COMPONENTS FOR AN INTRODUCTORY ART THERAPY COURSE AS PERCEIVED BY ART EDUCATORS

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CHAPTER I

INTRODUCTION

A bewildering state of affairs has occurred during the last several years with the implementation of Public Law 94-142, the Education of All Handicapped Children Act. Because this 1975 federal legislation involved education of all students, "mainstreaming" became a national watchword (Barlow, 1980). In October of 1977, this law went into effect in every school district in the country (James, 1979). Federal and state laws mandated equal educational opportunities for handicapped children so that they, too, could receive the benefits and influences of a quality education (Anderson, 1976).

According to James (1979), the art educator and other teachers were faced with the challenge of how to work with special students. It was necessary to adjust facets of teaching and to prepare for new responsibilities in order to meet the needs of all students (James, 1979). As Anderson (1980, p. 18) pointed out, ". . . quite often one of the first places mainstreaming occurs is in the art room."

As a result of Public Law 94-142, all college and university education majors in Oklahoma take a two-hour course dealing with the psychology of exception children to meet the professional education requirements of the teacher-preparation curriculum (Teacher Education Certification Handbook, 1989).

Art teachers were trained primarily to work with average or talented students and have been inappropriately burdened by the needs of

mainstreamed students who also must be accommodated (St. John, 1986). In many instances, with mainstreaming of students into the regular classroom, further demands, often frustrating, were put on the art educator (Anderson, 1976).

Generally, art educators have not been prepared to cope with students who have specific handicapping conditions (Anderson, 1980). In their article from the American Journal of Art Therapy entitled "A Shared Identity Crisis: Art Education and Art Therapy," Anderson and Packard (1976) discussed the issues of coping with special students' conditions and mentioned that one field which art teachers are turning to for informational guidance is art therapy.

"Art therapy is a very new field," according to Rubin (1982, p. 57), and its clarification is somewhat cloudy. It is necessary for those in related fields, such as art education, to be clear about art therapy and ". . . to know not only what it is, but also what it is not" (Rubin, 1982, p. 57). It is important to distinguish between art that is used primarily for educational purposes and art that is used for therapeutic goals, since the activities themselves may not appear different to the untrained observer (Rubin, 1982).

St. John (1986) addressed the problem of accelerating numbers of special students in the high school classrooms which art educators contend. For the most part, students were placed there because of their lack of ability or means to earn credits in the academic areas (St. John, 1986). Provision for remedially-based programs within the framework of the regular art curriculum generated innumerable new and challenging problems (St. John, 1986). Art rooms have become "dumping grounds," since mainstreamed students suffer from ". . . every sort of problem from

emotional and neurological disorders to social maladjustment" (St. John, 1986, p. 14).

St. John (1986) continued by saying that merely distributing materials and allowing the special student to go in any direction ". . . will not contribute to fostering the emotional readiness necessary to function in an art class as a full member" (p. 14).

An art specialist cannot assume expertise for dealing with emotionally disturbed students or other populations simply because the students are placed in the art class (St. John, 1986). Similarly, according to St. John (1986), the art class cannot serve the educational necessities when the art specialist lacks the expertise to deal with mainstreamed students.

Art instruction is vital to the creative and mental growth of all students. In her book, Analyzing Children's Art, Kellogg (1967) suggested that the drawings of young children, through the free scribbles with curved, straight, long, and short lines, are invaluable for developing the ability necessary for lettering or cursive writing. These free scribbles also promote eye/hand coordination which is important for graphic communication (Kellogg, 1967).

The term "art education therapy" was devised in 1952 by the pioneer art educator and theorist Viktor Lowenfeld (1957), who indicated that art teachers should be prepared with satisfactory motivations which release individuals from their restrictions of self-expression.

In his book Creative and Mental Growth, Lowenfeld (1957) stated:

> It is one of my deepest, innermost convictions that wherever there is a spark of human spirit--no matter how dim it may be--it is our sacred responsibility as humans, teachers, and educators to fan it into whatever flame it conceivably may develop. I venture to say that the ethical standard of a society can be measured by its relationships to the handicapped. We as human beings have no right whatsoever to determine where to stop in

> our endeavors to use all our power to develop the uppermost potential abilities in each individual (p. 430).

Only when the art specialist has the knowledge, experience, and flexibility to design relevant developmentally-based experiences for the handicapped student will the full potential of art education be realized (St. John, 1986).

Colleges and universities should cooperate and make available suitable art teacher training programs so that the full potential of art instruction can be beneficial to the mainstreamed student (St. John, 1986). Higher education faculty and administration play a significant role by considering change in existing programs when research shows that there is a justifiable need, according to St. John (1986), and institutional leadership should be informed about the need.

In order to be more responsive to the needs of special learners, administrators and school boards should ". . . recognize that art classes cannot serve the total educational needs of students where expertise is not available" (St. John, 1986, p. 16). Information such as this can be of help to higher education administration when considering directional change of current programs, deleting old or ineffective programs, or inventing new kinds of education and modes of delivery for a wide range of abilities, interests, and backgrounds (Bowen, 1974). As St. John (1986, p. 16) pointed out, "The responsibility of art teachers is to recognize their limitations and to make these needs known."

Statement of the Problem

The problem of this research was to determine the extent of the perceived support among art educators for an introductory art therapy course to be included in the Teacher Preparation Curriculum in Art

Education. In addition, there was a need to determine the units of study and components for the introductory art therapy course.

This research was designed to survey a sampling of art educators in the 50 states who were considered knowledgeable by their constituents based upon leadership contributions in their respective states.

Purposes of the Study

The purposes of this research were to determine art educators' support for an introductory art therapy course to be part of the Teacher Preparation Curriculum in Art Education, to establish units of study and their components for the introductory art therapy course, and to make recommendations with respect to utilizing the course in Oklahoma's educational system.

Research Questions

To accomplish the purposes of this study, the following questions were answered through the educational literature and an instrument which included two sections: a questionnaire that addressed the extent of the support for the introductory art therapy course, and a survey of 70 statements which translated into components for an introductory art therapy course and was subdivided into eight specific units of study. This research involved art educators as respondents from the United States. Respondents to the research instrument were currently practicing in the field of art education, and input regarding their perceptions was necessary. Hence, the following questions were answered:

1. What is the extent of the perceived support from art educators for an introductory art therapy course to be included in the Teacher Preparation Curriculum in Art Education?

2. What are the units of study and their components for the introductory art therapy course in rank order of importance?

Definitions of Terms and Concepts

For the purposes of this research study, terms and concepts which were important for its understanding are defined as follows:

Art Educator. An educator who instructs the visual arts (drawing, design, painting, sculpture, ceramics, etc.) and who holds a baccalaureate degree in art (minimum). This person has met the requirements to gain a K-12 certificate or teaches in post-secondary education. The term "art educator" is synonymous with art specialist.

Art Therapy. The use of art therapy implies that the process of creativity can be a vehicle of reconciling conflicts, fostering self-awareness, and developing growth (American Art Therapy Association, 1989).

Art Making Process. A creative activity directed by an art specialist or teacher utilizing any kind of media such as crayons, paint, paper, or clay in order to execute a drawing, painting, or sculpture.

Teacher Preparation Curriculum in Art Education. A state-specified program of studies utilized by higher education institutions to award degrees to teach art in grades K-12 (Teacher Education and Certification Handbook, 1989).

Handicapped. A generic term encompassing a variety of disabilities and dysfunctions that individuals classified as special students might suffer.

Mainstreaming. Efforts to educate special students in the least restrictive environment or educational setting by placing these students

in conventional school classes, integrating them with normal children to the maximum extent possible (Uhlin and De Chiara, 1984).

Needs Assessment. A concept that has been used in connection with the importance of values to determine the types of educational needs or problems within the community (Eisner, 1972).

Public Law 94-142. The implementation of the 1975 federal law stated that all handicapped children should be provided an education which was to include artistic and cultural programs in art, music, and dance therapy.

Special Student. An individual who suffers from a variety of handicaps in measured intelligence, adaptive behavior, and physical impairment. For this study, special student and special learner were used interchangeably.

Scope and Limitations of the Study

This study was subject to the following limitations: (1) state art association officers who held office in April of 1989 and (2) the data collected by the instrument. Since the respondents were officers in their respective state art education associations and in leadership positions during this period of time, they constituted a unique group.

Responses from art educators, through the needs assessment instrument, were influenced to some degree by: (1) personal observation, esteem, and/or self concept; (2) size and location (rural, suburban, urban) of their respective school and/or university; (3) position in their school and/or university; and (4) academic degrees, experiences, and backgrounds.

Assumptions

For the purposes of this study, the following assumptions were accepted by the researcher:

1. Art educators in the United States who were presently practicing were closest to the issues of this study and in the best position to suggest remedies for perceived deficiencies for teaching special students who were in art classes.

2. Art educators who were teaching provided accurate evaluations of the Teacher Preparation Curriculum in Art Education.

3. Perceptions expressed by art educators were honest expressions of their opinions.

4. Because of their leadership positions in their respective states and their commitment to the goals of art education, art educators in the United States were able to furnish accurate information.

Significance of the Study

This study was worthwhile and significant for the following reasons:

1. The limited number of found studies dealing with the critical factors art educators experience in the classroom, related to mainstreaming, make the study timely and important.

2. The study examined art educators' limitations for assisting the special needs students who are mainstreamed into their classrooms.

3. There was an ever growing concern for a more appropriate methodology to serve special students in art education. It should prove to be useful to educators in both common schools and universities as a preparation for school art classes and course work devoted to the introduction of art therapy.

4. The study aided higher education administrators in considering changes for the teacher preparation curriculum.

5. The study was of interest to university department heads and deans who had the power to initiate programs of course work.

6. The research served as a basis for future studies in higher education.

7. The information from other states provided resources for a networking system.

Summary

This investigation identifies the extent of the perceived support for an introductory art therapy course and the course's units of study and components.

Chapter I has introduced the background and the purposes for this study, along with definitions, concepts, limitations, assumptions, and significance of the research. Chapter II contains a review of the relevant educational literature, including a rationale concerning the importance of art education for all youth. Problems and issues common to students majoring in art education, practicing art educators, art therapists, and special education teachers regarding the needs of mainstreamed special students were analyzed. Models for an instrument to gather data for the purposes of the study were examined.

Chapter III includes the methodology and contains the population and sample, instrumentation, data collection, and analysis of the data. As will be reported in that chapter, input solicited from art educators in the United States is partially through a modified version of a survey instrument (Kienast and Lovelace, 1981) and a questionnaire written by the researcher. Demographic data were gathered in an additional mailing.

Chapter IV presents the results gathered by means of the research instrument and pertinent tables of information. Chapter V summarizes the findings of the study, conclusions, and recommendations.

CHAPTER II

REVIEW OF THE LITERATURE

Introduction

The purpose of this chapter was to review literature concerning the extent of support for an introductory art therapy course to be a part of the Teacher Preparation Curriculum in Art Education in addition to units of study and components for the course. A section in this chapter dealt with the nature of art education and its rationale in the education for all youth. The historical relationship between art education and art therapy and considerations for future interaction were discussed. Commonalities of art education and art therapy as a result of Public Law 94-142, along with the overlapping concerns of the two groups regarding multifaceted teaching responsibilities were examined. Strategies and program models to meet the needs of the mainstreamed special student through joint efforts of the art educator and special educator were analyzed. The art teacher preparation curriculum presented by the National Art Education Association (NAEA) and ideas about programs were addressed. Units of study and components for an introductory art therapy course as found in the literature were summarized. The review concluded with information concerning variations of assessment instruments considered for this research study.

Nature of Art Education

Every teacher attempts to give students a means with which they can orient themselves to a broader picture of the world (Gaitskell and Hurwitz, 1975). The teacher uses the language arts to teach the why of grammar and the structure of human speech, and directs students in social studies by interpreting how people have operated in the social, historical, and political arenas. The mathematics teacher emphasizes logic numerically, and science students are taught to perceive their natural and physical surroundings (Gaitskell and Hurwitz, 1975).

According to Fowler (1989), the sciences are like the arts since they are symbolic systems conveying meaning about the world. Fowler said, ". . . the great thinkers of any age do not express themselves solely by the written word" (p. 62). The author was referring to Picasso, who, through his monumental abstract painting, reacted with outrage to the brutal killing of defenseless villagers of Guernica in 1937 during the Spanish Civil War.

Gaitskell and Hurwitz (1975) also addressed a way to understand what is valued in art education by considering the contrast between the artistic and the scientific method when they said, ". . . science states facts and art expresses meaning" (p. 15). While scientific inquiry focuses on verification and rejects emotional involvement, the artist draws inspiration from the senses, but the scientist refuses to be misled by the senses. Gaitskell and Hurwitz concluded:

> The empirical nature of science demands repetition for verification; the artist avoids repetition at all costs. The scientist places a premium on logical processes; the artist, however, may consciously seek out the illogical in the search for a fresh statement (p. 15).

Lowenfeld and Brittain (1975) presented their concerns regarding scientific progress through the following statement:

> While our high achievements in specialized fields, particularly the sciences, have improved our material standards of living, they have diverted us from our emotional and spiritual values. They introduced a false set of values, which neglect the innermost needs of an individual (p. 7).

As an essential part of the educative process, art education may well mean the difference between an adaptable, flexible, creative human being and one who will not be able to utilize his/her learning, who will lack an inner reservoir, and who will have difficulty relating to his/her environment (Lowenfeld and Brittain, 1975).

The philosophy of art education was established upon the contributions of many disciplines and is built with principles acquired through artists, educators, psychologists, sociologists, anthropologists, and others (Shectman, 1981).

Chapman (1978) noted that young people in today's world are barraged by the mass media, advertising, consumer products, and the environment depicting innumerable ready-made self-images and values. Lowenfeld and Brittain (1975) pointed to the fact that people have become passive viewers of their culture rather than active makers of it, since football games are to be watched, not played, situation comedies idealized, and music has become a soothing background for public places rather than actual involvement. Hence, ". . . the television has become a mass means of distraction in which the viewer's involvement is that of turning the <u>on</u> or <u>off</u> switch" (Lowenfeld and Brittain, 1975, p. 12).

These visual giants have become close companions, limiting the opportunities for youngsters ". . . to express how his/her particular life feels, to discover what its special meanings are, or to comprehend why it

is like no other person's life" (Chapman, 1978, p. 5). Chapman continued:

> Art education can acquaint children with more subtle forms of feeling and more precise images of the human spirit than they are likely to discover on their own. Through instruction in art, the child can acquire the know-how to explore the deeper meaning of visual forms (p. 5).

Eisner (1972) noted that the prime value of the arts is:

> . . . in the unique contributions it makes to the individual's experience with and understanding of the world. The visual arts deal with an aspect of human consciousness that no other field touches on: the aesthetic contemplation of visual form. . . . The visual arts provide for our perception of form that vivifies life and that often makes an appraisal of it (p. 9).

Eisner (p. 2) concluded that, ". . . artistic learning and aesthetic experience are among the most sophisticated aspects of human action and feeling."

Fowler (1989) referred to the need for educated human beings who will value and perpetuate a civilization worthy of making aesthetic judgments. According to Fowler, numerous people fail to recognize that many of the decisions we make in a lifetime--from the sort of environment we create in homes, offices, and communities, to decisions about the brands of products we buy and the clothing we wear--have an aesthetic component. If this component is ignored, ". . . we denigrate life" (Fowler, 1989, p. 62). People are abused with an environment that is dehumanized, bombarded with ugliness, and deprived of the satisfactions and comforts necessary for psychological well-being (Fowler, 1989).

In our democracy, improving the quality of life is a belief that educators share, and an education in art provides opportunities for development of aesthetic and humanistic values that are essential to all (Shectman, 1981). From an historical standpoint, it is a recognized fact

that personal growth of the total person is not possible without the humanities (Shectman, 1981).

John Dewey (cited in Eisner, 1972) who provided scholarly research and leadership to Progressivism in American Education through the turn of the century, stated, ". . . art is the archenemy of the humdrum, the mundane" (p. 16). Education in art serves to help us rediscover a sense of worth in the world of vision; it provides for the development of a sensitivity to life; and it serves as a mirror of what life could be (Eisner, 1972).

Confidence in the nature and basis of art education programs has believers, advocates, and critics, and is the subject of numerous researchers who have observed attributes of creative behavior associated with art learning activities (Gaitskell and Hurwitz, 1975). Findings of research psychologists such as J. P. Guilford, Abraham Maslow, Carl R. Rogers, Calvin W. Taylor, and Lawrence Kubie defined specifics related to education through art by blending attributes of creative behavior related to art learning activities (Gaitskell and Hurwitz, 1975).

Shared beliefs on which art education is built include: (1) creative ability in all children; (2) integrated acquisition of skills; (3) freedom of thought and feeling; (4) experience and expression; (5) development of taste; (6) art and citizenship; (7) development of visual perception; and (8) value of art criticism (Gaitskell and Hurwitz, 1975). Modifications of each of these beliefs have been subjects of art educators over the years and are worthy of continued research, according to Gaitskell and Hurwitz.

Lowenfeld and Brittain (1975) pointed out that one of the basic abilities that should be taught in the early school years is the ability to discover and to search for answers and experiences central to art

activities. A wider range of thinking abilities besides questioning and seeking answers is ". . . to find form and order, to rethink and restructure and find new relationships" (Lowenfeld and Brittain, 1975, p. 4), instead of waiting passively for answers and directions from the teacher.

Gonick-Barris (1982) pointed out that activities that are experienced through art by children in the elementary school not only aid students to master basic skills, but also affect their ability for personal growth and sensitivity:

> A youngster who has painted a starving child gains a new understanding of the pain of hunger. A young artist who makes a mistake in painting learns to become more flexible by changing a failed plan (Hechinger, cited in Gonick-Barris, 1982, p. 6).

Eisner (1978), in his article entitled "What Do Children Learn When They Paint?," stated essentially the same thing, but in different words. Children assimilate as they paint, and the world can be thought of as a source of aesthetic experience and a "pool of expressive form" (p. 9). Through the senses, children eventually learn a way of looking at life as they paint (Eisner, 1978). Experiences in the arts provide opportunities for development in the realm of aesthetic awareness and a new way of looking at the world is established (Eisner, 1978).

"It is only through the senses that learning can take place" (Lowenfeld and Brittain, 1975, p. 12). Developing perceptual sensitivity ". . . should become a most important part of the educative process" (Lowenfeld and Brittain, 1975, p. 6). Yet, in most areas other than the arts, the senses are more likely to be neglected (Lowenfeld and Brittain, 1975). Lowenfeld and Brittain continued, ". . . the greater the awareness of all the senses, the greater will be the opportunity for learning" (p. 6).

According to Shectman (1981), children share a natural urge to decorate, construct, and to plan. Art, through basic and natural activities, becomes a personal expression for children of all cultures. All children have the right to free expression through experiences in art:

> The values of art are the right of every child and are essential to a healthy society. Each handicapped child has the right, as does every child, to become a participating member of society and to be productive within his/her own potential (Shectman, 1981, p. 1).

Shectman (1981) stressed that it should be understood that every child is born with creative potential, and the development of this potential can start early in life and continue through a lifetime.

Wachowiak (1985) mentioned that art in the elementary grades is justified as long as it contributes effectively and purposefully to the aesthetic, perceptive, discriminative, and creative growth of every child. Wachowiak continued:

> Art taught effectively and purposefully has a body of knowledge and skills to be mastered. It has unquestionable merit as a unique avenue to mental, social, and individual growth and should be recognized, lauded, and embraced as a living and learning experience in its own right (p. 6).

Because youth beyond the age of 13 or 14 receive little instruction in art, it is imperative that excellence in the quality of art education during the elementary and junior high years is made available to students (Chapman, 1978). Since children form basic attitudes toward a number of experiences during their preadolescent years, including those in art, ". . . the quality of art education available in schools can determine whether children will cherish art as a vital part of their lives" (Chapman, 1978, p. 4).

Chapman (1978, p. 4) addressed the significant fact that in our society, ". . . the school is the only institution officially responsible for educating children in art." Teachers, therefore, ". . . are in the

key position to influence the way this generation feels about art and how it perceives its nature" (Associated Council of the Arts, cited in Chapman, 1978, p. 4). The challenge for the educator is to mediate and make provisions for the child's education in and through the art experiences that are intellectually sound, personally rewarding, and relevant to the life of the child (Chapman, 1978).

Taking this a step further, philosopher and behavioral scientist Jean Houston, Director of the Foundation for Mind Research, said:

> The child without access to a stimulating arts program is being systematically cut off from most of the ways in which he/she can perceive the world. His/her brain is being systematically damaged. In many ways he/she is being deeducated (cited in Williams, 1977, p. 12).

Probing deeper into the nature of art and its basic importance for all children, Gonick-Barris (1982, p. 8) observed that art ". . . appears more and more to resemble the proverbial iceberg in that much of the force and power of the art experience is not understood or altogether visible to us." Anything that is present and then absent has ramifications that are far-reaching, as well as awe-inspiring. The fundamental objective of art education is to assist in the intellectual, social, and emotional growth of learners in accordance with their respective needs and capacities (Gonick-Barris, 1982).

According to Gaitskell and Hurwitz (1975), it is the hope of the art educator that, as a result of the nature of art education, students

> . . . can be brought to view life in personally expressive and visual terms--moving at various times from observaton to intuition, from feeling to memory, and from the creation of symbols to meaningful responses to the works of others (p. 48).

Historical Connection Between Art Education and Art Therapy

Art therapy and art education, as described by Drachnik (1976), are similar to a piece of macrame in which the strings intertwine at some points and hang separately at other points. Robert Ault (cited in Drachnik, 1976), an art therapist at Menninger Clinic, stated in 1974 that art therapy could be grouped into four main categories. They were: (1) analytic therapy, which used the psychoanalytical model; (2) functional art therapy, where the concern was with mental retardation, physical, and organic disorders; (3) Gestalt art therapy, in which art materials were used to produce personal growth, education, and awareness; and (4) psychoeducational art therapy, which involved an interpersonal relationship and a learning process within the structure of the activity. Each of these four categories was involved with art education; however, the analytical model has the least amount of involvement. An effective art therapist must be knowledgeable about art and its media. Therefore, art education is a major contributor to the framework of art therapy (Drachnik, 1976).

Considering the two disciplines within an historical context, several pioneers and trends emerged. Among them were G. Stanley Hall, Sigmund Freud, John Dewey, Carl Jung, Rorschach, Florance Goodenough, Gestalt psychologists, Margaret Naumburg, Viktor Lowenfeld, and Edith Kramer, each of whom built upon the research of previous studies (Drachnik, 1976; Packard, 1980).

According to Drachnik (1976), the child study movement, which began in the 1880's in the United States, was basically under the leadership of the renowned psychologist, G. Stanley Hall. Combining psychology and

education, the movement's main concern was the mental and physical development of the child (Drachnik, 1976). The child, up to this time, had been viewed as a miniature adult and obviously could not measure up and accomplish adult standards (Drachnik, 1976). Hall recognized Freud's contributions to psychology early and invited him to speak at Clark University in Massachusetts (Drachnik, 1976). This was the first official academic recognition for Freud, and he, along with John Dewey, a prominent educator and professor of philosophy from Columbia University, became the major catalysts for the child study movement (Drachnik, 1976).

Packard (1980) sensed the goal of Freud's therapy:

> . . . was freedom through knowledge. The more perfect one's knowledge of oneself, the more likely one would operate rationally. Therapy, then, was a way to give people the freedom to chooose by providing more options than permitted by the raw experiences of life (p. 11).

John Dewey wrote numerous books on his theories of education. In Art as Experience (1934), he clarified his philosophy of art education. Maintaining that art, like other subjects in education, should be experienced by students and partly because of his theories, ". . . art education shifted from a concern for correct drawing to an emphasis upon unlocking the creative capacities of children" (cited in Drachnik, 1976, p. 17).

There were others at the beginning of the twentieth century who influenced the development of both art therapy and art education. Carl Jung's (1964) concept of self-actualization became a popular method used by many art therapists, some of whom also appreciated his writings on symbolism and followed the "Jungian approach" (Drachnik, 1976). For Jung, the only available communication was the symbol, and this always expressed more than any of its interpretations. He directed his patients to paint their fantasies and feelings spontaneously by letting dream

images manifest themselves in visual forms, using a minimum of conscious effort (Packard, 1980). "The value placed by Jung on symbolic language for communication is the basis for much of current art therapy practice today" (Packard, 1980, p. 12).

Rorschach, who studied with Jung at the University of Zurich, developed the ink blot test to reveal a person's basic personality and subsequently laid the groundwork for other projective techniques such as Florance Goodenough's draw-a-man test (Drachnik, 1976).

Packard (1980) noted that Freud's utilization and understanding of neurotic vision and the creative process paved the way for two of the major practices in art therapy, both of which used the significant factors of art activities and media:

1. As a major source of information about the client, analyzing the art product. In reference to this practice, Naumburg (cited in Packard, 1980, p. 3) stated: "The unconscious as expressed in a patient's fantasies, daydreams and fears can be projected more immediately in pictures than in words."

2. Utilize the creative activity as a healing, reintegrative force for the disorganized and disturbed mind (Packard, 1977).

Drachnik (1976) mentioned that the Gestalt psychology of Wertheimer, Kohler, and Kofka influenced early practitioners of art education and psychology and later provided fundamental ideas for using Gestalt art therapy.

According to Packard (1980) Margaret Naumburg, a clinical psychologist, was perhaps the most important pioneer in the profession. Naumburg was perceptive in recognizing:

> . . . the relationship between children's art and their unconscious needs reflected in their behavior . . . and felt that

> the visual arts could serve as a form of release from childhood frustrations and fears (cited in Drachnik, 1976, p. 17).

Packard (1980) pointed out that through Naumburg's approach to analytically oriented art therapy, the patients either sat at tables or stood at easels and drew, painted, or modeled forms. After the art work was completed, ". . . the patient was encouraged to 'free associate' about the work in order to discover himself or herself in symbolic significance " (Packard, 1980, p. 12). The art therapist did not provide rejection or criticism of the work or its interpretation; instead, the patient was helped to understand what was occurring and how to deal with it (Packard, 1980).

Naumburg (cited in Packard, 1980) published a study concerning the use of spontaneous therapy using art with behavior problem children and, through her numerous writing projects, teaching, and lecturing throughout the country, established a core of disciplines that have succeeded in bringing art therapy into practice across the nation. Naumburg became a graduate professor in the Department of Education at New York University in 1960 (Drachnik, 1976).

Viktor Lowenfeld, the most influential theorist in art education, directly influenced art therapy through his work (Packard, 1976). According to Drachnik (1976, p. 17), ". . . art education and art therapy merged in the forties with the arrival of Viktor Lowenfeld to the U.S." Arriving in New York late in 1938 to escape from the German invasion of Austria, he was 35 years of age and already a well-known scholar in the field of art education (Lowenfeld, 1987). With degrees from the Kunstgewerbeschule (1925), the Art Academy of Vienna (1926), and the University of Vienna (1928), he had published two books (in German) on

sculpture and on art work by blind and partially sighted young people whom he had taught (1926-1938).

Lowenfeld delivered lectures at Columbia and Harvard, and became the head of the Art Department at Hampton Institute in Virginia. During this period he did studies on the use of art as therapy for children with a variety of handicaps (Lowenfeld, 1987). When Lowenfeld's classic book, Creative and Mental Growth, was first published in 1947, he had joined the Pennsylvania State University faculty where he remained until his death in 1960 (Lowenfeld, 1987).

While Cizek did not make a major contribution to art therapy, he opened a Juvenile Art Class in Vienna in 1897 (Wilhelm, 1936), where methods of instruction allowed youngsters to mature, grow, and flourish, ". . . according to their own innate laws of development" (cited in Packard, 1980, p. 11).

> As the first person to insist on creative capacity as the basis for art instruction, Cizek's ideas were most influential on Lowenfeld's (1947) own beliefs in the value of creative art activity for the healthy psychological growth and development of the child and the need for the therapist/teacher to provide the right supportive environment to allow this natural development process to occur (Packard, 1980, p. 11).

Lowenfeld (1968, p. 27) was concerned about a lack of security affecting the child's artistic expression, ". . . because all that a child does belongs to his personality and affects him as a whole." Furthermore, Lowenfeld (p. 27) continued, "Art education unites his [the child's] thinking, with his feeling, with his perceiving into an integrated whole." This statement indicated Lowenfeld's knowledge and interest of Gestalt and Jungian psychology. In 1957, Lowenfeld wrote:

> We are all by nature more or less endowed with intrinsic qualities and no one has the right to draw a demarcation line which divides human beings into those who should receive all possible attention and those not worth all our efforts (p. 430).

Another major innovator in art therapy was Edith Kramer, who had a background in art education, and unlike Naumburg, ". . . placed the value of art therapy not so much on the symbolic communication of the product, as on the very act of creating art as a healing act" (cited in Packard, 1980, p. 12). Kramer believed that the therapist's fundamental function was to create an environment that was alive with the essential qualities needed to create art (Packard, 1980). In addition, Kramer thought that through the very act of creating, the patient was able to graphically pictorialize desires, inner sensations, and experience feelings which became satisfactory and desired substitutes for more destructive feelings earlier in life (cited in Packard, 1980).

Although Kramer had studied child psychology at the Psycholanalytic Institute in Prague, ". . . she was first and foremost an art teacher" (cited in Drachnik, 1976, p. 17). In 1938, Kramer escaped from the Nazis in Czechoslovakia and began to work as a shop and art teacher the first week after arriving in the United States (Drachnik, 1976). In the 1950's, she conducted an art therapy program at the Wiltwyck School for Boys (disturbed) in New York City and wrote her first book in 1958, entitled Art Therapy in a Children's Community (cited in Packard, 1980).

As mentioned by Drachnik (1976) and published in the Winter, 1961, Bulletin of Art Therapy, an article by Elinor Ulman pointed out that although both Naumburg and Kramer formulated their ideas based on psychoanalytic theory, Kramer, by being " . . . at once artist, therapist, and teacher" (cited in Drachnik, 1976, p. 17) developed the breadth and depth of art therapy that Naumburg alluded to in her earlier work. Ulman (cited in Drachnik, 1976, p. 17) continued to quote Kramer: "Psychiatric procedures where artistic values are of secondary importance are not art therapy." Drachnik (1976) summarized these innovators' ideas by noting

that, while Kramer brought art teaching into art therapy, Lowenfeld brought art therapy into art education.

There was continued interest in the psychological areas of art education with additional publications done by such writers as Charles Gaitskell, Herbert Read, Rudolf Arnheim, and others (Drachnik, 1976).

The Bulletin of Art Therapy, first published in 1961 and eventually retitled The American Journal of Art Therapy, along with the 1973 journal, Art Psychotherapy, became primary sources for spreading the word about the activities of art therapy in the 1950's and 1960's (Packard, 1980). Because of the growth of the knowledge in the field and its increased visibility, the need for appropriate training became a necessity (Packard, 1980).

At Hahnemann Medical College and Hospital, the first graduate training program in art therapy at the master's level was founded and directed by Myra Levick, who also became the first president of the American Art Therapy Association in 1969 (Packard, 1980). As a result of this association's setting professional standards and adopting a code of ethics, more job opportunities became available, according to Drachnik (1976), and more art therapists found employment, although they were employed under diverse job titles. The establishment of the American Art Therapy Association was the culmination of a long struggle for recognition by the early pioneers in that field and was evidence that art therapy was at last coming of age (Drachnik, 1976).

While art education has always emphasized the role of feelings (Anderson and Packard, 1976), Lowenfeld, as early as 1957, advocated educating the total child. Art education in the 1970's placed a great priority on the humane influence of the arts (Feldman, 1970; Linderman, 1974).

New adaptations in the field of art education have come about through the NAEA's organization of subgroups whose concerns and interests about art education, art therapy, and special education led to publishing in the NAEA journal (Packard, 1980). According to Packard, new techniques and forms of art therapy have also evolved, including "Family Art Therapy" (Kwiatkowska, 1967), "Gestalt Art Therapy" (Rhyne, 1973), and the diagnostic-prescriptive approach of Packard (1977), along with approaches to crisis intervention, recreation, and socialization in art therapy.

While in the past, art therapy was relegated mostly to hospitals and the private school environment, as a result of implementation of Public Law 94-142, the need for art educators/therapists has changed (Drachnik, 1976). "Art therapy can do much for art education, if art educators will allow it to do so" (Drachnik, 1976, p. 19). While bringing new creativity and awareness into art education, art therapy can aid teachers to help the old and the young, the rich and the poor, and themselves in developing self-awareness and finding a stronger purpose for their lives (Drachnik, 1976). "To the art therapist it is obvious that teaching and therapy are intermingled" (Drachnik, 1976, p. 18). Packard (1980) noted that it is evident that the fields are rich with alternative uses of the visual arts for special populations.

Art therapy has expanded into a large and active profession, according to Packard (1980), with a strong potential to make important contributions to aid in treatment of handicapped individuals. Its history should be known. "We shall need art and the arts to help as long as we live, to make an art of living" (Champernown, 1971, p. 142).

Commonalities of Art Education and Art Therapy

There are likenesses and distinct differences in the two professions of art education and art therapy, according to Rubin (1982), because development, adaptation, limitation, and facilitation of art curricula and activities have become overlapping concerns for both the art specialist and the art therapist. Art therapy, like any new field, is not well defined or understood, according to Rubin (1982), and people who are aware of art therapy are unclear about what it involves. Because art therapists come from diverse backgrounds and work in a variety of directions, they have possibly contributed to this confusion (Rubin, 1982).

According to Uhlin and De Chiara (1984), the function of the art educator and the art therapist are not the same, but they have a common thread. "Both are trying to develop the growth of an individual to full ego realization, to come to grips with and master techniques which are intimately bound to the inner psyche" (Pasto, 1965, p. 249). It is understandable that both fields support ". . . the power of art as expressive and integrative" (Uhlin and De Chiara, 1984, p. 127), but attaining their goals is what contributes to the difference.

Rubin (1982) stated that the essence of art therapy comes from both parts of its name. "It must involve art <u>and</u> therapy" (p. 57). The goal of the activity must be basically therapeutic and include diagnosis, as well as treatment: ". . . to be an effective therapist, you must understand who and what you are treating. In order to be an effective art therapist, you must know a great deal about both components of this hybrid discipline" (Rubin, 1982, p. 57). Knowledge of art, its media and processes and their nature and potential, as well as knowledge of the creative processes, language of art, nature of its symbols, form and

content are necessities (Rubin, 1982). Therapists must be knowledgeable about themselves and about others in regard to development, psychodynamics and interpersonal relations, according to Rubin, and they must know the underlying mechanisms that help others change in relationship to treatment.

While art education is oriented toward production, art therapy is process-oriented (Kramer, 1980). In working with handicapped students, the therapist must be content to foster processes whereby the product is not culminated, according to Kramer. There are times when the thought process is completely abandoned on a project and the student becomes endlessly intrigued with art materials (Kramer, 1980), and while the student vents emotions in materials, the art work is not finished. The art therapist must be knowledgeable about when to offer a particular kind of material, when to give helpful suggestions, and when interferences are a burden to the student (Kramer, 1980). Kramer (1980) demonstrated that perceiving the meanings behind the seemingly pointless and incoherent productions of handicapped students involves training and experience that reaches beyond the studies of the art specialist.

Lowenfeld (1957) referred to the commonalities of art education and art therapy as "art education therapy," but clarified the difference between the two fields:

> It is neither the interpretation of symbols, nor a diagnosis reached by speculative interferences based on certain symbols, with which an art education method deals. Teachers are neither prepared for this type of diagnosis or therapy, nor do they have the proper background for it. What they should be prepared for is adequate motivations which free individuals from their restrictions in expressing themselves, and includes the body-image. The question arises as to the kind of stimulation which is used for therapy. It should be stated here emphatically that a motivation used in an art education therapy only differs from any other art motivation in degree and intensity and not in kind. . . . Art education does not deal with speculative inferences in the interpretations of concepts (p. 435).

As conceived by Lowenfeld (1957) and cited by Saunders (1980), two types of art strategies were included in art education therapy: those of a preventative nature that encouraged self-expression and self-esteem as a part of the regular art program and those that were designed specifically in the direction of remediation that assisted the handicapped or troubled youth. The art educator has been trained in a more or less traditional way to work in the preventative manner, and not in that which is considered prescriptive or remedial (Saunders, 1980).

When students are mainstreamed into the regular art class, art educators should not be thought of as experts who can deal with special cases (St. John, 1986). Merely distributing materials and allowing the students to do a project will not contribute to the emotional well-being of the student or foster functional readiness, according to St. John (1986), and it is very possible that problems will surface and more harm than good will occur. Lowenfeld (1957) pointed out that a great deal of harm has been done by teachers who used therapeutic methods for which they were not trained. St. John (1986) also addressed this issue when she mentioned that the art specialist should not be thought of as a trained therapist. Only when the art specialist has the experience, knowledge, and flexibility, and is competent and knowledgeable enough to design appropriate developmentally-based art activities will the full potential of the student be served (St. John, 1986).

According to Anderson and Packard (1976), major theoretical influences on the two fields that have similarities and differences were seen in the work of Viktor Lowenfeld, perhaps the most influential theorist on art education and art therapy; Sigmund Freud, founder of psychoanalysis; and Carl Jung, Swiss psychologist. Lowenfeld's theory concerning the value of creative activity for the healthy psychological growth of the

child and the supportive environment for the child's natural developmental process influenced both art education and art therapy (Anderson and Packard, 1976). The child's artistic development in age-related stages and correlated by psychological characteristics have been used by art therapists as indicators for atypical development; whereas, art educators have used them to comprehend and foster growth and development of the typical youngster (Anderson and Packard, 1976).

Anderson and Packard (1976) stated:

> . . . art therapy aligns itself with Lowenfeld's focus on overcoming the physical and mental inhibition of the handicapped individual through sensory experiences, which lead to the release of emotional tension and improved self-concept (p. 22).

Freud, whom Lowenfeld knew personally, was interested in the psychoanalytic interpretation of art (Anderson and Packard, 1980).

Theories on the structure, dynamics, and development of personality by Jung influenced both fields, but particularly art therapy, since the role of art gave symbolic expression to the unconscious elements of the personality and universal characteristics of man (Hall and Nordby, 1973). Both fields share the Jungian concept of individuation in that the person is viewed as beginning life in an undifferentiated state and goes on to develop into a complex, fully differentiated, balanced, and unified personality (Anderson and Packard, 1976).

> Art therapy attempts to assist healthy individuation through exploration turned inward to the psyche. Art education attempts to further the child's development by providing him with a wealth of new experiences and symbols through exploration turned outward to the world (Anderson and Packard, 1976, p. 20).

According to Rhyne (1973), a proponent of the Gestalt approach to art therapy, the art experience aids the individual in finding what is most important in his/her life, and with this experience connects one's inner and outer worlds. Gestalt art therapy emphasizes an awareness of

self in the immediate group, while art education stresses the awareness of self in relation to culture and society (Feldman, 1970; McFee, 1970).

Found in the literature was a table entitled, "Some Components of Practice in Art Therapy and Art Education" (Anderson and Packard, 1976, pp. 24-28). Explanations in columns depict art education and art therapy and zones where the two areas overlap. Twenty-one components were identified, including educational setting, job category, person receiving service, length of session, remuneration, credentials, professional organizations and journals, theoretical orientation, method, goals/purposes, program content, media and processes, relationships, and use of art products.

The bridge between art education and art therapy is a thorough understanding of the process of production, suitable materials, and a genuine respect for the students' products as a result of their creative efforts (Kramer, 1980). This understanding should allow the two distinct fields to articulate theory and practice, wnich results in unique educational opportunities for the special students as well as the persons in the fields (Anderson and Packard, 1976).

Meeting the Needs of Special Students

It has been estimated that the proportion of school-aged children in the United States requiring special education ranges from 10% to 15% (NAEA Advisory, 1989). The actual number of youngsters under the age of 19 served during the school year of 1984-85 was 4,363,031 (NAEA Advisory, 1989).

Legislative developments through Public Law 94-142 focused attention on the needs of the special student, and efforts to educate special students in the least restrictive environment or educational setting by

integrating them with typical children to the maximum extent possible was referred to as "mainstreaming" (Crisci, 1981). This was thought to be one of the most significant and pervasive major legal developments in that it offered the principle of egalitarianism to handicapped students and affected every aspect and level of education (Crisci, 1981).

Since implementing Public Law 94-142 (Education for All Handicapped Children), responsibilities of the art specialist in programming increased (Saunders, 1980). Saunders commented on the specifics of the law as subject to the priority requirements entitled full educational opportunity. The following point was addressed in the Senate Report:

> The use of the arts as a teaching tool for the handicapped has long been recognized as a viable, effective way not only of teaching special skills, but also of reaching youngsters who had otherwise been unteachable. The Committee envisions that programs under this bill could well include an arts component and, indeed, urges that local educational agencies include the arts in programs for handicapped funded under this act. Such a program could cover both appreciation of the arts by the handicapped youngsters and the utilization of the arts as a teaching tool per se (U.S. Federal Regulation 94-142, 1975, p. 42188).

Uhlin and De Chiara (1984) stated that no longer was education of the special student the exclusive field of any one group of professionals. Meeting the developmental needs of the special student became a joint effort and responsibility of a team of educators that included the art specialist, special education teacher, classroom teacher, and guidance counselor (Uhlin and De Chiara, 1984).

With the implementation of Public Law 94-142, responsible teachers were mandated to fulfill the requirements of the Individualized Educational Program (IEP) (Anderson and Morreau, 1984). Some art educators had not participated in the Pupil Planning Team (PPT) for various reasons, ranging from inability to prepare proper IEPs, instruction of basic skills concerning developing programs for the handicapped learner, to the

idea that the respective visual arts program is not appropriate for the handicapped individual (Anderson and Morreau, 1984).

Anderson and Morreau (1984) emphasized that unless art educators become actively involved in the development of the IEP and special educators are assured that experiences in the visual arts are needed as a part of the overall educational package for the handicapped learner, ". . . objectives in the visual arts will not be consistently included in each student's IEP" (p. 11). Anderson and Morreau recommended that task analysis be viewed as a teaching strategy. When planning activities for the special learner, emphasis must be placed on the skill that the student should gain during the execution of the activity (Anderson and Morreau, 1986). "Task analysis is a powerful tool for establishing the basic skills necessary for participation in an art education program" (Anderson and Morreau, 1986, p. 54).

It has been established that the art specialist fosters visual skills through symbols and creative mental processes (Saunders, 1980). The art specialist should share information with other professionals which reveal the special student's activities and projects involving symbols of self-esteem and self-identification (Saunders, 1980). Saunders (1980) emphasized that by students sharing how they feel about themselves, their handicaps, concerns for school, home, and their culture, many serious problems will be resolved and/or alleviated.

The literature demonstrated that there are numerous teaching strategies for instructing the learner who is handicapped. Dalke (1984) cited the Wood (1977) study concerning visual perceptions and the project by De Chiara (1982). The Wood study, according to Dalke, dealt with utilization of art activities in order to improve body imagery of learning disabled children, and the experimental group which received art

instruction showed significant improvement in self-identification of body parts in their responses on the Goodenough-Harris Draw-a-Man Test. The De Chiara project, according to Dalke (1984), used an art-based treatment program, and the students made significant gains on tests of visual perceptual abilities through art direction.

Impressive progress was noted for special learners participating in specific programs integrating arts into the traditional curricula in the Washington, D.C., 1979 Interdisciplinary Model Program in the Arts for Children and Teachers (IMPACT) experience, according to Dalke (1984). "Learning to Read Through the Arts," in New York City, was another large-scale program where there was evidence of notable gains for participating handicapped learners (O'Brien, 1982).

Lowenfeld and Brittain (1982) indicated that the arts can become a tool for fostering affective attributes. Through art, curiosity is stimulated, and once stimulated, it can be an impetus to deal more positively with academic pursuits such as reading and arithmetic, thus improving problem-solving skills. By combining good thinking habits, the ". . . quest for excellence in the arts will transfer to other academic realms" (Pariser, 1983, p. 57).

Wenner (1976) inferred that for the special learner to succeed in one or more of the arts, the journey generated self-direction, self-awareness, and self-actualization, which, in turn, produced a change in attitude.

Students with retarded mental development benefitted immensely from activities in art (Gaitskell and Gaitskell, 1964). Gondor (1954) stated:

> Art has been used successfully for therapeutic purposes with children suffering from various psychoses, and it is claimed that some unfortunate mental conditions have been corrected with the aid of creative artistic activities (cited in Gaitskell and Hurwitz, 1975, p. 49).

There is empirical evidence of illustrated cases and instances where the art specialist and special education teacher have worked together (Dalke, 1984). The following vignettes of life have shown evidence that most students can find self-satisfaction and success in the visual arts. For example, a second grade student was diagnosed as learning disabled and experienced visual perceptual and fine-motor deficiencies, poor mathematical skills, and a low self-concept (Dalke, 1984). He struggled with spatial concepts (over and under, in and out, up and down, left and right) that became overwhelming tasks (Dalke, 1984). The special education teacher, along with the art specialist, developed an art-based program of weaving that provided ample opportunity for the student to improve fine-motor coordination by manipulating the yarn, and its separation and colors (Dalke, 1984). His successful experience enhanced his feeling of self-worth as well as accomplishment with his peer group, as Dalke (1984) pointed out.

According to Taylor (1982), in a learning disabled class planned for the success of its learners, it is always paramount to remember students' strengths and weaknesses. Teaching the art basics, which included color theory and motor control, demonstrated better and clearer handwriting, as well as discrimination. Better verbalization with intangible results for growth of imagination, perception of their world, and a stronger and more positive self-image were noticeable (Taylor, 1982).

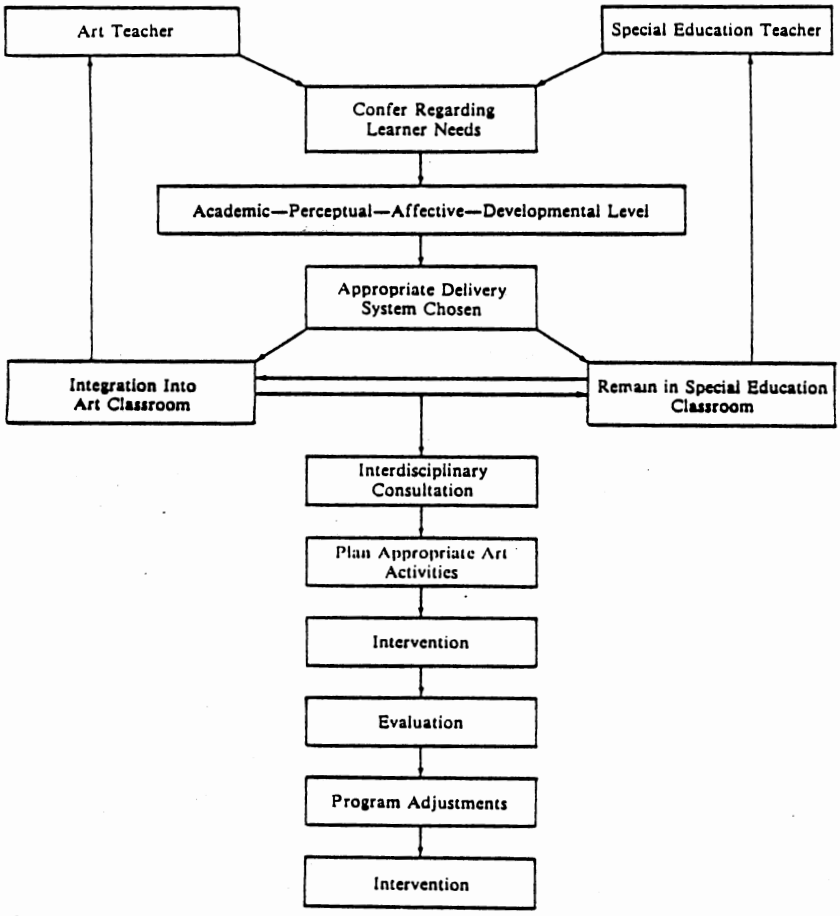
Trubowitz and Lewis (1980, p. 28) shared their concept concerning why and how education in art was particularly important to the handicapped: "Not only is there development of fine and gross motor coordination, eye-hand coordination, shape recognition," but skills of communication and psychological adjustment are evidenced.

Pazienza (1984) described a blind student mainstreamed into a fifth grade art class which led to a meaningful experience for the art specialist. Implementing a successful individualized program and understanding a truer meaning behind art in a tactile sense revealed a new kind of reflection for the special student and the teacher (Pazienza, 1984).

A motivational experience using studio photography as a device to help bring about positive behavioral changes in students with behavior disorders showed successful results, although they varied from student to student (Tomaszkiewicz, 1984).

By promoting personal self-esteem in troubled youth, Jones (1986) designed a curriculum utilizing pop videos. The purpose of the assignment was to instill constructive interaction among students by the sharing of ideas, planning, and working together to create the video. Jones was convinced that the value of art education lies in the development of positive attitudes for all students when he repeated the following statement by Maslow (1971): "Creative art education, or better said, Education Through Art, may be especially important not so much for turning out artists or art products, as for turning out better people" (p. 57).

In order to meet the needs of special students, implementing a plan of coordination between the art and special education teacher means combining talents and expertise (Dalke, 1984). Figure 1 illustrates a plan for implementation. The concept begins with the two teachers joining forces and conferring about the specific needs of the special learner in accordance with Dalke's (1984) ideas. Included are the academic, perceptual, and affective areas, along with the student's developmental level. Based on a variety of available educational and psychological evaluations, it is the special education teacher's responsibility to convey to



Source: Dalke, "There Are No Cows Here: Art and Special Education Together at Last," Art Education (1984).

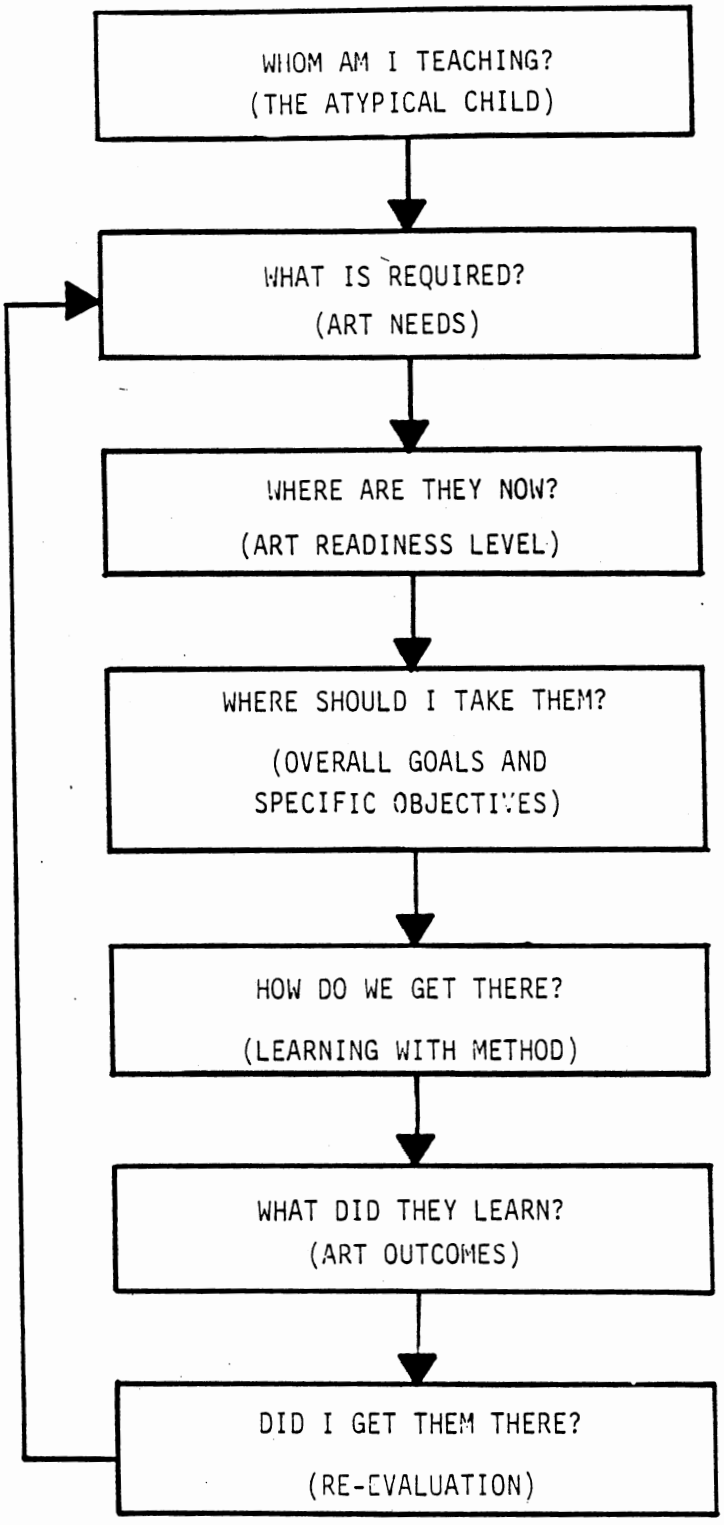
Figure 1. An Interdisciplinary Model for Integrating Art and Special Education

the art teacher information in order to identify the appropriate delivery system.

Possible choices can be to leave the learner in the special education classroom with a small group, integrate the learner into the art classroom with a large group, or integrate the learner in the art room with a small group. Roles of the teachers will vary according to the delivery system. If integration is decided upon, the special education teacher becomes a consultant. If a handicapped student is deaf or hearing impaired, it may be necessary for an interpreter to be available. Provision of special support personnel can be a necessity.

While integration occurs, the major responsibility of planning appropriate art activities rests with the art specialist. Once the plan is in progress, evaluation, which is probably a task of the team, is a necessity to ensure its effectiveness. Informal testing is appropriate to ascertain whether the student's developmental level of academic and perceptual skills are progressing. Adjustments must be made if instructional strategies are ineffective. Regular conferences are a necessity to ensure that the program plan is functioning as planned (Dalke, 1984).

Another model (Figure 2) offers a "Simplified Art Education Flow Chart" that is specifically designed for the art specialist (Shectman, 1981). When planning a meaningful special education art education program, there is no single way nor typical plan to follow for development (Shectman, 1981). The teacher, according to Shectman, must make the initial decisions regarding the experiences, concepts, skills, and the sequential order most appropriate to meet the student's unique needs. While teaching art to handicapped children follows regular art teaching principles, adaptation and flexibility are a necessity (Shectman, 1981).



Source: Shectman, Insights Art in Special Education (1981).

Figure 2. Simplified Art Education Flow Chart

In Figure 2, the flow of the chart begins with "Whom Am I Teaching?" The Pupil Planning Team (PPT) will have defined predominant and secondary handicaps as well as students' strengths. A "Student Profile" or an equivalent (Figure 3) may aid in answering the question, "Whom Am I Teaching?" (Shectman, 1981). Since this form will consist of highly classified information, it should be retained by the teacher in a secure location where it will not be available to people who do not have a need for the data (Shectman, 1981).

STUDENT _____ CLASSIFICATION _____

ADDRESS _____ PHONE _____ AGE _____

SCHOOL & CLASSROOM TEACHER _____

PROBLEMS	PHYSICAL	VISION	AUDIO	OTHERS

I.Q. _____ READING LEVEL _____ ACADEMIC LEVEL _____

M.A. _____ SKILLS _____

_____

PREFERENCES: _____

_____

Source: Shectman, Insights Art in Special Education.

Figure 3. Student Profile Form

"What is Required?" When the student has been classified and placed in the appropriate classroom because of special problems, the teacher can determine the readiness level of "Where Are They Now?" (Shectman, 1981).

Needs and readiness level could be an area in common for a number of students, including academic performance and social development, in addition to fine motor development, figure concepts, figure/ground perception, and directionality (Shectman, 1981).

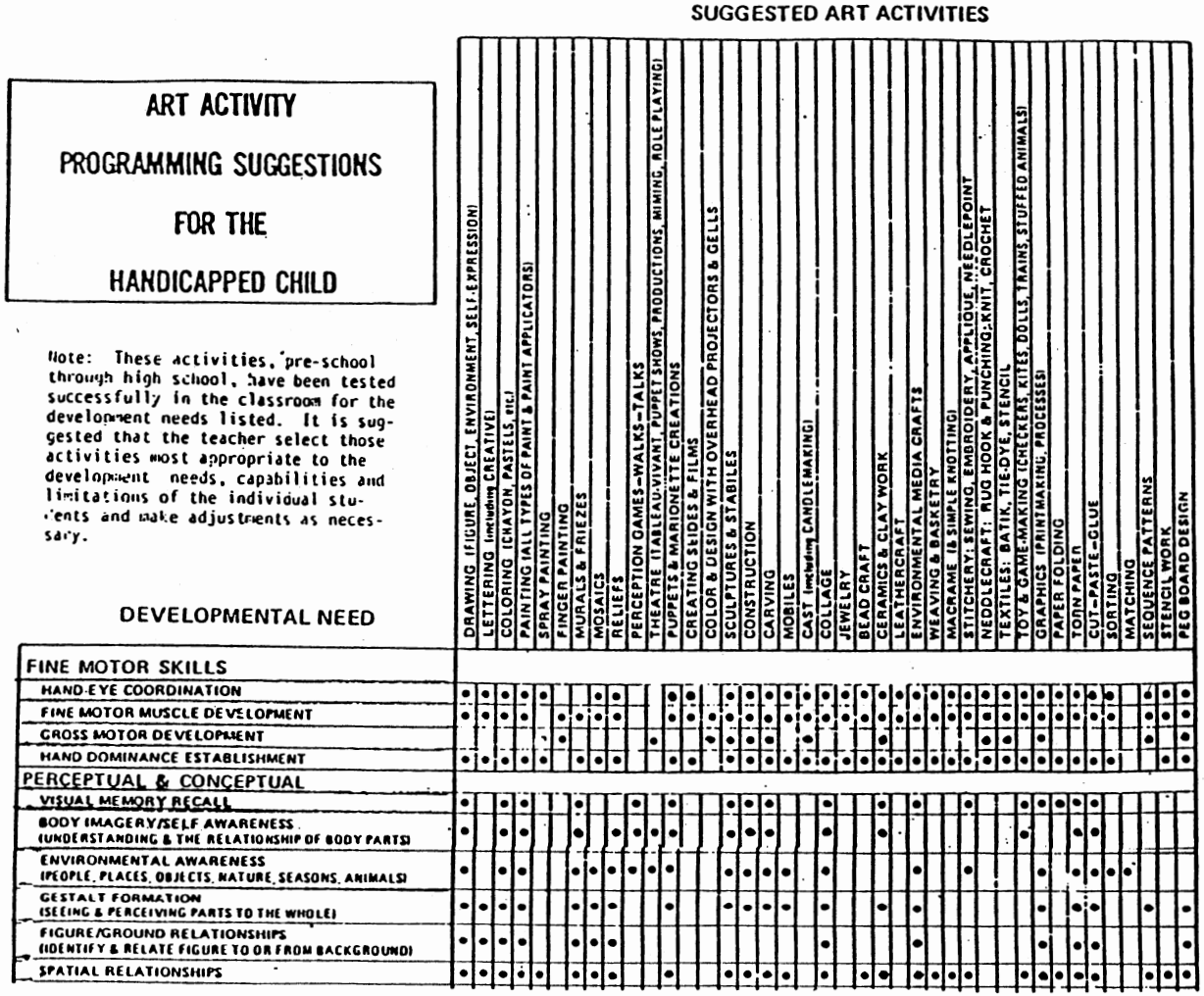
"Where Should I Take Them?" Programming starts with the needs and readiness level of the special student, according to Shectman (1981). Shectman stated that it is at this time the educator determines where to begin and formulates overall goals and objectives to meet developmental needs (fine motor skills--perceptual and conceptual--work habits, self-actualization, and art education, for example).

A resource for selecting appropriate art activities concerning specific developmental needs is presented in Figure 4. Subject matter for art work, based upon the student's interests, environmental awareness, seasons of the year, holidays, time sequence, and correlated academic subjects, with particular emphasis on imagery, was strongly suggested (Shectman, 1981).

By selecting appropriate art activities to meet the needs of students, goals and objectives can be achieved, according to Shectman (1981):

> . . . it is the methods, tools, and project adjustments, approaches and the length of time spent on developing art skills and concepts, and the degree of proficiency gained in art activities which are the KEY VARIABLES in the Special Education Art Curricula (p. 7).

Art education has not emphasized art for the special student (May, 1976). Most often, if the special student participates in art



Source: Shectman, Insights Art in Special Education (1981).

Figure 4. Art Activity Programming Suggestions

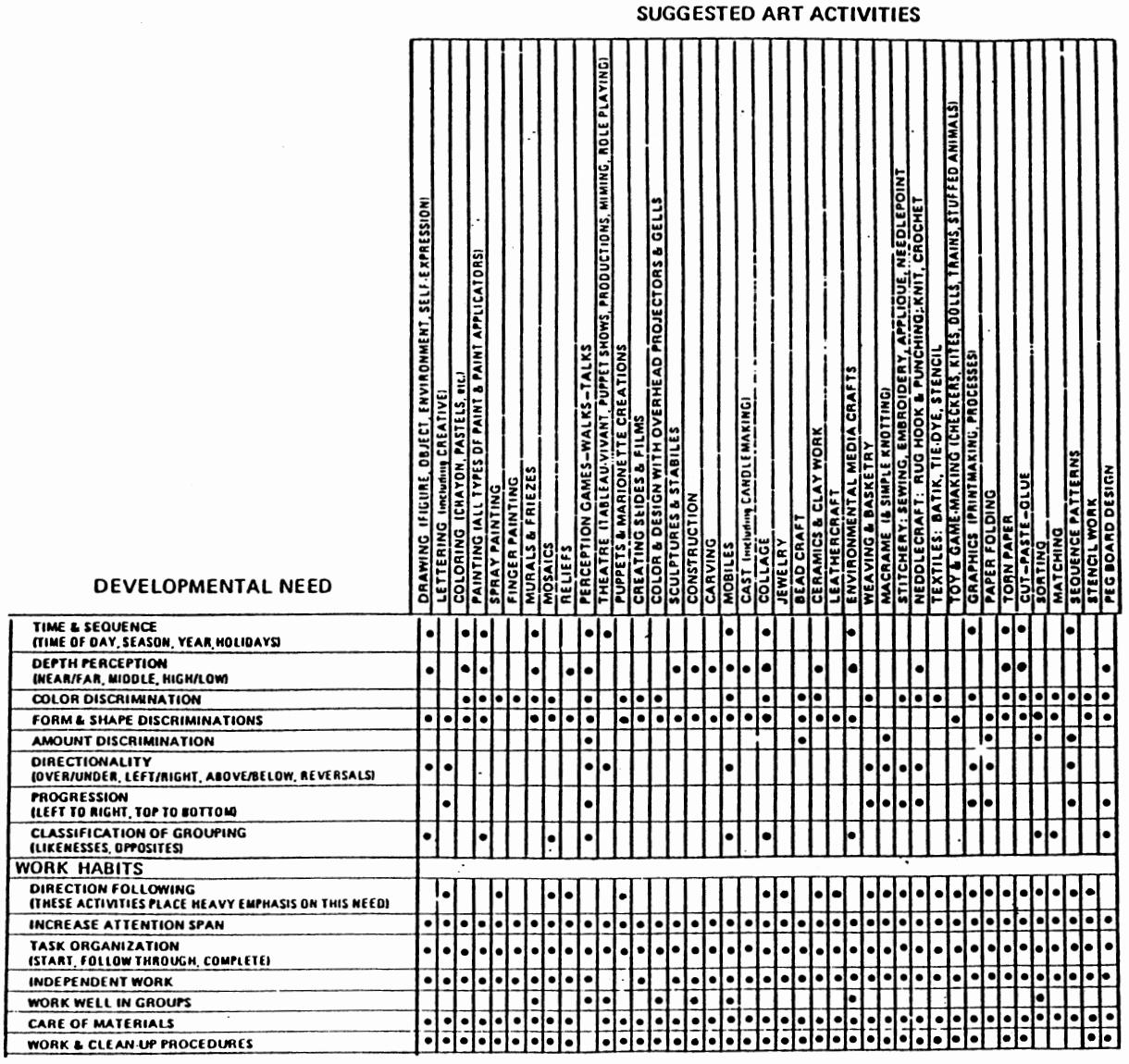


Figure 4. (Continued)

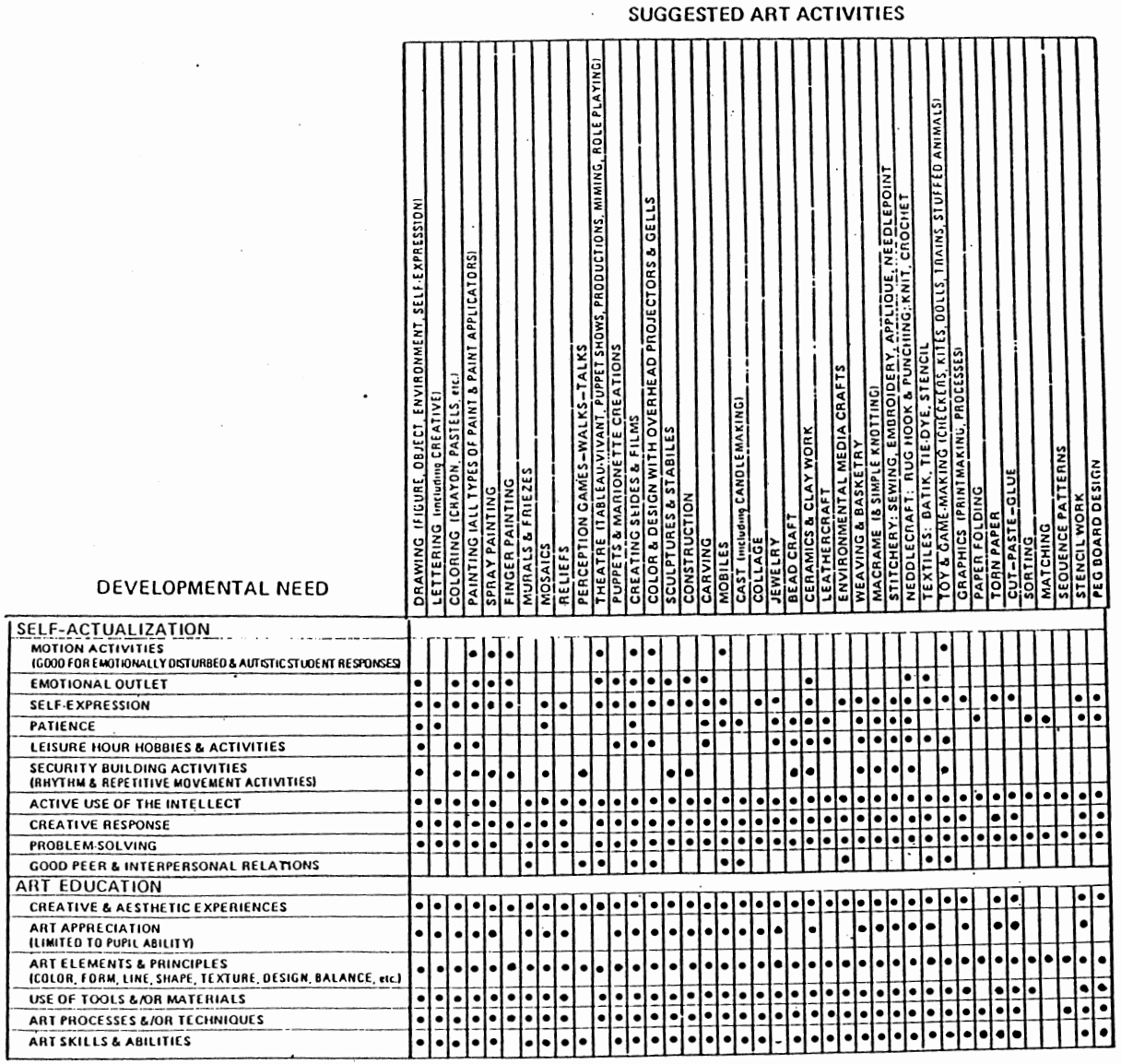


Figure 4. (Continued)

experiences, it is the teacher who is familiar with the student's needs, and this teacher is usually not trained in art education and does not have a general understanding of the arts (May, 1976).

Both fields, art education and special education, have biased opinions on the ". . . merits and methods of art instruction for the handicapped with little sharing of knowledge" (May, 1976, p. 19). Shectman (1981) pointed out that the important area of necessary adaptation and adjustments, along with teacher flexibility, have become pertinent to the success of the art program.

"What Did They Learn?," as was seen in Figure 2, is a challenge that questions the strength of the curriculum, which should be continually ongoing and ever-changing (Shectman, 1981). It is imperative that student progress be determined by the teacher (the outcomes) through continual student evaluation, re-evaluation, and self-evaluation to ascertain the student's current level of functioning, the student's anticipated progress, current and future program needs, change of emphasis requirements, and success of the teacher in promoting changes (Shectman, 1981).

Without personal observations, the students' historical data is usually inadequate for evaluation, according to Shectman (1981), and it is suggested that a check list for observing the students be developed to aid the teachers in evaluating the student's progress. Figure 5 provides some suggestions and guidelines for developing this document. It is strongly recommended that this document be filed in an appropriate manner.

Shectman (1981) noted that student progress is not always continual. There are times when a student experiences retrogression, remains the same, or even progresses very slowly in one area while there is no progress occurring in other areas (Shectman, 1981).

STUDENT _____

CLASSROOM TEACHER & SCHOOL _____ DATE _____

OBSERVATION CRITERIA	NEEDS IMPROV.	SHOWS IMPROV.	SAME	GOOD	NEEDS 1 TO 1 HELP	REMARKS
MOTOR SKILLS						
HAND-EYE COORDINATION						
HAND DOMINANCE ESTABLISHMENT						
TOOL & MATERIAL MANIPULATION						
FINE MOTOR MUSCLE DEVELOPMENT						
GROSS MOTOR DEVELOPMENT						
PERCEPTUAL & CONCEPTUAL						
VISUAL MEMORY RECALL						
BODY IMAGERY/SELF AWARENESS						
ENVIRONMENTAL AWARENESS						
GESTALT FORMATION						
FIGURE/GROUND RELATIONSHIPS						
SPATIAL RELATIONSHIPS						
TIME & SEQUENCE						
DEPTH PERCEPTION						
COLOR DISCRIMINATION						
FORM & SHAPE DISCRIMINATION						
AMOUNT DISCRIMINATION						
DIRECTIONALITY						
PROGRESSION						
CLASSIFICATION OF GROUPING						
PROBLEM SOLVING						
WORK HABITS						
DIRECTION FOLLOWING						
ATTENTION SPAN						
TASK ORGANIZATION						
INDEPENDENT WORK						
GROUP WORK PARTICIPATION						
PREPARATION & CLEANUP						
USE & CARE OF MATERIALS						
SELF-ACTUALIZATION						
EMOTIONS						
PATIENCE						
SECURITY						
ACTIVE USE OF THE INTELLECT						
CREATIVE RESPONSE						
PROBLEM SOLVING						
PEER & INTERPERSONAL RELATIONS						
HYPERACTIVITY						
WITHDRAWAL						
WORK RATE						
SELF EXPRESSION						
ART EDUCATION						
AESTHETIC RESPONSE						
USE OF TOOLS & MATERIALS						
ART PROCESSES & TECHNIQUES						
ART SKILLS & ABILITIES						

Source: Shectman, Insights Art in Special Education (1981).

Figure 5. Observation Criteria Checklist

"At best, progress is uneven and unpredictable" (Shectman, 1981, p. 7), which might well be due to factors external to the program, such as slow decline or deterioration of physical or mental areas, pressures from the home environment, recent illness, change of medication, or puberty problems not fully understood by the student. Shectman (1981) continued by pointing out that a lack of student progress could also be an indication of program ineffectiveness, the student's tasks being too difficult and/or concepts too obstract, periods being too long so that the student becomes fatigued, or even loss of interest due to a short attention span.

When planning a relevant art program for special students, consideration should be given to the cognitive, affective, and psychomotor domains of learning (Bloom, 1956), which are regarded as necessary ingredients of the total art experience.

The art elements and principles dealt for the most part with the cognitive and psychomotor domains, according to Shectman (1981), since concrete techniques conducive to the development of manipulative motor skills and cognitions about self and environment encouraged self-expression through creative responses. Shectman pointed out that elements, principles, and skills are the ABCs of art literacy and ". . . without a strong foundation in these fundamentals, art experiences may be aesthetically and educationally non-productive" (p. 3).

The affective domain, which Shectman (1981) mentioned as the third part of the overall art experience, considered the student's feelings, attitudes, values, and appreciations. In order to communicate their own experiences, interests, or self-concepts, students created art work for personal expression (Shectman, 1981). At times, their visual art expressions were responses gained from an interaction of materials and

tools for kinesthetic and tactile pleasure without expressing thoughts; however, inward feelings may still subtly be expressed (Shectman, 1981). Considering that this is the student's level of achieving aesthetic art experience, it should, therefore, be accepted on those terms (Shectman, 1981).

Future goals of art, along with new art activities, can be determined more efficiently when student progress (or lack of it) is evaluated, measured, and recorded by the art specialist (Shectman, 1981). Utilizing additional data regarding the child's total educational development contributed by the PPT and possibly by parents is an effective tool (Shectman, 1981).

Besides the evaluation as an effective tool depicting status of the student and the rationale for the art program and accountability, the teacher, according to Shectman (1981), ". . . is simultaneously evaluating the effectiveness of her/his own program in order to know where to alter, repeat, or add new concepts" (p. 9).

Crisci (1981, p. 177) made a valid point: "Special education teachers also should be taught to relinquish 'total control' over educating handicapped children which they have enjoyed in the past." Cooperation and trust must be learned and practiced, according to Crisci, since interpersonal relations and communication skills are needed for a successful collaboration between the regular and special education teacher, in order to avoid some teachers' feelings of inadequacy and/or inferiority.

The school principal must be involved if education through art is to work (Trubowitz and Lewis, 1980). It is not enough to place the responsibility for such a program in the hands of a supervisor, as Trubowitz and Lewis noted. Saunders (1980) believed that for the visual arts to

become part of the learner's education, the art specialist should take the responsibility.

To summarize, because of P.L. 94-142 and by virtue of the fact that the role of the art educator has changed, this person must become even more knowledgeable in order to meet the needs of all students (Anderson, 1976).

Cooperation between the art specialist, the special education teacher, and/or the classroom teacher can bring about an effective learning situation for divergent personalities, according to Dalke (1984), since joint efforts of this team can redefine and redirect the education of the handicapped learner. Most of the decisions regarding visual arts curricula are made by 50,700 special art teachers and classroom teachers (numbering approximately 576,378), whose responsibility it is to teach art in the schools in the United States (Wilson, 1988).

Teacher Preparation Program

The art specialist has been ". . . saddled with the task of educating handicapped children WITHOUT any preparation for the task. . . ." (Anderson, 1976, p. 14), and mainstreaming has become a fact of life. Anderson continued by stating that teacher education programs must be adjusted accordingly.

Standards for Art Teacher Preparation Programs (Wygant, 1979) were adopted by the Higher Education Division of the NAEA in 1979 and were endorsed by the National Council for Accreditation of Teacher Education (NCATE). Established to survive a decade, the standards are regarded as nationally representative of professional organizations and universities whose content is relevant (Wygant, 1979). This NAEA document was organized in sections and provides guidelines relating to curriculum, student

advisement, facilities, and evaluation, according to Wygant (1979), and there are statements throughout the document that reaffirm the standards set forth by the NCATE.

In the introductory remarks of the document, the editor, Wygant (1979), mentioned that evaluators of teacher training programs in art should be cognizant of certain factors. The program should be flexible so that the students can move through it, and the range and substantiveness of the course offerings should be relevant.

Higher education faculties of special education continue to ponder issues concerning teacher preparation (Holmes Group Forum, 1988). Commentaries on teaching at risk children subject matter knowledge has resurfaced (Holmes Group Forum, 1988). McDiarmid et al. was cited in the Holmes Group Forum (1988, p. 23) regarding issues that prepare teachers to acquire ". . . flexible subject matter understanding," so that they can ". . . draw relationships within the subject as well as across subject matter fields, and make connections to the world outside of school."

Directions for reform efforts in teacher education programs must involve faculty across the disciplines and departments with stakeholders in education outside the schools of education, including the participation of public school practitioners (Holmes Group Forum, 1988).

Gardiner (1986) viewed it as a joint effort by integrating the knowledge of interdisciplinary teams. "Teamwork helps to frame the problems and to see the texture of issues with greater insight and understanding" (Gardiner, 1986, p. 369), because in a dynamic information-processing society as a whole, only the collaborators will flourish.

St. John (1986) suggested that students who aspired to teach art should be trained in the education of art and then in special education, particularly if they plan to work with mainstreamed students. Therefore,

teachers trained in this manner could be viewed ". . . as full participants in an educational team" (St. John, 1986, p. 16). Leyser (1985) cited numerous studies (Crisci, 1981; Gable and Gear, 1979; Reynolds, 1979; Stephens, Blackhurst, and Magaliocca, 1982) about the shared concern of teachers, administrators, teacher trainers, and academicians who agreed that the regular classroom teachers ". . . have not had the kind and level of preparation and experience necessary to effectively educate handicapped children in the mainstreaming setting" (p. 179).

Teacher preparation programs for undergraduate students in art education generally provided adequate preparation in methodology for teaching the non-handicapped student, but preparation to instruct the handicapped student is more limited (Copeland, 1984).

When updating teacher preparation programs, inclusion of methodologies addressing special needs students should be imperative because art educators need a background for understanding students who exhibit special behaviors. "Such a specialized understanding cannot be gained by piecemeal units of study arbitrarily appearing in methods courses; rather, it requires a systematic planned program of study" (Barlow, 1981a, p. 7).

Anderson (1976) asserted that there is an immense interest and growth in art therapy training programs and this seemed curious since there is not a strong job market. However, graduates of such programs have been aggressive enough to create their own jobs (Anderson, 1976).

Art educators conceded to this growth and should be:

> . . . aware that in the future a course or two in art therapy may become part of the requirements of art teacher preparation curricula. In fact, there may be a time when certification in both art therapy and art education will be necessary (Anderson, 1976, p. 14).

To summarize, it was stated that there was a need for more teacher training and alternatives of teacher education programs. The program's relevancy in range and strength was acknowledged in the review of the literature. Ideas to possibly add an introductory art therapy course or to combine certain elements of both art and special education teacher preparation programs were presented as alternatives. Interdisciplinary teamwork within the society will aid in the dynamics of learning.

Introductory Art Therapy Course

Components and curriculum materials related to art for the handicapped and mainstreamed student were usually integrated into the basic art methodology courses; consequently, there was limited time designated for this important area (Copeland, 1984). A variety of resources and suggested curricula for mainstreaming students into art classes provided content for Copeland's (1984) article.

An art therapy course should prepare the art education student (Saunders, 1980):

1. To adjust to and accept the child's handicaps
    a. objective handicap (as diagnosed and measured)
    b. subjective handicap (individual's attitude to their impaired self-image caused by handicap)
2. To develop and strengthen child's self-image as it relates to the social, cultural, and physical environment
    a. sense of self worth and accomplishment in mastering art skill (process) or making art object (product)
    b. sense of self-identification through self-portraits or inclusion of self in subject matter

3. To experience the self by making contact with social, cultural, and physical environment as a source of communication, so as to overcome a sense of isolation caused by the handicap.
4. To release restricted energies and frustration, and emotional tensions and rigidities caused by handicap by developing often neglected mental abilities.
5. To develop compensating abilities in the unimpaired sensory modes that are remaining.

A one-semester undergraduate course of art in special education gives limited experience to students when designing and conducting readiness tests for special students (Berry, 1986). Berry suggested that future art teachers should become familiar with the use of visualized performance data, as detailed in the Task Analysis Method (Armstrong and Pinney, 1977). Berry presented a system for organizing instruction for special students based upon studies done by junior/senior level college students with backgrounds in psychology, social service, nursing, special education, and an art in special education course. Berry designed the course through observation with simplification of steps for low-functioning students which identified fundamental output characteristics. Through this system, management of behavioral variables provided a great deal of data about students' learning styles (Berry, 1986).

Copeland (1984) recommended that in training art education students, the uniqueness of all children, handicapped and non-handicapped, should be stressed. Strategies for mainstreaming should be discussed, along with examination of specific activities, and methodologies, and the exploration of certain adaptive techniques (Copeland, 1984). Illustrative materials (Figures 1 through 5 previously discussed in this chapter) were additional aids for an introductory art therapy course.

Needs Assessment Instrument

The needs assessment is a concept that has been used in connection with the importance of values in determining the type of educational needs or problems within the community, and the process is usually the first step for curriculum planning or change (Eisner, 1972).

According to Gable and Gear's (1979, p. 37) rationale for needs assessment in teacher preparation, the concept is the ". . . specification of the discrepancy between what is (in this case, teacher's perceived competence) and what should be." The discrepancy zeroes in on the learner and is translated into priorities for training. A needs assessment, therefore, is a process of getting discrepancy data for goal setting and for establishing particular priorities among goals (Gable and Gear, 1979).

In order to accomplish the purposes of this study, a variety of needs assessment models were examined (Leyser, 1985; Gable and Gear, 1979; Gable, Pecheone, and Gillung, 1981; Kienast and Lovelace, 1981). The instrument used for this study was a modified version of the "Needs Assessment Survey of Vocational Teachers" developed by Kienast and Lovelace (1981). The adapted version of the survey consists of detailed competency and knowledge statements which identified needs of art educators who instruct or will be instructing special students.

Summary

Legislative developments through Public Law 94-142 focused attention on special populations with efforts to educate these students in the least restrictive environment or educational setting possible. This was considered to be one of the most significant and pervasive major legal

developments. It offered the principle of egalitarianism to handicapped students and affected every aspect and level of education.

Through the review of literature, it was established that art education is a means of assisting in the intellectual, social, and emotional development, as well as the aesthetic awareness of all students in accordance with their respective needs and capacities. The authors identified in the literature suggested that there is a rich historical connection between art education and art therapy with great potential for making important contributions to aiding treatment of handicapped individuals. There are distinct similarities and differences in the fields, and when students are mainstreamed into the regular art room, the art educator, unless trained as such, should not be thought of as an expert who can deal with special cases. The review alluded to the fact that art teachers and trainees must become more competent and knowledgeable in order to teach special students.

An introductory art therapy course and thus the preliminary fundamentals of how art therapy and art education interact can only become a reality if art education majors have training opportunities. Five figures were incorporated into the text and gave the reader a better understanding of the interaction that is possible among disciplines.

The literature indicated that a combination of favorable circumstances for mainstreaming will not likely occur unless the art specialist takes the initiative and cooperates with special education and other school personnel. Greater insight, understanding, and cooperation between an interdisciplinary team, the PPT, will help identify the issues and problems.

For art to become a viable part of the total education of the handicapped learner, the role and responsibilities of the art educator must

be changed. The challenge is to provide art experiences that are intellectually sound, personally rewarding to all students, and relevant to their lives (Chapman, 1978).

CHAPTER III

RESEARCH PROCEDURES

Introduction

The purposes of this research were to identify the extent of the perceived support among art educators for an introductory art therapy course to be included in Teacher Preparation Curriculum in Art Education. In addition, the units of study and components for the introductory course were determined.

Chapter III describes the procedures used to execute the research study. These procedures include: identification of the population and sample, rationale for selecting the instruments, validity and reliability, method for collection of data, and analysis of data.

Type of Research Design

The descriptive method of research was selected for this study. A descriptive study supplies information on the current status of the problem (Ary, Jacobs, and Razavieh, 1985). Kerlinger (1986) stated that the central focus of a descriptive research study was to analyze facts about people, their opinions, and their attitudes. Descriptive research, according to Best (1970):

> . . . describes and interprets what is. It is concerned with conditions or relationships that exist; practices that prevail; beliefs, points of view, or attitudes that are held; processes that are going on; effects that are being felt; or trends that are developing (p. 315).

Issac and Michael (1985) asserted that the descriptive method was used ". . . to describe systematically the facts and characteristics of a given population or area of interest, factually, and accurately" (p. 46).

Subjects: Population and Sample

The target population for this research study was art educators in the United States. A sampling of this population consisted of those educators serving as Art Education Association officers in their respective states.

The sampling frame of the states' Art Education Association officers was prepared from a January, 1989, listing furnished by the National Art Education Association (NAEA). The purpose of the NAEA is:

> . . . to promote art education through professional development, service, advancement of knowledge, and leadership. To that end, the association will: promote quality instruction in visual arts education conducted by certified teachers of art . . . encourage research in art education . . . publish articles, reports, and surveys; and work with other related agencies in support of art education (NAEA News, 1989, pp. 15-16).

According to the NAEA Handbook (1983):

> Each state association has its own characteristics, but the underlying purpose of promoting the highest possible degree of quality instruction in the visual arts unites all art education associations and gives continuity and nationwide significance to their work (p. 1).

Since the state Art Education Associations are unified with the NAEA, an administrator in the NAEA organization maintains a listing of the executive officers in each state association. The sampling of the population for this study was obtained from this listing.

Each state's Art Education Officers included past president, president, president-elect, vice-president, secretary, and treasurer, as well as directors in each of the divisions (elementary, secondary, higher education, and administrative/supervision). For the purposes of this

study, the sampling plan listing was derived from the first three executive officers (past president, president, president-elect) and director of the higher education division. All states' art association boards were not organized to include the president-elect, and if this was the case, the vice-president was utilized in the sample. When association lists were incomplete, only the specific officers were contacted.

A total of 176 names of art educators was included in the sample. Forty-nine states were represented, since one state (Wyoming) did not have a listing of Art Education Association officers recorded with the NAEA at the time of the study. Table I presents the population sample of Art Education Association leadership for this research study, including the number of instruments mailed in the 50 states. For this type of study, the number of subjects is believed to be acceptable. Borg and Gall (1983) stated: ". . . a study that probes deeply into the characteristics of a small sample often provides more knowledge than a study that attacks the same problem by collecting only shallow information on a large sample" (p. 26).

Art teachers for this sampling of the population were selected because of active participation in their respective state art associations and commitment to the state and national goals for teaching art to all students. Through an additional mailing that requested demographic data, levels of education (elementary, secondary, higher education, supervision/administration) in urban, suburban, and rural areas of the United States were reported, along with the subjects' years of experience. As evidenced by their leadership positions in their state art education associations, the subjects were able to convey their perceptions concerning the research study.

TABLE I

POPULATION SAMPLE OF ART EDUCATION ASSOCIATION LEADERSHIP

Instruments Mailed in the United States			
State	N Mailed	State	N Mailed
Alabama	4	Montana	2
Alaska	4	Nebraska	4
Arizona	4	Nevada	3
Arkansas	4	New Hampshire	4
California	4	New Jersey	4
Colorado	4	New Mexico	3
Connecticut	3	New York	4
Delaware	4	North Carolina	4
Florida	4	North Dakota	3
Georgia	4	Ohio	4
Hawaii	3	Oklahoma	4
Idaho	1	Oregon	3
Illinois	4	Pennsylvania	4
Indiana	4	Rhode Island	3
Iowa	4	South Carolina	4
Kansas	4	South Dakota	3
Kentucky	4	Tennessee	4
Louisiana	4	Texas	4
Maine	3	Utah	2
Maryland	3	Vermont	1
Massachusetts	4	Virginia	4
Michigan	4	West Virginia	4
Minnesota	4	Washington	4
Mississippi	4	Wisconsin	4
Missouri	4	Wyoming	0

Instrumentation

In order to determine the extent of the support among art educators for the introductory art therapy course to be included in the Teacher Preparation Curriculum in Art Education, the units of study and components for the introductory art therapy course, the survey method was used as a device for gathering information.

The sample of the study was introduced to the instrument through the following remarks which were included on the cover, and may be found in Appendix A:

> You, as a professional art educator and disseminator of information, are in a unique position to provide valuable insight for this study. As a result of Public Law 94-142, The Education of All Handicapped Children Act, art teachers to-be need to understand that special students who are mainstreamed into the art class may have difficulty dealing with everyday processes and procedures. Whether the students have behavior or learning disorders, retardation, hearing or sight impairment or less obvious conditions, it is important to attend to their needs.

Goode and Hatt (1952) stated that the questionnaire can be utilized most fruitfully for highly select respondents with a strong interest in the subject matter. According to Van Dalen (1979), when researchers in educational institutions are trying to solve problems, they often conduct surveys. Van Dalen continued: "They collect detailed descriptions of existing phenomena with the intent of employing the data to justify current conditions and practices of to make more intelligent plans for improving them" (p. 286).

By asking specific questions that target various facets of the problem, accurate information can be drawn from the experts in the field (Kerlinger, 1986). Data sought in surveys by descriptive researchers, according to Van Dalen (1979), dealt with the nature of the educational

process, which involved its educational programs, processes, as well as the outcome being scrutinized.

The survey instrument developed for this study consisted of two sections. Section I, a questionnaire, addressed seven topics and three subtopics of inquiries, bringing the total to 10 questions. A copy of the questionnaire, as worded for this study, may be found in Appendix B. The instrument's Section II, a needs assessment survey, involved eight units of study and components relating to each unit. This instrument, as worded and used for this study, may be found in Appendix C.

Section I of the instrument, entitled "Assessing the Extent of the Need for an Introductory Art Therapy Course," consisted of nominal measurement designed to address the questions of the research study (Appendix B). The questions also included space for open-ended comments. Open-ended communications were used to document, consider, and study variables. According to Kerlinger (1986), a content analysis is a method of studying communications that can be used for heuristic and suggestive purposes. Since studies of this kind are scarce, open-ended questions were developed to obtain relevant ranges of information. According to Hopkins (1976), open-ended responses are advantageous in that they allow for optional opinions and add more depth to the topic by permitting the respondent to create an answer.

Section II of the instrument, entitled "Components for an Introductory Art Therapy Course," listed 70 statements specifically related to the 8 units of study (Appendix C). Respondents were asked to identify statements, which translated into components, for a three-hour introductory art therapy course to be included in the Teachers Preparation Curriculum in Art Education.

By reviewing instruments that dealt with needs assessment which were found in the literature (Gable and Gear, 1979; Leyser, 1985; Gable, Pecheone, and Gillung, 1981; Kienast and Lovelace, 1981), specific teacher training requirements for working with special students were identified. For this research, the instrument developed by Kienast and Lovelace (1981), entitled "Needs Assessment Survey of Vocational Teachers" was selected. In order to answer the research questions for this study, the Kienast and Lovelace instrument was adapted and modified with statements reflecting perspectives concerning art education for special learners. The statements provided a data base which translated priorities for teacher training into components for the introductory art therapy course.

The needs assessment instrument was designed with 5 Likert-type responses for each of the 70 items. Respondents were asked to indicate their preferences of responses for the components. The instructions for the survey were as follows:

> By circling a number on a scale from one (low) to five (high), you will be assigning a priority to the statement. For example, if you believe the statement describes knowledge or a skill that should be included in an introductory course, circle five. However, if you believe the statement is useful but could be deferred to a later course, circle one. Use three as a neutral response and two and four to indicate decreasing or increasing importance for an introductory course.

The eight units of study in the needs assessment instrument and the number of statements in each category were: Student Guidance, 9; Instructional Planning, 21; Instructional Implementation, 17; Evaluation, 5; Program Management, 2; Student Organizations, 4; School/Community Relations, 4; and Professional Role and Development, 8. This brought the total to 70 statements in the modified document. Additional space offered respondents the opportunity to add suggestions, recommendations, and comments regarding the research study in general.

A supplemental mailing concerning demographic data related to the respondent's experience in the field of art education. The cover letter and the request for demographic data may be found in Appendix E. It was requested that this data be returned by October 23, 1989. Data included the respondent's art education position (elementary, secondary, higher education, supervision/administration), years of experience in the field, course work of workshop in art therapy or none, enrollment size of school system, college/university, locale of school or university (urban, suburben, rural).

It should be mentioned that, since the Kienast and Lovelace (1981) model was adapted and modified as Section II of this study's instrument, it was important to state the background of the model's development. As indicated in the literature, two advisory committees composed of nine members each were selected to assist in the development of questionnaires using the Delphi Technique (Dalkey, 1960). The advisory committee represented vocational educators and educators who were experienced for working with handicapped students. Ultimately, the needs assessment model emerged. This was again reviewed by a Vocational Technical Advisory Committee and Special Education Advisory Committee and used as an instrument in a national research project for vocational teachers.

This study's modified instrument was assessed for its content validity. It was pretested by Oklahoma Art Educators in leadership positions and by undergraduate art education majors. The Executive Board of the Oklahoma Art Education Association was familiarized with the purposes of the study. This group, comprised of 21 practicing art educators, was presented with the instrument at their September 10, 1988, board meeting. By this expert panel pretesting the instrument, data concerning deficiencies in the instrument were discovered and analyzed.

The instrument was also administered to eight art education majors at Central State University in Edmond, Oklahoma, for pretesting using identical guidelines. These students were classified as juniors and seniors at this institution.

Pretest subjects were reminded that, while all of the statements were important and were needed as components for the introductory art therapy course, they should be cognizant of the fact that Section III of the instrument was a consideration for a single course in the art teacher preparation curriculum. If 50% of the pretest respondents gave a low mark to any statement on the survey, the statement was deleted. Pretest subjects were also encouraged to comment in regard to specific items.

As a result of pretesting the instrument, the following revisions were made: Section I, "Assessing the Extent of the Need for an Introductory Art Therapy Course," was reduced by one question, and Section III, "Components for the Introductory Art Therapy Course," which originally had 82 statements, was reduced to 70 statements. Instructions for the respondents were clarified and an explanation concerning the respondent's confidentiality was added to the cover letter.

Two computer programs available and described in the Statistical Package for the Social Sciences (SPSS-X) Users Guide (1988) were utilized to assess the reliability of the instrument. Borg and Gall (1983, p. 281) defined reliability as ". . . the level of internal consistency or stability of the measuring device over time."

For Section I, a binomial test was applied. A binomial test evaluates goodness of fit for dichotomous variables and: ". . . tests whether or not a significant difference exists between the observed number in each category and the expected number under a specified binomial distribution" (SPSS-X Users Guide, 1988, p. 735). As a result of the

binomial test, the p-value was reported. "Specified after the test results have been observed," according to Witte (1985, p. 195), a p-value indicates the most impressive degree of rarity that the test results have attained. Small p-values support the research hypothesis (Witte, 1985). The p-value for all 10 questions on Part I of the instrument equaled .00, with the exception of the second part of the third question (.32). Reliability was established. Results of the binomial test for Section I of the instrument may be found in Appendix F.

The Cronbach Coefficient Alpha (Cronbach, 1953) was a method used to assess the reliability for Section II of the instrument. The method was considered to be a more comprehensive and conservative estimate for the reliability of the instrument (Cronbach, 1953). This type of analysis is widely used when measures have multiple-scored items such as a Likert scale (Ary, Jacobs, and Razavieh, 1985). When reliability ". . . is expressed numerically as a coefficient, a high coefficient indicates high reliability; if a test were perfectly reliable, the coefficient would be 1.00" (Gay, 1981, p. 117). For this research study, the SPSS-X program computed a coefficient alpha of 0.9649 as the reliability index for all 70 components; therefore, reliability was established. Cronbach's Alpha reliability index for each unit of study (Section II of the instrument) may be found in Appendix G.

Data Collection

The instruments for this study were mailed during the first week of April, 1989, to 176 art educators in the United States; a return date of May 5, 1989, was requested. A cover letter which clarified the purpose and significance of the study was enclosed (Appendix D). The cover letter explained that participation in the study was voluntary and

responses were confidential. A numbering system on the instrument, coded with names, was locked away and then destroyed when the study was completed. Results of the study were sent to the respondents as an incentive for completing the instrument.

In the cases where the instruments were not returned by the requested return date, respondents were called and/or, through a second mailing, a card was sent. These cards, sent three weeks after the initial mailing, were polite reminders that the survey instrument had been sent earlier and that a response was very important for the effectiveness of the research.

Analysis of Data

The nominal data from Section I, "Assessing the Extent of the Need for an Introductory Art Therapy Course," was analyzed by reporting the frequency and a valid percentage of each question. Using the test for significance of proportion determined whether respondents identified support for the respective questions. Data from the open-ended comments of the questions were examined using a content analysis and additional information was thus provided. According to Ary, Jacobs, and Razavieh (1985), ". . . documenting analysis, often referred to as content analysis, is not confined to simple counts but can also be used to study sociological and psychological variables" (p. 327).

Section II of the instrument, "Components for the Introductory Art Therapy Course," was analyzed by computing the mean score and standard deviation of the Likert-type responses to each statement. Assignment of a priority was determined by using a numbering on a scale from one (low) to five (high). Central tendency, as a method to rank-order, and thereby assessing respondents' identification for the units of study and

components for the introductory art therapy course, took into account perceptions of priority. Each statement was assigned a priority rating (mean score) and a standard deviation, which also resulted in the same for the units of study. The eight units of study and specific components affiliated with each unit, as well as the total list of components, were also rank-ordered, according to mean scores and standard deviations.

A programmer analyst at the Central State University Computer Center, whose specific job description included assisting faculty members with research, computed the data for the research study. The analyst employed the use of the SPSS-X (1988) statistical software package on a VAX 8600 computer.

Summary

This chapter described the design and methodology used in the preparation and completion of the study. The population and sampling of subjects was discussed. Rationale for selecting the instrument, its validity, and reliability was justified. Data collections and treatments of the statistics used in analyzing obtained data were explained.

CHAPTER IV

PRESENTATION AND ANALYSIS OF DATA

Introduction

The purposes of this study were to determine the extent of the perceived support from art educators who are leaders in their respective states for an introductory art therapy course to be included in the Teacher Preparation Curriculum for Art Education, as well as units of study and components for the course. The mailed instrument was sent to 176 educators throughout the United States in April, 1989. Demographic data concerning the respondents, collected in an additional mailing in October, 1989, was presented.

The analysis of data from the instruments, completed by a programmer analyst at a local university, employed the use of the SPSS-X software package on a VAX 8600 computer. The presentation of results for this investigation was reported as they related to the research questions. As stated in Chapter III, nominal data from Section I of the instrument, "Assessing the Extent of the Need for an Introductory Art Therapy Course," were analyzed by reporting the number and valid percentage of each inquiry asked of the respondent. Comments to open-end questions were presented using a content analysis and thus documented the additional information. Section II of the instrument, "Components for the Introductory Art Therapy Course," adapted and modified from the literature (Kienast and Lovelace, 1981), was analyzed and presented

according to central tendency for the course's units of study and components. For reader convenience, a summary of findings provided by the sample will be presented in tabular and narrative formats.

Response to Instrument

A response of 133 from the 176 art educators surveyed resulted in a 76% response rate. Forty-seven post cards reminding art educators to complete and return the instrument were mailed three weeks after the initial mailing period in an attempt to increase the response rate. Nineteen instruments were received as a result of this follow up. Telephone call reminders were also made. Table II presents a summary of those states responding to the instrument according to the number mailed, returned, and a percentage.

Demographic Data

Table III summarizes, through a frequency count and percentages, characteristics of the respondents. This information was obtained through an additional mailing that requested demographic data. Fifty-four percent of the respondents worked at the elementary or secondary level, in comparison to 29% who were employed in colleges/universities. Seventeen percent (supervision/administration) stated that they supervised either art programs in schools or student teachers, and/or served as department chairs of higher education. Ten percent of the respondents reported that they had educational experience up to 10 years. Eighty-two percent of the respondents listed 11 to 30 years, and an additional 8% had over 31 years of practice as art educators. The respondents were employed by school systems/colleges/universities which had diverse enrollment patterns.

TABLE II

FREQUENCY AND PERCENTAGE OF INSTRUMENTS RETURNED, BY STATES

State	N Mailed	N Returned	%	State	N Mailed	N Returned	%
Alabama	4	2	50	Montana	2	1	50
Alaska	4	2	50	Nebraska	4	4	100
Arizona	4	3	75	Nevada	3	1	33
Arkansas	4	1	25	New Hampshire	4	2	50
California	4	3	75	New Jersey	4	4	100
Colorado	4	3	75	New Mexico	3	2	67
Connecticut	3	2	67	New York	4	3	75
Delaware	4	2	50	North Carolina	4	4	100
Florida	4	2	50	North Dakota	3	3	100
Georgia	4	1	25	Ohio	4	4	100
Hawaii	3	1	33	Oklahoma	4	4	100
Idaho	1	1	100	Oregon	3	3	100
Illinois	4	2	50	Pennsylvania	4	4	100
Indiana	4	3	75	Rhode Island	3	3	100
Iowa	4	4	100	South Carolina	4	4	100
Kansas	4	3	75	South Dakota	3	3	100
Kentucky	4	3	75	Tennessee	4	3	75
Louisiana	4	3	75	Texas	4	4	100
Maine	3	2	67	Utah	2	0	--
Maryland	3	2	67	Vermont	1	0	--
Massachusetts	4	4	100	Virginia	4	3	75
Michigan	4	4	100	Washington	4	3	75
Minnesota	4	4	100	W. Virginia	4	4	100
Mississippi	4	2	50	Wisconsin	4	4	100
Missouri	4	4	100	Wyoming	0	0	--

Totals: N Mailed=176, N Returned=133, %=76

TABLE III

OVERVIEW OF DEMOGRAPHIC DATA CONCERNING RESPONDENTS

Characteristic	N = 125	%
Art Education Position[a]		
Elementary	34	24.0
Secondary	42	30.0
Higher Education	40	29.0
Supervision/Administration	24	17.0
Other	1	0.7
Years of Experience[b]		
1-5 years	1	0.8
6-10 years	12	10.0
11-15 years	29	23.0
16-20 years	32	26.0
21-25 years	31	25.0
26-30 years	10	8.0
31+ years	10	8.0
Course Work in Art Therapy[c]	11	9.0
Workshop in Art Therapy	49	38.0
Neither Course or Workshop	68	53.0
Enrollment Size of School System or College or University Where Employed[b]		
0-10,000	62	50.0
10,001-20,000	25	20.0
20,001-30,000	22	18.0
30,001-40,000	7	6.0
40,001-50,000	4	3.0
70,000	1	0.8
96,000	1	0.8
One million	2	2.0
Locale of School System, College/University		
Urban	43	34.0
Suburban	49	40.0
Rural	33	27.0

[a]The number within this characteristic does not total, since teaching assignments of 16 respondents overlap in levels.

[b]Percentages will vary due to rounding.

[c]The number within this characteristic does not total, since three respondents had both a course and a workshop in art therapy.

Presentation and Analysis of Data Concerning Research Questions

Research Question I

Research Question I was stated as follows: What was the extent of the perceived support from art educators for an introductory art therapy course to be included in the Teacher Preparation Curriculum in Art Education?

As evidenced in Table IV, the summary of responses from Section I of the instrument depicted the extent of the support for an introductory art therapy course. Of those responding, 98.4% stated that student teachers needed training to be competent and knowledgeable in order to deal with special students. Respondents noted that in their systems and classrooms, respectively, there were handicapped students (97.6%, 93.7%). Over one-half (55.3%) stated that there was not a sharing or cooperative planning of the IEP with the special education teacher. In question 3(b), an even larger percentage of the teachers (77.7%) pointed out that they were more or less on their own for identifying and defining appropriate expectations for the special students.

Only 6.8% of the states in the United States have an introductory art therapy course as a part of the Teacher Preparation Curriculum in Art Education, compared to 93.2% of the states that do not. A concern about how effective art educators (graduates in their state) were in dealing with mainstreamed students was shown by 86.2 of the respondents, while 13.2% reported alternatives for handling the problem.

Over 83% of the respondents stated that they had not taken a course in art therapy. Sixty-four percent of the respondents stated they had been involved in an art therapy workshop and classified these workshops

TABLE IV

RESULTS OF SECTION I--EXTENT OF SUPPORT FOR INTRODUCTORY ART THERAPY COURSE

Question	Response	Respondents N	Respondents %
1. In your opinion, do student teachers need training to be competent and knowledgeable in order to deal with handicapped students (special)?	Yes	127	98.4
	No	2	1.6
2. Are there handicapped students in your school?	Yes	124	97.6
	No	3	2.4
3. Do you have handicapped students mainstreamed into your classrooms?	Yes	119	93.7
	No	8	6.3
a. Is there sharing or cooperative planning of the IEP with the special education teacher?	Yes	46	44.7
	No	57	55.3
b. Or are you more or less on your own to identify and define appropriate expectations for the special students?	Yes	73	77.7
	No	21	22.3
4. Does your state have an introductory art therapy course as a part of the Teacher Preparation Curriculum in Art?	Yes	8	6.8
	No	110	93.2
5. Do you have a concern about how effective the art educators (graduates in your state) are in dealing with mainstreamed students?	Yes	105	86.2
	No	16	13.2
6. Have you taken a course in art therapy?	Yes	22	16.9
	No	108	83.1
a. Have you been involved in a workshop or seminar on the subject?	Yes	83	64.3
	No	46	35.7
7. Would an introductory art therapy course in the Art Teacher Preparation Curriculum begin to meet the need?	Yes	105	90.5
	No	11	9.5

as a 50-minute presentation at the NAEA's National Convention, or as an afternoon inservice.

For the final question of Section I of the instrument (Table IV), 90.5% of the respondents replied that an introductory art therapy course in Teacher Preparation Curriculum in Art Education would begin to meet the needs of art teachers. This percentage indicated a strong agreement among respondents supporting the need for the introductory art therapy course.

Content Analysis

As mentioned in Chapter III, this research was not confined to frequency counts and percentages. Documenting statements (also referred to as content analysis) were used as a method to study variables and communications from respondents. Communications were for heuristic and suggestive purposes. Appendix H contains summarized applicable communications, both those in favor of and those opposing, written by the respondents regarding the questions in Section I of the instrument (Table IV). Since the questions asked for specific comments, only those comments with a reasonable focus were included in the analysis. Numbers in parentheses next to the comments indicated how many more of the respondents said essentially the same thing. It should be noted that 80% of the respondents added written suggestions, recommendations, and comments to Section I of the instrument, which gave a strong indication of their interest and concern for the research subject.

Summary of Research Question I

Section I of the instrument, "Assessing the Extent of Need for an Introductory Art Therapy Course," showed the results of nominal data

through frequency counts and percentages (Table IV). Respondents' communications, through open-ended questions asked in Section I of the instrument, were documented in the content analysis (Appendix H). Research question I was stated as follows: What was the extent of the perceived support from art educators for an introductory art therapy course to be included in the Teacher Preparation Curriculum in Art Education?

As reported in Table IV, a majority of the respondents (98.4%) believed that student teachers needed training to be competent and knowledgeable in order to deal with special students that are mainstreamed into the art class. Most of the respondents (83.0%) had not taken an art therapy course of any kind, and 90.5% of the respondents stated that such a course in the Art Teacher Preparation Curriculum would begin to meet the need for art educators who have special students. Respondents added written communications, and sent resolutions and position papers from their states, which added more depth to the study. Applicable communications were documented through the Content Analysis (Appendix H).

The data clearly showed that in many situations, the respondents lacked knowledge and skills and desired help in dealing with special students in mainstreaming. As a result of the nominal data reported by the respondents in Section I of the instrument (Table IV), there was a great amount of support from art educators for an introductory art course to be included in the Teacher Preparation Curriculum in Art Education.

Research Question II

Research Question II was stated as follows: "What were the units of study and their components for the introductory art therapy course according to rank order?"

Section II of the instrument, entitled "Components for an Introductory Art Therapy Course," listed knowledge statements. Respondents were asked to recommend components for an introductory art therapy course to be included in the Teachers Preparation Curriculum in Art Education. By circling a number on a Likert-type scale from one (low) to five (high), respondents assigned a priority to the statement. If they believed the statement described a knowledge or skill that should be included in the introductory art therapy course, they were asked to circle five; however, if they believed the statement was useful but could be deferred to a later course, they were asked to circle one. Use of the number three denoted a neutral response for the component, while two and four indicated decreasing or increasing importance. Quantitative information was gained byusing mean scores and standard deviations.

Table V depicts a summary of computer-generated variability scores for the units of study in rank-order of importance for the introductory art therapy course. The overall balance point for course unit of study was computed as a result of respondents' identification marking.

The greatest area of variance related to the course units dealing with instructional implementation and student organizations. Respondents gave the instructional implementation unit a mean rating of 4.13, which reflected the unit's importance in the introductory art therapy course, but reported a neutral value mean score (3.38) to the unit dealing with student organizations.

The most important units, in descending order, as perceived by the respondents, were: instructional implementation, instructional planning, student guidance, professional role and development, evaluation, program management, and school/community relations. The mean scores of school/community relations and student organizations units reflect a .34 differ-

ence, which indicated that the respondents gave the last unit, student organizations, the neutral rating or lesser importance.

TABLE V

RESULTS OF SECTION II--UNITS OF STUDY IN RANK-ORDER OF IMPORTANCE FOR INTRODUCTORY ART THERAPY COURSE

Unit	N	Mean	Standard Deviation
Instructional Implementation	129	4.13	.556
Instructional Planning	131	4.09	.587
Student Guidance	130	4.01	.664
Professional Role and Development	130	3.98	.769
Evaluation	129	3.96	.780
Program Management	128	3.85	.942
School/Community Relations	129	3.72	.921
Student Organizations	128	3.38	1.040

Tables VI through XIII summarize the results of Section II of the instrument. The knowledge statements associated with units of study translated into components for the introductory art therapy course were depicted in rank-order of importance according to the mean scores and standard deviations. Variability was described by discussing the range

TABLE VI

RESULTS OF SECTION II--COMPONENTS RANK-ORDERED FOR INSTRUCTIONAL IMPLEMENTATION UNIT OF INTRODUCTORY ART THERAPY COURSE

	Statement	Summary of Variability Scores N	Mean	Standard Deviation
31.	Utilize a variety of teaching methods and techniques (i.e., art appreciation, exploration, experimentation, production, etc.) to provide instruction for SS	129	4.54	.839
37.	Interact positively and naturally with SS	128	4.49	.794
40.	Knowledge of physical and sensory limitations of SS	129	4.40	.712
38.	Emphasize qualities of initiative, self-reliance, and independence with the individual SS learner	128	4.37	.822
32.	Modify instructional materials and equipment (constructive outlets), which incorporates hammering, incising, squeezing, and bending to meet the individual learner's needs	128	4.33	.948
36.	Use the basic principles of learning theory and behavior modification related to the instruction of art	129	4.20	.896
47.	Develop appropriate attitudes of nonhandicapped toward SS	128	4.20	.983
44.	Provide teaching strategies and delivery systems based upon individual learning styles and abilities of SS	129	4.18	.942
42.	Knowledge concerning procedures to sequence tasks that conform with learning styles, learning pace, and inferred learning potential of SS	127	4.15	.900

TABLE VI (Continued)

	Statement	Summary of Variability Scores N	Mean	Standard Deviation
43.	Sequence tasks to conform with learning styles, learning pace, and inferred learning potential of SS	128	4.10	.895
35.	Demonstrate objectivity and sensitivity to cultural differences of SS	129	4.09	.980
39.	Select cooperative work stations (sharing, respecting rights and property of others) for individual learner	128	4.06	.954
33.	Knowledge about machinery, tools, and physical facility modification	129	3.99	1.042
34.	Apply individual instructional prescription to SS in classroom	128	3.96	.983
45.	Knowledge concerning procedures to utilize resource personnel related to SS	128	3.96	.983
46.	Revise methods of performing tasks	128	3.87	.972
41.	Translate statements describing physical and sensory limitations into statements concerning instructional limitations and/or adaptations	127	3.79	.971

of mean scores between statements. These tables are presented in the same sequence as were the units of study (Table V).

Table VI depicts the results for statements in the instructional implementation unit rank-ordered according to mean scores and standard

TABLE VII

RESULTS OF SECTION II--COMPONENTS RANK-ORDERED FOR INSTRUCTIONAL PLANNING UNIT OF INTRODUCTORY ART THERAPY COURSE

	Statement	Summary of Variability Scores N	Mean	Standard Deviation
10.	Knowledge of appropriate expectations for performance of SS	131	4.64	.724
20.	Knowledge of sensory, physical, emotional, social, and cognitive states of SS	129	4.53	.686
13.	Knowledge of methods and procedures to identify needs and interests of SS	130	4.48	.760
11.	Define appropriate expectations for studio and cooperative work performance of SS	131	4.46	.797
14.	Identify needs and interests of SS	129	4.31	.770
16.	A knowledge of how to cluster and sequence related tasks according to individual SS interests, abilities, and needs	130	4.30	.860
22.	Knowledge of how to recognize students with learning problems in the regular class	130	4.23	1.008
30.	Knowledge of causes and results of low self-esteem for SS	130	4.22	.816
17.	Develop instructional activities by clustering and sequencing related tasks according to individual SS interests, abilities, and needs	129	4.20	.905
18.	Develop instructional units to recognize students with learning problems in the regular class	126	4.19	.983

TABLE VII (Continued)

Statement	Summary of Variability Scores N	Mean	Standard Deviation
23. Develop an awareness of how to recognize students with learning problems in the regular class	126	4.18	.983
15. Develop an integrated program for each SS in cooperation with special education teacher and other school personnel	126	4.18	1.048
29. Knowledge of differing capabilities of SS relative to the severity of disability	129	4.16	.873
21. Utilize information obtained from related disciplines about sensory, physical, emotional, social, and cognitive abilities of SS to plan progress	126	4.07	.956
12. Assist in long-range planning for integrating SS into the visual arts program	131	4.05	1.044
28. Develop behavioral observation skills concerning SS	129	4.00	.893
26. Knowledge of what constitutes Individualized Educational Plan (IEP) for SS	129	3.99	.988
25. Identify the services needed to increase chances of SS being successful in the regular program	130	3.86	1.025
19. Knowledge of devising flexible time limitations based upon individual rates of progress	128	3.84	1.097
27. Assist in development of IEP for SS	129	3.72	1.060
24. Use diagnostic and prescriptive assessment techniques for planning instruction	130	3.54	1.175

TABLE VIII

RESULTS OF SECTION II--COMPONENTS RANK-ORDERED FOR STUDENT GUIDANCE UNIT OF INTRODUCTORY ART THERAPY COURSE

Statement	Summary of Variability Scores N	Mean	Standard Deviation
8. Assist each special student to develop and maintain a positive self-concept	129	4.67	.650
9. The knowledge to foster an understanding of the study of art as a subject for SS	127	4.30	.904
5. Develop two-way communication during conferences with SS	127	4.15	.909
1. Assist SS in viewing his/her assets and limitations realistically	128	4.13	1.030
7. Assess ability of the individual SS to modify his/her behavior	129	4.03	1.068
6. Assist SS in developing good study habits related to the content	129	3.94	1.099
2. Assist in identifying purposes and goals of school art programs	128	3.92	1.168
3. Advise and counsel SS in regard to personal goals and aspirations	128	3.75	1.129
4. Counsel parents/guardians of SS regarding their students' visual arts education and career plans	129	3.64	1.191

TABLE IX

RESULTS OF SECTION II--COMPONENTS RANK-ORDERED FOR PROFESSIONAL ROLE AND DEVELOPMENT OF UNIT OF INTRODUCTORY ART THERAPY COURSE

	Statement	Summary of Variability Scores N	Mean	Standard Deviation
67.	Maintain ethical and legal standards appropriate for working with SS	130	4.32	.882
63.	A knowledge of barriers (i.e., attitudinal, environmental, etc.) that have inhibited learning of SS	130	4.16	.979
64.	Make basic recommendations to ensure accessibility and safety of facility for SS	130	4.16	.971
69.	Communicate effectively with other professionals to solve problems of SS	130	4.09	.949
70.	Knowledge of appropriate referral sources for SS	130	4.03	1.019
66.	Knowledge of federal and state laws concerning the education of SS	130	4.00	1.121
68.	Analyze personal and professional abilities and limitations in providing instruction to SS	130	3.93	1.094
65.	Identify and participate in professional organizations concerned with SS	130	3.16	1.187

TABLE X

RESULTS OF SECTION II--COMPONENTS RANK-ORDERED FOR EVALUATION UNIT OF INTRODUCTORY ART THERAPY COURSE

Statement	Summary of Variability Scores N	Mean	Standard Deviation
50. Determine appropriate techniues for evaluating performance of students with specific handicaps	129	4.23	.946
48. Knowledge of procedures for evaluating behavioral observation of SS	129	4.16	.956
49. Evaluate student performance according to objectives of IEP	129	3.99	.980
51. Conduct comprehensive evaluatopm of visual arts program as it relates to needs of SS	129	3.79	1.107
52. Knowledge to interpret reports of other professionals such as psychological evaluations, audiologists, ophthalmologists, etc..	129	3.63	1.159

TABLE XI

RESULTS OF SECTION II--COMPONENTS RANK-ORDERED FOR PROGRAM MANAGEMENT UNIT OF INTRODUCTORY ART THERAPY COURSE

	Summary of Variability Scores			
	Statement	N	Mean	Standard Deviation
54.	Modify or adapt when necessary the tools, equipment, facilities, or conditions in learning environment to meet needs of SS	128	4.06	1.078
53.	Knowledge about related services to provide total quality aspects of program for SS	127	3.66	1.134

TABLE XII

RESULTS OF SECTION II--COMPONENTS RANK-ORDERED FOR SCHOOL/COMMUNITY RELATIONS UNIT OF INTRODUCTORY ART THERAPY COURSE

	Summary of Variability Scores			
	Statement	N	Mean	Standard Deviation
59.	Assist teachers in interpreting visual arts program and services for SS	128	3.89	1.044
62.	Influence attitudes of regular school personnel and non-handicapped students toward acceptance of SS	128	3.85	1.119
60.	Knowledge of career opportunities for SS	129	3.66	1.188
61.	Cooperate with appropriate agencies in identifying career opportunities for SS	128	3.55	1.241

TABLE XIII

RESULTS OF SECTION II--COMPONENTS RANK-ORDERED FOR STUDENT ORGANIZATIONS UNIT OF INTRODUCTORY ART THERAPY COURSE

Statement	Summary of Variability Scores N	Mean	Standard Deviation
55. Demonstrate a personal commitment concerning SS participation in student art organizations	129	3.68	1.183
56. Integrate and actively involve SS into an ongoing student organization	127	3.46	1.180
58. Provide SS with opportunities for a wide range of social experiences through student organizations	127	3.39	1.169
57. Prepare SS for leadership roles in student organizations	127	3.07	1.135

deviations. This table presents 17 statements which translate into components needed to fulfill diverse instructional activities for the introductory art therapy course. In describing the variability, the greatest range came between statement #31 (utilizing a variety of teaching methods and techniques, 4.54$\bar{x}$), and #41 (translating statements describing physical and sensory limitations, 3.79$\bar{x}$).

Of the 17 statements included in this unit, 12 have a balance point for the frequency distribution of more than 4.0C, which would tend to signify the increasing importance on the Likert-type continuum. The remaining five statements range between a mean score of 3.99 and 3.79.

In analyzing the results, it was found that the components rank-ordered in Table VI were perceived by the respondents to be most valued.

Table VII lists the results of the statements in the instructional planning unit rank-ordered according to the mean scores and standard deviations. This table depicts statements which translated into components that are important for planning instruction in the introductory art therapy course. This unit had the most factors (21) of all the units of study and was considered by the respondents as second most important.

In describing the variability, the greatest range comes between statement #10 (knowledge of appropriate expectations for the performance of the special student, 4.64$\bar{x}$), and statement #24 (use of diagnostic and prescriptive assessment techniques). Of the 21 statements included in this unit, 16 had a mean of 4.00 or better, which tended to indicate an increasing importance in value. The remaining five statements range between 3.99 and 3.54 in mean values. Based on these results, it was found that the rank-order of the statements in descending order as shown in Table VII were perceived by the respondents to be the most valued in the instructional planning unit of study for the introductory art therapy course.

Table VIII depicts results for statements in the student guidance unit rank-ordered according to mean scores and standard deviations. The table presents nine statments, which translated into components needed for guiding students and considered by the respondents as the third important unit for the introductory art therapy course.

In describing variability in Table VIII the greatest range comes between statement #8 (assisting each special student to develop and maintain a positive self-concept, 4.67$\bar{x}$), and statement #4 (counseling with parent/ guardians of special students, 3.64$\bar{x}$). Of the nine statements,

five had a balance point for the frequency distribution of more than 4.00, which tended to signify the increasing importance on the Likert-type continuum. The remaining four statements ranged between a mean of 3.94 and 3.64.

In analyzing the results, it was found that while the respondents marked student guidance as the third most important unit of study for the introductory art therapy course, the #8 statement (assisting each special student to develop and maintain a positive self-concept) received the highest mean score rating (4.67) of all the statements. Since the value of the mean score was affected by all observations, this component was considered as being the most significant.

Table IX lists the results for statements in the professional role and development unit rank-ordered according to mean score and standard deviation. The table identifies eight statements which translated into components needed for developing a professional role and considered by the respondents as the fourth most important aspect for the introductory art therapy course.

For this unit, the greatest range in variability came between statement #67 (maintaining ethical and legal standards appropriate for working with special students, $4.32\bar{x}$), and statement #65 (identifying and participating in professional organizations concerned with the special student, $3.16\bar{x}$). Of the eight statements, six have mean scores of 4.00 or more, which indicated their importance on the Likert-type continuum. The remaining two statements have a great deal of range ($3.93\bar{x}$ - $3.16\bar{x}$).

Based on these results, it was found that the descending order of the first six statements (Table IX) were most valued in the professional role and development unit of study for the introductory art therapy course.

Table X depicts results for the statements in the evaluation unit rank-ordered according to the mean scores and standard deviations. The table presents five statements which translated into components needed for evaluating special students and was considered by the respondents as the fifth most important unit for the introductory art therapy course.

In describing variability, the greatest range came between statement #50 (determining appropriate techniques for evaluating performance of special students, 4.23$\bar{x}$), and statement #52 (knowledge to interpret reports of professionals, 3.63$\bar{x}$). Of the five statements, only the first two have over a 4.00$\bar{x}$; the remaining three statements were well over 3.50$\bar{x}$. Based on these results, it was found that the first two statements tended to be most valued for the evaluation unit of the introductory art therapy course, while the remaining three statements were neutral in priority.

Table XI lists results of rank-ordered statements according to mean scores and standard deviations for the unit dealing with managing a program. The table identifies two statements, #54 (modifying or adapting necessary tools, equipment, facilities, or conditions in the learning environment to meet the needs of the special student, 4.06$\bar{x}$), and #53 (knowledge about related services to provide the total quality aspects of a program, 3.66$\bar{x}$). In analyzing the results of Table XI, it was found that the statement dealing with the modification of necessities in the environment was of most valued in the unit of study.

Table XII depicts results according to mean scores and standard deviations for statements in the school/community relations unit in rank-order. The table presents four statements which translated into components needed for relationships in the school and community and considered by the respondents as the seventh in importance for study. In describing

variability, the statements in this unit had the least amount of range of all units ($3.89\bar{x}$ - $3.55\bar{x}$). Since all of the mean scores are above the 3.55 mark, it was concluded that these components were of less value for the introductory art therapy course.

Table XIII lists the results for statements in the student organization unit rank-ordered according to mean scores and standard deviations. The table presents four statements which translated into components needed for the student organization unit of study and considered by the respondents to be least in importance for the introductory art therapy course. In describing variability, this unit had a medium-wide range ($3.68\bar{x}$ - $3.07\bar{x}$), and since all of the mean scores were over 3.00, it was concluded that the respondents were neutral concerning the value of statements in this unit of study.

Table XIV depicts results in rank-order for all statements in Section II of the instrument according to mean scores and standard deviations. Sixty percent of the statements (42) fell into the range of $4.67\bar{x}$ to $4.00\bar{x}$, while the remaining 40% (28) had a variability of $3.99\bar{x}$ to $3.07\bar{x}$. Roman numerals in parentheses following the statements indicated tables' units already cited.

The research data clearly showed that assisting each special student to develop and maintain a positive self-concept and knowledge of appropriate expectations for performance of the mainstreamed person were fundamental components needed for the introductory art therapy course. By utilizing a variety of teaching methods and techniques, as well as knowledge of the sensory, physical, emotional, social, and cognitive states of the special student, and the ability to interact positively and naturally with the mainstreamed student were components of increasing value for art educators. Based upon perceptions of the respondents, art education

TABLE XIV

RESULTS OF SECTION II--COMPONENTS RANK-ORDERED FOR INTRODUCTORY ART THERAPY COURSE

	Statement	Summary of Variability Scores N	Mean	Standard Deviation
8.	Assist each SS to develop and maintain a positive self-concept (X)	130	4.67	.650
10.	Knowledge of appropriate expectations for performance of SS (VII)	131	4.64	.724
31.	Utilize variety of teaching methods and techniques (i.e., art appreciation, exploration, experimentation, production, etc.) to provide instruction for SS (VI)	129	4.54	.839
20.	Knowledge of sensory, physical, emotional, social, and cognitive state of SS (VII)	129	4.53	.686
37.	Interact positively and naturally with SS (VI)	128	4.49	.794
13.	Knowledge of methods and procedures to identify needs and interests of SS (VII)	130	4.48	.760
11.	Define appropriate expectations for studio and cooperative work performance of SS (VII)	131	4.46	.797
40.	Knowledge of physical and sensory limitations of SS (VI)	129	4.40	.712
38.	Emphasize qualities of initiative, self-reliance, and independence of individual SS learner (VI)	128	4.37	.822
32.	Modify instructional materials and equipment (constructive outlets) which incorporates hammering, incising, squeezing, and bending to meet individual SS learner's needs (VI)	128	4.33	.948

TABLE XIV (Continued)

	Statement	Summary of Variability Scores N	Mean	Standard Deviation
67.	Maintain ethical and legal standards appropriate for working with SS (IX)	130	4.32	.882
14.	Identify needs and interests of SS (VII)	129	4.31	.779
9.	Knowledge to foster an understanding of the study of art as a subject for SS (VIII)	127	4.30	.904
16.	Knowledge of how to cluster and sequence related tasks according to needs and abilities of SS (VII)	130	4.30	.860
50.	Determine appropriate techniques for evaluating performance of students with specific handicaps (X)	129	4.23	.946
22.	Knowledge of how to recognize students with learning problems in the regular class (VI)	130	4.23	1.000
30.	Knowledge of causes and results of low self-esteem for SS (VII)	130	4.22	.816
36.	Use of basic principles of learning theory and behavior modification related to instruction of art (VI)	129	4.20	.896
17.	Develop instructional activities by clustering and sequencing related tasks according to individual SS interests, abilities, and needs (VII)	129	4.20	.905
47.	Develop appropriate attitudes of the non-handicapped toward SS (VI)	128	4.20	.983
44.	Provide teaching strategies and delivery systems based upon individual learning styles and abilities of SS (VI)	129	4.19	.942

TABLE XIV (Continued)

	Statement	Summary of Variability Scores N	Mean	Standard Deviation
18.	Develop instructional units revolving around specific concepts and skills related to needs and abilities of SS (VII)	130	4.19	.955
23.	Develop awareness of how to recognize students with learning problems in the regular class (VII)	126	4.18	.983
15.	Develop integrated program for each SS in cooperation with special education teacher and other school personnel (VII)	128	4.18	1.040
29.	Knowledge of differing capabilities of SS relative to severity of the disability (VII)	129	4.16	.873
48.	Knowledge of procedures for evaluating behavioral observation of SS (X)	129	4.16	.956
64.	Make basic recommendations to ensure accessibility and safety of facility for SS (IX)	130	4.16	.971
63.	Knowledge of barriers (i.e., attitudinal, environmental, etc.) that have inhibited learning of SS (IX)	130	4.16	.979
42.	Knowledge concerning procedures to sequence tasks that conform with learning styles, learning pace, and inferred learning potential of SS (V)	127	4.15	.900
5.	Develop two-way communication during conferences with SS (VIII)	127	4.15	.909
1.	Assist SS in viewing his/her assets and limitations realistically (VIII)	128	4.13	1.032

TABLE XIV (Continued)

	Statement	Summary of Variability Scores N	Mean	Standard Deviation
43.	Sequence tasks to conform with learning styles, learning pace, and inferred learning potential of SS (VI)	128	4.10	.895
69.	Communicate effectively with other professionals to solve problems of SS (VIII)	130	4.09	.949
35.	Demonstrate objectivity and sensitivity to cultural differences of SS (VI)	129	4.09	.980
21.	Utilize information obtained from related disciplines about sensory, physical, emotional, social, and cognitive abilities of SS in order to plan progress (VII)	126	4.07	.956
39.	Select cooperative art work stations (sharing, respecting rights and property of others) for individual learner SS (VI)	128	4.06	.954
54.	Modify or adapt when necessary the tools, equipment, facilities, or conditions in learning environment to meet needs of SS (XI)	128	4.06	1.078
12.	Assist in long-range planning for integrating SS into the visual arts program (VII)	131	4.05	1.044
70.	Knowledge of appropriate referral sources for SS (IX)	130	4.03	1.012
7.	Assess ability of individual SS to modify his/her behavior (VIII)	129	4.03	1.063
28.	Develop behavioral observation skills concerning SS (VII)	129	4.00	.893
66.	Knowledge of federal and state laws concerning education of SS (VIII)	130	4.00	1.121

TABLE XIV (Continued)

	Statement	Summary of Variability Scores N	Mean	Standard Deviation
49.	Evaluate student performance according to objectives on the IEP (X)	129	3.99	.980
26.	Knowledge of what constitutes IEP for SS (VII)	129	3.00	.988
33.	Knowledge about machinery, tools, and physical facility modification (VI)	129	3.99	1.042
34.	Apply individual instructional prescription to SS in classroom	129	3.97	.909
45.	Knowledge concerning procedures to utilize resource personnel related to SS (VI)	128	3.96	.983
6.	Assist SS in developing good study habits related to content (VIII)	129	3.94	1.099
68.	Analyze personal and professional abilities and limitations in providing instructions to SS (IX)	130	3.93	1.094
2.	Assist in identifying purposes and goals of school art program (VIII)	128	3.92	1.168
59.	Assist teachers in interpreting visual arts programs and services for SS (XII)	128	3.87	1.044
46.	Revise methods of performing tasks (VI)	128	3.88	.972
25.	Identify services needed to increase chances of SS of being successful in regular program (VII)	130	3.86	1.025
62.	Influence attitudes of regular school personnel and non-handicapped students toward acceptance of SS (XIII)	129	3.85	1.119

TABLE XIV (Continued)

	Statement	Summary of Variability Scores N	Mean	Standard Deviation
19.	Knowledge of devising flexible time limitations based upon individual rates of progress (VII)	128	3.84	1.097
51.	Conduct comprehensive evaluation of visual arts program as it relates to needs of SS (X)	129	3.89	1.107
41.	Translate statements describing physical and sensory limitations into statements concerning instructional limitations and/or adaptations (VI)	127	3.79	.971
3.	Advise and counsel SS in regard to personal goals and aspirations (VIII)	128	3.75	1.129
27.	Assist in development of IEP for SS (VII)	129	3.72	1.060
55.	Demonstrate personal commitment concerning SS participation in student art organizations (XIII)	128	3.68	1.183
53.	Knowledge about related services to provide total quality aspects of a program for SS (XI)	127	3.67	1.134
60.	Knowledge of career opportunities for SS (XII)	129	3.67	1.188
4.	Counsel parents/guardians of SS regarding their child's arts education and career plans (VIII)	129	3.64	1.191
52.	Knowledge to interpret reports of other professionals, such as psychological evaluations, audiologists, ophthalmologists, etc. (X)	129	3.63	1.159
61.	Cooperate with appropriate agencies and groups in identifying career opportunities for SS (XII)	128	3.56	1.241

TABLE XIV (Continued)

Statement	Summary of Variability Scores N	Mean	Standard Deviation
24. Use diagnostic and prescriptive assessment techniques for planning instruction (VII)	130	3.55	1.175
56. Integrate and actively involve SS into an ongoing student organization (XIII)	127	3.47	1.180
58. Provide SS with opportunities for a wide range of social experience through student organizations (XIII)	127	3.39	1.169
65. Identify and participate in professional organizations concerned with SS (IX)	130	3.16	1.187
57. Prepare SS for leadership roles in student organization (XIII)	127	3.07	1.135

students should have knowledge of methods and procedures in order to identify needs and interests of the special student, while emphasizing qualities of initiative, self-reliance, and independence of the individual. Modifying instructional materials and equipment (constructive outlets), which incorporated hammering, incising, squeezing, and bending, to meet the individual special student's needs were other components strongly recommended for the introductory art therapy course.

Research results indicated that maintaining ethical and legal standards appropriate for working with special students, along with the

knowledge to foster an understanding of the study of art as a subject for the mainstreamed student, were components that had strong priority.

Respondents gave a neutral response to the statement regarding identification for and participation in professional organizations concerned with mainstreamed students. Finally, as perceived by the respondents, preparing special students for leadership roles in student organizations was the least valued component for the introductory art therapy course.

Summary of Research Question II

In regard to Section II of the instrument, "Components for an Introductory Art Therapy Course," Table V summarized the rank-order of the results for the eight units of study for the introductory art therapy course. Based on the data analysis, respondents perceived the units to be of great value in the following order: instructional implementation, instructional planning, student guidance, professional role and development, evaluation, program management, and school/community relations. The unit on student organizations was given a neutral rating of lesser importance.

Based on the data analysis shown in Tables VI through XIII, it was concluded by the respondents that the statements associated with specific units of study, as depicted in each of the tables, were most valued in accordance to their rank-order. The statements translated into components needed for the introductory art therapy course.

Table XIV presented the overall results of components in rank-order for the introductory art therapy course. Based on the data analysis, it was concluded that assisting each special student to develop and maintain a positive self-concept and knowledge of appropriate expectations for performance of the mainstreamed student were basic components needed for

the introductory art therapy course. Components for the introductory art therapy course strongly recommended by respondents included knowledge of methods and procedures to identify needs and interests of mainstreamed students while emphasizing qualities of initiative, self-reliance, and independence. Respondents perceived the component, preparing special students for leadership roles in student organizations, as least valued for the introductory art therapy course.

Summary

This chapter contained analyses of data collected by the research instrument returned by the respondents, as well as a supplemental mailing requesting demographic data, also returned by the respondents.

Research Question I was confirmed through the results of Section I of the instrument (Table IV). Respondents believed that student art teachers needed training to be competent and knowledgeable in order to deal with special students who are mainstreamed into the art class. Most of the respondents (90.5%) stated that an introductory art therapy course in the art teacher preparation curriculum would begin to meet the need for mainstreamed students. Nominal data reported by respondents in Section I of the instrument (Table IV) depicted a great deal of support for an introductory art therapy course to be included in the Teacher Preparation Curriculum in Art Education. Depth of content was added to the study when 80% of the respondents added written communications to the open-ended questions of Section I of the instrument. Through these responses, there was a reference to a course for art and special populations rather than a course in art therapy. Course title and content were addressed as issues.

Research Question II was verified through analyses of data from Section II of the instrument. Eight units of study for the introductory art therapy course were rank-ordered (Table V). Respondents perceived units on instructional implementation, instruction planning, student guidance, professional role and development, evaluation, program management, and school/community relations to be most valued for the introductory art therapy course. They gave a neutral rating to the unit dealing with student organizations.

Data were analyzed and shown in eight tables (Tables VI through XIII) regarding the rank-order of components associated with specific units of study. The last table in this chapter (Table XIV) consisted of the 70 components in rank-order. According to the respondents, assisting each special student to develop and maintain a positive self-concept, as well as knowledge of appropriate expectations for performance of mainstreamed students were the most valued components for the introductory art therapy course. Knowledge of methods and procedures to identify needs and interests of special students while emphasizing qualities of initiative, self-reliance, and independence were components strongly recommended for the course.

CHAPTER V

SUMMARY, FINDINGS, CONCLUSIONS, AND RECOMMENDATIONS

This chapter summarized the research study. Information was provided about the purposes, design, population and sample, instruments, analysis, and data collection. Findings and conclusions resulting from the study and recommendations were identified.

Summary

To accomplish the purposes of the investigation, the following two questions were answered through the research instrument and literature review: What was the extent of the perceived support from art educators for an introductory art therapy course to be included in the Teacher Preparation Curriculum in Art Education? What were the units of study and their components for the introductory art therapy course in rank order of importance?

A descriptive method of research was selected for this study. The target population consisted of 176 art educators in the United States serving as Art Education Association officers in their respective states (Table I). A 1989 listing of these leaders was furnished by the National Art Education Association office. Art educators for this sampling were selected because of their commitment to the state and national goals for teaching art to all students. Additionally, art educators were believed to be closest to the problems of mainstreaming in the classrooms and in

the best position to suggest remedies for deficiencies. The characteristics of the sample showed the respondents to be employed in a variety of levels (elementary, secondary, higher education, supervision/ administration) of art education, with numerous years of practical experience (Table III).

The data analyzed in this study were collected through an instrument that included a questionnaire developed by the researcher and an adapted and modified needs assessment instrument originally developed by Kienast and Lovelace (1981). The questionnaire (Section I of the instrument) consisted of nominal measurement designed to address Research Question I. A total of 10 questions included open-ended space for respondents' communications. Section II of the instrument, which addressed Research Question II, was designed with Likert-type responses for each of the 70 statements specifically related to eight units of study. The statements translated into components for the units of study needed for the introductory art therapy course.

The instrument's content validity was determined on the basis of a panel of experts. Data for the study, as well as verification of the instrument's reliability, were processed by an analyst who employed the use of the SPSS-X software package (1988). A binominal test evaluated goodness of fit for dichotomous variables for Section I of the instrument and the Cronbach Coefficient Alpha Test assessed the reliability of Section II. Reliability was established for both sections of the instrument through these tests (Appendixes G and H).

In Section I of the instrument, "Assessing the Extent of the Need for an Introductory Art Therapy Course," frequencies and percentages were used for measuring the nominal data (Table IV). Responses to the open-ended questions of Section I of the instrument were used to study

variables and were documented for heuristic and suggestive purposes (Appendix H). A mean score and standard deviation for each of the 70 statements was used to measure the ordinal data of Section II of the instrument entitled, "Components for an Introductory Art Therapy Course. The variables were rank-ordered according to these measures.

The data were collected during the months of April, May, and June of 1989. One hundred and thirty-three (76%) returned instruments were included in the data analysis (Table II). Responses through an additional mailing requesting demographic data resulted in a 94% rate of return during the month of October, 1989 (Table III).

Research Question I was stated as follows: "What was the extent of the perceived support from art directors for an introductory art therapy course to be included in the Teacher Preparation Curriculum in Art Education?" As a result of implementing Public Law 94-142, special students are assigned to art classes. Respondents strongly agreed (98.4%) that student art teachers need training to be knowledgeable in order to deal with handicapped students in the art classes. An introductory art therapy course in the Teacher Preparation Curriculum in Art Education would begin to meet the need (Table IV).

Seventy-eight percent of the respondents mentioned that they were more or less on their own to identify and define appropriate expectations for special students in art classes. Issues concerning specifics that dealt with certain handicaps were detailed in written communications.

Only 6.8% of the respondents pointed out that their states had a course in the Teacher Preparation Curriculum in Art Education that dealt with art therapy. Such a course. as reported in the communications from the respondents, was, in most instances, an elective, and others mentioned sporadic offerings on the subject. Most respondents (87%) showed

concern about how effectively art educators (graduates in their state) were dealing with mainstreamed students.

As depicted in Table IV, 83% of the respondents reported that they had not taken a course in art therapy and showed great interest in such a class. Ninety percent of the respondents were of the opinion that an introductory art therapy course in the Teacher Preparation Curriculum in Art Education would begin to meet the need of art educators with mainstreamed special students. Course content was addressed as a concern--the need for a practical course focusing on the visual arts for special learners, rather than a course in art therapy. However, the literature showed that, in respect to mainstreaming, art educators turned to the field of art therapy for informational guidance.

Research Question II was stated as follows: "What were the units of study and their components for the introductory art therapy course in rank-order of importance?" Tables V through XIV reported results of the data in rank-order for the eight units of study of the introductory art therapy course, specific knowledge statements affiliated with units of study, and all 70 knowledge statements. The statements translated into components for the introductory course.

Respondents perceived the following units of study to be significant in the decreasing order of importance: instructional implementation, instructional planning, student guidance, professional role and development, evaluation, program management, and school/community relations. The unit on student organizations was reported as neutral in value (Table V).

Tables VI through XIII presented specific knowledge statements rank-ordered within the affiliated units of study. Table XIV depicted the 70

statements in rank-order and represented an overview of all components for the introductory art therapy course.

Findings

After analyzing the data, the researcher established the following five major findings regarding the purposes of the study:

1. According to the perceptions of the respondents (98.4%), art educators needed training to be knowledgeable in order to deal with handicapped students mainstreamed into the art class (Table IV). Teacher education programs generally provide adequate preparation in methodology for teaching the non-handicapped students, but preparation to instruct the handicapped students is more limited. Students majoring in education take a single, two-hour general course in psychology for exceptional children.

2. There was strong support from respondents (90.5%) for an introductory art therapy course to be included in the Teacher Preparation Curriculum in Art Education (Table IV). Coping with the diverse handicaps of special students mainstreamed into the art room due to Public Law 94-142, placed further demands on art educators. The one field they are turning to for educational guidance is art therapy.

3. Most respondents (86.2%) were concerned about art educators' (graduates in their states) effectiveness in dealing with mainstreamed youngsters (Table IV). Quite often, one of the first classrooms that special students are assigned is the art room. Art rooms have become "dumping grounds" for mainstreamed students, and art educators are faced with the challenge of how to instruct special students.

4. Four major units of study for the introductory art therapy course were: Instructional Planning, Implementing Instructions, Student Guidance, and the Role of the Art Teacher in Special Education.

5. Components affiliated with the units of study for the introductory art therapy course are as follows:

Instructional Planning

a. Knowledge of appropriate expectations and cooperative work performance for the special student.

b. Knowledge of sensory, physical, emotional, social, and cognitive states of the special student.

c. Knowledge of methods and procedures to identify needs and interests of the special student.

d. Knowledge of how to cluster and sequence related tasks according to individual special student interests, abilities, and needs.

Instructional Implementation

a. Knowledge of a variety of suitable teaching methods and techniques (i.e., art appreciation, exploration, experimentation, production, etc.) using various media (paint, pencil, clay, etc.) to provide instruction for the special student.

b. Knowledge to interact positively and naturally with the special student.

c. Knowledge of physical and sensory limitations of the special student.

d. Knowledge to emphasize qualities of initiative, self-reliance, and independence with the individual special student.

e. Knowledge to modify instructional materials and equipment (constructive outlets), which incorporate hammering, incising, squeezing, and bending to meet the individual learner's needs.

f. Knowledge to use the basic principles of learning theory and behavior modification related to the instruction of art.

g. Knowledge to develop appropriate attitudes of the non-handicapped toward the special student.

Student Guidance

a. Knowledge to assist each special student to develop and maintain a positive self-concept.

b. Knowledge to foster an understanding of the study of art as a subject for the special student.

c. Knowledge to develop a two-way communication during conferences with the special student.

d. Knowledge to assist the special student in viewing his/her assets and limitations realistically.

e. Knowledge to assess the ability of the special student to modify his/her behavior.

Role of Art Teacher in Special Education

a. Knowledge to collaborate with a team for meeting developmental needs of the special student.

Conclusions

On the basis of the findings in this study, the following conclusions are implied:

1. Student art educators need training to be knowledgeable in order to deal with special students.

2. There is strong support for an introductory art therapy course to be included in the Teacher Preparation Curriculum in Art Education.

3. Art educators (respondents) are concerned about how effectively the art education discipline is dealing with mainstreamed students.

4. Units of study for the introductory art therapy course include: Instructional Planning, Implementing Instruction, Student Guidance, and the Rule of the Art Teacher in Special Education.

5. Specific components affiliated with the units of study drawn from the findings provide a systematic and planned program of study for the introductory art therapy course.

Recommendations

Based on the findings, policies, and future research studies, the following recommendations were made:

1. Colleges/universities should make available suitable teacher training programs so that the full potential of art instruction can be beneficial to the mainstreamed student.

2. Department chairs, deans, and other administration should be approached about revisions in the Teacher Preparation Curriculum in Art Education. Higher education faculty and administration can play a significant role by considering change in existing programs when research shows there is a justifiable need.

3. A course that provides training in art for mainstreamed youngsters should not be limited to art education students, but open to college/university students who have had the specified prerequisites.

The course should prepare education students to draw relationships across subject matter disciplines.

4. An introductory art therapy course should be added, as a state standard, to the Oklahoma Teacher Preparation Curriculum in Art Education.

5. Future studies concerning the benefits of art instruction should include other populations such as the elderly, the confined, and the incarcerated.

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APPENDIXES

APPENDIX A

INSTRUMENT COVER

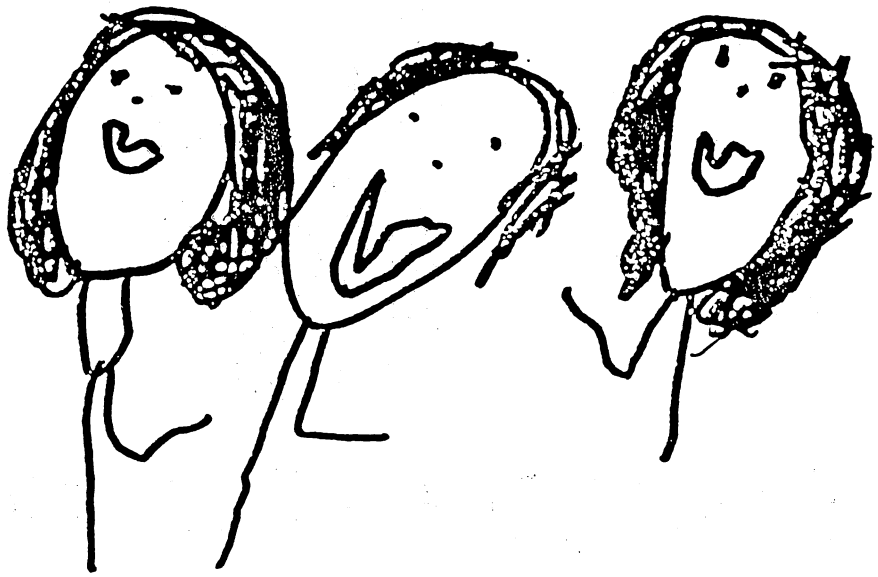
COMPONENTS FOR AN INTRODUCTORY ART THERAPY COURSE

AS PERCEIVED BY ART EDUCATORS

s u r v e y f o r a r t e d u c a t o r s

Respondent's Reference Number_____

You, as a professional art educator and disseminator of information, are in a unique position to provide valuable insight for this study. As a result of Public Law 94-142, The Education of All Handicapped Children Act, art teachers-to-be need to understand that special students who are mainstreamed into the art class may have difficulty dealing with everyday processes and procedures. Whether the students have behavior or learning disorders, retardation, hearing or sight impairment or less obvious conditions, it is important to attend to their needs.



By Friday, May 5, 1989, please return to Jo Ann Adams, 9300 Acre View Drive, Oklahoma City, OK 73151.

APPENDIX B

SECTION I OF INSTRUMENT--ASSESSING THE EXTENT OF NEED FOR AN INTRODUCTORY ART THERAPY COURSE

QUESTIONNAIRE FOR ART EDUCATORS IN THE UNITED STATES
Assessing the Extent of the Need
for an Introductory Art Therapy Course

1. In your opinion, do student teachers need training to be competent and knowledgeable in order to deal with handicapped students (special)? Yes____ No____ Comments____

_____

2. Are there handicapped students in your school? Yes____

No____ Comments_____

3. Do you have handicapped students mainstreamed into your classroom? yes____ no____ Comments_____

_____

(a) Is there sharing or cooperative planning of the IEP with the special education teacher? Yes_____No_____

If applicable, comment_____

(b) Or are you more or less on your own to identify and define appropriate expectations for the handicapped students? Yes____ No____ Comments_____

4. Does your state have an introductory art therapy course as a part of the Teacher Preparation Curriculum in Art? Yes____ No____ Comments_____

5. Do you have a concern about how effective the art educators (graduates in your state) are in dealing with mainstreamed students? Yes____ No____ Comments_____

6. Have you taken a course in art therapy? Yes____ No____

_____

(a) Have you been involved in a workshop or seminar on the subject? Yes____ No____ Comments_____

_____

7. Would an introductory art therapy course in the Art Teacher Preparation Curriculum begin to meet the need? Yes____ No____ Comments_____

ADDITIONAL SUGGESTIONS, RECOMMENDATIONS, and COMMENTS ARE

WELCOMED_____

_____

_____

_____

APPENDIX C

SECTION II OF INSTRUMENT--COMPONENTS FOR AN INTRODUCTORY ART THERAPY COURSE

NEEDS ASSESSMENT SURVEY FOR ART EDUCATORS

COMPONENTS FOR AN INTRODUCTORY ART THERAPY COURSE

Instructions

Attached is a list of competency and knowledge statements for art educators. You are being asked to recommend components for a 2-3 hour introductory art therapy course to be included in Teachers Preparation Curriculum in Art Education.

By circling a number on a scale from one (low) to five (high), you will be assigning a priority to the statement.

For example, if you believe the statement describes knowledge or a skill that should be included in an introductory course, circle five.

1	2	3	4	(5)
low				high

However, if you believe the statement is useful but could be deferred to a later course, circle one.

(1)	2	3	4	5
low				high

Use three as a neutral response and two and four to indicate decreasing or increasing importance for an introductory course.

The success of this survey depends upon your cooperation. Please respond to every statement and be certain to make only one response. For your convenience, a self-addressed, stamped envelope is enclosed for returning the questionnaire. So that your responses can be tabulated, please return the questionnaire by Friday, April 21, 1989.

TABLE XV

NEEDS ASSESSMENT SURVEY FOR ART EDUCATORS

Statement	Components of Art Therapy Course low				high
Student Guidance					
1. Assist the special student (SS) in viewing his or her assets and limitations realistically.	1	2	3	4	5
2. Assist in identifying purposes and goals of school art program.	1	2	3	4	5
3. Advise and counsel SS in regard to personal goals and aspirations.	1	2	3	4	5
4. Counsel parents/guardians of SS regarding their child's visual arts education and career plans.	1	2	3	4	5
5. Develop two-way communication during conferences with SS.	1	2	3	4	5
6. Assist SS in developing good study habits related to the content.	1	2	3	4	5
7. Assess the ability of the individual SS to modify his/her behavior.	1	2	3	4	5
8. Assist each SS to develop and maintain a positive self-concept.	1	2	3	4	5
9. The knowledge to foster an understanding of the study of art as a subject for SS.	1	2	3	4	5
Instructional Planning					
10. Knowledge of appropriate expectations for performance of SS.	1	2	3	4	5
11. Define appropriate expectations for studio and cooperative work performance of SS.	1	2	3	4	5
12. Assist in long-range planning for integrating the SS into the visual arts program.	1	2	3	4	5
13. Knowledge of methods and procedures to identify needs and interests of SS.	1	2	3	4	5
14. Identify needs and interests of the SS.	1	2	3	4	5
15. Develop an integrated program for each SS in cooperation with special education teacher and other school personnel.	1	2	3	4	5
16. A knowledge of how to cluster and sequence related tasks according to the SS needs and abilities.	1	2	3	4	5

TABLE XV (Continued)

Statement	Components of Art Therapy Course low				high
Instructional Planning					
17. Develop instructional activities by clustering and sequencing related tasks according to individual SS interests, abilities, and needs.	1	2	3	4	5
18. Develop instructional units revolving around specific concepts and skills related to needs and abilities of SS.	1	2	3	4	5
19. Knowledge of devising flexible time limitations based upon individual rates of progress.	1	2	3	4	5
20. Knowledge of sensory, physical, emotional, social, and cognitive states of SS.	1	2	3	4	5
21. Utilize information obtained from related disciplines about the sensory, physical, emotional, social, and cognitive abilities of the SS in order to plan progress.	1	2	3	4	5
22. Knowledge of how to recognize students with learning problems in the regular class.	1	2	3	4	5
23. Develop an awareness of how to recognize students with learning problems in the regular class.	1	2	3	4	5
24. Use diagnostic and prescriptive assessment techniques for planning instruction.	1	2	3	4	5
25. Identify the services needed to increase SS chances of being successful in the regular program.	1	2	3	4	5
26. Knowledge of what constitutes Individualized Education Plan (IEP) for the SS.	1	2	3	4	5
27. Assist in the development of the IEP for the SS.	1	2	3	4	5
28. Develop behavioral observation skills concerning the SS.	1	2	3	4	5
29. Knowledge of differing capabilities of SS relative to the severity of disability.	1	2	3	4	5
30. Knowledge of causes and results of low self-esteem for the SS.	1	2	3	4	5

TABLE XV (Continued)

Statement	Components of Art Therapy Course low				high
Instructional Implementation					
31. Utilize a variety of teaching methods and techniques (i.e., art appreciation, exploration, experimentation, production, etc.) to provide instruction for the SS.	1	2	3	4	5
32. Modify instructional materials and equipment (constructive outlets), which incorporates hammering, incising, squeezing, and bending to meet the individual learner's needs.	1	2	3	4	5
33. Knowledge about machinery, tools, and physical facility modification.	1	2	3	4	5
34. Apply individual instructional prescription to SS in the classroom.	1	2	3	4	5
35. Demonstrate objectivity and sensitivity to cultural differences of SS.	1	2	3	4	5
36. Use the basic principles of learning theory and behavior modification related to the instruction of art.	1	2	3	4	5
37. Interact positively and naturally with SS.	1	2	3	4	5
38. Emphasize qualities of initiative, self-reliance, and independence of the individual SS learner.	1	2	3	4	5
39. Select cooperative work stations (sharing, respecting rights and property of others) for individual learner.	1	2	3	4	5
40. Knowledge of physical and sensory limitations of SS.	1	2	3	4	5
41. Translate statements describing physical and sensory limitations into statements concerning instructional limitations and/or adaptations.	1	2	3	4	5
42. Knowledge concerning procedures to sequence tasks that conform with learning styles, learning pace, and inferred learning potential of SS.	1	2	3	4	5
43. Sequence tasks to conform with learning styles, learning pace, and inferred learning potential of SS.	1	2	3	4	5
44. Provide teaching strategies and delivery systems based upon individual learning styles and abilities of SS.	1	2	3	4	5
45. Knowledge concerning procedures to utilize resource personnel related to the SS.	1	2	3	4	5
46. Revise methods of performing tasks.	1	2	3	4	5
47. Develop appropriate attitudes of nonhandicapped toward the SS.	1	2	3	4	5

TABLE XV (Continued)

Statement	Components of Art Therapy Course low				high
Evaluation					
48. Knowledge of the procedures for evaluating behavioral observation of SS.	1	2	3	4	5
49. Evaluate student performance according to the objectives of the IEP.	1	2	3	4	5
50. Determine appropriate techniques for evaluating the performance of students with specific handicaps.	1	2	3	4	5
51. Conduct a comprehensive evaluation of the visual arts program as it relates to the needs of the SS.	1	2	3	4	5.
52. Knowledge to interpret reports of other professionals such as psychological evaluations, audiologists, ophthalmologists, etc.	1	2	3	4	5
Program Management					
53. Knowledge about related services to provide the total quality aspects of a program for SS.	1	2	3	4	5
54. Modify or adapt when necessary the tools, equipment, facilities, or conditions in the learning environment to meet the needs of the SS.	1	2	3	4	5

Statement	Components of Art Therapy Course low				high
Student Organizations					
55. Demonstrate a personal commitment concerning the SS participation in student art organizations.	1	2	3	4	5
56. Integrate and actively involve SS into an ongoing student organization.	1	2	3	4	5
57. Prepare SS for leadership roles in student organizations.	1	2	3	4	5
58. Provide SS with opportunities for a wide range of social experiences through student organizations.	1	2	3	4	5

TABLE XV (Continued)

Statement	Components of Art Therapy Course low				high
School/Community Relations					
59. Assist other teachers in interpreting visual arts programs and services for the SS.	1	2	3	4	5
60. Knowledge of career opportunities for SS.	1	2	3	4	5
61. Cooperate with appropriate agencies and groups in identifying career opportunities for the SS.	1	2	3	4	5
62. Influence attitudes of regular school personnel and nonhandicapped students toward acceptance of SS.	1	2	3	4	5
Professional Role and Development					
63. A knowledge of barriers (i.e. attitudinal, environmental, etc.) that have inhibited learning of SS.	1	2	3	4	5
64. Make basic recommendations to ensure the accessibility and safety of facility for the SS.	1	2	3	4	5
65. Identify and participate in professional organizations concerned with SS.	1	2	3	4	5
66. Knowledge of Federal and State Laws concerning the education of SS.	1	2	3	4	5
67. Maintain ethical and legal standards appropriate for working with SS.	1	2	3	4	5
68. Analyze personal and professional abilities and limitations in providing instructions to SS.	1	2	3	4	5
69. Communicate effectively with other professionals to solve problems of the SS.	1	2	3	4	5
70. Knowledge of appropriate referral sources for the SS.	1	2	3	4	5

APPENDIX D

COVER LETTER TO ART EDUCATORS IN THE UNITED STATES

OSU

Oklahoma State University

DEPARTMENT OF EDUCATIONAL ADMINISTRATION
AND HIGHER EDUCATION

STILLWATER, OKLAHOMA 74078-0146
309 GUNDERSEN HALL
405-744-7244

April 5, 1989

Dear Art Educator,

The enclosed survey instrument concerned with the the need for an introductory art therapy to be part of the teachers' preparation curriculum in art education, is part of a national study. Your participation is voluntary, but because of your experience and expertise in the field of art education, I would appreciate your input.

Art educators are believed to be closest to the problems in the classroom and in the best position to suggest remedies for perceived deficiencies in teacher training programs.

The enclosed survey has been pretested with a sampling of art educators, and revised to make it possible for us to obtain necessary data while requiring a minimum of your time.

I would be most appreciative if you would complete the enclosed survey prior to Friday, April 21, 1989, and return it in the self-addressed stamped envelope. Other phases of this research cannot be carried out until the analysis of the survey is complete. I welcome any comments that you may have concerning any part of the survey instrument. In order to protect your anonymity, your responses will remain confidential through a reference numbering system. Respondents will receive a summary of the results.

Thank you for your time and cooperation.

Cordially,

Jo Ann N. Adams

Jo Ann N. Adams

cc: Dr. John J. Gardiner, Professor
Department of Educational Administration
and Higher Education

APPENDIX E

COVER LETTER AND REQUEST FOR DEMOGRAPHIC DATA

OSU

Oklahoma State University

DEPARTMENT OF EDUCATIONAL ADMINISTRATION
AND HIGHER EDUCATION

STILLWATER, OKLAHOMA 74078-0146
309 GUNDERSEN HALL
405-744-7244

October 4, 1989

Dear Art Educator,

Last April you responded to a survey instrument concerned with the need for an introductory art therapy course to be a part of the teachers' preparation curriculum in art education. I appreciated your input immensely.

Because of the valuable information you furnished, I want to know more about you. This will increase the strength of the research study.

Therefore, please check the information on the enclosed self-addressed stamped card and return by October 23rd or earlier.

Your responses will remain confidential and thank you again for your time and cooperation.

Cordially,

Jo Ann N. Adams

cc: Dr. John J. Gardiner, Professor
Department of Educational Administration
and Higher Education

(Respondent's Reference Number)

_____

Please check ( ) the appropriate responses related to your experience in the field of Art Education and return by October 23, 1989.

- **Art Education Position:** Elementary ( ) Secondary ( ) Higher Education ( ) Supervision/Admin. ( ) Other, Please Specify _____

- **Years of Experience in Art Education Field:** _____

- **Coursework in Art Therapy ( ) Workshop in Art Therapy ( )**

- **Enrollment size of school or college or university where you are employed:** _____

- **Locale of your school or college or university:** Urban ( ) Suburban ( ) Rural ( ) Other, please specify_____

Thank you for your assistance.

APPENDIX F

SECTION I OF INSTRUMENT--TABLE OF RESULTS OF BINOMIAL TESTING FOR RELIABILITY

TABLE XVI

SECTION I OF INSTRUMENT--RESULTS OF BINOMIAL TESTING FOR RELIABILITY

	Question	Binomial Test		
		Total Cases	Test Prop.	Obs. Prop.
1.	In your opinion, do student teachers need training to be competent and knowledgeable in order to deal with andicapped students (special)?	129	.5000 2-Tailed P= < .0000	.9845
2.	Are there handicapped students in your schools?	127	.5000 2-Tailed P= < .0000	.9764
3.	Do you have handicapped students mainstreamed into your classrooms?	127	.5000 2-Tailed P= < .0000	.9370
	(a) Is there sharing or cooperative planning of the IEP with the special education teacher?	103	.5000 2-Tailed P= < .3245	.4466
	(b) Or are you more or less on your own to identify and define appropriate expectations for the special students?	94	.5000 2-Tailed P= < .0000	.7766
4.	Does your state have an introductory art therapy course as a part of the Teacher Preparation Curriculum in Art?	118	.5000 2-Tailed P= < .0000	.0678
5.	Do you have a concern about how effective the art educators (graduates in your state) are in dealing with mainstreamed students?	121	.5000 2-Tailed P= < .0000	.8678
6.	Have you taken a course in Art Therapy?	130	.5000 2-Tailed P= < .0000	.1692
	(a) Have you been involved in a workshop or seminar on the subject?	129	.5000 2-Tailed P= < .0000	.6434
7.	Would an introductory art therapy course in the Art Teacher Preparation Curriculum begin to meet the need?	116	.5000 2-Tailed P= < .0000	.9052

APPENDIX G

SECTION II OF INSTRUMENT--TABLE OF RESULTS OF CRONBACH ALPHA TESTING FOR RELIABILITY

TABLE XVI

SECTION II OF INSTRUMENT--RESULTS OF CRONBACH ALPHA TESTING FOR RELIABILITY

Unit of Study	N	Cronbach Coefficient Alpha
Instructional Implementation	129	.8877
Instructional Planning	131	.8886
Student Guidance	130	.7951
Professional Role and Development	130	.8850
Evaluation	129	.8168
Program Management	128	.5646
School/Community Relations	129	.8042
Student Organization	128	.8940

APPENDIX H

SECTION I OF INSTRUMENT--CONTENT ANALYSIS, SUMMARY OF RESPONDENTS' COMMENTS

SUMMARY OF RESPONDENTS' COMMENTS

1. Question:
In your opinion, do student teachers need training to be competent and knowledgeable in order to deal with handicapped students (special)?

--"With the increased emphasis being place on least restrictive environment, it is becoming a necessity for student teachers to be prepared to meet the challenge."

--"Student teachers need some practical teaching techniques more than theory."

--"At the present time, most art educators are not equipped to deal with the handicapped in classes and both teachers and students are frustrated."

--"Trial and error is a poor way to teach kids."

--"It would be helpful, but I would not want to add another required course." (3)

--"Where do you fit a whole course into a full curriculum?" (6)
--"Perhaps a field-based course for 3 hours credit."

--"I fit this into a unit in the art methods class and therefore do not see the need for an additional class." (3)

--"A course that especially focuses on art in special education." (4)

--"Not necessarily a separate course."

--"Maybe one course or a practicum type class."

--"Do they ever!" "Very important!"

--"Especially in the city, where a teacher may have 5 such classes."

--"Most student teachers will not be prepared for the experience, otherwise."

--"The repercussions of mainstreaming has created this situation."

--"Teachers are often intimidated by handicapped children."

--"With the federal and state laws and research into learning for handicapped, it is possible that more students will be classified as special, and therefore be put into a less restricted environment."

--"When different ability levels are grouped together, it is a challenge for an experienced teacher without training."

--"Student teachers should be prepared to meet the needs of all students."

--"The little that I had helps."

2. Question:
Are there handicapped students in your schools?

--"Deaf, learning disabled, orthopedically impaired, educable mentally handicapped, trainable mentally handicapped, emotionally disturbed, and visually impaired."

--"We have all kinds of exceptionalities."

--"Severe physically handicapped are placed at another school because of building design."

--"We have handicapped students on Wednesday and Thursday in the museum education program."

--"We educate most of the district's hearing impaired and some students with MS (multiple sclerosis)."

--"I am in the largest Bronx High School with 200 special education students."

--"Students observe them and work with them in student teaching." (4)

3. Question:
Do you have handicapped students mainstreamed into your classroom?

--"I teach all students in special education."

--"They can be mainstreamed into any of the classes."

--"We have no segregation at all."

--"Too many special students are put in a classroom with regular student at one time depriving the students who will ultimately be the tax payers of the education that they are suppose to get."

--"They also have special art classes, therefore, they get more art than all other students. The average and gifted students don't get half as much time with the art instructor."

--"In one class, 5 or 6 special students are mainstreamed with 30 other students and the class aide does not come with them."

--"Its called breakstreamed or what is convenient for the special education teacher. 5th graders are grouped with 2nd graders and this is not good for the students."

--"They are in art to socialize and to give the special education teacher prep time." (2)

--"As my own building is not accessible--wheel chair students cannot come to my class and are not mainstreamed."

--"In all cases in our state, this is becoming a big concern."

--"It's difficult to sometimes to cope with the mainstreamed."

--"I have an advantage because I have three majors (art, special education, and elementary education) and feel these degrees have helped me to be more prepared for a number of situations."

--"They are put into classes where equipment and tools and used that should not be available to special students."

3. (a) Question:
Is there cooperative planning of the IEP with the special education teacher?

--"Art teachers communicate with special education teachers, but are not included in team assessment."

--"What is the IEP?"

--"Only if the art teacher takes the initiative."

--"Not consistent across the district." (3)

--"Only when I request input."

--"The IEP is not rigid, I have great flexibility in trying new method and approaches."

--"Very limited--usually they let you know <u>what</u> <u>will</u> happen."

--"A special monthly meeting with all participants (teachers, parents, pupils) helps find the best way for each student."

--"We are never informed who is special. We usually find out by their lack of skill or coordination, not to mention weak writing or oral skills. If we miss it here, then we find out later with the IEP."

--"We are required to read their educational plan."

--"Except that the staffings are not always conducive times for all specialists to attend."

--"When applicable."

--"Voluntary, I meet with the team when they deal with students who are mainstreamed into my class."

--"I am involved with conferences and communicate with the special education staff."

--"In 1989-90 we start sharing information but not working on IEPs."

--"To some degree."

--"We have to give up our lunch break to get information."

--"It depends on the art teacher and the resource, some work well together and some do not."

--"Only the classroom teacher and the special education teacher work together."

--"There should be some planning, but there isn't time during the day."

--"Few art teachers are ever involved." (3)

--"We are supposed to receive a notice about a conference, sometimes we do and most times we don't."

3. (b) Question:
Or are you more or less on your own to identify and define appropriate expectations for the special students?

--"We target skills to be worked on."

--"Only a voluntary communication between the art and special education teacher."

--"The students' disabilities are not even explained."

--"I can ask for IEP information as it is shared willingly, but I'm the only one in the building able to define expectations for these children in art as the staff in general lacks specific knowledge."

--"IEPs are brought to us in mass and usually before state people appear or parent conferences are to take place."

--"This is the case at our school."

--"Knowing about these areas was part of the art education training."

--"I am lucky, I can define expectations for every student."

--"Trial and error."

--"There is very little information for this experience."

--"I do not feel prepared to work with special education students especially the educable mentally handicapped and trainable mentally handicapped."

4. Question:
Does your state have an introductory art therapy course as a part of the Teacher Preparation Curriculum in Art?

--"Some colleges offer a course as an elective." (3)

--"There are sporadic offerings on the subject." (2)

--"Not that I'm aware of."

--"State does require a course in problems of special populations. Mainstreaming is one issue--art therapy is not."

--"I took a course for 1 hour credit that briefly touched on hearing impaired and educable mentally handicapped."

--"Only a general introduction to special education required for all teachers-to-be."

--"Where can we get it."

--"Not a requirement in most schools."

5. Question:
Do you have a concern about how effective the art educators (graduates in your state) are in dealing with mainstreamed students?

--"Art education is just getting going."

--"Mainstreamed students may disrupt art classes and cause normal student problems in learning."

--"No concern, special students get far more individual help than the average or gifted."

--"In my state, there are fewer than 10 art education graduates per year."

--"YES."

--"Haven't thought about it before."

--"The studio nature of art classes helps make mainstreaming work better."

--"Most art teachers that I have talked to work out something for the handicapped so he/she could succeed."

--"I have a concern about whole programs, because of the inappropriate size of the regular classes in some cases."

--"Yes, my student teachers have had some difficulties with this." (4)

--"Not because of negligence, but because of inadequate time provided to adequate plan."

--"As it has not happened (will next year), it is a low visibility topic."

--"They request sessions on this topic at state conferences."

--"I have classes with 6 or 7, possibly more specials mainstreamed along with the regular class and it is awful."

--"Art teachers ask higher education for help!"

--"Everyone should be concerned, but I have observed some good experiences."

--"More concerned about the effect of too few on the majority."

6. Question:
Have you taken a course in Art Therapy?

--"I would be interested in taking several classes."

--"Strongly considered doing so."

--"Don't believe anything that specialized is offered."

--"But I have devised some methods of my own."

--"Not specifically titled as such, but six hours in special education/art education."

--"It was included in a number of my graduate classes."

--"There are none available that fit into a full-time teaching schedule."

--"We had a option for a course in our art education program."

--"Not offered locally."

6.(a) Question:
Have you been involved in a workshop or seminar on the subject?

--"I've given much thought to this area and tried to attend any workshop/seminars when time permitted."

--"Inservice offered by the state department of education."

--"Only a one day workshop."

--"An afternoon workshop."

--"At NAEA, I attended a one hour long talk on the subject."

--"I would like to."

--"I read alot and found my own way."

7. Question:
Would an introductory art therapy course in the Art Teacher Preparation Curriculum begin to meet the need?

--"This is a beginning."

--"It would be a beginning and than we had!"

--"At least, get it started."

--"All teachers take psychology, not enough time in the curriculum."

--"Perhaps, I'm concerned about the load that currently exists for art and education majors--another separate course (here and there) will make the art degree a 5-year program."

--"But, it would cut into much needed seminar time. Special education is incorporated into the student teaching art methods course."

--"But there are already so many requirements that there is no room for such a course. I prefer to deal with it as one component of the methods course." (2)

--"But, as instructor, advisor, etc. to future art teachers there is not a place in a 55 hour major (with an additional 23 hours in educational theory and methods) to put an entire course. Additionally, we're having to reduce the number of our major, university wide."

--"It would be best included in an art education course covering other exigencies as well."

--"This is a wonderful idea, but I am unaware as to the impact of a request to include a course of this type on the program structure that is already in place."

--"Art is a strong part of the handicapped or special education curriculum because they often can communicate visually where they have problems verbally. Many students with learning disabilities are visual learners. It would help to understand what special students are capable of doing so modifications can be made more easily by teachers."

--"A program (class) in adaptive physical education has been around for awhile with great benefits for teachers and thus for students, why not an art course."

--"I would rather see a course that uses art and available to all education majors--that deals with handicapped students. I feel more students in college would be exposed if art were included in a general course for working with handicapped students."

--"I doubt, with the demand on everyone's time that many would take an art therapy course. There is little time in education programs."

--"I do think an art therapy course would be good for art specialists training."

--"It is not possible for an art teacher to attend to the tasks of her regular students and the special needs of handicapped. Just observe any art teacher doing a unit on clay, or printmaking."

--"Who knows? Possibly I would also like to see the turn about of the special needs of art teachers being considered by special education teachers and all of the government, special education support staff--school psychologist, social workers, and therapists."

--"You need to start somewhere! My state requires all teachers to take a special education course--even tenured teachers. But, the course only goes over the history of special education and touches on some aspects of today's child in the classroom. There was no time to meet an individual's needs (a teacher) in one course. I was left feeling frustrated."

--"Unfortunately in the 13 years at Junior High School level and now 2 years in high school, I have had to figure it out on my own. The students are identified and how I meet their needs is up to my own common sense."

--"Just knowing what to expect and the proper way to handle things benefits both the child and teacher."

--"It would definitely establish an awareness."

--"The awareness would be there. As an undergraduate, I coordinated a Very Special Arts Festival which aided my understanding."

--"We also need workshops for art teachers already teaching."

--"Better a course in art for the exceptional child. Art therapy as we teach it does not cover classroom experiences."

--"We have a course, entitled The Atypical Child, available though not required."

--"We do offer an Art for the Exceptional Child course for our art education majors (and others). We do not, however,

offer an Art Therapy course or program of study."

--"As with most courses it would depend on content of the art course, but generally speaking, yes it would be of help." (2)

--"All students can benefit greatly from participating in the creative art process."

--"But, I am uncertain whether this is the only or best method."

--"I think it would be an excellent idea to have an introductory course to art therapy in art education."

--"Many of the components of the possible introductory course to art therapy (as noted in Section II of instrument), I rated fairly high (4 or 5). But obviously all of them could not be covered in one course and unless someone is majoring in art therapy, probably not all of the components would needed for the average K-12 art situations."

--"I'm not sure that art therapy should be the focus--I believe it should be on the different diagnosis and aptitudes--I feel art therapy is a completely different certification which requires in depth study and training. I liken it to classroom teaching visual arts after a 3 week program. Again, I don't see this as therapy which is the role of the psychologist, but as visual arts in special education, which the art educator can handle with some training."

--"A course such as this is needed more so than the reading course that has recently been introduced in my state."

--"I wonder, its such a complex, comprehensive and involved area. . . I'm doubtful an introductory class could be useful in any meaningful way, though it might increase a teacher's compassion and understanding of/for the child. I well remember an undergraduate class of 15 years ago called Educating the Exceptional Child and although I developed no real skills for dealing with blind, deaf, gifted, epileptic, mentally retarded, etc., children, my personal knowledge and experience with special population was so limited--it was an eye opener."

--"I have started a dialogue with our state education department and formed an ad hoc committee of our state art teachers association. It is a tough fight."

--"National guidelines would hurry the states along."

--"No probably not, but it would help to make art teachers aware of the problems they will be faced with when they're teaching. Experience is the best when dealing with handicapped students."

--"Of course we need the class. The problem is we can't simply add a course for every concern. These areas need to be absorbed into the existing art education curriculum."

--"My experience with mainstreaming in art has usually been to make my own modifications until the student achieves a personal level of success and feels good about the experience."

--"It should be required, not an elective. It should show more in depth handling of curriculum when special students are mainstreamed."

--"Most of the teachers in my district have expressed their lack of expertise about working with exceptional students. They also ask for inservice on that topic."

--"It is not just the matter of art therapy as such that is the problem. It is teaching art to the disabled . . . not necessary to think of this as therapy."

--"A course would not be enough for severely retarded and physically impaired."

--"It would help! But it probably would not be sufficient."

--"But I recommend more than one course. The courses should be taught jointly by instructors with art education degrees and by those with special education degrees, not just by a special education professor."

--"A class would be nice, mine has been 18 years on the job training."

--"Possibly a course would help, although I'm not sure how much the class I've taken has really helped."

--"It would depend on whether a qualified instructor was teaching the class. I only know of one special education/ art person in the whole of our area. . ."

--"I think student teaching should include working with these students. Hands on experience is the best teacher."

--"BEGIN is a good term. We have a 12 credit add on for an art/education teaching license. Even the 12 credits do not prepare student/teachers for the challenges of multiple handicaps."

--"It would be great if a course such as this would be available in our area on weekends or evenings."

--"Art teachers are not and should not be thought of as therapists unless they are trained."

--"It would be a fantastic beginning."

VITA

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Candidate for the Degree of

Doctor of Education

Thesis: COMPONENTS FOR AN INTRODUCTORY ART THERAPY COURSE AS PERCEIVED BY ART EDUCATORS

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