crafts; and (5) art education. Changes in each of these fields were noted and were related to those modifications which have occurred in other areas of both art and education. Finally, these changes were studied to discover whether the curricula would meet the needs of a leisurely class or of the middle class, and, secondly, whether the concepts and skills required of teachers have grown in scope and content.

Related Literature

Among the many sources dealing with art education there are a few which are relevant to the present research. Frederick Logan¹ in Growth of Art in American Schools outlined

¹Frederick Logan, Growth of Art in American Schools (New York: Harper and Bros., 1955).

the development of art education in the United States from the earliest "drawing" courses of 1821 to 1955. Logan grouped and evaluated major movements and influences in art education, covering three fields: (1) general education in the arts in both the elementary and secondary schools and in the colleges; (2) art education available to students hoping to practice the arts and the teaching of the arts professionally; and (3) the social influences contributing to, and frequently determining, the content of school work. Logan particularly viewed the interrelated pressures exerted from the various levels of work. While Logan discussed that period of time covered by the present study, his work is more general in scope than that proposed in this paper. His discussion was chiefly an historical survey of art education at all levels and at all periods through the history of the United States, while the present study is limited to changes taking place in the art curricula in teacher training programs offered at selected southern colleges during the twentieth century.

Ernest Ziegfeld¹ in Art In the College Program of General Education devotes his investigation to general education in the contemporary scene and to the arts as an aspect of human living. These two phases of the problem are integrated by Ziegfeld as they bear relevance to the college program of art instruction. Different from the Ziegfeld study

¹Ernest Ziegfeld, Art In the College Program of General Education (New York: Teachers College, Columbia University, 1953).

the major interest of the present investigation deals with art instruction for prospective teachers rather than for general education. While Ziegfeld's work gave some historical background, his main emphasis was on conditions as they existed at the time of his writing. In this paper, on the other hand, there is more concern for changes which have been made during the twentieth century than Ziegfeld displayed in his work.

Two closely related studies which indicate trends in the teaching of art in colleges of the United States are those made by Robert J Goldwater¹ and David B. Manzella.² In 1943, Goldwater made a survey of fifty colleges in the United States in which he classified four types of art courses: (1) introductory survey courses, (2) art history courses, (3) introductory studio courses, and (4) studio courses as they had been offered since 1900. In 1954, Manzella, following Goldwater's form of gathering data, brought the information up to date. He compared the number and kinds of offerings in art education with the figures from Goldwater's study. Trends in both art history and the teaching of art were noted in relation to the role of education in a democracy. Both of

¹Robert J. Goldwater, "Teaching of Art in the Colleges of the United States," College Art Journal, Supplement II (May, 1943), 31 pp.

²David B. Manzella, "The Teaching of Art in the Colleges of the United States," College Art Journal, XV (Spring, 1956), pp. 241-250.

these studies delineate trends in art education for the same period as that encompassed in the present investigation. They are not, however, limited primarily to the teacher-training programs. Secondly, the categories for tabulating results are different. In the Goldwater and Manzella works the type of course was studied while in the present study an examination is made of those concepts and skills which it is hoped will be developed by the teacher training program.

In the fortieth yearbook of the National Society for the Study of Education which was devoted to the subject, Art In American Life and Education, one section entitled, "The Preparation of Teachers of Art" contained a number of chapters which pertained to the present investigation. In one chapter entitled, "Curricular Patterns of Some Institutions Preparing Art Teachers,"¹ Dutch selected five important schools for the training of art teachers in the United States and described the curricula of each. The five schools fell into three categories: art school, teacher's college, and university. His investigation revealed different kinds of emphasis used in each of three types of schools. In a subsequent chapter Hager and Ziegfeld covered a wider range of

¹George S. Dutch, "Curricular Patterns of Some Institutions Preparing Art Teachers," Art In American Life and Education, Fortieth Yearbook of the National Society for the Study of Education (Bloomington, Ill.: Public School Publishing Co., 1941), pp. 727-734.

schools.¹ They noticed the lack of agreement among schools for the necessary prerequisites of art teachers. While neither of these chapters indicated trends in the development of an art education curriculum, they did provide insight into the type of work which was being required in 1940, both in the field of art and in such other areas as professional courses and general education.

A group of chapters dealing with the preparation of the art teacher in specific fields was included. In Farnum's "The Technical Preparation of the Art Teacher"² it was suggested that there be less sacrifice of technical art study for the sake of credits in other fields. "The Art Teacher's Preparation in Art History and Art Education" by Margaret F. S. Glace³ pointed out the wide disagreement among the institutions in regard to the amount of art history that was being required and to the wide range of titles under which it was

¹Walter E. Hager and Edwin Ziegfeld, "Course Requirements for Teachers of Art in Fifty Institutions," Art In American Life and Education, Fortieth Yearbook of the National Society for the Study of Education (Bloomington, Ill.: Public School Publishing Co., 1941), pp. 735-743.

²Royal Baily Farnum, "The Technical Preparation of the Art Teacher," Art In American Life and Education, Fortieth Yearbook of the National Society for the Study of Education (Bloomington, Ill.: Public School Publishing Co., 1941), pp. 745-748.

³Margaret F. S. Glace, "The Art Teacher's Preparation in Art History and Art Education," Art In American Life and Education, Fortieth Yearbook of the National Society for the Study of Education (Bloomington, Ill.: Public School Publishing Co., 1941), pp. 749-752.

listed. The same facts were true with regard to art education. Again Ziegfeld wrote a subsequent chapter entitled, "Preparation of the General Classroom Teacher for Teaching Art,"¹ in which he noted the meagerness of the requirements in art for prospective classroom teachers and in which he suggested making special courses in art education a part of the training of all teachers of general education. While all of these works are related to the present study in the sense that an investigation is made into some phase of the preparation of art teachers there is little emphasis placed on the growth and the development of art curricula. Too, since the yearbook was prepared some twenty years ago, changes have continued to be made.

Because courses in art appreciation and the history of art were emphasized in art education around 1900, it seems appropriate to examine, first, changes that have occurred in curricular offerings in art appreciation and history of art at the selected colleges embraced in this study.

¹Edwin Ziegfeld, "Preparation of the General Classroom Teacher for Teaching Art," Art In American Life and Education, Fortieth Yearbook of the National Society for the Study of Education (Bloomington, Ill.: Public School Publishing Co., 1941), pp. 801-819.

CHAPTER II

APPRECIATION AND HISTORY OF ART

During the nineteenth century a number of changes had taken place in institutions of higher learning, all of which had direct effect upon the art curriculums. The advance of science and the growth of industry had made it necessary to add new fields to the traditional college subjects. Technical subjects began to join theology, law, and medicine in the curriculums of existing institutions. Influences from Europe, particularly from the German universities helped bring about more specialization and graduate study in America. By 1900, the elective system was strong, reaching its height in 1910. Electives enabled the student to select the work which he felt would be of most value to him, as well as allowing for specialization in fields where learning was rapidly increasing. An increasing attempt was made to provide for the differing interests, abilities, and future occupations of students.

There was an increased amount of secular approach to education, although many colleges at the turn of the century were not only religious, but were under denominational control. Emerging state-controlled institutions as well as

those established by endowments were less religious in concept. Arts, which might have been considered a mere gratification of the senses, found more opportunities in the new atmosphere.

Women were being educated, and while it was assumed that their education would be the same as that of men, differences did occur because of the social attitudes of the times. One of the fields considered proper for young ladies was that of art. Oberlin College which had admitted women on the level of equality with men offered, in 1837, a "Ladies Course" which included drawing.¹ By the turn of the century normal schools had become well-established, and the reports of Mann,² Stowe, and Cousin which urged such training also mentioned the value of drawing as a subject for teachers.

In the field of art, too, changes were taking place. In Europe painters had ceased to strive for an "imitation of nature" in their work, and were actually rejecting realism. Cubism in France, Expressionism in Germany, Futurism in Italy had all made their appearance, although they were not seen in America until 1913 when the New York Armory Show was held.

In this country museums had been established, among them the Metropolitan, Boston, Chicago, and Corcoran; and

¹R. Freeman Butts, The College Charts Its Course (New York: McGraw Hill, 1939), p. 140.

²Horace Mann, Seventh Annual Report of the Board of Education; together with Seventh Annual Report of the Secretary of the Board (Boston: Dutton and Wentworth, State Printers, 1844), pp. 107-112.

art schools had come into existence. The Philadelphia Centennial Exposition of 1876 and the Chicago World's Fair of 1893 had made definite impressions on America, the latter giving its buildings, classical in style, for a museum and, perhaps more important, exposing many Americans for the first time to the visual arts.

During the twentieth century changes have continued, and are reflected in the art as taught in colleges in the areas of art appreciation and history, drawing and painting, design, crafts, and art education. Art appreciation and history were among the earliest art subjects to be recognized for a place on the campus of the established institutions of higher education. Therefore, this investigation will begin with the growth and changes in this area.

In 1900 a Georgia Normal and Industrial College required "The Study of Artists and Their Work" and "Historic Ornament" as a part of the normal course.¹ At the same time Peabody Normal School required for a Bachelor of Painting degree four courses in the history of art.² The catalogs for the year, 1910, of several of the schools stated in their course descriptions that one purpose of the department was to create an appreciation of the beautiful. At the end of the

¹Georgia Normal and Industrial College, Tenth Annual Announcement and Catalogue, 1900-1901 (Atlanta, Georgia: Foote & Davies Company, 1901), p. 23.

²Peabody Normal College, Catalogue, 1899-1900 (Nashville, Tenn.: Peabody Normal College, 1900), pp. 53-55.

first decade of the century, most normal schools seemed to be concerned with a study of art appreciation while the state universities were interested in the history of art. All schools which described art appreciation as part of their work required these courses of students who were preparing to teach.

The University of Kentucky, the only school which offered a major in art in 1920, required those students who were following the art major program to have a course of study in art appreciation.¹ The aim of the work was to develop judgment, to develop a point of view, and to appreciate art through the study of its principles as found in the various fields of fine and applied arts throughout the ages.

By 1930, one-third of the schools which have been included in this study offered courses of study leading to a major sequence in the area of art. This concentration in one field enabled students to gain intellectual depth and resulted in certain subjects being required of those who were specializing in art. Art appreciation, required by nearly all schools offering an art major, was approached in a variety of ways. In some cases courses of study in the appreciation and in the history of art were combined by studying the great periods of art with a view of developing an appreciation through

¹University of Kentucky, Catalog, 1920-21, Vol. XIII, No. 4, (Lexington, Ky.: University of Kentucky, 1920), pp. 128-129.

such knowledge. Some schools combined appreciation with technical work in certain fields, while others used certain examples of art which were analyzed by the students. Not only were art appreciation and history required of art majors, but in some instances of elementary teachers also.

Some of the introductory courses in the fields of appreciation and history of art included amounts of material that were broad in scope. The following course description is found for the academic year 1927-1928 at Peabody College:

. . . An introductory survey of art through the ages; the development of architecture, sculpture, painting, and the minor arts from the glacial period to the present day.

Topics: Prehistoric period in Europe; Egyptian period; Babylonian, Assyrian, Chaldean, and Persian periods; Minoan or Aegean period; Greek period; Roman period; Early Christian and Byzantine period; Mohammedan period; Persian period [sic]; Romanesque period; Gothic period; the Renaissance in Italy; the art of Spain, Flanders, Holland, Germany, England, France, and America; Aboriginal American art; the art of India, China, and Japan. A discussion and analysis of a few typical examples of architecture, sculpture, painting, and the minor arts follow a brief introduction to the important geographical, climatic, political, and cultural aspects that influence the arts.¹

By 1940, more than two-thirds of the schools investigated had organized a series of studies which constituted a major in the field of art, and at the University of Texas more than one possible series of studies for an art major was

¹George Peabody College for Teachers, Bulletin, Announcement of College Year 1927-1928, New Series, Vol. XVI, No. 2, (Nashville, Tenn.: George Peabody College for Teachers, March, 1927), p. 106.

offered, among these art history and criticism.¹ More than half of the schools which provided an art major specified requirements in art appreciation and history and, in some cases, required more than one course. Two of the state universities required their art majors to have from nine to eighteen hours of art history.² Besides the multiplicity of courses that were devoted to the history of art, some historical background was also part of the work in such areas as lettering, graphics, interiors, and costume design. At this time North Texas State Teachers College offered, but did not require, a course which included study and travel in Mexico where the students visited the site of Mayan, Toltec, and Aztec ruins, as well as seeing colonial and modern architecture, mural paintings, and native crafts.³

By 1950, specialization had increased until one-third of the schools in the sample offered a complete major in history of art. While art teachers were not enrolling in such a major as history of art, it does indicate a wide range of

¹The University of Texas, Publication, Catalogue Number Main University 1939-1940 With Announcements for 1940-41, No. 4003, (Austin, Tex.: The University of Texas, Jan. 15, 1940), p. 16.

²University of Kentucky, Bulletin, General Catalog 1939-40 Announcements 1940-41, Vol. XXXII, No. 6, (Lexington, Ky.: University of Kentucky, June, 1940), p. 126; The University of Texas, No. 4003, p. 16.

³North Texas State Teachers College, Bulletin, No. 136, (Denton, Tex.: North Texas State Teachers College, July, 1940), p. 73.

subjects from which students might choose electives in any art field. Only one of the schools did not require work in either art history or appreciation of its prospective teachers.¹ In some cases these requirements were for specified courses, in others the choice was left to the student.

By 1960, all schools specified some requirement in either art appreciation or in art history. One school placed this note at the beginning of its course listings for the year: "Every Art course except 308, 315, and 352 includes the equivalent of one semester of Art History."² Travel in Mexico along with study appeared as a part of the course of study at East Carolina College.³ Thus, it seems that by 1960, the courses of study that were offered as major subjects for students of art had become highly specialized.

Within this framework of specialization in art and in the areas of art history and appreciation certain areas in the field of art were in need of special study. One of these, picture study, was not new; before 1900, books were printed

¹ Texas College of Arts and Industries, Bulletin, Catalogue Number Record of Session 1949-50 Announcements for Session 1950-51, Vol. XXI, No. 2 (Kingsville, Tex.: The Texas College of Arts and Industries, Apr., 1950).

² Texas College of Arts and Industries, Bulletin, Catalogue Number Record of Session 1959-60 Announcements for Session 1960-61, Vol. XXXI, No. 3 (Kingsville, Tex.: The Texas College of Arts and Industries, May, 1960), p. 99.

³ East Carolina College, Bulletin, Catalogue Number 1960-61, Vol. LI, No. 2 (Greenville, N. S.: East Carolina College, May, 1960), p. 84.

which gave very "practical" suggestions to teachers on the use of pictures in the classroom. These included instructions for hanging, lists of suggested pictures arranged according to the age of the children, and the month of the year in which it would be appropriate to present them, stories about the artists or about the pictures, and questions designed to arouse interest. Picture study first appeared in course descriptions in 1920 when it was included in a course on methods in elementary schools at East Carolina Teachers Training School,¹ while others offered elective courses by that title.

By 1930, art majors at State Teachers College, Hattiesburg, Mississippi, were required to have a course which included the area of picture study;² and two others offered, but did not require, the subject.³ In 1940, and 1950, this subject was mentioned by East Carolina College where it was

¹East Carolina Teachers Training School, Eleventh Annual Catalogue of the East Carolina Teachers Training School, Greenville, N. C., 1920-1921 (Raleigh, N. C.: Edwards and Broughton Printing Co., 1921), p. 39.

²State Teachers College, Hattiesburg, Mississippi, Bulletin, 1930-31, Vol. XVII, No. 4 (Hattiesburg, Miss.: State Teachers College), p. 66.

³George Peabody College for Teachers, New Series, Vol. XVI, No. 2, p. 106; East Carolina Teachers College, Twenty-first Annual Catalogue of the East Carolina Teachers College, Greenville, N. C., 1930-1931 (Durham, N. C.: The Seeman Printery Incorporated, 1940), p. 97.

included in courses required of all elementary teachers.¹ In 1960, elementary teachers at Georgia State College for Women were required to have a course including a study of pictures for the classroom.²

This interest in pictures for classroom use grew at the same time as skill in the reproduction of pictures advanced. During the 1920's, and especially during the last few years of that decade, there was a growing improvement in the quality of three-color half-tone reproduction in printing. This was due to better blocks, and improved printing as well as improvements in paper, ink, and other materials used. As a result, color reproductions of famous paintings were easily available, and inexpensive enough so that each child could have his own set of small prints. By 1929, contests in "Art Memory" were being held. The Education Index³ in its first annual cumulation listed by artists and title any paintings which were reproduced in the periodicals it indexed. The ease with which reproductions of paintings could be acquired

¹East Carolina Teachers College, Bulletin, Catalogue Number 1940-41, Vol. XXXI, No. 2 (Durham, N. C.: Presses of Christian Printing Co., May, 1940), pp. 46, 69; East Carolina College, Bulletin, Catalogue Number 1951-1952, Vol. XLII, No. 2 (Durham, N. C.: Presses of Christian Printing Co., May, 1951), pp. 75, 94.

²Georgia State College for Women, Bulletin, Announcements for 1958 and 1959, Vol. XLIII, No. 7 (Milledgeville, Ga.: Georgia State College for Women, Feb. 1, 1958), pp. 68, 84.

³Isabel L. Tower (ed.), The Education Index, First Annual Cumulation (New York: H. W. Wilson Company, 1930), pp. 533-534.

made many teachers feel the need for information as to how they should best present the material to children.

By 1940, picture study was no longer considered adequate to meet the problems of teaching art appreciation. It was necessary, then, to approach the evaluation of art work from another angle. One way in which this was done was through criticism and evaluation. The first appearance of this idea was in an elective course offered by The University of Alabama in 1930, which was described as "a study of aesthetics and the development of appreciation through art history and modern criticisms."¹ In 1940, two universities were requiring work of art majors which included some form of criticism or evaluation.² At another one-fifth of the schools work was offered which was to provide a basis for judgment, including a complete course in criticism.

In 1950, one-fifth of the schools required courses which in some way stated the idea of presenting means of criticism or evaluation. In all of these course descriptions the products of industrial design were specifically mentioned as being included in the study. The number of schools at

¹University of Alabama, Bulletin, General Catalogue Issue 1930-31 with Announcements for 1931-1932, New Series, Number 89 (University, Ala.: University of Alabama, March, 1931), p. 75.

²The University of Texas, No. 4003, pp. 16, 29; University of Miami, Bulletin, General Announcement for the Academic Year 1940-41, Vol. XIV, No. 3, (Coral Gables, Miami, Fla.: University of Miami, May 1, 1940), pp. 34-35.

which experience in criticism or evaluation was required of art majors remained the same in 1960.

Art products were also approached in an analytic manner, usually in terms of the elements and principles of design. In 1920, at Mississippi Normal College a course was offered in which student work was analyzed,¹ and at Georgia State College for Women an analysis of the characteristic work of the masters was offered.² In 1930, this course was continued³ as well as a required course at Southeastern Louisiana College in which the art elements were studied.⁴ In 1940, all high school teachers at Georgia State College for Women were required to take a course which included an appreciative and analytic study of the world's masterpieces,⁵ and at the University of Texas art majors were required to have work in which primary emphasis was placed on the formal

¹Mississippi Normal College, Spring Bulletin, Announcements 1920-21, Vol. VII, No. 4 (Hattiesburg, Miss.: Mississippi Normal College), p. 38.

²Georgia Normal and Industrial College, Bulletin, Catalogue Number, Catalogue 1918-1920, Announcements 1920-1921 (Milledgeville, Ga.: Georgia Normal and Industrial College), p. 87.

³Georgia State College for Women, Bulletin, Catalogue Number 1929-31, Vol. XVI, No. 4 (Milledgeville, Ga.: Georgia State College for Women, April, 1931), p. 120.

⁴Southeastern Louisiana College, Announcements 1930-31 (Hammond, La.: Southeastern Louisiana College), p. 16.

⁵Georgia State College for Women, Bulletin, Catalogue 1940-41, Announcements 1941-42, Vol. XXVI, No. 10 (Milledgeville, Ga.: Georgia State College for Women, May 15, 1941), pp. 87-89.

relationships of the elements of painting, sculpture, architecture, and the decorative arts.¹

By 1950, a study of the art elements and principles was required of students majoring in art at nearly one-third of the schools studied. Other analytic approaches included analysis of composition and technical variations in works of art; analysis of the roots of contemporary painting and architecture as found in earlier art; and an analysis of forms.

More than one-third of the schools required either a knowledge of the elements and principles of art or an analytic study of art products in 1960. An elective course at Texas College of Arts and Industries presented the principles of design from the layman's standpoint.² Both in courses of criticism and of analysis it was recognized that art included not only paintings, architecture, and sculpture, but also industrial design. Manufactured objects for the home, advertisements, even machines themselves were fit subjects to be studied, criticized, and analyzed.

One of the important influences in the recognition of industrial design was the establishment of the Bauhaus in Germany in 1919. At this school were gathered outstanding architects and artists who recognized the machine as a tool which should be used as effectively as possible. Their

¹The University of Texas, No. 4003, pp. 16, 29.

²The Texas College of Arts and Industries, Vol. XXXI, No. 3, p. 99.

students began working directly with wood, metal, and other materials in experimental problems through which they acquired a comprehension of the limitations and capabilities of their material as well as an increased understanding of the elements and principles of design. When the rise of the Nazi regime necessitated the closing of the Bauhaus in 1928, many of the leaders came to America where they continued their work at the School of Design in Chicago.

In 1940, two schools included in their required work a study of art in everyday living.¹ By 1940, the number of schools requiring experience in problems concerned with art in everyday living had doubled. The statements describing these courses differed in detail, yet all were explicit in defining the courses as being concerned with an appreciation of art in the everyday business of living. In 1960, the schools stating such requirements had decreased by one.

Several events may have contributed to this interest in the practical uses of art. In 1926, Harriet and Vetta Goldstein's book, Art in Everyday Life, was first published.² This book explained various art elements and principles in

¹State Teachers College, Troy, Alabama, Bulletin, Announcements 1940-41, Vol. XXVII, No. 2 (Troy, Ala.: State Teachers College, July, 1940), p. 38; Georgia State College for Women, Vol. XXVI, No. 10, p. 87.

²Harriet Irene Goldstein and Vetta Goldstein, Art in Everyday Life (New York: The Macmillan Company, 1926).

terms of such things as furniture arrangement, clothing design and other areas of interest to everyone. This work, which went into its fourth edition in 1954, has had a great influence on the study of art appreciation in these areas.

During the 1930's, Minnesota University with a grant from the Carnegie Foundation carried on an experiment in art education in the town of Owatonna. The study, which began in 1933, lasted five years and was concerned with these purposes: (1) to develop a functional course of study in art as based upon a community analysis; (2) and to develop an interest in the possibilities of art in the daily life in the community. The philosophy underlying the project was that "art is a way of life."¹ Both the Goldstein book and the Owatonna Project undoubtedly had great influence in the increased number of schools which included art in everyday living as part of their work. The economic conditions of the time may also have contributed to the feeling that anything worth while must prove itself in a material way.

A number of courses appearing in the descriptions indicated that verbal means were not considered the only way of developing an appreciation of art. In 1925, it was suggested that rural teachers have work in a course which included: "the appreciation of direction, proportion, and values awakened through exercises in line and dark and

¹ Melvin E. Haggerty, Art A Way of Life (Minneapolis, Minn.: The University of Minnesota Press, 1935).

light."¹ This was the first statement to the effect that appreciation would be developed through experiences with art materials. By 1930, two more schools were requiring work designed for this purpose.² One of these courses, "The Art of the Book," was described as having the purpose of developing "an appreciation of fine painting and book illustration" through experiences in different phases of book making.³ By 1940, courses with the stated purpose of using experience in the arts as a means of developing appreciation had increased to more than one-fifth of the schools studied with the requirements equally divided between elementary teachers and art majors. In 1950, however, the number of schools whose catalogs stated such purpose had decreased to only one, and remained so in 1960.⁴ It was during this same period that the influence of Dewey and his followers was felt in the field of education. The recognition of the value of meaningful

¹The South Texas State Teachers College, Catalogue, 1925-26 (Kingsville, Tex.: The South Texas State Teachers College), p. 43.

²North Texas State Teachers College, Bulletin, Catalog Number, No. 93 (Denton, Tex.: North Texas State Teachers College, June, 1930), p. 74; State Teachers College, Troy, Alabama, Bulletin, 1930 Catalog Number, Vol. XVI, No. 4 (Troy, Ala.: State Teachers College, Apr., 1930), p. 68.

³North Texas State Teachers College, No. 93, p. 74.

⁴State Teachers College, Troy, Alabama, Bulletin, Catalog for 1949-1950 Announcements for 1950-51, Vol. XXXVII, No. 1 (Troy, Ala.: State Teachers College, July, 1950), p. 35; Troy State College, Bulletin, Catalogue and Announcements for 1959-1960, Vol. XLVI, No. 1 (Troy, Ala.: Troy State College, July, 1959), p. 52.

experiences in the teaching of any area led to an increase in educational activities. In the field of the visual arts this was especially noticeable.

Another area which has become important in the last few years is the relationship of the artist to the social, religious, economic, and political environment in which he worked. This was first mentioned in the description of an elective course at Georgia Normal and Industrial College in 1920,¹ but there was no mention of the idea in 1930. In 1940, at Texas College of Arts and Industries such work was required of art majors,² and in 1950 this study of the relationship of the artist to his society was required of art majors in two schools³ with elective courses being offered at more than one-fifth of the schools. In 1960 one-fifth of the schools were publishing statements requiring such work of their art majors. Increased urbanization of the recent past has led to a deeper study of the sociological relations of the American people as

¹Georgia Normal and Industrial College, Catalogue 1918-1920, p. 87.

²The Texas College of Arts and Industries, Bulletin, Catalogue of The Texas College of Arts and Industries 1939-1940 With Announcements for 1940-1941 (Kingsville, Tex.: The Texas College of Arts and Industries, May, 1940), p. 115.

³Southeastern Louisiana College, Catalog Regular Session 1941-42, Announcements 1942-43 (Hammond, La.: Southeastern Louisiana College, Apr. 15, 1942), pp. 63, 140; University of Kentucky, Bulletin, General Catalog 1950-51 Announcements 1951-52, Vol. XLIII, No. 5 (Lexington, Ky.: University of Kentucky, May, 1951), pp. 155, 157.

well as people of other cultures. The artist in society is no exception to this examination of influence.

As knowledge continued to increase and as each field became more and more specialized, the gap between specialists in various areas appeared to become wider. Various approaches have been made in the last few decades to devise better means of communication between individuals with different fields of study. One of the ways in which this may be accomplished is through a general education program which includes the kinds of experiences that are considered vital to the educated person. General education, however, does not refer to mere knowledge such as was offered in the survey-type courses of the 1920's, but rather to specially planned areas of study. These areas are not always organized according to departmental lines. In some cases, the studies include whole fields of subjects. In 1940, Georgia State College for Women's catalog stated that all students were required to have work in the humanities which consisted of an introduction to literature, art, and music.¹ In the art education of teachers, three approaches to the problems are exemplified by three different schools at which such work was required in 1950. At Georgia State College for Women each student was given a choice

¹Georgia State College for Women, Vol. XXVI, No. 10, p. 56.

between an art course or a music course.¹ At East Carolina College two former courses, one in music and one in art, were combined into a new unit. This was described as a "survey of the origin and development of Art and Music; periods of development, outstanding artists and composers; their influence on aesthetic experience today."²

At State Teachers College, Troy, Alabama, an entirely new approach to the problem has been created. A course entitled "The Arts in Individual Development," gave nine hours credit which, if transferred, were to be listed as three hours each in art, music, and literature. It was continuous through the year and included related experiences in the fields of literature, the plastic, graphic, and home arts; and music and the dance. The course utilized materials from these fields in contributing to the solution of the student's problems of leisure and recreation, dress, and the creation of a satisfying physical environment; in developing in him the desire to explore his own resourcefulness and to participate in projects designed to further the cultural and recreational life of the college campus and surrounding community. Emphasis was placed upon the understanding of the relation of artistic appreciation and expression to the total development

¹Georgia State College for Women, Bulletin, Catalogue Issue 1950-1951, Vol. XXXV, No. 5 (Milledgeville, Ga.: Georgia State College for Women, Mar. 1, 1950), p. 60.

²East Carolina College, Vol. XLII, No. 2, p. 94.

of the individual. Beginning at his own level of appreciation and creativity, the student was guided through exploratory experiences with materials into increasing enjoyment of art and beauty.¹

By 1960, the same school had developed the course "Art in Contemporary Society" as the required work for the sophomore year. This grew out of the work of the freshman year. Learning experiences dealt with home planning and decoration, personal grooming, and art as a psychological influence in education.²

In 1960, more schools joined the three of the former decade by preparing courses specifically designed for the general education program. These courses consisted of a combination of music and art. Virginia State College stated these objectives of their Music and Art courses:

(1) To increase the student's appreciation and initiative for the beautiful, expressed in music and the visual arts.

(2) To acquaint the student with the historic development of music and the visual forms of expression.

(3) To introduce the student to certain forms of music and visual expression with emphasis on contemporary techniques.

(4) To assist the student in recognizing the relation of creative expression to the society in which he lives.³

¹State Teachers College, Troy, Alabama, Vol. XXXVII, No. 1, pp. 35-36.

²Troy State College, Vol. XLVI, No. 1, p. 53.

³Virginia State College, Gazette, Annual Catalogue Number 1958-59, Announcements for 1959-60, Vol. LXV, No. 2 (Petersburg, Va.: Virginia State College), p. 229.

It is significant that during the decade in which they have been offered, no school has dropped its general education courses in the arts, one-third of the group now making such offerings.

In summary, there has been some form of art appreciation and history offered since the beginning of this century. During the first decade normal schools offered courses in appreciation, while the universities emphasized art history. By 1930, one-third of the schools in the study were offering majors in the field of art, and nearly all of these required some art appreciation or history. By 1940, more than two-thirds of the schools studied had art major programs, one presenting more than one major in art. Specialization had increased in 1950 so that almost one-third of the schools offered a complete major in history of art. A special area of work, picture study, reached its peak in 1930 when four schools offered, and two required work in the field. When picture study proved inadequate, studies in criticism and evaluation as well as in analysis took its place. By 1950, the evaluation of works of industrial design as well as painting, architecture, and sculpture was required by one-fifth of the schools. By 1960, one-third of the schools were stating requirements for a knowledge of the elements and principles of art or skill in the analysis of art including products of industrial design.

Study of art in everyday living appeared in 1940 and reached a peak in 1950. In 1950, there appeared in several schools courses planned specifically for the general education of all students, rather than for the art specialists alone. These combined art with a study of such other areas as music and literature in a manner suited to the needs of the general student.

Thus we see that in the area of appreciation and history, art courses have greatly increased in number. While paintings, sculpture, and architecture were the only objects considered worthy of study at the beginning of the century they have been joined by products of industrial design. The content of courses indicates that the study of pictures has given way to an analytical approach to all visual objects, to the recognition of art as part of everyday living, and to greater knowledge of the artist as a member of his society. Let us now see what changes have occurred in teaching of the technical skills of the artist: drawing, painting, printmaking, and sculpture.

CHAPTER III

DRAWING, PAINTING, PRINTMAKING, AND SCULPTURE

The twentieth century in America saw a great change in the visual arts, much of which grew out of earlier European developments. In France the Impressionists had broken away from the traditional manner of academic painting by eliminating the darks and experimenting with the play of light on color. Following them post-impressionists had approached the problems of painting in various ways. Cezanne had carried the Impressionist research further, building more solid paintings in which he used color to define space and clarify the relation of one plane with another. Van Gogh worked in a violent emotional manner, using color and texture to express his feelings toward his subject. Seurat composed his works geometrically with every form and color exactly placed and carefully related to every other part of the painting. Gauguin with his decorative paintings of the South Seas used color for its emotional appeal.

Americans who had studied abroad, however, had for the most part been under the influence of the academies with their traditional approach. In France drawing was considered the basis of art and students were required to draw carefully

and accurately from the nude model, paying little attention to brush work. A few painters who had studied at Munich learned to paint directly, drawing with a loaded brush. Among the painters who learned their trade in America were a number of newspaper illustrators. In a time when photo-engraving was not perfected, the illustrator was part of the daily press personnel as is the photographer of today. In this way he learned to know and depict the everyday scenes of the city.

Small groups in this country were acquainted with the changes taking place in Europe at the turn of the century. Alfred Stieglitz, a photographer, in his studio at New York showed and defended the work of the new artists. In this studio, too, the few Americans who were sympathetic with the new movements in Europe found the kind of fellowship they had known abroad.

Another group, led by Robert Henri, who had come to New York from Philadelphia, was to make it possible for larger numbers to see the new kind of painting. Many of these painters had been illustrators for newspapers and their subject-matter was taken from the common scenes of the city. In 1908, they held an exhibition of their own works which drew down upon them the title of the "Ash Can School." They were later joined by others and as "The Association of American Painters and Sculptors" sponsored the Armory Show of 1913. The association had planned to hold an exhibition of American moderns, but Arthur B. Davies, president of the organization,

persuaded them to enlarge their original scheme and illustrate modernism on a world scale.¹ Everything possible was done to prepare the way for the exhibition, in terms of explaining its intent and in the arrangement of the show, but the reaction of the public was one of ridicule. Of the Armory Show Cheney said:

. . . There had been between 1912 and 1915 an epochal event in New York, actually establishing a modernist development, affording a sense of solidarity to the radicals, resulting in nation-wide publicity, discovering to the public artists of more than national significance.²

Thus America was introduced suddenly to ideas which had been growing for nearly a century. These changes were sure to be reflected in the teaching of drawing and painting in the colleges of the country.

All of the schools which offered art courses in 1900, included drawing, either in a description of the courses, or in the class schedules which indicated that all students took the same courses. In many cases the term drawing was used instead of art to identify the teacher or the department. In the descriptions of courses, the emphasis was on the exact drawing of the subject-matter.

In 1910, courses in drawing or painting were offered at seven of the eight schools which had art programs, six of

¹ Oliver W. Larkin, Art and Life in America (New York: Holt Rinehart and Winston, 1960), p. 261.

² Sheldon Cheney, The Story of Modern Art (New York: The Viking Press, 1950), p. 452.

them requiring this work. At normal schools the courses were planned to cover work to be taught in the various grade levels of the public schools. Changes in these ideas concerning the teaching of art at different grade levels will be discussed in detail under art education.

Seventy per cent of the schools offering art in 1920, required some experience in drawing and painting, the descriptions including such areas as: outline drawing for shape, proportion, direction, and position; work suitable for certain grade levels; and lists of subject-matter to be used in the work. The University of Kentucky required drawing and painting of their art majors at this time.¹ Most of the schools required all students to have the same amount of art. In one instance different requirements were based on sex rather than program, for at Mississippi Normal College women were required to have four hours of art, while men at the same school were required to have only two hours.²

In 1930, of the twelve schools offering art only Georgia Normal and Industrial College required all students to have work in drawing and painting,³ while seven required such work of elementary teachers, and four of the five offering an art major stated such requirements for those students.

¹ University of Kentucky, Vol. XIII, No. 4, p. 128.

² Mississippi Normal College, Vol. VII, No. 4, p. 35.

³ Georgia Normal and Industrial College, Catalogue 1918-1920, p. 64.

Drawing and painting courses for the most part included the same type of work described in the 1920 courses. At this time North Texas State Teachers College required students majoring in art to have a painting course in which they were to familiarize themselves with modern methods of painting through the study of the most important theories and through original compositions.¹ This was the first reference to modern painting in the course descriptions.

In 1940, future elementary teachers were required to have experience in drawing or painting at one-half of the schools offering art, and such requirements were stated for art majors in the catalogs of all of the schools offering such a major. By 1950, experiences in drawing and painting were stated requirements for elementary teachers at one-third of the schools and for art minors at two schools which did not have art major programs.² George Peabody College for Teachers³ did not specify which courses should be taken by students majoring in art, although drawing and painting were part of the program offered; all other schools which offered

¹ North Texas State Teachers College, No. 93, p. 75.

² State Teachers College, Troy, Alabama, Vol. XXXVII, No. 1, pp. 37, 38; Southeastern Louisiana College, Bulletin, General Catalogue Announcements for 1951-1952, Vol. VIII, No. 3 (Hammond, La.: Southeastern Louisiana College, Apr. 1951), pp. 85, 140.

³ George Peabody College for Teachers, Bulletin, Announcement of College Year 1949-50, New Series, Vol. XXXVIII, No. 8 (Nashville, Tenn.: George Peabody College for Teachers, August, 1949).

a major in art required students following the program to have work in drawing and painting. Areas covered in the course descriptions included: representation of forms in space through analytical seeing; introductory contact with the nature and practice of art and with basic knowledges and skills in drawing; work exploring the areas of representation as a means of expression employed by children of different age levels; and fundamental training in drawing and composition. Painting courses included a study of pictorial composition and exercises in handling the visual elements.

By 1960, all of the schools in this study were offering courses in drawing and painting. At one-fifth of these such work was required of elementary teachers, and at more than four-fifths the stated requirements for art majors included the areas of drawing and painting. Of the two which did not state these requirements, Texas College of Arts and Industries¹ did not specify any of the courses to be taken by art majors, and Georgia State College for Women² specified only part of the program leaving some courses to the choice of the student. In both of these cases, one would expect that drawing and painting would be included in the selected work.

¹Texas College of Arts and Industries, Vol. XXXI, No. 3.

²Georgia State College for Women, Vol. XLIII, No. 7.

Subject-matter in art does not change as much as the approach to subject-matter, therefore such work as landscape, still life, and figure drawing were listed somewhat consistently during the entire time span. Certain aspects of these, however, have been emphasized at different times. At the beginning of the century naturalism was important in painting. Through the academic French influence, drawing was very carefully and precisely done. Since museums with their sculpture were not available, and in most colleges drawing from the nude not socially acceptable, plaster casts of sculptural forms or other objects were used as subject-matter. At this time the subject was very important, and its accurate reproduction was the aim. Cast and object drawing were described as part of the subject-matter in 1900, and increased in importance until 1930, when one-third of the schools required work which included drawing from casts or objects. In 1940, only Eastern Kentucky State College required work which included representation of simple objects.¹ Since that time object or cast drawing has not appeared in the descriptions of art work offered by colleges.

In 1920, almost one-third of the schools required work in still life and landscape, listing such studies as plants, sprays, fruits, vegetables, and simple landscapes.

¹ Eastern Kentucky State College, Review, Catalog Announcements for 1941-42, Vol. XXXII, No. 6 (Richmond, Ky.: Eastern Kentucky State College), p. 95.

At the same time one-fifth of the schools required either life or figure drawing. The University of Kentucky required art majors to have work in portraiture.¹

State Teachers College at Troy, Alabama, required all sophomores in 1930, to have a course in which the principles learned in still life and life drawing were applied in original composition.² At this time one-fifth of the schools specified figure drawing for art majors, the same percentage for elementary teachers. The drawing of animals and birds appeared in the descriptions of courses, and term pose drawing was used in the description of courses required of future teachers at one-fifth of the schools. All art majors at George Peabody College for teachers were required to have a course called "Costume Design and Illustration" which included a working knowledge of the human figure--location, shape, adjustment, and function of the bony structure and surface muscles.³

In 1940, at more than one-half of the schools offering art major programs work which included landscape and still life was specified and as many courses in figure or life drawing were required. Composition was mentioned in the

¹University of Kentucky, Vol. XIII, No. 4, p. 128.

²State Teachers College, Troy, Alabama, Vol. XVI, No. 4, p. 69.

³George Peabody College for Teachers, New Series, Vol. XVI, No. 2, p. 108.

descriptions of one-third of the schools. Decorative landscape composition and creative landscape composition both appeared in course descriptions at this time. At nearly one-third of the schools elementary teachers were required to have some experience in figure drawing.

In the descriptions which listed subject-matter for 1950, and 1960, landscape and still life were included with little or no comment. Figure drawing or life drawing were required of art majors at one-half of the schools offering such a major in 1950, and at three-fifths of the schools in 1960. The University of Texas used life drawing as a basic course, prerequisite to other work in both 1950 and 1960.¹ Specific mention of composition began to decrease in 1950. Portraits were mentioned in the required work at Virginia State College in both 1950 and 1960.² Mississippi Southern College elementary teachers were required to have work in figure and animal drawing in 1960.³

¹University of Texas, Publication, Catalog 1950-51, Main University 1950-1951 With Announcements for 1951-1952, No. 5008 (Austin, Tex.: University of Texas), pp. 49-53; University of Texas Publications, College of Fine Arts 1959-61, Catalogue Number: Part X, Number 5911 (Austin, Tex.: University of Texas, June 1, 1959),

²Virginia State College, A Land Grant College, Annual Catalogue Number 1950-51, Announcements for 1951-52, Sixty-Eighth School Year (Petersburg, Va.: Virginia State College), pp. 101, 139; Virginia State College, Vol. LXV, No. 1, pp. 117, 131.

³Mississippi Southern College, '59 and '60 General Catalog Announcements 1959-1960, Vol. XLVI, No. 4 (Hattiesburg, Miss.: Mississippi Southern College, April, 1959), pp. 67, 208.

Like subject-matter, the media used by students changed very little. Those mentioned in course descriptions of 1900, were: pencil, charcoal, crayon, water colors, oils, pastel, pen and ink, brush, tapestry, and china painting. Tapestry was not mentioned again, and after 1910, china painting did not appear. In 1930, chalk and wash were included in the lists, while finger paint and tempera were added in 1940. The University of Texas in 1940 required of its art majors a full course in materials and techniques which included a study of pigments, media and other materials in painting.¹ In 1950, colored chalk, cut paper, opaque water color, conté crayon, and mixed techniques appeared for the first time, and in 1960, casein was mentioned in the media listed in a required course at the University of Kentucky.² New media added to the list of standard materials were sometimes new materials as in the case of finger paint; sometimes old materials previously used in other ways, as in the case of paper which was not considered a painting medium until it was worked into collages by the later cubists and the dadaists; sometimes new combinations of different media in the same composition; and sometimes very old media which were being revived.

¹The University of Texas, No. 4003, pp. 17, 27.

²University of Kentucky, Bulletin, General Catalog, 1958-59, Vol. LI, No.5, (Lexington, Ky.: University of Kentucky, May, 1959), pp. 201, 202.

Certain kinds of drawing and painting appeared in the work required of teachers during this time. Freehand drawing and sketching were mentioned with some consistency throughout the period studied. One-third of the schools at which art was offered in 1900, required students to have such work, and one-half of those offering art in 1910, made the same requirement. In 1920, only one-fifth of the schools required work in sketching, although it was available at one-third. Mentioned in the descriptions were pencil sketching, outdoor sketching, and subjects for freehand drawing. In 1930, at East Carolina Teachers College freehand drawing was required of grammar grade teachers¹ and at George Peabody College for Teachers art majors were required to have such work.² In 1940, only the Georgia State College for Women catalog stated that art majors must have experience in sketching,³ although such work was offered at one-fifth of the schools.

In 1950, however, at one-third of the schools those students planning to teach art were required to have courses in either sketching or freehand drawing. In 1960, freehand drawing and sketching were mentioned in descriptions of required subjects at one-fifth of the schools.

¹East Carolina Teachers College, 1930-31, p. 69.

²George Peabody College for Teachers, New Series, Vol. XVI, No. 2.

³Georgia State College for Women, Vol. XXVI, No. 10, pp. 87, 88.

Important in the academic tradition of careful drawing and modeling was the use of light and shade in a prescribed manner. By 1930, the study of light and shade was included in the work required of art majors at one-fifth of the schools in the survey, while at State Teachers College at Hattiesburg, Mississippi such work was required of students planning to teach in the elementary grades.¹ By 1940, art majors at George Peabody College for Teachers² and prospective elementary teachers at Eastern Kentucky³ were required to take courses which included the study of light and shade. In 1950 and in 1960, only at Mississippi Southern College future teachers were required to have such work.⁴

Perspective is a method of drawing so that the illusion of space is acquired on a flat surface. Since the Renaissance when the rules of perspective were worked out, the western world has accepted this manner of realistic drawing. The Japanese prints which had great influence on the late

¹State Teachers College, Vol. XVII, No. 4, pp. 37, 65.

²George Peabody College for Teachers, Bulletin, Announcement of College Year, 1938-39, New Series, Vol. XXVII, No. 5 (Nashville, Tenn.: George Peabody College for Teachers), p. 42.

³Eastern Kentucky State Teachers College, Vol. XXXII, No. 6, p. 95.

⁴Mississippi Southern College, Bulletin, Announcements for 1950-1951 General Catalogue Issue, Vol. XXXVII, No. 4 (Hattiesburg, Miss.: Mississippi Southern College), pp. 94, 120; Mississippi Southern College, Vol. XLVI, No. 4, pp. 67, 208.

nineteenth and early twentieth century painters in France served as examples not only of formal organization of the picture surface, but also pointed out that there were kinds of perspective other than the Western concept.

In America as in Europe, perspective has been an important part of the education of the future artist or art teacher. In this investigation it was found that perspective was required at schools since the beginning of the century. In 1930, it reached its peak, being required of elementary teachers in one-third of the schools offering art, and of art majors in four-fifths of the schools which had such a major. In 1940, perspective was included in the requirements for art majors at the same number of schools, but because more schools were teaching art the proportion had decreased to one-third. North Texas State Teachers College devoted an entire course to elementary problems involving the principles of linear perspective and the achievement of the illusion of volume and space through tone and color, art majors being required to have this work.¹ At this same time at one-fifth of the schools some work in perspective was required of elementary teachers. In 1950, perspective was required of art majors at one-fifth of the schools and of elementary teachers at Mississippi Southern College.² In 1960, the number of schools at

¹ North Texas State Teachers College, No. 136, p. 71.

² Mississippi Southern College, Vol. XXXVII, No. 4, pp. 95, 120.

which art majors were expected to have perspective had increased to just under one-third, with Mississippi Southern College the only school at which such experience was required of elementary teachers.¹

The industrial development of America at the turn of the century created a demand for people who were trained in mechanical and industrial drawing. This area was sometimes included in the art curricula, although at the present time it is more often taught in departments of industrial arts or in schools of engineering. In 1900 mechanical drawing was a required art course for students at Georgia Normal and Industrial Institute.² In 1910, at one-fifth of the schools such work was being required of the students. In 1920, mechanical drawing was included in work required of men students at State Normal School, Troy, Alabama.³ It was continued as part of the required work at Georgia State College for Women⁴

¹Mississippi Southern College, Vol. XLVI, No. 4, pp. 67, 208.

²Georgia Normal and Industrial College, Tenth Annual Announcement 1900-1901, p. 22.

³State Normal School Troy, Ala., Officers and Students, Catalogue Number for the Academic Year 1919-20 and Announcements for 1920-21 (Troy, Ala.: State Normal School), p. 22.

⁴Georgia Normal and Industrial College, Annual Catalogue, 1909-1910, (Atlanta, Ga.: Foote & Davies Co.), p. 53; Georgia Normal and Industrial College, Catalogue Number 1918-20, p. 86; Georgia State College for Women, Vol. XVI, No. 4, pp. 80, 119.

through 1930, after which the subject did not appear in art curricula.

Blackboard drawing first appeared in 1920, when it was included in courses required at Virginia Normal and Industrial Institute,¹ and at the State Normal School at Troy, Alabama² and offered as an elective at other schools. In 1930, elementary teachers at State Teachers College, Hattiesburg, Mississippi were required to have a course "Blackboard Drawing and Poster Making"³ and work in the area was offered at other schools.

During the years after World War I, a number of events led to an interest in mural painting in America. In Mexico there arose a group of outstanding artists who turned their talents to socially significant art, reviving the ancient method of fresco painting to depict the barbarities of war, socialistic propaganda, satire of the rich and the pretentious, pity for the poor and the exploited. In this country the depression had also caused a social consciousness, better expressed in murals than in easel paintings. Through the Federal Arts Projects of the Works Progress Administration, the

¹Virginia Normal and Industrial Institute, Catalogue for 1920-1921, Thirty-eighth school year (Petersburg, Va.: Virginia Normal and Industrial Institute), p. 102.

²State Normal School, Troy, Alabama, Catalogue Number for the Academic Year 1919-20, pp. 40-42.

³State Teachers College, Hattiesburg, Miss., Vol. XVII, No. 4, pp. 37, 66.

government sponsored hundreds of murals painted in schools, armories, post offices, city halls, prisons, and hospitals. In the colleges mural painting first appeared as an elective at two state universities in 1940.¹ In 1950, mural painting was offered at one-third of the schools although only at East Carolina College was such work required, one phase of it being included in a course for elementary teachers.² In 1960, the number offering work in mural painting had decreased to one-fifth, art majors at Eastern Kentucky State College being required to have a course which included this work.³

Illustration is a somewhat specialized field of interest to the commercial and advertising artist, but also useful to the teacher. In 1920, students at the University of Kentucky were required as part of a major in art to have work in illustration,⁴ and work including illustration was required of elementary education students as well as art majors at North Texas State Teachers College in 1930.⁵ In 1940,

¹University of Texas, No. 4003, p. 27; University of Alabama, Bulletin, Catalogue 1941-42 Announcements 1942-43, New Series, No. 245 (University, Ala.: University of Alabama), p. 93.

²East Carolina College, Vol. XLIII, No. 2, pp. 75, 95.

³Eastern Kentucky State College, Review, Catalog Issue, 1959-60, Vol. XLIX, No. 1 (Richmond, Ky.: Eastern Kentucky State College, October, 1959), pp. 90-92.

⁴University of Kentucky, Vol. XIII, No. 4, p. 128.

⁵North Texas State Teachers College, No. 93, pp. 70, 73, 74.

illustration was included in courses required of elementary teachers at the State Teachers College, Troy, Alabama.¹

Illustration was offered at one-third of the colleges in 1950, and 1960, but only at Eastern Kentucky State College was it required of art majors who expected to teach.

Experimentation with various painting and drawing media made an appearance in the curricula in 1927, when George Peabody College for Teachers required work which included experimental problems in water color.³ In both 1940, and 1950, such work was offered, but not required of teachers. In 1960, at more than one-fifth of the schools courses which included experimentation were offered, but it was required only at the Troy State College, Alabama, where it was a part of the general education course in which all students participated.⁴

In 1905, while "the fauves" were working in France, there was in Germany another group called Junge Kunst. These German painters considered the inner feelings of the artist to be fit subjects for art and it was from this that the term "expressionism" later came to be applied to the movement.

¹State Teachers College, Troy, Ala., Vol. XXVII, No. 1, pp. 35, 73.

²Eastern Kentucky State College, Vol. XLIX, No. 1, pp. 90-92.

³George Peabody College for Teachers, Vol. XVI, No. 2, p. 106.

⁴Troy State College, Vol. XLVI, No. 1, p. 52.

This recognition of art as a means of expression or communication as well as the need to help students develop creativity has appeared in some descriptions of art courses. In 1920, the University of Kentucky required students who were following the art major program to have a course described as including "expression by line, light and shade, color . . ."¹

In 1930, required courses for future art teachers at two schools included in their descriptions the idea of developing in the student creativity and improved means of expression.² In 1940, the number of schools in which students were required to have courses whose descriptions included creativity had increased to one-fifth of the group. At East Carolina Teachers College³ this requirement was for elementary teachers, while the other schools required art majors to have the work.

In both 1950 and 1960, the school catalogs of one-third of the group mention in courses required of art majors and one-fifth in courses required of elementary teachers the necessity of developing a means of expression and helping students grow in creativity. At State Teachers College, Troy,

¹ University of Kentucky, Vol. XIII, No. 4, p. 128.

² State Teachers College, Hattiesburg, Miss., Vol. XVII, No. 4, pp. 65-66; University of Kentucky, Bulletin, Catalog Number for 1929-30, Vol. XXII, No. 10 (Lexington, Ky.: University of Kentucky, September, 1929), pp. 71, 72.

³ East Carolina Teachers College, Vol. XXXI, No. 2, pp. 46, 69.

Alabama, this is included in the general education course required of all students.¹

Printmaking, like painting, has been important in American art since the 1830's. According to Cahill and Barr:

From that time to the 1890's the prints of Currier and Ives and other makers were popular. However, interest in printmaking as an art suffered a decline toward the close of the century. Lithography went out of fashion almost entirely because of the cheap commercialism which followed the success of Currier and Ives. The only print medium which had any reputation was etching.²

In 1920, and 1930, the only print processes which were taught in the colleges were stenciling and block printing, in connection with reproducing patterns on fabric. One exception to this was a course in commercial art required of students at George Peabody College for Teachers in which the reproduction of drawings and printing processes were studied.³ In 1940, one-fifth of the schools, all of them universities, offered, but did not require of teachers, courses in the graphic arts which included the making and printing of etchings, wood blocks, linoleum cuts, and lithographs. In 1950, at one-fifth of the schools work in the graphic arts was required of their majors who planned to teach, including the

¹ State Teachers College, Troy, Ala., Vol. XXXVII, No. 1, pp. 35-36; Troy State College, Vol. XLVI, No. 1, p. 52.

² Holger Cahill and Alfred H. Barr (eds.), Art in America (New York: Reynall and Hitchcock, 1934), p. 103.

³ George Peabody College for Teachers, Vol. XVI, No. 2, p. 108.

techniques of making and printing etching, dry-point, lithography, linoleum print, woodcut, wood engraving, stencil, and silk screen. By 1960, this number had increased to just less than one-third with more than half the schools in the investigation offering, but not requiring, future teachers to have such work.

Another area in the visual arts which has appeared in college courses in recent years is that of sculpture. Sheldon Cheney states that between 1550 and 1900 sculpture stood still, the Western World not producing a single sculptural genius between Michelangelo and Lehmbruck with the nearest approach being Auguste Rodin.¹ Although at many of the schools in this investigation students were required to study about sculpture, it was not until the last twenty years that sculpture itself was included in the curriculum except as it appeared in courses in clay modeling.

In 1940 North Texas State Teachers College was the only school at which students who expected to teach art were required to have experience with sculpture. In a course which was required of art majors were included problems in painting or sculpture which involved the figure.² At this time at nearly one-third of the schools work in sculpture was

¹Sheldon Cheney, A World History of Art (New York: The Viking Press, 1947), p. 905.

²North Texas State Teachers College, No. 136, pp. 71, 73.

offered although it was not required of prospective teachers.

In 1950, the only experience in sculpture required of art majors expecting to teach were courses including modeling and woodcarving at Mississippi Southern College¹ and the University of Kentucky.² At some schools art education majors were required to choose one of two specified subjects, in each case sculptural experience was included in one of the choices. At almost one-half of the schools at this time experience in sculpture was offered, at some quite extensively, although it was not required of prospective teachers.

In 1960, one-third of the schools required some experience in sculpture of their art majors who planned to teach. At the University of Kentucky elementary education students were required to have sculptural experiences in a course planned for them which emphasized three-dimensional forms of art, and the relation of art to visual environment.³ The courses including sculpture which art majors were required to take ranged from creative experience in three-dimensional composition given for the purpose of developing a stronger sense of plastic form, through survey courses which included

¹Mississippi Southern College, Vol. XXXVII, No. 4, pp. 120, 121.

²University of Kentucky, Vol. XLIII, No. 5, pp. 155, 156.

³University of Kentucky, Vol. LI, No. 5, pp. 133, 204.

sculptural experience, to full term courses in sculpture.

The media used were: clay, plaster, wire, wood, stone, and metal. At two-fifths of the schools work in sculpture was offered, but not required, making it available at more than four-fifths of the institutions.

In summary, drawing and painting have been the main area of technical study in the arts since the beginning of the century. It is in the ideas concerning the kind of drawing and painting to be taught that most changes have occurred. In all cases where requirements were stated concerning the art to be studied, either by all students, or by art majors, drawing and painting was included in the specified work. The subject matter has included landscape, still life, and figure drawing. Object drawing, and drawing from plaster casts was important during the first three decades, reaching its peak in 1930. As mere representation of subject matter decreased in importance, composition began to appear in the course descriptions. Freehand drawing and sketching were included in work required of future teachers throughout the time of the study, with a peak in 1910, and the smallest percentage in 1940. Light and shade, important in the academic tradition of painting, appeared in 1930, and slowly decreased until such work was being required of future teachers at only one school in 1960. Perspective drawing was required throughout the time of the study with such work being required at the largest proportion of schools in 1930, and the smallest

in 1950. Mechanical drawing, closely related to perspective, was required at only a few schools in the early part of the century, reaching its highest proportion in 1910. Blackboard drawing was included in the work required of future teachers at a few schools after 1920. The subject of mural painting appeared in 1940, as an elective course, and increased in popularity until it was being offered at one-third of the schools in 1950, although it was required at only a few. Illustration first appeared in course descriptions in 1920, increasing until it was offered at one-third of the schools in 1950, but such work was required of teachers at only a few schools. Experimentation with the painting and drawing media first appeared around 1930, increasing until such work was offered at more than one-fifth of the schools in 1960, although teachers were required to take these courses at only a few schools. The use of art as a means of expression or the growth of the student's creativity was mentioned in the descriptions of art courses after 1920, with such work being required of future teachers at one-third of the schools by 1950.

In 1920 and 1930 only those methods of print-making which were adaptable to use on fabrics were taught, but beginning in 1940 the graphic arts became more important in the education of future teachers. By 1960 the graphic arts were being taught at more than one-half of the schools and at

nearly one-third it was required that art majors who planned to teach have courses which included print-making.

Early descriptions which included any form of sculptural experience limited this to a few problems in clay modeling. In 1940 future art teachers at one school were required to have some work in sculpture, and by 1960 at one-third of the schools future art teachers were required to have work in sculpture.

It would appear, then, that in the area of technical courses in the visual arts, colleges have been particularly sensitive to changes outside the campus environment. In some cases, work has been included in courses, or new courses designed, in areas which proved to be short-lived. Among these are cast and object drawing, the use of light and shade, pose drawing mentioned in courses required of teachers early in the century and closely related to traditional art of France at the turn of the century. Decorative landscape composition which appeared in 1940 was probably influenced by the decorative paintings of the post-impressionists, while blackboard drawing which appeared in 1920 and soon decreased in popularity is an example of the recognition of new media resulting from the experimentation of artists in Europe and America, as well as an emphasis at that time on work which was considered to be "practical" in the sense of being immediately useful. There has, however, been a steady movement away from the dilettante approach to drawing and toward a more serious

approach to painting and drawing. Mere representation of nature has given way to formal composition and the use of the arts as a means of expression. The visual arts and their production are now being used to help the individual student learn to develop his creative ability.

Very closely related to painting are the two-dimensional aspects of design. These, with three-dimensional work in the design area, should be investigated more carefully.

CHAPTER IV

DESIGN

From very early times man has attempted to make those objects which he uses as beautiful as possible. In primitive societies beautification of everyday objects and of religious objects were the only kinds of art practiced. Beginning in Europe about the fifteenth century, however, the arts of man became more and more separated from their useful ends. After that time art came to be considered as a thing in itself available only to the leisure classes. Paintings and sculpture ceased to be a part of the architecture and were made so that they could be moved about from place to place. The painter was called an artist, while his fellow worker who devoted himself to improving the looks of useful, and therefore profane, objects remained an anonymous craftsman.

After the Industrial Revolution, however, more objects became available for the public, and as they did, it became necessary for manufacturers to consider not only the mechanical perfection but also the appearance of the objects. The early manufacturers tried to hide the machine-made characteristics of products under elaborate decorative forms which were not suited to their functions and which did not, as

was hoped, add "beauty." Many verbal outcries were heard against the monstrous forms thus being created. Best known of these crusaders were Ruskin and Morris. William Morris, not only verbally, but in actual practice attempted to improve the design of interiors by manufacturing his own fabrics, wall-papers, etc., as well as the books for which he is best remembered. Most of these attempts to counteract the ugliness of manufactured goods were unsuccessful, largely because of a lack of understanding concerning art. The distinctions of "Fine Art" and "Applied Art" which arose during the Industrial Revolution had come about partly because of the separation of art from life. During the early part of the twentieth century, the problem was studied more carefully and gradually the false forms began to decrease. With the help of a new profession of "designers," new forms more expressive of the materials and processes involved in their creation began to emerge.

As mass production increased it became necessary, not only to consider the design of the form of objects, but to devise other means which would induce more people to buy. Thus the great increase in the use of advertising design, as well as industrial design, arose from the same need--that of increasing sales.

Design in its broadest sense is not simply a means of merchandising, although it has been used for that purpose. Good design is an application of the elements and principles

of art in a manner which emphasizes not only the materials and processes to be used but also the function to be served by the final form. This manner of creating can be applied to any visual form from a piece of sculpture to a cooking utensil. Design has greatly increased in importance since 1920, as we see in studying the work offered or required by colleges in this field of art.

In 1900, at Georgia Normal and Industrial College a course in "Historic Ornament" which included a study of the main artistic features of ancient and medieval architecture and ornament¹ was offered. This was continued in 1910, with another course which included sketching from plants and flowers for purposes of design.² An aesthetics course which was required of students enrolled in the Department of Education at the University of Kentucky included among other things, landscape gardening, school architecture, and schoolroom decoration.³ Other work in design which was offered, but not required, at this time included the application of designs.

In 1920, one-third of the school catalogs examined stated that some work in design was required of those students preparing to teach, while at another one-third of the

¹Georgia Normal and Industrial College, Tenth Annual Announcement and Catalogue, 1900-1901, pp. 22, 23.

²Georgia Normal and Industrial College, Annual Catalogue, 1909-1910, p. 53.

³State University of Kentucky, Catalogue, 1910, p. 156.

colleges such work was offered without being required. At this time students at the University of Kentucky who were doing their major work in art were required to have several courses in art structure which included: the use of art principles and elements in the creation of original designs for various purposes; a study of primitive, oriental, and Egyptian ornaments; and the application of the principles of art structure to practical problems.¹ At one-fifth of the schools courses were offered which were specifically planned for home economics students, and in some cases these students were required to take the work offered. The majority of courses for students of home economics were devoted to the study of costume design, home furnishing or interior decoration, and the study of color and color harmonies.

In 1930, work in design was required of all students who were enrolled at two of the schools studied. At State Teachers College, Troy, Alabama, emphasis in the required work was on the creation and application of decorations to various items,² while at Georgia State College for Women more was placed on the study of interior decoration and home planning.³ During this time more than one-third of the school

¹University of Kentucky, Vol. XIII, No. 4, p. 128.

²State Teachers College, Troy, Alabama, Vol. XVI, No. 4, p. 68.

³Georgia State College for Women, Vol. XVI, No. 4, p. 119.

catalogs stated some requirements in design for future elementary teachers, and almost one-third of the catalogs stated such requirements for art majors. Design was required of all home economics students in one-fifth of the schools, and at East Carolina Teachers College all students who were following a major program in English, French, Latin, Math, and Science were required to have a course which included some aspects of design.¹

In 1940, almost one-half of the schools included in the present study were requiring those students who planned to teach in the elementary schools to enroll in some courses in design. Art majors were required by one-third of the schools at this time to have some experience in design, and at Mississippi Southern College these students were required to have home economics courses in design as related to home and dress.² The number of schools at which requirements in design were stated for home economics majors had decreased slightly.

Between 1940, and 1950, there was a sudden increase in the number of schools at which art majors were required to have work in the design area, and a similar decrease in the number at which elementary students had such requirements

¹East Carolina Teachers College, Twenty-first Annual Catalogue, 1930-1931, p. 97.

²Mississippi Southern College, Bulletin, Announcements 1941-42, Vol. XXVIII, No. 4 (Hattiesburg, Miss.: State Teachers College, Apr., 1941), p. 82.

stated for them. More than two-thirds of the schools at this time in their catalog statements required design in the art major programs; one-third of the school catalogs stated such requirements for future elementary teachers.

Two schools which had no art major program stated that those students who were following a minor in art and planning to teach were required to enroll in courses labeled design. At Southeastern Louisiana College these students were required to have work including the design principles, and problems in various media,¹ while at State Teachers College, Troy, Alabama, such students were expected to have a crafts course which included elementary design, structural and decorative, as applied to modern popular materials for the creative value of design and an understanding of the materials of modern industry.² Home economics majors at East Carolina College were required to have courses in art which included design.³

In 1960, art majors at more than four-fifths of the colleges were required to have specified courses which included work in design. At the same time students preparing

¹Southeastern Louisiana College, Vol. VIII, No.3, pp. 85, 140.

²State Teachers College, Troy, Alabama, Vol. XXXVII, No. 1, p. 37.

³East Carolina College, Bulletin, Catalogue Number 1951-1952, Vol. XLII, No. 2 (Durham, N. C.: Presses of Christian Printing Co., May, 1951), p. 95.

to teach in the elementary grades at one-third of the schools were required to have work in design. The general education course which was required of all students at Troy State College included a study of the social implications of design in home and community as well as interior design.¹ Students who were majoring in home economics were required to have some experience in design at one-third of the schools.

During the decade between 1910, and 1920, there was a noticeable difference in the kinds of emphasis which were given in courses in the area of design. Of the areas which were important in the art curricula after 1920, only two appeared in 1910. These were the areas of interior design and decorative design. The words design and decoration appear to have been used almost synonymously in many of the course descriptions during the 1920's and 1930's, particularly in courses which emphasized applied design. This problem of semantics was not limited to colleges, as Read explains:

A form in itself may be "decorative", but that usually implies the relation of an object to its setting. We decorate a room when we paint the woodwork and paper the wall, but that sense merely implies that we give it colour. When we decorate a work of art . . . we add to its form an extra thing which is known as ornament. Ornament can be added to almost any work of art--we add carved capitals and friezes to architecture, colour and pictures to pottery, even the cabinet picture is not complete without its ornamental frame. All such ornament is applied to the work of art, and this is where the word applied had its original and proper sense. But by one of these monstrous misapplications of words which can confuse thought for

¹Troy State College, Vol. XLVI, No. 1, p. 56.

centuries, the epithet was taken from ornament and given to art. Applied ornament became applied art, and all the commissions of enquiry, all the museums and schools of art in the country, have laboured under this confusion for a century or more.¹

At Georgia Normal and Industrial College in 1910, one of the required courses included sketching from plants and flowers for purposes of design.² Offered, but not required, at the University of Tennessee were courses including principles and application of design.³ By 1920, work in applied design was required at one-fifth of the schools, and offered as electives at others. Decorative design as well as conventional plant and animal forms were mentioned in the course descriptions.

In 1930, work in applied design was required in more than one-fifth of the schools, being required of all students who were enrolled at State Teachers College, Troy, Alabama,⁴ and of students with a major in art at George Peabody College for Teachers,⁵ as well as of students planning to teach in the elementary grades at other schools. The phrase,

¹Herbert Read, Art and Industry, (New York: Harcourt, Brace and Company, 1935), p. 23.

²Georgia Normal and Industrial College, Annual Catalogue, 1909-1910, p. 53.

³University of Tennessee, Vol. XIV, No. 2, p. 107.

⁴State Teachers College, Troy, Alabama, Vol. XVI, No. 4, p. 68.

⁵George Peabody College for Teachers, New Series, Vol. XVI, No. 2, p. 107.

conventionalization of plant forms, was mentioned in the course descriptions at one-fifth of the schools.

In 1940, more than one-fifth of the school catalogs stated some requirements for work in applied design, these being equally divided between elementary education students and art majors. At another one-fifth of the group work in applied design was offered, but not required. Decorative composition was mentioned in an elective course at the University of Alabama,¹ but the phrase, conventionalization of plant forms, did not appear.

In 1950, only at Mississippi Southern College art majors were required to have work in decoration--a course in surface decoration which included wallpaper and textile design, making use of stencil, block printing, and silk screen process, and a study of production methods in this field.² Work in the decorative design field was offered, however, at nearly one-third of the schools. At Eastern Kentucky State College³ and at State Teachers College, Troy, Alabama,⁴ the course descriptions mentioned decorative and structural design. Applied art was offered, but not required at a few

¹University of Alabama, New Series, Number 245, p. 92.

²Mississippi Southern College, Vol. XXXVII, No. 4, pp. 120-121.

³Eastern Kentucky State Teachers College, Vol. XLII, No. 1, p. 79.

⁴State Teachers College, Troy, Alabama, Vol. XXXVII, No. 1, p. 37.

schools. In 1960, neither decorative design nor applied design appeared in the course descriptions of any of the schools.

Elements and principles of art, or of design, have been mentioned in descriptions of required courses since 1920. At that time all students enrolled at Georgia Normal and Industrial College were required to have a course in wood work which included "application of the principles of design to problems involving simple joints."¹ The same year, art majors at the University of Kentucky were required to have a course in art structure which included "a study of the underlying principles of art through their applications, line, tone, color."² Although principles of design and some of the elements were included in the descriptions of elective courses, none of the other school catalogs stated requirements in these areas.

In 1930, students majoring in art at almost one-third of the schools were required to have courses which included a study of the elements and/or principles of design. At Texas College of Arts and Industries elementary teachers were

¹Georgia Normal and Industrial College, Catalogue 1918-1920, p. 86.

²University of Kentucky, Vol. XIII, No. 4, p. 129.

required to have such work,¹ as were all students who were enrolled at State Teachers College, Troy, Alabama.² Descriptions included: principles of balance, rhythm, dominance, and subordination; study of arrangements and combination of line, dark-and-light, color, spacing rhythm, balance, and subordination; art principles applied to problems in line, and dark-and-light; and principles of design.

In 1940, future teachers at one-third of the schools were required to have courses which included a study of the elements and principles of design. Two of these schools in their catalogs stated such requirements for elementary teachers,³ the others stating that students who were majoring in art should meet such requirements. The course descriptions included fundamental training in the use of art elements; a study of arrangement and combination of line, dark and light, color and the fundamental principles; an application of the art principles to everyday problems which are found in home life, and a study of the principles of design as applied to dress; principles of design and composition in

¹Texas College of Arts and Industries, Bulletin, Catalog of the Texas College of Arts and Industries 1930-1931 with Announcements for 1931-1932, Vol. II, No. 4 (Kingsville, Tex.: The Texas College of Arts and Industries, Aug. 1, 1931), pp. 33, 137.

²State Teachers College, Troy, Alabama, Vol. XVI, No. 4, p. 68.

³Eastern Kentucky State Teachers College, Vol. XXXII, No. 6, pp. 56, 95; State Teachers College, Troy, Alabama, Vol. XXVII, No. 1, pp. 32, 71.

functional creative problems; and basic elements of drawing, painting, and two-dimensional composition.

In 1950, art majors at two-fifths of the schools were required to have work which specified a study of the art elements and principles. Elementary teachers at this time were required at one-fifth of the schools to have experience in this area. At Southeastern Louisiana College which offered no major program in art, students who were following a minor in art were required to have a course including study of the design principles underlying the visual arts.¹ The course descriptions published at this time included study and application of elements and principles of art to historical and original designs; basic principles of product design; elements and skills in drawing, design, and lettering; simple problems in balance and counter balance, line, texture; and problems involving all the design elements and bridging the gap between abstract and natural symbols.

In 1960, almost one-half of the school catalogs contained statements requiring students with an art major to have some experience in handling the elements and principles of design. Texas College of Arts and Industries in the work required of elementary teachers listed a course which included the study of the principles of design.² In the course

¹Southeastern Louisiana College, Vol. VIII, No. 3, pp. 85, 140.

²Texas College of Arts and Industries, Vol. XXXI, No. 3, p. 137.

descriptions application of the principles in various problems is noted. This use of the word application is quite different from the earlier references to application of designs. The course descriptions of 1950, and 1960, were very similar.

Of all the art elements color is the most complicated, and has been studied separately every decade since 1920. At that time all students enrolled at one-fifth of the schools were required to have some work in color, and students planning either to teach in the elementary grades, or to teach art were required at another one-fifth of the schools to have a study of color. Such work was offered at another one-fifth of the schools, although requirements were not stated. Color theory and color harmonies were the areas most often mentioned in the course descriptions.

In 1930, all students enrolled at Georgia State College for Women were required to have a course which included interior decoration and home planning with a study of color and design as applied to the home.¹ At this time elementary teachers at one-fifth of the schools were required to study color, and art majors at nearly one-third of the schools were also required to have such work. At East Carolina Teachers College color was included in courses required of students

¹Georgia State College for Women, Vol. XVI, No. 4, pp. 80, 119.

following other major programs.¹ Study of color was offered, but not required, at two other schools.² In the college catalog descriptions of courses color theory was most often mentioned; also referred to were color harmonies, color usage, and study of the Munsell color system.

In 1940, elementary teachers at more than one-fifth of the schools were required to have work which included a study of color. At the same time, art majors at one-third of the schools were also required to have some work with color beyond its study as one of the elements of art. The University of Tennessee offered, but did not require, work in color.³ In most of the descriptions color was mentioned without other explanation, although color theory did appear in some of the catalogs.

Elementary teachers at two schools were required to have some specific study of color in 1950.⁴ At the same time more than one-half of the school catalogs stated such requirements for art majors. Mentioned in the course descriptions

¹East Carolina Teachers College, Vol. XXXI, No. 2, p. 97.

²Texas College of Arts and Industries, Vol. II, No. 4, p. 137; University of Alabama, New Series, Number 89, 0. 76.

³University of Tennessee, Record, Announcement 1940-41, Register 1939, Vol. XLIII, No. 3 (Knoxville, Tenn.: University of Tennessee Press, May, 1950), p. 388.

⁴Mississippi Southern College, Vol. XXXVII, No. 4, pp. 94, 120; Georgia State College for Women Vol. XXXV, No. 5, pp. 67, 88.

were: the role of color in art; fundamentals of color and form; color theory; and color relationships. At George Peabody College for Teachers, a course including a study of color and design in dress and a full year's course in color and design were offered, but not required.¹

Specific work in color was stated in the requirements for elementary teachers at two schools in 1960,² while one-third of the school catalogs stated such requirements for art majors. The course descriptions at this time included the relation of color theory, optics and sensory faculties to visual design; color theory as related to pigments and sensation; practical color notation; application of color in design; and orchestration of color.

Costume design and interior planning are often thought of as fields of study that are suited to the most immediate application of principles of design. In 1910, at the University of Kentucky an aesthetics study for teachers, included landscape gardening, school architecture, and schoolroom decoration.³ In 1920, at one-third of the schools work was

¹George Peabody College for Teachers, New Series, Vol. XXXVIII, No. 8, pp. 55, 56.

²Georgia State College for Women, Vol. XLIII, No. 7, pp. 68, 83; Mississippi Southern College, Vol. XLVI, No. 4, pp. 67, 208.

³State University of Kentucky, Catalogue of the Officers, Studies and Students for the Session Ending June 2, 1910, (Lexington, Ky.: Transylvania Printing Co., 1910), p. 156.

offered in the areas of costume design and interior decoration, in some cases the courses were specifically designed for students who were majors in home economics.

In 1930, all students enrolled at Georgia State College for Women were required to have a course which included interior decoration and home planning with a study of color and design as applied to the home.¹ Students following an art major program at George Peabody College for Teachers were required to have a course in interior decoration as well as one in costume design and illustration.² Courses in these areas were offered at other schools and were required of home economics majors at East Carolina Teachers College³ and the University of Tennessee.⁴ In 1940, at State Teachers College at Troy, Alabama, elementary teachers were required to have a course which included design applied to the home and costume.⁵ At this time one-fifth of the school catalogs stated requirements for students majoring in art to have some work in costume and interior design. More than one-fifth of the schools offered, but did not require, future teachers to have such work.

¹ Georgia State College for Women, Vol. XVI, No. 4, pp. 80, 119.

² George Peabody College for Teachers, New Series, Vol. XVI, No. 2, pp. 107, 108.

³ East Carolina Teachers College, 1930-1931, p. 97.

⁴ University of Tennessee, Vol. XXXIV, No. 3, p. 142.

⁵ State Teachers College, Troy, Alabama, Vol. XXVII, No. 1, pp. 35, 73.

In 1950, the study of design in costume and interior was not required of teachers at any of the schools, although such work was offered by more than one-third of the institutions studied. In 1960, a study of the social implications of design in home and community was required of all students enrolled at Troy State College.¹ At East Carolina State College art majors were required to have a course in design for the home.² More than one-fifth of the schools offered, but did not require, work in costume and interior design.

Another important area of study in the field of design is that of advertising and related skills. In 1920, problems involving lettering, poster design, and other aspects of advertising design began to appear in the work required of teachers. At this time one-fifth of the schools required such work of elementary teachers, with East Carolina Teachers Training School making the requirement applicable to all students enrolled.³ At other schools such work was offered, but not required, of future teachers. The course descriptions included posters; pen lettering; commercial advertising; and a study of simple alphabets, involving the form and spacing of letters in words, paragraphs, slogans, announcements, and booklet covers.

¹Troy State College, Vol. XLVI, No. 1, p. 53.

²East Carolina College, Vol. LI, No. 2, pp. 83, 84.

³East Carolina Teachers Training School, 1920-1921, p. 39.

In 1930, all students enrolled at State Teachers College, Troy, Alabama, were required to have a course which included freehand lettering and poster work.¹ Lettering and poster-making were also required at East Carolina Teachers College of students who were majoring in English, French, Latin, Math, or science.² Elementary teachers at one-third, and art majors at one-fifth, of the schools studied were required to have experience in some phase of advertising design. Lettering and poster design as they would be applicable in the school situation were most often mentioned. The skills which were taught included lettering with pen and pencil, and making cut-paper letters, as well as work in spacing of letters and words, and designing of monograms.

In 1940, almost one-half of the school catalogs stated requirements for elementary teachers in the advertising area, particularly in lettering, while in one-fifth of the schools such work was required of art majors. Advertising was offered, but not required, at one-third of the schools during this period. The same skills which had been emphasized the previous decade were still stressed: lettering and poster design, spacing, and monograms. In addition new ideas began to appear: using advertising to develop an appreciation of good typography and design in lettering and

¹State Teachers College, Troy, Alabama, Vol. XVI, No. 4, p. 68.

²East Carolina Teachers College, 1930-1931, p. 97.

posters; to develop ability to apply art principles in these areas; use of lettering in decorative and commercial design; study of mechanically constructed letter forms; advertising from the standpoint of working needs in the commercial field; and a study of printing types in relation to layout planning. It seems apparent from these descriptions that the influence of mass communications was being felt in the field of advertising design at this time.

Between 1940, and 1950, there was a very obvious change in the number of schools at which lettering was required of art majors and those at which it was required of elementary teachers. It is possible that the increased use of manuscript writing in the lower grades and the fact that elementary teachers acquired the skill of lettering in their writing methods courses made such work seem less necessary in the art courses required of them. In 1950, one-fifth of the schools published requirements which called for elementary teachers to have work in lettering or advertising design, while art majors at almost one-half of the schools were required to have such experience. The skills of lettering in various media, layout and production of posters and signs, precision lettering, and ability to apply art principles in this area were still stated in the course descriptions. New areas of study were the analysis of well-designed alphabets, and manuscript writing.

In 1960, only at Mississippi Southern College¹ and at Georgia State College for Women² were elementary teachers required to have art courses which included lettering. At the same time, art majors at two-fifths of the schools were required to have such work. At more than one-fifth of the schools work in advertising design was offered, although it was not required of teachers. The course descriptions at this time indicated that there had been little change in the skills which were to be developed in the students who were enrolled.

The first mention of materials as a subject of design study, other than as a model was in a course offered by the University of Tennessee in 1920 which included decorative use of material derived from nature.³ After that time a whole new approach to the use of materials began to develop. Through the influence of the Bauhaus and of industrial designers in America and Europe the beauty of various materials came into recognition. In 1930, at the University of Tennessee a course, not required of teachers, was offered which included a study of materials and decorative treatments used in

¹ Mississippi Southern College, Vol. XLVI, No. 4, pp. 67, 208.

² Georgia State College for Women, Vol. XLIII, No. 7, pp. 68, 83.

³ University of Tennessee, Record, Register 1920-21 Announcement 1921-22, Vol. XXIV, No. 3 (Knoxville, Tenn.: University of Tennessee Press, Apr., 1921), p. 146.

residences.¹ In 1940, art majors at the University of Kentucky were required to take a course which gave attention to the consideration of materials and processes in the designing of objects.²

In 1950, art majors at one-fifth of the schools were required to have work which gave some consideration to various materials. At Troy State College, where no major program in art was offered, art minors who expected to teach were required to have work which gave consideration to materials.³ In the course descriptions at this time the relationship between material, function, and design; experimentation directed toward the appreciation of various materials; an understanding of the materials of modern industry; and creative construction in common materials were stressed.

In 1960, one-fifth of the school catalogs again stated requirements for art majors in the study of the characteristics of materials. The course descriptions were similar to those of the preceding decade with some emphasis on the utilization of materials and design principles in the production of art forms.

¹University of Tennessee, Record, Register 1930-1931 Announcement 1931-1932, Vol. XXXIV, No. 3 (Knoxville, Tenn.: University of Tennessee Press, May, 1931), p. 142.

²University of Kentucky, Vol. XXXII, No. 6, p. 127.

³State Teachers College, Troy, Alabama, Vol. XXXVII, No. 1, p. 37.

In passing, it is interesting to note that while there has been some work in design at each of the schools included in the current study since the beginning of this century, only a few schools offered such courses during the first two decades of the century. In 1920, students preparing to teach were required to have work in design at one-third of the schools. For art majors the number of schools requiring experience in design continued to increase until such work was specifically required at four-fifths of the schools in 1960. Until 1940, more elementary teachers than art majors were required to have design experience. In many of the schools there was evidence of close cooperation between the departments of art and of home economics in relation to the study of design.

Between 1920, and 1950, very few schools made any distinction between the terms "design" and "decoration." This was true, not only in schools, but generally in the field of the visual arts. Many of the courses offered during this time were called "applied art" and consisted of the creation of decorations to be added to completed subjects.

The elements and principles of art have been included in work required of future teachers since 1920. From that time the rate of increase was continuous until nearly one-half of the schools required such work of art students in 1960. The one element which has most often been studied separately from the others is color. This area of study was

included in work required of elementary teachers at one-fifth of the schools, and of art majors at more than one-half of the schools. The courses included work which varied from color harmonies with set rules concerning which colors could be used together, to a more scientific study of color theory as related to sensory faculties and to pigments.

Between 1910, and 1950, the home and costume were aspects included in the study of design.

In the area of advertising design and lettering, work was required of elementary teachers at one-fifth of the schools in 1920. In 1940, almost one-half of the schools had published statements requiring elementary teachers to have some work in lettering, while at one-fifth of the schools art majors were required to have experience in this field. In 1950, however, elementary teachers at only one-fifth of the schools were required to have lettering while this work was required of art majors at almost one-half of the schools.

Materials and their use in design came into importance after 1920. By 1950, at one-fifth of the schools art majors were required to have some work which increased their understanding of the limitations and possibilities of various materials used in industry.

Schools have reflected in their work in design the changes taking place in the manufacturing fields, particularly in the course descriptions where emphasis has moved from historical design to the study of the principles of design as

applied to objects of everyday use and products of today's industry. The placing of emphasis has moved from the creation of ornaments toward the study of forms, materials, and functions of objects, and means of creating them. This is seen in the decrease in requirements for students to have courses in decorative or applied design and in the increase in the number of schools at which students were required to study the elements and principles of design as well as those requiring some experience with various materials. In many cases the experience is derived from handling materials in various areas of the crafts which should be studied in more detail.

CHAPTER V

CRAFTS

Crafts, and the place of the craftsman in society, have undergone a number of changes in America. Before the Industrial Revolution the craftsman was a part of his community--a working man who specialized in creating objects of clay, fiber, metal, or other materials. He designed and made each object from beginning to end. He was trained as an apprentice, with long practice in techniques and skills, materials and tools, and a knowledge of the traditional designs of his medium. He worked with the materials available in his own location, changing the older designs only when necessary. His work was related to that of the past. Innovations when they appeared were sturdy and practical, and grew from a thorough knowledge of the tools and materials with which he worked. During the Industrial Revolution, handmade objects were gradually replaced by factory-made objects.

Today's craftsman retains some of the characteristics of his predecessor, although his place in society is quite different. According to Rose Slivka he retains the attitudes of the workingman--love of his tools and machinery, and pride in his work. He is not so closely tied to the past, being

more receptive to new ideas. He is an intellectual, often the product of universities, who has worked out a personal aesthetic impulse and philosophy.¹ This craftsman is somewhat akin both to the artist and to the scientist. Whether he creates one-of-a-kind items, or serves as a designer for industry, he experiments with forms, colors, materials, and new techniques to improve the production of his craft.

American crafts, as such, were not recognized as legitimate art forms until after the beginning of the twentieth century. While a few museums exhibited crafts before this time, it was usually work imported from Europe. There were no important American exhibitions of craft work, and very little American work appeared in European shows. At the present time there are not only numerous national competitive exhibitions, but many regional and local exhibitions of craft work in all sections of the United States. Crafts are now accepted in museums as an important form of art, in many places they are given the same publicity, care in exhibiting, and prestige as painting and sculpture. Not only in museums, but also in retail outlets, crafts have been made available to the public.

Another aspect of crafts which is of importance is the work of the non-professional. In our early history many individuals working in their free time created useful as well as beautiful objects. As mass production increased and the

¹Rose Slivka, "U. S. Crafts in This Industrial Society," Craft Horizons, XIX (March-April, 1959), 8-21.

necessity for making useful objects disappeared so did the incentive for doing so. While the material need for craft objects has disappeared, the human need for creative activity has not.

The study of crafts in our higher education system has made practically all of its growth since the beginning of the twentieth century. Today's professional craftsman is often the college teacher in his field. Changes in the place of crafts and the craftsman in our society are reflected in the courses taught in colleges.

In 1900, work in crafts which was required of teachers was limited to a course in clay modeling offered at Georgia Normal and Industrial College¹ and china painting required at North Texas Normal College² and at Troy State Normal School.³ In 1910, a broader field was covered by those schools at which experience in crafts was required. Besides work in china painting and clay modeling, courses in applied design or manual training included stenciling, tooled leather, basketry, paper and cardboard construction, simple weaving and knotting, woodwork, and sewing.

¹Georgia Normal and Industrial College, Tenth Annual Announcement and Catalogue, 1900-1901, pp. 22, 23.

²North Texas Normal College, Bulletin, 1900-1901 (Denton, Tex.: North Texas Normal College), p. 22.

³State Normal College, Troy, Alabama, 1899-1900 (Troy, Ala.: John Post, Printer), p. 34.

In 1920, at one-fifth of the schools prospective teachers were required to have work in crafts and at another one-fifth such work was offered as elective subjects. In addition to the areas included in the course programs during the previous decade, book making was added.

In 1930, at one-fifth of the schools work in the crafts was required in teaching-training programs while at another one-third such work was offered. Of schools whose catalogs stated requirements, art majors at North Texas State Teacher's College were required to have craft experiences,¹ at the other schools it was required of students planning to teach in the elementary grades. Enameling and metal work were new areas of craft work that were introduced at this time.

In 1940, there were more than one-fifth of the schools at which craft work was required of teachers, and at another one-third of the schools it was offered, but not required. The areas covered in the course descriptions were similar to those of the previous decade with the addition of jewelry, marionettes, and masks.

In 1950, craft work was required of elementary teachers at East Carolina College,² and at Georgia State College for Women.³ At two-fifths of the schools students following

¹North Texas State Teachers College, No. 93, pp. 73, 74.

²East Carolina College, Vol. XLII, No. 2, pp. 75, 94.

³Georgia State College for Women, Vol. XXXV, No. 5, pp. 67, 88.

a major program in art were required to have some work in crafts and at another one-fifth of the schools such work was offered without being required. Plastics, papier mache, beadwork, and the use of native materials were included for the first time in the descriptions of courses.

In 1960, three-fifths of the school catalogs stated craft requirements for art majors, while two catalogs stated that elementary teachers were required to have experience in this area,¹ and another one-third of the catalogs listed craft courses which were not specifically required. Glass was the only craft medium listed which had not been mentioned previously.

Ceramics consists of the science or art of using non-metallic materials which during their manufacture are treated with heat. One of the oldest of the arts of mankind, it is also one of the first to be fitted into the curricula of colleges. In 1900, china painting was included in the drawing course of two of the normal colleges.² The type of work presented is suggested by this description of the course as offered at Troy State Normal School: "This branch is attractive with all the newest and daintiest styles of decoration.

¹Georgia State College for Women, Vol. XLIII, No. 7, pp. 68, 83; University of Tennessee, Record, General Catalog, 1958-60, Vol. LXII, No. 1 (Knoxville, Tenn.: University of Tennessee, Jan., 1959), pp. 129, 138.

²State Normal College, Troy, Alabama, 1899-1900, p. 34; North Texas Normal College, Bulletin, 1900-1901, p. 22.

A kiln in successful operation in the College insures the accomplishment of the best results."¹ At Georgia Normal and Industrial College the course, "Modeling in Clay," was described as the making of images of objects, either actual or imaginary, in plastic clay.²

In 1910, china painting was continued only at the State Normal College, Troy, Alabama,³ although work in ceramics was being offered at one-fifth of the schools. Clay modeling and the creation of pottery forms by hand methods were the areas covered at this time. In 1920, at one-fifth of the schools some ceramics was being required while such a course was offered as an elective at the University of Kentucky.⁴ Clay modeling and pottery were the most common areas of study, although modeled and incised tiles and panels as well as sculptural modeling in the round and in relief were mentioned. The close relationship between sculpture and pottery was noticeable in the course descriptions.

In 1930, ceramics was offered at one-third of the schools in the survey, although only at Georgia State College

¹State Normal College, Troy, Alabama, 1899-1900, p. 34.

²Georgia Normal and Industrial College, Tenth Annual Announcement and Catalogue, 1900-1901, pp. 22, 23.

³State Normal College, Troy, Alabama, Catalogue of the Officers and Students for the Academical Year 1908-1909 and Announcements for 1909-1910 (Montgomery, Ala.: Brown Printing Co., 1909), p. 38.

⁴University of Kentucky, Vol. XIII, No. 4, p. 130.

for Women was such work required of future teachers.¹ Clay modeling was still the most prevalent description although the catalog for Georgia State College for Women mentioned the use of clay to develop a knowledge of form² and a course offered at the University of Alabama was described as including the theory and technique of the process of pottery making.³

In 1940, students planning to teach in the elementary school were required at East Carolina Teachers College to have some experience in working with clay,⁴ while art majors at one-fifth of the colleges were required to have such work. Altogether, at three-fifths of the schools studied work in ceramics was offered. Modeling in clay to solve problems in sculptural or small vessel design was most often mentioned in the course descriptions. Pottery forms were made by the coil, slab, mold, and wheel mold methods. There was also an emphasis on the preparation of clays and glazes and study of surface ornamentation of pottery, with some reading and discussions on the development of pottery.

In 1950, the number of schools offering work in ceramics had increased to two-thirds of the group. Of these,

¹Georgia State College for Women, Vol. XVI, No. 4, pp. 80, 120.

²Ibid., 119.

³University of Alabama, New Series, Number 89, p. 76.

⁴East Carolina Teachers College, Vol. XXXI, No. 2, p. 71.

two required such experiences of students planning to teach in the elementary grades.¹ Art majors were required to have experience with clay at twice as many schools as during the previous decade. The use of the potter's wheel was mentioned by more than one-fifth of the schools in the sample. Also mentioned were the preparation of clay and glazes; sculpturing of tiles, panels, plaques, and small figures; creation of pottery forms through the use of plaster molds, coil, pressing, and slab methods; and the stacking and firing of kilns.

By 1960, elementary teachers at two schools were required to have experience in the handling of clay,² and art majors at more than one-half of the schools surveyed were required to have some work in ceramics. Four-fifths of the catalogs studied listed courses which included work with clay. At this time, the course descriptions indicated that the work included preparation of clays; forming of pottery on the potter's wheel and by the various hand methods, as well as making and using molds; decorating and glazing ware; and using kilns. Mention was made of the value of actual work with clay to develop a deeper sense of form and of appreciation for well-designed clay objects, and to offer an opportunity

¹Georgia State College for Women, Vol. XXXV, No. 5, pp. 67, 88; East Carolina College, Vol. XLII, No. 2, pp. 75, 94.

²Georgia State College for Women, Vol. XLIII, No. 7, pp. 68, 83; University of Tennessee, Vol. LXII, No. 1, pp. 129, 133.

for experimentation in handling not only various materials, but also various forms of decoration and construction.

During this century, the first courses in the ceramic field were of a recreational type. As potteries decreased in number, the complicated skills of the craft were preserved in the art departments of colleges, careful and scientific experimentation in the development of clay bodies and glazes helped increase knowledge in this area as did experimentation with new forms, new techniques, and new machines.

Another area of craft work which began before man's written history is that of weaving and fabric making. Because of the simple equipment, weaving was an activity which was carried on in homes before the Industrial Revolution. By the beginning of the twentieth century, however, weaving had disappeared from the domestic scene, although knitting, crocheting, and knotting were still being done.

Fabric crafts in the college catalogs were first mentioned in the 1910 description of a senior course at Georgia Normal and Industrial College. Included in the areas covered by this course were simple weaving and knotting.¹ In 1920, weaving was mentioned in the catalogs of one-fifth of the schools. In elective courses at two of the schools the

¹ Georgia Normal and Industrial College, Annual Catalogue, 1909-1910, p. 53.

application of design to fabrics by stenciling, block-printing, batik and other dyeing processes were mentioned.¹

In 1930, almost one-third of the catalog descriptions mentioned weaving, and it was required of elementary teachers who studied at Georgia State College for Women.² One-fifth of the schools offered, but did not require, work in the various methods of decorating fabrics.

In 1940, students preparing to teach elementary grades were required at Southeastern Louisiana College to have weaving,³ as were art majors at North Texas State Teachers College.⁴ At one-fifth of the schools at this time art majors were required to have some work in decorating textiles. Elementary teachers at two schools were required to have some experience with textile decoration.⁵ One-third of the schools offered work in weaving which was not specifically required of teachers, while almost as many offered textile decoration. Most of the course descriptions mentioned skills

¹Georgia Normal and Industrial College, Catalogue 1918-1920, p. 87; University of Kentucky, Vol. XIII, No. 4, p. 129.

²Georgia State College for Women, Vol. XVI, No. 4, pp. 80, 120.

³Southeastern Louisiana College, Catalog Regular Session 1941-42, pp. 55, 78.

⁴North Texas State Teachers College, No. 136, pp. 71, 73.

⁵Georgia State College for Women, Vol. XXVI, No. 10, pp. 67, 88; Southeastern Louisiana College, Catalog Regular Session 1941-42, pp. 55, 78.

in weaving; printing and creating patterns for textiles; batik; and tie-and-dye decorations. At North Texas State Teachers College, where a full term's work in weaving was offered, the course included "Making warps and threading looms, weaving on several types of looms, experimentation with various textile fibers, analyzing and originating patterns, with emphasis on design and texture."¹

In 1950, weaving was required of art majors only at North Texas State College,² although it was offered at two-fifths of the schools studied. Textile decoration was offered at one-fifth of the schools, but was not required of teachers. At George Peabody College for Teachers knotting and braiding was included in an elective crafts course.³

In 1960, art majors at one-fifth of the schools were required to have some experience in weaving, while such work was stated in the requirements for elementary teachers only at the University of Tennessee.⁴ Textile decoration was required of elementary students at the University of Tennessee,⁵

¹North Texas State Teachers College, No. 136, p. 73.

²North Texas State College, Bulletin, No. 212, Catalog Number, 1950-51, No. 212 (Denton, Tex.: North Texas State College), pp. 92, 93.

³George Peabody College for Teachers, New Series, Vol. XXXVIII, No. 8, p. 53.

⁴University of Tennessee, Vol. LXII, No. 1, pp. 129, 138.

⁵Ibid.

and of art majors at Georgia State College for Women.¹ At one-third of the schools weaving was offered, but not required of teachers, while at nearly as many schools textile decoration was offered without being required.

Closely related to weaving and textile decoration are the crafts which involve the use of sewing or decorative stitchery. In 1910, at Virginia Normal and Industrial Institute sewing was mentioned in the manual training course offered in the pedagogical department.² In 1920, sewing was mentioned in the descriptions of art courses at two schools.³ There was no mention of sewing or stitchery in 1930, but in 1940, both elementary teachers and art majors at Georgia State College for Women were required to have a course which included stitchery.⁴ At one-fifth of the schools stitchery was included in the descriptions of courses not specifically required of teachers. During both 1950, and 1960, a textile crafts course at George Peabody College for Teachers included

¹ Georgia State College for Women, Vol. XLIII, No. 7, pp. 82, 84.

² Virginia Normal and Industrial Institute, Twenty-Eighth School Year, 1910-1911 (Petersburg, Va.: Kirkham & Co.), p. 17.

³ State Normal School, Troy, Alabama, Announcements for 1920-21, p. 42; Virginia Normal and Industrial Institute, Catalogue for 1920-21, p. 103.

⁴ Georgia State College for Women, Vol. XXVI, No. 10, pp. 67, 87.

Swedish darning, Italian hemstitching, quilting, and hooking, as well as stitchery.¹

In 1910 a course including basketry was required of all sophomores at Georgia Normal and Industrial Institute.²

In 1920, at State Normal School, Troy, Alabama, the senior class in manual training included raffia, reed, and grass basketry, including pine straw, bulrush, cat-tail flags, willow, bear grass, white oak splits, vines and all kinds of native textiles.³ At the same time basketry was offered, but not required, at East Carolina Teachers Training School.⁴

After 1930, basketry was not required, although it was offered by a few schools through 1960.

Wood has been recognized as a craft material in art curricula, making its first appearance in this study in 1910. At the beginning of the twentieth century, there were fewer departments in each school, and work now included in industrial arts was often part of the same department which

¹George Peabody College for Teachers, Vol. XXXVIII, No. 8, p. 52; George Peabody College for Teachers, Bulletin, Announcements and Courses of Instruction Summer Quarter 1959, Academic Year 1959-1960, New Series, Vol. IX, No. 2 (Nashville, Tenn.: George Peabody College for Teachers, April, 1959), p. 68.

²Georgia Normal and Industrial College, Annual Catalogue, 1909-1910, p. 53.

³State Normal School, Troy, Alabama, Announcements for 1920-21, p. 42.

⁴East Carolina Teachers Training School, 1920-1921, p. 39.

offered the art courses. In 1910, work with wood and wood-working tools was required at two schools.¹ In 1920, students at one-fifth of the schools were required to have some work in wood, with the State Normal School at Troy, Alabama, limiting the requirement to men students.² In 1930, woodwork was not required in any of the art departments under investigation, although it was offered in a few. In 1950, art minors at State Teachers College, Troy, Alabama, were required to have a course which helped to develop an understanding of the materials of modern industry through their manipulation--one of the materials being wood.³ At the same time woodwork was offered as an elective at other schools with chip carving and copingsaw woodwork included in the descriptions. In 1960, the only mention of wood in art course descriptions was as a sculptural medium.

In 1910, students at Georgia Normal and Industrial College were required to have work which included design in tooled leather.⁴ In 1920, none of the schools required work with leather, although it was offered at Georgia Normal and

¹ Georgia Normal and Industrial College, Annual Catalogue, 1909-1910, p. 53; Virginia Normal and Industrial Institute, Twenty-Eighth School Year, 1910-1911, pp. 25, 26.

² State Normal School, Troy, Alabama, Announcements for 1920-21, pp. 22, 24, 25.

³ State Teachers College, Troy, Alabama, Vol. XXXVII, No. 1, p. 37.

⁴ Georgia Normal and Industrial College, Annual Catalogue, 1909-1910, p. 53.

Industrial College.¹ In 1930, at one-fifth of the schools courses including work with leather were offered, although it was not required at any. In 1940, art majors at Mississippi Southern College² were required to have work which included some experience in handling leather. At one-third of the schools such work was offered without specification that it be included in the training of teachers. In 1950, at one-third of the schools work in leather was offered; at one of these, State Teachers College, Troy, Alabama, this was included in work required of students who were following a minor program in art and preparing to teach.³ In 1960, work in leather was included in elective courses in art at only two schools,⁴ and was not required of future teachers.

The first mention of bookbinding in this investigation was found in an elective course at Georgia Normal and Industrial College in 1920, which included bookmaking as one of the projects in an elective course.⁵ In 1930, art majors

¹ Georgia Normal and Industrial College, Catalogue 1918-1920, p. 87.

² Mississippi Southern College, Vol. XXVIII, No. 4, pp. 82, 83.

³ State Teachers College, Troy, Alabama, Vol. XXXVII, No. 1, p. 37.

⁴ Eastern Kentucky State College, Vol. XLIX, No. 1, p. 92; George Peabody College for Teachers, New Series, Vol. IX, No. 2, p. 69.

⁵ Georgia Normal and Industrial College, Catalogue 1918-1920, p. 86.

at North Texas State Teachers College were required to have a course, "The Art of the Book," which included experience in the making, lettering, and illustrating of folders, pamphlets, and books.¹ One-fifth of the schools included bookbinding in the course descriptions of work which was not required of teachers. In 1940, some experience in bookbinding was required of teachers at one-fifth of the schools studied. At East Carolina Teachers College this requirement was made of elementary teachers,² while art majors at the other schools were expected to have work in bookbinding. A total of one-third of the schools studied offered some work in bookbinding. In 1950, at East Carolina College elementary teachers were required to have work which included bookbinding.³ This was the only college whose course descriptions mentioned bookbinding. In 1960, there was no mention of bookbinding in art course descriptions.

Among the very old crafts were those of metal work and jewelry, which were first mentioned in college course descriptions in 1930. At that time an elective course offered by Texas College of Arts and Industries included metal with a

¹North Texas State Teachers College, No. 93, pp. 73, 74.

²East Carolina Teachers College, Vol. XXXI, No. 2, pp. 46, 70.

³East Carolina College, Vol. XLII, No. 2, pp. 75, 94.

number of other craft materials to be studied.¹ In 1940, a total of one-third of the schools were offering courses which included the handling of metal. A course required of art majors at North Texas State Teachers College included problems in three-dimensional design executed in copper, aluminum, pewter, and silver, with the fundamental processes necessary in the making of hollowware and jewelry.² In 1950, at almost one-half of the schools courses in metal work and jewelry were being offered, with art majors being required to have such experience at two schools.³ Art minors at State Teachers College, Troy, Alabama, where there was no art major program, were also required to have experience in working with metal.⁴ In 1960, courses which included metalwork and jewelry were required of art majors at one-fifth of the schools, while at another one-fifth of the schools such work was offered.

Closely related to the study of metalwork is that of enameling which has appeared in the curricula under study only since 1940. During the 1930's great advances were made in the use of enamel on industrial products such as

¹Texas College of Arts and Industries, Vol. II, No. 4, p. 137.

²North Texas State Teachers College, No. 136, pp. 71, 72.

³North Texas State College, No. 212, pp. 92, 93; Virginia State College, Annual Catalogue Number 1950-51, pp. 101, 139.

⁴State Teachers College, Troy, Alabama, Vol. XXXVII, No. 1, p. 37.

refrigerators, automobiles, etc., and research by industrial users increased the knowledge available to the craftsman. In 1940 the subject was included in an elective course at Eastern Kentucky State Teachers College.¹ In 1950, this was continued at Eastern Kentucky State Teachers College² and also offered in a survey crafts course at George Peabody College for Teachers.³ In 1960, at one-third of the schools some courses were being offered which included experience in enameling on metal, and such work was required of art majors at two schools.⁴

In 1940, art majors at Mississippi Southern College were required to have a course in art problems for the elementary grades which included the making of masks and marionettes.⁵ In 1950, the course in art education required of elementary teachers at East Carolina College included

¹Eastern Kentucky State Teachers College, Vol. XXXII, No. 6, p. 97.

²Eastern Kentucky State Teachers College, Review, Catalog for 1950-51, Announcements for 1951-52, Vol. XLII, No. 1 (Richmond, Ky.: Eastern Kentucky State College, 1951) p. 80.

³George Peabody College for Teachers, New Series, Vol. XXXVIII, No. 8, p. 53.

⁴University of Miami, Bulletin, General Announcements for the Academic Year 1960-61, Vol. XXXIV, No. 4, (Coral Gables, Miami, Fla.: University of Miami, Feb. 15, 1960), pp. 120, 121; Georgia State College for Women, Vol. XLIII, No. 7, pp. 82, 84.

⁵Mississippi Southern College, Vol. XXVIII, No. 4, p. 82.

puppetry and puppet stage craft.¹ There was no mention of puppetry or masks in the 1960 descriptions of art courses.

A new craft material which made its first appearance in the catalogs in 1950, was plastics. At this time work with plastics was offered at more than one-fifth of the schools. At North Texas State College some experience in the handling of plastics was required of art education majors.²

At State Teachers College, Troy, Alabama, plastics was one of several materials included in a course required of art minors who planned to teach.³ The other schools at which work in plastics was offered future teachers were not required to take it. In 1960, work in plastics was included in a course required of art education majors at North Texas State College⁴ and in an elective course at George Peabody College for Teachers.⁵

The changing place of crafts in the culture of the 20th Century has been reflected in the curricula of colleges. Today's craftsman is both an experimenter and a discoverer,

¹ East Carolina College, Vol. XLII, No. 2, pp. 75, 76, 95.

² North Texas State College, No. 212, pp. 92, 93.

³ State Teachers College, Troy, Alabama, Vol. XXXVII, No. 1, p. 37.

⁴ North Texas State College, Bulletin, Catalog Number 1960-1961, No. 312 (Denton, Tex.: North Texas State College, Feb., 1960), pp. 101-103.

⁵ George Peabody College for Teachers, New Series, Vol. IX, No. 2, p. 69.

whereas his predecessor was a follower of tradition. Crafts have been accepted as works of art in museums across the United States, but there appears to be less creative craft activity in the everyday life of the American people.

In colleges, some forms of craft education have had a place in the curricula since the beginning of this century. Beginning with china painting and clay modeling in 1900, the field has broadened to include a number of crafts. In ceramics, one-fifth of the schools had some offerings in 1900, of which china painting was the most prominent. Clay modeling and pottery increased in importance, and the course descriptions included more complicated techniques. By 1960, ceramics was included in the work offered at four-fifths of the schools and the courses covered the use of the potter's wheel, as well as hand-forming methods, the study of clays and glazes, and the use of kilns. Course descriptions embraced statements of the use of ceramics to develop the students' sense of form and appreciation for well-designed clay objects, and to offer opportunity for experimentation.

Weaving and other fabric-making crafts first appeared in the course descriptions in 1910, as part of a larger course. Beginning with weaving, by 1960, the courses included textile decoration and design, and work was offered at three-fifths of the schools. Courses in stitching were first introduced in 1910, and except for 1930, was mentioned in every decade until 1960. The greatest number of art

departments offering work in stitchery was one-fifth of the total in 1940.

Basketry was included in art courses from 1910, until 1960, although it was offered by only a few schools. It has not been required since 1930. Craftsmanship in wood was part of the work offered in the art departments from 1910, until 1930. In 1950, and 1960, wood was mentioned as one of several materials to be studied, or a sculptural medium.

Leatherwork was first mentioned in 1910. By 1950, at one-third of the schools leatherwork was offered without being specified as a requirement for teachers; in 1960, the number of schools offering this work had decreased to less than one-fifth of the total.

Bookbinding was first mentioned in 1920, and increased in popularity until 1940, when it was offered by one-third of the schools. In 1950, only one catalog mentioned bookbinding, and it was not included in the descriptions of courses in 1960.

Metalwork and jewelry were first included in course descriptions in 1930. By 1950, almost one-half of the schools were offering work in these areas. Enameling did not appear in the course descriptions until 1940, but by 1960, one-third of the schools were offering such work.

In 1940, and 1950, the making of masks and marionettes was mentioned, although this did not appear in the

1960 catalogs. Plastics made its first appearance as a craft material in 1950.

It is to be noted that the craft fields included in the education of teachers has increased in number and in scope. In the older crafts, the emphasis has moved from a dilettante approach to a careful study and experimentation with materials as reflected in the course descriptions. In ceramics this is noticed in the early dropping of china painting and the movement from modeling to the more professional craft approach in design and experimentation with materials. A similar change is seen in the field of weaving. New media, such as the newly invented plastics have taken their place in the curriculum. As in drawing and painting, some crafts--notably leather work, basketry, and book binding--have been included in some college curricula for short periods of time, then dropped.

In this investigation, crafts concludes the study of areas exclusively within the technical art field. In any teacher-training program, however, it is necessary that the students know not only the subject-matter, but also have some information as to the best means of teaching it. Therefore, it is important to study changes which have been made in the field of art education since 1900.

CHAPTER VI

PROGRAMS OF ART EDUCATION IN SOUTHERN COLLEGES

In order to understand developments in any area of education it is well to consider changes that had occurred in the theoretical, psychological, and philosophical fields of education before the twentieth century. Through Émile Rousseau's concept, the child should be considered the focal point in educational practice, spread to Pestalozzi. Another European, Froebel, had shown the importance of play and the significance of social relationships in the development of the child. Herbart, a third influence from Europe, pointed out the importance of interest in education and suggested not only a correlation but also a concentration of subject-matter so that curricular unity might be achieved in the secondary schools.

In the United States these educational ideas from abroad were spread through the efforts of educational leaders including: Horace Mann in the capacity of Secretary of the Board of Education in Massachusetts; Edward A. Sheldon through the Oswego movement; and Francis W. Parker who introduced arts and crafts into the elementary school curriculum. Each

of these men were instrumental in helping to adapt European ideas to meet the needs of American education.

Near the turn of the century a number of leaders appeared in the field of psychology in the United States. William James, G. Stanley Hall, and E. L. Thorndike took a more scientific approach to the study of psychology by introducing experimentation and other forms of research. The knowledge gained by these men helped to make contributions toward an understanding of the learning process as well as toward effecting some re-organization of subject-matter.

At the beginning of the twentieth century conflict developed between the old and new concepts of learning. John Dewey through his writings and through the experimental school which he conducted indicated a type of education which seemed to be suitable for twentieth century society by relating school experiences to everyday life situations. Many of the changes in educational practice which have taken place in the twentieth century are due in part to a greater degree of acceptance of the earlier experiential concepts. During the second and third decade of the twentieth century an increase in the public school population; an economic depression between 1930 and 1940; and a war during the early 1940's all affected the study of education. Changes in art education offerings seemed to parallel the changes in educational methodology, curriculum, and in techniques. In the light of

the evidence art education appeared to reflect the economic and social changes in American society.

Art education, as the term is used in this study, is interpreted to include those areas of study which deal with information on the teaching of art. It will be noted that requirements in this area have increased noticeably in the time covered by this study. Art education was first offered in 1910, when students at one-fifth of the schools were required to study art with the idea of the subject being used in a teaching situation. In 1920, students at two-fifths of the schools were required to study art education and at one-half of these schools this requirement was made applicable to all students who enrolled in the college. At the University of Kentucky all future art teachers were required to have such work.¹ Only elementary teachers at the remaining schools were required to study art for purposes of preparing to teach.

In 1930, art majors at one-third of the schools included in the current study were required to have art education while such work was being required of all elementary teachers at approximately the same number of schools. At the same time art education was offered, but not required at more than one-fifth of the schools surveyed.

In 1940, both art majors and elementary education students were required to have some work in art education at

¹University of Kentucky, Vol. XIII, No. 4, p. 130.

nearly one-third of the schools. Another one-third of the college catalogs stated such requirements for elementary teachers while art majors were required only at Virginia State College to have work in art education.¹ At almost one-third of the schools such courses were offered without specific requirements that they be part of either the art major or the elementary teacher training programs. Only at the University of Tennessee was work in the area of art education not offered.²

In 1950, art education was required of both art majors and elementary students at more than two-fifths of the colleges studied. At nearly one-third of those remaining, elementary education students were required to have work in art education as were art majors at Eastern Kentucky State Teachers College.³ At the remainder of the schools studied work in art education was offered, but not required.

In 1960, at three-fifths of the colleges under investigation both art majors and those students who were preparing to teach in the elementary grades were required to have work in art education. At two colleges, Eastern Kentucky

¹ Virginia State College, Gazette, Annual Catalogue 1939-1940, Announcements for 1940-1941, Vol. XLVI, No. 9 (Ettrick, Va.: Virginia State College for Negroes, June, 1940), pp. 61, 104.

² University of Tennessee, Vol. XLIII, No. 3.

³ Eastern Kentucky State Teachers College, Vol. XLII, No. 1, pp. 78, 80.

State Teachers College and East Carolina College, courses in art education were required of art majors.¹ At Mississippi Southern College elementary students were required to have work in art education.² At one-fifth of the schools art education was offered, but not specifically required of any group of students.

The areas of study in art education were varied and have changed noticeably during the time covered by this investigation. Similarities can be found between the kinds of art education offered and the recommendations of the Committee of Fifteen on Elementary Education appointed by the Department of Superintendence of the National Education Association, which began an examination of the elementary curriculum in 1893, and made their report in 1895. The growth in the kinds of art education required is also related to growth in the general field of education and to increased specialization in the field. A breakdown of the aspects of art education in southern colleges during the twentieth century includes the study of art as a means of training the mind; of observing and practice teaching in art; of utilizing teaching methods in art; of selecting subjects and problems; of planning lessons and units; of studying materials that would be

¹ Eastern Kentucky State College, Vol. XLIX, No. 1, pp. 90, 92; East Carolina College, Vol. LII, No. 2, pp. 83, 84.

² Mississippi Southern College, Vol. XLVI, No. 4, pp. 67, 208.

used in an art program; of studying curriculum; of integrating and correlating art with other subjects; of meeting needs and interests of children; of evaluating educational outcomes; of training in theory and philosophy of art education; and of studying the aims and objectives of art education. Each of the varying aspects of art education will be surveyed at length.

The earliest discussion of art education, other than drawing courses which were taught to beginning teachers, was found in 1910. At that time at one-fifth of the schools studied, all of which were teacher training institutions, some work in the area of art education was offered. Typical of the course descriptions is this from East Carolina Teachers Training School: "The purpose is to train the mind, the eye and the hand to work together--to cultivate habits of thought and observation and to create an appreciation of the beautiful."¹

There was a very obvious change in the work offered in 1910 and that offered in 1920. The old theory of mental discipline described in the course descriptions just quoted fell into disrepute, largely through the work of Edward Lee Thorndike, and was not found in any of the course descriptions in 1920, or later. During the first two decades of the

¹East Carolina Teachers Training School, First Annual Catalogue, 1909-1910 (Greenville, N. C.: The Reflector Co. Printers, 1910), p. 22.

twentieth century teacher education matured as a field of study. By 1920, the normal schools generally had become four year colleges, and departments and schools of education began to take their place in the universities. Following the work by Dewey demonstration or laboratory schools became an important part of the teacher training programs.

In 1920, some form of practice teaching was required in the art curriculum at one-fifth of the schools. At the University of Kentucky this was required of art teachers,¹ while at Georgia Normal and Industrial College as well as at State Normal School, Troy, Alabama, this requirement was made of all students.² Practice teaching was offered, but not required, of students enrolled at Mississippi Normal College.³ At Virginia Normal and Industrial Institute elementary teachers were required to have work which included observation of classroom teaching.⁴ Observation was also offered at Georgia Normal and Industrial College, although it was not required there.⁵

¹ University of Kentucky, Vol. XIII, No. 4, p. 130.

² Georgia Normal and Industrial College, Catalogue 1918-1920, pp. 64, 86; State Normal School, Troy, Alabama, Announcements for 1920-1921, pp. 22.

³ Mississippi Normal College, Vol. VII, No. 4, p. 38.

⁴ Virginia Normal and Industrial Institute, Catalogue for 1920-1921, pp. 40, 102.

⁵ Georgia Normal and Industrial College, Catalogue 1918-1920, p. 87.

In 1930, there was a decrease in the number of schools requiring or offering art courses in the area of observation and practice in art teaching. At the University of Kentucky and at George Peabody College for Teachers, art majors were required to have practice in the teaching of art.¹ Observation of art teaching was required only at George Peabody College for Teachers.² At Georgia State College for Women, both practice teaching and observation were offered in the art field, although no requirement was stated.³

In 1940, no catalog stated a requirement in practice teaching in art, although it was offered at George Peabody College for Teachers.⁴ Observation of art teaching was required of students majoring in art at Mississippi Southern College,⁵ and of elementary students at State Teachers College, Troy, Alabama.⁶ This was offered, but not required,

¹University of Kentucky, Bulletin, Catalog Number for 1929-30, Announcements 1930-31, Vol. XXII, No. 10 (Lexington, Ky.: University of Kentucky, September, 1929), p. 73; George Peabody College for Teachers, Vol. XVI, No. 2, p. 109.

²Ibid.

³Georgia State College for Women, Vol. XVI, No. 4, p. 120.

⁴George Peabody College for Teachers, New Series, Vol. XXVII, No. 5, p. 43.

⁵Mississippi Southern College, Vol. XXVIII, No. 4, pp. 82, 83.

⁶State Teachers College, Troy, Alabama, Vol. XXVII, No. 1, pp. 35, 73.

at the University of Alabama and at George Peabody College for Teachers.¹

In 1950, practice teaching in art was still not required at any of the schools studied, but was offered at State Teachers College, Troy, Alabama, and at the University of Texas.² Observation of children at work in art was required at one-third of the schools, however, and was offered as an elective at George Peabody College for Teachers.³

In 1960, art majors at the University of Texas and at Virginia State College were required to have experience in the teaching of art in the elementary schools.⁴ At the University of Tennessee, both elementary teachers and art majors were required to observe in the art classrooms.⁵

While observation and student teaching were not specifically required in the art curricula at many schools, this

¹University of Alabama, Bulletin, Catalogue 1941-42 Announcements 1942-43, New Series, Number 245 (University, Ala.: University of Alabama, May 1, 1942), p. 93; George Peabody College for Teachers, New Series, Vol. XXVII, No. 5, p. 43.

²State Teachers College, Troy, Alabama, Vol. XXXVII, No. 1, p. 38; The University of Texas, No. 5008, pp. 54, 55.

³George Peabody College for Teachers, New Series, Vol. XXXVIII, No. 8, p. 57.

⁴University of Texas, Part X, No. 5911; Virginia State College, Vol. LXV, No. 2, pp. 117, 131.

⁵University of Tennessee, Vol. LXII, No. 1, pp. 130, 132, 137.

experience was usually provided in education courses required of these students, which were not analyzed in this study.

By the end of the nineteenth century a number of Americans had become acquainted with the ideas of Johann Friedrich Herbart which spread rapidly in this country. Important among the Herbartian ideas was a scientific study of the best methods for teaching and better organization of classroom instruction. Under Herbart at the University of Jena practice school, plans were carefully worked out for each lesson, and analyzed after the lesson was presented. In 1892, students who had studied at Jena established in the United States a "National Herbart Society," which later became the National Society for the Study of Education. This organization, through its yearbooks, did much to spread the new ideas concerning education and teaching methods. By 1920, the emphasis on teaching methods was noticed in the catalog description of art courses.

At that time, all students at one-fifth of the schools were required to have some work in the study of methods of teaching public school art, while this was required only of elementary teachers at Virginia Normal and Industrial Institute,¹ and of art majors at the University of Kentucky.² At George Peabody College for Teachers and at Mississippi

¹ Virginia Normal and Industrial Institute, Catalogue for 1920-1921, p. 39.

² University of Kentucky, Vol. XIII, No. 4, p. 130.

Normal College methods of teaching art was offered, without being specifically required of any group of students.¹

In 1930, elementary teachers at one-fifth of the schools were required to have some work in the methods of teaching art, while this was required of art majors at State Teachers College, Hattisburg, Mississippi, and at George Peabody College for Teachers.² Also required at George Peabody College for Teachers was a course in methods of supervision in towns and cities.³

In 1940, art majors at one-fifth of the schools, and elementary teachers at one-third of the schools were required to have some work in the methods and techniques of art teaching. At Eastern Kentucky State College and at Texas College of Arts and Industries methods in art teaching was offered, but not required.⁴

In 1950, at one-fifth of the schools work in art teaching methods was offered but not required. Elementary teachers at the University of Miami and at North Texas State

¹ George Peabody College for Teachers, New Series, Vol. VII, No. 4, p. 78; Mississippi Normal College, Vol. VII, No. 4, p. 38.

² State Teachers College, Hattiesburg, Miss., Vol. XVII, No. 4, pp. 65, 66; George Peabody College for Teachers, Vol. XVI, No. 2, p. 109.

³ Ibid.

⁴ Eastern Kentucky State Teachers College, Vol. XXXII, No. 6, p. 97; Texas College of Arts and Industries, Announcements for 1940-1941, p. 116.

College,¹ as well as art majors who were attending Eastern Kentucky College² were required to have some work in methods of teaching art.

In 1960, at two-fifths of the schools work in methods of teaching art was offered without any requirement being specified. At one-fifth of the schools elementary teachers were required to have this work and at Eastern Kentucky College and at the University of Texas it was required of art majors.³

As information regarding teaching methods and the growth and development of children increased, the manufacture of special tools, equipment, as supplies increased. At the present time the production and distribution of supplies, including art supplies, for schools has become a major industry. With the multiplicity of these materials it became increasingly necessary for future teachers to learn what was available and where it might be obtained. The greatest growth in the number of courses which included some study of this field took place after the 1930's, although it was included in some courses offered, but not required, as early as 1920. At that

¹University of Miami, Bulletin, General Announcement for the Academic Year 1950-1951, Vol. XXIV, No. 3 (Coral Gables, Miami, Fla.: University of Miami, Apr. 15, 1950), p. 174; North Texas State College, No. 212, pp. 92, 189.

²Eastern Kentucky State Teachers College, Vol. XLII, No. 1, pp. 78, 80.

³Eastern Kentucky State College, Vol. XLIX, No. 1, pp. 66, 92; University of Texas, Part X, Number 5911.

time, two schools offered the future teacher some organized study of the physical materials involved in the teaching of art. At Georgia Normal and Industrial College an elective course included a study of shop equipment.¹ The same year a course in Supervision of Public School Drawing offered at George Peabody College for Teachers included a study of drawing supplies and reference materials.²

In 1930, art majors at two schools were required to have some knowledge of materials. At North Texas State Teachers College one required course was designed to familiarize students with the ways in which artists have used the materials available in the public schools.³ Art majors at George Peabody College for Teachers were required to have a course in Supervision of Art which included a study of the purchase, distribution, and care of supplies and equipment.⁴ At Virginia State College at this time, elementary teachers were required to have a course which emphasized the use of various tools and materials suitable for the elementary

¹ Georgia Normal and Industrial College, Catalogue 1918-1920, p. 86.

² George Peabody College for Teachers, Bulletin, Announcement of College Year 1920-1921, New Series, Vol. VII, No. 4 (Nashville, Tenn.: George Peabody College for Teachers, March, 1920), p. 80.

³ North Texas State Teachers College, No. 93, pp. 73, 75.

⁴ George Peabody College for Teachers, New Series, Vol. XVI, No. 2, p. 109.

grades.¹ At two schools, Georgia State College for Women and East Carolina Teachers College, such work was offered, but not required.²

In 1940, elementary teachers at one-fifth of the schools were required to have some understanding of various art materials. Art majors at Virginia State College were required to study the use of materials suitable for the public schools.³ Study of equipment was offered, but not required, at Eastern Kentucky State College⁴ and study of teaching materials, tools, processes, and sources for art was offered at the University of Kentucky.⁵

Elementary teachers at two schools, State Teachers College, Troy, Alabama, and Southeastern Louisiana College, were required to have some knowledge of materials and equipment in 1950.⁶ At the same time, art majors at two-fifths of the schools were required to have courses which included the

¹Virginia State College, Gazette, Catalogue 1930-1931, Announcements 1931-1932, Vol. XXXVI, No. 2 (Ettrick, Va.: The Virginia State College for Negroes, June, 1931), pp. 67, 68.

²Georgia State College for Women, Vol. XVI, No. 4, p. 120; East Carolina Teachers College, 1930-1931, p. 98.

³Virginia State College, Vol. LXV, No. 2, pp. 61, 104.

⁴Eastern Kentucky State Teachers College, Vol. XXXII, No. 6, p. 97.

⁵University of Kentucky, Vol. XXXII, No. 6, p. 129.

⁶State Teachers College, Troy, Alabama, Vol. XXXVII, No. 1, pp. 26, 39; Southeastern Louisiana College, Vol. VIII, No. 3, pp. 78, 140.

study of equipment, literature, teaching supplies and materials, as well as sources for these items. At the University of Tennessee and George Peabody College for Teachers courses including such information were offered, but not required.¹

In 1960, elementary teachers at almost one-third of the schools were required to have some knowledge of materials and equipment or literature in the field of art education. At the same number of schools this work was required of art majors, while as many schools offered such work without stating requirements for any specific group of students.

Froebel had introduced constructive work into the kindergarten and had suggested that this kind of activity be used in some of the higher grades, not to teach a trade or as training in sense perception, but as a form of educational expression for the purpose of developing creative power in the child. The scientific approach to education had led to the development of a deeper study of problems in all subject areas suitable for children, and the reasons for presenting them. Experimental schools such as that established by Dewey were the laboratories in which the value of activities were studied and analyzed. By 1920, formal study of the selection of art subjects and problems began to appear in college catalogs. At that time, at East Carolina Teachers Training

¹University of Tennessee, Record, Announcement 1950-51, Register 1949-50, Vol. LIII, No. 3 (Knoxville, Tenn.: University of Tennessee, May, 1950), p. 138; George Peabody College for Teachers, New Series, Vol. XXXVIII, No. 8, p. 57.

School were required to have a course which included work planned to cover the drawing and handwork suitable for the elementary grades.¹ At Virginia Normal and Industrial Institute at this time elementary teachers were required to have experience in lesson planning, including the development of conversation lessons on the subject to be taught.² At two-fifths of the schools, experience in the making of lesson plans, or the planning of courses of study was offered but not required. Emphasis at this time was on individual problems, rather than on concepts or skills to be developed in the children.

In 1930, art majors at one-fifth of the schools were required to have some experience in planning courses of study. This was also required of elementary teachers at Virginia State College,³ and was included in an elective course at Georgia State College for Women.⁴

In 1940, the planning of individual units or lessons was not required at any of the schools, but was included in courses offered at one-fifth of these schools. Examination

¹East Carolina Teachers Training School, 1920-1921, pp. 23, 39.

²Virginia Normal and Industrial Institute, Catalogue for 1920-1921, pp. 40, 102.

³Virginia State College, Vol. XXXVI, No. 2, pp. 67, 68.

⁴Georgia State College for Women, Vol. XVI, No. 4, p. 120.

of courses of study and work with the larger content of art was more noticeable at this time, being required of elementary students at Eastern Kentucky State Teachers College and at the University of Miami,¹ and of art majors at Mississippi Southern College.² This kind of experience was included in non-required courses at East Carolina Teachers College and at George Peabody College for Teachers.³

At the University of Miami and at Mississippi Southern College elementary teachers were required in 1950, to have some study concerning the content of the art course in the elementary grades.⁴ Art majors at the University of Kentucky and at Eastern Kentucky State Teachers College were also required to examine courses of study.⁵ Such work was included in a course offered, but not required, at George Peabody College for Teachers.⁶

¹ Eastern Kentucky State Teachers College, Vol. XXXII, No. 6, pp. 56, 96; University of Miami, Vol. XIV, No. 3, p. 98.

² Mississippi Southern College, Vol. XXVIII, No. 4, pp. 82, 83.

³ East Carolina Teachers College, Vol. XXXI, No. 2, p. 71; George Peabody College for Teachers, New Series, Vol. XXVII, No. 5, pp. 44.

⁴ University of Miami, Vol. XXIV, No. 3, p. 174; Mississippi Southern College, Vol. XXXVII, No. 4, p. 144.

⁵ University of Kentucky, Vol. XXXII, No. 6, pp. 155, 157; Eastern Kentucky State Teachers College, Vol. XLII, No. 1, pp. 78, 81.

⁶ George Peabody College for Teachers, New Series, Vol. XXXVIII, No. 8, p. 57.

In 1960, future teachers at one-third of the schools were required to have some experience in the selection of subjects suitable for art work. At the University of Kentucky art majors who planned to teach in the secondary schools were required to examine courses of study.¹ At this school an elective course included organization of school and community programs in art. At the remainder of the schools investigation was required of either courses of study or knowledge and skills appropriate to elementary grades by students who planned to teach in those grades. In one-fifth of the schools, elementary teachers were required to have some experience in planning activities, lessons, or units of study in art. Almost one-third of the school catalogs stated such requirements of students who were majoring in art.

Closely related to the selection of subjects and problems for individual lessons or units is the broader question of curriculum, and the place of art in the schools. The earliest study of curriculum grew out of the Herbartian ideas of correlation, and later, the integration of the school program. In 1920, at two schools, Mississippi Normal College and George Peabody College for Teachers, courses which included a study of correlating art with other subjects were offered, but not required.²

¹University of Kentucky, Vol. LI, No. 5, pp. 201, 204.

²Mississippi Normal College, Vol. VII, No. 4, p. 38; George Peabody College for Teachers, New Series, Vol. VII, No. 4, p. 80.

In 1930, one of the courses required of both art majors and elementary teachers at State Teachers College, Hattiesburg, Mississippi, emphasized the correlation of drawing with other school subjects.¹ At Virginia State College a course required of elementary teachers gave training in industrial arts which were considered as closely integrated with all other school work.² At George Peabody College for Teachers, art majors were required to have work which included the correlation of art problems with other subjects.³

Elementary teachers at one-fifth of the schools were required in 1940, to have work which included a study of art in correlation with or integrated with other school subjects. At the same time, such work was offered, but not required, at the University of Kentucky,⁴ and at East Carolina Teachers College where an entire course was devoted to the study of art in the integrated program.⁵

In 1950, only at East Carolina College were elementary students required to have work which included a study of the

¹State Teachers College, Hattiesburg, Miss., Vol. XVII, No. 4, pp. 37, 66.

²Virginia State College, Vol. XXXVI, No. 2, pp. 67, 68.

³George Peabody College for Teachers, New Series, Vol. XVI, No. 2, p.109.

⁴University of Kentucky, Vol. XXXII, No. 6, p. 128.

⁵East Carolina Teachers College, Vol. XXXI, No. 2, p. 71.

place of art in an integrated program.¹ At Eastern Kentucky State Teachers College an understanding of the place of art in the general curriculum of the elementary school by correlation and integration was required of art majors.² At one other school, the University of Tennessee, such work was offered without being specifically required of any group of students.³ At this time both elementary teachers and art education majors at the University of Texas were required to have a course in "Curriculum and Instruction in Elementary-School Art," while the art majors were also required to have a course in "Curriculum and Instruction in Secondary-School Art."⁴

In 1960, at one-fifth of the schools both elementary teachers and art majors were required to study the place of art in the curriculum. Art majors at Troy State College, Alabama, and at Eastern Kentucky State Teachers College were required to have work which included a study of art as part of an integrated or correlated curriculum.⁵ At the same

¹East Carolina College, Vol. XLII, No. 2, pp. 75, 95.

²Eastern Kentucky State Teachers College, Vol. XLII, No. 1, pp. 78, 80.

³University of Tennessee, Vol. LIII, No. 3, p. 246.

⁴The University of Texas, No. 5008, pp. 20, 27, 54, 55.

⁵Troy State College, Vol. XLVI, No. 1, pp. 55, 57; Eastern Kentucky State College, Vol. XLIX, No. 1, pp. 90, 92.

time one-fifth of the school catalogs stated that such work was offered, but not specifically required.

A direct outgrowth of the work of the nineteenth century educators and philosophers as well as the experimental studies carried on by psychologists was the recognition of the child as the center of the school. By 1920, the needs, interests, and development of children were used as guides in the selection of work to be present. This is reflected in course descriptions which mention the study of art in terms of the child's needs. Students preparing to teach in the elementary grades and studying at Virginia Normal and Industrial Institute at this time were required to have a course which included a consideration of the ways in which both drawing and handwork may be made to apply to the needs and interests of the children in elementary grades.¹

In 1930, art majors at two schools were required to have work which included a study of the use of art in relation to the needs of the child. At State Teachers College, Hattiesburg, Mississippi, art majors were required to have a course which included a study of the relation of art instruction to the pupil's environment, the home community and industries.² Art majors at George Peabody College for Teachers

¹Virginia Normal and Industrial Institute, Catalogue for 1920-1921, pp. 39, 40, 102.

²State Teachers College, Hattiesburg, Miss., Vol. XVII, No. 4, pp. 65, 66.

were required to have technical practice in various media studied in relation to the child's interests and standards of attainment.¹

In 1940, both elementary education students and art majors were required at Georgia State College for Women to have work which included problems in color and design from the standpoint of age, interests, and attainment level of children.² At Mississippi Southern College art majors were required to have a course which included a study of the aims, needs, and values of art education.³ An elective course at East Carolina Teachers College at this time emphasized the teaching of art through interest of children as opposed to formal isolated art lessons.⁴

Early in the 1940's two important studies focused attention on the place of art in education. The Visual Arts in General Education, published by the Progressive Education Association, outlined the contributions which this organization

¹George Peabody College for Teachers, New Series, Vol. XVI, No. 2, p. 109.

²Georgia State College for Women, Vol. XXVI, No. 10, pp. 67, 87.

³Mississippi Southern College, Vol. XXVIII, No. 4, pp. 82, 83.

⁴East Carolina Teachers College, Vol. XXXI, No. 2, p. 71.

felt should be made by the study of art.¹ The following year, the National Society for the Study of Education published Art in American Life and Education, containing articles on nearly all phases of art education.² Later in the same decade Lowenfeld's Creative and Mental Growth outlined the phases of the child's growth in the arts, and the necessity for art in the experience of children.³ This interest in the function of child art and the creative developmental levels of children was reflected in courses required of future teachers. In 1950, elementary teachers at East Carolina College and at the University of Tennessee were required to have work which included a study of children's needs, interests, activities, and the nature and function of their art.⁴ Art majors at Eastern State College, Richmond, Kentucky, were required to have work including programs of instruction related to the developmental levels of the children, their needs and

¹Progressive Education Association, The Visual Arts in General Education, A Report of the Committee on the Function of Art in General Education for the Commission on Secondary School Curriculum (New York: D. Appleton-Century Company, Inc., 1940).

²National Society for the Study of Education, Fortieth Yearbook, Art in American Life and Education (Bloomington, Ill.: Public School Publishing Co., 1941).

³Lowenfeld, Viktor, Creative and Mental Growth (New York: The Macmillan Company, 1947).

⁴East Carolina College, Vol. XLII, No. 2, pp. 75, 95; University of Tennessee, Vol. LIII, No. 3, pp. 243, 246.

abilities.¹ Similar work was offered, but not required at another one-fifth of the colleges.

In 1960, art majors at almost one-third of the schools were required to have work in which they studied the teaching of art in relation to the needs, interests, and developmental levels of children. At the same time elementary students at the University of Kentucky and the University of Tennessee were required to have some work in this area.² Courses including such concepts were offered, but not required, at George Peabody College for Teachers.³

Near the end of the nineteenth century, Binet had begun to work on means of measuring intellectual processes and by 1905 had developed a test which he revised in 1908, and again in 1911. During World War I, mental testing grew rapidly through its use in the armed services, and educators began to recognize the value of wholesale testing. Among the leaders in the field of mental measurements were Thorndike and Judd, under whose direction tests were made for almost every aspect of education. This growth in quantitative measurement was reflected in college art education courses where the word, evaluation, began to appear.

¹Eastern Kentucky State Teachers College, Vol. XLII, No. 1, pp. 78, 80.

²University of Kentucky, Vol. LI, No. 5, pp. 133, 204; University of Tennessee, Vol. LXII, No. 1, pp. 129, 137.

³George Peabody College for Teachers, New Series, Vol. IX, No. 2, p. 67.

Specific study of ways and means of evaluating activities, materials, and standards of attainment were first mentioned in 1930. At that time elementary teachers preparing themselves at Virginia State College were required to have a course which included an evaluation of art activities for elementary children.¹ Art majors at State Teachers College, Hattiesburg, Mississippi, were required at that time to have a course which included study of standards of attainment in different grades,² while those at George Peabody College for Teachers were required to study standards of judging the quality of teaching as well as evaluation of lessons observed and taught.³ At East Carolina Teachers College an elective course included work which would train supervisors to judge materials and texts.⁴

In 1940, no work in evaluation was required at any of the schools in the study, although it was offered at one-third of them. Art majors at one-fifth of the schools were required, in 1950, to have some experience in evaluating art education concepts, art experiences, or art teaching. At the

¹ Virginia State College, Vol. XXXVI, No. 2, pp. 67, 68.

² State Teachers College, Hattiesburg, Miss., Vol. XVII, No. 4, pp. 65, 66.

³ George Peabody College for Teachers, New Series, Vol. XVI, No. 2, p. 109.

⁴ East Carolina Teachers College, Twenty-first Annual Catalogue, p. 98.

same time students preparing to teach in the elementary grades were required to have such work at the University of Tennessee and at Southeastern Louisiana College.¹ While it was not required, work in evaluation was included in courses offered at George Peabody College for Teachers.²

In 1960, at one-fifth of the schools future elementary teachers were required to have some work in the evaluation of art activities, materials, skills, ideas, and concepts. Art majors at another one-fifth of the schools were required to have similar experience. At George Peabody College for Teachers, such work was offered, but not required.³

In any field which develops as rapidly as has the field of education, it becomes necessary that some study be made of the basic philosophy and theory of the subject, otherwise, the student will acquire merely a group of unrelated facts. With the changes which took place so rapidly near the end of the nineteenth century it was essential that a philosophy be stated in line with the new knowledge. Writings by Dewey and others helped state the educational philosophy based on the new psychology and sociology. In the area of

¹ University of Tennessee, Vol. LIII, No. 3, pp. 243, 246; Southeastern Louisiana College, Vol. VIII, No. 3, pp. 78, 140.

² George Peabody College for Teachers, New Series, Vol. XXXVIII, No. 8, p. 57.

³ George Peabody College for Teachers, New Series, Vol. IX, No. 2, p. 67.

art education works by Read, Ziegfeld, Lowenfeld, and other writers clarified the theory and philosophy of this more limited field.

Work in the area of theory and philosophy of art education was not mentioned until 1930. At that time such work was required of art majors at George Peabody College for Teachers and at the University of Kentucky.¹ Future elementary teachers who attended Virginia State College were also required to have some study in this area.²

In 1940, at one-fifth of the colleges, work in the theory and philosophy of art education was included in non-required courses. At that time elementary teachers at East Carolina Teachers College and at the University of Texas,³ as well as art majors at Virginia State College⁴ were required to have some work in this area.

In 1950, elementary teachers were required at almost one-third of the schools to have some knowledge of the theory and philosophy of art education. At one-fifth of the schools

¹George Peabody College for Teachers, New Series, Vol. XVI, No. 2, p. 109; University of Kentucky, Vol. XXII, No. 10, p. 73.

²Virginia State College, Vol. XXXVI, No. 2, pp. 67, 68.

³East Carolina Teachers College, Vol. XXXI, No. 2, p. 70; The University of Texas, No. 4003, p. 28.

⁴Virginia State College, Annual Catalogue Number 1950-51, pp. 61, 104.

this was required of art majors, while at another one-fifth such work was offered, but not specifically required.

Work was required in the area of philosophy and theory of art education at the same proportion of schools in 1960 as in 1950; at almost one-third of the schools this work was required of elementary education students, while it was required of art majors at one-fifth; and offered, but not required at another one-fifth of the schools studied.

In 1918, the Commission on the Reorganization of Secondary Education appointed by the National Education Association published their report, Cardinal Principles of Secondary Education. In this report, they stated the objectives of the secondary schools. This interest in stating the aims and objectives of a school program and of particular subjects is reflected in the study of aims and objectives of art education, first mentioned in 1930. At that time elementary teachers at Virginia State College¹ as well as art majors at State Teachers College, Hattiesburg, Mississippi, and George Peabody College for Teachers were required to have courses which included an examination of the aims and objectives of art education.²

¹ Virginia State College, Vol. XXXVI, No. 2, p. 67.

² State Teachers College, Hattiesburg, Miss., Vol. XVII, No. 4, pp. 65, 66; George Peabody College for Teachers, New Series, Vol. XVI, No. 2, p. 109.

In 1940, art majors at Virginia State College and at Mississippi Southern College¹ were required to have some study of the aims and objectives of art education while such work was offered, but not required, at George Peabody College for Teachers.² In 1950, however, no art majors were required to have courses which included a study of the aims and objectives of art education but elementary majors at the University of Tennessee and at Mississippi Southern College were required to have such work.³ The subject was included in courses not specifically required of students at George Peabody College for Teachers.⁴

In 1960, elementary teachers only at the University of Tennessee were required to have work which included a study of the aims and objectives of art education.⁵ At the

¹Virginia State College, Vol. XLVI, No. 9, pp. 61, 104; Mississippi Southern College, Vol. XXVIII, No. 4, pp. 82, 83.

²George Peabody College for Teachers, New Series, Vol. XXVII, No. 5, pp. 44.

³University of Tennessee, Vol. LIII, No. 3, pp. 243, 246; Mississippi Southern College, Vol. XXXVII, No. 4, pp. 120, 121.

⁴George Peabody College for Teachers, New Series, Vol. XXXVIII, No. 8, p. 57.

⁵University of Tennessee, Vol. LXII, No. 1, pp. 129, 137.

University of Alabama such study was included in courses not specifically required of future teachers.¹

In summary, it is seen that the field of education in the United States was greatly influenced by ideas from Europe, as well as advanced knowledge in the field of psychology. Experimentation and the application of new ideas was taking place at the beginning of the century, but these new ideas were not widely accepted. Art education was influenced by the changing ideas in other areas of the broader education field, as well as population and economic pressures. Art education courses of all types were required at one-fifth of the schools in 1910. This increased until 1960, when both art majors and elementary teachers at three-fifths of the colleges were required to have work in art education and either art majors or elementary teachers at another one-fifth of the schools were required to have some experience in the area. At the remainder of the schools art education was offered, but not required.

In 1910, the courses offered in art education were based on the theory of mental discipline and the transfer of training. Beginning in that decade, however, newer ideas in educational psychology generally were reflected in the aspects of art education which were required of students.

¹University of Alabama, Bulletin, Catalogue Issue 1958-59 with Announcements for 1959-60, Vol. LIII, No. 5, (University, Ala.: University of Alabama, May 4, 1959), p. 281.

By 1920, training schools had been established at many colleges and practice teaching and observation were required in art curricula at more than one-fifth of the schools at this time. There was a slight decrease in this number in 1930, and in 1940, practice teaching and observation were not required in any of the art curricula studied. In 1950, observation of children at work in art was required at one-third of the schools. In 1960, observation and practice teaching in art were required at more than one-fifth of the schools. It is probable that such experience was required at all of the schools studied but not as a part of the art curriculum. Careful study of teaching methods had been introduced by Herbart and his followers and, in 1920, a study of art teaching methods was required at one-third of the schools studied. The number of schools at which teaching methods in art was required remained the same in 1930, and increased in 1940, to two-fifths of the schools studied. In 1950, the number of schools requiring such work had decreased to one-fifth of the total. In 1960, a study of teaching methods was required at one-third of the schools.

An organized study of the supplies, equipment, literature, and illustrative material of the art field was first offered, but not required, in 1920. In 1930, at one-fifth of the schools future teachers were required to have such work. In 1940, the number had increased to one-third of the group. By 1950, students at more than one-half of the schools were

required to have some knowledge of art materials and equipment. The number remained the same in 1960.

Following Froebel, scientific study of the development of the child and suitable problems to aid in that development was carried out in the experimental schools. As a result of knowledge in this area, students in 1920, were required to have work which included the selection of problems and subjects to be taught in the field of art. At that time, such work was offered at two-fifths of the schools studied, but required at only one. In 1930, at more than one-fifth of the schools, some students were required to have experience in planning courses of study. In 1940, the number of schools where such work was required had decreased to two. In 1950, the number of schools at which students were required to study the content of art courses had increased to more than one-fifth of the total. In 1960, prospective teachers at one-third of the colleges were required to have some experience in the selection of work suitable for art activities.

An outgrowth of the Herbartian idea of curriculum resulted in the study of correlation or integration of art with other subjects being offered, but not required, at two schools in 1920. By 1930, students at more than one-fifth of the colleges were required to study the correlation of art with other subjects. In 1940, elementary teachers at one-fifth of the schools were required to study art in correlation with or integrated with other school subjects. At this

time there appeared the idea of studying art as part of the curriculum without specifying correlation and integration. In 1950, study of the place of art in the curriculum was required at one-fifth of the schools, only one of which mentioned the integrated program. In 1960, both elementary teachers and art majors at one-fifth of the colleges were required to study the place of art in the curriculum, with only two school catalogs mentioning the integrated or correlated curriculum.

Following the development of child study in education there was more emphasis on the use of subjects to meet the child's needs and interests. Study of the use of art in terms of the child's needs or stages of development was first mentioned in 1920 when elementary teachers were required to have such work at one school. In 1930, art majors at two schools were required to have work which included a study of the use of art in relation to the needs of the child. In 1940, one-fifth of the schools offered work emphasizing this area, although it was required of students at only two schools. In 1950, some students at one-fifth of the schools were required to have such study, while in 1960, such requirements were made of students at more than one-third of the colleges studied.

Growth of reliable means of quantitatively measuring mental development and aptitude resulted in an increased interest in evaluation in all fields of education. In 1930,

students at one-fifth of the colleges were required to have work which included a study of means of evaluating art activities, materials, or standards of attainment. In 1940, this was not required, but in 1950, at one-fifth of the schools students were required to have experience in evaluating art education concepts, art experiences, or art teaching. In 1960, students at two-fifths of the colleges were required to have such experience.

Changes in the field of education resulted in a new philosophy and theory of education generally and in specific areas such as art education. In 1940, at one-fifth of the schools, study in the area of theory and philosophy of art education was offered, and was required at two of the colleges. In 1940, the number remained the same. Elementary teachers at almost one-third of the colleges, and art majors at one-fifth of the colleges were required to have such work in 1950. In 1960, the same proportion of colleges required work in the field of the theory and philosophy of art education.

Following the publication of the Cardinal Principles of Secondary Education by the National Education Association there was a close examination of the aims and objectives of all areas of education. The aims and objectives of art education was first mentioned in 1930, when students at one-fifth of the schools were required to have courses which included this area. In 1940, the number of schools at which such work

was required had decreased slightly, remaining the same in 1950. In 1960, teachers at only one school were required to have courses including a study of the aims and objectives of art education.

Economic conditions of the 1940's are reflected in the decrease in the size and scope of art education in 1940. The early 1940's found the country engrossed in an all-out war effort which delayed somewhat the application of new ideas in art education. The decade from 1950 to 1960, however, saw a renewal of growth in the field of art education, which is continuing.

Art education is the final area investigated in this study and here, as in the fields of appreciation and history of art, drawing and painting, design, and crafts, noticeable changes have taken place. In the final chapter of this investigation a comparison has been made concerning the growth which has occurred in these areas, and some of the factors leading to these advances have been indicated.

CHAPTER VII

CHANGES IN THE AIMS OF EDUCATIONAL PROGRAMS IN ART AT FIFTEEN SELECTED SOUTHERN COLLEGES

Restatement of Problem

The purpose of this investigation was to discover whether over the last sixty years art curricula which are required in the training of teachers have changed to meet the needs of the middle class. Consequently, do these curricula represent an increasing number of concepts and skills which are associated with the middle class frame of reference?

Summary

In this investigation, a study was made of the changes which have occurred in the art training of prospective teachers. The concepts and skills that were examined were grouped under five headings: (1) art appreciation and history of art; (2) drawing, painting, graphics, and sculpture; (3) design; (4) crafts; and (5) art education.

In the study of art appreciation and of the history of art it was found that greater specialization is taking place than at the beginning of the century. The picture study approach to art appreciation proved to be too limited and was

abandoned for work in the criticism, evaluation, and analysis of art. At the same time, products of industrial design were being recognized as legitimate objects for study. Recently, in general education courses visual arts have been combined with other art forms so that appreciation of the humanities may be emphasized.

In the fields of drawing, painting, sculpture, and graphics a move from emphasizing representation of the subject to composition has been made. Certain basic concepts have been required throughout the sixty-year period, although some fields have had only short periods of popularity. While there has been an increased amount of experimentation with art media, interest in the development of the individual has led to the concept of encouraging student expression and creativity through art. In both print-making and sculpture there has been a change from the simple hobby-type program toward a more serious study of the media.

The area of design continued to grow in importance after 1920, when study of the art elements and principles was introduced into the curricula. Color has been included in course offerings at a growing number of schools and is studied in a more sophisticated manner than heretofore. The study of both advertising design and lettering skills was required of elementary teachers at a growing number of colleges until 1940, after which time art majors rather than elementary teaching majors were required to have experience in these areas.

One of the earliest crafts to be included in the curricula was ceramics in which the emphasis changed from china painting and clay modeling to experimentation with the media. Instruction in weaving has changed from problems that consisted of simple weaving and knotting to complete courses in the processes of weaving. Some craft areas such as basketry, leatherwork, woodwork, bookbinding, and puppetry appeared only briefly in the curricula. Metalwork and jewelry which first appeared in 1940, were being required at increasingly greater numbers of schools. The latest craft medium to be included was plastics.

Art education first appeared in the college catalog descriptions as a means of mental discipline and of learning by transfer of training, but this idea did not continue after the second decade of the present century. Until 1930, practice teaching and the observation of children was part of the art curricula; after that time, however, these experiences apparently became part of the offerings of the education departments. Art methods courses along with those studies which emphasized the correlation and integration of art with other areas of learning reached a peak in 1940. By 1960, courses in art education that were required to train teachers included a knowledge both of the supplies, equipment, and literature in the field of art and of the interests and creative developmental levels of children. Finally, there was an increase in the number of colleges at which future teachers

were required to have some knowledge of the theory and philosophy of art education and a decrease in the number of those colleges that required the aims and objectives of art education.

Findings and Conclusions

In nearly all areas of art it was discovered that more courses are now being offered than at the beginning of the century. The change helped to bring about more specialization within each field of art. The increase of courses would support the hypothesis that the needs of the middle class are being met. Specialization in art education would suggest that various phases of art are being examined more carefully than in the past. Throughout the time covered by the investigation there have been courses offered which had short periods of popularity and then were dropped from the curricula. Such courses, it would appear, were those which were based on popular activities and because of meeting a temporary need it would seem, therefore, to substantiate the proposal that art education is becoming a utilitarian course of study.

Curricular offerings dealing with experimentation with art media, the use of art as a means of expression, and the emphasis on the development of creativity within the individual have increased over the last sixty years. These trends emphasize the need not only for creative activity by

students but also for understanding a broad concept of art and its place in the life of the individual.

In the field of drawing and painting the emphasis has moved steadily from the narrow approach of representation to the broader concepts of composition and expression through the use of art media. Print-making and sculpture which first appeared in course descriptions as leisure time activities have developed into courses oriented toward a professional approach. While, in light of this change, the courses would not be of interest to great numbers of people, the change of emphasis does represent a wider scope of skills to the students who are enrolled. Also, the professional approach is more closely related to the needs of the middle classes than to the wealthier groups.

In the field of design, emphasis has moved from the creation of ornaments and decorations to the study of forms, materials, and the function of the object being designed. In increasing numbers of colleges design is taught through a study of the art elements and principles. Of particular interest is the fact that objects of everyday use as well as paintings and sculpture are analyzed and criticized. Thus, design has become a field of study which is useful to every student, rather than to just a few.

In nearly every area of crafts there has been a movement away from dilettante exercises toward a deeper understanding of the materials and toward problems which include

experimentation and design. This trend definitely supports the hypothesis that art education programs are becoming useful tools for meeting the needs of the middle class. The fact that many of the craft problems are professional in nature suggests that while such work may not be of interest to a majority of the students it does provide a deeper understanding of the skills and concepts involved. New materials have been included in the craft studies as they were discovered, thus broadening the field of skills being taught.

The number of areas included in the study of art education increased during the twentieth century from a few drawing courses at the beginning of the century to work which would equip the student with a knowledge of supplies, equipment, and literature in the field of art; with a thorough knowledge of the creative developmental levels of children; and with skills in handling art materials. There was a definite increase in the breadth of concepts and skills to be acquired. Evaluation in the area of art education has changed from a study of standards of attainment to an evaluation of art activities and materials in terms of the development of certain skills and concepts. There was also an increase in the number of schools at which a knowledge of the theory and philosophy of education was required. These changes in the study of art in education support the hypothesis that concepts and skills which are included in the art curriculum have been changed to meet the needs of the middle class.

BIBLIOGRAPHY

Books

- Butts, R. Freeman, and Cremin, Lawrence A. A History of Education in American Culture. New York: Henry Holt & Co., 1953.
- Cahill, Holger, and Barr, Alfred H. (eds.). Art in America. New York: Reynall & Hitchcock, 1934.
- Callahan, Raymond E. An Introduction to Education in American Society. New York: Alfred A. Knopf, 1960.
- Cheney, Sheldon. The Story of Modern Art. New York: The Viking Press, 1950.
- Cheney, Sheldon. A World History of Art. New York: The Viking Press, 1947.
- Cubberley, Ellwood P. Public Education in the United States. Boston: Houghton Mifflin Co., 1934.
- Curti, Merle. The Social Ideas of American Educators. Paterson, N. J.: Pageant Books, Inc., 1959.
- Goldstein, Harriet Irene, and Goldstein, Vetta. Art in Everyday Life. New York: The Macmillan Company, 1926.
- Good, H. G. A History of American Education. New York: The Macmillan Co., 1956.
- Haggerty, Melvin E. Art A Way of Life. Minneapolis: The University of Minnesota Press, 1935.
- Knight, Edgar W. Education in the United States. 3d ed. revised. Boston: Ginn & Co., 1951.
- Knight, Edgar W. Fifty Years of American Education. New York: The Ronald Press Company, 1952.
- Larkin, Oliver W. Art and Life in America. New York: Holt, Rinehart and Winston, 1960.

- Logan, Frederick. Growth of Art in American Schools. New York: Harper and Bros., 1955.
- Lowenfeld, Viktor. Creative and Mental Growth. New York: The Macmillan Company, 1947.
- Mann, Horace. Seventh Annual Report of the Board of Education; together with Seventh Annual Report of the Secretary of the Board. Boston: Dutton & Wentworth, State Printers, 1844.
- Meyer, Adolphe E. An Educational History of the American People. New York: McGraw-Hill Book Company, 1957.
- National Educational Association. Report of the Committee of Fifteen on Elementary Education. New York: The American Book Company, 1895.
- National Education Association. Journal of Proceedings and Addresses of the Thirty-Eighth Annual Meeting. Chicago: The University of Chicago Press, 1899.
- Noble, Stuart G. A History of American Education. New York: Rinehart and Company, Inc., 1960.
- Progressive Education Association, The Visual Arts in General Education, A Report of the Committee on the Function of Art in General Education for the Commission on Secondary School Curriculum. New York: D. Appleton-Century Company, Inc., 1940.
- Tower, Isabel L. (ed.). The Education Index, First Annual Cumulation. New York: H. W. Wilson Company, 1930.
- Van Doren, Harold. Industrial Design. 2d ed. revised. New York: McGraw-Hill Book Company, Inc., 1954.
- Ziegfeld, Earnest. Art in the College Program of General Education. New York: Teachers College, Columbia University, 1953.

Articles

- Dutch, George S. "Curricular Patterns of Some Institutions Preparing Art Teachers," Art In American Life and Education. Fortieth Yearbook of the National Society for the Study of Education. Bloomington, Ill.: Public School Publishing Co., 1941, 727-734.

- Glace, Margaret F. S. "The Art Teacher's Preparation in Art History and Art Education," Art in American Life and Education. Fortieth Yearbook of the National Society for the Study of Education. Bloomington, Ill.: Public School Publishing Co., 1941, 749-752.
- Goldwater, Robert J. "Teaching of Art in the Colleges of the United States," College Art Journal, Supplement II (May, 1943), 31 pp.
- Manzella, David B. "The Teaching of Art in the Colleges of the United States," College Art Journal, XV (Spring, 1956), 241-250.
- Slivka, Rose. "U. S. Crafts in This Industrial Society," Craft Horizons, XIX (March-April, 1959), 8-21.
- Ziegfeld, Edwin. "Preparation of the General Classroom Teacher for Teaching Art," Art in American Life and Education, Fortieth Yearbook of the National Society for the Study of Education. Bloomington, Ill.: Public School Publishing Co., 1941, 801-819.

College Catalogs

Alabama

- State Normal College, Troy, Alabama. 1899-1890. Troy, Ala.: John Post, Printer.
- State Normal College, Troy, Alabama. Catalogue of the Officers and Students for the Academical Year 1908-1909 and Announcements for 1909-1910. Montgomery, Ala.: Brown Printing Co., 1909.
- State Normal School, Troy, Alabama. Officers and Students, Catalogue Number for the Academic Year 1919-1920 and Announcements for 1920-21. Troy, Ala.: State Normal School.
- State Teachers College, Troy, Alabama. Bulletin, 1930 Catalog Number, Vol. XVI, No. 4. Troy, Ala.: State Teachers College, Apr., 1930.
- State Teachers College, Troy, Alabama. Bulletin, Announcements 1940-41, Vol. XXVII, No. 1. Troy, Ala.: State Teachers College, July, 1940.

State Teachers College, Troy, Alabama. Bulletin, Catalog for 1949-1950 Announcements for 1950-51, Vol. XXXVII, No. 1. Troy, Ala.: State Teachers College, July, 1950.

Troy State College, Bulletin, Catalogue and Announcements for 1959-1960, Vol. XLVI, No. 1. Troy, Ala.: Troy State College, July, 1959.

University of Alabama. Catalogue of the Officers and Students. 1899-1900. Montgomery, Ala.: Brown Printing Co., 1900.

University of Alabama. Catalogue, 1910-11, Announcements for 1911-12. Birmingham, Ala.: Roberts & Son.

University of Alabama. Catalogue, 1919-1920, Announcements for 1920-1921. University, Ala.: University of Alabama.

University of Alabama. Bulletin, General Catalogue Issue 1930-31 with Announcements for 1931-32, New Series, Number 89. University, Ala.: University of Alabama, March, 1931.

University of Alabama. Bulletin, Catalogue 1941-42 Announcements 1942-43, New Series, Number 245. University, Ala.: University of Alabama, May 1, 1942.

University of Alabama. Bulletin, Catalogue Issue 1950-51 with Announcements for 1951-52, Vol. XLV, No. 2. University, Ala.: University of Alabama, Mar. 15, 1951.

University of Alabama. Bulletin, Catalogue Issue 1958-59 with Announcements for 1959-60, Vol. LIII, No. 5. University, Ala.: University of Alabama, May 4, 1959.

Florida

University of Miami. Bulletin, General Announcement for the Academic Year 1930-1931, Vol. IV, No. 3. Coral Gables, Miami, Fla.: University of Miami, July 1, 1930.

University of Miami. Bulletin, General Announcement for the Academic Year 1940-41, Vol. XIV, No. 3. Coral Gables, Miami, Fla.: University of Miami, May 1, 1940.

University of Miami. Bulletin, General Announcement for the Academic Year 1950-1951, Vol. XXIV, No. 3. Coral Gables, Miami, Fla.: University of Miami, Apr. 15, 1950.

University of Miami. Bulletin, General Announcement for the Academic Year 1960-61, Vol. XXXIV, No. 4. Coral Gables, Miami, Fla.: University of Miami, Feb. 15, 1960.

Georgia

Georgia Normal and Industrial College. Tenth Annual Announcement and Catalogue, 1900-1901. Atlanta, Ga.: Foote & Davies Company, 1901.

Georgia Normal and Industrial College. Annual Catalogue, 1909-1910. Atlanta, Ga.: Foote & Davies Co.

Georgia Normal and Industrial College. Bulletin, Catalogue Number, Catalogue 1918-1920, Announcements 1920-1921. Milledgeville, Ga.: Georgia Normal and Industrial College.

Georgia State College for Women. Bulletin, Catalogue Number 1929-31, Vol. XVI, No. 4. Milledgeville, Ga.: Georgia State College for Women, April, 1931.

Georgia State College for Women. Bulletin, Catalog 1940-41, Announcements 1941-42, Vol. XXVI, No. 10. Milledgeville, Ga.: Georgia State College for Women, May 15, 1941.

Georgia State College for Women. Bulletin, Catalogue Issue 1950-1951, Vol. XXXV, No. 5. Milledgeville, Ga.: Georgia State College for Women, Mar. 1, 1950.

Georgia State College for Women. Bulletin, Announcements for 1958 and 1959, Vol. XLIII, No. 7. Milledgeville, Ga.: Georgia State College for Women, Feb. 1, 1958.

Kentucky

Eastern Kentucky State Teachers College. Review, Catalog 1940-41 Announcements for 1941-42, Vol. XXXII, No. 6. Richmond, Ky.: Eastern Kentucky State College, Feb., 1941.

Eastern Kentucky State Teachers College. Review, Catalog for 1950-51, Announcements for 1951-52, Vol. XLII, No. 1. Richmond, Ky.: Eastern Kentucky State College, 1951.

Eastern Kentucky State College. Review, Catalog Issue, 1959-60, Vol. XLIX, No. 1. Richmond, Ky.: Eastern Kentucky State College, October, 1959.

State College of Kentucky. Catalogue of the Officers, Studies, and Students, With a Part of the Regulations, for the Session Ending June 7, 1900. Louisville, Ky.: John P. Morton & Co., 1900.

State University of Kentucky. Catalogue of the Officers, Studies, and Students for the Session Ending June 2, 1910. Lexington, Ky.: Transylvania Printing Co., 1910.

University of Kentucky. Catalog, 1920-21, Vol. XIII, No. 4. Lexington, Ky.: University of Kentucky, May, 1920.

University of Kentucky. Bulletin, Catalog Number for 1929-30, Announcements 1930-31, Vol. XXII, No. 10. Lexington, Ky.: University of Kentucky, September, 1929.

University of Kentucky. Bulletin, General Catalog 1939-40, Announcements 1940-41, Vol. XXXII, No. 6. Lexington, Ky.: University of Kentucky, June, 1940.

University of Kentucky. Bulletin, General Catalog 1950-51, Announcements 1951-52, Vol. XLIII, No. 5. Lexington, Ky.: University of Kentucky, May, 1951.

University of Kentucky. Bulletin, General Catalog 1958-59, Vol. LI, No. 5. Lexington, Ky.: University of Kentucky, May, 1959.

Louisiana

Southeastern Louisiana College. Announcements 1930-31. Hammond, La.: Southeastern Louisiana College.

Southeastern Louisiana College. Catalog Regular Session 1941-42, Announcements 1942-43. Hammond, La.: Southeastern Louisiana College, Apr. 15, 1942.

Southeastern Louisiana College. Bulletin, General Catalogue Announcements for 1951-1952, Vol. VIII, No. 3. Hammond, La.: Southeastern Louisiana College, Apr., 1951.

Southeastern Louisiana College. Bulletin, Catalogue Issue, 1958-59, Vol. XVI, No. 3. Hammond, La.: Southeastern Louisiana College, April, 1959.

Mississippi

Mississippi Normal College. Spring Bulletin, Announcement 1920-21, Vol. VII, No. 4. Hattiesburg, Miss.: Mississippi Normal College.

State Teachers College, Hattiesburg, Miss. Bulletin, 1930-31, Vol. XVII, No. 4. Hattiesburg, Miss.: State Teachers College.

Mississippi Southern College. Bulletin, Announcements 1941-1942, Vol. XXVIII, No. 4. Hattiesburg, Miss.: Mississippi Southern College, Apr., 1941.

Mississippi Southern College. Bulletin, Announcements for 1950-1951 General Catalogue Issue, Vol. XXXVII, No. 4. Hattiesburg, Miss.: Mississippi Southern College.

Mississippi Southern College. '59 & '60 General Bulletin, Announcements 1959-1960, Vol. XLVI, No. 4. Hattiesburg, Miss.: Mississippi Southern College, April, 1959.

North Carolina

East Carolina Teachers Training School. First Annual Catalogue, 1909-1910. Greenville, N. C.: The Reflector Co. Printers, 1910.

East Carolina Teachers Training School. Eleventh Annual Catalogue of the East Carolina Teachers Training School, Greenville, N. C., 1920-1921. Raleigh, N. C.: Edwards and Broughton Printing Co., 1921.

East Carolina Teachers College. Twenty-first Annual Catalogue of the East Carolina Teachers College, Greenville, N. C., 1930-1931. Durham, N. C.: The Seeman Printery Incorporated, 1930.

East Carolina Teachers College. Bulletin, Catalogue Number 1940-41, Vol. XXXI, No. 2. Durham, N. C.: Presses of Christian Printing Co., May, 1940.

East Carolina College. Bulletin, Catalogue Number 1951-1952, Vol. XLII, No. 2. Durham, N. C.: Presses of Christian Printing Co., May, 1951.

East Carolina College, Bulletin, Catalogue Number 1960-1961, Vol. LI, No. 2. Greenville, N. C.: East Carolina College, May, 1960.

Tennessee

Peabody Normal College. Catalogue, 1899-1900. Nashville, Tenn.: Peabody Normal College, 1900.

Peabody College for Teachers. Announcement, 1909-1910. Nashville, Tenn.: University of Nashville, 1909.

George Peabody College for Teachers. Bulletin, Announcement of College Year 1920-1921, New Series, Vol. VII, No. 4. Nashville, Tenn.: George Peabody College for Teachers, March, 1920.

George Peabody College for Teachers. Bulletin, Announcement of College Year 1927-1928, New Series, Vol. XVI, No. 2. Nashville, Tenn.: George Peabody College for Teachers, March, 1927.

George Peabody College for Teachers. Bulletin, Announcement of College Year 1938-1939, New Series, Vol. XXVII, No. 5. Nashville, Tenn.: George Peabody College for Teachers, May, 1938.

George Peabody College for Teachers. Bulletin, Announcement of College Year, 1949-50, New Series, Vol. XXXVIII, No. 8. Nashville, Tenn.: George Peabody College for Teachers, August, 1949.

George Peabody College for Teachers. Bulletin, Announcements and Courses of Instruction Summer Quarter 1959, Academic Year 1959-60, New Series, Vol. IX, No. 2. Nashville, Tenn.: George Peabody College for Teachers, April, 1959.

University of Tennessee. Register 1898-1900, Announcements 1899-1900. Knoxville, Tenn.: University of Tennessee Press, 1899.

University of Tennessee. Record, Register 1910-1911, Announcement 1911-1912, Vol. XIV, No. 2. Knoxville, Tenn.: University of Tennessee Press, Mar., 1911.

University of Tennessee. Record, Register 1920-21, Announcement 1921-22, Vol. XXIV, No. 3. Knoxville, Tenn.: University of Tennessee Press, Apr., 1921.

University of Tennessee. Record, Register 1930-1931, Announcement 1931-1932, Vol. XXXIV, No. 3. Knoxville, Tenn.: University of Tennessee Press, May, 1931.

University of Tennessee. Record, Announcement 1940-41, Register 1939, Vol. XLIII, No. 3. Knoxville, Tenn.: University of Tennessee Press, May, '40.

University of Tennessee. Record, Announcement 1950-51, Register 1949-50, Vol. LIII, No. 3. Knoxville, Tenn.: University of Tennessee, May, 1950.

University of Tennessee. Record, General Catalog, 1958-60, Vol. LXII, No. 1. Knoxville, Tenn.: University of Tennessee, Jan., 1959.

Texas

North Texas Normal College. Bulletin, 1900-1901. Dallas, Tex.: A. D. Aldrich, Printers & Stationers, 1900. (Photostat of Bulletin lent by Mrs. Terrill, wife of the first President, to Dr. W. J. McConnell.)

North Texas State Normal College. Bulletin, Catalogue Number, 1910-11. Denton, Tex.: North Texas State Normal College.

North Texas State Normal College. Bulletin, Catalog Number, No. 68. Denton, Tex.: North Texas State Normal College, July, 1921.

North Texas State Teachers College. Bulletin, Catalog Number, No. 93. Denton, Tex.: North Texas State Teachers College, June, 1930.

North Texas State Teachers College. Bulletin, No. 136. Denton, Tex.: North Texas State Teachers College, July, 1940.

North Texas State College. Bulletin, Catalog Number 1950-51, No. 212. Denton, Tex.: North Texas State College.

North Texas State College. Bulletin, Catalog Number 1960-61, No. 312. Denton, Tex.: North Texas State College, Feb., 1960.

The South Texas State Teachers College. Catalogue, 1925-26. Kingsville, Tex.: The South Texas State Teachers College.

Texas College of Arts and Industries. Bulletin, Catalog of The Texas College of Arts and Industries 1930-1931 With Announcements for 1931-1932, Vol. II, No. 4. Kingsville, Tex.: The Texas College of Arts and Industries, Aug. 1, 1931.

Texas College of Arts and Industries. Bulletin, Catalogue of The Texas College of Arts and Industries 1939-1940 With Announcements for 1940-1941. Kingsville, Tex.: The Texas College of Arts and Industries, May, 1940.

Texas College of Arts and Industries. Bulletin, Catalogue Number Record of Session 1949-50 Announcements for Session 1950-51, Vol. XXI, No. 2. Kingsville, Tex.: The Texas College of Arts and Industries, Apr., 1950.

Texas College of Arts and Industries. Bulletin, Catalogue Number Record of Session 1959-60 Announcements for Session 1960-61, Vol. XXXI, No. 3. Kingsville, Tex.: The Texas College of Arts and Industries, May, 1960.

University of Texas. Bulletin, Catalogue of The University of Texas, 1928-1929 With Announcements for 1929-1930, No. 2917. Austin, Tex.: The University of Texas, May 1, 1929.

The University of Texas. Publication, Catalogue Number Main University 1939-1940 With Announcements for 1940-1941, No. 4003. Austin, Tex.: The University of Texas, Jan. 15, 1940.

The University of Texas. Publication, Catalogue Main University 1950-1951 With Announcements for 1951-1952, No. 5008, Austin, Tex.: The University of Texas, Apr. 15, 1950.

University of Texas. College of Fine Arts 1959-61, Catalogue Number: Part X, Number 5911. Austin, Tex.: University of Texas, June 1, 1959.

University of Texas. College of Education 1959-1961, Catalogue Number: Part XIII, Number 5901. Austin, Tex.: University of Texas, Jan. 1, 1959.

Virginia

Virginia Normal and Collegiate Institute. Eighteenth School Year, 1900-1901. Petersburg, Va.: Kirkham & Co.

Virginia Normal and Industrial Institute. Twentieth School Year, 1902-1903. Petersburg, Va.: Kirkham & Co.

Virginia Normal and Industrial Institute. Twenty-Eighth School Year, 1910-1911. Petersburg, Va.: Kirkham & Co.

Virginia Normal and Industrial Institute. Catalogue for 1920-1921, Thirty-Eighth School Year. Richmond, Va.: Garrett & Massie, Inc.

Virginia State College. Gazette, Catalogue 1930-1931, Announcements 1931-1932, Vol. XXXVI, No. 2. Ettrick, Va.: The Virginia State College for Negroes, June, 1931.

Virginia State College. Gazette, Annual Catalogue 1939-1940, Announcements for 1940-1941, Vol. XLVI, No. 9. Ettrick, Va.: Virginia State College for Negroes, June, 1940.

Virginia State College, A Land Grant College, Annual Catalogue Number 1950-51, Announcements for 1951-52, Sixty-Eighth School Year. Petersburg, Va.: Virginia State College.

Virginia State College. Gazette, Annual Catalogue Number 1958-59, Announcements for 1959-60, Vol. LXV, No. 2. Petersburg, Va.: Virginia State College.

APPENDIX

COLLEGES INCLUDED IN THE STUDY

Alabama

Troy State College

University of Alabama

Florida

University of Miami

Georgia

Georgia State College for Women

Kentucky

Eastern Kentucky State College

University of Kentucky

Louisiana

Southeastern Louisiana College

Mississippi

Mississippi Southern College

North Carolina

East Carolina College

Tennessee

George Peabody College for Teachers

University of Tennessee

COLLEGES INCLUDED IN THE STUDY--Continued

Texas

North Texas State University

The Texas College of Arts and Industries

University of Texas

Virginia

Virginia State College