

THE STATUS OF ART EDUCATION
AT THE ELEMENTARY SCHOOL
LEVEL IN CARACAS,
VENEZUELA

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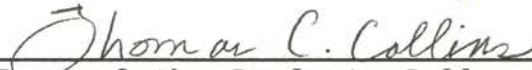
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CHAPTER I

INTRODUCTION

The growing interest in art education all over the world is evident. The voices of concerned art educators are heard through local, national, and international Art Associations such as the INSEA (International Society for Education Through the Arts). Not only is it important to establish art programs at the lower levels of education because art provides "the avenue through which individuals could realize their individuality, but it is important as well to find out if such programs are providing what they are supposed to provide so improvements can be made if necessary (Herbert Read in Eisner, 1990, p. 4). James (1974, p. 5) stated that "A periodic look at the schools is a must if we are going to stay alert to changes being made." The Visual Arts as a subject of study at the elementary school level in Venezuela has a very short tradition.

Art educators in the United Kingdom express their concerns about art through the National Society for Education in Art and Design (NSEAD). John Steers (1989; 1990) AND Present Lewis (1989) stated the goals of the NSEAD as the country engages in implementing a national curriculum (Education Reform Act 1988) of which art is a part. The

NSEAD identifies art as an important "element in a balanced, broad and relevant curriculum. The subject of art and design provides students with means of investigating and increasing their understanding of both the physical world and the world of imagination" (Steers, 1990, p. 15).

Significant changes are also developing in Australian art education. In recent years there has been a growing interest in establishing a national curriculum. "A significant factor which confirms confidence in the domestic scene has been the growing respect and belief in the value of art practices in the classroom" (Sullivan, 1989, p. 7).

The Aesthetics Education program implemented at the elementary school level in Venezuela in recent years has as one of its major goals the development of the child's creative skills. The Gaceta Oficial No. 3.713, March 7, 1986 indicated that through the Aesthetics Education program the Ministry of Education intends to develop in each individual the ability to observe, compare, experience, analyze, interpret and appreciate the visual arts, music, and the performing arts. The intent is also to stimulate individual and institutional artistic manifestations and the creation of art groups and centers, exhibitions and festivals at all levels. Article 38 of the Ley Organica de Educacion stated that the Ministry of Education will promote professional development in the visual arts, music, and the performing arts.

According to Madriz Nava (1985), the addition of the

Aesthetics Education program at the elementary level is the most significant development that has taken place in the Venezuelan educational system. It is important to find out if the mandated guidelines are being met in order to determine the significance of the new educational practices.

Venezuelan art educators seem to share the same ideas and concerns as educators in other parts of the world. According to Spillane (1987) the mission of the school is to fully educate individuals; and an individual without knowledge in the arts is "semi-literate." Ralph Smith (1986) stated that a great number of art education theorists such as Vincent Lanier, Elliot Eisner, and Manuel Barkman have recently stressed the importance of arts as a valid subject of study in the school curriculum. The following are some of the items they support:

- the teaching of art as a subject important in its own right.
- the structure of knowledge in art education.
- art education as a discipline.
- the cognitive character of artistic creation and appreciation.
- the value to art education of the disciplines of artistic creation, aesthetics, art history, and art criticism (pp. 92-93).

In Venezuela, under the Ley Organica de Educacion, 1980 (Organic Law of Education) the arts became areas of study from the elementary to the secondary education levels. The Aesthetics Education program implemented at the elementary school level in recent years has as one of its major goals

the development of the child's creative skills. Terms such as inventiveness and creativity were first mentioned in the IV Plan de la Nacion (1970) with reference to the pre-school level. Enrique Perez Olivares (1973), then Minister of Education, stated that under the new educational ideas, educators would not be giving children information to memorize and repeat, but would begin preparing them for discovery of the "rational" world around them.

According to Ruth Lerner de Almea (1977), former president of the Gran Mariscal de Ayacucho (GMA) Scholarship Foundation,

. . . the duty of education is to provide individuals the opportunity to find out in what areas they are more creative, not only for the well being of the individual himself but also for the interests of the society as a whole. If education must prepare individuals for the work force, preparation for life requires a broader cultural basis -- a cultural basis that will produce a high level of sensitivity, that will enable the individual to use fully his intellectual abilities so he will be able to value the work of the craftsman, as for the craftsman, he will be able to appreciate an art work in the best of his abilities. The duty of the educational process is to evolve according to the evolution of the country. Education must be a dynamic process (pp. 18-19, TR, mine).

Need for the Study

According to the teachers' manuals for teaching the visual arts portion of the Aesthetics Education program implemented in Venezuela, the curriculum was designed following the theories of Viktor Lowenfeld. Lowenfeld believed that the child should be allowed to express himself with as little adult intervention as possible. The teacher

should motivate discussions but not impose them. The age of the child and stage of development should be taken into consideration, and materials should be provided according to the same criteria (Lowenfeld, 1948).

The general philosophy of the Aesthetics Education Program follows the theories of philosophers such as Read, Lersch, Kant, Schopenhauer, and others (Plan de Estudio, pp. 38-39).

Studies are needed in order to examine the forces which influence changes in education and in order to determine whether implemented school programs are consistent with mandates. It is important to find out whether the Aesthetics Education program does, in fact, accomplish its goals.

Purpose of the Study

The purpose of the study is to investigate whether students enrolled in grades one through six are being given the opportunity to engage in art through the aesthetics education program, implemented in Venezuela in 1980, by doing hands on activities as well as learning art theory. The researcher considered it important to find out if practices were consistent with the guidelines mandated by the government. Studies of this type, though seldom conducted, provide valuable information as to whether differences exist between mandates and practice in government implemented school programs.

Definition of Terms

The following terms will be used in this study as they are defined below:

1. Artes Escenicas: (Scenic Arts) refers to dance and theater.
2. Artes Plasticas: Refers to the visual arts (painting, drawing, sculpture, ceramics, etc.) According to the Ley Organica de Educacion, the Artes Plasticas "provide opportunity for free expression and contribute to the development of creative abilities and attitudes favorable to the affective life of the student."
3. Educacion Artistica: The term is more commonly used in reference to Art History.
4. Educacion Basica: Basic Education is the term that has replaced the terms Educacion Primaria (elementary education) and Ciclo Basico Commun (Basic Cycle - corresponding to the first three years of secondary education) in Venezuela.
5. Educacion Estetica: Educacion Estetica (Aesthetics Education) refers to the teaching of visual arts, dance, music and theater.
6. Especialista en Arte: An art teacher (art specialist)
7. Asociacion de Padres y Representantes: The equivalent to the Parent-Teacher Association (PTA).

Limitations of the Study

This research has the following limitations:

- 1- The study relies on information from official publications of the Venezuelan Ministry of Education.
- 2- Official publications, and other materials used concerning Venezuela had to be translated from Spanish to English. The researcher did all the translating work.

3- The study was conducted in the area of Caracas, which is a metropolitan area. It is possible that conducting the study in a rural area may produce different results. Studies of this type may be conducted at any educational setting.

CHAPTER II

BACKGROUND AND REVIEW OF RELATED LITERATURE

Introduction

The literature review was conducted in an attempt to find evidence of art education programs at the elementary school level in Venezuela. The review includes the area of the historical development of education in Venezuela from colonial to recent times.

Literature in the field of art education is quite extensive and this chapter includes only the most pertinent information related to the topic of this study in the following areas: (1) theories in the art education field, (2) forces affecting art education (3) Viktor Lowenfeld's theories, and (4) research findings of studies similar to the topic of this study. Library research was conducted at the main library (biblioteca central) of the Universidad Central of Venezuela, the humanities library at the same university, and the Oklahoma State University library. The Educational Research information Center (ERIC) and the Compact Disk-Read Only Memory (CD-ROM) were also researched.

Education and Colonialism

Simon Bolivar once said, "An ignorant population is a blind instrument of its own destruction." Bolivar followed the philosophical ideas of Rousseau. Venezuela's former president Romulo Betancourt condemns politicians who call themselves "bolivarianos" (followers of Simon Bolivar), but who forget the true meaning of the word. During the colonization period, 1500's to 1800's, the Spanish not only had no educational policy, but schools in Venezuela were limited to a few primary schools. The country received its first printing machine in 1808 (Betancourt, 1969).

During the colonial period, only the whites received an education. The children of government officials or the higher-income social class received their education either in Europe or from private tutors. At that time it was possible to buy a certificate of studies, without completing required years of schooling (Silvert & Reissman, 1976).

Once independence was proclaimed, Bolivar emphasized providing education to all. His 1819 message to Congress made it clear that "popular education must be the primary concern of this Congress. Morals and 'lucres' [enlightenment] are the pillars of a Republic. Morals and 'lucres' are our primary needs." But the following years were years of struggle towards the attainment of independence from Spanish rule. In 1830 the new Republic of Venezuela was established (Betancourt, 1969).

Education and Dictatorship

Educational decisions in the last century were placed in the hands of the states. And because of lack of funding and adequate knowledge in educational matters, very little was accomplished at the state level. In 1848, Jose Maria Vargas, then in charge of public education, stated that "only 121 of the country's 537 parishes had a primary school" (Silvert & Reissman, 1976).

During the government of Jose Antonio Paez in the 1860's, a movement began toward educating the elite. Even though his autobiography states that "schools are the true arsenal of democracy," the lower classes did not enjoy the benefits of an education. In 1864 the first constitution guaranteed free and compulsory education, but it was not until the government of Antonio Guzman Blanco, six years later, that free and compulsory education was decreed (Betancourt, 1969). By the Constitutional decree of 1864, primary schools were established throughout the country. It was a totally new experience for the new Republic. However the issue of compulsory education remained dead for years due to demands for the country (Decreto Reglamentario, 1943; Burroughs, 1974). The Decree of 1864 remained ineffective for many years due to political unrest, lack of communication with the countryside, diseases, deficient administrative systems, and lack of professionalism (Gabaldon, 1959).

During the government of Guzman Blanco in the 1870's, which was a corrupt government in many aspects, education

increased tremendously. According to Silvert and Reissman (1976), the budget of Venezuela's public education reached 12.3 per cent of the entire national budget. It was not to be this strongly funded again until the 1950s. On June 27th, 1870, a decree divided primary education into two categories. One required all Venezuelans from age 7 to 21 to take compulsory education. Voluntary education was available to all who desired it upon the completion of compulsory education. States were to provide schools. The Decree also established the classification of "first and second grade" schools. The first grade schools offered compulsory instruction in subjects such as Spanish reading and writing, moral instruction, Venezuelan government, and arithmetic. The second grade schools were destined to offer voluntary schooling and the curriculum was not specified in the decree. Only one teacher was assigned to the secondary schools, which were "separate entities." First grade schools could also reach the countryside and the rural areas by means of mobile units (Recopilacion de Leyes, 1874; Silvert & Reissman, 1976).

The government of Guzman Blanco established the Ministry of Development, which was in charge of the National Department Primary Instruction. This Department had members at the local and national level. They were in charge of hiring and firing teachers, as well as in charge of teachers' salaries. Establishment of new schools, which were funded by taxes, had to be authorized by the National Department. Even

though inefficient, the establishment of a school system in Venezuela was a major movement of the new Republic and the government of Guzman Blanco (Circular, 1871). The number of children attending schools was approximately one hundred-thousand. Eight Normal Schools were also founded during the government of Guzman Blanco. (Betancourt 1969).

The National Department of Primary Instruction was reorganized in 1871 and again in 1874 when it was placed under the Ministry of Development. It was then mandated that primary schools be established without delays. The measure created, among other problems, shortages of teachers and furniture. Many schools were forced to move to other places where their existence would be justifiable (Decretos y Resoluciones, 1876). The positive or negative results of the schools was difficult to assess. School boards were doing very little for the schools. The National Department blamed those in charge for the inefficiency and the poor situation of the schools. Because of its inefficiency, the National Department of Primary Instruction was abolished and the Ministry of Public Instruction was created in 1881 (Gaceta Oficial, 1881). The new Ministry was another failure. Favoritism was one of the many 'dolencias' [illnesses] of the first Minister. Education deteriorated tremendously in the four years after the creation of the Ministry of Public Instruction (Memoria, 1885). In an attempt to ease the situation, the ministry proposed the creation of the "Institute of Territories" in 1885 (Gaceta Oficial, 1885). Its intent

was to educate children ages 8 to 12 from the Federal Territories who, upon completion of studies, would return to their regions. The school was situated in Caracas. The measure was an attempt to propagate culture. The curriculum of the school was divided in three grades, each taking two years. In the first grade children would learn Spanish reading and writing, religion (Catholicism), civics, history of Venezuela, and universal geography. In the second grade children would learn not only history of Venezuela but also world history, English, drawing, natural history, hygiene, chemistry, and basics of civil and constitutional law. Third grade would be devoted to learning a skill. Subjects such as swimming, gymnastics, and fencing were also compulsory. Instruction would continue even during vacation time, when children would study natural history by going on field trips under the supervision of a teacher. The program did not last. The project did not consider that many of the children that entered the Institute could not read, and that the curriculum was too advanced. To make it work would have required a longer first grade. On the other hand, the country did not have specialized teachers to undertake such responsibilities; nor did it have the material resources to operate the school (Memoria de Instruccion, 1888).

Ten years after the creation of the Ministry of Public Instruction, very little had been done about education. No one seemed to be concerned about it either. For a long time no one knew how many schools were in operation at the

Federal, State, or Municipal level, nor was the number of private schools in operation known. The number of students at the elementary level who should be in compulsory school was not known, nor was the number of children at a particular school, nor the amount of money that was being spent to maintain the schools. The situation was in complete chaos. In 1888, an attempt was made to find answers to some of these items but the results failed for lack of response from school boards (Memorias de Instruccion, 1891).

Eduardo Blanco was appointed Minister of Instruction in 1891. He initiated a campaign to educate the teachers and those related to the field, as well as the parents, of the new advances in education such as methods, texts, and other areas of interest. Eduardo Blanco believed that the school system needed to undergo significant changes (Memorias de Instruccion, 1891). A Congressional Committee was formed to analyze the ideas of the new Minister, but it was not until 1894 that the ideas were presented. The Congressional Committee's suggestions dealt mainly with legal matters in the educational structure. The result was continued deterioration of the educational system in the country. The proposal discussed in congress in 1894 stated that all educational matters be taken to the Ministry for approval by a council formed by "the Minister, the Rector of Central University and the Inspector General." The proposal also stated the need to create facilities for children three to six years of age, and it suggested measures for teacher

improvement and appointment (Memoria de Instruccion, 1894). This proposal produced new hopes for the country's educational system, but unfortunately it did not get any attention from the Congress. The proposal was not to be discussed again.

Other attempts were made towards creating educational policy and educational changes in the country. A new commission was formed, and in 1897 Congress accepted and passed the "first Code of Public Instruction," which abolished the 1888 and the 1870 Decrees. The new Code did not discuss in detail those important matters dealing with primary schools. It did reinstate the former "Institute of the Territories" under the name of "School of Indians," which was never truly established. Under the educational code, several first grade schools were abolished in order to provide resources for second grade schools (Memoria de Instruccion, 1899).

A new council was created in 1898 whose function was to research the problems of education and to look at school administration and organization. It was also in charge of providing alternative teaching methods, establishing laws concerning education, and developing programs (Recopilacion de Leyes, 1899). However, education suffered a tremendous setback in 1899 when Venezuela came under the rule of a new dictator, General Cipriano Castro, and political changes in the country caused the council to end its functions (Gaceta Oficial, 1899). A 1901 resolution was to create a new

commission to study primary and secondary education once again (Recopilacion de Leyes, 1901). In 1903 the vice-president, Juan Vicente Gomez, decreed the reorganization of the school system (Gaceta Oficial, 1903). In 1903, public schools were limited to 50 in the Federal District, and 500 for the entire country. In the same year, the number of schools for the capital was increased to 100. Teachers' salaries were cut in order to fund those extra schools (Silvert and Reissman, 1976). The reorganization only reduced the number of schools in order to save money. The 1903 decree was abolished by president Castro with another decree (Recopilacion de Leyes, 1903). The president's decree again increased the number of schools in the capital and in the countryside. It also decreased the salaries of teachers. By 1904 only eight secondary schools existed in the country (Memoria de Instruccion, 1904).

Several other educational decrees were made during the regime of General Castro, but with very same unfortunate results. Nobody really seemed to care about the issue. Only minor innovations, such as co-educational schools, were introduced. The number of schools was insufficient for the number of school age children (Memoria de Instruccion, 1907).

General Juan Vicente Gomez gained control of the Venezuelan government in 1908 and ruled the country until his death in 1935. When he took power, the central government was in total control of the nation's destiny. In 1911 with Gil Fortoul as Minister of Public Instruction, primary

education in Venezuela attempted to start its most progressive era. Fortoul, during a speech to Congress, stated that "the troubled situation was essentially due to the fact that progress identified itself with the number of schools established in the country, without taking into consideration how they were run or the fruits derived from them." Minister Fortoul also stated that the country needed "multiple teacher schools." First grade schools were also to have four grades instead of three, and the secondary were to have fifth and sixth grades. Gil Fortoul also advocated a philosophy of total education. During his tenure as Minister he wanted arts and crafts, sports, and physical education to become part of the school curriculum (Memoria de Instruccion, 1912). Because his ideas were too progressive, Fortoul was removed from office shortly after his speech to Congress. In 1912, a Decree established "graded public primary schools" (Silvert and Reissman, 1976). By the end of 1912, Venezuela had seven grade schools in Caracas and nine in the interior of the country (Memoria de Instruccion, 1912).

In 1920, the wealth of Venezuela began to grow with oil revenues. Gomez built a strong, oppressive national army, but the public school system became more and more underfunded and private Catholic schools regained popularity.

Silvert and Reissman (1976) and Hoover (1978), stated that modern life in Venezuela began after the death of Gomez in 1935. During the era of militarism, education was totally

neglected. Fewer than 20 percent of the school age children were attending school. Of the 37,000 children enrolled in 1918, only 191 had a 4th grade education in 1921. The situation did not change much until the last dictator, Marcos Perez Jimenez, was forced to leave the country in 1958. At that time, 79.4 percent of the students were dropping out, the main universities were closed, and many teachers were in jail or had been forced to leave the country (Hanson, 1986; Burrough, 1974).

Education and Democracy

In 1926, the Minister of Education, Luis Penalver, discussed the promising future of Venezuela's economy. The oil industry had been nationalized and the country was finally enjoying a stable government. Penalver emphasized the need to understand the country's renewable and non-renewable resources in order to build a well balanced Venezuela. He also discussed the need to prepare Venezuela's human resources through a solid education. In 1926, education took 20 percent of the nations budget (Hoover, 1978).

When the party Accion Democratica gained power in 1945, the struggle for education was renewed. Education became mass education rather than elitist education. In 1945, the country had more than 800,000 children. Only a third of the children were receiving the benefits of an education. The country had at the time more than one million illiterate

adults. In addition to too few schools, the schools did not have enough seats. Many children had to stand up while attending class. The popular phrase, made popular by the 'adecos,' [militants of the AD political party] was "if the people are the sovereign, one must educate the sovereign." During three years, 1945 to 1948, the budget of the Ministry of Education rose from 38 million bolivares to 119 million. Luis Beltran Prieto Figueroa, the man who, during that time, fought for education in Venezuela, was also the author of the education reform. In 1948, 500,000 children were attending schools. Other numbers also increased: the number of teachers rose to 13,500, the number of high schools from 29 to 47, the number of classrooms from 105 to 411, and the number of students at the secondary level from 11,500 to 22,000 (Betancourt, 1969)

In 1948 there were 12 public normal schools. Adding the number of private normal schools to the public normal schools, about 6,000 future teachers were receiving teaching education. The Central University reopened its doors in 1947. This university as well as the other Venezuelan public universities had administrative and 'docente' [educational] autonomy. By then, every ethnic group, blacks, whites, and 'mestizos' [children of mixed races] was equally represented in the classrooms, and rich and poor were rubbing elbows in the hallways and classrooms of the university campuses (Betancourt, 1969).

In 1948 the Accion Democratica (AD) party was eliminated

from power by the military and outlawed. The other parties continued enjoying freedom of speech, including the communist party, but not AD. The AD offices were closed and many of the party's activists were put in jail. Others had to leave the country, among them poets, historians, writers, and intellectuals. Many of them were tortured by the regime. The country lived in a period of unrest. The military system, headed by Perez Jimenez, ruled the country until 1958 (Betancourt, 1969).

The student population more than doubled in size following the end of the dictatorship era (Hanson, 1980). In 1968, an attempt to modernize the school system was made. The measures emphasized changes in administrative processes for a more "flexible" and "stronger" system, introduced new programs of instruction, raised educational standards, and expressed a desire to meet the educational needs of the country qualitatively and quantitatively. According to Hahn-Been Lee, in order for changes to occur, order, instructional methods, and performance must be improved (Hanson, 1980). The annual average enrollment was approximately 3.7 percent by 1970. Student dropouts also decreased. Primary school was a six year program, and by 1980, 82.5 percent of primary school age children had the opportunity to attend a six-year school. Illiteracy problems were still observed in rural and agricultural areas, however, where some children may have had only three years of schooling or less (Hanson, 1980). In 1977, the educational system was as follows: primary school

was from 1st to 6th year; and higher education would take from 2 to 7 years depending on the program. Education was free and compulsory for primary school children. Pre-schools for 4 to 7 year olds were also free but not required. Secondary education had two phases. The first 3 years were basic; the last 2 years could be technical, science or humanities-oriented. Teacher training would also take 2 years beyond the general academic program. Completion of a higher education degree depended on the degree and the institution. A "bachillerato" degree (high school diploma) was a 4 to 5 year program. A medical doctor's degree took at least 7 years beyond high school (Hoover, 1978, pp. 1-3).

Secondary education is of most importance to Venezuelan educators. The curriculum is set by the Ministry of Education and is divided into 2 cycles, a Basic Cycle, grades 7-9 and a Diversified Cycle, grades 10-11. The Basic Cycle or Ciclo Basico Comun provides a unified curriculum for all students enrolled. The Diversified Cycle or Ciclo Diversificado offers specialization in sciences, humanities, or industrial education. Traditionally, the science-track program has the highest enrollment. Teaching diplomas, until recently, required 3 years at a Normal School upon completion of the Ciclo Basico. The grading scale is from 1 to 20 in most institutions, with a minimum passing grade of 10. Some universities use the American grading system 1 to 5 (Hoover, 1978, pp. 5-18).

According to Hoover (1978), higher education in

Venezuela grew tremendously after 1958. Many new universities were approved by the Ministry of Education in the 1970s. These institutions, either public or private in nature, offer programs ranging from 2 to 5 or more years of duration. After 1970 seven types of higher education institutes were created. In 1976, 84 percent of the higher education population was enrolled at universities and 8 percent at colleges. Hanson (1989) reported that at the end of the last dictatorship, Venezuela was spending four percent of its budget on education. Between the years 1970 and 1980, education spending "ranged from 10 to 26 percent." (p. 5).

The inefficiencies of the Venezuelan schooling system were clearly stated in Portillo's (1988) study of the curriculum for school teachers. Portillo pointed out that one of Venezuela's major problems is its dependency on foreign influences. This phenomenon is called "neocolonialism." Another major problem has been the failure of decentralization of administrative authority to regional areas. The Ministry of Education, before a 1968-reform, had total control of decision-making at the national level. This control included the hiring of all personnel, "even maintenance personnel." In 1968 a commission was organized in an attempt to "regionalize and decentralize" Venezuela's Ministries (Hanson 1988).

Historically, economic and administrative power has been centered in the capital. The 1968 commission adopted two strategies for decentralization: "delegation" and deconcen-

tration." According to Hanson (pg.5-6):

Delegation is the transfer of decision-making from national to subnational levels. Delegated authority must be exercised within a policy framework established at the national level, and ultimate authority still remains at the national level.

Deconcentration involves the transfer of task and workload to subnational units, but no transfer of decision making authority. The center is thus decongested but there is no significant redistribution of authority.

Decentralization in Venezuela was not very successful because major decision making is still pretty much centralized in the capital. However, Venezuela has been successful in reducing illiteracy: as of 1987, the literacy rate was about 88.4% (U.S. Department of State, p. 1).

New Developments in Venezuela's Educational System

Educational changes are caused by forces foreign to education itself. According to Watson (1984, p. 4-6),

"Educational systems reflect and respond to a whole range of social, economic, political, religious and cultural influences in any given national and regional context. To argue that these systems, at least at primary-level, and perhaps at secondary-level, are very much dependent upon the metropolitan powers - is hard to prove in many circumstances . . . Educational ideas and practices have a universality about them which all too frequently transcends national barriers."

During the 1980s, Venezuela modified its educational system. The Escuela Primaria (Primary School) and the first three years of Escuela Secundaria (Secondary School) merged into what is now known as Educacion Basica (Basic Education). The new changes are established in the 1980 Ley Organica de

Educacion (Organic Law of Education). The 1980 Law, under Article 16 establishes the new levels of the educational system which are:

- pre-school education
- basic education
- diversified education
- professional education
- higher education

The Law also establishes new modalities of the educational system which are:

- special education
- arts and crafts education
- cult (religious) education
- adult education
- military education
- out-of-school education (by correspondence)

The philosophy of the Educacion Basica (Basic Education) is stated in Article 21 of the Ley Organica:

"The goal of Educacion Basica is to contribute to the overall formation of the student through the development of skills and scientific, technical, humanistic, and artistic abilities; to perform functions of exploration and educational and vocational orientation; and to initiate students to learning disciplines and techniques that would facilitate the exercise of useful social functioning and development of abilities in each individual, according to individual aptitudes. The Educacion Basica will have a duration of no less than 9 years" (Tr. mine).

Basic Education is divided in three cycles: the first cycle is grades one, two, and three; the second cycle is grades four, five, and six; and the third cycle is grades seven, eight, and nine (see Table I). At the completion of the nine years of Basic Education, a certificate is issued (Certificado de Educacion Basica). A certificate for a skill learned during the nine years, including the number of hours

spent on that particular skill, is also given (Article 6 of the Ley Organica de Educacion).

The plan of study for each of the cycles is composed of seven major areas of study, and each area of study includes several subjects. The major areas are:

- Languages
- Mathematics
- Natural Sciences and Health Education
- Social Studies
- Aesthetics Education
- Sports and Physical Education
- Skills Education

The area of Aesthetics Education includes Visual Arts, Music Education, Art History, and Performing Arts (Dance and Theater). Art History as a subject is taught only in grades seven and eight (see Table II). The organization of the major areas takes into consideration the "intellectual, motor, and behavioral development" of the students. The ages of the students of Basic Education ranges from 6 to 15. "Knowledge, abilities, skills, and affective aspects of each area are organized in gradual form and increase in complexity" (Plan de Estudio, p. 22, Tr. mine).

TABLE II (Continued)

Areas	Subjects	Grades								
		1st Phase			2nd Phase			3rd Phase		
		1	2	3	4	5	6	7	8	9
Ciencias Nat. y Educ. para la Salud	Fisica								X	X
	Quimica								X	X
Estudios Sociales	Hist. Venez.	X	X	X	X	X	X	X	X	X
	Geo. Venez.	X	X	X	X	X	X	X	X	X
	Educ. Fliar. y Ciudadana	X	X	X	X	X	X	X		
	Hist. Univers.									X
	Geog. General									
Educacion Estetica	Art. Plastic.	X	X	X	X	X	X			
	Educ. Musical	X	X	X	X	X	X			
	Educ. Artistica								X	X
Educ. Fis. y Deportes	Educ. Fisica y Deportes	X	X	X	X	X	X	X	X	X
Educ. para el Trabajo	Educ. para el Trabajo	X	X	X	X	X	X	X	X	X

Source: Ministerio de Educacion. Res. No. 649. Gaceta Oficial No. 3610. 30 de Agosto de 1985.

Theories of Art Education

Educators all over the world seem to agree on the importance of art programs at all levels of education. Spillane (1987, p. 3), stated that all students should have some level of "preparation in at least one area of the arts . . . Human beings do not communicate, understand, conceptualize and innovate solely through math, science and

expository language. The arts are 'ubiquitous' in human culture because music, painting, poetry, dance, drama, architecture, and the other arts are media of human communication, comprehension, conceptualization, and innovation." English philosopher Herbert Read (1955), stated:

"We are always struggling against the general notion that art is unnatural . . . The appreciation of good form, the perception of rhythm and harmony, the instinct to make things shapely and efficient - these are normal characteristics, innate rather than acquired, and certainly present in the child from his earliest years . . . We teach art to children -but what we do not sufficiently realize is that children are artists in any case (p.101). Art should be an integral part of our communal life, as it was in ancient Greece, as it was in the Middle Ages: and it should enter our lives at formative stages as a natural function of human relationships, as the language of forms and colours, as universal and innocent as the language of words" (pp. 108-9).

According to Broudy (1979), if the arts become an important part of the school curriculum as a basic subject, it will be more difficult to drop them from the curriculum 'at the first budget pinch.' The arts provide a unique contribution to the lives of individuals. Artistic literacy is beneficial to society, for it enriches people's lives; it can provide knowledge and practice in the different 'art forms'; and it can increase creativity, 'self-expression,' and 'self-confidence.' The arts are a "vehicle for intellect as well as creativity and change. Inspiration without craft and understanding is useless; craft without inspiration is dull." The study of the arts should emphasize all areas -- production, art history, and aesthetics. These are vital to

society as a whole because "today's students are tomorrow's artists, critics, and audiences" (Hodsoll, 1985, p. 247). In his book Education and What is Basic, John Goodlad (1979) stated that what and how we teach children have "a great deal to do with the quality of the educational experience. To the extent that we push aside the arts and humanities because they appear not to be immediately practical and useful, to that extent we deny children and youth huge areas of human experience in which to have creative engagements with the free self" (in Dobbs, p. 12).

Concerning the importance of creative experiences

William James wrote:

For a community to get vibrating through and through with intense active life, many geniuses coming together in a rapid succession are required. This is why great epics are so rare, -why the sudden bloom of a Greece, an early Rome, a Renaissance, is such a mystery. Blow must follow blow so fast that no cooling can occur in the intervals. Then the mass of the nation grows incandescent and many continue to grow by pure inertia long after the originators of its internal movement have passed away (in Walker, p. 222).

Eisner (1987) stated that through art, children learn how to use their imagination, learn problem solving, and develop judgement abilities. Unless we provide children with these opportunities, children are likely to be underdeveloped for life. Concerning the teaching of art at the lower levels of education, Eisner (1980) stated that we know very little about the teaching of the arts, and that we do not know enough about how the human mind operates in order to establish when the individual is at a better stage of development for learning about the arts. Eisner stated that

an individual might be handicapped for life if not given the chance to be exposed to artistic experiences early in life, and if not provided with the right environment at the right time. Eisner added that artistic experiences lead to creativity in general.

According to Walker (1986), creativity has been emphasized by some cultures more than others. Schools should utilize the cultural resources available in the community as well as the community as a whole. The curriculum of the schools should "include direct instruction in creativity" (p.220).

Forces Affecting Art Education

The art education field is affected by the same types of phenomena which affect education in general. Art education in the United States has been affected by several different forces. During the 1930's, issues such as "labor selection, urbanization, and socialization" shaped the role of art education in schools. In the 1940's and 1950's social and political issues determined the route that art education was to take (Freedman, 1987). In the United States by the middle of the 19th century, at the Boston schools, there existed two types of art curricula, one under the label of "common school art" and the other called "fancy art." The "common school" ideology was to serve mostly the poor in preparing them for the work force; therefore common school art had an orientation towards technical drawing. "Fancy art" was observed

mainly in schools for girls. It was thought to give them class and good taste (Efland 1985).

According to Logan (1955), during the 1930's the philosophy of "art for art's sake" was well supported. At the elementary school level, children were encouraged to paint and draw in "large and bold fashion," and were using water colors, dry tempera, crayons, and chalks. Children were encouraged to express themselves freely. The teachers "were aware that the child using reds, oranges and blues strongly to create a spring landscape were doing so to suggest the verve, the wonderful excitement of his response to living in a manner which he would lose altogether if required to make his whole painting in cautious repetitions of green pigment" (p. 169).

The art education field in the United States in the 1930s and 1940s was affected by ideas imported from Europe. Other countries experience similar influences as their programs are designed following foreign models.

Art education in Papua, New Guinea is affected by the number of "different cultures" in existence. Each culture has its own set of values, different ideas about arts and crafts, different melodic sounds, different languages, etc. According to Stebbins (1989), "many languages have not been written down and many cultures have not been documented." The field of art education in Papua, New Guinea has been affected by "western ideas" also, which have lead to a lack of interest in the field for its "decorative" content. Art

Education in Papua, New Guinea must be culture oriented.

The Venezuelan Fine Art schools, which have been in existence for over 100 years, were designed and advised by Chilean educators (Madriz-Nava, 1985). In Chile the art education field has also been affected by "the development of foreign pedagogical ideas." Even though major influences had come from France, Germany and Belgium, after the 1950's art education in Chile was influenced by the theories of Viktor Lowenfeld from the United States and Herbert Read from England. Reasons for having art in the school curriculum in Chile has changed according to historical periods. The emphasis "during the last century" has been on helping the "economic progress" of the country. More recently the importance has been on developing creativity. (Errazuriz, 1989).

Viktor Lowenfeld's Theories

A major influence in the art education field in the United States and other countries was that of Viktor Lowenfeld. Born in Austria, Lowenfeld came to the United States in 1938. His ideas about the art education field are still powerful today. Influenced by scholars such as John Ruskin, Ebenezer Cooke, Corrado Ricci and Alfred Lichtwark, Lowenfeld made a path for the teaching of art education at the school level. Lowenfeld strongly emphasized no "adult interference" as far as the child's art is concerned. For Lowenfeld the child's work is more than a representation of

what he sees; it is also what he thinks, knows, and means about a particular subject (Michael and Morris, 1986).

Lowenfeld established that there are two types of individuals, those that rely mainly on visual experiences and those that, for the most part, rely on tactical experiences.

Lowenfeld has classified these type of individuals as "visual and haptic." A few individuals have a balanced visual-haptic aptitude, but most tend to favor one or the other. The visually oriented individual sees the whole shape before he/she sees its parts. The visually oriented person will represent experiences as he/she has seen them; the haptic oriented person will represent experiences as he/she has experienced them (Lowenfeld, 1966). Concerned with the developmental stages of the child, Lowenfeld (1947) classified the creative and mental stages as:

- the scribbling stage
- the pre-schematic stage
- the schematic stage
- the gang stage or stage of drawing realism
- the stage of reasoning or pseudo-naturalistic

Lowenfeld was a strong supporter of no grading, and no intervention as far as the child's art work is concerned. In 1947, Lowenfeld published his book Creative and Mental Growth in which he stated his concerns and visions for art education and the child. Lowenfeld advocated a child-centered curriculum (Lowenfeld, 1947; 1952; 1957; 1966).

According to Freedman (1987), Lowenfeld's ideas not only responded to the "humanistic" needs of the post-Second World War period but also to "political imperatives of social

control, nationalism, and the position of America in the post war world."

Lowenfeld believed that education should help maintain the "democratic personality" of the child (p. 24). The child documents his personality through his art; if no adult intervenes, the documentation will show a "free, happy, and uninhibited" personality. On the other hand, if adults interfere, the documentation will show characteristics of a "tense, restricted, and inhibited" personality. "To promote free art expression, then, is the same as providing the child with a free and happy childhood" (Lowenfeld, 1954, p. 25).

Children usually represent visually the things that concern them. Motivating the child to talk about his work is very beneficial for the child. Having someone to listen to what the child has to say about his work gives the child a feeling of security (Carson, 1986). Modernism (art for art's sake) has dominated the art education field since the 1930s. Lowenfeld was one of the advocates of the modernism approach. For a long time, creativity and self expression were the main goals of the art education field. Art programs lost public support as a consequence of lack of public interest in modernism. The educational values of the Lowenfeldian approach have been questioned. Also, the need to justify art instruction in schools increased (Clahassey, 1986).

The field of art education in the United States was strongly influenced by ideas imported from England (by Walter Smith in Boston), and from Austria (by Viktor Lowenfeld in

Pennsylvania). But art education is moving away from child-centered to subject-centered curriculum. Smith (1986), stated that:

While earlier views still enjoy considerable influence in the classroom, some of the best professional literature has moved away from a conception of art education as a general developmental activity that places psychological and social growth above the mastery of basic concepts and skills of art to one that stresses precisely such mastery . . . What recent writings in art education convey . . . is that images of the field of art education no longer feature the child-artist or the artist-teacher in the ways they have in the past . . . "Aesthetic education" has captured the imagination of writers, the image of the student as enlightened appreciator is consistent with the literature, with "enlightened" suggesting a more rigorous notion of appreciation than in the past (p. 90).

Lowenfeld's theory was based on the idea that to the child art means something totally different than the meaning that it has for adults. In his book Creative and Mental Growth, first published in 1947, Lowenfeld stated that "Art

for the child is merely a means of expression. Since the child's thinking is different from that of the adult's, his expression must also be different . . . the child sees the world differently from the way he draws it. Precisely from our analysis of this discrepancy between the representation and the thing represented do we gain insight into the child's real experience. Therefore it is easy to understand that any correction by the teacher which refers to reality and not to the child's experience interferes greatly with the child's own expression" (pp. 1-2).

Lowenfeld suggested that the child develops from the inside out. This conception has been changing in recent years. The new emphasis is in that the child develops from the outside in, as opposed to inside out. In recent years the concept of art education has been changing from child-centered to subject-centered (Eisner, 1988).

Related Studies

Research studies that evaluate art programs do not seem to be conducted very often. Nevertheless, a study dealing with the status of the arts program in the state of Bendel, Nigeria, was found. According to Bebetoidoh (1986), in Bendel, Nigeria the facilities being used were inappropriate for an art program, and the teaching methods used by most teachers were inconsistent with the state's guidelines. Some teachers would have students purchase art products for a grade instead of engaging students in the art making process, the methods used for evaluation were not consistent with those stated in the guidelines, and most of the elementary teachers were not qualified to teach art. A similar study was conducted in the State of Illinois. This study evaluated the programs of 102 elementary schools, 84 junior high and middle schools, and 56 high schools. A check sheet containing 22 items to be rated on a "five-point scale" was used to evaluate the programs. The check sheet rated the program from "needs improvement" to excellent." The first 13 items requested information concerning "traditional art objectives and objectives related to general goals defined by the Office of the State Superintendent of Public Instruction. The other items dealt with teaching materials, time allotments, inservice training, and similar concerns." The check sheet also provided space for additional comments. It also had a third section asking information about who did the teaching (a classroom teacher, an art teacher in combination

with a classroom teacher, or an art teacher). The success of the programs was related to teachers professional art training. Programs taught by art teachers' received higher scores than programs where the classroom teacher did the instruction. Programs in which classroom teachers worked in close relationship with an art teacher came in second. The study also found that inservice for elementary classroom teachers was non-existent. The time allocated for art was also "generally less than desirable." The evaluation also indicated a lack of teaching materials to conduct the programs with. (James, 1974).

CHAPTER III

METHODS AND PROCEDURES

The purpose of descriptive research is to obtain information concerning the current status of a specific phenomena (Gay, 1987). The purpose of this study was to investigate whether students enrolled in grades one through six are being given the opportunity to engage in art through the aesthetics education program, implemented in Venezuela in 1980, by doing hands on activities as well as learning art theory. The study was designed to describe the aesthetics education program and to study the relationship between government mandated guidelines and actual practice in the visual arts education portion of the program. The population surveyed consisted of elementary school teachers employed by the Caracas public school system.

The literature reviewed provided information about the development of education in Venezuela since the beginning of schooling in the country. The literature reviewed also outlined Viktor Lowenfeld's art education theories, which were used in designing the visual arts program implemented in Venezuela, as well as theories from other experts in the field.

This chapter describes the procedures used in the study

including research methodology, research instrument and design, data collection, and data analysis.

Methodology

In order to accomplish the purpose of this study a survey was designed to collect data concerning: (1) The current practices in visual arts instruction implemented in Venezuela (2) human resources available (3) and material resources available to teach the program.

The survey was designed by the researcher and was modeled after an evaluative checklist originally designed by Dr. W.R. Fulton, later revised by Dr. Kenneth King.

Population

The city of Caracas, with a population of approximately 6,000,000 people, was selected as the geographic area for conducting this study. There were 219 elementary schools serving a student population of 164,547 children in the urban areas with a total of 6,525 teachers. The sample size needed for the study was 361 teachers, which would provide a 95 percent confidence level. The cluster sampling technique was determined more suitable for the purpose of the study. L.R. Gay (1987) defines cluster sampling as "sampling in which groups, not individuals, are randomly selected. All members of selected groups have the same characteristics...Cluster sampling is more convenient when the population is very a large or spread out over a wide geographic area." One

cluster from Caracas representing the east, north, south, and central areas of the capital city were randomly selected in order to obtain data representative of all social classes. The researcher was advised not to go into the west area for being an unsafe part of the city. The central section of the capital also contains all the major museums of the country. The schools were randomly selected from the computerized system at the Ministry of Education main offices in Caracas. A memorandum from a Ministry of Education department head supporting this research study was attached to the instrument. The survey was given to 400 elementary teachers from the randomly selected schools. During the summers of 1991 and 1992, the researcher personally delivered the instrument to each school and then collected it. Each school administrator delivered and collected the instrument from each teacher. Follow-ups were made in the form of personal visits to the schools with low return rates. Informal interviews were also conducted during those visits. A total of 150 questionnaires were received. Nine were rejected for either providing incomplete information or because teachers marked more than one number in each or some of the sections. The total of 141 questionnaires was used for analysis. Of that total 30 were responses by first grade teachers, 23 were responses by second grade teachers, 20 were responses by third grade teachers, 15 were from fourth grade teachers, 17 were from fifth grade teachers, and 10 were from sixth grade teachers. The number of students per class

ranged from 24 to 43. The years of teaching experience ranged from 2 to 41. The professional qualifications of the teachers were reported with 37 having a University degree, 75 having a Normal School degree, 22 having both a Normal School degree and a University degree, and none having an Art degree. Seven teachers did not report their academic degrees.

Research Instrument

The research instrument for this study (see appendix A) was a six-page survey developed by the researcher, a K-12 public school art teacher in Oklahoma. The survey was the result of (1) the review of literature, (2) the researcher's personal experience and observations in the field, and (3) suggestions from university faculty in the Department of Curriculum and Instruction at Oklahoma State University. The instrument was designed to assess to what extent the goals of the mandated educational law are being achieved.

A pilot study of the instrument was conducted in order to determine potential problems. Prior to the pilot study a group of teachers enrolled in the Art Education program at OSU were asked to respond to the survey in order to determine its clarity. Once the survey had been tested, it was translated into Spanish. The translation was revised by a committee of Spanish professors currently teaching at Oklahoma State University. The instrument was then revised and approved by personnel at the Venezuelan Ministry of

Education, office of Curriculum Planning, in charge of revising all curriculum material for all subject areas. The instrument was also revised by an arts education teacher with many years of experience teaching art at the secondary level. This teacher had been involved in the planning stages of the Aesthetics Education program. Some minor language corrections were made. The survey was then distributed to eleven general classroom teachers in an area of Caracas not included in the cluster sampling. Isaac and Michael (1982) stated that 10 or 12 subjects is an appropriate number for a pilot study. The pilot test indicated no problems in responding to the questionnaire.

The survey was designed to gather information related to 5 major aspects of the program: (1) commitment to the visual arts program, (2) human resources and professional development, (3) about aesthetics in the curriculum, (4) art history in the curriculum, (5) art production in the curriculum. Each of the five areas had from 3 to 6 subareas. The subareas contained three subdivisions with three numbers on the left to choose from. The respondent was asked to circle only one of the numbers. The middle numbers were to be checked if the statement fit the situation at the specific school, the left numbers if the school was below what was being described. Space was provided for comments at the end of each subarea. Responses were anonymous.

Research Questions

- 1- Is there a difference between government mandated guidelines and actual practice in the Venezuelan aesthetics education program?
- 2- Is the emphasis on cognitive knowledge rather than actual creative production?
- 3- What is the level of expertise of the teachers?
- 4- What resources are available in order to teach the visual arts program?
- 5- What materials are available in order to teach production in the visual arts program?

Data Analysis

A measure of central tendency was used to analyze the data in this study. Each individual item on the questionnaire was calculated using the following equation for the mean:
$$\bar{X} = \frac{\sum X}{N}$$
 , where X represents responses for each value from the 1 through 9 scale, and N represents the total number of questionnaires received, in order to determine percentages. Tables were developed to illustrate the strengths and weaknesses of the visual arts program. A section of comments provided by respondents, and a report based on interviews, to corroborate data provided in the numerical portion of the questionnaire, was also included for each item on the instrument.

CHAPTER IV

ANALYSIS OF DATA

The study was designed to describe the aesthetics education program implemented in Venezuela in 1980's and to determine possible differences between the mandated guidelines and actual practice in the visual arts education portion of the program. The population consisted of school teachers employed by the Caracas public school system. The purpose of the study was to investigate whether students enrolled in grades one to six were experiencing the impact of the arts education program through hands on activities as well as studying art theory. The data were collected in Caracas and Metropolitan areas, representing different school districts. The cluster sampling technique was determined suitable for the purpose of this study. Schools were randomly selected from computer listings provided by the Office of Curriculum Planning at the Ministry of Education main office. The addresses of 160 schools were placed in four envelopes with the labels north, south, central, and east on each envelope. Containing 40 addresses each. School addresses were removed from each envelope one at a time. An authorization (see Appendix A) from a Ministry of Education official was obtained in order for the instrument to be

administered at the selected schools. The analysis of data was based on 141 responses received which were totally completed, providing a return rate of 37.5 per cent. Originally 150 were received but nine were rejected, because the teachers did not follow instructions when filling out the instrument.

A cover letter (see Appendix A) was designed by the researcher. The tone of the letter was somewhat formal, stressing the importance of the subject. Initially the questionnaire was given to principals of 20 schools who agreed to participate. Four hundred questionnaires were initially distributed. Follow-ups by the researcher were personal visits to the schools, and in some instances the researcher had the opportunity to give the questionnaires directly to the teachers. Unstructured interviews with school administrators as well as teachers were also conducted.

The questionnaire (see Appendix A) asked teachers to provide the name of the school where they taught, the total number of students enrolled at that school, the grade taught, the number of students in the class, professional qualifications and years of teaching experience. In addition the teachers were asked to provide information concerning professional training, if any, in the visual arts. The cover page of the questionnaire also provided the instructions on how to fill it out. Teachers were asked to circle only one of the numbers at the left of the one statement which most

nearly represented the situation at their school. If a statement accurately described their situation, they were asked to circle one of the middle numbers (2, 5, or 8), to the left of that statement. If they felt that the situation at their school was below what was being described, they were asked to circle one of the lower numbers (1, 4, or 7), and if the situation at their school was above what was being described, they were asked to circle the higher number on the right (3, 6, or 9). In any case they were asked to circle only one of the nine numbers.

Teachers were also provided with the following example that shows how to fill out the questionnaire:

A. Commitment to provide administrative services.

1	2	3	There is no school director.
4	5	6	There is a part time school director.
7	8	9	There is a full time school director.

Analysis of Responses:

OBJECTIVE I. Teachers were asked to provide their perception of the school's commitment to the Visual Arts program. Responses were received regarding the school's commitment to teaching visual arts, commitment to providing art supplies for teaching visual arts, and commitment to providing books for teaching the visual arts. These responses are illustrated in Tables III, IV, and V with response 1 representing criterion not met and response 9 representing criterion fully met. The criteria for objective I and the teacher's responses were as follows:

CRITERIA

The program should be providing students with direct hands on experiences in all art forms. A variety of supplies, visual resources, and books should also be available.

Item A. Commitment to teaching visual arts.

1 2 3 The visual arts program does not provide students the opportunity to engage in hands-on activities.

Of the respondents, 8.40 per cent of the teachers selected number one, 11.45 per cent selected number two, and 3.05 per cent selected number three.

4 5 6 The visual arts program provides students some opportunities to engage in hands-on activities.

Of the respondents, 14.50 per cent of the teachers selected number four, 19.85 per cent selected number five, and 6.87 per cent selected number six.

7 8 9 The visual arts program provides students the opportunity to engage in hands-on activities every class period.

Of the respondents, 19.08 per cent of the teachers selected number seven, 9.16 per cent selected number eight, and 7.63 per cent selected number nine.

The researcher has applied to the response data an analysis overlay wherein responses 1-3, representing 22.90%, are classified as being weak in the commitment to teaching visual arts; responses 4-6, representing 41.22%, as being neither weak nor strong; and responses 7-9, representing 35.87%, as being strong in their commitment to the stated criterion. For the stated criterion, teachers' perceptions of commitment is classified as neither weak nor strong.

The percentages of responses in categories 1-9 are shown in Table III. The analysis overlay is shown in Figure 1.

Teachers had the opportunity to give additional information concerning the commitment to provide hands on activities. The following statements corroborate the findings in the numerical portion of the questionnaire

SURVEY RESPONDENTS' COMMENTS. From Questionnaires: A second grade teacher stated that some of the program's objectives provide students the opportunity for hands-on activities. A first grade teacher reported that factors such as time and materials keep students from opportunities to do art. Another second grade teacher with seven and a half years of experience stated that teachers should be given art workshops to enable them to teach and guide their students better. Another teacher with fourteen years of teaching experience reported that students have opportunities to do hands-on

TABLE III
 COMMITMENT TO TEACHING VISUAL ARTS

Weak			Neither Weak nor Strong			Strong			
1	2	3	4	5	6	7	8	9	
1 =	8.40%		4 =	14.50%		7 =	19.09%		
2 =	11.45%		5 =	19.85%		8 =	9.16%		
3 =	3.05%		6 =	6.87%		9 =	7.63%		
Total:			22.90%	41.22%			35.88%		

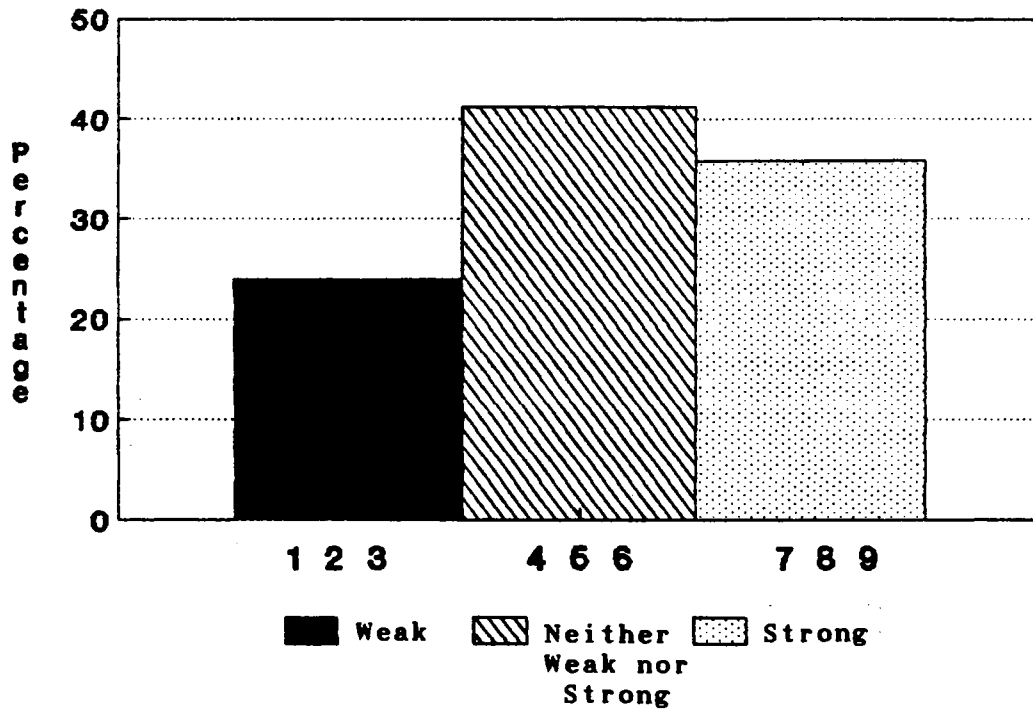


Figure 1. Commitment to teaching visual arts

activities but only those planned by the Ministry of Education. A teacher with eighteen years of teaching experience stated that the time allocated to art activities is too short, and that the materials provided by the school are not sufficient to satisfy the demands of the subject area. Another teacher reported that students have the opportunity to dedicate themselves to hands-on activities, but mainly develop those activities at home. Time at school is too short and the number of students too high. A sixth grade teacher reported that because there is a lack of a specialist in the subject, students rarely have chance to do hands-on activities. A fifth grade teacher stated that because of the lack of physical space and the lack of an art specialist the program rarely provides the students the opportunity to do hands on activities. Another fifth grade teacher stated the same but also included lack of resources. A first grade teacher stated that students draw and color "empirically".

REPORT BASED ON INTERVIEWS: A sixth grade teacher with the responsibility of teaching art also, when asked about the visual arts program, stated that "45 minutes a week is not enough; therefore we cover the subject in a very superficial way . . . what we do the most is free drawing." This teacher had some of her students show me illustrations they had done on their notebooks for other subjects. Another sixth grade teacher at a different school expressed the same concern about the limited amount of time allocated for art. She said,

"We only have art on Thursdays for 45 minutes; right now we are discussing Venezuelan artists, "Do you have any slides that you could show my students?" Concerning hands-on activities, she said that occasionally they manage to do something in class, but all they have are the small desks to work on. Most projects are assigned as homework. I asked her about the time frame being shorter than the original 90 minutes a week stated in the official documents. She said, "We just have too many things to teach; we teach now at the fifth grade level what used to be taught in the first year of high school . . . We do not have enough hours in the day to do what they want us to do. We the teachers are overloaded with work."

Another teacher at the same school stated, "All we do is - I write the information [art vocabulary, etc.] on the blackboard and the students copy it, and later I test them on the material. You are welcome to observe the class, but that is all we do."

Item B. Commitment to providing art supplies for teaching the visual arts.

1 2 3 The school does not provide art supplies and other materials for hands-on activities in the classroom.

Of the respondents, 37.4 per cent of the teachers selected number one, 11.45 per cent selected number two, and 6.87 per cent selected number three.

4 5 6 The school provides some art supplies and other materials for hands-on activities in the classroom.

Of the respondents, 6.1 per cent of the teachers selected number four, 20.61 per cent selected number five, and 6.88 per cent selected number six.

7 8 9 The school provides all art supplies and other materials for hands-on activities in the classroom.

Of the respondents, 5.35 per cent of the teachers selected number seven, 3.82 per cent selected number eight, and 1.52 per cent selected number nine.

The researcher has applied to the response data an analysis overlay wherein responses 1-3, representing 55.72%, are classified as being weak in the commitment to providing art supplies for teaching the visual arts; responses 4-6, representing 33.59%, as being neither weak nor strong; and responses 7-9, representing 10.69%, as being strong in their commitment to the stated criterion. For the stated criterion, teachers' perceptions of commitment is classified as weak.

The percentages of responses in categories 1-9 are shown in Table IV. The analysis overlay is shown in Figure 2.

Teachers had the opportunity to give additional information concerning the commitment to providing supplies. The following statements corroborate the findings in the numerical portion of the questionnaire.

SURVEY RESPONDENTS' COMMENTS: From questionnaires: A first grade teacher with 38 students in the classroom and with 23 years of teaching experience stated that the teachers should be given preparation for teaching the Visual Arts. The

TABLE IV
 COMMITMENT TO PROVIDING ART SUPPLIES
 FOR TEACHING THE VISUAL ARTS

Weak			Neither Weak nor Strong			Strong					
1	2	3	4	5	6	7	8	9			
1 =	37.40%		4 =	6.10		7 =	5.35%				
2 =	11.45%		5 =	20.61%		8 =	3.82%				
3 =	6.87%		6 =	6.88%		9 =	1.52%				
Total:			55.72%			33.59%			10.69%		

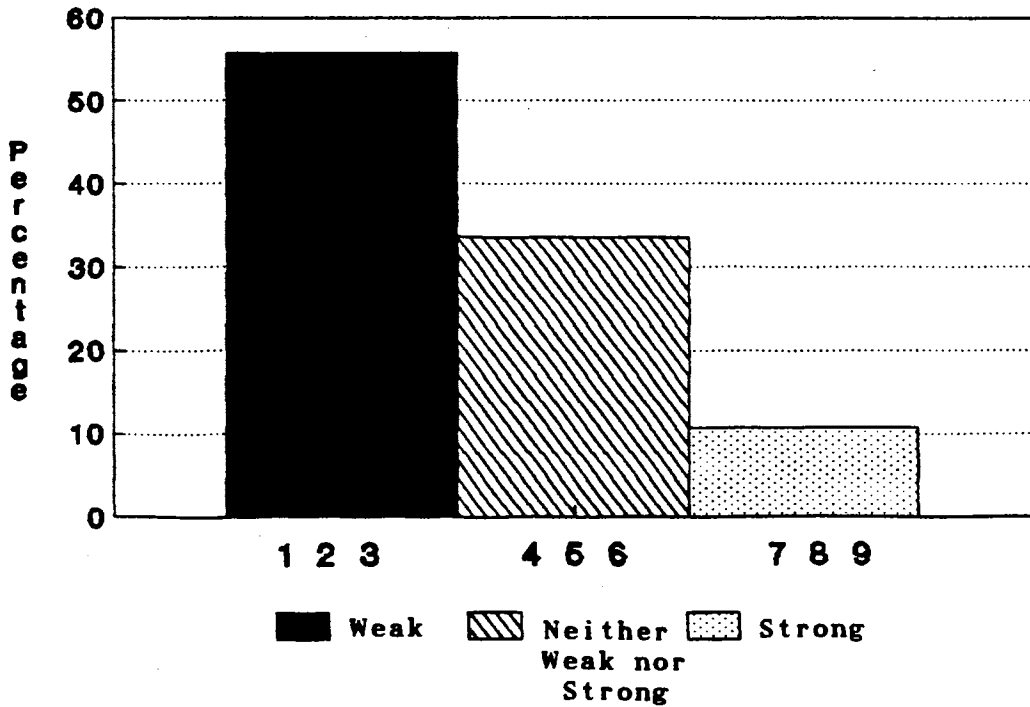


Figure 2. Commitment to providing art supplies for teaching the visual arts

school does not provide supplies and a teacher feels that the school should be equipped with enough materials since the number of students is very high. Another teacher reported that the program is very monotonous, creating a routine for the teacher and the students, where the teacher as well as the students develop the objectives with few materials. The teacher continues by stating that he/she works with his/her creativity and the creativity of the students, but that a specialist in the field could provide better ways to stimulate that creativity. Another teacher reported that the materials provided by his/her school are not sufficient to cover the demands of the subject area. Another teacher reported that his/her school does not provide suitable materials for art activities. A teacher with 12 years of experience presently teaching fourth grade stated that supplies are brought by the students; the school does not provide any supplies. Another teacher at a different school also reported that students bring the supplies. Yet another teacher reported that his/her school does not provide supplies because those are not included in the budget. Another teacher also reported that provision of materials is the responsibility of the parents. A second grade teacher reported that materials are provided by the teacher or the parent. A first grade teacher reported the school's lack of interest in providing supplies. Several teachers stated that supplies are nonexistent. A fifth grade teacher stated that art is not given the importance and place that it should

have.

REPORT BASED ON INTERVIEWS: A school administrator, when asked about provision of art supplies, stated, "We give parents a list of supplies, but many cannot afford them, and we cannot force parents to purchase anything . . . What teachers do is ask those students whose parents can afford to purchase the supplies, to share them with the students that do not have them . . . If we have a special school activity, we may use funds from our parent-guardian association (PTA) to purchase paint." A teacher at another school stated, "Supplies are expensive and children are very poor . . . We cannot ask parents for supplies when they cannot even afford basic needs . . . What little we do, we do with very scarce resources."

Item C. Commitment to providing textbooks.

1 2 3 The school does not provide textbooks.

Of the respondents, 27.48 per cent of the teachers selected number one, 10.69 per cent selected number two, and 5.34 per cent selected number three.

4 5 6 The school provides some textbooks.

Of the respondents, 13.74 per cent of the teachers selected number four, 21.38 per cent selected number five, and 7.63 per cent.

7 8 9 The students are provided with textbooks for their use and there are other reference books available in the classroom.

Of the respondents, 6.10 per cent of the teachers selected number seven, 4.59 per cent selected number eight, and

3.05 per cent selected number nine.

The researcher has applied to the data an analysis overlay wherein responses 1-3, representing 43.51%, are classified as being weak in the commitment to provide textbooks; responses 4-6, representing 42.75%, as being neither weak nor strong; and responses 7-9, representing 13.74%, as being strong commitment to the stated criterion. For the stated criterion, teachers' perceptions of the commitment is classified as weak.

The percentages of responses in categories 1-9 are shown in Table V. The analysis overlay is shown in Figure 3.

Teachers provided additional information concerning the commitment to providing textbooks. Their statements corroborate the findings in the numerical section of the questionnaire.

SURVEY RESPONDENTS' COMMENTS. From Questionnaires: A teacher with 18 years of teaching experience stated that reference books are scarce and those that do exist are in the library, and that fourth, fifth, and sixth grade students are the ones that need them. This teacher also stated he/she uses recyclable materials, including printed material, brought to class by the students and the teacher. Another teacher reported that his/her school does not provide books and that the school's library does not have an adequate bibliography of sources. A second grade teacher reported that the parents purchase the books. Another second grade teacher also stated that books are brought by the students.

TABLE V
COMMITMENT TO PROVIDE TEXTBOOKS

Weak			Neither Weak nor Strong			Strong					
1	2	3	4	5	6	7	8	9			
1 =	27.48%		4 =	13.74%		7 =	6.10				
2 =	10.69%		5 =	21.38%		8 =	4.59%				
3 =	5.34%		6 =	7.63%		9 =	3.05%				
Total:			43.51%			42.75%			13.74%		

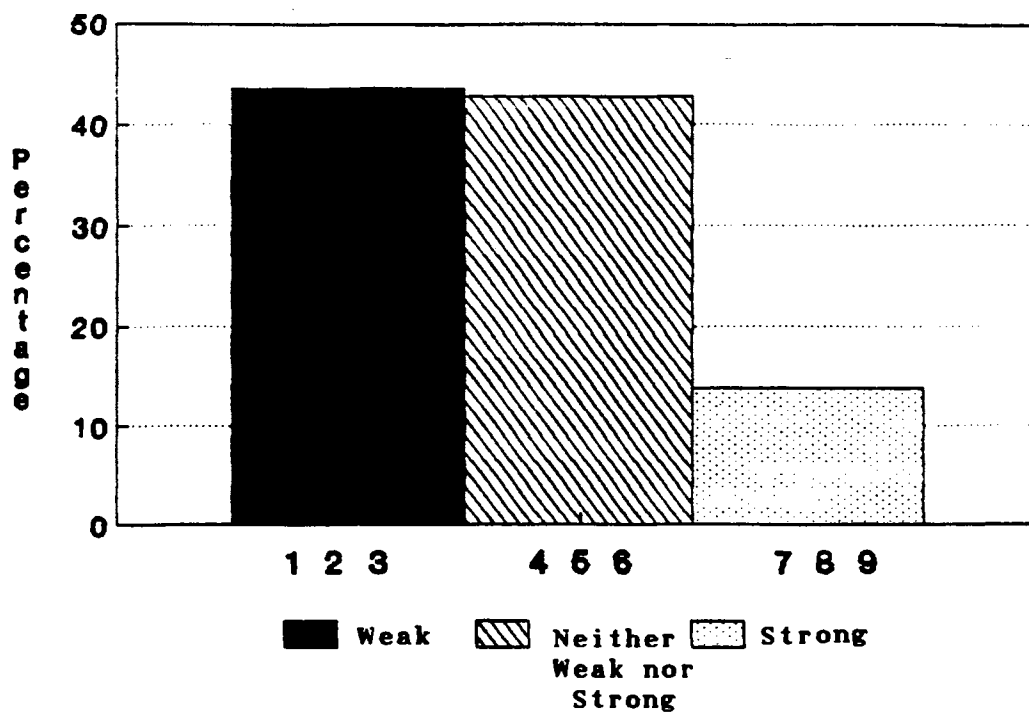


Figure 3. Commitment to provide textbooks

A fourth grade teacher reported that his/her school's library is not sufficiently equipped with books. Another teacher stated that students do not have Visual Arts books at their disposal because the school does not have them. Yet another teacher, teaching sixth grade, reported that generally students have encyclopedias that cover all subjects. A first grade teacher reported that first graders do not have a textbook. Textbooks are not required for this level. A fifth grade teacher also stated that the students buy the books and the books they buy are general encyclopedias.

REPORT BASED ON INTERVIEWS: Several of the teachers interviewed indicated that their students did not have textbooks. The teachers had their copy, which they had to purchase themselves, and used it to cover the subject. One of the teachers stated, "What we basically do is cover terminology, which the students memorize and are tested on . . . My students do know the terms really well . . . I could ask them right now any of the terms studied and they would respond immediately." One school administrator said that books are requested in the same list of supplies given to the parents at the beginning of the year, but parents are not required to purchase them. If some of the students have the textbook, they are asked to share with their classmates.

Item D. Commitment to providing visual resources for instruction in the visual arts.

1 2 3 The school does not have visual aids available for instruction of the visual arts.

Of the respondents, 32.06 per cent of the teachers selected number one, 12.22 per cent selected number two, and 5.34 per cent selected number three.

4 5 6 The school has some visual aids for instruction of the visual arts.

Of the respondents, 12.21 per cent of the teachers selected number four, 20.61 per cent selected number five, and 9.16 selected number six.

7 8 9 The school has a wide variety of visual aids available for teaching art production, history and aesthetics.

Of the respondents, 4.58 per cent of the teachers selected number seven, 2.29 per cent selected number eight, and 1.52 per cent selected number nine.

The researcher has applied to the response data an analysis overlay wherein responses 1-3, representing 49.63%, are classified as being weak commitment to providing visual resources for instruction in the visual arts; responses 4-6, representing 41.98%, as being neither weak nor strong; and responses 7-9, representing 8.39%, as being strong in their perceived commitment to the stated criterion. For the stated criterion, teachers perceptions of commitment is classified as weak.

The percentages of responses in categories 1-9 are shown in Table VI. The analysis overlay is shown in Figure 4.

Additional information concerning the commitment to providing resources for instruction in the visual arts was also provided. The following statements corroborate the results of the numerical portion of the questionnaire.

TABLE VI
 COMMITMENT TO PROVIDING VISUAL
 RESOURCES FOR INSTRUCTION
 IN THE VISUAL ARTS

Weak			Neither Weak nor Strong			Strong					
1	2	3	4	5	6	7	8	9			
1 =	32.06%		4 =	12.21%		7 =	4.58%				
2 =	12.22%		5 =	20.61%		8 =	2.29%				
3 =	5.34%		6 =	9.16%		9 =	1.52%				
Total:			49.63%			41.98%			8.39%		

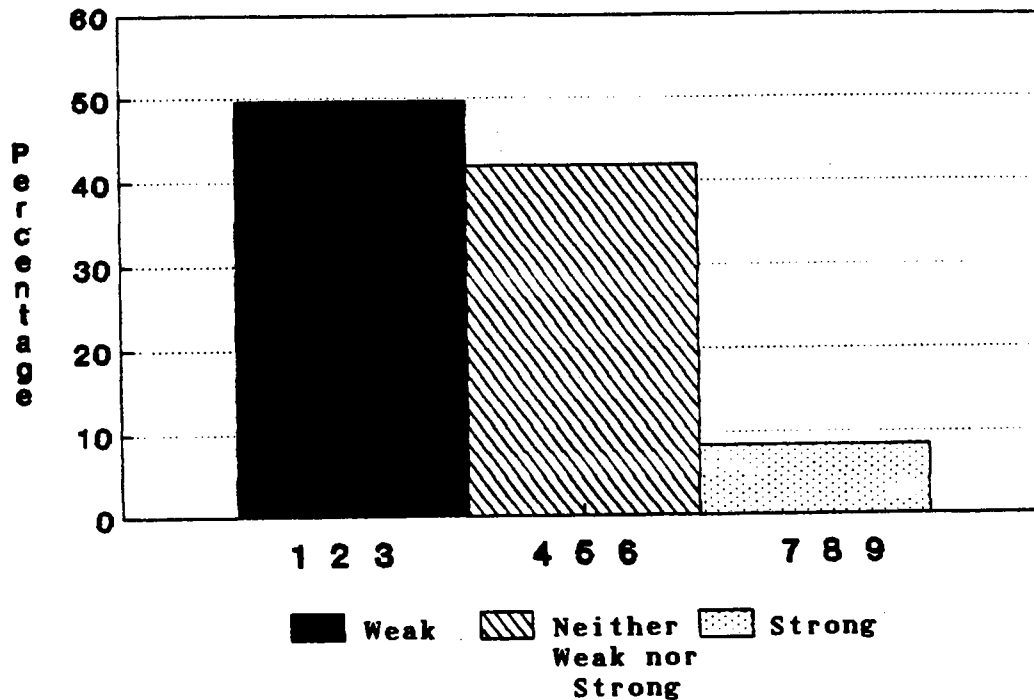


Figure 4. Commitment to providing visual
 resources for instruction
 in the visual arts

SURVEY RESPONDENTS' COMMENTS. From Questionnaires: A teacher reported using printed materials and recyclables as visual aids. Another teacher reported that all visual material is developed by the teacher. Several teachers reported that visual aids are nonexistent. Another teacher stated that his/her school had some visual aid material. A second grade teacher stated that the school was not equipped with visual resources. A sixth grade teacher reported that there were no visual aids at his/her school since there were no specialists in the field.

REPORT BASED ON INTERVIEWS: A school administrator at a very large school, which has a principal for grades one to three and a principal for grades four to six, stated that all their visual equipment had been stolen during a Christmas vacation. The principal said, "We can not leave anything here (meaning at the school) because no matter what we try to do in order to keep things from being stolen, thieves always find a way to get in." She continued, "We could borrow visual materials from the museums, but we have no way of showing them." One of the teachers stated that her school did not have any visual aids, that all the materials are very expensive and teachers cannot afford to buy them themselves. Several school administrators reported also that their schools could not afford to purchase visual aids. The teachers made their own examples.

OBJECTIVE II. Teachers were asked to provide their perceptions of human resources and professional development. Responses were received regarding qualifications of the visual arts teacher, consultative services in visual arts instruction, and inservice and workshops in visual arts instruction. Those responses are illustrated in Tables VII, VIII, and IX with response 1 representing criterion not met and response 9 representing criterion fully met. The criteria for objective II and the teachers responses were as follows:

CRITERIA

A school system should provide inservice education and workshops to general classroom teachers teaching visual arts. The visual arts should also be taught by specialists in the field.

Item A. Qualifications of the visual arts teacher.

1 2 3 There are no certified art education teachers in the school system.

Of the respondents, 36.64 per cent of the teachers selected number one, 24.42 per cent selected number two, and 9.17 selected number three.

4 5 6 There are some certified art education teachers in the school system and they offer assistance to other teachers with no knowledge of art when asked and are free from other obligations.

Of the respondents, 7.63 per cent of the teachers selected number four, 7.63 per cent selected number five, and 7.63 per cent selected number six.

7 8 9 All teachers of visual arts have art education background and they work together in the planning, designing, selecting, and instruction of the

visual arts program.

Of the respondents, 2.30 per cent of the teachers selected number seven, 3.09 per cent selected number eight, and 1.52 per cent selected number nine.

The researcher has applied to the response data an analysis overlay wherein responses 1-3, representing 70.23%, are classified as being weak regarding qualifications of the visual arts teacher; responses 4-6, representing 22.89%, as being neither weak nor strong; and responses 7-9, representing 6.88%, as being strong in their perceived commitment to the stated criterion. For the stated criterion, teachers' perceptions of human resources and professional development are classified as being weak.

The percentages of responses in categories 1-9 are shown in Table VII. The analysis overlay is shown in Figure 5.

Teachers had the opportunity to give additional information related to the qualifications of the visual arts teacher. The statements corroborate the findings in the numerical portion of the questionnaire.

SURVEY RESPONDENTS' COMMENTS. From Questionnaires: A large number of teachers reported that their schools do not have art specialists. Teachers from one of the schools reported that their school has an art specialist that works with fifth, and sixth graders, but she is there only for the morning shift. Another teacher from the same school stated, "A student in the field teaches what little she knows;" there is no full time specialist. At another school, one

TABLE VII
HUMAN RESOURCES AND PROFESSIONAL
DEVELOPMENT

Weak			Neither Weak nor Strong			Strong					
1	2	3	4	5	6	7	8	9			
1 =	36.64%		4 =	7.63%		7 =	2.30%				
2 =	24.42%		5 =	7.63%		8 =	3.06%				
3 =	9.17%		6 =	7.63%		9 =	1.52%				
Total:			70.23%			22.89%			6.88%		

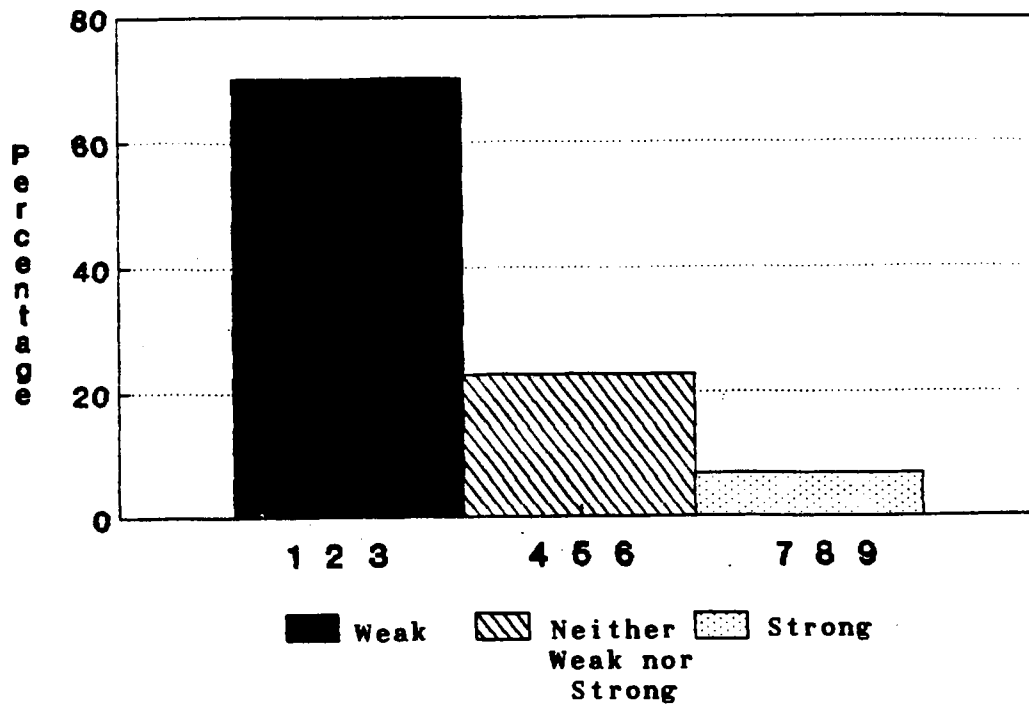


Figure 5. Human resources and professional
development

teacher stated, there was a specialist on staff but working as a general classroom teacher, not as an art specialist (this teacher is waiting to be appointed to teach art). One of the teachers stated that the specialist is not "given the importance that he/she should have." A second grade teacher with 26 years of teaching experience stated, "I consider necessary the inclusion of teaching specialists in the visual arts at all the schools at the national level for a better development of the program." Yet another fifth grade teacher stated the need to have art specialists at every school, since a specialist is updated, with a great number of resources, representing a great asset to the students and at the same time providing more value to the subject.

REPORT BASED ON INTERVIEWS: A school administrator informed the researcher that she requested, several years ago, the appointment of an art specialist for her school. She also offered an alternative to an art specialist. She said, "I made a proposition to the Ministry of Education for them to provide us with a substitute teacher to cover for one of my general classroom teachers that has artistic ability, so she could teach art full time, but not even that way were we able to have them listen to our request." The school has an art classroom that was equipped with money from the Parents-Guardian Association (PTA), but no one at school uses it. No one knows how to use the equipment. This school has a sixth grade math teacher in charge of teaching the aesthetics education program. That teacher was

interviewed. She stated that she was chosen because "they know that I like art and I have some artistic ability, but I do not feel competent." She also stated "art should be taught by an art specialist; unfortunately art is not given the importance that it should have . . . Art is taught very superficially." Another school administrator stated, "The government has created a very unrealistic situation. It has designed and implemented a program and has not provided us with the human and material resources to carry it out. It is not that the country lacks human resources, because we have specialists in the field, but they are not appointed to art teaching positions. The aesthetics education program is for the future."

Item B. Consultative Services in visual arts instruction.

1 2 3 No art specialist is available to provide consultative services on instruction of the visual arts.

Of the respondents, 49.61 per cent of the teachers selected number one, 23.66 per cent selected number two, and 8.40 per cent selected number three.

4 5 6 An art specialist occasionally provides services on art instruction according to teachers needs.

Of the respondents, 3.82 per cent of the teachers selected number four, 6.11 selected number five, 6.11 per cent selected number six.

7 8 9 There is an art specialist at the school at all times providing assistance to general classroom teacher engaged in teaching visual arts.

Of the respondents, 1.53 percent of the teachers selected

number seven, 76 per cent selected number eight, and .00 per cent selected number nine.

The researcher has applied to the response data an analysis overlay wherein responses 1-3, representing 81.67%, is classified as being weak in the provision of consultative services in visual arts instruction; responses 4-6, representing 16.04%, as being neither weak not strong; and responses 7-9, representing 2.29%, as being strong in their perceived commitment to the stated criterion. For the stated criterion, teachers' perceptions of provision of consultative services is classified as weak.

The percentages of responses in categories 1-9 are shown in Table VIII. The analysis overlay is shown in Figure 6.

Teachers also gave additional information concerning consultative services in visual arts instruction. Their statements support the findings in the numerical portion of the questionnaire.

SURVEY RESPONDENTS' COMMENTS. From Questionnaires: All the teachers that provided comments reported that consultative services are nonexistent. A fourth grade teacher stated that consultative services provided by an art specialist could be a solution. Another teacher reported that the art student teaching art to the morning shift students does not provide consultative services to the other teachers.

REPORT BASED ON INTERVIEWS: A school administrator reported to have an art background stated that teachers do not seem to

TABLE VIII
CONSULTATIVE SERVICES IN VISUAL
ARTS INSTRUCTION

Weak			Neither Weak nor Strong			Strong					
1	2	3	4	5	6	7	8	9			
1 =	49.61%		4 =	3.82%		7 =	1.53%				
2 =	23.66%		5 =	6.11%		8 =	.76%				
3 =	8.40%		6 =	6.11%		9 =	.0%				
Total:			81.67%			16.04%			2.29%		

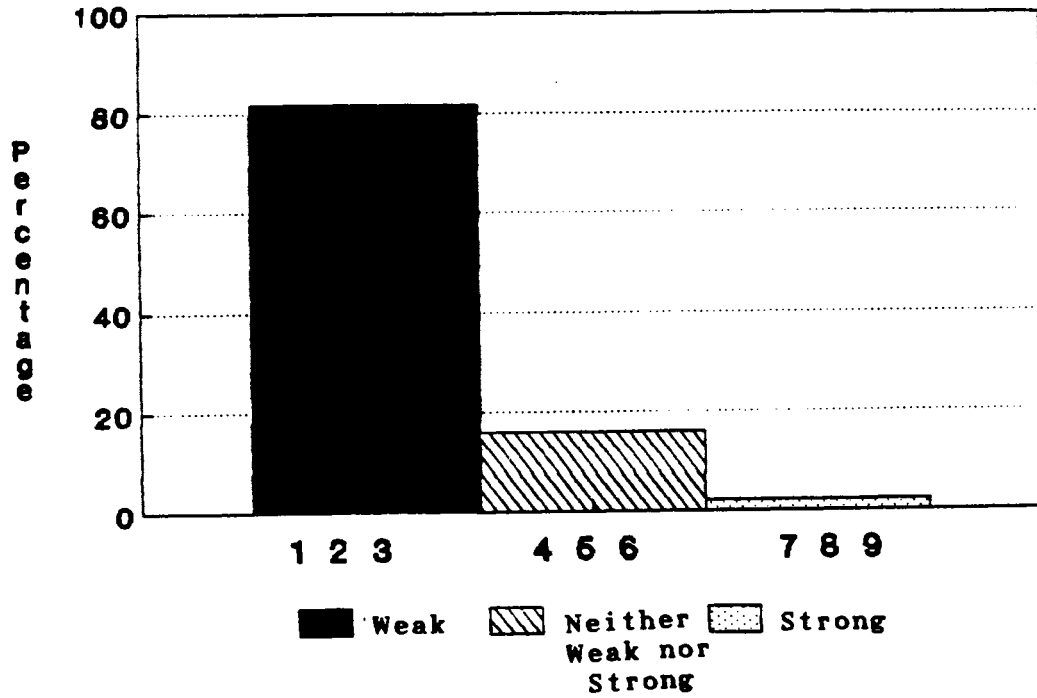


Figure 6. Consultative services in visual arts instruction

be interested in learning. She said, "I have many art lessons that I could share with them, and they know it. Teachers do not show any interest." Another school administrator stated that assistance can be requested from the district's visual arts supervisor, who can come to the school and work with the teachers; "the problem is that everyone is too busy." She added that during the school year everyone is too involved with teaching; there is no time set aside for consultations.

Item C. Inservice and workshops in visual arts instruction.

1 2 3 No inservice and workshops relating to the teaching of visual arts are provided.

Of the respondents, 37.40 per cent of the teachers selected number one, 19.84 per cent selected number two, and 10.69 per cent selected number three.

4 5 6 Some inservice and workshops are offered.

Of the respondents, 6.88 per cent of the teachers selected number four, 15.26 per cent selected number five, and 6.87 selected number six.

7 8 9 Professionals in the visual arts are involved in providing continuous inservice education and workshops in all types of art forms.

Of the respondents, 3.06 per cent of the teachers selected number seven, .0 per cent selected number eight, and .0 per cent selected number nine.

The researcher has applied to the response data an analysis overlay wherein responses 1-3, representing 67.93%, are classified as being weak in the provision of inservice

and workshops in visual arts instruction; responses 4-6, representing 29.01%, as being neither weak nor strong; and responses 7-9, representing 3.06%, as being strong commitment in the stated criterion. For the stated criterion, teachers' perceptions of provision of inservice and workshops are classified as weak.

The percentages of response in categories 1-9 is shown in Table IX. The analysis overlay is shown in Figure 7.

Teachers had the opportunity to provide additional comments concerning inservice and workshops in visual arts instruction. These statements support the numerical results.

SURVEY RESPONDENTS' COMMENTS. From Questionnaires: A third grade teacher stated that inservice and workshops are not given the importance that they should be given. A fifth grade teacher stated that they are nonexistent. A second grade teacher reported that he/she had not been informed of any. A fourth grade teacher stated that neither the school nor the Ministry of Education provide inservices or workshops. Another teacher stated that in 1986, during the implementation of the second stage of the Basic Education program, teachers at his/her school were given a visual arts workshop. Another second grade teacher reported that the Ministry of Education has not provided training to its faculty in the area of visual arts. Yet another teacher wrote that "unfortunately we are not given staff development workshops and courses." A fourth grade teacher stated that some workshops are offered, but more should be offered in

TABLE IX
INSERVICE AND WORKSHOPS IN VISUAL
ARTS INSTRUCTION

Weak			Neither Weak nor Strong			Strong			
1	2	3	4	5	6	7	8	9	
1 =	37.40%		4 =	6.88%		7 =	3.06%		
2 =	19.84%		5 =	15.26%		8 =	.0%		
3 =	10.69%		6 =	6.87%		9 =	.0%		
Total:			67.93%	29.01%			3.06%		

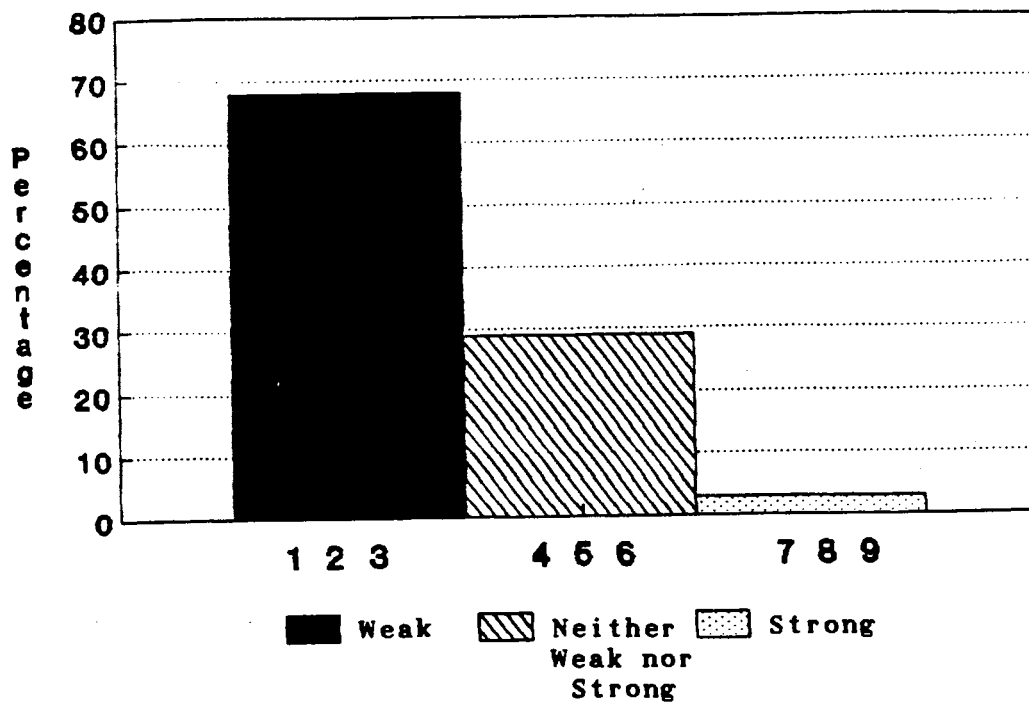


Figure 7. Inservice and workshops in
visual arts instruction

this subject. Another second grade teacher also stated that staff development programs are almost never offered. Another teacher wrote "workshops are offered once in too many years." Some of the teachers reported to have attended the initial workshops given by the Ministry of Education during the stages of implementation of the program. Another teacher reported that "schools do not require teachers to improve professionally."

REPORT BASED ON INTERVIEWS: Concerning the provision of workshops, one school administrator stated, "The Ministry of Education does not offer workshops like it used to many years ago . . . I used to attend them in the Summer. Right now it seems that the Ministry of Education is more interested in graduating those teachers that are already in the field but still have not finished the degree." An administrator from another school reported that one of the local newspapers has given workshops during the summer on how to use newspapers and other recyclables in the classroom. Some of her teachers have attended those, she said. She continued by stating that "the authorities have not given art the importance that it deserves." A second grade teacher stated that "the workshops that I have taken have been very superficial and have had little hands-on practice." Yet another second grade teacher reported that staff development programs are almost never offered. All the general classroom teachers expressed the need for workshops in the field to help them develop better ways to teach the subject.

OBJECTIVE III. Teachers were asked to provide their perception of the commitment to Aesthetics in the Curriculum. Responses were received relative to the commitment to the use of the field trip as a teaching tool, the commitment to teaching the art history of the country, and the field trip as a resource for teaching art history. These responses are illustrated in Tables X, XI, and XII with response 1 representing criterion not met and response 9 representing criterion fully met. The criteria for objective III and the teacher's responses were as follows:

CRITERIA

The visual arts program should provide students with opportunities for creative experiences outside of the confines of the school and provide instruction on the principles and elements of design for art appreciation.

A. Commitment to the use of the field trip as a teaching tool.

1 2 3 The students do not have the opportunity to go on field trips to parks and museums or just around the school setting for a creative experience.

Of the respondents, 19.08 per cent of the teachers selected number one, 13.76 per cent selected number two, and 13.74 per cent selected number three.

4 5 6 The students have some opportunities go on field trips around the school, to visit art galleries, and to be exposed to art first hand.

Of the respondents, 14.50 per cent of the teachers selected number four, 25.95 per cent selected number five, and 9.92 per cent selected number six.

7 8 9 The students have many opportunities to be exposed to works of art by going to galleries and

museums and also by going on field trips to see environmental art

Of the respondents, .76 per cent of the teachers selected number seven, 2.29 selected number eight, and .0 per cent selected number nine.

The researcher has applied to the response data an analysis overlay wherein responses 1-3, representing 46.58%, are classified as being weak in the commitment to the use of the field trip as a teaching tool; responses 4-6, representing 50.37%, as being neither weak nor strong; and responses 7-9, representing 3.05%, as being strong in the commitment to the stated criterion. For the stated criterion, teachers' perceptions of commitment is classified as neither weak nor strong.

The percentages of response in categories 1-9 is shown in Table X. The analysis overlay is shown in Figure 8.

Teachers had the opportunity to provide additional comments concerning the use of the field trip as a teaching tool. These statements support the numerical results.

SURVEY RESPONDENT'S COMMENTS. From Questionnaires: A fifth grade teacher reported that occasionally students are taken to the National Gallery of Art, but another fifth grade teacher at the same school stated that field trips are non-existent. A second grade teacher stated that only the upper elementary grades get to go on field trips. Another second grade teacher also reported that field trips are not used as

TABLE X
 COMMITMENT TO THE USE OF THE FIELD
 TRIP AS A TEACHING TOOL

Weak			Neither Weak nor Strong			Strong					
1	2	3	4	5	6	7	8	9			
1 =	19.08%		4 =	14.50%		7 =	.76%				
2 =	13.76%		5 =	25.95%		8 =	2.29				
3 =	13.74%		6 =	9.92%		9 =	.0%				
Total:			46.58%			50.37%			3.05%		

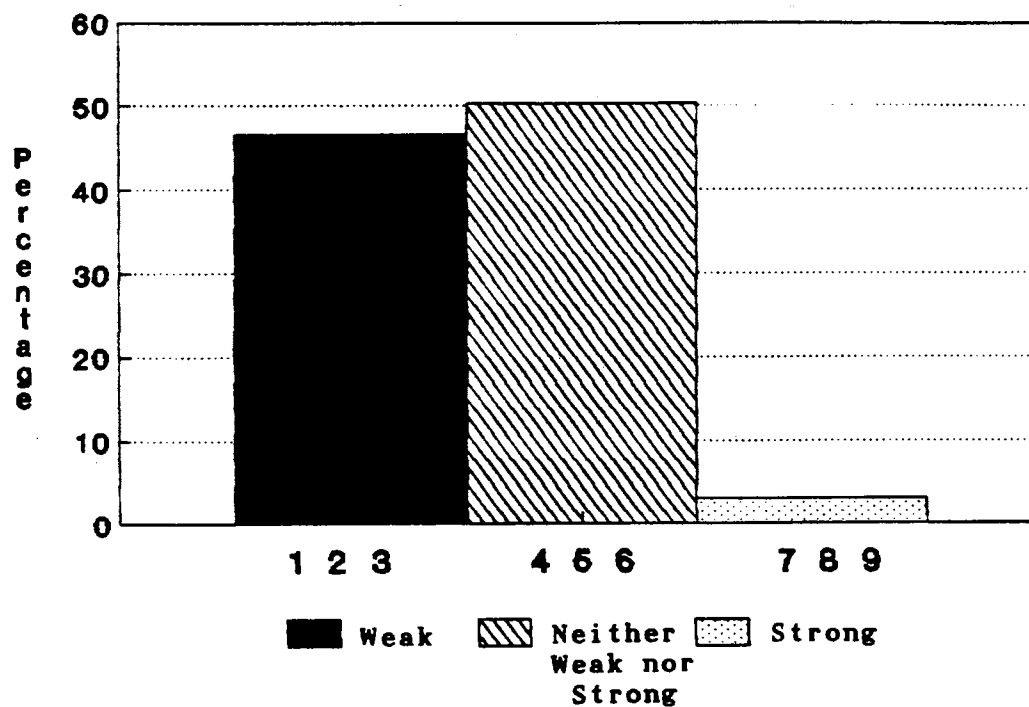


Figure 8. Commitment to the use of the field trips as a teaching tool

a teaching tool. A sixth grade teacher reported the same. One respondent stated that his/her school occasionally organizes field trips, but most of the time students are "only informed of exhibits and encouraged to go on their own" to view them, but very few students visit exhibits at the museums. Yet another teacher reported that field trips are not taken because of lack of transportation. Another teacher stated that if they receive an invitation from a gallery or museum, the school tries to take the students to the exhibit. Still another teacher reported that the lower elementary grades do not receive invitations from galleries and museums.

REPORT BASED ON INTERVIEWS: School administrators reported "It is very hard to get transportation. Busing has to be requested from the administrative offices." A teacher at a school which has the major art museums in the country within walking distance reported that "even though the museums are so close, students are very seldom taken on field trips. It is a shame!" Another school principal reported that "the school does not have transportation, busing has to be requested from the Ministry of Education and with so many schools in the area to be served, it is very hard to obtain transportation to take students on field trips."

Item B. Commitment to teaching the principles of aesthetics.

- | | | | |
|---|---|---|--|
| 1 | 2 | 3 | Students are never taught about the elements and principles of design. |
|---|---|---|--|

Of the respondents, 3.05 per cent of the teachers selected number one, 7.60 per cent selected number two, and 3.05 per cent selected number three.

4 5 6 Students are taught about the elements and principles of design through textbooks only.

Of the respondents, 8.99 per cent of the teachers selected number four, 32.82 selected number five, and 12.21 per cent selected number six.

7 8 9 Students are exposed to the elements and principles of design through textbooks, lectures, environmental observations, discussions, and by doing experiments using the different elements of design.

Of the respondents, 11.15 per cent of the teachers selected number seven, 13.00 per cent selected number eight, and 8.25 per cent selected number nine.

The researcher has applied to the response data an analysis overlay wherein responses 1-3, representing 13.70%, are classified as being weak in the commitment to teaching the principles of aesthetics; responses 4-6, representing 53.90%, as neither weak nor strong; and responses 7-9, representing 32.40%, as strong in their perceived commitment to the stated criterion. For the stated criterion, teachers' perceptions of commitment to teaching the principles of aesthetics is classified as neither weak nor strong.

The percentages of responses in categories 1-9 are shown in Table XI. The analysis overlay is shown in Figure 9.

Teachers had the opportunity to give additional comments concerning the commitment to teaching the principles of aesthetics. Their following comments corroborate

TABLE XI
 COMMITMENT TO TEACHING THE PRINCIPLES
 OF AESTHETICS

Weak			Neither Weak nor Strong			Strong			
1	2	3	4	5	6	7	8	9	
1 =	3.05%		4 =	8.99%		7 =	11.15%		
2 =	7.60%		5 =	32.80%		8 =	13.00%		
3 =	3.05%		6 =	12.21		9 =	8.25%		
Total:			13.70%	53.90%			32.40		

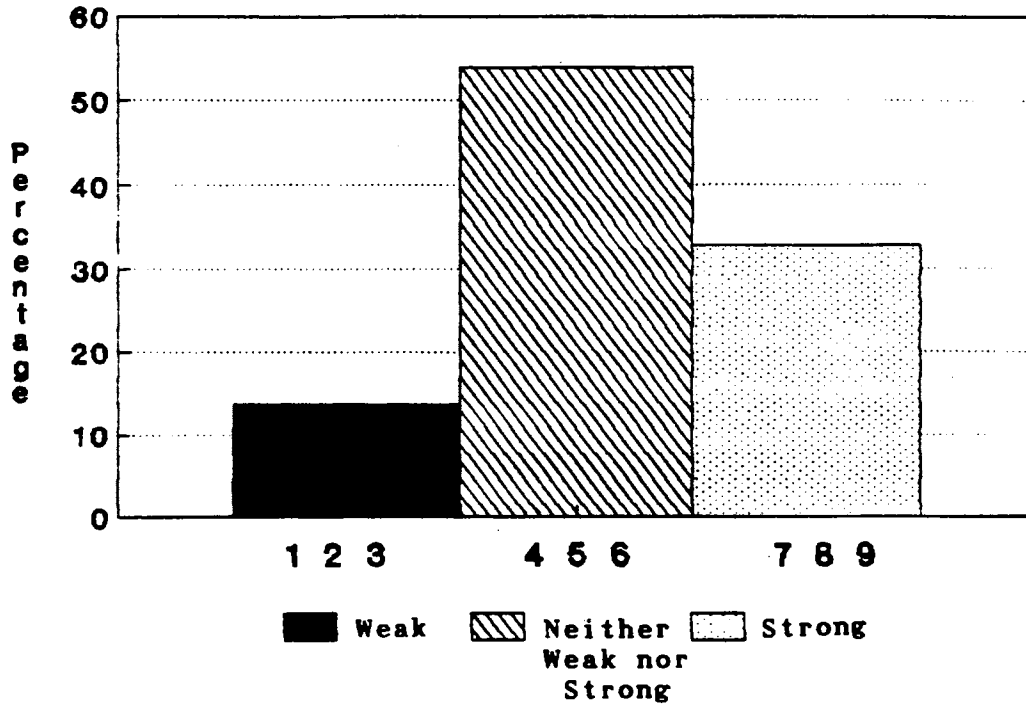


Figure 9. Commitment to teaching the principles of aesthetics

responses in the numerical portion of the questionnaire.

SURVEY RESPONDENTS' COMMENTS. From Questionnaires: A sixth grade teacher stated that the elements and principles of design are taught through textbooks only, It is "easy to teach them that way." Another teacher stated that the principles and elements of design are not taught "because teachers do not get instruction on those." A fourth grade teacher reported that his/her students learn about the principles and elements of design through more than just textbook "because I like visual arts as well as music and good literature." Yet another teacher stated that he/she "initiates the unit by directly observing the environment around the school and the community."

REPORT BASED ON INTERVIEWS: A first grade teacher reported that she covers the material the best she can. She does not have much knowledge in art, but her students do exercises dealing with the elements of design, such as color mixing, and designs using different kinds of lines. When asked about what students use for color mixing, the teacher reported that "students share tempera paint." A teacher at a different school showed examples of forms that her fourth grade students had made in paper. That day students were making and decorating small boxes that they were going to take home with candy the last day of school. A second grade teacher at a different school also reported that she covered the elements of design in a very limited way. She

stated, "I am not sure of what I am doing; I do not know anything about art. I just do what the program states. The curriculum could be covered in a week, if we had art everyday. It is very limited."

Item C. Commitment to teaching concepts used for making judgements about works of art.

1 2 3 Students are not informed about what is or is not a good criteria for analyzing a work of art.

Of the respondents, 17.55 per cent of the teachers selected number one, 10.70 per cent selected number two, and 7.63 per cent selected number three.

4 5 6 Students are informed about concepts for making judgements about art only through textbooks.

Of the respondents, 12.21 per cent of the teachers selected number four, 21.37 per cent selected number five, and 10.70 per cent selected number six.

7 8 9 Students are informed and get engaged in making judgements about works of art when in the classroom and when on field trips.

Of the respondents, 9.92 per cent of the teachers selected number seven, 8.40 selected number eight, and 1.52 per cent selected number nine.

The researcher has applied to the response data an analysis overlay wherein responses 1-3, representing 35.88, are classified as being weak in the commitment to teaching concepts used for making judgements about art works; responses 4-6, representing 44.28, as neither weak nor strong; and responses 7-9, representing 19.84%, as strong in their perceived commitment to the stated criterion. For the

stated criterion, teachers' perceptions of commitment is classified as neither weak nor strong.

The percentages of responses in categories 1-9 are shown in Table XII. The analysis overlay is shown in Figure 10.

Additional information concerning the teaching of concepts used to make judgements about art was given. The following are statements that corroborate the findings in the numerical portion of the questionnaire.

SURVEY RESPONDENTS' COMMENTS. From Questionnaires: A

teacher stated that teachers do what they can with the little knowledge they have. Another teacher wrote that he/she does not know whether students make comments about art works or not; very few students visit galleries and museums. A teacher with 13 years of teaching experience stated that "in general the visual arts program was well developed. The problem is that the general classroom teacher is not a specialist, and therefore has problems communicating the techniques." Another teacher stated that students do not have the opportunity to visit museums or galleries; therefore, what they learn is through textbooks.

REPORT BASED ON INTERVIEWS: All the teachers and school principals reported that learning is mostly textbook oriented. Chances to visit galleries and/or museums are hampered by the lack of transportation. Schools do not have their own transportation. Busing requests must be made directly to the Ministry of Education and allow plenty of

TABLE XII
 COMMITMENT TO TEACHING CONCEPTS
 USED FOR MAKING JUDGEMENTS
 ABOUT ART WORKS

Weak			Neither Weak nor Strong			Strong					
1	2	3	4	5	6	7	8	9			
1 =	17.55%		4 =	12.21%		7 =	9.92%				
2 =	10.70%		5 =	21.37%		8 =	8.40%				
3 =	7.63%		6 =	10.70%		9 =	1.52%				
Total:			35.88%			44.28%			19.84%		

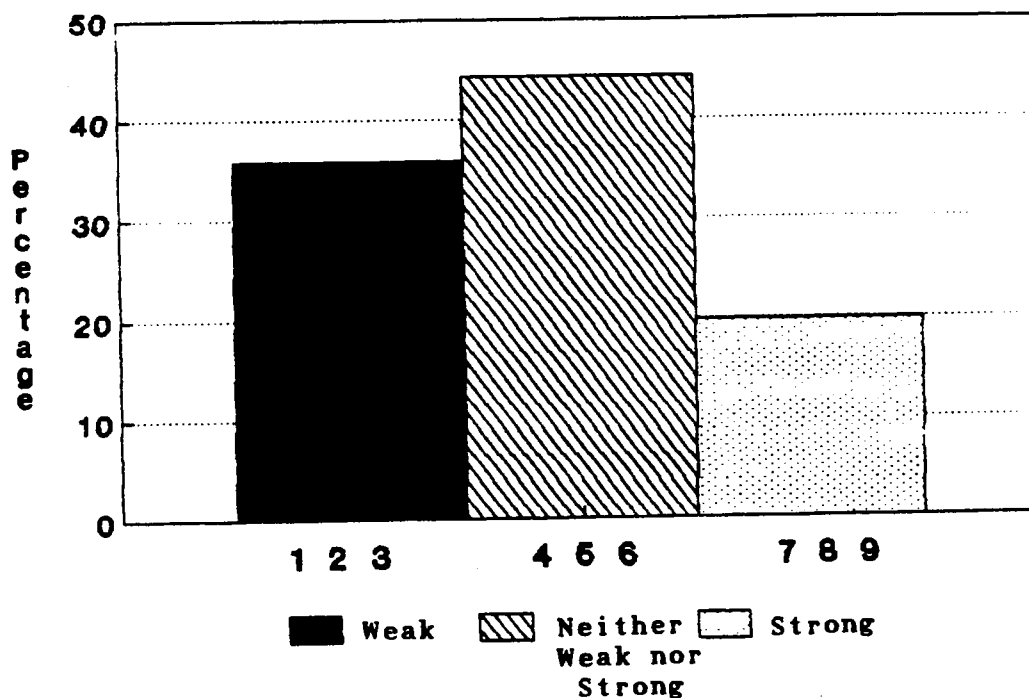


Figure 10. Commitment to teaching concepts
 used for making judgements
 about art works

time.

OBJECTIVE IV. Teachers were asked to provide their perceptions concerning Art History in the Curriculum. Responses were received regarding, the commitment to teaching the different artistic manifestations, the commitment to teaching the art history of the country, and the field trip as a resource for teaching art history. Those responses are illustrated in Tables XIII, XIV, and XV with response 1 representing criterion not being met and response 9 representing criterion fully met. The criteria for objective IV and the teacher's responses were as follows:

CRITERIA

The program should expose students to knowledge in the development of art, at national and international levels

Item A. Commitment to teaching the different artistic manifestations.

1 2 3 Students are not exposed to the different artistic manifestations.

Of the respondents, 6.10 per cent of the teachers selected number one, 8.40 per cent selected number two, and 6.88 per cent selected number three.

4 5 6 Students are exposed to the different artistic manifestations through textbook only.

Of the respondents, 16.80 per cent of the teachers selected number four, 32.82 selected number five, and 13.74 per cent selected number six.

7 8 9 Students are exposed to the different artistic manifestations through a variety of media such as

textbooks, slides, films, museum/gallery visits, and art prints.

Of the respondents, 9.16 per cent of the teachers selected number seven, 5.34 per cent selected number eight, and .76 per cent selected number nine.

The researcher has applied to the response data an analysis overlay wherein responses 1-3, representing 21.38%, are classified as being weak in the commitment to teaching the different artistic manifestations; responses 4-6, representing 63.36%, as being neither weak nor strong; and responses 7-9, representing 15.26%, as being strong in the commitment to the stated criterion. For the stated criterion, teachers' perceptions of commitment is classified as neither weak nor strong.

The percentages of responses in categories 1-9 are shown in Table XIII. The analysis overlay is shown in Figure 11.

Teachers also provided additional information concerning the commitment to teaching the different artistic manifestations. The following statements corroborate the responses in the numerical portion of the questionnaire.

SURVEY RESPONDENTS' COMMENTS. From Questionnaire: A teacher reported that students learn about different artistic manifestations through several means, but visits to museums or galleries are excluded. A sixth grade teacher stated that students do not learn about the different artistic manifestations because the school does not have an art teacher and he/she "is not prepared to do that." Another

TABLE XIII
 COMMITMENT TO TEACHING THE DIFFERENT
 ARTISTIC MANIFESTATIONS

Weak			Neither Weak nor Strong			Strong					
1	2	3	4	5	6	7	8	9			
1 =	6.10%		4 =	16.80%		7 =	9.16%				
2 =	8.40%		5 =	32.82%		8 =	5.34%				
3 =	6.88%		6 =	13.74%		9 =	.76%				
Total:			21.38%			63.36%			15.26%		

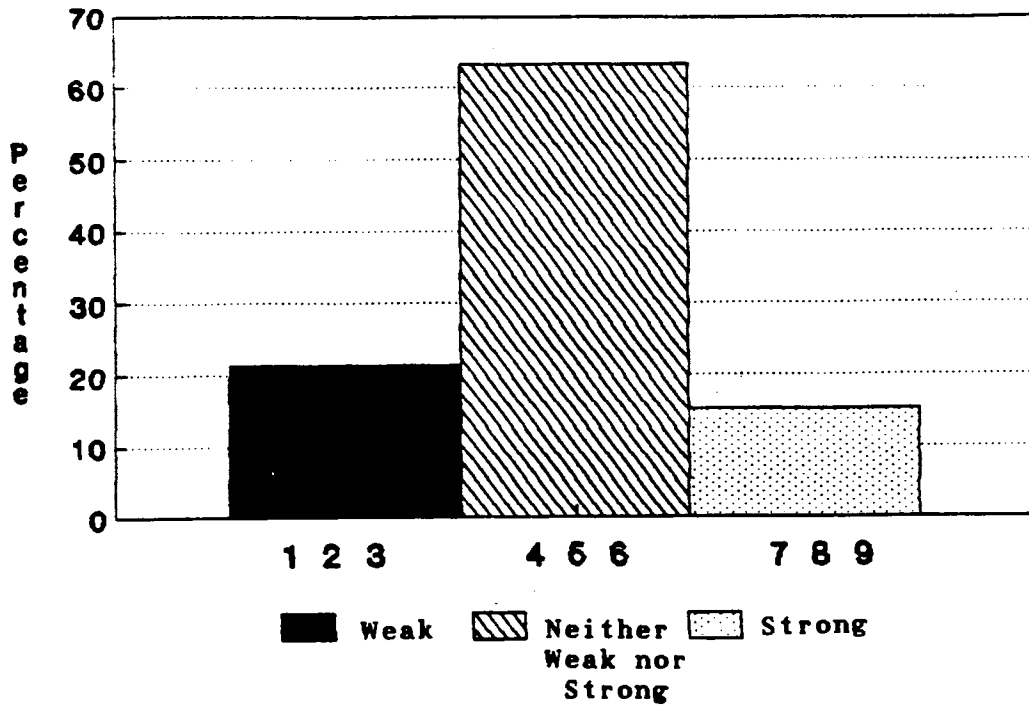


Figure 11. Commitment to teaching the different artistic manifestations

teacher reported that the program is not fulfilled because it should be taught by a specialist. Several teachers stated that this is not taking place because schools do not have an art teacher.

REPORT FROM INTERVIEWS: A school principal reported that one of the major museums offers a program in which a docent would visit the school to show students films about art. It does not happen often but at least students receive some exposure. Schools are also invited to take students to view exhibits. Lack of transportation may not allow schools to take their students to view art first hand. The school principle added, "Times are hard, but we do what we can." A teacher stated that, "There is no correlation between the different subjects that would allow the development of the potentiality and creativity of students and teachers, which would be possible through the different artistic manifestations."

Item B. Commitment to teaching the art history of the country.

1 2 3 Students are not exposed to the country's art history.

Of the respondents, 10.69 per cent of the teachers selected number one, 12.21 per cent selected number two, and 6.87 per cent selected number three.

4 5 6 Students are exposed to the country's art history through textbook instruction only.

Of the respondents, 13.75 per cent of the teachers selected number four, 27.49 per cent selected number five, and 12.21

per cent selected number six.

7 8 9 Students are exposed to the country's art history through a variety of media such as textbook, slides, films, art prints, and museum/gallery visits.

Of the respondents, 9.16 per cent of the teachers selected number seven, 6.10 cent selected number eight, and 1.52 per cent selected number nine.

The researcher has applied to the response data an analysis overlay wherein responses 1-3, representing 29.77%, are classified as being weak in the commitment to teaching the art history of the country; responses 4-6, representing 53.45%, as being neither weak nor strong; and responses 7-9, representing 16.78%, as being strong commitment to the stated criterion. For the stated criterion, teachers' perceptions of commitment is classified as neither weak nor strong.

The percentages of response in categories 1-9 is shown in Table XIV. The analysis overlay is shown in Figure 12.

Teachers had the opportunity to give additional information concerning the commitment to teaching the art history of the country. The following statements corroborate data analysis from the numerical portion of the questionnaire.

SURVEY RESPONDENTS' COMMENTS. From Questionnaires: A sixth grade teacher reported that students learn about the art history of the country through textbooks "for them to have a general knowledge." Another sixth grade teacher stated that "the program emphasizes comparing national art with Latin

TABLE XIV

COMMITMENT TO TEACHING THE ART
HISTORY OF THE COUNTRY

Weak			Neither Weak nor Strong			Strong					
1	2	3	4	5	6	7	8	9			
1 =	10.69%		4 =	13.75%		7 =	9.16%				
2 =	12.21%		5 =	27.49%		8 =	6.10%				
3 =	6.87%		6 =	12.21%		9 =	1.52%				
Total:			29.77%			53.45%			16.78%		

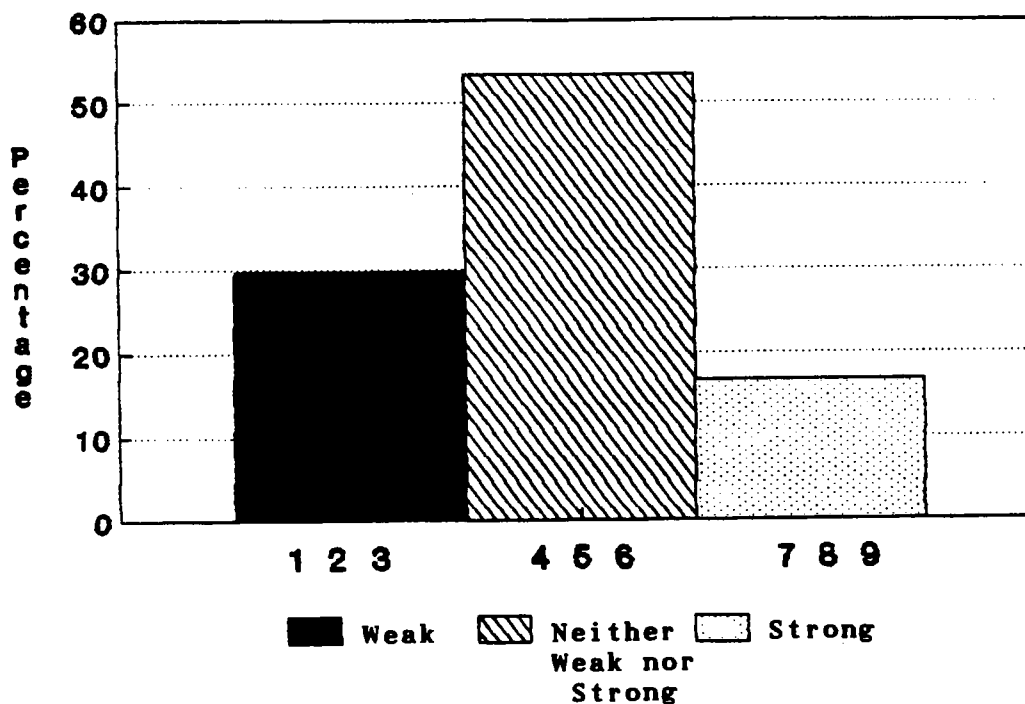


Figure 12. Commitment to teaching the art history of the country

American art and we lack visual aids to help us make those distinctions. This is a program to be taught by a specialist in the field; this is to say a teacher whose major is art education, because not everyone that has manual abilities knows how to develop the program. The program requires a docent that has technical-practical knowledge in the subject." Another teacher reports that "there are not very many opportunities for optimal gains in the teaching of the national art history. All is done through textbook instruction." All other comments also referred to textbook instruction only.

REPORT BASED ON INTERVIEWS: All the teachers interviewed indicated that they cover what is in the textbook. They possess no others means for instruction. A fifth grade teacher, science major, in her first year teaching art stated, "I know a little about photography but that is the extent of my knowledge in the subject. At the beginning of the school year I was lost . . . I follow the textbook step by step. I am learning at the same time that I teach my students. I wish that the school had an art teacher." This teacher reported that she has her students collect pictures from magazines and newspapers and make a notebook with them. Some teachers reported that they had parents with some knowledge in the subject help them with some of the activities. Another sixth grade teacher at the same school also reported that students learn the information from textbooks only. He stated, "We have no

materials to work with; the school does not provide the teacher with anything."

Item C. Field trips as a resource for teaching art history.

1 2 3 Students are never taken to galleries and museums as a class for a unit in art history.

Of the respondents, 28.25 per cent of the teachers selected number one, 14.50 selected number two, and 11.45 per cent selected number three.

4 5 6 Students are taken to galleries and museums as a class once a year for a unit in art history.

Of the respondents, 9.92 per cent of the teachers selected number four, 19.85 selected number five, and 7.63 selected number six.

7 8 9 Students are taken to galleries and museums as a class as often as we can in order to provide better instruction in the arts.

Of the respondents, 3.05 per cent of the teachers selected number seven, 3.05 per cent selected number eight, and 2.30 per cent selected number nine.

The researcher has applied to the response data an analysis overlay wherein responses 1-3, representing 54.20%, are classified as being weak in the use of field trips as a resource for teaching art history; responses 4-6, representing 37.40%, as being neither weak nor strong; and responses 7-9, representing 8.40%, as being strong in the stated criterion. For the stated criterion, teachers' perceptions of the use of field trips as a resource for teaching art history is classified as weak.

The percentages of response in categories 1-9 is shown in Table XV. The analysis overlay is shown in Figure 13.

Teachers had the opportunity to give additional information concerning the use of field trips as a resource for teaching art history. The following statements corroborate the findings in the numerical portion of the questionnaire.

SURVEY RESPONDENTS' COMMENTS. From Questionnaires: A fifth grade teacher stated that once a year students go to the National Gallery of Art for a lesson. Another teacher stated that "the field trip is a very positive teaching activity, but it is difficult because of lack of adequate transportation." Another teacher reported that his/her school does not have the necessary means to take students to galleries and/or museums for a lesson in art history. A fifth grade teacher stated that "visits to museums and galleries are an occasional thing," that "students from each section are selected to go on field trips." Yet another teacher reported that it is up to the parents to take their children to museums and/or galleries. Most of the teachers stated that students are not taken on field trips.

REPORT BASED ON INTERVIEWS: Interviews with school administrators and teachers corroborate the statements found in the comments section of the questionnaire. Lack of transportation is the main problem. Schools do receive invitations from the major museums. A school administrator

TABLE XV
 FIELD TRIPS AS A RESOURCE FOR
 TEACHING ART HISTORY

Weak			Neither Weak nor Strong			Strong		
1	2	3	4	5	6	7	8	9
1 =	28.25%		4 =	9.92%		7 =	3.05%	
2 =	14.50%		5 =	19.85%		8 =	3.05%	
3 =	11.45%		6 =	7.63%		9 =	2.30%	
Total:		54.20%			37.40%			8.40

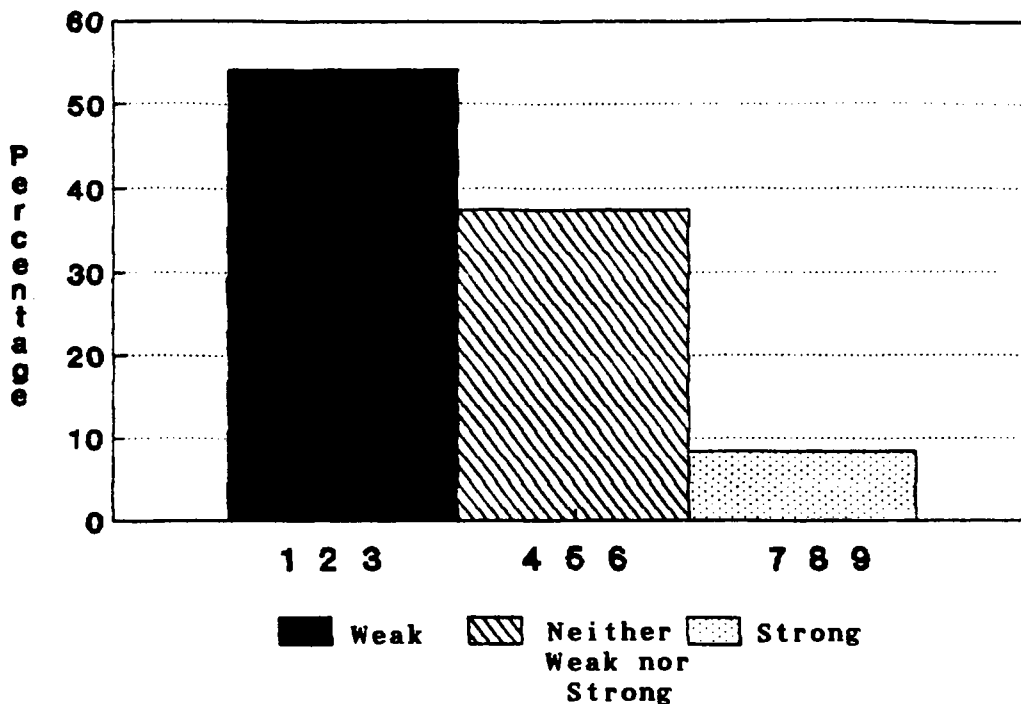


Figure 13. Field trips as a resource for teaching art history

stated, "The program looks very good on paper but reality is something else. Unfortunately the arts are not given the importance they deserve. I am an art lover and I wish I had a good program at my school."

OBJECTIVE V. Teachers were asked to provide their perceptions of the commitment to Art Production in the Curriculum. Responses were received relative to the commitment to teach painting, the commitment to teach crafts, such as weaving, paper-mache, ceramics and others, the commitment to teach drawing, the commitment to teach printmaking, and the commitment to teach sculpture. These responses are illustrated in Tables XVI, XVII, XVIII, XIX, and XX with response 1 representing criterion not met and response 9 representing criterion fully met. The criteria for objective V and the teacher's responses were as follows:

CRITERIA

The program should be providing students with experiences in two and three-dimensional art production.

Item A. Commitment to teaching painting.

1 2 3 Students never have the opportunity to engage in painting activities.

Of the responses, 14.50 per cent of the teachers selected number one, 10.69 selected number two, and 2.29 selected number three.

4 5 6 Students occasionally have the opportunity to engage in painting activities.

Of the responses, 16.03 per cent of the teachers selected

number four, 32.82 per cent selected number five, and 12.99 per cent selected number six.

7 8 9 Students very often engage in painting activities, using media of their choice.

Of the respondents, 4.58 per cent of the teachers selected number seven, 4.58 per cent selected number eight, and 1.52 per cent selected number nine.

The researcher has applied to the response data an analysis overlay wherein responses 1-3, representing 27.48%, are classified as being weak in the commitment to teaching painting; responses 4-6, representing 61.84%, as being neither weak nor strong; and responses 7-9, representing 10.68%, as being strong in their perceived commitment to the stated criterion. For the stated criterion, teachers' perceptions of commitment is classified as neither strong nor weak.

The percentages of responses in categories 1-9 are shown in Table XVI. The analysis overlay is shown in Figure 14.

Teachers provided additional comments concerning the commitment to teaching painting. Their statements corroborate the findings in the numerical portion of the questionnaire.

SURVEY RESPONDENTS' COMMENTS. From Questionnaires: A sixth grade teacher stated that painting is not given the importance that it should have. Another teacher stated that due to the high cost of materials, only limited painting is done. Another teacher, reporting that she liked painting,

TABLE XVI
 COMMITMENT TO TEACHING PAINTING

Weak			Neither Weak nor Strong			Strong			
1	2	3	4	5	6	7	8	9	
1 =	14.50%		4 =	16.03%		7 =	4.58%		
2 =	10.69%		5 =	32.82%		8 =	4.58%		
3 =	2.29%		6 =	12.99%		9 =	1.52%		
Total:			27.48%	61.84%			10.68%		

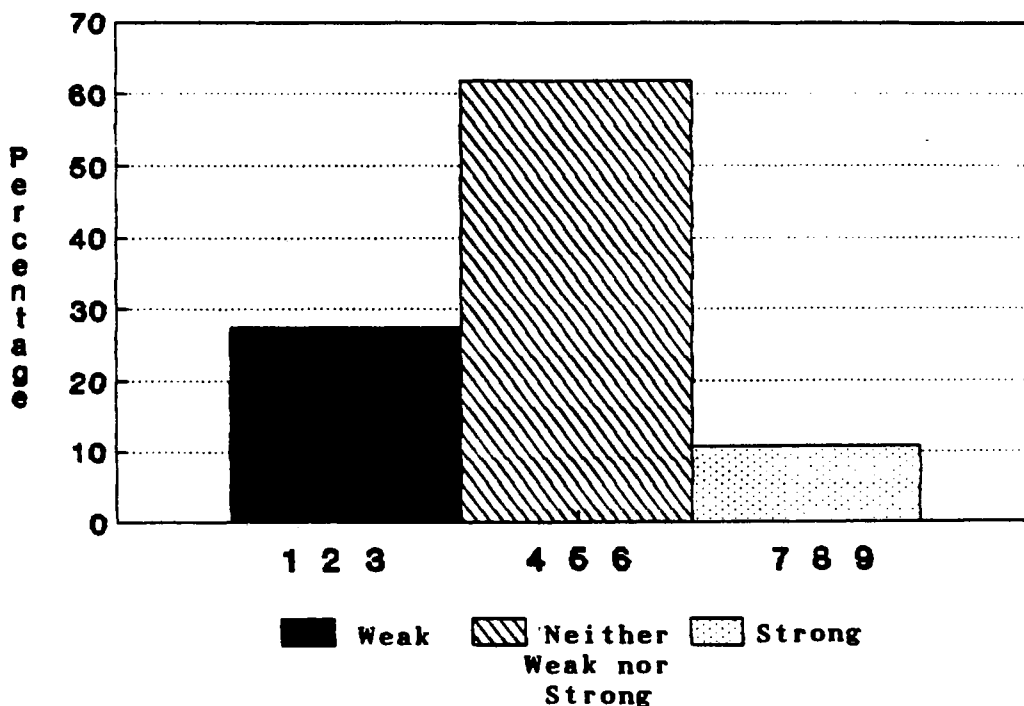


Figure 14. Commitment to teaching painting

painting activities. A fourth grade teacher stated that students do not have the opportunity to do painting because the school does not have an art teacher. Several others stated that because the schools do not have an art room, an art teacher, and adequate resources, painting is very seldom done.

REPORT BASED ON INTERVIEWS: Several of the schools visited had mural paintings on exterior walls. It was reported that in all the cases, but two, murals had been painted by the teachers. In two cases the murals had been painted by the children. (1) Designs from 6th grade students at a particular school were selected from among all the sixth graders. Teachers ran a contest and those designs selected were painted on the walls around the school. The school administrator reported that materials were purchased with money from the Parents-Guardian Association (PTA). The school principal also reported that students have opportunities to enter other art contests, but all the work is done at home. The designs found at this school had to do with protecting the environment. (2) In the second case, students from all the grades gave their contribution to the mural on the wall that creates a fence around the school. In this case, the paintings were smaller and did not have a specific theme. The school principal stated that a banking institution had donated the money for the paint. The teachers interviewed reported that painting presents two problems for them, lack of working space, and lack of

supplies. Students with supplies are asked to share with the students that do not have them. One of the teachers interviewed stated that "at the Basic Education level the area of visual arts is not stimulated and is only given as a mandated subject."

Item B. Commitment to teaching crafts such as weaving, papermache, ceramics, and others.

1 2 3 Students never have the opportunity to engage in any type of craftmaking.

Of the respondents, 12.21 per cent of the teachers selected number one, 11.46 selected number two, and 8.40 per cent selected number three.

4 5 6 Students seldom have the opportunity to engage in making craftwork of any type.

Of the respondents, 21.38 per cent of the teachers selected number four, 23.66 per cent selected number five, and 12.21 per cent selected number six.

7 8 9 Students very often engage in making crafts such as weaving, papermache and others. Please specify other crafts. _____

Of the respondents, 7.64 per cent of the teachers selected number seven, 1.52 per cent selected number eight, and 1.52 per cent selected number nine.

The researcher has applied to the response data an analysis overlay wherein responses 1-3, representing 32.07%, are classified as being weak in the commitment to teaching crafts; responses 4-6, representing 57.25%, as being neither weak nor strong; and responses 7-9, representing 10.68%, as being strong in the stated criterion. For the stated

criterion, teachers' perceptions of commitment is classified as neither weak nor strong.

The percentages of responses in categories 1-9 are shown in Table XVII. The analysis overlay is shown in Figure 15.

Teachers had the opportunity to give additional comments regarding the commitment to teaching crafts. They provided the following statements which corroborate numerical data from the questionnaire.

SURVEY RESPONDENTS' COMMENTS. From Questionnaires: A sixth grade teacher stated that students do not do crafts because of lack of space, lack of materials, and the lack of an art teacher. Another teacher reported engaging her/his students in crafts using recycleable materials. This teacher added, "I explain the techniques and the students develop the products." Several teachers reported that crafts are not done because of the lack of space, supplies, and an art specialist. One of the teachers reported that all she/he does in the classroom with her/his students has been self taught through reading visual arts and crafts magazines, and that she/he would like to learn how to do paper-mache. This teacher also reported using materials that can be recycled for craft work in the classroom, because "other materials are very expensive."

REPORT BASED ON INTERVIEWS: One of the teachers interviewed stated that "the situation of the Visual Arts at the

TABLE XVII
 COMMITMENT TO TEACHING CRAFTS SUCH
 AS WEAVING, PAPER-MACHE,
 CERAMICS, AND OTHERS

Weak			Neither Weak nor Strong			Strong					
1	2	3	4	5	6	7	8	9			
1 =	12.21%		4 =	21.38%		7 =	7.64%				
2 =	11.46%		5 =	23.66%		8 =	1.52%				
3 =	8.40%		6 =	12.21%		9 =	1.52%				
Total:			32.07%			57.25%			10.68%		

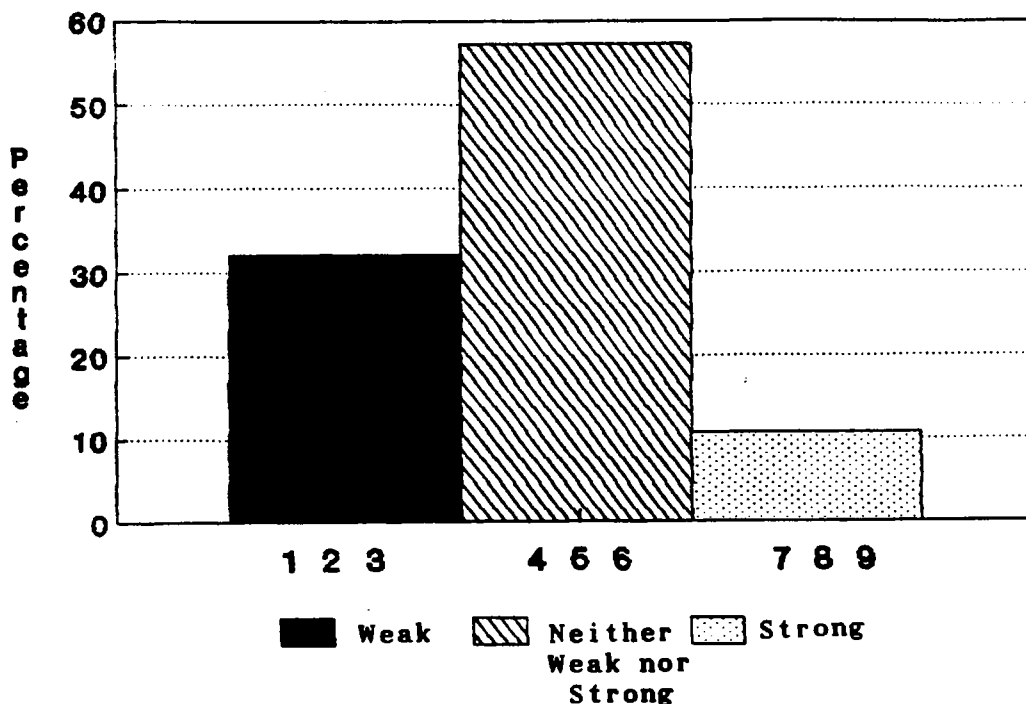


Figure 15. Commitment to teaching crafts
 such as weaving, paper-mache
 ceramics and others

Basic Education level, grades one through six is very critical. Students leave with vague and deficient knowledge for reasons such as lack of art rooms, supplies, and art specialists." Other teachers stated that considering the lack of knowledge in the field, and the lack of resources, they can only do so much. Others reported to using parents' assistance in the classroom. Parents with some skills visit the classroom and do an activity with the students.

Item C. Commitment to teaching drawing.

1 2 3 Students never have the opportunity to engage in drawing of any type.

Of the respondents, 4.58 per cent of the teachers selected number one, 3.81 per cent selected number two, and 2.29 per cent selected number three.

4 5 6 Students occasionally have the opportunity to engage in drawing, but are not given formal instruction in drawing.

Of the respondents, 16.03 per cent of the teachers selected number four, 31.30 per cent selected number five, and 11.45 per cent selected number six.

7 8 9 Students are given formal instruction in drawing, are encouraged to draw as much as possible, and are also given opportunity for free expression through drawing.

Of the respondents, 10.69 per cent of the teachers selected number seven, 12.98 per cent selected number eight, and 6.87 per cent selected number nine.

The researcher has applied to the response data an analysis overlay wherein responses 1-3, representing 10.68%, are classified as being weak in the commitment to teaching

drawing; responses 4-6, representing 58.78%, as being neither weak nor strong; and responses 7-9, representing 30.54%, as being strong in their perceived commitment to the stated criterion. For the stated criterion, teachers' perceptions of commitment is classified as being neither weak nor strong.

The percentages of responses in categories 1-9 are shown in Table XVIII. The analysis overlay is shown in Figure 16.

The following statements concerning the commitment to teaching drawing corroborate the findings in the numerical portion of the questionnaire.

SURVEY RESPONDENTS' COMMENTS. From Questionnaires: Several teachers reported that drawing is taught in a very superficial way. One teacher reported that "students receive instruction in drawing, but they confront limitations due to the high cost of materials." Another teacher reported, "I love drawing, have some knowledge of drawing, and therefore I teach it."

REPORT BASED ON INTERVIEWS: One teacher stated that she encourages her students to draw and that drawing is what they do the most in her class, because all they need is paper and pencil. A fourth grade teacher stated that provision of an art teacher and teaching resources, as well as preparation courses for the general classroom teachers, are needed. Another teacher stated, "The subject is very beautiful, but the Ministry of Education has failed in providing supplies, appropriate rooms, and art specialists

TABLE XVIII
 COMMITMENT TO TEACHING DRAWING

Weak			Neither Weak nor Strong			Strong					
1	2	3	4	5	6	7	8	9			
1 =	4.58%		4 =	16.03%		7 =	10.69%				
2 =	3.81%		5 =	31.30%		8 =	12.98%				
3 =	2.29%		6 =	11.45%		9 =	6.87%				
Total:			10.68%			58.78%			30.54%		

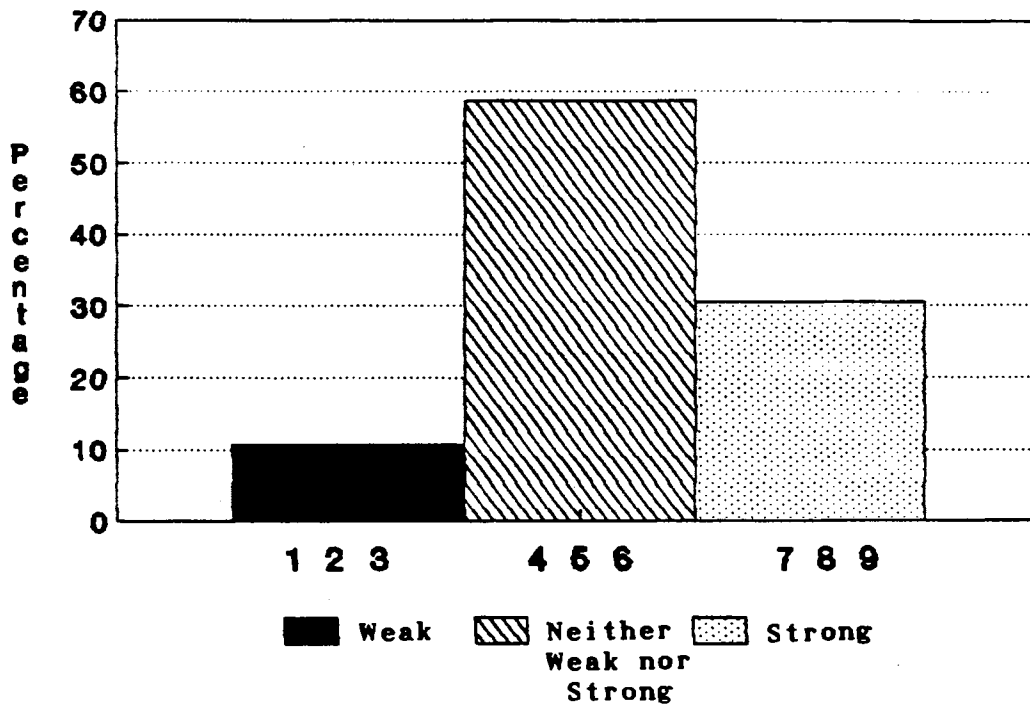


Figure 16. Commitment to teaching drawing

. . . Right now the subject is covered at a very superficial level." Yet another teacher stated, "It would be wonderful to have the opportunity to learn and teach drawing, printmaking, sculpture, but teachers need frequent inservices."

Item D. Commitment to teaching printmaking.

1 2 3 Students never have the opportunity to engage in printmaking.

Of the respondents, 13.74 per cent of the teachers selected number one, 9.92 per cent selected number two, and 4.59 per cent selected number three.

4 5 6 Students are exposed to printmaking through textbook instruction only.

Of the respondents, 19.84 per cent of the teachers selected number four, 28.24 selected number five, and 12.21 per cent selected number six.

7 8 9 Students have the opportunity to engage in printmaking by learning different techniques and producing a variety of prints.

Of the respondents, 4.59 per cent of the teachers selected number seven, 6.11% selected number eight, and .76 per cent selected number nine.

The researcher has applied to the response data an analysis overlay wherein responses 1-3, representing 28.25%, are classified as being weak in the commitment to teaching printmaking; responses 4-6, representing 60.29%, as being neither weak nor strong; and responses 7-9, representing 11.46%, as being strong in their perceived commitment to the stated criterion. For the stated criterion, teachers'

perceptions of commitment is classified as neither weak nor strong.

The percentages of responses in categories 1-9 are shown in Table XIX. The analysis overlay is shown in Figure 17.

Teachers had the opportunity to provide additional information regarding the commitment to teaching printmaking. Their statements corroborate the results in the numerical portion of the questionnaire.

SURVEY RESPONDENTS' COMMENTS. From Questionnaires: Several teachers reported that printmaking is never practiced for lack of space and materials to do it with. One teacher reported doing printmaking with her/his students using different materials including her/his "own stamps of animals, shapes, vegetables and figures." Several others reported that this area is not practiced.

REPORT BASED ON INTERVIEWS: One of the teachers stated she would like for children "to stimulate their intelligence and discharge their emotions through the visual arts." She has learned crafts, drawing, painting, paper-folding, sculpture, and architecture. She would like for her students to develop their creativity too. She reported having done printmaking in her classroom using recyclables and tempera paint. Most teachers interviewed said that their teaching conditions - physical space, lack of knowledge, and lack of supplies - do not allow them to do printmaking.

TABLE XIX
 COMMITMENT TO TEACHING PRINTMAKING

Weak			Neither Weak nor Strong			Strong					
1	2	3	4	5	6	7	8	9			
1 =	13.74%		4 =	19.84%		7 =	4.59%				
2 =	9.92%		5 =	28.24%		8 =	6.11%				
3 =	4.59%		6 =	12.21%		9 =	.76%				
Total:			28.25%			60.29%			11.46%		

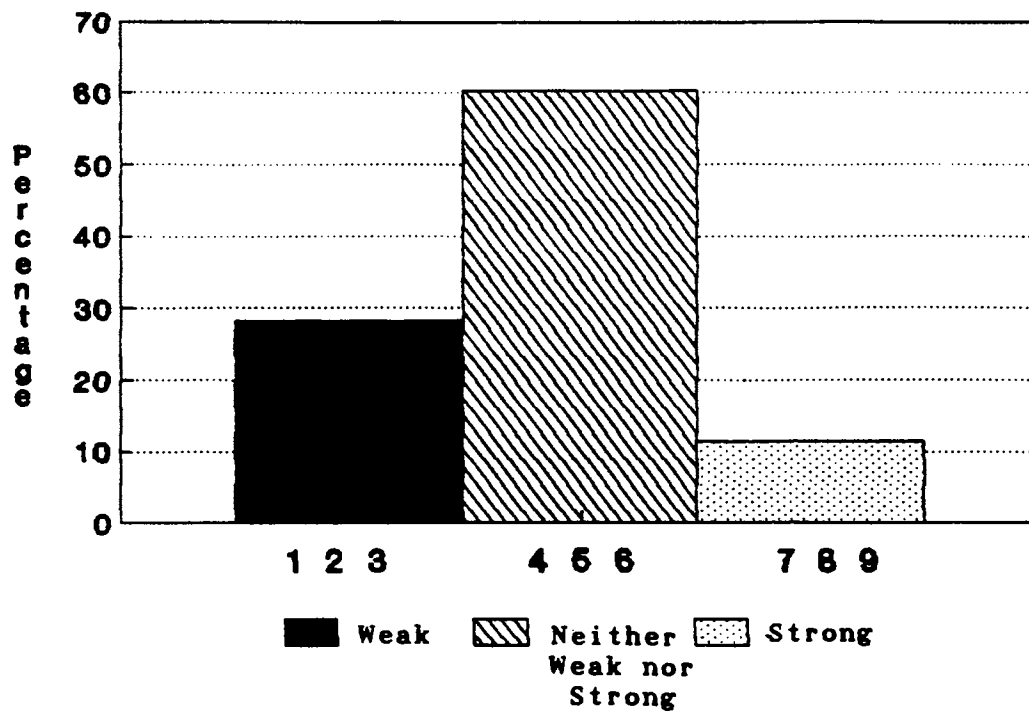


Figure 17. Commitment to teaching printmaking

Item E. Commitment to teaching sculpture.

1 2 3 Students are never exposed to sculpture.

Of the respondents, 17.56 per cent of the teachers selected number one, 11.45 per cent selected number two, and 10.69 per cent selected number three.

4 5 6 Students are exposed to sculpture only through textbook instruction.

Of the respondents, 14.50 per cent of the teachers selected number four, 25.19 per cent selected number five, and 6.11 selected number six.

7 8 9 Students have the opportunity to engage in sculpture very often and create 3-dimensional forms using a variety of media.

Of the respondents, 8.40% of the teachers selected number seven, 4.58 selected number eight, and 1.52 selected number nine.

The researcher has applied to the response data an analysis overlay wherein responses 1-3, representing 39.70%, are classified as being weak in the commitment to teaching sculpture; responses 4-6, representing 46.80%, as being neither weak nor strong; and responses 7-9, representing 14.50%, as being strong in their commitment to the stated criterion. For the stated criterion, teachers' perceptions of commitment is classified as neither weak nor strong.

The percentages of responses in categories 1-9 are shown in Table XX. The analysis overlay is shown in Figure 18.

More information concerning the commitment to teaching sculpture was also obtained. The following statements provided by the teachers corroborate numerical data from the

TABLE XX
COMMITMENT TO TEACHING SCULPTURE

Weak			Neither Weak nor Strong			Strong					
1	2	3	4	5	6	7	8	9			
1 =	17.56%		4 =	14.50%		7 =	8.40%				
2 =	11.45%		5 =	25.19%		8 =	4.58%				
3 =	10.69%		6 =	6.11%		9 =	1.52%				
Total:			39.70%			46.80%			14.50%		

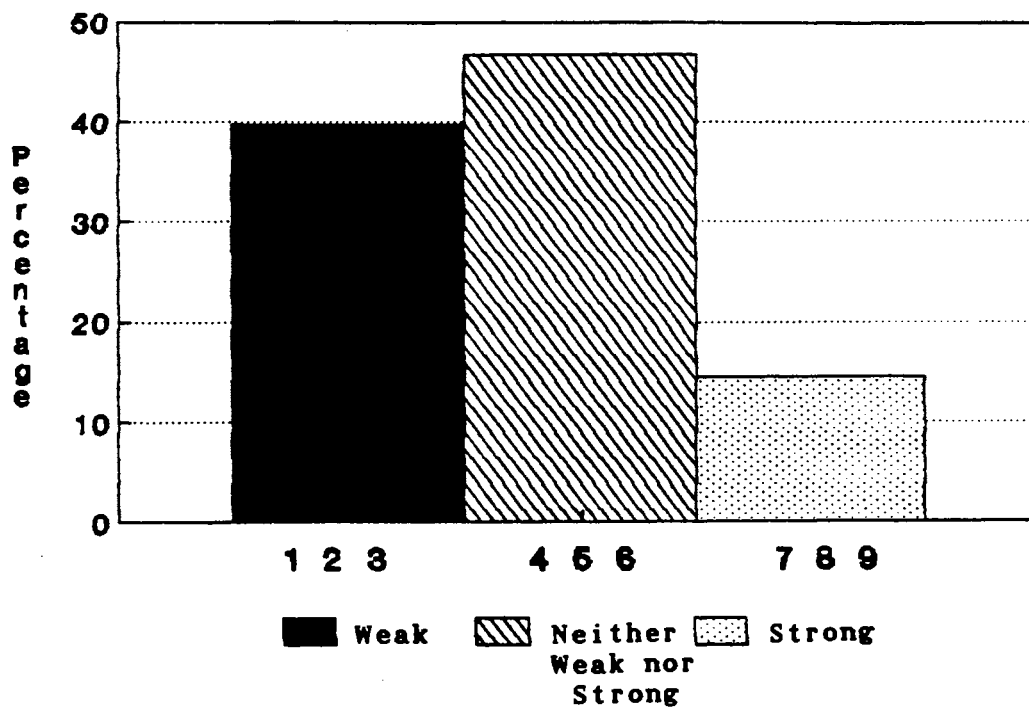


Figure 18. Commitment to teaching sculpture

questionnaire.

SURVEY RESPONDENTS' COMMENTS. From Questionnaires: A fifth grade teacher reported that students have the opportunity to do sculpture using recyclable materials. "This activity is practiced in order to comply with the objectives of the program . . . I would like to acquire more knowledge in the subject through courses and workshops." Several other teachers reported using recyclable materials for sculpture making; others reported using modeling clay only. Yet others teachers reported that sculpture is not practiced.

REPORT BASED ON INTERVIEWS: A teacher reported that the classroom teacher gives only those objectives that can be adaptable to the group of students. Some activities are more difficult to accomplish because of the large class sizes, lack of time, and limited space. A school administrator stated that teachers feel inadequate because of their limited knowledge in the subject; therefore they do what they can. Other teachers reported that sculpture is not done because there is not enough time is allocated to visual arts, nor do they have supplies to do it with, nor sufficient knowledge in the field. Those teachers expressed their need for an art teacher at their schools to assist them and guide them. The most frequently used material for sculpture is modeling clay.

CHAPTER V

SUMMARY OF FINDINGS, CONCLUSIONS, AND RECOMMENDATIONS

Introduction

The study was concerned with the visual arts portion of the aesthetics education program implemented in Venezuela. The review of literature discussed the historical inefficiencies of the Venezuelan educational system, several different theories in art education, some art education experiences in other countries, and the new curriculum design of education in Venezuela which includes the visual arts program.

Summary of Findings

The analyses of tables, comments, and interviews indicate the strengths and weaknesses of the visual arts program.

In the area of the schools' commitment to teaching the visual arts, the numerical portion of the study indicates that the program is neither weak nor strong; however, the comments and the interviews indicate that what was taking place was weaker than data reported in the table indicates.

In the matter of providing supplies, data indicates that the commitment is very weak. Both the comments and the

interviews corroborate that finding and express the teachers' concerns and strong need for materials and supplies.

In the area of commitment to providing textbooks, the program was found to be weak. The comments and interviews also indicated that schools do not provide textbooks and students' parents cannot afford to purchase them.

Concerning the provision of visual resources for instruction of the visual arts, the data indicate a weakness in this area. The comments and interviews revealed that not only does the school not provide visual aids, but the teachers cannot afford to purchase them either. The teachers' manuals, in the teaching methods section, suggest the use of visual aids to motivate students and stimulate creativity.

In the area of human resources, the data indicate that the program is weak. Not a single art teacher was found in the schools selected. According to government documents, education is departmentalized after third grade. Schools have specialists in all the other curriculum areas, but not art.

Concerning consultative services to classroom teachers in the area of visual arts, it was found that the program is also weak. No one is providing assistance at the schools.

In the area of commitment to providing inservice and workshops for teachers, the data indicate a weakness, neither the Ministry of Education nor by the schools provide. During the stages of implementation of the program, the Ministry of

Education provided an inservice in order to distribute the Manuals of Instruction to all the teachers. Only those teachers with interest in the subject take workshops (for their own benefit) provided by other organizations and at their own expense.

In the subject of providing field trips for instruction, the program was found to be neither weak nor strong in the numerical portion of the study. However, the comments and interviews showed a greater weakness in this area, since no transportation is readily available.

Concerning aesthetics, the principles and elements of design, was found to be neither weak nor strong in the numerical portion of the study. The comments and interviews, however, indicate a lack of hands-on practices dealing with the elements and principles of design. Most art educators agree that art instruction which is merely based on textbook instruction is not adequate.

In the area of teaching concepts and engaging students in making judgements about works of art, the data indicate that the program is neither weak nor strong. On the other hand, textbook instruction alone, without the opportunity to verbalize and exercise critical thinking skills, is not beneficial. The teachers' manuals indicate that discussions, group and individual, should take place at the end of each activity from grade one to six.

Concerning the area of teaching the different artistic manifestations, the data indicate that the program is neither

weak nor strong. According to the comments and interviews, teachers do not feel competent to discuss the issue with their students, since they do not have any formal background in art.

Information concerning the commitment to teaching the art history of the country shows that the program is neither weak nor strong. However, in art, textbook instruction alone is not appropriate for elementary level students. The hands-on projects recommended for each unit dealing with this item were not being done.

In the area of using the field trip experience for teaching art history, the data show that the program is also weak. The public school system does not have buses. Parents contract private transportation if they cannot take their children to school themselves. The Ministry of Education provides some transportation for special activities, but this depends on availability of buses.

Under the area of art production, the commitment to providing students with experiences in painting, was neither weak nor strong. Yet comments and interviews reveal the great difficulties confronted by both teachers and students in the accomplishment of this task.

In the area of teaching crafts such as weaving, paper-mache, ceramics, and others, the data indicate that the program is neither weak nor strong, though it actually leans more towards the weak end of the scale. Not having materials with which to do these activities means students seldom are

able to engage in craftmaking. One of the practices recommended in the teachers' manuals in the unit on ceramics deals with having students manipulate clay using the slab, coil, and modeling methods. These objectives are not being met.

On the commitment to teaching drawing, the data shows that the program is neither weak nor strong. Students occasionally engage in drawing activities. The comments and interviews seem to indicate that some teachers have an easier time in this particular case, even though they are still confronted with supply problems.

In the area of teaching printmaking, the data show this to be another area that is neither weak nor strong. It indicates that students are exposed to printmaking, but through textbook instruction only, again missing an incredible opportunity for developing their creativity through one of the most exiting techniques in art. On the other hand, the comments and interviews indicate that some, maybe more resourceful, teachers have provided their students with experiences in printmaking.

On the commitment to teaching sculpture, the information indicates that the visual arts program is neither weak nor strong. But again, this is an indication that students are exposed to sculpture through textbooks only. According to the comments and interviews, there seems to be an attempt on the part of some of the teachers to provide three-dimensional experiences to their students by using materials that can be

recycled.

Conclusions

1. The data indicate that the goals of the visual arts program were being partially met. The weakest areas were those of human resources and professional development, and art production in the curriculum. According to documentation from the Ministry of Education, students in grades four, five, and six were to be taught by specialists in each individual subject area. At those levels, education is departmentalized. Given that premise, each school should have had an art teacher. It is also stated that the art teacher would provide assistance to the classroom teacher working with grades one through three. Another very important arena that seems to be extremely neglected is that of inservices and workshops. Those professional activities generate the kind of positive energy teachers need throughout the year to help them perform a better job, to keep them updated, and most importantly, to help them improve themselves in their weakest areas.

As far as the time given for instruction, it is stated in the government documents (Gaceta Oficial de Venezuela, August 30, 1985) that students in the first and second stages (grades one through six) of the Basic Education program would have ninety minutes of instruction per week. During the investigation it was found that grades four, five, and six only have art once a week for forty-five minutes.

Another problem that severely affected what happened in

the classrooms was the lack of a budget for art supplies, visual aids, and books. An art program cannot function without those materials, especially supplies.

An art program based on the theories of Victor Lowenfeld must provide hands-on activities as often as possible, also providing students the opportunity to experience a variety of materials appropriate for their age level. Lowenfeld did not advocate textbook learning at the elementary level. Neither did he accept coloring books in the classroom. A lot of what was observed in the field had an image taken from coloring books as starting point. An art program based on Lowenfeld's theories is child-centered. The visual arts program, at least for grades four, five, and six, seems to be entirely subject-centered. It emphasizes memorization of terminology for test taking with very few hands-on experience, which are of utmost importance. The objectives of the second stage (grades four, five, and six) as stated in the 1986 Plan of Studies (p. 520) are:

- 1- To develop and to cultivate skills and abilities through the knowledge processes and application of the expressive possibilities of resources such as media, elements, fine arts categories, indigenous, popular, applied and visual of Venezuela and Latin America.
- 2- To explore the creative capabilities through the application and knowledge of the processes and techniques of artistic expression.
- 3- To apply knowledge, skills and abilities to differentiate the artistic, popular, indigenous, applied, and visual manifestations of Venezuela and Latin America.
- 4- To classify the artistic, indigenous, popular,

applied, and visual manifestations of Venezuela and Latin America.

These objectives indicate goals that can only be accomplished through hands-on experiences. The data show that not much of that was taking place; therefore there is a difference between the government mandated guidelines and actual practices.

2. It was established from the analysis of data that the visual arts program is textbook oriented. Students do not have many opportunities to engage in the creative process of making art which is so valuable for this age level. The emphasis is on cognitive knowledge rather than on hands-on activities.

3. None of the teachers presently teaching the visual arts program have an art degree. There seems to be an art student working with one group of students at one of the schools that participated in the research study. This student was never available during the stages of the research implementation. A few of the teachers indicated having taken some arts and crafts workshops throughout their teaching careers, but nothing to really prepare them for the task of teaching visual arts to children.

4. The resources available to teach and develop the visual arts program are very limited. Even though the teachers' manuals suggest that teachers use visuals to illustrate the lesson and stimulate students, schools do not provide visual materials. It is up to the teacher and the students to collect visual images from newspapers, magazines

or any other possible source.

5. An art program can not function without art supplies. The only materials available are those that parents can afford to buy and students can afford to share. In general, children attending public schools come from poor neighborhoods. It was also learned from the data collected that occasionally funds from the Parent-Guardian Association are used to purchase supplies for special projects. Schools do not have an assigned budget for art supplies. This information was provided by the school's principals.

Recommendations

Based on this study, the following questions are proposed:

Further Research:

1. Who were the designers of the Visual Arts Program, and what professional credentials did they have?
2. Are there any official and/or private agencies that could provide financial assistance in the form of grants for the purchase of visual aids and supplies?
3. Have any of the graduates of the new basic teacher education program [during the educational reform of the 1980's, the universities assumed the responsibility for primary teacher education] entered the teaching field?
4. Is there a difference between the practices found at schools funded by the Ministry of Education and practices at schools funded by other government agencies (state,

municipal)?

5. Is there a difference between practices found at schools funded by the Ministry of Education and practices at private schools?

6. Is there a difference between practices at schools where there is an art teacher and schools where there is not an art teacher?

The following recommendations are also suggested to government officials:

1. More school buildings are desperately needed, and those in existence also require immediate attention. Curriculum changes alone will not guarantee a better education; it is important as well to provide a pleasant working environment for the teachers and a pleasant learning environment for the students.
2. Appropriate facilities for an art program to function at its best are needed. Every school should have a room just for art instruction.
3. In order for the schools to take advantage of the resources available in the community, transportation should be facilitated.
4. More funding should be injected into the lower levels of education. University students should pay for a portion of their higher education.

If Venezuelan policy makers truly intend to modernize the educational system to fit the current scientific and technological developments, they must take a close look at

the educational institutions in general. The school environment is not one that stimulates learning, much less creativity. On the contrary, classrooms are small, dark, and overcrowded places. Not only is there a need for classrooms appropriately equipped for art instruction, there is a desperate need for better and newer classroom furniture at all the schools visited. Curriculum improvements alone will not guarantee a better, and modernized, education. We must look at the physical structures in which learning takes place.

At the professional level, the importance of the art teacher must be recognized. No one better knows than the art teacher what materials work best for each project. No one better than the art teacher can make the connection between art theory and practice. If the visual arts program is to fully accomplish its goals, there must be a commitment to place art teachers at every school, not only to teach but also provide to consultative services to the general classroom teacher.

On the other hand, art cannot be produced without the appropriate tools. The economic times are hard for most of the Venezuelan population. The Ministry of Education should not expect parents to spend what they do not have on books and supplies. A budget must be set aside for art supplies and books. Schools would have an easier time fulfilling curriculum requirements if they got the support they need from the appropriate authorities.

Art teaches the child psychomotor, affective, and cognitive skills. Art teaches the whole individual. Theory must not be taught at the expense of practice. What the child learns by doing is far greater than what he learns through memorization. We must try to keep a balance between formal content instruction and art production, but if one is to be sacrificed because of time constraints, it must not be the hands-on portion of the curriculum.

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APPENDIX A
CORRESPONDENCE AND INSTRUMENT

College of Education
Gundersen 301
Stillwater, OK 74074
July 8, 1991

Address:

Dear Teacher:

I need your help! I am conducting a study of the art education program implemented in Venezuela to find out how it is taught, what is taught, with what resources, and who teaches it.

There are many different types of art programs, often taught in many different ways. The results of this study will provide input on what is taking place in the Venezuelan Schools.

Your school was selected by a member of the Ministry of Education. This survey only has 18 items and it will only require 15 minutes of your time. Please complete and return to your school administrator by July 15, 1991.

Your answers to all items will be kept in strict confidence and will be used for this research only. I will be glad to share the results with you if you wish to have them. Please do not sign your name on the survey.

If you have any questions, please call at (032) 72-15-82, or 72-10-68. May also call 22-68-70 in Caracas and leave message. I appreciate your time and effort and look forward to receiving your completed survey by July 15, 1991.

Sincerely,

Isolete De Almeida

Facultad de Educacion
Universidad Estatal de Oklahoma
Gundersen Hall 301
Stillwater, OK 74074

16 de Septiembre de 1991

Estimada/o Maestra/o:

Necesito su valiosa ayuda! Si usted es docente integrador o especialista en artes plasticas, nivel Escuela Basica, Primero y/o Segundo Ciclo, mucho le agradezco que conteste esta encuesta.

Yo soy una estudiante venezolana realizando un programa de doctorado en educacion en los Estados Unidos. Para mi tesis de grado estoy haciendo un estudio del programa de Educacion Estetica (especificamente en el area de las Artes Visuales) recientemente implementado en Venezuela para determinar las condiciones en que se encuentra el programa.

Hay muchos tipos diferentes de programas de arte, frecuentemente la ensenanza es tambien impartida en formas diferentes. El resultado de este estudio proporcionara informacion acerca de lo que se esta haciendo en Venezuela en el area de las Artes Visuales a nivel Escuela Basica, Primero y Segundo Ciclo.

Su escuela fue seleccionada a traves de un listado del Ministerio de Educacion. La encuesta solamente tiene 18 secciones y no debe tomarle mas de 15 minutos en contestar. Por favor complete y devuelva la encuesta al/la director/a del plantel de ser posible el o antes del 15 de Octubre de 1991.

Las respuestas son estrictamente confidenciales y seran usadas solamente para realizar este estudio. Con mucho gusto le puedo informar los resultados de la investigacion de considerarlo usted de interes. Por favor no escriba su nombre en la encuesta, pero trate de contestar todas las preguntas y lea las instrucciones antes de comenzar.

Mucho agradezco el tiempo y esfuerzo que se tome en contestar la encuesta y quedo de antemano a sus gratas ordenes. Espero recibir la encuesta debidamente completada alrededor del 15 de Octubre de 1991.

Atentamente,

Isolete De Almeida

Facultad de Educacion
Universidad Estatal de Oklahoma
Gundersen Hall 301
Stillwater, OK 74074

16 de Septiembre de 1991

Direccion:

Estimado/a Director/a:

Yo soy una estudiante venezolana cursando estudios de doctorado en los Estados Unidos, que actualmente se encuentra haciendo su trabajo de investigacion para la tesis de grado. Mi investigacion tiene que ver con el programa de Artes Plasticas que recientemente ha pasado a formar parte del curriculum de la Escuela Basica. Mi interes especifico esta relacionado con los programas de Artes Plasticas de primero a sexto grado de Escuela Basica.

Mucho le voy a agradecer su colaboracion en cuanto a la entrega y recoleccion de las encuestas. La encuesta esta disenada para ser contestada por docentes integradores y/o especialistas en el area de las Artes Plasticas. El instrumento o encuesta tiene solamente 18 partes. Cada parte tiene 3 alternativas. El docente debe seleccionar una de las alternativas y despues seleccionar uno de los numeros a la izquierda de dicha alternativa que corresponda con la realidad en su escuela. Parece largo pero realmente no lo es.

Yo con mucho gusto le puedo proporcionar informacion acerca de los resultados obtenidos si usted lo considera de su interes. Asi mismo le puedo proporcionar mis conocimientos en el area de las Artes Visuales en la medida que me sea posible. Yo espero regresar a Venezuela el ano que viene. Mis telefonos en Venezuela son (032) 72 15 82 y 72 10 68. De tener alguna pregunta con respecto a mi trabajo de investigacion le agradezco contactar a Nancy Blanco, Oficina de Planificacion y Presupuesto, Ministerio de Educacion, telefono 562 3940.

Quedo de antemano muy agradecida.

Atentamente

Isolete De Almeida

SURVEY OF THE VISUAL ARTS PROGRAM

Name of School _____ Total enrollment
of school _____
Grade Level/s that you teach _____ No. students _____
Teacher's Professional Qualifications: College degree _____
Normal School Degree _____ Fine Arts Degree _____ Other _____
_____ Years teaching _____

Please comment on your specific professional training in the
visual arts field (courses taken, workshops, etc.) _____

DIRECTIONS FOR FILLING OUT THE SURVEY:

Circle ONLY ONE of the numbers at the left on the one statement
which most nearly represents the situation at your school. If a
statement accurately describes your situation, circle one of the
middle numbers (2, 5, or 8), to the left of that statement. If
you feel that the situation at your school is below what is being
described, circle one of the lower numbers (1, 4, or 7), and if
the situation at your school is above what is being described
circle the higher numbers on the right (3, 6, or 9). In any case
CIRCLE ONLY ONE of nine numbers.

In each subdivision only one of the nine numbers must be selected.

EXAMPLE:

A. Commitment to provide administrative
services.

1	2	3	There is no school director.
4	5	6	There is a part time school director.
7	8	9	There is a full time school director.

I. COMMITMENT TO THE VISUAL ARTS PROGRAM.

CRITERIA

The program should be providing students with direct hands on experiences in all art forms. A variety of supplies, visual resources, and books should also be available.

A. Commitment to teaching visual arts.

- | | | | |
|---|---|---|--|
| 1 | 2 | 3 | The visual arts program does not provide students the opportunity to engage in hands-on activities. |
| 4 | 5 | 6 | The visual arts program provides students some opportunities to engage in hands-on activities. |
| 7 | 8 | 9 | The visual arts program provides students the opportunity to engage in hands-on activities every class period. |

Comments: _____

B. Commitment to providing art supplies for teaching the visual arts.

- | | | | |
|---|---|---|--|
| 1 | 2 | 3 | The school does not provide art supplies and other materials for hands-on activities in the classroom. |
| 4 | 5 | 6 | The school provides some art supplies and other materials for hands-on activities in the classroom. |
| 7 | 8 | 9 | The school provides all art supplies and other materials for hands-on activities in the classroom. |

Comments: _____

C. Commitment to providing textbooks.

- | | | | |
|---|---|---|--|
| 1 | 2 | 3 | The school does not provide textbooks. |
| 4 | 5 | 6 | The school provides some textbooks. |
| 7 | 8 | 9 | The students are provided with textbooks for their use and there are other reference books available in the classroom. |

Comments: _____

D. Commitment to providing visual resources for instruction in the visual arts.

- 1 2 3 The school does not have visual aids available for instruction of the visual arts.
- 4 5 6 The school has some visual aids for instruction of the visual arts.
- 7 8 9 The school has a wide variety of visual aids available for teaching art production, history and aesthetics.

Comments _____

II. HUMAN RESOURCES AND PROFESSIONAL DEVELOPMENT.

CRITERIA

A school system should provide inservice education and workshops to general classroom teachers teaching visual arts. The visual arts should also be taught by specialists in the field.

A. Qualifications of the visual arts teacher.

- 1 2 3 There are no certified art education teachers in the school system.
- 4 5 6 There are some certified art education teachers in the school system and they offer assistance to other teachers with no knowledge of art when asked and are free from other obligations.
- 7 8 9 All teachers of visual arts have art education background and they work together in the planning, designing, selecting, and instruction of the visual arts program.

Comments: _____

B. Consultative Services in visual arts instruction.

- 1 2 3 No art specialist is available to provide consultative services on instruction of the visual arts.
- 4 5 6 An art specialist occasionally provides services on art instruction according to teachers needs.
- 7 8 9 There is an art specialist at the school at all times providing assistance to general classroom teacher engaged in teaching visual arts.

Comments: _____

C. Inservice and workshops in visual arts instruction.

- 1 2 3 No inservice and workshops relating to the teaching of visual arts are provided.
- 4 5 6 Some inservice and workshops are offered.
- 7 8 9 Professionals in the visual arts are involved in providing continuous inservice education and workshops in all types of art forms.

Comments: _____

III. AESTHETICS IN THE CURRICULUM.

CRITERIA

The visual arts program should provide students with opportunities for creative experiences outside of the confines of the school and provide instruction on the principles and elements of design for art appreciation.

A. Commitment to the use of the field trip as a teaching tool.

- 1 2 3 The students do not have the opportunity to go on field trips to parks and museums or just around the school setting for an creative experience.
- 4 5 6 The students have some opportunities go on field trips around the school, to visit art galleries, and to be exposed to art first hand.
- 7 8 9 The students have many opportunities to be exposed to works of art by going to galleries and museums and also by going on field trips to see environmental art

Comments: _____

B. Commitment to teaching the principles of aesthetics.

- 1 2 3 Students are never taught about the elements and principles of design.
- 4 5 6 Students are taught about the elements and principles of design through textbooks only.
- 7 8 9 Students are exposed to the elements and principles of design through textbooks, lectures, environmental observations, discussions, and by doing experiments using the different elements of design.

Comments: _____

C. Commitment to teaching concepts used for making judgements about works of art.

- 1 2 3 Students are not informed about what is or is not a good criteria for analyzing a work of art.
- 4 5 6 Students are informed about concepts for making judgements about art only through textbooks.
- 7 8 9 Students are informed and get engaged in making judgements about works of art when in the classroom and when on field trips.

Comments: _____

IV. ART HISTORY IN THE CURRICULUM.

CRITERIA

The program should expose students to knowledge in the development of art, at national and international levels

A. Commitment to teaching the different artistic manifestations.

- 1 2 3 Students are not exposed to the different artistic manifestations.
- 4 5 6 Students are exposed to the different artistic manifestations through textbook only.
- 7 8 9 Students are exposed to the different artistic manifestations through a variety of media such as textbooks, slides, films, museum/gallery visits, and art prints.

Comments: _____

B. Commitment to teaching the art history of the country.

- 1 2 3 Students are not exposed to the country's art history.
- 4 5 6 Students are exposed to the country's art history through textbook instruction only.
- 7 8 9 Students are exposed to the country's art history through a variety of media such as; textbook, slides, films, art prints, and museum/gallery visits.

Comments: _____

C. Field trips as a resource for teaching art history.

- 1 2 3 Students are never taken to galleries and museums as a class for a unit in art history.
- 4 5 6 Students are taken to galleries and museums as a class once a year for a unit in art history.
- 7 8 9 Students are taken to galleries and museums as a class as often as we can in order to provide better instruction in the arts.

Comments: _____

V. ART PRODUCTION IN THE CURRICULUM.

CRITERIA

The program should be providing students with experiences in two and three-dimensional art production.

A. Commitment to teaching painting.

- 1 2 3 Students never have the opportunity to engage in painting activities.
- 4 5 6 Students occasionally have the opportunity to engage in painting activities.
- 7 8 9 Students very often engage in painting activities, using media of their choice.

Comments: _____

B. Commitment to teaching crafts such as weaving, papermache, ceramics, and others.

- 1 2 3 Students never have the opportunity to engage in any type of craftmaking.
- 4 5 6 Students seldom have the opportunity to engage in making craftwork of any type.
- 7 8 9 Students very often engage in making crafts such as weaving, papermache and others. Please specify other crafts. _____

Comments: _____

C. Commitment to teaching drawing.

- 1 2 3 Students never have the opportunity to engage in drawing of any type.
- 4 5 6 Students occasionally have the opportunity to engage in drawing, but are not given formal instruction in drawing.
- 7 8 9 Students are given formal instruction in drawing, are encouraged to draw as much as possible, and are also given opportunity for free expression through drawing.

Comments: _____

D. Commitment to teaching printmaking.

- 1 2 3 Students are never have the opportunity to engage in printmaking.
- 4 5 6 Students are exposed to printmaking through textbook instruction only.
- 7 8 9 Students have the opportunity to engage in printmaking by learning different techniques and producing a variety of prints.

Comments: _____

E. Commitment to teach sculpture.

- 1 2 3 Students are never exposed to sculpture.
- 4 5 6 Students are exposed to sculpture only through textbook instruction.
- 7 8 9 Students have the opppporstunity to engage in sculpture very often and create 3-dimensional forms using a variety of media.

Comments: _____

Please write additional comments:

VITA 2

Isolete De Almeida

Candidate for the Degree of

Doctor of Education

Dissertation: THE STATUS OF ART EDUCATION AT THE ELEMENTARY SCHOOL LEVEL IN CARACAS, VENEZUELA

Major Field: Curriculum and Instruction

Biographical:

Personal Data: Born in Vagos, Portugal, April 7, 1948, the daughter of Laurindo Da Rocha and Maria F. De Almeida.

Education: Graduated from the Escuela de Bellas Artes, Cristobal Rojas, Caracas, Venezuela, in July 1969; received Bachelor of Arts and Science Degree in Fine Arts from Oklahoma State University in July, 1983; received Master of Science Degree in Industrial Arts Education from Oklahoma State University in December, 1985; completed requirements for the Doctor of Education degree at Oklahoma State University in May, 1994.

Professional Experience: Teaching Assistant, College of Education, Oklahoma State University, August 1986, to December, 1990. Teaching Assistant, Department of Foreign Languages, Oklahoma State University, January 1986, to May 1990. Art/Spanish teacher, Olive Public Schools, August 1990, to June 1993. Art/Spanish Teacher, Stillwater High School, August 1993, to present.

Professional Organizations: Member of the Oklahoma Arts Education Association (OAEA), the National Arts Education Association (NAEA), the International Society for Education Through the Arts (INSEA), the National Education Association (NEA), the Oklahoma Education Association (OEA), the Philanthropic Educational Organization (PEO), and member of the Board of Trustees, College of Education Alumni Association, Oklahoma State University.