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A Study of the Relationship Between the Art Curriculum and Leisure Time Activities at the Eighth Grade Level

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A STUDY OF THE RELATIONSHIP BETWEEN THE ART CURRICULUM
AND LEISURE TIME ACTIVITIES AT THE EIGHTH GRADE LEVEL

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ABSTRACT

A STUDY OF THE RELATIONSHIPS BETWEEN THE ART CURRICULUM AND LEISURE TIME ACTIVITIES AT THE EIGHTH GRADE LEVEL

The communications media have directed attention to the fact that the United States have a people with time on their hands and have stated that as a people the nation is recognized for work and workmanship, but that individuals do not know how to use wisely leisure time which the shorter workweek, makes possible through science and technology.

Obviously the prevailing leisure problem appears to be one of education, and art education, a part of education, appears to be an area in school where to a degree students can make discoveries and further develop art experiences into self-chosen, enjoyable and meaningful leisure time activities. Educators have studied this problem only in very limited areas of the school curriculum but not in the field of art.

By using the learners themselves at the eighth grade level in classroom units this study was done in the Spring of 1960, and brought up-to-date in August, 1971.

A random sample was drawn, using the Fisher-Yates Table, aiming at from 20 - 25% of classroom units from self-contained, platoon, and junior high school eighth grade classes in the St. Paul Public Schools.

Data was gathered in two schedules. In the first schedule was an essay "My Favorite Pastime" based on an outline and an "Activities Time Table" in half hour intervals for a staggered day of the week only. Individuals recorded activities for only one day but randomness produced activities for each of the seven days of the week. In the second schedule were three questionnaires: "A Pupil's Questionnaire," a "Teacher's Questionnaire," and a paired rank order "Pupil Preference Questionnaire." On both schedules a 100% return was realized.

The null hypothesis, there is no relationship between the art curriculum and leisure time activities at the eighth grade level, was used. Using the chi-square technique at the .001 level of significance, the null hypothesis was rejected. Teacher's offerings and pupil preferences were also compared by chi-square at .001 level of significance. Rank order preferences by compared comparison with pupil preferences and teacher responses were made for correlations, Pearson Product Moment Correlation Coefficient (r), later transferring the obtained r to z , and then transferring the two z 's back to r by using a table. The probability is .99 that the interval tested contains the true r , again rejecting the null hypothesis. Sex differences by rank was also established.

Based on the findings in the random sample, significant positive comparisons resulted with significant implications.

Teachers need to survey students' leisure time interests within each classroom unit and develop curriculums in terms of individual interests. It became apparent that curricular offerings are geared more to girls than to boys. In developing an art curriculum teachers and curriculum committees can consider the inclusion of activities that appeal to boys' interests. Broader curriculum and co-curricular offerings need to be planned to meet the needs of the wide and diverse range of interest patterns. Greater consideration should be given by curriculum makers to what students enjoy and do in leisure time. Classroom learning ought to be oriented to the development of leisure time activities for life-long enjoyment, individual fulfillment, and participation. Similar and further leisure time studies should be conducted in order to arrive at a theory of leisure for art education.

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CHAPTER I

THE PROBLEM AND ITS RELATED RESEARCH

This study originated from my strong curiosity as to the nature of leisure time activities of adolescent boys and girls. One person may exercise his freedom in preferring to be amused and another in carving a statue. But it is not possible to say that one should do this or the other that. The essential point is that he ought to want to do something, and to want to do something and to make an appropriate choice are matters of education.

Inspiration to do something and to choose courses of action grow out of experience. It seems that experiences in the art curriculum are fertile resources for the individual to draw upon in leisure in order to extend beyond what he has traditionally done.

Therefore, this study is concerned with surveying the activities of the St. Paul Public School eighth grade boys and girls in art education during the school year 1959-60, with the purpose of studying the relationship between the art curriculum and leisure time activities of the students.

To elaborate, the eighth grade was chosen as the focal point for this study because here the eighth grade was the last grade in which art was a required subject. From this point on, art became

an elective subject in the St. Paul Public Schools. However, it is to be noted that in the early sixties administrative reorganization located all eighth grade classes in junior high schools. This change eliminated eighth grade classes from self-contained and platoon classrooms. Later, in 1971, innovative plans for organization located many eighth grade pupils in the Open School, and in learning clusters. At this point the junior high school continues to serve most eighth grade classes.

I. JUSTIFICATION OF THE STUDY

The primary aim of this study was to describe the status of the leisure time activities of students in relation to the art curriculum and thereby secure material which might reveal possible clues needed to modify school practices. Of all the qualities and activities that could have been investigated, a selection was made of art related activities as these appeared to be worthwhile potentials for leisure time participation. Recognition was given to the fact that this method is chiefly of value in revealing the status quo. However, it was conjectured that it may or may not bring into focus a relationship between art education and art related leisure time pursuits. Although the curriculum very commonly has been viewed as an influential force in cultural reconstruction, it may be difficult to establish any clear relationship between classroom experiences and art-related leisure time pursuits.

But in making general observations of the present social environment, one can identify particular phenomena. More than ever before, art forms pervade this social environment in almost every vicissitude of human life. Leisure time is on the increase. Forceful, rapid change colors and, at the same time, clouds the atmosphere, with human uncertainty. For large numbers of people, change has brought dislocation, disfunction, despair and even oppression, rather than the fulfillment of individual aspirations for all people.

Recently observers and scholars have expounded their views of this domestic scene, some in agreement and others not, that human behavior in the present social setting constitutes a cultural revolution (80, p. 2-3). Others explain it as cultural shock, but Toffler deals with the phenomena as, "Future Shock," at the same time asserting that more and greater change is imminent (87, pp. 10-11). With a broader view Glasser, in his forthcoming book calls the present stage of change, "Phase IV: The Civilized Identity Crisis." (41, pp. 26-31)

Addressed to the present-day social revolution, Lanier, has this to say about the teaching of art as social revolution:

To the extent that our schools do not participate in forming the direction of that revolution, they will not live up to their social obligation. That one role of public education is to take part in reforming society is no new philosophical or theoretical position. Initially in the writings of John Dewey and later with Theodore Brameld, the position is clearly and equivocally explained. On an empirical level as well, at least two instances in which the schools have come recently to mind. In the early decades of this century, we accepted the concept of America as a "melting pot" for a multiplicity of diverse ethnic immigrants, a concept which casts the schools in the role of a primary agent of social change. While the schools did not change the existing society, they did in a

very real sense, rebuild the social patterns of the younger immigrants and the children of older ones.

In more recent years, the potential reformative powers of the 1954, school desegregation decision of the U. S. Supreme Court has been diluted by lack of widening implementation. Yet the potential for social change was and is present. (61, p. 315)

The growing awareness that the "melting pot" concept operated as a leveling effect in American life prompts many people of ethnic origins and others to search for identity. Cultural education through art is needed at every grade level in our schools so all may learn about and appreciate vast contributions of ethnic minorities. For some, cultural education may lead to leisure time interests which will develop into study and involvement with particular groups. For others it may reduce hostility and competition. In either case greater human understanding will be an outcome.

Prior to the phase referred to as a social revolution, Oppenheimer isolated, "the man of science and the man of art," as instrumental agents to deal with the search for order, at least in part, in the human environment. He says:

Both the man of science and the man of art live always at the edge of mystery, surrounded by it; both always, as the measure of their creation, have had to do with the harmonization of what is new and what is familiar, with the balance between novelty and synthesis, with the struggle to make partial order in the total chaos. They can, in their work, and in their lives, help themselves, help one another, and help all men. (77, p. 145)

At no time, perhaps, has there been the opportunity, as well as the crucial need, for art people to assert themselves toward social reconstruction for improving the human condition.

Honest appraisal, identity of what is relevant, manner of approaching studies, and workable solutions will be arrived at only after exercising the imagination as never before.

In support of methodology in art education, Hausman, in 1959, made the observation that art is more closely related to a priori rationalism than empirical study:

. . . many would-be researchers in art education are not sufficiently sophisticated in the method of science; while those who can handle the "tools of research" oftentimes lack the capacity to make critical judgments about the nature of art. (50, p. 355)

But since then, many well designed studies in art education have emerged. However, this does not account for the meager research in general on the leisure time objectives.

Harris stated the broad and general need for experimental studies of leisure time outcomes in education:

There are no experimental studies of the modification of leisure time interests, wherein suitable control or comparison groups have been established. (47, p. 151)

It has been generally granted that human problems are complex. Hence they do not easily lend themselves to scientific verification through weighing and measuring. Some scholars have identified the problem of leisure, considered it as an asset as well as a liability, but they have been reluctant to probe into it objectively. The subject has elapsed into speculation by those with peripheral interests in the arts with the hope that someone will tackle it. Riesman, Glazer and Denney summed up the status in the following paragraph:

Admittedly, we know very little about play, partly as the result of the cultural definitions that give priority to

work. Research has been mainly concerned with the "social character" of the producer; only recently has the same attention been paid to the consumer; we have still to discover the player. Yet is it sensible to suggest research into play when it is possible that it would lead to increasing public and systematic interference with an area that ideally deserved privacy and lack of system? Perhaps a conspiracy of silence about leisure and play is its best protection. (81 = pp. 315-316)

Although the statement is based on judgment from incomplete evidence, it carries the element of challenge to venture into "this conspiracy of silence."

II . . STATEMENT OF THE PROBLEM

This study attempts, in accord with the assumptions relative to the leisure time objectives of art education, to survey the leisure time activities of eighth grade boys and girls and to survey the art activities offered in eighth grade. It is restricted to eighth grade pupils attending public schools in the city of St. Paul, Minnesota. Leisure time activities are studied to discover the relationships, or lack of them, to the art curriculum.

III. PURPOSE OF THE STUDY

The aims of this study are to describe the status of art and craft related leisure time activities and their relationship to the art curriculum, to find out if, indeed, the art experiences the pupils are having are well designed to develop the pupils for desirable leisure time activities, and to reveal clues for modifying the art curriculum. In order to describe the status

of art and craft related leisure time activities, I developed questionnaires for both students and teachers to find relationships, if any, between the art curriculum and leisure time activities of students, between what activities interest pupils and how these interests are extended into leisure time activities, and between boys' preferences and girls' preferences to art related leisure time activities.

CHAPTER II

REVIEW OF THE LITERATURE

I. TIMELINESS OF THE STUDY

When the twelfth annual Conference of the Association for Supervision and Curriculum Development met in St. Louis in 1957, it stressed the need for greater emphasis on the use of leisure time as one of the present trends in education. The adjective "greater" in this context implied a continuity as well as a doubt as to the adequacy of the present emphasis. This doubt aroused conjectures as to quantity, nature, or character, but possibly all three.

The leisure problem has been accentuated by economic and social change and therefore, is essentially one of education. Man has overcome many of the perils of nature through scientific use of power which replaces older sources of power: animal, wind, water, and most pertinently human. Sufficient power emancipated him from age-old problems and unrelenting toil and at the same time enabled him to begin to produce products in abundant quantities to attain a high standard of living and at the same time empowered him to work fewer hours, thus increasing his leisure. Suddenly, it seems, advancing industrialization

and technical development created the problem of urbanization, characterized by intricate organization and specialization. Greater concern about waste resulting from poor planning eventually manifested itself in the wise use of time, both on the job and away from the job. This directed attention toward leisure time and especially its mounting trends: passive participation over active participation, buying pleasure as a commodity over self-chosen and self-initiated leisure time activities, and human debasement over expression and fulfillment.

In the cultural framework, the problem of leisure pursuits in relation to the art curriculum is obviously urgent. Neumeyer and Neumeyer stated the place of the arts in our cultural order:

One of the underlying purposes of education is to develop an appreciation of fine music and art. An educated person should be able to enjoy the beauties of the world about him and to understand its culture. The creation of an aesthetic appreciation and an intelligent estimate and enjoyment of painting, sculpture, architecture, music, poetry, and similar arts need to be cultivated. (76, p. 93)

In either vocation or in leisure, preferably in both, the enjoyment of beauty and the understanding of culture add a new dimension to living, the interpretation of environment and the acceptance of each individual's unique role in society.

When this study was conceived and later designed, no empirical research in the art-leisure time relationship had been undertaken. It was an unexplored area of many unknowns. Today the status of research in art-leisure time relationship remains practically as it was then.

Nevertheless, I proceeded with a course of action which I believed would elicit information in which I could find implications and practical intent. To a degree this has been accomplished. But such findings extends or outmodes the old. At any rate it compels those of us for whom it is pertinent to recognize this small source of knowledge, and to put it into the present context of existing trends.

Since this study, change has created new problems in all phases of curriculum planning, including that of art education. Some of these problems are being solved; others are not.

In the teaching of arts and crafts, teachers of art, here and there, with determined vigor try to fulfill the leisure time objective through environmental experiences directed toward inculcating awareness, experimentation, set conditions for creativity to take place, foster appreciation, and encourage aesthetic development. In doing this they find it necessary to develop in the learner his unique image of self and his personalized outlook to the universe. Surely sudden change impinges upon everyone greater demands and expectations. The art teacher whose task it is to deal closely with feelings and emotions has his work expanded in a period of sudden change. But working with a growing curriculum carefully studied, designed and implemented, art teachers can contribute and at the same time help the learner's conception of his world; as it has been, is now, and can become.

About a decade ago there were various approaches for art teachers; some materials centered, others design centered, or idea centered, and the like. Among those commonly used were the following three. First, some used the materials exploratory approach; others the process approach where experiences were emphasized. Both of these were departures from the traditional finished product approach. Today, as we have access to new knowledge and understand more fully how learning takes place, teachers of art are gradually moving toward a transcendence of each of these into a new synthesis in which all three become part and parcel of the total art experience. This total art experience appears to lead participants into finding more meaningful perception; in awareness, self-expression, aesthetic enjoyment, appreciation, and increased activity. Such activity can be viewed as good, neutral, or harmful, and consequently it becomes a matter of aesthetic judgment.

Early in the 1960's the art teacher had reached a plateau, so to speak, thereby having arrived at with increasing concern with skills in art appreciation as revealed in David Ecker's study. (23, 21:283-90) New tools of evaluation were designed by Lanier. (60, 5:10-9)

Art people arrived at an awareness which they express rather clearly in their literature that experience with the media does not automatically produce the necessary skills for the aesthetic judgment required to appraise works of art.

By the mid-sixties a new theme emerged, figuratively speaking, that to bring into perspective particular skills: art criticism; historical knowledge; and surely production; all these were necessary ones for general learners pursuing art education, as Eisner emphasized. (30, 18:7-12)

During this period certain developments of American life played an important role in mass communication and had on a large scale enlarged the audience of the arts. It acted to give new impetus to art appreciation and art history which in turn had an impact on art education. This manifested itself in spectacular museum visitation, sporadic increase in the sales of art books and art productions, as well as the prompting of more artists to work on their own. Simultaneously the Federal Government entered the scene with economic support on a plane never known in this country to assist the arts and humanities. Ironically Federal support was forthcoming in spite of the public's reluctance to attach importance to art, to say less of the public's low ranking of art in order of priorities among school curriculum offerings.

In 1960, Downey, gathered data which established this status of priorities. (22) He conducted a survey to determine priorities assigned to particular subject matter by various reference groups. In this survey he asked persons from different parts of the country to rank in order of priority sixteen curriculum offerings usually undertaken in our schools. In response lay people ranked fourteenth and educators twelfth aesthetic education as directed toward artistic capacities and

skills. Whether this is eroded confidence or a pattern from the past, no one is sure. However, in his study it was interesting to note that preference for aesthetic education increased with increased amounts of education which had been achieved by the respondent. In no group, nevertheless, did the priorities in any group enter into the upper fifty percent of this ranking. This is an indictment; yet it is probably a reality which art educators need to face in order to function intelligently in the mainstream of education. This survey has an implicit value in the use of measurement of rank value as analysis - objectivity.

Perhaps a most significant contribution to art education is Eisner's comprehensive work in which he constructed three instruments to measure understanding and appreciation of art. (31, 8:43-58) Such instruments aimed to: (1) measure information, (2) ascertain attitudes, and (3) measure the ability to analyze works of art.

To a group of about 4000 students from seventh grade through the senior year in college he gathered data significant to all art educators to become aware of the status quo. Specifically, that the art student's growth is rather slow, as it was revealed in student's information about art. Also that a gain in the ability to answer three more questions per year of study was what the students in this study had accomplished on the average.

Like my study, Eisner's study revealed that the art curriculum is more compatible to girls than it is to boys. In spite of this, there is the fact that there is, at the college

and secondary levels in art education, a preponderance of men, as well as among artists. Those men who do persist in achieving success in art and art education apparently do so on their own. Like previous findings, as well as my own, Eisner's study further establishes differences in male and female preferences.

But his study yielded more about attitudes. Namely, that the attitude towards art and artists remains on a rather level plateau, during the secondary school years, but that attitudes become more positive during the college years of students. Interestingly enough, he found that the students enrolled in art courses have more factual knowledge and more positive attitudes toward art and art education than randomly selected students. On the other hand, he found that the increase in art information scores of those enrolled in art courses per year is about the same as those who are not enrolled.

Around the same time McFee, together with Miss Betty Richards, art consultant, at Phoenix, Arizona, School District Number One, and special art teachers in grades six, seven, and eight, did a pilot study in their locale to learn how they could work towards a goal of better education for economically and socially deprived children. (49, pp. 167-174) Some were bilingual, bicultural children: Indian, Mexican-American, Puerto Rican, Filipino, and others.

The data gathering in this pilot study consisted of group case studies, questionnaires, and census information used on single classes of eight units having ethnic composition.

First through the use of open-ended questions, such as: "On Saturdays and Sundays I like to - - - - ." "When we are all home, we - - - - ." Second, questions of why they did or did not like school. Third, a student check list of values considered important. Fourth, an answer sheet to answer the question, "What do artists do?" And fifth, "What is the most beautiful thing you know?"

Responses to the first two questions yielded information which indicated that passive participation like watching television and movies occupied most of the students leisure time; however, some of their leisure was spent in talking which in a way is valuable expression. When the TV and movie watching was examined as to content, it was found that these children most frequently watched such entertainment as cartoons, humor, crime, and western stories. This pilot study like mine, established the fact that children go to television as a manner of using leisure time.

Among other findings there was evidence that among these students there were needs which could be met in school offerings, particularly in art education. Some of these were the child's perception of self, of the school, and of the community; identity, bilingual and bicultural; orientation and experience in what an artist does and how one works as an artist to find relationships in beauty, design, and art qualities. The school was also in a position to begin an exploratory search in quality discrimination in the environment of nature, in man's involvement, and in this kind of approach be able to attempt cultivating aesthetic preferences.

Not only is this study worthwhile, but it is a valid approach to meet needs in an ethnographic and sociological community through art.

As contrasted to my study, this one deals primarily with a particular strata of underprivileged and some economically deprived ethnic groups. Using randomly selected classroom units in my study, I have included, but have not isolated for study any particular strata of the population studied. Had I done this, I may or may not have found similar findings. Nonetheless, a future study could prove useful to help such students through art education to begin to find active participation in leisure time activities.

Like my study, this pilot study pinpointed the need for teachers of art to explore children's interests as a starting point and to use these as a springboard to which to build meaningful art experiences.

Pertinently, and more recently, the art educator's attention is attracted to social demands arising from the cultural environmental scene. The qualitative aspects of art education loom before him. It becomes an educational prerogative to help students find relevance of what is done in school to their own individual lives. Encouragingly the recent study of community involvement of fourth grade children living in scattered urban areas of the United States has been accomplished and then described by McFee. (69, pp. 50-69)

In six different cities: Atlanta, Los Angeles, Honolulu, Minneapolis, Phoenix, and Portland, an art educator selected for this study, a fourth grade teacher in two different schools in each city. The condition for selection was that one be in a predominantly lower income, (Group A) and one in a middle income, (Group B) urban neighborhood. A training booklet for the experiment, "A Book about Cities," was used by the twelve teachers involved for a two-week preparation period. Two control groups without the training of teachers also took the tests.

Training booklets concentrated on such issues as: causes, forces of shape, form, growth, networks, personal use, order and variety, experiences in cities, values expressed in cities, what the individual can do to improve cities, and what city governments do. Three questions were used for evaluating the outcomes. Drawings and map drawing together with questionnaires were employed to gather data. In the experimental group a 50%, random sample was used in describing results; however, for all the middle income groups the tests were used.

Interestingly, results revealed changes in both groups, Group A and Group B. McFee identified implications:

Results suggest that both low and middle income neighborhood children can learn and transfer concept symbols from "in school book materials" about a city in general to their awareness of their own city. They tend to see their cities differently with the low income group being more socially concerned and Group B, more concerned with things. Use of booklet materials made them more alike in their concerns for cleaning up, rebuilding and neighborhood maintenance. Some children in both groups showed more concern for parks and plantings. Group A, became more concerned with

environmental and visual characteristics, but maintained their social concerns, particularly when asked what they could do. (69, p. 62-63)

In this Children and Cities Study, it is especially interesting that the groups revealed more similarity in their drawings than in their verbal responses. It brings to light a phenomenon of great import to the concept that art is communication. Rather obviously, drawing, as an analytical tool, may be used as communication more widely than it has been in the past.

Further, McFee, has this to say of the study:

Perhaps most important of all the ideas that might be derived from this study is the one that suggests that merely studying the environment without the inclusion of social concerns, or social concerns without the inclusion of environmental awareness will not help either group of children become as well prepared to deal with the problems of the city, as will an attempt to develop both kinds of concerns. (69, p. 63)

Implications from this study demonstrate well the feasibility of implementation and its extensive educational value to children through community study of the environment. It is a great method to heighten awareness, to ponder values, and to stimulate thinking about environment.

In research studies a number of identifiable tendencies appear in art education. It is this. Art educators look to other disciplines to facilitate research, especially to such areas as psychology, anthropology, sociology, and philosophy. Specialists themselves, art educators enlarge their sphere and increase their competencies to do better what they are already doing by exploring other fields.

Through psychology, for instance, the art educator, in attempting to solve the problem of how children learn, of what is desirable content, and of child development, thus becomes involved in looking to the proper source. Concerned with perception, the art educator looks to psychology for specific details. It is an understatement to say that there are many modes of perception used by individuals, but in art the concern to a greater degree is visual perception which may be learned and others which may be derived from the personality, as well as, from the environment of the learner.

To achieve an orderly approach to perception, McFee, developed the Perception-Delineation Theory, directed particularly toward the perception of children in their processes in art. (48) She combined from educational thought in art and research to develop a theory after looking to the behavioral sciences. Through using her theory, the art educator can approach an analysis of factors which affect the creative art experience of children. However, this theory is so designed that it is not limited to working with children, but it can be useful also in working with adults.

Beginning with readiness, the Perception-Delineation theory is directed at two separate bodies of knowledge and experience which are: first, the creation and making of art forms; and second, the critical analysis of art forms and productions. In essence, it enlarges the capacity for making aesthetic judgments and leads eventually to the appreciation of art forms.

Four distinct factors compose this Perception-Delineation Theory, and these are briefly: (1) Overall readiness and preparation for perception, (2) Psychological and cultural environment, (3) Information handling, and (4) Delineation.

Imagately and creatively Hastie, has given considerable attention to the Perception-Delineation Theory. (48, pp. 361-438; pp. 442-443) He makes an orderly proposal for a fifth point, namely, appreciation. Thereby he expands this theory to a Perception-Appreciation Theory. Under this fifth point he would encompass first, a knowledge and skill of art history related secondly, to intelligible standards for aesthetic judgment; third, tools and materials of the artist; fourth, a repertoire of visual symbols, language and the intent of the artist as well as other competencies. His expansion of the Perception-Delineation Theory appears deserving of serious exploration and evaluation. Decidedly it would bear usefulness to what students go through in well-designed art lessons, in art experiences. At the same time it prepares them with procedures to carry out independently.

In surveying the research of the past decade, pertinent to my study, I find a thread of consciousness that the type of research that would be useful, that is, the experimental, is the least available. But descriptive research which is more available is the least useful. (32, XV, No. 9, Dec. 1962, p. 8-10) In this context, indeed, we must be reminded that in art education more empirical research was done in the decade prior to 1960, than was done in the first half of the present century. From this, no one can infer that replication of significant research

already done is not needed. In the empirical form, such replication of studies previously done could be undertaken to develop theories which are essential to encourage better performance.

Though only in a trickle, as compared to the prolific kinds in other areas, instruments of measurement in art education have been increasingly emerging in the 1960's. The little that has been accomplished has not been so much by art educators as by psychologists, anthropologists, and social scientists. Like others, in doing my study, I also through necessity extended my inquiry to the behavioral sciences. Momentarily, the approach is a constructive one. With increased use of such methods lies the expectation, future hope if you will, that after a developmental process, art educators will be prepared to utilize methods and designs of their own to develop theories of art.

Encouragingly, some of the serious attempts at investigation in art education has been pre-empted by trends outside the school. Recently, art education journals are devoting more space to the publication of research. We find that regional and national conferences are devoting increasing amounts of time for the presentation of art research studies.

Evolving from more knowledge of art and artist, and from knowledge concerning the learner and his environment, the body of knowledge for better teaching in art has increased. Educators can, if they exert the effort, relate such knowledge to the nature of art and art activities, which are consistent with the nature of growth and development of children and youth. There

appears to be a growing desire to do this dealing with Bruner's structure of learning as in a discovery situation in a spiral curriculum, that is, building upon a base of interests and knowledge and expanding to higher powers of performance. (10, p. 13; p. 52) This is being done by dedicated art educators, honestly and humanely.

Recent trends in art education have a commonality expressed in a new and renewed emphasis for the teaching of art.

Extensive research in creativity has been helpful to teachers in helping them to understand that it cannot be taught. Rather that it is a task of setting conditions under which creativity occurs: physical, psychological, intellectual, emotional. Some regard it as a complex of processes: perception, imagination, experience.

Studies in perception have been in-depth studies of phases of perception. In the past the emphasis has been on visual perception. From this viewpoint art works of three groups are drawn: products of the imagination, creations of fantasy, and works of direct perceptual experiences. Today much thought is given to the tactile, known as the touch perception.

More stress is placed on aesthetic judgment which emphasizes permanent values - the "all pervasive one," as applied to objects of art. There is a growing interest in art history as an essential component of the art curriculum.

Art is more and more viewed as communication or a form of transmission. As such it communicates values, order, illusion, and an expression in symbols.

A new art appreciation stresses the learner's efforts and their relationships to past and present artistic achievements by great artists. Administrative reorganization toward junior high school pattern require specialist art teachers, who are better prepared to do this task.

Further administrative reorganization is taking place, both nationally and locally. Through the Superintendent of Schools, Dr. George Young, a special task force meeting from April 5 through April 16, 1971, was set up in St. Paul. This task force set up objectives, planned an organization for a Learning Opportunities Program and made proposals for cluster models. Plans were made for elementary, junior high school, and senior high school clusters. The task force recommends the operation of Pilot Centers for elementary clusters set up for the school year 1971-1972. In each, among several offerings, will be an aesthetic environment center which aims at such art activities as: sculpturing, pottery, ceramics, acrylic painting, water color, scenery making, and costume making. Recommended learning programs for art at the junior high school level include an equestrian academy including an art and craft center for pottery, ceramics, jewelry, weaving and leather. This Learning Opportunities Program is designed with many objectives including those of art education. Elsewhere similar innovations are attempted.

Following expanded national programs, museums in the local area are working with the public, private, and parochial schools, to develop art programs in their attempts to reach more people,

and to reach them early, to enrich lives through art. Such institutions as the Minneapolis Institute of Art and the Walker Art Center, also in Minneapolis, have many specially designed programs to serve the Twin City Area Schools. In St. Paul, are the Minnesota Arts and Science Center, the St. Paul Gallery, and the Musical Instrument Museum, all offering tours and participatory programs open to the schools. The contribution that local and national museums make through loan exhibits and direct involvement activities has a great impact on motivation for satisfying art experiences. From this tremendous movement it can be anticipated that great interaction between museum offerings and the school art classes will be far reaching in present and future learnings in art. Beginning during the years in school, more people can experience that which was once the property of the elite. This trend holds promise for wider expansion in the future.

Closely associated with the art curriculum is the culture in which the educational institution exists. As institutional authority in this culture gives way to present change, in art education too, art transcends formal rules and binding observances for good or ill. It behooves the art educator to clarify relationships among the verbal, manipulative, and visual aspects of experience as they affect teaching in appreciation and aesthetic pursuits. With rapidly changing cultural forces and values, the art educator in his unique way can bring to his craft organization

and an opportunity for experiences and thereby give depth and quality to the art experience of students. (61, pp. 314-319)

More than others engaged in education, teachers of arts and crafts can practice simultaneously with their students toward aesthetic judgments, in sincere and thoughtful self-expression, and in genuine and humane feelings.

Honest feeling will gradually and enlargingly reduce conformity. Compassionate understanding will yield both sympathy and empathy, qualities so important to counteracting competition so prevalent in present day society.

Above all, the art teacher's purpose is to increase to the greatest possible degree for all learners, regardless of individual capacities, the contribution which self-expression and creative art experiences can make to their living. It is the task of developing knowledge, appreciations, and comprehensions pertaining to the field of art, developing skill to express one's self with materials and, in discovering and developing talent.

Change is, of course, the mark of life itself. The capacity to evolve is a manifestation of vital energy, the striving for development of man's innermost powers. As we have experienced, the response to change of those working in the media such as radio, television, slides, films, and objects has been of unsurpassed vigor. Their work stands as forceful and influential impacts to hasten change.

Therefore, it appears highly practical and appropriate to utilize to the fullest the communications media for social

reconstruction in ways that are acceptable and humane. (61, pp. 314-319)

Recently the American Association of Museums, after preliminary study, seized the opportunity to use modern communications media in their broader and more relevant communication roles in education. In their efforts to extend education to all strata of the population, whether art-oriented or not, museums are offering highly potential forms for dynamic learning situations that reach out into the community. Naumer, describes this educational role of the Fort Worth Museum of Science and History as successful. (75, pp. 14-16)

Simultaneously, sensitive educators perceive the advantageous utilization of auditory, visual, and manipulative avenues to learning to stimulate awareness, to kindle self-expression, and to encourage aesthetic feeling. Art teachers, especially whose task is indirectly, and directly involved in communication in practicing their craft, view such approaches as pertinent to social reconstruction. They find the necessity to act is crucial if art education is to be relevant to contemporary life. Many social issues demand it. More humane attitudes and an ordering of priorities are required to relate education toward present-day issues -- life styles, ecology, crime, poverty, war, sex, and the like. This being so, new watchwords of democracy emerge in educational jargon -- first, relevance; later, accountability. Educators stirred by inherent implications of such terminology hastened to assume leadership roles to open

doors to new vistas in their professional endeavors. Art educators are assuredly aware that they can be in command of unlimited strategies to help develop solutions not only for the culturally deprived, but for all students.

Conceptions surface, to be sure, to alleviate the human condition in many aspects of human life -- the state of the economy, leisure, love and sex, religion, space, time, war, and work, to name a few. Some newer conceptions manifest themselves in pop art, mod music, the dance, theater, literary expression, and dress fashion. What was at first an unfamiliar aura in the cultural environment is presently becoming the familiar. Audio and visual communication hastened the impact in the change.

Likewise, in art education, the same audio and visual communications can be employed to hasten social reconstruction. To bring about relevancy of art to the social context Lanier, presents what appears to be a workable concept for curriculum design:

---It is that there is no absolute distinction, no difference in kind between the popular and the fine arts today. Both are capable of eliciting aesthetic response. One might, if one wished, place both forms within a hierarchial continuum, claiming a higher level or quality of response from one or the other. But one cannot deny them a basic community of function. (61, p. 315)

From this idea he presents the alternative to use an audio-visual oriented curriculum for the elementary, junior, and senior high school. Beginning with the use of already produced films, selectively chosen, he proposes that students "analyze and produce slide tape sequences, multi-media programs,

television tapes, single photographs, and photographic essays." Then he would proceed to fostering student created audio-visual forums. The aims, of course, are to explore, "the new patterns of human relationships in vehicles charged with emotive meanings." (61, p. 319)

From this option to find practical solution, it comes to mind that numerous art forms which the individual encounters in the social environment are more or less succinctly the interpretation of the world through another's sensibilities. It becomes clear, that to explore these various interpretations, it is necessary to enlist a cooperative teacher - student exploration toward problem solving with determination to elicit human understanding of contemporary issues. The exploration and hoped for inspiration to act that visual and auditory media engender cannot be overlooked in the art curriculum. Because such an approach attempts to bring humane feelings into the open, it can elicit, even generate, kindness, empathy, and personal acceptance among human beings of diverse backgrounds and origins.

In a paper in 1962, Barkan described emerging transitions which were taking place within both theory and practice in art education. First of course, was the progressive "child centered" one; later in the sixties, was what he described as the cogent revolution sometimes characterized as subject or discipline centered. (2, pp. 12-18) Since 1968, there emerged another transition, perhaps a backlash to the cognitive movement accompanied by a search for relevance, "the affective."

More recently, Efland observed and analyzed the current climate in which teachers work:

On the other side of the profession we have yet another picture. First, there is a wholesale rejection of anything that smacks of rational inquiry both among many of the young people involved in the pursuit of art, and among many of their teachers. Matters like art criticism, aesthetics, and art history are rejected outright as irrelevant because they do not yield something deemed an "authentic experience" which they believe can be had only in direct confrontation with art, especially with its making. Rational inquiry, they believe, demeans aesthetic experience. We have, in effect, a cognitive backlash. (28, p. 18)

Again with another viewpoint when he deals with Lanier's concept, (61, pp. 314-319), of abandoning the present curricula for the affective use of the communications media, Ecker pleads for the interrelating of affective and cognitive learning. Further, Ecker has this to say when he refers to the state of polarity and resulting viewpoints:

Art teachers and others interested in the education and well-being of young people must take much more seriously than they have what I shall call "the structure of affect" - the dynamic forms more broadly, the contours and direction and significance of the qualitative life they are learning to live. I emphasize the word structure, here, because I believe we are dealing with the beginnings of a "counter culture" which already has not only its own music and dress and morality, but also its distinctive literature and history, its symbols and mythology, its art and politics - all rooted in the affective nature system. (24)

As the problem becomes rather clear, we identify an urgency to make the search for a meaningful curriculum in art education.

II. REVIEW OF THE HISTORICAL BACKGROUND AND
DEVELOPMENT OF INTEREST IN
LEISURE TIME ACTIVITY

Education is concerned with life as a whole. Art Education, an important phase of education, has as one of its main purposes the development of individuals for wholesome living. Wholesome living includes not only satisfying work but also satisfying and enjoyable leisure. (45, pp. 10-11; 13-21)

There is no paucity of literature on the subject of leisure time; however, this is derived largely from opinion, conjecture, and logic. The research undergone has been general; some has been carried on in physical education, and only recently a couple of studies have been conducted in industrial arts. I have been unable to find a research study of the art curriculum and its leisure time goal.

As early as the time of Plato and Aristotle foremost thinkers struggled with the leisure of man. Plato in The Republic dealt with the subject in a negative criticism of the democratic man in whom he saw the counterpart of a democracy. (16, pp. 284-286) Aristotle believed man existed for his leisure.

Later Shakespeare perceived the power of leisure time and utilized his observation creatively in Richard II:

I wasted time
And now doth time waste me.

In the year 1918, the Educational Policies Commission stated "Education for Leisure" as one of the Seven Cardinal Principles of Education. (13, p. 9) For example, the National Education Association's Commission of the Reorganization of Secondary Education listed seven objectives towards which the school should aim: health, command of the fundamental processes of learning, worthy home membership, vocational efficiency, civic participation, worthy use of leisure time, and ethical character. (13, pp. 11-16) This leisure principle implied that education should equip the individual to secure from his leisure the enhancement of body, mind, and emotions as well as the enlargement and enrichment of his personality. This objective, more specifically, called for the ability to utilize the common means of enjoyment, such as art, music, drama, and literature, as well as social intercourse, together with the fostering in each individual one or more avocational interests.

The leisure objective persisted as a significant one through the economic perils of the Depression of the Thirties, and through the World War II, and maintained its importance when the Commission on American City Education issued its first statement of needs in 1944, "the ten imperative needs of youth." In fact, this objective is reiterated in two of the needs, thus:

All youth need opportunities to develop their capacities to appreciate beauty in literature, art, music, and nature.

All youth need to be able to use their leisure time well and to budget it wisely; balancing activities that yield

satisfactions to the individual with those that are socially useful. (27, p. 216)

What the school fails to do in meeting these objectives in developing general competence for life will, by and large, remain undone. In terms of the school, art education has a role to play if such tasks are to be accomplished.

Because of the nature of art education, it voluntarily assumes these functions as its aims whether the work is organized instruction, extra-curricular or co-curricular. Gayne made the observation in his treatment of extra-curricular activities:

Education is faced with the problem of encouraging higher standards in the use of leisure time. As art is a prolific source for hobbies, conditions which help to establish creative leisure time interests provide one of the best methods for encouraging wholesome patterns of action that will persist outside of school. (40, p. 42)

Whitehead substantiated the importance of these objectives in his Aims of Education as follows:

It would, however, require no very great effort to use our schools to produce a population with some love of music, some enjoyment of drama, and some joy in beauty of form and color. (92, p. 52)

He continued to discuss the part that art and literature should play in a healthy organized nation and pointed out:

Art and literature have not merely an indirect effect on the main energies of life. Directly, they give vision. The world spreads wide beyond the deliveries of material senses, with subtleties of reaction and with pulses of emotion. Vision is the necessary antecedent of emotion. Vision is the necessary antecedent to control and to direction. In the contest of which in its final issues will be decided in the workshops and not on the battlefield, the victory will belong to those who are masters of stores of strained nervous energy, working under conditions favorable to growth. One such essential condition is art. (92, p. 68)

In 1958, de Fransesco examined the current literature as well as curricular guides. He later summarized the general and leisure time function of art education. Although he did not find theory and practice in harmony, he did find a thread of similarity of concepts which were in agreement. He stated his findings:

Teachers (of art) are recognizing more clearly the close relationships between the commonplace human activities and art activities.

. . . art activities in the school should be organized so that the students will receive a foundation which they can draw upon later.

If art work is organized in such terms as the home, the community, the school, and the individual, the program will have vitality and be applied to real experiences and situations. (18, pp. 84-85)

His final observation of function, as a matter of fact, closely resembles the plan of organization of the Minnesota Guide for Instruction in Art. (45, pp. 20-25) He continued:

These functions or experience areas are: art in personal living (including correct dress, poise, skill in social dancing), enjoyment of the fine arts, and expression as a leisure time activity; art in the planning, equipping, and beautifying the home; art in the selection of consumer products; and art in the community life. (18, pp. 84-85)

More recently the attention directed toward human relations has initiated a search into the field of art for potentials for a more humane existence for man. Art is recognized as a vital necessity to humanity and freedom in both required and leisure time pursuits. M. F. Ashley Montagu summed it up:

In saying that art is one of the functions of human life, it is not being implied that art represents the realization of a biological drive or that there is such a thing as an art instinct. It is suggested that art constitutes a learned behavior of human beings by means of which, in a particular manner, they endeavor to embrace the world -- to take what they can of it, and to give it what they are able of themselves.

To say that art does not represent the realization of a biological drive toward activity is not the same thing as saying that art does not help one to realize one's biological drives. Indeed, the evidence is considerable that the practice of art and, to a lesser extent its appreciation, very significantly helps the person to a more efficient development of his biological drives and potentialities. If this is so, then the teaching of art becomes an indispensable part of the education of the human being. (73, pp. 43-44)

It is from the objectives and underlying philosophy that the assumption may be made that the success of any educational program lies in its effect upon behavior in those situations which the program has been designed to help the student face. If the program has among its purposes that of educating for the worthwhile use of leisure, it is a failure unless the person who is passing through this program shows through his behavior a pattern of well chosen leisure time pursuits. It is usually through behavior that the success or failure of an educational program can be established. Barkan stated it this way:

Art education must ultimately be judged by the effects it has on the things children do -- their behavior and their way of life. They come to school imbued with many of the attitudes toward the arts that are characteristic of our culture. (1, p. 24)

It follows that if the educational values of art education are

to be derived by the students who participate in the program, then art educators must weigh the activities as conducive and as unfavorable to participation. In terms of available activities, art educators need to know what the activities are in which students display an interest and to what degree they extend those interests into leisure.

The question of how well the school is adapting its art program to the needs of students, on the one hand, and to the demands of contemporary life, on the other, has been approached in a number of ways. Analysis of aims have occupied an important position in such appraisals, and appropriately so, for first there must be a conscious recognition of functions, especially of the newly emerging functions of the art curriculum. The rigorous self-questioning that this approach imposes is a desired condition and has pointed out in an astonishing manner the disorganized nature of other educational developments.

That the field of this inquiry be extended to include direct investigation of the students themselves -- their interests, enjoyments, and activities -- seems a reasonable approach. Instead of making the common assumption that the objectives of the teacher or the contents of the curriculum result in desirable patterns of choices and activities in living, this more direct procedure makes the student chiefly the test of the art curriculum. Though processes are not neglected, the attention is shifted from process to product. The use of this method will not

culminate in a set of established goals for art education; it simply suggests the character of the leisure contribution made today to the education of youth by the art curriculum.

In this country, our Puritan heritage, contemptible of leisure as being synonymous with sin, has colored our mores. This heritage blended with a contempt of the European leisure class resulted in the emulation of arduous toil as the destiny of man. As a result, one often hears the comment that industrialization and technology emancipated man from his struggle to overcome nature, but at the same time it was unable to free him from his own nature -- human nature. This common generalization is one that is often made lightly. Ashley Montagu took exception to it when he defined human nature as he regards it:

What we have traditionally understood as human nature, and what we understand human nature to be to this day, is not our genetic endowment, which may be called primary potential human nature, but the expression of the potentialities constituting that endowment under the influence of the human environment, that is, secondary human nature. It is secondary human nature that we know as human nature, and this human nature is not built in but is encultured into us. Primary human nature we see overtly in the early infant's expression of the basic needs -- and generally we see in them only what we are prepared to see. (73, p. 137)

Yankee ingenuity has characterized us as a nation, but this was more or less confined to making a living rather than to play and self-fulfillment. Now that industrialization and technology have made us a nation with time on our hands, we need more than Yankee ingenuity to guide us in using leisure time on a larger scale than has ever been known to man.

Educators became aware of this during the depression. The leisure of idleness forced by unemployment became a task of the schools. Several studies from this era emerged. However, the emphasis was primarily on physical education, sports, and out-door activities since the innovation of the activity movement in the schools was construed to denote the physical aspects of activity. Economic conditions left the fine arts vulnerable and this resulted in the curtailment of costs, particularly the elimination of art and music departments as well as decreased allotments for libraries.

On the other hand these very conditions justified a grant from the Carnegie Foundation to start the Owatonna Art Project, 1933-1940, a community service study to counteract the thesis that American towns are not inspiring. Although Dean Haggerty, was not an arts man, he had great foresight and sensibilities. It was his conception of "Art as a way of life" that accomplished three objectives in the Owatonna Art Project: (1) it provided material for immediate activity; (2) it used the school as a laboratory; and (3) it developed public relations by its involvement of an entire community in art. Significant today, as when he made it, his statement of art and human needs is a workable one for the leisure objective.

Art as a cult may be a hindrance rather than an aid to art as a way of life, and it clearly seems to be so in many cases. The teacher's art must be that of the broad and crowded avenues of life, the home, the factory and the market place. It is this conception that must be classified and dramatized in concrete ways, if art is to take its place in the schools as a major and vital part of cultural education. (46, p. 43)

On the national scene World War II, changed the dilemma of leisure time, and again work with concentrated effort restored the place of arduous toil. The aftermath of the war became a period of criticism of the schools. In this criticism leisure time pursuits received their share. Yet some of this was forthright and honest -- based on fact finding; some was derogatory and even malicious.

However, before the last war, as the Depression waned, research began to appear. The American Youth Commission in a general survey of Maryland Youth found that idleness of youth in leisure time was "inversely proportional to their grade attainment before leaving school." The study pointed out the educational and therapeutic values of leisure time activities and called attention to the fact that public provision of both facilities and leadership have lagged behind the needs. (7, pp. 159-189)

Another systematic investigation employing interviews to explore leisure time pursuits of out of school youth asserted a need for direct guidance for the use of leisure time as evidenced in the status of youth leaving school.

Examination of the leisure time pursuits of these pupils indicates that many of the constructive activities begun in school are left off as soon as the pupils leave school. It is apparent that neither the school nor adult organizations in local communities make any systematic effort to encourage out-of-school youth to continue activities begun in school. (26, p. 301)

Again the situation seemed paradoxical as one reads:

While there are some healthy signs of achievement in the field of leisure time education, as illustrated by the number of active musicians and the number of reading worthwhile magazines, most of the information provided by the interviews would indicate that the leisure time interests of these former pupils do not reflect the best kind of training that might have been given. (26, p. 301)

Yet this study of general leisure time pursuits pointed out the contention of earlier students of leisure that the use of leisure may be either an asset or a liability.

Pace used a questionnaire method in his study of leisure habits of college graduates and confirmed the Regents' Inquiry that much improvement was desired from our educational system. The sameness of interests and tastes characterized this group as was characteristic of the upper middle class. The only difference was vocational; otherwise the college graduate was described as follows:

In his leisure time he is most likely to be found in a rather passive or spectator role -- reading, listening to the radio, or going to the movies. He is not likely to take any active part in sports or hobbies. While he enjoys his usual activities, there are many activities he seldom engages in that he claims to enjoy very much. All in all this typical young adult presents a rather pleasant picture of comfortable upper-middle class existence. (78, pp. 46-47)

This study listed magazines read, such as Reader's Digest, Life, Saturday Evening Post, Collier's American, Good Housekeeping, Cosmopolitan and Ladies Home Journal, magazines widely sold by popularly systematized subscription and sales plans, and which are below the standards of those that educators would prescribe for their literary quality. Also the study

pointed out that conversation-wise college graduates seldom discussed philosophy or religion and to a great degree were indifferent to the arts. (78) This raised questions as to whether education for the use of leisure time should be started early and whether another kind of orientation in that area was in order.

About a decade later the Fortieth Yearbook of the National Society for the Study of Education appeared and was the society's first one to be devoted to art. The predominant theme was functional art in the lives of everyone. Leisure time education merited consideration by Tannahill who contended:

In our present civilization, with work hours shortened and free time lengthened, the school's duty is to help lift recreation from mere idling and misuse of time to worthy employment during leisure hours. This function of the school, to provide the right kind of pleasure for free hours, is as important as any other function. The active mind must be busily engaged in some understanding, and if it finds no attractive worthy outlets, it will find unfruitful, if not socially undesirable ways of expressing its impulses. In numerous ways art can supply delightful pastimes and fields of expression, and it is in the junior high school, before the law allows the withdrawal of boys and girls from the school, that such activities might well be put before them. (86, pp. 517-518)

At the time of the preparation of this yearbook the status of the arts in public education had not been sufficiently articulated and the yearbook was a milestone in art education. It involved leaders among artists, art educators, and those in industries embracing the arts. Art education had not emerged from being considered an idle pastime by many people. That creative art demands discipline, intelligence, and high order planning more or less luminated the minds of the confused.

Although recent research in leisure has been in fields other than art, it does serve as a catalyst for the whole leisure problem as it concerns education. Five recent studies have accomplished this.

Danovitz used equivalent groups method of comparison of 540 boys who had been employed as apprentices between the years 1900 and 1956, by the Aluminum Company of America, new Kensington Works. (17) Of the 347 boys who had completed the firm's apprenticeship training, he drew equated groups of 60 of those who had a general education course in secondary school and 60 who had had vocational or pre-apprenticeship training. The vocational graduate had greater success in completing the firm's apprenticeship in shopwork and attained the same level in mathematics. Danovitz found no major differences in leisure time activities, however. The value of his study is in the new synthesis of the dual aims of education -- for work and for leisure.

Vendien conducted a carefully designed study of girls in grades ten, eleven and twelve. Using the random sampling technique, she selected eighty-six schools from Class A, B, C, and D schools in representative geographic areas in Michigan and obtained her data from the questionnaire method. Vendien found in the total physical education program fifty per cent or more of Michigan high school girls reporting in eight different activities, one individual and dual sport, three team sports, two gymnastic activities, one rhythmic activity, and one recreational game.

She gave further results based on the physical education program. She concluded that outing activities, recreational games, and swimming proved to be the popular leisure time activities. She discovered a higher correlation between the out-of-class program with leisure time than in the class-conducted one. (90) Not relevant to art education, this study is one attempt in education to tackle the problem of leisure time orientation in education.

Shivers designed his study to define and establish principles of recreation through a normative critical analysis embodying the historical method. Upon careful analysis of his definition, I find that he approached, instead, a closer definition of leisure.

Recreation is defined in terms of human behavior. It is any consummatory experience, non-debilitating in character, leading in clear-cut thought or action. As a human experience it has thus been broadened from restrictive definitions to include potentially all human activities. Since in this light, the implications for education, both professional and lay, are tremendously enlarged. (83, p. 292)

Shivers' study contributed to bringing the definition of recreation up to date in terms of sociological and cultural change.

Biedler used documentary research, observation, correspondence, field experience, critical analysis, and interpretation to picture a position of industrial arts education relative to its recreational function. He presented findings through analysis of position, potential, and function. The study is significant in view of the recent trend of a related arts program in many schools in which art and industrial arts are integrated. On the other hand, the study is based largely upon subjective evidence and the use of

modern tools of research is conspicuously absent. The indirect approach to internally disciplined leisure time pursuits, so crucial in leisure, is neglected while the externally directed "education as a force" so characteristic of recreationist theory is emphasized. The relativity in position, potential, and function, itself, makes the problem awkward for objective treatment. (8)

In 1955, R. Clyde White made a study of social class differences in leisure. (91, pp. 145-150) The sample was fourteen census tracts in Cuyahoga County. He obtained 673 usable schedules of families. Analysis of data for four classes, upper middle, lower middle, upper lower, and lower lower, was presented. Families were interviewed by a random method. In this study the amount of leisure for upper lower class boys was found to be 8.5 hours and for upper middle class boys 8.1 hours, whereas for similar classifications for girls the time was 8.4 and 7.1 hours. Only for the girls was the difference statistically significant. Chi square tests of correspondence at the 5 per cent level between the observation and expectancy were made separately for males and females in various age groups.

The inferences made that children and adolescents are less aware of or habituated to social class behavior in leisure than are those eighteen years of age and older should have a bearing upon the experiences provided in the school curriculum. Class differences may or may not become fixed before maturity and consequently it appears that early planning and orientation could bring about desirable changes in leisure behavior.

Although the leisure time objective of education has persisted in the literature of American education as long ago as the time of Henry Barnard, educators themselves, have been the last to deal with the subject in research and theory. What has been accomplished has been the work of philosophers, psychologists, and social psychologists. Nowhere in education has there been a careful formation of policies and a mode of action for duofold objectives for activities in school that can be carried out as self-initiated leisure time activities.

In times of rapid change, particularly, there is an acute need for leisure time education on a school-oriented level. Nevertheless, such has not been the contribution of educators. Rather, they have backed away from facing the issue.

Teachers voluntarily discuss the philosophy of play or leisure time pursuits, but they refrain from attacking the subject in a scholarly fashion. The work that has been done is largely by other agencies than the school. Yet this leisure time objective incorporates an ideal to enhance the living process of the whole individual: excellence in personal fulfillment and self-expression of the real self related to ultimate reality or worth. It is in his leisure that the individual discovers the potential of his full powers. We need to develop leisure to its greater depth rather than rationalize mere recreational reasons for it.

Because leisure is a problem peculiar to Western Civilization, much has been done in European countries from which we can learn, from Muraika. (74)

In other areas of Europe surveys and studies yield data, which when interpreted, are followed up with treatment of symptoms of cultural disfunction. The literature deals with severe depression and suicide, a final act of self-rejection, as well as with many of the manifestations of boredom. Because the problem of managing leisure time is peculiar to Western Civilization it has become an issue for concentrated focus, as in Dumazedier's work with youth groups. (89)

Here in our own country the problem is becoming severely enlarged. Many manifestations of symptoms surround us, such as the housewife drifting into alcoholism; the juvenile getting into trouble, even drugs; the retired person withdrawing from society only to waste away. Then there are workers indoctrinated from childhood about the urgency of work who oftentimes moonlight when it is even unnecessary. Countless others succumb to consumerism as a reaction to programmed advertising which directs the buyer to purchase leisure in packaged attractions. Few of the above mentioned involvements or approaches produce happiness or enjoyments which are ultimately satisfying. Instead, these are almost futile attempts to alleviate boredom rather than realizing a human potential of enjoyment.

As I have attempted in my study, we can research, evaluate, and apply what knowledge we can obtain to examine leisure with searching questions of what is real, what is useful knowledge, and what is goodness. Leisure presents the opportunity for the individual to find his best self, his real self, and his creative

self, as well as, later, his fulfilled self. The teacher can present means to exploit it to the fullest for the child.

Using leisure wisely for general self-realization has a greater potential than is generally assumed. First we cannot escape the benefit to self, but we must identify what leisure can become in terms of the individual's work. Most accomplishments require exacting effort and time. Often the indispensable bit of creativity or insight that makes a work superior almost always happens during moments of relaxation and leisure. At times inaction is action of the highest power - intuitive discovery.

Not only in artistic inspiration but also in scientific discoveries and invention, ideas are arrived at when the individual removes himself from work and starts toying with an idea. Man unto himself with his own time is capable of such moments of ecstasy and joy; yet in fostering his own individual growth, he contributes to all mankind.

As we shall see, the concept of play or leisure has somewhat evolved to a newer acceptance, after psychologists paved the way. Today play is thought of as being harmless and good rather than wicked and sinful. Presently it lies outside of the realm of morals, where it has always been, more or less, for children.

Children spend untold hours engrossed in play-time filled with emotion and fantasy. It is constructive in that they make discoveries about themselves and their environment, how to

experiment with various roles, and work out in fantasy many ideas. Without guilt or fear of loss of anything, they are themselves - honest and human. As they use play in art, hand, body and mind work together for creativity. Pleasures derived from art are often carried into play when children are left to themselves.

Somewhat gradually the capacity for play is diminished as children are initiated into groups whose backdrop is institutionalized control embodying the emphasis of work, competition, restrictions, and censure. Such conditions suppress the capacity for play. New stresses bound up with rules, obedience, and rewards supplant play to emphasize other goals. Before long the capacity for play is weakened and in some cases it is crowded out of reality. When this happens some effort needs to be made to provide opportunities for self-renewal and restoration through meaningful self-identifying activities.

To capitalize on this play - character of art, mentioned previously, "the media" frequently when publicizing exhibitions, art criticism, art-related lectures and the like exploit the play aspect of art and artists. Such unjustified intrigue to engage audiences need to be identified for the superficiality that it is when speaking of artists and their work. Art is a serious and intricate endeavor not a free reign of playful whims.

III. REFERENCES TO THE PRESENT SCENE

Appropriate to understanding influences on art, art curriculum, and leisure time pursuits a reference is made to the present cultural context. By the nature of their work artists, to a degree, commonly blend tasks related to their work with leisure time pursuits. Work and leisure time activities become intimately associated. It is for such reasons that a descriptive cultural presentation is treated here as an isolated example which, more or less, reflects the tempo, mood, and conflicts in present day life. Conflicting viewpoints are only natural in an age which advocates personal search and self-discovery, and further holds to the democratic principles of original pursuit.

As recently as this June, the Society of Illustrators met in New York. (63, p. 40-44) Here these artists found a new kind of "apocalyptic symbolism taking over." In a similar fashion the modern mood of environmental alarm pervaded the Society's annual scholastic competition. Entries of contestants were visual symbols of, R. Burminster Fuller's words, "We are all astronauts for we live aboard a very little spaceship, illogically called earth."

It seemed that the final culmination of change in the last twenty years, a change greater than found in any period of American life, had arrived.

Both artists themselves and television imagery hastened the intense outburst. Recently, to speak in the vernacular of the trip, we are able to say that younger artists, who are not so arduously disciplined, through a mind-blowing mix can utilize high color and random materials, from those produced in diversity and abundance as never known before. The unpredictable flashes before us from such a mix: assemblage, collage, unusual poster technique, montage - more. New materials spring from many sources: acrylics, spray cans, wood blocks, crushed tin cans, plastics, styrofoam, dayglo colors, and others. New collaborations submerge us deeply into the senuousness of art nouveau.

Incorporating the new permissiveness with the abundance of materials, artists explore art potentials to the fullest in communicating. Old solutions to solve new problems do not fit for these artists any more than they do in the overall present culture.

The use of the new, often novel, is upon us. We see the macabre alongside the fine. More discrimination than ever is needed to state preferences, and to make choices as we view the ever increasing servile art as contrasted to free art. Means of evaluation must be used for scientific concepts regarding space, light, matters, and movement may profoundly alter style. Aesthetic judgment becomes highly necessary if we hope to be a people where more and more will be able to understand and desire the best.

Until recently, illustrations artists have portrayed, "the goodness of America," but this myth is being challenged

everywhere; so artists too become part of the throngs of disbelievers. They find themselves at the threshold of their conscience. This drives them to make choices. Quite naturally their choices are colored by how they construe their self-images and how they view their craft. Among them there are those who have found rich illustrative experiences in designing for textbooks, magazines, paperbacks, and record album jackets - all forms of servile art. Others have chosen to go their own way enjoying freedom from dictation from art directors or business management to live as artists true to a way of life, and struggling for self-realization.

More, rather than fewer, artists are at present employed in illustration and in a greater variety of ways. Yet it becomes increasingly difficult for them to find identity as they work in servile art. This art nouveau may become self-destroying if the artist's interpretation interjects a communications barrier between as author and his passively-participating consumer.

Currently another "twist" comes to mind. Nostalgia is sweeping through our secondary culture as is found in the youth movement. Such nostalgia attracts younger artists into their unique participation, known as "doing their own thing." A novel collaboration of new forms to express nostalgic themes becomes popular - Broadway Musicals, records of the 1930's, vintage comic strips, discarded fashions, posters of days gone by, and even old religious themes. This nostalgia may be saying something. We need only to listen. We ask, "Is this a last closing farewell

of an era, or is it a ripple with discernable overtones of that which is simple, recognizable, believable, human?" Characteristics are movement, color, flight; but again we ask, "To where?"

The above isolated example of what is occurring in the activities of illustration artists is drawn from a larger cultural context in present day American life. Because our schools exist in the cultural context and are a reflection of society, such influences affect directly and indirectly art education, and leisure time functions in education. Advancement of culture relies upon the growth of integrated individuals. Hence it is the task of art education, an area of education, to help integrate individuals to fit best into present and future cultural patterns both in chosen work pursuits and leisure pastimes.

But when the thrust of change is almost overwhelming to many, as the thrust is today, the pattern of living accelerates almost unconsciously to a point where accepted ideals collide; the school needs to take a close look at what it is doing and how it can meet waves of change. Reich, dramatically, but with elements of fundamental truths criticizes our schools:

Consumer training in school consists of preventing the formation of individual consciousness, taste, aesthetic standards, self-knowledge, and the ability to create one's own satisfactions. Solitude, separateness, undirected time, and silence, which are necessary for consciousness, are not permitted. Groups are encouraged to set values, inhibiting the growth of self-knowledge. Since activity and initiative are the key to finding one's own standards and satisfactions, the child is taught passivity, so that it must depend for satisfaction on what is provided by the society. Thus the child is taught to depend on the fun of cheering for the

basketball team, rather than spending the same two hours searching for some individual interest. (80, p. 142)

Obviously, in this kind of school environment the child's loss of self is almost inescapable. Optimistically the art curriculum implemented by good teaching has potential for salvaging what as Reich calls, "The self-that-might-have-been." (80)

It seems to be an essential requisite today, in expectations of even more accelerating change, that it is urgent to prepare learners in our schools in both their work goals and leisure time pursuits through a process which is future oriented to change. Such orientation requires a new kind of creative teaching - a kind for which no textbooks are designed. By the nature of their calling, art educators, perhaps better than anyone, can make a unique contribution to stem the tides of change.

In a general appraisal, Toffler, when he speaks of strategies to be used in dealing with change strikes a note which sounds helpful.

People vary widely in the amount of thought they devote to the future, as distinct from past and present. Some invest far more resources than others in projecting themselves forward -- imagining, analyzing, and evaluating future possibilities. They also vary in how far they tend to project. Some habitually think in terms of the "deep future." Others penetrate only into the "shallow future." (87, p. 419)

As is generally conceded, education has been traditionally past-oriented, and even to incorporate the present orientation has been a yeoman's task. But to shift gears, to teach for change and future change becomes the challenge of today. It behooves educators to be more than ever abreast of the times in every

phase of American life and to teach with a tentativeness and with a sense of projection toward what is new and what is to come. Like all worthwhile endeavors this will require unprecedented effort. Sensitive and energetic educators who are scholars of the present and who are intuitive and imaginative will be at a premium to do such a task. Conflicting viewpoints abound. These present choices which when intelligently perceived and acted upon can make a difference to how learners become oriented to the future.

Casting an eye to the future, I quote Keiler, who has succinctly stated a philosophy which applies to all who are involved in education, but in a distinct manner to teachers of art:

In the final analysis, what truly matters in teaching, be it arts or crafts, is the spiritual value with which a student is confronted, of which he takes possession, and which he learns to appreciate. All other considerations are secondary, for it is not in the practical or material but in the ethical values of art that we find its true educational merits. There are many ways in which students can be helped to acquire these values. They progress toward them whenever they are made aware of the difference between the penetrating and the superficial, excellent and imperfect, real and false, lasting and ephemeral. Also, whenever they are encouraged to make visible what is hidden, bring to light what is in the dark, and make tangible what exists only in their minds -- in brief, whenever they are induced to give expression to thoughts and feelings, and are at liberty to transform an insignificant weed into an object of admiration, a decayed piece of wood into a source of delight, a stray cat into a manifestation of dignity and graciousness, and a lonely pauper into a symbol of humanity and compassion. It is also of great help when their creative abilities are challenged, when they are impelled to leave the trite and familiar to venture into uncertainty, and to discover relationships of which they were previously aware. (56, p. 239)

IV. PRESENT PERSPECTIVES RELATED TO THE STUDY

General Observations

Relevant to this study, an exploration of the recent literature in art education as well as of the leisure time status brings into focus emerging and pertinent patterns of educational endeavor which are correspondingly significant to the cultural exigencies of the present moment.

Time-wise my study is at a place right in the middle of the last two-decade-period, (1950-1970), of first gradual, up to about 1960, then phenomenal transformation, (1960-1970), in both tempo and quality of change. The study stands at the moment of time, 1960, where a new thrust was about to burst into all-encompassing change. The major force, of course, as it touches everyone, was the demythologizing of America's goodness. (63, p. 40)

History records that all cultures, including, that of the United States, have perpetuated various myths whereby the cultures nurture themselves. Such myths are to a degree created to maintain, perpetuate, and inspire a people to possible greatness. (63, 40-42) The danger, of course, lies in these myths becoming so well ingrained that unconsciously they become binding observances. However, over a long period of time the binding observances become internalized until unavoidably change takes place. There comes a day of reckoning with the hierarchy of values.

Caught up in change, people, especially the young, begin to question, then challenge existing myths as well as institutions.

In our culture where the impersonalized power of technology and science increasingly dominates the scene to increase massive production whose products work into unprecedented consumption of goods and services, it is youth who first questions, then challenges the order of things. Threatened by alienation and a loss of self-identity in the structural power of massive production, youth, idealistic by cultural orientation, questions the materialistic and impersonal motives as they view the present culture. They become aware of the strivings of political structures perpetuating and promulgating power in not only the economic scene but also in the military complex and construe these as debilitating to human beings. Hence, they see their parents as hypocritical, and look to institutions as self-destroying, even dehumanizing. Youth, as seen in their recent movement, collide with old myths and values, reject these as such, and aim to destroy what they consider irrelevant to being human. (61, p. 314) In their struggle to preserve the integrity and dignity of the individual person, youth does not always utilize appropriate means nor keep sight of being accountable and responsible persons. Yet for them, compassion and empathy toward their idealism are high priorities which teachers need to understand and consider to help them in their efforts to help equate many present injustices in the

human condition. In essence, it is the warning and pardon in the same breath.

My study, accomplished before the surge of sudden change, was implemented rather comfortably. It appears doubtful whether today a study of this nature could be carried out, yielding a one hundred percent return on two schedules including two data gathering devices in the first schedule, and three devices in the second schedule. The present challenge to the invasion of individual privacy has come about to be a phenomenon which deters data gathering as individualized as the devices used in my study. To gather similar data at the present time would perhaps necessitate the use of more unobtrusive means.

SUMMARY

It is apparent that leisure time and leisure time activities are common to civilization and have been since its early dawn. In a democracy, such as ours, freedom and diversity serve as springboards to leisure. This then is an objective of the art curriculum. Freedom to do is a positive freedom. Diversity of opportunity, of experience, and of talent are to be encouraged. The selective operation of intelligence, emotions, creativity, aesthetic judgment, and self-expression operate among learners whether the teacher wills it or not. For these reasons the school plays a fundamental role in the processes by which the "life space" of learners is enlarged and in the direction in which it is enlarged beyond the family and community. At the same time the individual, his leisure and his leisure time activities are to be encouraged toward uniqueness and independence. Such are the commitments in the literature; yet no study has been conducted to survey the status of what is in art education concerning the leisure objective. Whether the leisure function is operating or is an educational myth has never been challenged. In the general area of leisure which to date has been explored, the "too little too late" influence of the curriculum is characteristic.

CHAPTER III
METHOD OF PROCEDURE

I. THE SAMPLE

Since this study sought to delineate the nature of the relationship between offerings of the art curriculum and the leisure time activities of eighth grade pupils, I chose a sampling technique providing approximately twenty to twenty-five percent of classrooms with three different organizational units, self-contained, platoon, and junior high school classrooms. Random sampling without replacement in each category using the classroom as a unit appeared expedient for the purpose. A design of this type appeared to have broad applicability for the study of curriculum offerings and could reveal research findings concerning leisure time behavior.

Information concerning the eighth grade population in the St. Paul Schools was procured through contacting the Office of the Assistant Superintendent of Elementary Education and the Office of the Assistant Superintendent of Secondary Education. After studying the school directory (14) and bulletins (85) procured from the Central Office, I tabulated alphabetically

the schools in their respective organizational frames, enrollments, class units, and percents. These tables supplied information about the eighth grade population studied.

The best estimate of the total grade eight enrollment in Minnesota in 1960 was gross 49,542 and net 48,552. Of this number, 2,646 constituted the eighth grade enrollment of the St. Paul Schools. (71) The private and parochial schools were not included as part of the population studied because the nature of their programs is different from that of the public schools.

In the six junior high schools and one high school (Murray which has eighth grade classes) there was found an enrollment of 1,766 in twenty-seven class units and these constituted 67 per cent of the population studied. The enrollment found in the six platoon schools was 314 in ten units; these pupils constituted 11.9 per cent of the population. In the self-contained classrooms, in which there were seventeen and one-half units, there were 556 eighth grade pupils or 21.1 per cent. The Lindsay School, which is atypical, was not included in the population studied. Therefore, the total population was 2,646.

I learned from a schedule of classes mailed to me by the Assistant Superintendent of Secondary Schools that the class units in the junior high schools include both art and art-craft classes meeting on a semester arrangement for each offering. On the other hand, this distinction was not made in the platoon and self-contained classrooms.

On February 11, 1960, I met with Dr. George J. McCutcheon in Nicholson Hall, University of Minnesota, and proceeded to draw a random sample without replacement using the classroom as a unit. McCutcheon aimed at a sample of approximately twenty to twenty-five percent of the units in each classification of school. In the three classifications, self-contained, platoon, and junior high school, each classroom was numbered in predetermined sequence. Schools were arranged alphabetically, home room teachers alphabetically, and in the case of the junior high schools, where more than one art class was in progress at the same time, the teacher's last name and period precedence determined the numerical sequence.

Next it was decided to draw four classroom units in the self-contained classroom category, three in the platoon, and seven in the junior high school. Numbers in sequence beginning with number one for each category were assigned.

For drawing units from schools in the self-contained category, a table of random numbers was used. (35, p. 130) Table XXXIII, Random Numbers (V), Columns 22-23, Row 7, Direction down, and consistently to the right was used. Numbers 03, 13, 01, 02, and 08 were drawn and corresponded as follows: 03, Douglas, Velma Grimes as teacher; 13, Longfellow, Richard L. Klaus, teacher; 01, Adams, Catherine Marien as teacher; 02, Davis, Dorothy Peterson as teacher; and 08, Gordon, Nora Kelly as teacher. Since 02 was a half unit in a seven-eight combination, another unit was drawn. Numbers 20 and 06 were held in reserve.

For drawing units from the platoon schools Fisher-Yates Table XXXIII, Random Numbers (II), Columns 25-26, Row 30, consistently up, and when necessary change to the right, was predetermined. Numbers 07, 08, and 10 were drawn and corresponded to 07, Jackson, Ida Kugler enrollment teacher and Marissa Lyone as art teacher; 08, Randolph, Vera Davini enrollment teacher and Catherine Lynas as art teacher; and 10, Sibley, Margaret McLagen enrollment teacher and Jesse Murphy as art teacher. Reserve numbers were 05 and 06.

In entering the table to draw classroom units from the junior high school category, it was predetermined to enter the table as follows: Fisher-Yates Table XXXIII, Random Numbers (IV), Columns 20-21, Row 10 up, and if necessary turn right. Numbers of classroom units 27, 07, 13, 15, 02, 09, and 08 were drawn, and corresponded to: 27, Roosevelt, Number 115, sixth period, Bernadette Amos, art and art-crafts teacher; 07, Como Park, fourth period, Number 106, Veryl Johnson, art and art-crafts teacher; 13, Hazel Park, Number 210, fourth period, Thomas J. Libby, art and art-crafts teacher; 15, Highland Park, Number 108, fourth period, Mernes Mueller; 02, Cleveland, Number 105, sixth period, Richard Wariakois; 08 Como Park, Number 106, fifth period, Veryl Johnson, teacher; and 09, Hazel Park, Number 210, fifth period, Thomas J. Libby. Numbers 28, 29, and 30 were considered as reserves for the junior high schools.

The resulting tables (Tables 1 through 8) indicate the random number selection by the predetermined plan from the Fisher-Yates Tables (35, p. 130), enrollments of eighth grade classrooms, the classrooms as numbered for random sampling, and the total eighth grade population by population count and percentage.

(See Appendix)

II. THE INSTRUMENT

I decided that an educational referent at the eighth grade level, where art education is a constant, would provide a meaningful standard upon which leisure behavior could be based. An anecdotal account, "My Favorite Pastime," written in three paragraphs ("Where I Discovered This," "Why I Enjoy It," and "Where I Can Get Help in Enjoying It More"), was determined as the first instrument to be used in collecting data. (see Appendix A) I arrived at this instrument after using it in a test-run in my two eighth grade classes on April 10, 1959, preliminary to planning the feasibility of an appropriate design. The anecdotal account appeared to have a broad applicability for the study of the enjoyments of eighth grade pupils in general and would enable me to proceed with interests and enjoyments of pupils for designing suitable instruments for the further gathering of data.

It was taken into consideration, however, that in a school system, such as St. Paul, most children go to similar schools. The same media for communication are available for all people

and, therefore, there could be a certain amount of uniformity; yet there is a range of choices in schools and a wide range of choice in communication. Leisure is largely a matter of free choice. The circumstances for such a choice and recognizing obligations rest within the individual. It was thus decided that the anecdote would be the first instrument sent out to collect data. This was accompanied by a Time Activities Table. (see Appendix A, Part 2) These two instruments, the anecdotal account "My Favorite Pastime" and the Time Activities Table, constituted Schedule I.

Since the purpose of this study is to relate leisure time activities with the art curriculum of the schools, it was necessary to develop and analyse devices which would yield information that could be handled statistically to give greater depth and solidarity to the study. The three questionnaires developed for this purpose are grouped under the heading Schedule II and are the "Teacher Questionnaire: Art and Art Crafts" (referred to as TQ in this study), "A Leisure Time Questionnaire for Eighth Grade Pupils" (referred to as PQ in this study), and "Pupil Preference of Leisure Time Activities" (which is a paired choice of preference check list and is referred to as PPL in this study). These questionnaires were designed from the results of the first instruments labeled Schedule I as described above. Schedule II may be examined in Appendix B.

The teachers were asked to complete the TQ ("Teacher Questionnaire: Art and Art Crafts") by circling how often each of the activities listed were offered in the classroom (see Appendix B, Part 1). The numbers to be circled stand for: 1, never offer; 2, seldom offer; 3, occasionally offer; 4, fairly often offer; and 5, very often offer. The students were asked to respond to the same items on the PQ ("A Leisure Time Questionnaire for Eighth Grade Pupils"). However, the students were asked to rate how often they did each activity listed and how well they enjoyed doing each activity. The student ratings were not limited to classroom participation but included mainly the leisure time activities.

The PPL ("Pupil Preference of Leisure Time Activities") also has the same basic set of items, but they are organized in a different manner. Each of the first ten items of the TQ and PQ are paired in all possible combinations (see Appendix B). This was developed to force the students to make choices between the items. The first pair, items 1 and 2, on the PPL are the same as items 1 and 2 on the TQ and PQ; the item pair, items 53 and 54, on the PPL is the same as items 1 and 3 on the TQ and PQ. Further examination of paired items may be seen in the appendix by noting the marginal numerals which indicate the corresponding item on the TQ and PQ for each item on the PPL.

III. ADMINISTRATION

On February 18, 1960, I met with Dr. Nolan C. Kearney, Assistant Superintendent of the St. Paul Public Schools, to discuss my interest in conducting research in the area of leisure time activities and the art curriculum. At this time Dr. Kearney gave his approval of my research plans. Subsequent correspondence with Dr. Kearney and participating principals and teachers followed this interview and facilitated the administration of the instrument (see Appendix C).

The interest and responses of principals and teachers in the St. Paul Schools in this study surpassed expectations. With one exception the original randomly selected classrooms participated. However, the replacement for this platoon classroom number ten had to be extended to classroom number five and on to number six, the respective reserve sampling numbers as shown in Tables 1 and 6. (see Appendix)

Schedule I, went out from the Jackson School through the St. Paul Schools' distribution and collection facilities the school week of April fourth through eighth, the week before Spring Vacation. With two classrooms delayed, the responses were returned in the same manner to the Jackson School before the twentieth of the month. Responses came well arranged in large envelopes provided for this purpose.

Again through the St. Paul Schools' distribution and collection facilities, Schedule II, went out on May tenth. The responses were promptly returned, but once more two classrooms were late. In fact it was not until after the close of the school year that these were located. I spent considerable time checking with the teacher, the Department of Education, the distribution service, and my own school. Finally, when these were located, I had accomplished a one hundred per cent return on both Schedule I and Schedule II.

IV. PROCESSING THE RETURNS

Preplanning facilitated processing. By filing coded envelopes so that individual classrooms were identifiable, I could immediately locate any classroom. Never more than one envelope was emptied at a time for analysis, thereby avoiding chances of losing or transferring individual returns from the proper envelope.

As soon as Schedule I, was returned, I coded the envelopes into three groups with classroom designated numbers for self-contained, platoon, and junior high schools and filed these in this order.

First I read the essays "My Favorite Pastime," and made notations on squared paper under four headings: pastime, how discovered, why enjoyable, and where one can learn about it. The first perusal aimed at orientation to possible categories for tabulating. A second reading followed with tabulations under

arbitrarily classified headings. Finally, a third reading checked personal agreement with tabulations from the second reading.

Next the "Activities Time Tables" were studied. I discovered that these revealed much information concerning the behavior of pupils. But since the study was designed to explore the leisure time activities of these individuals, I arbitrarily confined tabulations to leisure time activities. A half hour's time is the unit tabulated for each leisure time activity under divisions for boys and girls for staggered days of the week. It appeared that because the questionnaires had been checked for each of the seven days of the week prior to counting out the required number of questionnaires for the respective classrooms that when these reached the pupils, there was an uneven distribution for boys and girls as well as for the particular day of the week. The randomness of this procedure had been anticipated, however. Hand tabulations, following a procedure similar to that used for the essays, were carried out.

In Schedule II, I had originally planned to have the questionnaires tabulated mechanically. Reference is made to the TQ ("Teacher Questionnaire: Art and Art Crafts"), and PQ ("A Leisure Time Questionnaire for Eighth Grade Pupils"), and the PPL ("Pupil Preference of Leisure Time Activities"). However, in consideration of the efficient format of the questionnaires and their objectivity, I changed my mind and decided to do this

manually. A recheck was made for accuracy. Only an occasional correction was necessary.

CHAPTER IV

RESEARCH METHODOLOGY AND INTERPRETATION OF DATA

I. SCHEDULE I: DESCRIPTIVE ANALYSIS

Essay: My Favorite Pastime

How I discovered it
Why it is enjoyable
Where I get help to learn more about it.

In designing the essay, "My Favorite Pastime," I sought to accomplish an orderly sequential approach to the main thrust of this study. The essay was designed: (1) to prepare students in orderly thinking about their personal enjoyments, (2) to discover the individual self-appraisal of what constituted enjoyment, (3) how art and craft activities dominated or declined in the priorities of choices among general pastimes, and (4) to present samples to illustrate how eighth grade students perceive a "Favorite Pastime." See Tables 9, 10, 11, 12.

I found that students in the sample almost without exception followed the outline on the answer sheet, perhaps the Hawthorne effect. Pastimes listed for girls ranked in this order: reading,

cooking and sewing, arts and crafts, sports-outdoor. For boys in this order: sports-organized games, sports-outdoors, making models, arts and crafts. It is interesting that girls list arts and crafts, second, and boys list arts and crafts, fourth. To find as high a preference for arts and crafts had scarcely been anticipated. Table 9.

In how pastimes were discovered girls listed in this order their discovery of pastimes: relatives, school, friends and others, records - radio - TV. Boys: friends and others, relatives, school, and watching others. Table 10.

When it came to why a pastime was enjoyable, girls listed reasons in this order: enjoyment, freedom to express oneself, learn new things, and can participate with others. Boys: enjoyment, tied on these two, can participate with others and learn new things, and satisfaction in making things. Table 11.

And finally, where learning is had, girls ranked sources in this order: school, books and magazines, friends and others, and library. Boys: friends and others, books and magazines, relatives, and practice. In this last paragraph more than one source of learning was designated, hence the variation in totals as compared to previous tables. See Table 12.

TABLE 9

MY FAVORITE PASTIME SUMMARY

SELF-CONTAINED, PLATOON, JR. H. S.

Item No.	Favorite Pastime	Totals - All Classrooms	
		Boys	Girls
1	Activities with Animals	4	8
2	Arts and Crafts	12	24
3	Clubs and Organizations	1	0
4	Collecting Items	8	7
5	Dancing	1	15
6	Mathematics	0	0
7	Music	2	11
8	Pen Pals	0	0
9	Radio, Records, T.V.	9	17
10	Reading	6	29
11	Science	3	0
12	Sports-Indoor	11	12
13	Sports-Organized Games	40	12
14	Sports-Outdoor	29	17
15	Talking on Telephone	0	3
16	Travel	0	1
17	Writing (Creative)	1	1
18	Electricity	1	0
19	Making Models	26	0
20	Riding in a Car	2	1
21	Cooking and Sewing	0	25
22	Baby Sitting	0	1
23	Playing Cards	3	0
24	Automobile Repair	3	0
25	Motorcycle Repair	1	0
26	Reading Comic Books	4	0
27	Riding a Bicycle	1	0
28	Magic	1	0
29	Photography	1	0
30	Sleeping	0	0
31	None	6	4
	Totals	176	188

TABLE 10

MY FAVORITE PASTIME - HOW DISCOVERED - SUMMARY TOTALS

SELF-CONTAINED, PLATOON, JR. H. S.

Item No.	How Discovered	Boys	Girls
1	Advertisement	5	1
2	Friends and Others	49	36
3	Gift	14	13
4	Library	5	3
5	Relatives	35	45
6	Result of illness, accident	0	9
7	School	20	38
8	Visited a new place	4	3
9	Watching others	17	10
10	Trial and error	9	3
11	Clubs and organizations	4	5
12	Records, Radio, TV	9	14
13	None given	5	4
	Total	176	188

TABLE 11

MY FAVORITE PASTIME - WHY ENJOYABLE - SUMMARY TOTALS

SELF-CONTAINED, PLATOON, JR. H. S.

Item No.	Why Enjoyable	Boys	Girls
1	Can participate with others	18	16
2	Freedom to express ones self	5	18
3	Enjoyment	61	80
4	Develop skill	12	5
5	Gives feeling of confidence	6	6
6	Learn new things	18	17
7	Satisfaction of making things	14	11
8	Likes competition	7	3
9	Having something useful	1	6
10	Likes to watch and listen	13	9
11	Enjoys the out of doors	8	3
12	Having objects	3	5
13	Likes animals	4	5
14	Gets out of doing work	1	0
15	None given	5	4
Total		176	188

TABLE 12

MY FAVORITE PASTIME - WHERE LEARNING IS HAD - SUMMARY TOTALS

SELF-CONTAINED, PLATOON, JR. H. S.

Item No.	Where Learning is Had	Boys	Girls
1	Clubs and organizations	19	14
2	Friends and others	44	32
3	Library	15	26
4	Museum	2	4
5	No source of added learning	13	15
6	Radio and TV	7	11
7	Relatives	35	43
8	School	28	62
9	Practice	27	14
10	Books and Magazines	38	35
11	Stores and Shops	16	4
12	Movies	2	1
13	Exhibits	0	1
14	None given	5	4
	Total	251	266

The essay, "My Favorite Pastime," offered the opportunity for much latitude in the expression of individuals concerning their leisure time enjoyments. One thirteen year old boy wrote on his paper:

It was about seven or eight years ago that I fell in love with my favorite pastime - magic. I was exploring the Farmers Market in California with my mother and father, when in a small corner, I found a small novelty shop. Before I knew what was happening, I found myself drooling over the tricks in the corner. From then on I've been a magician.

I like magic for three reasons. One, when you know the secret you can praise other magicians for giving a fine performance. Two, I can entertain others with seemingly impossible feats. And three, it is fun.

Many thousands of books have been written on the subject of conjuring, but only a scarce fraction of these are available to me. However, the library is the best source of information for me.

Another boy wrote about getting interested in making things from wood and has captured enjoyment:

My favorite pastime is spent in making things out of wood. I discovered my enthusiasm for this in hanging around my Dad's workshop. After getting in his way several times he decided I should have a place of my own in which to work. It is interesting to see what can be made when one puts his mind to it.

With the use of my father's tools and guidance, I have found this an interesting way to spend my leisure time. There is a certain pride in showing people what one has been able to make by using his hands.

Through magazines such as Boys Life, Popular Mechanics, and hobby books, I have been able to secure more information on several projects.

And another boy likes art and tells about his favorite pastime:

I discovered art by watching my big brother draw. He drew relics and beings while I watched him. I soon got the "knack" and started drawing myself.

It is enjoyable because it gives you a feeling of satisfaction after you finish a picture which you feel is a masterpiece to your ability.

If you plan to go ahead with art for a living, as I do, try to help yourself by taking every opportunity for learning more about it that comes your way.

On the same subject a girl wrote:

My favorite pastime is art. I discovered it in the beginning of the year when we began to get art instruction from a certain teacher. After a few days of art I began to take a liking to it.

I enjoy art very much because it is interesting and fun, and you learn new things every day. Every time we have an art period I work to the very last minute.

Whenever I am in doubt whether to put this color or that or anything, I either ask our art teacher or get opinions from my classmates.

Another girl is involved in copper enamel work:

I discovered my favorite pastime in school. One day my teacher brought out a set called Copper Enameling, and I made several pieces. I now have my own set and I have made several pieces of jewelry.

Making jewelry is enjoyable because it gives me something nice to do. And also I have a piece of jewelry to put in my jewelry box.

I can learn more about it at school. I can go to the place where it is purchased and probably get some booklets about it. Also, I go to the St. Paul Public Library.

II. SCHEDULE I

Activity Time Table

I designed the Activities Time Table in half-hour intervals for each of the seven days of the week. Randomly, one day was checked for which the individual eighth grade pupil

found a check behind one day. This was his day to record what he did each half hour. I had decided that I could get more precise data by the one-day reporting method. First, the task was fresh to the pupil, and second, this inherently shuts off repetitions of stating "the same" on the other days.

The starting and ending hour had presented a problem. For pupils having paper routes and similar jobs, they are up much earlier than 6:00 A.M. Finally, the 6:00 A.M. beginning hour was arbitrarily set.

In tabulating the results of this Activity Time Table, I found that it yielded a wide range of information from which other studies could be done.

Contrary to current criticisms of the activities of adolescents, I find, according to their statements in the "Activities Time Table," that many are at confirmation classes or religious study, on paper routes both morning and evening, in the kitchen preparing meals, outdoors sodding lawns, in the act of caring for younger brothers and sisters, doing the family ironing, or occupied in other jobs of a work nature. The large number of individuals doing homework in conjunction with school is likewise impressive. Such activities are not considered leisure since school is the vocation of eighth grade pupils. Interestingly enough, the boys record little or no time for grooming. On the contrary, the girls devote much time to washing and setting hair, pressing and changing clothes, and bathing. Although the above activities are not self-

chosen leisure time activities, they are not ignored, but rather noted as a possibility for further study of the work related duties of eighth grade pupils.

After tabulating the items found in the Activities Time Table, I tabulated these numerically into Tables 13, 14, 15, 16. This I did for self-contained classrooms, platoon, and junior high school, and finally a composite table including the combinations of all three classifications of classrooms.

TABLE 13

II. SCHEDULE I: ACTIVITY TIME TABLE

HALF HOURS SPENT IN LEISURE - SELF-CONTAINED CLASSROOMS

Item No.	Activity	Sun		Mon		Tues		Wed		Thur		Fri		Sat		TOTALS	
		B	G	B	G	B	G	B	G	B	G	B	G	B	G	B	G
1	Acrobats						2									0	2
2	Art						10									0	10
3	Baby Sitting		3		4							2				0	7
4	Ball	6		4	4	4	3	5	7	7	6			29	3	55	23
5	Bowling													11		11	0
6	Breaking Windows													1		1	0
7	Cards					2		2								0	0
8	Choir	13								2		2			4	17	8
9	Clubs					4	5			9					9	14	9
10	Cooking															2	0
11	Dancing											2	6			6	0
12	Dating											6	1			6	6
13	Downtown												5			0	1
14	"Goofing Off"	13				4			1	4			5	20	9	20	18
15	Guests		7											2	3	20	3
16	Indoor Sports															0	7
17	Lake Cabin													6		0	0
18	Leisure Gen-Relax	10	2		8	3	4	1		4					9	14	0
19	Library															1	27
20	Models													1		2	0
21	Movies	10	5			1	3	3						2		2	0
22	Music		3		4	6	3	3	3		6			27	8	40	17
23	Newspaper		6		2	1	1	1	1				2	3	8	12	29
24	Playground											1			1	3	11
25	Play Outdoors															0	0
26	Ping Pong	9	5	10	9	8	15	14	6	11	7	6	3	13	14	71	59
27	Radio		3		1		3					2				2	0
28	Reading	5	9		2	2	5	1	6	2	8		2		5	15	7
29	Science								2	4						4	6
30	Sewing						2								4	0	2
31	Sleeping	9	15	3			2							13	10	25	27
32	Telephone		3													4	11
33	T.V.	31	71	27	56	32	21	27	10	8	23	1	1	3	7	257	278
34	Tennis	8					3					53	50	79	47	10	11
35	Visiting	4	2	1	10	11	5		7	6	16	18	1	47	11	87	52
36	Walking	10	3				3							20	7	30	13
37	Miscellaneous	15		9										45	15	69	15
TOTALS		143	137	54	100	71	89	60	47	54	74	95	76	327	187	804	710

TABLE 14

II. SCHEDULE I: ACTIVITY TIME TABLE

HALF HOURS SPENT IN LEISURE - PLATOON

Item No.	Activity	Sun		Mon		Tues		Wed		Thur		Fri		Sat		TOTALS	
		B	G	B	G	B	G	B	G	B	G	B	G	B	G	B	G
1	Acrobats															0	0
2	Art	1							1							1	1
3	Baby Sitting				3				7				7		6	0	23
4	Ball	9		14	2	3	5	5		7	2		6		2	38	17
5	Bowling			2												2	0
6	Breaking Windows															0	0
7	Cards															0	0
8	Choir						2									0	2
9	Clubs	18		17		2										17	20
10	Cooking															0	0
11	Dancing											5				5	0
12	Dating															0	0
13	Downtown			2	2	2		1	1				2		12	5	17
14	"Goofing Off"			1	1							2				3	1
15	Guests															0	0
16	Indoor Sports															0	0
17	Lake Cabin													3		3	0
18	Leisure Gen-Relax			12					7				4		3	12	11
19	Library					3						8			3	11	11
20	Models			2				3		3					6	8	6
21	Movies		22							2						2	22
22	Music		5		2					1					2	1	9
23	Newspaper	1			1				1	4						5	2
24	Playground															0	0
25	Play Outdoors	14		13	10	18	16	6	3	18	57	5	1		6	74	93
26	Ping Pong															0	0
27	Radio		3				1		4							0	8
28	Reading		5		2	1	3	1	4		2		2		19	2	37
29	Science															0	0
30	Sewing								3				1			0	4
31	Sleeping						1	1							17	1	18
32	Telephone						1									0	1
33	T.V.	54	6	39	19	32	18	19	21	29	13	16	16	10	31	199	124
34	Tennis															0	0
35	Visiting		4	5		4				4					12	13	16
36	Walking		5	1		1			6							2	11
37	Miscellaneous		2	2				3			3				9	5	14
TOTALS		79	70	110	44	54	47	39	58	68	77	36	47	13	125	409	468

TABLE 15

II. SCHEDULE I: ACTIVITY TIME TABLE

HALF HOURS SPENT IN LEISURE - JUNIOR HIGH SCHOOLS

Item No.	Activity	Sun		Mon		Tues		Wed		Thur		Fri		Sat		TOTALS	
		B	G	B	G	B	G	B	G	B	G	B	G	B	G	B	G
1	Acrobats															0	0
2	Art							2			1		4		1	2	6
3	Baby Sitting		5		2										3	5	15
4	Ball	2		3	3	37	8	3	2	11		8		3	29	72	42
5	Bowling					3				5		2			2	3	9
6	Breaking Windows					4										0	0
7	Cards													1		0	0
8	Choir															0	0
9	Clubs			6	7							10	13		19	17	17
10	Cooking						1					8			0	0	9
11	Dancing											64	15		15	64	8
12	Dating				6					6		1			2	7	8
13	Downtown			2	2	4	5	4	3		8		4	22	9	32	31
14	"Goofing Off"		1	3	1		4	2		9	1		6		4	14	17
15	Guests	20	4													20	4
16	Indoor Sports			17							2		8		17	10	4
17	Lake Cabin	7	4													7	4
18	Leisure Gen-Relax			1				2							2	1	4
19	Library															0	0
20	Models															0	0
21	Movies	13	6		6	17						5			12	35	24
22	Music				3		4		2		2	3	2	2	5	5	18
23	Newspaper	2		1	1			1			4		4		2	4	11
24	Playground		6	2					5	5	3					7	14
25	Play Outdoors	24	21	20	3	17	6	27	12	27	17	28	4		72	143	135
26	Ping Pong															0	0
27	Radio	9	3		1	2		4			1	2	2	1	9	18	19
28	Reading	1	10	1	3	4	5		4		3	3	8	7	21	16	54
29	Science		1		5										1	0	7
30	Sewing															0	0
31	Sleeping	12	4			4						11	1	2	28	29	33
32	Telephone						2				2		2			0	6
33	T.V.	72	50	55	57	49	26	36	45	35	40	36	31	41	68	324	317
34	Tennis						4									4	0
35	Visiting		8	1	8	10	8	5	2	10	5		2		14	26	47
36	Walking	8	9						2		3		9	1	4	9	27
37	Miscellaneous	10	8			5				1	3				1	16	12
TOTALS		187	140	117	108	156	69	62	87	107	103	99	173	103	287	655	964

TABLE 16

II. SCHEDULE I: ACTIVITY TIME TABLE

HALF HOURS SPENT IN LEISURE - ALL CLASSROOMS:

SELF-CONTAINED - PLATOON - JUNIOR HIGH SCHOOLS

Item No.	Activity	Sun		Mon		Tues		Wed		Thur		Fri		Sat		TOTALS	
		B	G	B	G	B	G	B	G	B	G	B	G	B	G	B	G
1	Acrobats						2								6	0	8
2	Art	1					10	2	1		1	2	4		1	5	17
3	Baby Sitting		8		9				12	3	2	7		3	5	5	39
4	Ball	17		26	9	44	16	13	9	25	8	8	6	32	34	165	82
5	Bowling			2		3				5			2	11	2	16	9
6	Breaking Windows													1		1	0
7	Cards					4	2		2					1	4	5	8
8	Choir	13					2			2		2			9	17	11
9	Clubs		18	23	9		4	5		9		10	13			50	41
10	Cooking						1					2	8			2	9
11	Dancing											11	70	15		26	70
12	Dating				6					6		1	3			7	9
13	Downtown			4	4	6	5	5	4		12		11	42	30	57	66
14	"Goofing Off"	13	1	4	2	4	4	2		10	1	2	6	2	7	37	21
15	Guests	20	11													20	11
16	Indoor Sports			17							2		8			17	10
17	Lake Cabin	7	4											9		15	4
18	Leisure Gen-Relax	10	2	13	8	3	4	1	9		4		4		11	27	42
19	Library					3						8	8	1	3	12	11
20	Models			2				3		3				2	6	10	6
21	Movies	23	33		6	17	1	3	3	2		5		27	20	77	63
22	Music		8		9	6	7	3	5	1	8	3	4	5	15	18	56
23	Newspaper	3	6	1	4	1	1	2	2	4	4	1	4		3	12	24
24	Playground		6	2					5	5	3					7	14
25	Play Outdoors	47	26	43	22	43	37	47	21	56	51	39	8	13	92	288	287
26	Ping Pong															2	0
27	Radio	9	9		2	2	4	4	7	2	1	2	2	1	2	20	34
28	Reading	6	24	1	7	7	13	2	14	2	13	3	12	12	55	33	138
29	Science		1		5				2	4					5	4	13
30	Sewing						2		3				1			0	6
31	Sleeping	21	19	3		4	3	1				11	1	15	55	55	78
32	Telephone		3				3				2	1	3	3	7	4	18
33	T.V.	157	127	121	132	113	65	82	76	72	76	105	97	130	146	780	719
34	Tennis	8					3	4				2	5		3	14	11
35	Visiting	4	14	7	18	25	13	5	9	20	21	18	3	47	37	126	115
36	Walking	18	17	1		3			8		3		9	21	11	41	51
37	Miscellaneous	25	10	11		5		3		1	6			45	25	90	41
TOTALS		402	347	281	292	291	205	187	192	229	251	230	295	448	599	2068	2142

TOTAL 4210

To arrive at some degree of clarity in presenting leisure time data, it was necessary to make a number of arbitrary decisions. Considerable judgment had to be exercised. There was such an array of data all of which was expressed in the individual choice of language of the respondents. The range of data was by no means discrete. To classify items was necessary and at the same time there was the urgency to present the variety of things the respondents chose to do. Inherently in this data was the task to avoid obliterating less popular choices from those more popularly chosen. At first the array appeared almost unwieldy, but in reducing them to thirty-six items plus a miscellaneous category, I found it feasible to proceed. Included in the miscellaneous category are such items as magic, golf, riding, activities with animals and bicycle repairing. The finally arrived at thirty-seven categories became workable to a degree.

In this study leisure time activities as stated by the pupils in some instances reflect the pattern of the administrative organization of the school attended. Examples of this are found in what the children said they did. For instance, in the self-contained classroom only one girl listed dating; no one in the platoon schools; but in the junior high school seven boys and eight girls did. When it came to dancing a similar pattern is discernable. In the self-contained classroom there were six girls and six boys; whereas in the junior high school fifteen boys and sixty-four girls listed dancing. The inference can be made from the data that dancing is a socializing function

of the junior high school. This fact becomes clear in that these items were listed exclusively for one day only - Friday. As far as clubs were listed, there is also this distinct pattern of the junior high school organization for socializing, but in a lesser proportion for self-contained and platoon schools.

Some deviations appeared in the data as in the case of one boy stating that in his leisure time he broke windows. In all three groups, both boys and girls listed "goofing off." I tabulated this item as a category because of the reality it implies.

With one fleeting glance at each one of the four tables, anyone will note the popularity of viewing television. In everyday conversation, there is the tendency to lump radio and television together as one media. Because of this inclination, even at the expense of creating another item, I itemized the two separately to find out specifically how the eighth grade pupils in the sample would respond to each of the two media. In the total sum of half hours used for watching television there were 780 half hours for boys and 719 half hours for girls listed. This far exceeds the amount of leisure time for any item in the list. Examining the radio listening time, I find a sharp contrast. For boys the total is twenty half hours, and for girls thirty-four half hours. Girls are usually around the house more; some of both sexes have radios in their rooms yet the preference goes to television.

Ranking second in popularity was playing outdoors. Again I used discrete items for different kinds of play. This was to

get a more accurate description of the kind of play that children prefer in their leisure time. Boys and girls were almost alike in time listed in outdoor play; boys - 288 half hours and girls - 287 half hours.

Playing ball ranked third in popularity but with a pronounced difference in preference by sex. Boys prefer baseball and other games of ball in a more significant amount when compared to girls. The 165 half hours spent by boys is twice the amount of time spent by girls, 82 half hours.

Reading ranked fourth in the amount of time listed. Again preferences by sex entered into the amount of time spent but with a most severe contrast. Girls spend more than four times the amount time in reading than do boys in this study. Here boys spent thirty-three half hours reading as compared to the girls' - 138 half hours.

Music is represented by more time spent than does art. According to the listings in the time table, art comes out at about the middle of the amounts of time listed with a two to one preference in favor of girls when compared to boys.

The determination for Item 18, Leisure General Relaxation, was based on the children's own rendering in the Activity Time Table. Words and phrases used such as, "did nothing", "relaxed", "took it easy", "caught my breath", and the like, influenced my decision to set-up a separate category. I identified such expressions as characteristics of a reality of human experience.

Such pauses, both in work and leisure are human responses for moments of reflecting and just plain "taking stock."

Both Saturday and Sunday are more heavily laden with leisure time activities, naturally, than school days. Discrete items for activities engaged in as a week-end pursuit were going to a lake cabin, guests, that is either being one or having guests visit, sleeping during the day, walking, or hiking. The tables show that such activities have concentrated clusters on week-end days.

In a study of this nature I have found the individual expressing himself beyond the confines of the schedules. In processing Schedule I, I noticed on one girl's paper, "I don't know what you are getting out of this, but thanks; we are getting out of English to do it." On several of the returns boys wrote "m.n" in the blank space following "Sex." The person who once made the observation that adolescents are schizophrenics -- dually boy and man -- perhaps had encountered similar behavior. In any case, it was an unexpected occurrence in this context.

The Favorite Pastime Essay proved to be a satisfying venture, not only for orienting the pupils and myself as an opener for what was to follow, but for my own personal interests as well. I am keeping some of these essays for the "breath of fresh air" that comes from youth. Not doing it for a class and ultimately a grade these children spoke frankly about themselves. Obviously this kind of spontaneity is desirable.

A focus on the general implications of the tabulations in the Activity Time Tables, brings to attention some considerations about the learners themselves as they relate to both the teacher of art and the art curriculum.

Historically, the respondents in this study were of the pre - "doing my own thing" generation. But in observing the amount of time spent in a wide array of leisure time activities, I believe it is safe to say that without any verbalizing on "doing my own thing" on their part, it was in reality just what they were doing. That is not to pass moral judgment in either case.

In reflecting, however, it cannot be overlooked that many of these activities represent a tendency toward passive participation toward ready made entertainment. It is rather evident that such choices are made in preference to self-chosen ones of self-involvement in enriching the mind, and emotions, and aesthetic enjoyment in self-enlarging experiences.

Quite obviously, absent are many activities that could have been explored for orientation to new vistas or others tried out individually for self fulfillment and enjoyment. To name a few, are these: visiting museums, art exhibits, theater, symphonies, music concerts, nature and wild life reserves, collecting coins, stamps, rocks, art objects and the like, trying out photography techniques, and making objects such as papier mache', puppets, works of clay, painting and countless others.

It appears that the schools especially through its arts and crafts curriculum have an abundantly rich area in which to develop interests. Its prime task is to begin where the children are at respective stages of interests. Next to develop skills through experience, and in so doing cultivate tastes and preferences not only in work related activities, but in the leisure time activities as well. The field is there. The cultivating of it becomes the task of teachers so that finer things grow and grow in the mind, emotions, and spirit of youth.

The matter of accessibility and availability plays an important role in determining what and how individuals choose leisure forms. If the mountain is there, we climb it; if the money is there, we spend it; if the lovely rose is there, we pause to admire it, and at the same time find pleasure in our emotions. In each case the message comes through rather readily. If this is so, the teacher of art, more than most, is in a more strategic position to present and cultivate what is best for youth in order that they have something from which to draw upon in making choices. That teachers of art hold the keys to opening new doors to sensitivity and sensibilities in their work can scarcely be denied.

To return to the children themselves in this study, I find a further consideration to be appo po. Viewing the children in the random sample as a segment of the larger total population in their particular age group, we need to, for them

to project into the future what their contribution to this future may or can become. To a large degree, it is this particular age group together with those who will shortly follow them who will determine what will be recorded on the pages of time, that which is achieved at the closing third of the twentieth century. In the final analysis it is the youth of this age group, by how well they make choices in their work and in their leisure time, as well, who will determine our destiny. The degree to which they make wise choices will determine the closing chapter of the cultural legacy of the twentieth century.

II. SCHEDULE II: STATISTICAL ANALYSIS

The format of the three questionnaires in Schedule II, led to several comparisons. The TQ ("Teacher Questionnaire: Art and Art Crafts") was compared with the PQ ("A Leisure Time Questionnaire for Eighth Grade Pupils") and with the PPL ("Pupil Preference of Leisure Time Activities"); the responses for each item were compared within PQ; and choices by boys and girls were compared within the PPL. In all instances of comparison the null hypothesis was used.

Teacher Questionnaire: Art and Art Crafts (TQ)

The TQ was developed to be used in relationship to both the PQ and the PPL. The only internal analysis done with the TQ, which was the weighting and ranking of activities most often to least often offered, will be described when it is compared with the PPL.

Teacher Questionnaire: Art and Art Crafts (TQ) compared with
A Leisure Time Questionnaire for Eighth Grade Pupils (PQ)

The comparison between the TQ and PQ was accomplished through the use of the chi square technique. Each individual item was compared on the two questionnaires. The first comparison (Comparison I) was between how often the teacher offered and how often each student did the activities. The second comparison (Comparison II) was between how often the teacher offered and how well the student liked the activities. This analysis was made more specific by including comparisons between teachers and boys and between teachers and girls.

Because of the few responses indicating "never offered" and "seldom offered" in the TQ, these two responses were combined when tabulated. On the PQ the corresponding responses indicating "never do" and "seldom do" were likewise combined, and the responses indicating "dislike very much" and "dislike" were combined when tabulated.

My assumption in comparing the two questionnaires was that the resulting responses of all the teachers would be similar to that of the students. In other words, I began with the null hypothesis that no difference would occur between the total results for each item on the TQ when compared with the total responses on the PQ.

In order to compare the distributions, I used two methods to establish the teacher distribution. This was necessitated by the fact that there were a far greater number of student responses than teacher responses. In the first method (Method I)

I gave a weighting to each teacher response that was equal to the number of students in the same teacher's class. For example, if thirteen students responded totally in Junior High School labeled number two to item 1 and the teacher of the same classroom circled response 5 (very often) to the same item, I gave the teacher's response a weight of 13.

As a matter of fact, one of the distributions resulted in the following when all of these weightings were added:

<u>HOW OFTEN OFFER</u>				
1 & 2 (Never and Seldom)	3 (Occasion- ally)	4 (Fairly Often)	5 (Very Often)	Total
39	59	21	77	196

Notice that the total of these numbers is 196 which equals the number of student responses.

In the second method (Method II) the total distribution of teacher responses for each item was increased proportionately so that the total of the responses equaled the total number of students responding. For example, when 196 students responded to item 1, fifteen teachers responded as follows:

<u>HOW OFTEN OFFER</u>				
1 & 2 (Never and Seldom)	3 (Occasion- ally)	4 (Fairly Often)	5 (Very Often)	Total
Teachers:				
3	4	2	6	15

Therefore, since 3/15 of 196 is 39*, 4/15 is 52, 2/15 is 26, and 6/15 is 78, the distribution was set up as follows:

<u>HOW OFTEN OFFER</u>				
1 & 2 (Never and Seldom)	3 (Occasion- ally)	4 (Fairly Often)	5 (Very Often)	Total
Teachers' resulting proportional increase:				
39	52	26	78	196

TQ and PQ Comparison I (How often offer / How often do)

The results of Comparison I, between TQ and PQ, indicating comparison between how often teachers offer activities and how often the students do these activities, using Method I (the weighted technique) are shown in Table 17.

* Some of the numbers were rounded off to give whole numbers since decimals at this point are inconsequential.

TABLE 17

A COMPARISON BETWEEN HOW OFTEN STUDENTS DO AND HOW OFTEN
TEACHERS OFFER ACTIVITIES (USING METHOD I: WEIGHTED TECHNIQUE)

df = 3	Boys with Teachers		Girls with Teachers	
Item No.	χ^2	p	χ^2	p
1	268.30	.001	126.26	.001
2	619.99	.001	230.08	.001
3	62.74	.001	23.39	.001
4	159.11	.001	229.07	.001
5	695.50	.001	148.83	.001
6	174.99	.001	102.63	.001
7	184.36	.001	46.43	.001
8	139.17	.001	38.50	.001
9	524.08	.001	83.56	.001
10	131.57	.001	101.07	.001
	$\Sigma \chi^2 =$ 2,959.81		$\Sigma \chi^2 =$ 1,129.82	

The results of the same comparison using Method II (the proportional increase technique) are shown in Table 18.

TABLE 18
A COMPARISON BETWEEN HOW OFTEN STUDENTS DO AND HOW OFTEN TEACHERS
OFFER ACTIVITIES
(USING METHOD II: PROPORTIONAL INCREASE TECHNIQUE)

df = 3	Boys with Teachers		Girls with Teachers	
Item No.	χ^2	P	χ^2	P
1	256.73	.001	123.00	.001
2	722.94	.001	301.42	.001
3	57.80	.001	32.59	.001
4	213.43	.001	269.10	.001
5	593.97	.001	225.42	.001
6	75.38	.001	123.50	.001
7	194.59	.001	59.51	.001
8	164.51	.001	49.89	.001
9	579.57	.001	93.52	.001
10	140.80	.001	101.58	.001

$$\sum \chi^2 = 2,999.72$$

$$\sum \chi^2 = 1,379.53$$

I tested both Method I and Method II, with the chi square technique and found large results as listed in the tables. The magnitude of the chi squares and the levels of significance (.001) indicate that a real difference exists between what activities the teachers offered in the classroom and what activities the students did in their leisure time. Additionally, although obvious, the chi squares were summed and the results also indicate a .001 level of significance. Therefore, the null hypothesis was rejected.

TQ and PQ Comparison II (How often offer / How well like)

The results of Comparison II, comparing how often the teachers offered activities and how well students liked these activities, were very similar to the study of Comparison I, explained above. I again tested the responses for Comparison II, of TQ and PQ by both Methods I and II (explained above) with the chi square technique. Again, the resulting chi squares and levels of significance (.001) indicated a real difference existing between what the teachers offered and what the students liked. Therefore, the null hypothesis was again rejected. These results may be seen in Tables 19 and 20.

TABLE 19

A COMPARISON BETWEEN HOW WELL STUDENTS LIKE AND HOW OFTEN TEACHERS
OFFER ACTIVITIES (USING METHOD I: WEIGHTED TECHNIQUE)

df = 3	Boys with Teachers		Girls with Teachers	
Item No.	χ^2	P	χ^2	P
1	128.94	.001	121.12	.001
2	220.15	.001	72.69	.001
3	43.10	.001	58.94	.001
4	260.37	.001	399.81	.001
5	361.43	.001	26.17	.001
6	454.36	.001	144.23	.001
7	96.42	.001	27.22	.001
8	84.82	.001	25.75	.001
9	432.28	.001	42.99	.001
10	69.34	.001	65.20	.001

$$\sum \chi^2 = 2,151.21$$

$$\sum \chi^2 = 984.12$$

TABLE 20
 A COMPARISON BETWEEN HOW WELL STUDENTS LIKE AND HOW OFTEN TEACHERS
 OFFER ACTIVITIES
 (USING METHOD II: PROPORTIONAL INCREASE TECHNIQUE)

df = 3	Boys with Teachers		Girls with Teachers	
Item No.	χ^2	p	χ^2	p
1	114.93	.001	100.27	.001
2	230.02	.001	40.50	.001
3	46.68	.001	67.69	.001
4	347.92	.001	440.02	.001
5	329.67	.001	46.00	.001
6	133.13	.001	136.33	.001
7	93.40	.001	16.32	.001
8	90.41	.001	40.75	.001
9	479.75	.001	48.87	.001
10	62.52	.001	67.45	.001

$$\sum \chi^2 = 1,928.43$$

$$\sum \chi^2 = 1,004.20$$

Teacher Questionnaire: Art and Art Crafts (TQ) compared with
Pupil Preference of Leisure Time Activities (PPL)

The first step in dealing with TQ ("Teacher Questionnaire: Art and Art Crafts") and PPL ("Pupil Preference of Leisure Time Activities") was to establish a rank order of teachers' responses.

Rank order of teachers' responses in TQ

In order to establish a ranking of preference for the first ten items on the TQ (item No. 11 indicating "other" was omitted), the responses were weighted according to the number of teachers selecting each response, 1, 2, 3, 4, or 5. For example, the distribution of responses for item no. 6 is as follows;

Response:	Never	Seldom	Occasionally	Fairly Often	Very Often
	1	2	3	4	5
Number of teachers selecting:	1	3	6	1	4

The weighting was established by multiplying the number of teachers selecting the response by the number indicating how often the activity was offered, that is "never," "seldom," etc. That is, with the responses labeled "very often" numbered 5 and with four teachers responding in that manner, the product would be 20. The results for item no. 6 are as follows;

Response:	1	2	3	4	5
Results:	1	6	18	5	20
Total:	50				

Table 21, indicated the item numbers and the resulting rank placement according to the weighting.

TABLE 21
 RANK ORDER OF TEACHERS RESPONSES IN TQ
 (TEACHER QUESTIONNAIRE: ART AND ART CRAFTS)
 HOW OFTEN OFFER ACTIVITIES

Weighting	Item No.	Rank
63	4	1
62	9	2
61	5 & 7	3.5
58	2	5
56	1	6
55	3	7
52	8 & 10	8.5
50	6	10

Establishing Rank Order of Pupil Response in PPL

Establishing the Rank order of the pupil response in the PPL was more difficult because of the paired items in the questionnaire. In order to overcome this difficulty, I assumed that where ever Item No. 1, for instance, appeared with one of the other items in the pairs that the other item acted as a detractor to Item No. 1. Table 22, indicates the responses that occurred for Item No. 1 in preference to the other items when a paired choice was offered. Table 23, is the summary of the students' preference of Item No. 1, as compared to how often the teachers offered the Item No. 1, activity in the classroom.

TABLE 22

PUPIL PREFERENCE FOR ITEM NO. 1, IN PPL

Actual item pair from TQ	Corresponding item numbers in PPL	Self-contained classrooms			Platoon classrooms			Junior High classrooms		
		B	G	T	B	G	T	B	G	T
1 - 2	(1 - 2)	27	22	49	21	17	38	47	28	75
1 - 3	(53 - 54)	27	21	48	27	16	43	37	49	86
1 - 4	(85 - 86)	15	11	26	11	07	18	28	15	43
1 - 5	(71 - 72)	23	30	53	23	17	40	40	45	85
1 - 6	(59 - 60)	17	22	39	14	19	33	32	41	73
1 - 7	(79 - 80)	13	13	26	15	14	29	32	21	53
1 - 8	(63 - 64)	25	28	53	22	18	40	51	55	106
1 - 9	(31 - 32)	21	19	40	24	11	35	45	31	76
1 - 10	(23 - 24)	<u>25</u>	<u>31</u>	<u>56</u>	<u>32</u>	<u>26</u>	<u>15</u>	<u>60</u>	<u>79</u>	<u>139</u>
		193	197	390	189	145	291	372	364	736

TABLE 23

STUDENTS IN ALL CLASSES CHOOSING ITEM NO. 1, IN PPL

	Boys	Girls	Total
Self-contained classrooms	193	197	390
Platoon classrooms	189	145	291
Junior High classrooms	<u>372</u>	<u>364</u>	<u>736</u>
	754	706	1417

After the pupil preference was determined for each item in PPL as shown in Tables 22 and 23, the resulting ranks occurred, as shown in Table 24.

TABLE 24
RANK ORDER OF PUPILS PREFERENCE OF ITEMS ON PPL

PQ Item No. corresponding to item on PPL	Rank Order		
	Boys	Girls	Total (boys and girls)
1	7	8	8
2	5	6	6
3	4	4	5
4	1	1	1
5	6	5	7
6	2	7	3
7	3	2	2
8	9	9	9
9	8	3	4
10	10	10	10

Comparison of Rank Order of teachers' responses in TQ with
pupil preferences in PPL

In order to compare the rank orders of the teachers' (Q) responses with the pupil responses in PPL, the Spearman rank difference correlation co-efficient ρ (rho) was calculated.

(70, p. 208)

I used the null hypothesis to test the significance of the obtained rho. (39, p. 200) Table 25, indicates the results. This null hypothesis would state that there is no relationship between the popularity of items chosen by pupils and the activities offered by teachers. Here the null hypothesis is calculated as an ancillary to the original null hypothesis.

TABLE 25
COMPARISON OF RANK ORDER OF TEACHERS' RESPONSES
IN TQ WITH PUPIL RESPONSES IN PPL

	rho	level of significance
Girls in PPL with teachers in TQ	.81	.01
Boys in PPL with teachers in TQ	.28	---
Boys and Girls in PPL with teachers in TQ	.52	---

It is quite obvious that there is a significant relationship between the popularity of the individual items as chosen by the girls and the activities offered by the teachers. Conversely, there is little relationship between the popularity of the individual items as chosen by the boys and the activities offered by the teachers. The null hypothesis, was therefore, rejected only in the comparison of girls and teachers.

The Leisure Time Questionnaire for Eighth Grade Pupils comparing
what the pupils do with what they like to do.

The Leisure Time Questionnaire for Eighth Grade Pupils (PQ) was examined in reference to the TQ in the above sections of statistical analysis. However, because the PQ asks the students how often they do the listed activities and how well they like to do these things, it seemed reasonable and necessary to examine the internal comparisons. In order to examine this comparison, I used the Pearson Product Moment Correlation Coefficient (r). (70, p. 118) In order to state the .99 confidence limits for r , I used a table (70, p. 384, Table B) to transform the obtained r to z , calculated the standard error of z , and then transformed the two z values back to r 's by using another table (39, p. 384, Table C). In determining these results, I separated the boys and girls according to the classroom situations, which included self-contained, platoon, and junior high eighth grade classrooms. The results are in Tables 26, 27, and 28. The probability is .99 that the interval listed contains the true r . (39, p. 199)

TABLE 26

A COMPARISON OF WHAT PUPILS DO AND WHAT THEY LIKE TO DO
AS DETERMINED BY THE LEISURE TIME QUESTIONNAIRE FOR EIGHTH
GRADE PUPILS IN SELF-CONTAINED CLASSROOMS

Item No.	66 Girls		58 Boys	
	r	limits	r	limits
1	.74	.86 to .55	.66	.81 to .42
2	.71	.84 to .51	.73	.86 to .52
3	.71	.84 to .51	.66	.81 to .42
4	.74	.86 to .55	.75	.87 to .55
5	.73	.85 to .54	.64	.80 to .39
6	.85	.92 to .73	.81	.90 to .65
7	.75	.86 to .57	.83	.91 to .69
8	.54	.73 to .27	.65	.81 to .40
9	.78	.88 to .62	.82	.91 to .66
10	.69	.82 to .48	.71	.84 to .49
11	.92	.97 to .82	.73	.86 to .50

df = 64

df = 56

All significant at .01 level.

TABLE 27
 A COMPARISON OF WHAT PUPILS DO AND WHAT THEY LIKE TO DO
 AS DETERMINED BY THE LEISURE TIME QUESTIONNAIRE FOR EIGHTH
 GRADE PUPILS IN PLATOON CLASSROOMS

Item No.	39 Girls		45 Boys	
	r	limits	r	limits
1	.71	.87 to .43	.65	.82 to .36
2	.80	.91 to .58	.68	.84 to .41
3	.53	.77 to .16	.62	.81 to .32
4	.69	.86 to .39	.75	.88 to .52
5	.83	.92 to .64	.60	.80 to .29
6	.84	.93 to .66	.85	.93 to .70
7	.65	.84 to .33	.97	.99 to .93
8	.84	.93 to .66	.58	.79 to .26
9	.87	.94 to .72	.68	.84 to .41
10	.78	.90 to .55	.66	.83 to .38
11	.83	.94 to .59	.86	.94 to .68

df = 37

df = 43

All items significant at .01 level.

TABLE 28
 A COMPARISON OF WHAT PUPILS DO AND WHAT THEY LIKE TO DO
 AS DETERMINED BY THE LEISURE TIME QUESTIONNAIRE FOR EIGHTH
 GRADE PUPILS IN JUNIOR HIGH CLASSROOMS

Item No.	90 Girls		85 Boys	
	r	limits	r	limits
1	.75	.85 to .60	.63	.77 to .43
2	.90	.94 to .83	.80	.88 to .67
3	.62	.76 to .42	.74	.84 to .58
4	.69	.81 to .52	.66	.79 to .47
5	.80	.88 to .68	.83	.90 to .72
6	.78	.87 to .65	.72	.83 to .55
7	.79	.87 to .66	.73	.84 to .57
8	.75	.85 to .60	.70	.82 to .52
9	.75	.85 to .60	.82	.89 to .70
10	.60	.75 to .39	.75	.85 to .60
11	.62	.65 to .59	.85	.93 to .71

df = 88

df = 83

All significant at .01 level.

Most of the resulting correlations are quite high, indicating generally that a strong correlation exists between what the boys and girls do and what they enjoy doing. This observation is true for both boys and girls in all three classroom settings. Besides calculating the .99 confidence level of the resulting r , I also tested r , against this null hypothesis: that the relationship of what the students do and what they like to do would be zero. The significance of the obtained r 's was tested against the null hypothesis by the use of a table (39, p. 201) and it was found that all r 's were significant at the .01 level, therefore, permitting us to reject the null hypothesis.

The Pupil Preference of Leisure Time Activities Questionnaire:

Sex Differences by Rank.

The Pupil Preference of Leisure Time Activities Questionnaire was examined in relation to the TQ ("Teacher Questionnaire: Art and Art Crafts") in earlier sections of this statistical analysis. In that section, I used a rank correlation. A more detailed investigation of the internal evidence of these questionnaires was also possible by calculating the correlation between the ranks in terms of popularity of the ten items for boys and girls, which would reveal sex differences in terms of ρ . The ranks for the individual items are given in Table 29.

TABLE 29
SEX DIFFERENCES BY RANK IN PUPIL PREFERENCE
OF LEISURE TIME ACTIVITIES

Item No.	Boys	Girls
1	7th	8th
2	5th	6th
3	4th	4th
4	1st	1st
5	6th	5th
6	2nd	7th
7	3rd	2nd
8	9th	9th
9	8th	3rd
10	10th	10th

The Spearman rank-difference correlation coefficient was calculated for Table 29, with the resulting rho equal to .67. Rho was tested against this null hypothesis: that there would be a zero correlation between the two sets of ranks. Rho was found to be significant at the .05 level. Therefore, we can reject this null hypothesis.

The Pupil Preference of Leisure Time Activities Questionnaire:

Sex Differences by chi square.

Further internal investigation of sex differences found through the use of the PPL was possible using the chi square technique, for each pair of items in the questionnaire. Four-fold contingency tables were set up to measure the sex differences. (70, p. 224) The results may be seen in Tables 30, 31, and 32.

TABLE 30
SEX DIFFERENCES BETWEEN BOYS AND GIRLS IN THEIR PREFERENCE
OF LEISURE TIME ACTIVITIES
SELF-CONTAINED CLASSROOMS

df = 1

Item No.	χ^2	P	Item No.	χ^2	P
1 - 2	1.512		47 - 48	.430	
3 - 4	2.043		49 - 50	1.924	
5 - 6	6.417	.02	51 - 52	.092	
7 - 8	1.470		53 - 54	2.043	
9 - 10	.004		55 - 56	.064	
11 - 12	2.637		57 - 58	9.550	.01
13 - 14	1.125		59 - 60	.758	
15 - 16	.334		61 - 62	3.335	
17 - 18	.422		63 - 64	.151	
19 - 20	5.984	.02	65 - 66	.344	
21 - 22	1.148		67 - 68	8.925	.01
23 - 24	1.002		69 - 70	5.224	.05
25 - 26	.634		71 - 72	1.465	
27 - 28	.306		73 - 74	2.136	
29 - 30	.016		75 - 76	1.460	
31 - 32	.334		77 - 78	1.027	
33 - 34	1.477		79 - 80	.015	
35 - 36	5.336	.05	81 - 82	.049	
37 - 38	3.804		83 - 84	8.243	.01
39 - 40	4.153	.05	85 - 86	1.088	
41 - 42	.344		87 - 88	.337	
43 - 44	2.008		89 - 90	2.627	
45 - 46	.008				

Total $\chi^2 = 93.805$.001

(df = 45)

TABLE 31
SEX DIFFERENCES BETWEEN BOYS AND GIRLS IN THEIR PREFERENCE
OF LEISURE TIME ACTIVITIES
PLATOON CLASSROOMS

df = 1

Item No.	χ^2	P	Item No.	χ^2	P
1 - 2	.073		47 - 48	.074	
3 - 4	1.440		49 - 50	1.256	
5 - 6	10.007	.01	51 - 52	.344	
7 - 8	.070		53 - 54	3.425	
9 - 10	.059		55 - 56	2.506	
11 - 12	.025		57 - 58	.458	
13 - 14	1.440		59 - 60	2.465	
15 - 16	.689		61 - 62	1.858	
17 - 18	1.332		63 - 64	.122	
19 - 20	2.080		65 - 66	1.256	
21 - 22	.109		67 - 68	1.761	
23 - 24	.361		69 - 70	.049	
25 - 26	5.306	.05	71 - 72	.624	
27 - 28	.063		73 - 74	5.039	.05
29 - 30	4.373	.05	75 - 76	2.244	
31 - 32	5.428	.02	77 - 78	.856	
33 - 34	.164		79 - 80	.030	
35 - 36	4.305	.05	81 - 82	1.882	
37 - 38	.325		83 - 84	.128	
39 - 40	1.269		85 - 86	.261	
41 - 42	1.589		87 - 88	.559	
43 - 44	13.311	.001	89 - 90	.001	
45 - 46	2.444				
			Total $\Sigma \chi^2$	83.460	.001
(df = 45)					

TABLE 32
SEX DIFFERENCES BETWEEN BOYS AND GIRLS IN THEIR PREFERENCE
OF LEISURE TIME ACTIVITIES
JUNIOR HIGH CLASSROOMS

df = 1

Item No.	χ^2	P	Item No.	χ^2	P
1 - 2	11.597	.001	47 - 48	3.567	
3 - 4	7.250	.01	49 - 50	5.284	.05
5 - 6	44.798	.001	51 - 52	1.789	
7 - 8	6.390	.02	53 - 54	.854	
9 - 10	.580		55 - 56	.010	
11 - 12	3.111		57 - 58	.816	
13 - 14	.363		59 - 60	.402	
15 - 16	1.117		61 - 62	.538	
17 - 18	.063		63 - 64	.154	
19 - 20	3.184		65 - 66	7.599	.01
21 - 22	12.350	.001	67 - 68	.025	
23 - 24	2.654		69 - 70	5.241	.05
25 - 26	1.705		71 - 72	.004	
27 - 28	1.036		73 - 74	1.831	
29 - 30	1.803		75 - 76	19.080	.001
31 - 32	7.179	.01	77 - 78	2.257	
33 - 34	.170		79 - 80	5.312	.05
35 - 36	24.922	.001	81 - 82	.592	
37 - 38	9.637	.01	83 - 84	.019	
39 - 40	18.303	.001	85 - 86	7.353	.01
41 - 42	8.946	.01	87 - 88	5.948	.02
43 - 44	3.650		89 - 90	3.888	.05
45 - 46	1.889				

Total $\chi^2 = 245.260$.001

(df = 45)

The levels of significance were examined by the use of a table (70, p. 386), and are listed above in Tables 30, 31, and 32. Certain individual comparisons show significance as seen in these tables. This indicates that there is a greater degree of sex differences for certain activities than for other activities. Also, it may be noted that there were more areas of difference and greater levels of difference in the junior high eighth grade classrooms than in the self-contained and platoon classrooms of the same grade.

The chi squares were summed for all 45 pairs of items and it was found for all three types of classrooms that the significance level was .001, which suggests that a real sex difference exists for the 45 pairs. The .001 permits us to reject the null hypothesis. Therefore, we can conclude that there is an overall sex difference in pupil preference of leisure time art related activities.

III. SUMMARY AND IMPLICATIONS

Through statistical analysis of the three questionnaires, "Teacher Questionnaire: Art and Art Crafts," "A Leisure Time Questionnaire for Eighth Grade Pupils," and "Pupil Preference of Leisure Time Activities," significant results were obtained. The differences between the items selected by the teachers, indicating how often activities were offered in the classroom, in the TQ, and those selected by the students under

the heading, "How often do," in the PQ were significant at the .001 level and indicated that there is a real difference between the art and craft activities offered by teachers in the classroom and activities done by the students in leisure time. Using the same questionnaire, but comparing the teachers' responses under "How often offer" with the students' responses under "How well like," I discovered that there was another real difference between art and craft activities offered by teachers in the classroom and activities liked by the students, as indicated by significance at the .001 level. Therefore, the null hypothesis was rejected in both instances.

In analysing the students' responses on the "Pupil Preference of Leisure Time Activities" questionnaire in terms of the teachers' responses on the TQ, I established a rank order of preference for the responses on both questionnaires. I then compared the rank orders and found a significant relationship between the popularity of the individual items as chosen by the girls and the art activities offered by the teachers. On the other hand, however, there was little relationship between the items chosen by the boys on the basis of popularity and the art activities offered by the teachers.

The PQ ("A Leisure Time Questionnaire for Eighth Grade Pupils") also lent itself to internal investigation through a comparison of what the students do with what they like to do. Using the Pearson Product Moment Correlation Coefficient (70, p. 118), I found that there was generally a strong correlation

between actual participation in the art related activities and the enjoyment of these same activities. The PPL ("Pupil Preference of Leisure Time Activities") was also examined internally on the basis of sex differences through two different methods, rank correlation of all items and chi square for each pair of items. Both methods yielded similar results, that there is a significant difference between art related activities chosen by boys and those chosen by girls.

A quick general summary of all of the statistical analyses of the three questionnaires, "Teacher Questionnaire: Art and Art Crafts," "A Leisure Time Questionnaire for Eighth Grade Pupils," and "Pupil Preference of Leisure Time Activities," may be seen in Table 33.

TABLE 33
SUMMARY OF STATISTICAL FINDINGS

<u>Comparisons</u>	<u>Instrument</u>	<u>Technique</u>	<u>Results</u>
How often offered with How often do	TQ PQ	χ^2	Overall significance at .001 level. Null hypothesis rejected.
How often offered with How well liked	TQ PQ	χ^2	Overall significance at .001 level. Null hypothesis rejected.
Popularity of items with Popularity of items (Girls)	TQ PPL	P	P = .81 significance at .01 level. Null hypothesis rejected.
Popularity of items with Popularity of items (Boys)	TQ PPL	P	P = .28, not significant.
Popularity of items with Popularity of items (Boys and Girls)	TQ PPL	P	P = .52, not significant.
How often do with How well like	PQ PQ	μ	.53 $\leq \mu \leq$.97 for individual items. All items significant at .01 level. Null hypothesis rejected.
Popularity of items (Boys) with Popularity of items (Girls)	PPL PPL	P	P = .67 significance at .05 level. Null hypothesis rejected.
Items selected by boys	PPL	χ^2	Total chi square significance at .001 level. Null hypothesis rejected.
Items selected by girls	PPL		

IV. RECOMMENDATIONS

1. Other similar studies using questionnaires should be conducted to further verify the results obtained in this study.
2. A greater consideration needs to be given by curriculum committees and teachers to what the students do and enjoy doing in their leisure time.
3. Classroom learning needs to be more closely related to the development of leisure time activities for life long enjoyment, fulfillment, and participation.
4. Broader curricular and extra-curricular offerings should be made available to students in order to help them gain skills in areas of their interests.
5. Teachers should be made more aware of the fact that curricular offerings are often more geared to girls than to boys.
6. Teachers and curriculum committees should make available and accessible a wider array of materials, as well as audio, visual, and objects media to enlist the involvement of all individuals of a class. Perhaps more boys will find art activities more relevant.
7. Because students tend to do what they like to do, art teachers should survey their students' leisure time interests each term in order to develop a special art curriculum for each specific class.

8. Although the result of the comparison between what the students do and what they like to do on "A Leisure Time Questionnaire for Eighth Grade Pupils" may seem to be an obvious conclusion, it is interesting to note that adults often say they enjoy certain activities but do not do them for lack of time or opportunity or skill. The eighth grade students examined here actually do what they enjoy doing in their leisure time pursuits of art related activities. This is certainly an attitude and atmosphere to be fostered and encouraged.

CHAPTER V

CONCEPTUAL ANALYSIS OF THE ART - LEISURE TIME RELATIONSHIP

I. IMPLICATIONS IN THE STUDY, RELATED TO THE PRESENT

In searching through the literature I find that broad assumptions and criteria are applicable to my own art-leisure time study. These I can project as significant to art education as potentials in preparing eighth grade students to continue their experiences in art into leisure time pursuits. The means for establishing leisure time objectives for an art curriculum based on my study at the eighth grade level may be considered and adapted for use in art education in general. The leisure time objective, explored for extensive use in secondary and college art education, may become a worthwhile undertaking. Not only for art specialists, this objective appears useful for in-service education of teachers in all parts of the country. If these assumptions are valid, its further study may prove useful to curriculum planners, art consultants, and art directors in developing programs that are built on theories of art and their practical applications for designing, applying, and evaluating art programs toward leisure time activities.

Since no study in art education like mine has ever been accomplished to date, further repetitive, but refined, studies at the eighth grade level, and preferably at other levels as well, are needed to establish further validity and reliability of the art-leisure relationship.

The burden of fully exploring the leisure time objective rests with teachers of art, not to compete with consumer-packaged leisure time attractions, but instead to offer something better in art education toward the creative and cultural development of a people. The starting point being youth themselves.

A recent backward look at the findings in my study brings to mind that in the sample studied the learners themselves are relatively honest in what they say they prefer and what they do by way of art activities in their leisure time. This positive relationship between these art-leisure activities may have significant import to curriculum designers that what students do in art classes does influence what they do in leisure time.

That the art experiences bring more satisfactions to girls than they do to boys has been established through other researchers, as well as, by myself in this study. In the light of such findings certain assumptions may be made. That the art experiences and leisure time pursuits of eighth grade students in the sample reveal greater preferences and involvement by girls than by boys may or may not be attributed to maturation. Developmentally, at the eighth grade level girls are generally ahead of boys from a year to a year and a half. Further study would necessarily have

to be made to determine whether the art differences and attitudes are due to maturation or cultural role expectations in our American culture for males and females.

Another implication comes to mind. The recent trend toward placing eighth grade students into administratively organized junior high schools, as has been done in St. Paul, as well as, in other parts of the country, may affect the status quo. With such a change in organization more art classes are taught by male specialists. Whether this increase of male teachers will encourage boys to relate and identify with male teachers of art would of necessity need to be studied to determine the status of male-female preferences in art. Whether the art interests, attitudes, and creative performances of boys is changing is indeterminate at the present time.

In the literature there appears to be a growing sensitivity of art educators to the importance of the individual as a learner, and toward individualized development of his interests to guide an autonomous self toward making choices, working independently, becoming aware of the environment, and finding pleasures in art. This need also appeared in my study as one to be further explored and one in which the teacher can search to know the varied individual interest components in a class structure, and thus use this knowledge as a springboard to creativity.

Most recently neo-art impacts from forceful change place more responsibility on teachers of art and artists than ever before to strive for, "the true, the good, and the beautiful." Innovations, new materials, and new art products surround us everywhere in increasing varieties. More than in the past art teachers and artists are juxtapositioned into the midst of bizarre, macabre, novel, and fanciful innovators. This puts both the artist and art teacher in a unique position to envision all of this in perspective to the valid and responsible dedication of his discipline. Choices become imperative; upon these choices rests the direction to be taken in art education in the present, as well as, in the future. A final hope - greater responsibility toward excellence in art education and art-related leisure time pursuits is a worthy preoccupation for those entrusted with education.

II. CURRICULUM ALTERNATIVES FOR ART RELATED LEISURE TIME ACTIVITIES

In this study clues do surface toward a building of a more relevant curriculum attune to the current social conditions. Concepts may vary as how to achieve a relevant art curriculum from which students can experience meaning in what they do, not only in their school life, but in their life outside of school, particularly in their leisure time preferences. But the ultimate need for relevancy remains the challenge to those involved in curriculum design in art education.

From these clues, alternatives become apparent. Such alternatives, I believe, merit consideration for study and exploration, as well as, a basis for experimentation. The ensuing order in which some alternatives are presented does not necessarily pronounce a value judgment in an hierarchy of values or priorities. Briefly, these are:

- The Open-ended Class Approach
- An Encouragement of Hobbies
- Art Correlation with Other School Subjects
- In-depth Exploration of Materials
- Concentrated Community Studies
- Art Related Field Trips to Nature Centers
- Services of an Artist in Residence
- Utilization of Museum-School Interaction Programs.

With communities structured from different indigenous origins, each community would have its own unique character, but at the same time its common ties with American life. Curriculum design embracing the blend of the pervasive and the unique hold promise for relevancy.

The Open-ended Class Approach

An alternative appears as appropriate to the utilization of children's interests as a beginning point to creative processes. To facilitate such learning, art classes can occasionally be open-ended periods with the teacher present only as a resource person when help is needed. Each learner has, in such a setting, total freedom to use his own resources and appropriate media to do creations of his own choosing. It becomes an exploratory session of creativity as it relates to the individual's interests and environmental materials. The element of choice should be fully realized. A learner should have an option of producing a work

of art or the privilege of neglecting to do it. This neglect can be interpreted as failing a process but not failure in terms of the art class. In daily life, not everyday is a day for creativity. The open-ended class should have no elements of compulsion in its environment as it contradicts the theories of play and leisure. Such a period should place, as nearly as possible, total responsibility on the learner as he would find in leisure time in life outside the school. Hence the learner takes responsibility, and through experiencing responsibility he discovers for himself on his own self-satisfying or unsatisfying rewards.

An Encouragement of Hobbies

The essay, "My Favorite Pastime," used in this study, revealed the various enjoyments growing out of pursuing hobbies, as well as, the divergent sources for learning about them. The encouragement of hobbies and the orientation toward new ones are vehicles for wider utilization of children's interests.

Hobby activities are truly significant outgrowths of school offerings. A student who carries away from school imaginative experiences and handwork skills, and techniques for visual expression, as well as pleasure, has learned a valuable lesson. He comes prepared to build his formal education into his own creative hours.

The art teacher can instill the use of the design approach to hobby work. For the student, it helps him to put ideas into form through a suitable material.

Hobby work is to be encouraged and enlivened through occasional displays at school and elsewhere in order to emphasize evaluation of the creative processes involved. (40, p. 42)

For some people the intense devotion to hobbies develops into vocations; for others the exciting involvement brings satisfactions, confidence, and assurances of individual worth; and for still others, it brings communication among new colleagues, and acquaintances of social import. Hobbies are means of social identification.

Art Correlation with other School Subjects

Art stimulates and reinforces academic learning, but academic learning is best achieved through good art expression. That qualitative learning is probably directly related to personality integrativeness involving an emotive response is scarcely denied. Consequently, a greater possibility occurs for learning when the situation merits learning through art expression. However, one cannot superimpose art where the subject matter does not inspire it. Art is not the handmaiden of other school subjects, even though its use may be considered an essential in the learning process. The personality effects of an art experience are more significant than a frieze or other project based on a history theme.

What the art experience is doing for the individual is the basis for doing it in the first place. It is essential that creative powers must have free reign over subject matter

in integrating academic subjects with art education. (45, p. 21)

Such correlation often brings relevance to what is being learned. Putting thoughts and emotion to serve an idea adds a new dimension to learning. Newly created visual forms inspired by other school subjects, when made into slides and films are rich resources for future use to enrich learning in other school subjects. Their use go well beyond overworked discursive methods.

In-depth Exploration of Materials

Varied materials in abundance are practical investments for art education. In the realm of materials, the teacher's imagination and ingenuity do count. Beyond this, there is the fact that every teacher has within reach a wealth of materials, many which are commonplace and inexpensive, but at the same time unexplored. The teacher, who is aware of immediate environmental materials and their potentials, has a headstart in helping students develop sensitivities to these materials and objects. Today art media include slides, tapes, film, and the like. At no time have materials been so abundant.

It is perhaps through exploring and experimenting that boys and those of lesser experience in art expression, are attracted to involvement in art activities. Continuous experimenting with materials to discover attributes, potentials, as well as, limits leads to discoveries of new combinations which are effective and meaningful. (61, p. 316)

On the other hand, this does not imply that materials dictate processes involved. Rather, the student from his experiences may demand varied media to give adequate creative expression, and therefore, materials serve to encourage spontaneity and originality in both two - dimensional and three - dimensional visual forms. Materials become an essential component for a dynamic environment to nurture voluntary learning. If such voluntary learning proves captivating and enjoyable, students no doubt will pursue interests for enjoyment into leisure.

Among art educators there are those who hold the view of Lanier (61, pp. 314-315), that education is in a state of polarity as witnessed by the counter culture. Lanier would reject what is being done in art education as useless and thereby discard the contemporary curricula - historical, involvement, materials, and goals. In its place he would employ the contemporary media such as film, audio and visual tape, and slides, in every conceivable combination in order to draw upon realistic aesthetic experiences of students. His use of the newer media, particularly in the popular arts, would deal with social issues and would be pertinent to their mode of thought and everyday life experiences.

In a paper describing "the relationship between media, expression, and the arts and to suggest what these relationships imply for educational practice, the arts, and media research,"

Eisner presents seven ideas upon which he enlarges:

1. Expression is a consequence of intelligence.
2. The arts are one of man's major expressive modalities, hence depend upon intelligence.

3. Expression proceeds through the forms of art by virtue of the symbols, syntaxes, and media with which the artist works.
4. The expressiveness of the arts is known by the experience the forms of art evokes.
5. To experience art forms, requires an ability to "read" the form, that is to decode what artists have encoded.
6. Artistic development depends not only upon the artist's ability to create new symbols and syntaxes, it also depends upon the media available.
7. New forms of art evoke new forms of experience, inform us about the qualitative aspects of life, and reawaken our awareness of the old. (33, p. 4)

This presentation of a precise description of media and relationships challenges a thinking through, a searching out, and certainly an evaluating of the art education needs in materials to be employed.

Concentrated Community Study

In this study, as previously reviewed, three community - study projects exemplify what can be accomplished in art education in community involvement for both enhancing the quality of life and beautifying a social environment.

First, the Owatonna, Minnesota, Project, 1933-1940, proved significant to enriching the quality of life in a rural community through art and leisure time pursuits. (46)

Second, McFee's pilot study with bilingual children at Phoenix, Arizona, dealt with community study in an urban setting for strengthening the quality of life in an urban environment. (49)

More recently, McFee's exploratory study of fourth grade children in six cities of scattered locations in the United States sought to describe children's understandings of their city.

Cities included Atlanta, Los Angeles, Honolulu, Minneapolis, Phoenix, and Portland. Children from lower income and middle income were studied. A training booklet for teachers, "A Book about Cities" was designed on key issues. Data gathered by questionnaires, drawings, and maps showed gains in social concerns of these children, but with differences between lower income and middle income children. (69, p. 50-69)

All three studies confirm that community studies are feasible and that they can improve attitudes, understandings, and feelings. Such studies assist in social reconstruction whether the area studied is rural or urban, or whether the economy is in a state of depression or in that of the present environmental crisis.

The direct approach of surveys, studies, activity programs, and evaluation is a valid direction for community involvement in art and leisure pursuits. Because it is the "grass roots" approach to improving the human condition, it is a course of procedure relevant to today's issues and is worthy of wide acceptance from arts people. A further value of community study is the reduction of hostility and separateness through breaking down barriers to communication. In working with a true to life social environment realities come to the fore to be studied - community roots, life - space, time - binding factors, emerging values, preferences, and many more. Through art education, community study, with

an eye to improving the quality of life and to aesthetic appearances in communities is urgent in the present-day cultural scene. Varied experiences from such study build on experiences students have and from experience they draw to find meaningful leisure time activities.

Art Related Field Trips to Nature Centers and
Wild Life Reserves

In this study the absence of visits to nature centers and wild life reserves need special consideration.

Locally and elsewhere, during recent years nature centers and wild life reserves are coordinated with programs in the public schools for year-round study and enjoyment of school children. Such reserves have unusual potentials for students to find order in nature and for them to create order from nature in artistic expression. With both writing and drawing paper attached to a clip board, the individual can spontaneously capture beauty in nature in his favorite form of expression in either sketching or writing, or both. Half-day or full-day trips afford the leisure to utilize all the senses. At times students come when other art classes are already in action. This adds a community of interests.

Initial orientation, coupled with challenge to the use of one's senses, is necessary preparation for nature experiences. Follow-up discussions of pleasures, discoveries, visual forms of expression, and written forms add understanding and purpose.

Clearly the leisure objective of art education can be nurtured on a leisurely nature-type field trip.

In art education the nature center field trip provides, perhaps, the ideal learning situation, for it is where people and other living things meet.

Services of an Artist in Residence

An artist in residence program offers an enriching approach to encourage creative development in a community and is becoming a component of art education in rural, suburban, and urban administrative plans. For practical reasons, such a resource person has his own studio from which he works as an assistant to students. His thrust is with children, kindergarten through grade twelve. Teachers have the opportunity to invite him into their classrooms to correlate visual arts with areas like literature, social studies, and even physical movement as well as, in art involvement itself.

It is of particular relevance to children to become acquainted with the artist in residence to learn what an artist does, know how an artist works, and how and when a person becomes an artist.

Particularly, at the secondary level, students may visit his studio to learn more about ideas, processes, and materials. It is the visit to an artist's environment and in this two way communication with the artist as a person that impressions and stimulations are brought to bear upon art students.

Further, the artist in residence has access to art projects of children, youth, and adults in the community and can display such work as well as, his own in local exhibitions. Personal contact with exhibitors and their work create interest among students and encourage self-initiated undertakings. The artist in residence holds promise to art education and its leisure time objective.

Utilization of Museum-School Interaction Programs

The omission of museum visitation as an activity in leisure time in this study is revealing. It is more likely, today, that if a survey were made of activities, that such visitations would be noted as a result of the broader roles of museums.

At the present time museums have become almost a necessity. As the environmental crisis deepens, only widespread public understanding of man's place in nature can save people from disaster. It is to this end that the recent movement toward accreditation by the Association of Museums have pledged themselves, that is, to their educational, as well as, their communicative and aesthetic purposes.

Several of the recently accredited museums have gone beyond the minimum requirements of accreditation. That is to say, that their educational programs are reaching out to schools and communities with interaction services. The educational function of these museums is enlarging and improving

to provide educational offerings and activities for children from preschool through secondary school. Divergent groups are served: the academically deprived, the exceptional, the average, the gifted, and ethnic minorities. Toward increasing the individual's awareness, museums employ object teaching techniques through sound, films, filmstrip, and touch techniques. Their programs of involvement inculcate feeling.

Art lends itself to innovation and experimentation, but a prerequisite to art museum offerings is real substance in offerings. It is necessary that museum programs are relevant to children's needs as these children progress through the various stages of child development. In art education, museums are becoming a tremendous source for learning through involvement in art activities. Also museums do make valuable contributions to stimulating interest in expression in leisure time pursuits. A liaison with schools when established by either schools or museums, or both has unlimited potential for improving the quality of life. Through such liaisons, loan collections, museum personnel, and interaction classes at a museum or in a school classroom become part of the learnings and experiences in art education, all of which inspire students and enrich the total art experience of individuals.

To serve schools and the community, such programs as the ones at the Minnesota Arts and Science Center, St. Paul, at the Fort Worth Museum of Science and History, at the Virginia Museum, Richmond, at the North Carolina Museum and Art, and

others, began as experiments and have accelerated themselves through continuous evaluation, revision, and new improvements supported by research. In their work with schools and the community these museums are making a valuable contribution to art education and in valuable leisure time exploration.

SUMMARY

Clearly, the present environmental crisis in the cultural scene impinges upon teachers in art education the necessity to act to bring about social reconstruction. We, as teachers in art education must find it in our heart and spirit to open our horizons in order to get to know our students, their homes, and our communities better. We can make the special effort to perceive the spirit of the students we teach, their ambitions, and their concerns, in order to come to appreciate the ties which unite us within the diversity that is America. Only in this way will art education realize its potential for increasing understanding and solidarity among our own people. It is with renewed dedication that we must grope for curricula appropriate and relevant to life in our communities.

With all the increased free time at their disposal, most Americans may find themselves hard put to find a substitute for the 40 - hour week and the routine it has traditionally contributed to their lives. No doubt those oriented in educational institutions with relevant art education offerings will constructively direct their leisure time to useful rewarding secondary activities - creating things with their hands or working in other expressive forms of the fine arts or in improving the environment.

Perhaps, some will at last have the time, the unfettered, unpressured freedom of heart and spirit to play with children, to get to know and love their fellow man as brother, to realize their uniqueness and importance in the living universe - in other words, acquire anew the art of living. It is to this end that the art education - leisure time objective of art education is addressed.

APPEND IX

TABLE I
RANDOM NUMBERS SELECTED BY PREDETERMINED PLAN
FROM FISHER-YATES TABLES

Self-contained Columns 22-23, Row 7 Down consistently and right. Table V	Platoon Columns 25-26, Row 30 Up consistently and change to right. Table II	Junior High School Columns 20-21, Row 10 Up consistently and right if necessary. Table IV
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03	55	20	74	41
82	24	99	49	65
90	62	08*	77	76
13*	76	89	55	72
63	34	69	77	81
75	47	20	89	42
03 rejected	07*	10*	85	57
77	47	<u>7</u>	88	62
94	36	84	88	44
01*	54	90	35	92
02*	36	58	30	27 rejected
52	16	63	71	79
71	74	05*	75	36
08*	69	19	57	89
20*	17	72	35	35
06*	97	53	27*	53
00	96	05 rejected	72	07 rejected
78	27	19	67	<u>32</u>
29	80	72	07*	03
87	72	53	07	rejected
80	48	05 rejected	13*	33
27	65	32	43	43
17	69	94	84	58
	13	82	15*	24*
	70	90	02*	58
	12	06*	72	63
	44	27	09*	42
	31	29	08*	37
	90	76	75	16*
	67	07* rejected	65	26*
			28	85
			96	16 rejected
			74	34
			18	00
			91	63
			83	63
			73	83
			95	50
			65	02*

* Designates number of school in population studied.

— Designates numbers needed to fulfill per cent of schools needed.

TABLE 2
 GRADE EIGHT CLASS UNITS AND ENROLLMENTS IN SELF-CONTAINED
 CLASSROOMS IN THE ST. PAUL SCHOOLS, SEPTEMBER 24, 1959

School	Grade eight		
	Number of class units	Enrollment	Percent of total
1. Adams School	1	42	7.6
2. Davis School	$\frac{1}{2}$	8	1.4
3. Douglas School	2	54	9.7
4. Drew School	$1\frac{1}{2}$	45	8.1
5. Franklin School	1	29	5.2
6. Gordon School	$1\frac{1}{2}$	54	9.7
7. Lincoln School	$1\frac{1}{2}$	50	9.0
8. Lindsay School*	--	2	.3
9. Linwood Park School	1	41	7.4
10. Longfellow School	$1\frac{1}{2}$	46	8.3
11. Mound Park School	2	74	13.3
12. Ramsey School	$1\frac{1}{2}$	45	8.1
13. Ramsey County Home School for Boys	--	--	---
14. Taylor School	$\frac{1}{2}$	20	3.6
15. Van Buren School	2	46	8.3
Total	$17\frac{1}{2}$	556	100

In schools where seventh and eighth grade combination classes occur the eighth grade is arbitrarily designated as a half unit and is included in the study.

* A minimum of ten pupils constitute a class. Lindsey School is atypical due to its enrollment of exceptional children and is not included.

TABLE 3
 GRADE EIGHT CLASS UNITS AND ENROLLMENTS IN PLATOON
 SCHOOLS IN THE ST. PAUL DISTRICT, SEPTEMBER 24, 1959

Grade Eight

School	Number of class units	Enrollment	Percent of total
1. Galtier School	1½	50	15.9
2. Groveland Park School	1	36	11.5
3. Hancock School	2	69	22.0
4. Jackson School	2	57	18.2
5. Randolph Heights School	2	53	16.8
6. Sibley School	1½	49	15.6
Total	10	314	100

In schools where seventh and eighth combination classes occur the eighth grade is arbitrarily designated as a half unit and is included in the study.

TABLE 4

GRADE EIGHT CLASS UNITS AND ENROLLMENTS IN JUNIOR HIGH
SCHOOLS IN ST. PAUL PUBLIC SCHOOLS, SEPTEMBER 24, 1959

Grade Eight			
School	Number of class units	Enrollment	Percent of total
1. Cleveland Junior High	4	298	16.9
2. Como Park Junior High	4	306	17.3
3. Hazel Park Junior High	6	390	22.1
4. Highland Park Junior High	6	323	18.3
5. Marshall Junior High	3	181	10.2
6. Roosevelt Junior High	2	164	9.3
7. Murray High School*	2	104	5.9
Total	27	1766	100

* Murray is classified as a high school but has eighth grade classes and is included in the study.

TABLE 5

CLASSROOMS AS NUMBERED FOR RANDOM SAMPLE OF CLASSROOM UNITS

SELF-CONTAINED CLASSROOMS

School	Teacher	Number	Units	Enrollment
Adams	Catherine Marien	1	1	42
Davis	Dorothy Peterson	2	$\frac{1}{2}$	8
Douglas	Velma Grimes	3	1	54
	Elener Maggert	4	1	
Drew	Emily Lemon	5	1	45
	Katerine Rauscher	6	$\frac{1}{2}$	
Franklin	Antonette Musachio	7	1	29
Gordon	Nora Kelly	8	1	54
	William Reynolds	9	$\frac{1}{2}$	
Lincoln	Clifford Matteson	10	1	50
	William Tilsner	11	$\frac{1}{2}$	
Lindsay	(Not included as there were only two pupils.)			2
Limwood Park	Margaret Kelley	12	1	41
Longfellow	Richard Klaus	13	1	46
	Henrietta Thom	14	$\frac{1}{2}$	
Mound Park	Raymond Campbell	15	1	74
	Harry Toll	16	1	
Ramsey	Marie Gallagher	17	$\frac{1}{2}$	45
	Harriet Nelson	18	1	
Taylor	Lillian Lackens	19	$\frac{1}{2}$	20
Van Buren	Gerald Kafka	20	1	46
	Cy Kaster	21	1	
Totals		Grade 8:	14	556
		Grade 7-8:	7	

TABLE 6

CLASSROOMS AS NUMBERED FOR RANDOM SAMPLE OF CLASSROOM UNITS

PLATOON CLASSROOMS

School	Teacher	Number	Units	Enrollment
Galtier	Helen Curry	1	1	50
	Julia Newhouse	2	$\frac{1}{2}$	
Groveland	Charles O'Connell	3	1	36
Hancock	Mary Borgeson	4	1	69
	Olive Reilly	5	1	
Jackson	George Hanrehan	6	1	57
	Ida Kugler	7	1	
Randolph	Vera Davini	8	1	53
	Kathleen Lynas	9	1	
Sibley	Margaret McLagen	10	1	49
	Gertrude Stevens	11	$\frac{1}{2}$	
Totals			9	314
		Grade 8:	2	
		Grade 7-8:		

TABLE 7
 CLASSROOMS AS NUMBERED FOR RANDOM SAMPLE OF CLASSROOM UNITS
 JUNIOR HIGH SCHOOLS

School	Number	Units	Enrollment
Cleveland	1	4	298
	2		
	3		
	4		
Como Park	5	4	306
	6		
	7		
	8		
Hazel Park	9	6	390
	10		
	11		
	12		
	13		
	14		
Highland Park	15	6	323
	16		
	17		
	18		
	19		
	20		
Marshall	21	3	181
	22		
	23		
Murray High School	24	2	104
	25		
Roosevelt	26	2	164
	27		
Totals		27	1766

TABLE 8
 GRADE EIGHT CLASS UNITS AND ENROLLMENTS IN JUNIOR HIGH,
 PLATOON, AND SELF-CONTAINED CLASSROOMS
 IN ST. PAUL SCHOOLS, SEPTEMBER 24, 1959

Grade Eight

School Organization	Number of Class Units	Enrollment	Percent of Total
1. Junior High Schools	27	1766	67.0
2. Platoon Schools	10	314	11.9
3. Self-contained classrooms	$17\frac{1}{2}$	556	21.1
Total	$54\frac{1}{2}$	2636	100.0

APPENDIX A
SCHEDULE I, PART I

ESSAY: MY FAVORITE PASTIME

Name _____ Date _____
Age _____ Teacher Number _____
School _____ Sex _____

You no doubt do many enjoyable things when you are free to choose what you like to do. Certainly you must like one of these things better than all the rest. If you will use this outline to tell us about it, you can be of help to others in finding enjoyment of a pastime. You are to use this sheet for your three paragraphs.

My Favorite Pastime

How I discovered it

Why it is enjoyable

Where I get help to learn more about it

APPENDIX A

SCHEDULE I, PART 2

ACTIVITY TIME TABLE

If you will fill out the following table with the activities in which you take part, it will tell how much time you spend in eating, sleeping, going to school, working, and in spare time or leisure.

After each half hour period of time, record for the day checked below, how you spend your time. Do this only for the day checked.

Mon. _____ Tues. _____ Wed. _____ Thurs. _____ Fri. _____ Sat. _____ Sun. _____

Half Hour	A.M.	P.M.
6:00 - 6:30		
6:30 - 7:00		
7:00 - 7:30		
7:30 - 8:00		
8:00 - 8:30		
8:30 - 9:00		
9:00 - 9:30		
9:30 - 10:00		
10:00 - 10:30		
10:30 - 11:00		
11:00 - 11:30		
11:30 - 12:00		
12:00 - 12:30		
12:30 - 1:00		
1:00 - 1:30		
1:30 - 2:00		
2:00 - 2:30		
2:30 - 3:00		
3:00 - 3:30		
3:30 - 4:00		
4:00 - 4:30		
4:30 - 5:00		
5:00 - 5:30		
5:30 - 6:00		

APPENDIX B

SCHEDULE II, PART 1

TEACHER QUESTIONNAIRE: ART AND ART CRAFTS

As a teacher of art and crafts you no doubt involve your pupils in many experiences. You can be of assistance to other teachers by checking how often you provide such activities for your pupils. On the right hand side of the page put a circle around the number which tells how often you offer these activities. You need not give your school or name.

How often you
offer the
activities.

1. Never
2. Seldom
3. Occasionally
4. Fairly often
5. Very often

1. Exploring art uses of materials: new, used, old.	1	2	3	4	5
2. Studying design in architecture, costume, crafts, decorations, gardening, merchandise, nature, pictures, sculpture.	1	2	3	4	5
3. Arranging exhibits: home, school, neighborhood.	1	2	3	4	5
4. Making objects for personal enjoyment.	1	2	3	4	5
5. Enjoying works of art done by others: painting, sculpture, architecture, crafts.	1	2	3	4	5
6. Planning art activities for hobbies.	1	2	3	4	5
7. Offering creative activities for enjoyment: drawing, painting, designing, sculpture.	1	2	3	4	5
8. Enjoying art contributions of many peoples.	1	2	3	4	5
9. Using art principles to guide personal selections in dress, in the home, and in other ways.	1	2	3	4	5
10. Solving problems through art in other school subjects.	1	2	3	4	5
11. Other	1	2	3	4	5

APPENDIX B
SCHEDULE II, PART 2

Name _____ Sex _____ Date _____

A LEISURE TIME QUESTIONNAIRE FOR EIGHTH GRADE PUPILS

Many people are engaged in leisure time activities. These activities contribute much to the enjoyment and improvement of everyday living. As a participator, you can give information that will help others to understand the value of such activities.

Below is a list of activities. On the left hand side of the page put a circle around the number that tells how often you do these things, using the key at the top of the column. On the right hand side of the page put a circle around the number which tells how well you like these things, using the key above the column.

How often do you do these things?

1. Never
2. Seldom
3. Occasionally
4. Fairly often
5. Very often

How well do you like to do these things?

1. Dislike very much.
2. Dislike
3. Neither like nor dislike
4. Like
5. Like very much

1 2 3 4 5	1. Exploring art uses of materials: new, used, old.	1 2 3 4 5
1 2 3 4 5	2. Studying design in architecture, costume, crafts, decorations, gardening, merchandise, nature, pictures, sculpture.	1 2 3 4 5
1 2 3 4 5	3. Arranging exhibits: home, school, neighborhood.	1 2 3 4 5
1 2 3 4 5	4. Making objects for personal enjoyment.	1 2 3 4 5
1 2 3 4 5	5. Enjoying works of art done by others: painting, sculpture, architecture, crafts.	1 2 3 4 5
1 2 3 4 5	6. Carrying out art activities in hobbies.	1 2 3 4 5
1 2 3 4 5	7. Doing creative activities for enjoyment: drawing, painting, designing, sculpture.	1 2 3 4 5
1 2 3 4 5	8. Enjoying art contributions of many peoples.	1 2 3 4 5
1 2 3 4 5	9. Using art understandings when making personal selections in dress, in the home, and in other ways.	1 2 3 4 5
1 2 3 4 5	10. Solving problems through art in other school subjects.	1 2 3 4 5
1 2 3 4 5	11. Other.	1 2 3 4 5

APPENDIX B
SCHEDULE II, PART 3

Name _____ Sex _____ Date _____

PUPIL PREFERENCE OF LEISURE TIME ACTIVITIES

This is a chance for you to state your preferences of leisure time activities. These activities are arranged in pairs, and you are asked to check the one out of each pair that you would rather be engaged in doing.

If you find it difficult to decide for any pair, which one you really prefer, check one of them anyway. Be sure to check one of each pair even if you have to guess.

- 1. Exploring possible uses of materials: new, used, old.
- 2. Studying design in architecture, costume, crafts, decorations, gardening, merchandise, nature, pictures, sculpture, town planning.

- 3. Enjoying art contributions of many peoples.
- 4. Solving problems through art in other school subjects.

- 5. Carrying on art activities in hobbies.
- 6. Using art understandings when making personal selections in dress and other things.

- 7. Doing creative activities for enjoyment: drawing, painting, designing, sculpture, crafts.
- 8. Solving problems through art in other school subjects.

- 9. Making objects for personal enjoyment.
- 10. Solving problems through art in other school subjects.

- 11. Enjoying works of art done by others: painting, sculpture, architecture, crafts.
- 12. Solving problems through art in other school subjects.

- 13. Carrying out art activities in hobbies.
- 14. Enjoying art contributions of many peoples.

- 15. Studying design in architecture, costume, crafts, decorations, gardening, merchandise, nature, pictures, sculpture, and town planning.
- 16. Enjoying art contributions of many peoples.

- 17. Making objects for personal enjoyment.
- 18. Enjoying works of art done by others: painting, sculpturing, architecture, and crafts.

-2-

- ___ 19. Arranging exhibits: home, school, community.
- ___ 20. Carrying out art activities in hobbies.

- ___ 21. Doing creative activities for enjoyment: drawing, painting, designing, sculpture, crafts.
- ___ 22. Enjoying art contributions of many peoples.

- ___ 23. Exploring possible art uses of materials: new, used, old.
- ___ 24. Solving problems through art in other school subjects.

- ___ 25. Making objects for personal enjoyment.
- ___ 26. Carrying out art activities in hobbies.

- ___ 27. Enjoying works of art done by others: painting, sculpture, architecture, crafts.
- ___ 28. Doing creative activities for enjoyment: drawing, painting, designing, sculpture, crafts.

- ___ 29. Studying design in architecture, costume, crafts, decorations, gardening, merchandise, nature, pictures, sculpture, and town planning.
- ___ 30. Making objects for personal enjoyment.

- ___ 31. Exploring possible art uses of materials: new, used, old.
- ___ 32. Using art understandings when making personal selections in dress and other things.

- ___ 33. Arranging exhibits: home, school, and community.
- ___ 34. Enjoying works of art done by others: painting, sculpture, architecture, and crafts.

- ___ 35. Using art understandings when making personal selections in dress and other things.
- ___ 36. Solving problems through art in other subjects.

- ___ 37. Making objects for personal enjoyment.
- ___ 38. Doing creative activities for enjoyment: drawing, painting, designing, sculpturing.

- ___ 39. Carrying out art activities in hobbies.
- ___ 40. Doing creative activities for enjoyment: drawing, painting, designing, sculpture, crafts.

- ___ 41. Enjoying art contributions of many peoples.
- ___ 42. Using art understandings when making personal selections in dress and other things.

-3-

- ___ 43. Studying design in architecture, costume, crafts, decorations, gardening, merchandise, nature, pictures, sculpturing, and town planning.
- ___ 44. Using art understandings when making personal selections in dress and other things.

- ___ 45. Making objects for personal enjoyment.
- ___ 46. Enjoying art contributions of many peoples.

- ___ 47. Arranging exhibits: home, school, and community.
- ___ 48. Doing creative activities for enjoyment: drawing, painting, designing, sculpture, crafts.

- ___ 49. Enjoying works of art done by others: painting, sculpturing, architecture, crafts.
- ___ 50. Carrying out art activities in hobbies.

- ___ 51. Carrying out art activities in hobbies.
- ___ 52. Solving problems through art in other school subjects.

- ___ 53. Exploring possible uses of materials: new, used, old.
- ___ 54. Arranging exhibits: home, school, neighborhood.

- ___ 55. Doing creative activities for enjoyment: drawing, painting, designing, sculpture, crafts.
- ___ 56. Using art understandings when making personal selections in dress and other things.

- ___ 57. Studying design in architecture, costume, crafts, decorations, gardening, merchandise, nature, pictures, sculpture, and town planning.
- ___ 58. Arranging exhibits: home, school, and community.

- ___ 59. Exploring possible art uses of materials: new, used, old.
- ___ 60. Carrying out art activities in hobbies.

- ___ 61. Enjoying works of art done by others: drawing,
- ___ 62. Using art understandings when making personal selections in dress and other things.

- ___ 63. Exploring possible art uses of materials: new, used, old.
- ___ 64. Enjoying art contributions of many peoples.

- ___ 65. Studying design in architecture, costume, crafts, decorations, gardening, merchandise, nature, pictures, sculpture, and town planning.
- ___ 66. Carrying out art activities in hobbies.

-4-

- ___ 67. Arranging exhibits: home, school, and community.
- ___ 68. Making objects for personal enjoyment.

- ___ 69. Enjoying works of art done by others: painting, sculpturing, architecture, crafts.
- ___ 70. Enjoying art contributions of many peoples.

- ___ 71. Exploring possible art uses of materials: new, used, old.
- ___ 72. Enjoying works of art done by others: painting, sculpture, architecture, crafts.

- ___ 73. Making objects for personal enjoyment.
- ___ 74. Using art understandings when making personal selections in dress and other things.

- ___ 75. Studying design in architecture, costume, crafts, decorations, gardening, merchandise, nature, pictures, sculpture, and town planning.
- ___ 76. Solving problems through art in other school subjects.

- ___ 77. Arranging exhibits: home, school, and community.
- ___ 78. Using art understandings when making personal selections in dress and other things.

- ___ 79. Exploring possible art uses of materials: new, used, old.
- ___ 80. Doing creative activities for enjoyment: drawing, painting, designing, sculpture, crafts.

- ___ 81. Studying design in architecture, costume, crafts, decorations, gardening, merchandise, nature, pictures, sculpture, and town planning.
- ___ 82. Enjoying works of art done by others: painting, sculpturing, architecture, crafts.

- ___ 83. Arranging exhibits: home, school, and community.
- ___ 84. Solving problems through art in other school subjects.

- ___ 85. Exploring possible art uses of materials: new, used, old.
- ___ 86. Making objects for personal enjoyment.

- ___ 87. Studying design in architecture, costume, crafts, decorations, gardening, merchandise, nature, pictures, sculpture, and town planning.
- ___ 88. Doing creative activities for enjoyment: drawing, painting, designing, sculpture, crafts.

- ___ 89. Arranging exhibits: home, school, and community.
- ___ 90. Enjoying art contributions of many peoples.

APPENDIX B

SCHEDULE II, PART 3, INDICATING CORRESPONDING ITEMS FROM TQ AND FQ

Name _____ Sex _____ Date _____

PUPIL PREFERENCE OF LEISURE TIME ACTIVITIES

This is a chance for you to state your preferences of leisure time activities. These activities are arranged in pairs, and you are asked to check the one out of each pair that you would rather be engaged in doing.

If you find it difficult to decide for any pair, which one you really prefer, check one of them anyway. Be sure to check one of each pair even if you have to guess.

*Items from
TQ and FQ*

- | | |
|-------|--|
| 1. — | 1. Exploring possible uses of materials: new, used, old. |
| 2. — | 2. Studying design in architecture, costume, crafts, decorations, gardening, merchandise, nature, pictures, sculpture, town planning. |
| 8. — | 3. Enjoying art contributions of many peoples. |
| 10. — | 4. Solving problems through art in other school subjects. |
| 6. — | 5. Carrying on art activities in hobbies. |
| 9. — | 6. Using art understandings when making personal selections in dress and other things. |
| 7. — | 7. Doing creative activities for enjoyment: drawing, painting, designing, sculpture, crafts. |
| 10. — | 8. Solving problems through art in other school subjects. |
| 4. — | 9. Making objects for personal enjoyment. |
| 10. — | 10. Solving problems through art in other school subjects. |
| 5. — | 11. Enjoying works of art done by others: painting, sculpture, architecture, crafts. |
| 10. — | 12. Solving problems through art in other school subjects. |
| 6. — | 13. Carrying out art activities in hobbies. |
| 8. — | 14. Enjoying art contributions of many peoples. |
| 2. — | 15. Studying design in architecture, costume, crafts, decorations, gardening, merchandise, nature, pictures, sculpture, and town planning. |
| 8. — | 16. Enjoying art contributions of many peoples. |
| 4. — | 17. Making objects for personal enjoyment. |
| 5. — | 18. Enjoying works of art done by others: painting, sculpturing, architecture, and crafts. |

-2-

3. ___ 19. Arranging exhibits: home, school, community.
 6. ___ 20. Carrying out art activities in hobbies.
7. ___ 21. Doing creative activities for enjoyment: drawing, painting, designing, sculpture, crafts.
 8. ___ 22. Enjoying art contributions of many peoples.
1. ___ 23. Exploring possible art uses of materials: new, used, old.
 10. ___ 24. Solving problems through art in other school subjects.
4. ___ 25. Making objects for personal enjoyment.
 6. ___ 26. Carrying out art activities in hobbies.
5. ___ 27. Enjoying works of art done by others: painting, sculpture, architecture, crafts.
 7. ___ 28. Doing creative activities for enjoyment: drawing, painting, designing, sculpture, crafts.
2. ___ 29. Studying design in architecture, costume, crafts, decorations, gardening, merchandise, nature, pictures, sculpture, and town planning.
 4. ___ 30. Making objects for personal enjoyment.
1. ___ 31. Exploring possible art uses of materials: new, used, old.
 9. ___ 32. Using art understandings when making personal selections in dress and other things.
3. ___ 33. Arranging exhibits: home, school, and community.
 5. ___ 34. Enjoying works of art done by others: painting, sculpture, architecture, and crafts.
9. ___ 35. Using art understandings when making personal selections in dress and other things.
 10. ___ 36. Solving problems through art in other subjects.
4. ___ 37. Making objects for personal enjoyment.
 7. ___ 38. Doing creative activities for enjoyment: drawing, painting, designing, sculpturing.
6. ___ 39. Carrying out art activities in hobbies.
 7. ___ 40. Doing creative activities for enjoyment: drawing, painting, designing, sculpture, crafts.
8. ___ 41. Enjoying art contributions of many peoples.
 9. ___ 42. Using art understandings when making personal selections in dress and other things.

-3-

- 2 — 43. Studying design in architecture, costume, crafts, decorations, gardening, merchandise, nature, pictures, sculpturing, and town planning.
- 9 — 44. Using art understandings when making personal selections in dress and other things.
- 4 — 45. Making objects for personal enjoyment.
- 8 — 46. Enjoying art contributions of many peoples.
- 3 — 47. Arranging exhibits: home, school, and community.
- 7 — 48. Doing creative activities for enjoyment: drawing, painting, designing, sculpture, crafts.
- 5 — 49. Enjoying works of art done by others: painting, sculpturing, architecture, crafts.
- 6 — 50. Carrying out art activities in hobbies.
- 6 — 51. Carrying out art activities in hobbies.
- 10 — 52. Solving problems through art in other school subjects.
- 1 — 53. Exploring possible uses of materials: new, used, old.
- 3 — 54. Arranging exhibits: home, school, neighborhood.
- 7 — 55. Doing creative activities for enjoyment: drawing, painting, designing, sculpture, crafts.
- 9 — 56. Using art understandings when making personal selections in dress and other things.
- 2 — 57. Studying design in architecture, costume, crafts, decorations, gardening, merchandise, nature, pictures, sculpture, and town planning.
- 3 — 58. Arranging exhibits: home, school, and community.
- 1 — 59. Exploring possible art uses of materials: new, used, old.
- 6 — 60. Carrying out art activities in hobbies.
- 5 — 61. Enjoying works of art done by others: drawing,
- 9 — 62. Using art understandings when making personal selections in dress and other things.
- 1 — 63. Exploring possible art uses of materials: new, used, old.
- 8 — 64. Enjoying art contributions of many peoples.
- 2 — 65. Studying design in architecture, costume, crafts, decorations, gardening, merchandise, nature, pictures, sculpture, and town planning.
- 6 — 66. Carrying out art activities in hobbies.

-4-

- 3 — 67. Arranging exhibits: home, school, and community.
 4 — 68. Making objects for personal enjoyment.
- 5 — 69. Enjoying works of art done by others: painting, sculpturing, architecture, crafts.
 8 — 70. Enjoying art contributions of many peoples.
- 1 — 71. Exploring possible art uses of materials: new, used, old.
 5 — 72. Enjoying works of art done by others: painting, sculpture, architecture, crafts.
- 4 — 73. Making objects for personal enjoyment.
 9 — 74. Using art understandings when making personal selections in dress and other things.
- 2 — 75. Studying design in architecture, costume, crafts, decorations, gardening, merchandise, nature, pictures, sculpture, and town planning.
 10 — 76. Solving problems through art in other school subjects.
- 3 — 77. Arranging exhibits: home, school, and community.
 9 — 78. Using art understandings when making personal selections in dress and other things.
- 1 — 79. Exploring possible art uses of materials: new, used, old.
 7 — 80. Doing creative activities for enjoyment: drawing, painting, designing, sculpture, crafts.
- 2 — 81. Studying design in architecture, costume, crafts, decorations, gardening, merchandise, nature, pictures, sculpture, and town planning.
 5 — 82. Enjoying works of art done by others: painting, sculpturing, architecture, crafts.
- 3 — 83. Arranging exhibits: home, school, and community.
 10 — 84. Solving problems through art in other school subjects.
- 1 — 85. Exploring possible art uses of materials: new, used, old.
 4 — 86. Making objects for personal enjoyment.
- 2 — 87. Studying design in architecture, costume, crafts, decorations, gardening, merchandise, nature, pictures, sculpture, and town planning.
 7 — 88. Doing creative activities for enjoyment: drawing, painting, designing, sculpture, crafts.
- 3 — 89. Arranging exhibits: home, school, and community.
 8 — 90. Enjoying art contributions of many peoples.

APPENDIX C

LETTERS

I. COPY OF LETTER TO NOLAN C. KEARNEY, ASSISTANT SUPERINTENDENT,
ST. PAUL PUBLIC SCHOOLS

Jackson School
437 Edmund Avenue
St. Paul, Minnesota
February 23, 1960

Nolan C. Kearney, Assistant Superintendent
St. Paul Public Schools
615 City Hall
St. Paul, Minnesota

Dear Dr. Kearney,

First I wish to state that I value and appreciate the privilege to conduct my doctoral study in the St. Paul Schools.

In response to the agreement at our conference last Thursday, I am sending you tentative forms for your perusal. You may alter or modify these as you find necessary for the best of our interests.

You can be assured that any and all data collecting devices described in the schedules will be submitted to you for approval before their distribution. I consider this a learning process in conjunction with the study.

Sincerely yours,

Ida Kugler

II. COPY OF LETTER TO PRINCIPALS

Tentative Coverage Letter

To The Principal:

Enclosed is a brief description of a study that I am conducting at the University of Minnesota in Art Education.

The group of classroom units referred to in the description has been randomly selected from the population of eighth grade pupils in Art Education in self-contained classrooms, platoon, and junior high schools in the St. Paul Schools. The rationale for such selection is, probably, self-evident to you.

We who are in the field of education realize the need for training of young people for both work and leisure time pursuits. Since your interest is in art education as a phase of education, your cooperation in such a study is needed, and I am, therefore asking your assistance.

Will you return the enclosed reply card indicating whether or not you are willing to have Schedules I and II completed in your school? If you reply affirmatively, the forms will be sent to you for your attention.

Sincerely yours,

Ida Kugler

III. COPY OF LETTER TO DR. KEARNEY

Jackson School
437 Edmund Avenue
St. Paul, Minnesota
February 27, 1960

Dear Dr. Kearney,

In connection with my study I am enclosing tentative forms as follows:

1. Coverage Letter for Teachers
2. Essay: My Favorite Pastime
3. Activity Time Table

You will be doing me a considerable service by looking these over before final draft for monolithing these forms.

Thank you for your assistance by way of interest and judgment concerning this study.

Sincerely,

Ida Kugler

IV. COPY OF LETTER TO PRINCIPALS

Dear Principal:

Enclosed is a brief description of a study I am conducting at the University of Minnesota in Art Education.

The group of classroom units referred to in the description has been randomly selected from the population of eighth grade pupils in Art Education in self-contained classrooms, platoon, and junior high schools in the St. Paul Schools.

We who are in the field of education realize the need for training of young people for both work and leisure time pursuits. Since your interest is in art education as a phase of education, your cooperation in such a study is needed, and I am, therefore asking your assistance.

Will you return the enclosed reply card indicating whether or not you are willing to have Schedules I and II completed in your school? If you reply affirmatively, the forms will be sent for your attention.

Sincerely yours,

Ida Kugler

V. COPY OF OUTLINE OF STUDY SENT TO PRINCIPALS

Outline of Study

Dissertation Title: A Study of the Relationship between the Art Curriculum and Leisure Time Activities at the Eighth Grade Level.

Population Studied: All eighth grade pupils in the St. Paul Schools.

Design: Random sample without replacement from the organization existing in the St. Paul Schools: junior high schools, platoon schools, and self-contained classrooms, using the classroom as a unit.

Collection of Data: Schedule I. Essay, "My Favorite Pastime", written in three paragraphs; (1) How I discovered it, (2) Why it is enjoyable, (3) Where I get help to learn more about it. A time activity chart in half hour intervals kept for one day to record how pupils spend their day. Essay and chart are pupil executed.

Schedule II. After the questionnaires have been returned, the investigator will tabulate the findings into categories. The art and art related categories are to be used in the construction of two questionnaires after being checked with courses of study. One questionnaire is for pupils and another is for teachers. Also in this schedule is a paired comparisons check list in which pupils check art activities which they prefer as leisure time activities.

The Study: Schedules I and II are to be strictly anonymous. For purposes of the study the interest is in totals, not names.

THE SAINT PAUL PUBLIC SCHOOLS
615 CITY HALL
SAINT PAUL 2, MINNESOTA

OFFICE OF
ASSISTANT SUPERINTENDENT
RESEARCH AND CURRICULUM

March 7, 1960

Mrs. Ida Kugler
Jackson School
Edmund Ave. and Arundel St.
St. Paul 3, Minn.

Dear Mrs. Kugler:

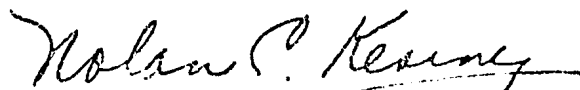
I am attaching a copy of a letter that I will send to each of the principals whenever you say that you are ready to write to them. I am returning your tentative letters. I think your letter to the principal is good as is your outline of the study. I like your letter to the teachers, too, except that it is somewhat difficult to read and may give them an idea that the project is much more difficult than it is. You may get a better response if you simplify this letter very much. Tell the teachers that you are asking them to engage in an important piece of research and that their part in it will take very little time and effort. Tell them briefly what you want them to do.

The directions for writing the essay on their favorite pastime seems clear enough to me. Perhaps you should try this out on a group of children not involved in the study in order to make sure that they understand it.

Your activity timetable is somewhat confusing to me. Hence, I presume it would confuse children. Can you clarify this so that it doesn't start at 12 o'clock midnight without telling the reader that that is the way it is. Perhaps it would be better to assume that children of eighth grade will be asleep from 12 midnight till 6 a.m.

I will be out of town for a week. If you wish to move on this project before I return, call my secretary, Mrs. Rhodes, and she will send out the necessary letters.

Sincerely yours,



Nolan C. Kearney
Assistant Superintendent

VII. COPY OF LETTER TO DR. KEARNEY

Jackson School
437 Edmund Avenue
St. Paul, Minnesota
March 11, 1960

Dear Dr. Kearney,

Thank you for your helpfulness in implementing my doctoral study. Your kindly assistance comes as an extension of the masterly direction of the late Dr. Falzer O. Johnson who so meticulously guided and inspired the study design.

I would appreciate your sending of your approval letter at an early date to the principals. I am ready to write them as soon as I learn that you have released your letter to them.

Your suggestion as to the beginning hour of the activity chart is to be incorporated. The essay and activity chart were pretested in April, 1959, on the two classes which I then taught. What prompted my changing the starting point was the fact that this year a number of my pupils rise at five in the morning for work type activities. However, the six o'clock morning hour will be a better beginning point for most eighth grade children. I am glad you called this to my attention.

I am enclosing a revised coverage letter to teachers. Because teachers are busy people, I appreciate your concern for them.

Again, I thank you for your judgment and concern.

Sincerely,

Ida Kugler

VIII. COPY OF (TENTATIVE COVERAGE LETTER TO TEACHERS)

Jackson School
437 Edmund Avenue
St. Paul, Minnesota
March 11, 1960

Dear Teacher:

I am asking you to participate in an important piece of research, the object of which is to explore the relationship between the art curriculum and the leisure time activities of eighth grade children.

Your part will demand little of your time and effort. There are two schedules. In Schedule I are an essay form to be completed, "My Favorite Pastime", and an "Activities Time Table". Later you will receive Schedule II, which consists of a pupil questionnaire, a teacher questionnaire, and a pupil preferred choice list. Each will require only a few minutes.

Schedule I, the essay and time table, will be completed by the children and returned to you. You need only to distribute, collect, and return these by school truck services to the Jackson School one week after you receive them.

You will receive Schedule II with directions in about a month.

The value of this study will be increased if you will provide an answer to every detail and prompt consideration.

Sincerely yours,

Ida Kugler

IX. COPY OF LETTER SENT OUT TO TEACHERS FROM DR. KEARNEY

THE SAINT PAUL PUBLIC SCHOOLS
647 City Hall
Saint Paul 2, Minnesota

Office of Assistant Superintendent
Research and Curriculum

March 24, 1960

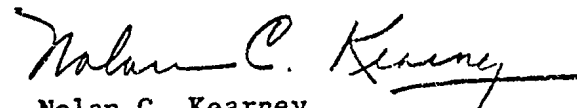
Mrs. Ida Kugler
Jackson School

Dear Mrs. Kugler

Mrs. Ida Kugler, one of our teachers, is doing some research in art education at the University of Minnesota for a doctoral dissertation. Her objective is to explore the relationship between the art curriculum and the leisure-time activities of children on the eighth grade level.

She has randomly selected certain schools and certain classrooms in St. Paul for her study. It is to be hoped that most if not all of the teachers who fall within her random sample will consent to participate in this study. This is to notify you that her study has been approved and that teachers have our permission to participate in it.

Sincerely yours,



Nolan C. Kearney
Assistant Superintendent

NCK:jb

X. COPY OF LETTER SENT TO TEACHERS

Jackson School,
437 Edmund Avenue,
St. Paul 3, Minnesota.

March 25, 1960.

Mrs. Delvina Marsh,
Adams School,
Chatsworth St. & Matson Ave.,
St. Paul, Minnesota.

Enclosed is a brief description of a study I am conducting at the University of Minnesota in Art Education.

The group of classroom units referred to in the description has been randomly selected from the population of eighth grade pupils in Art Education in self-contained classrooms, platoon, and junior high schools in the St. Paul Schools.

We who are in the field of education realize the need for training of young people for both work and leisure time pursuits. Since your interest is in art education as a phase of education, your cooperation in such a study is needed, and I am, therefore, asking your assistance.

Will you return the enclosed reply card indicating whether or not you are willing to have Schedules I and II completed in your school? If you reply affirmatively, the forms will be sent for your attention.

Sincerely yours,

Ida Kugler (Mrs.)

IK/sgv

XI. COPY OF POST CARD INCLUDED WITH LETTER X.

I am in a position to assist in having Schedules I and II complete in my school in assistance with a study of the relationship between the art curriculum and leisure time activities at the eighth grade level.

YES _____

NO _____

SCHOOL _____

XII. COPY OF LETTER TO DR. NOLAN KEARNEY.

Jackson School
437 Arundel Avenue
St. Paul 3, Minnesota
May 5, 1960

Dr. Nolan C. Kearney
Assistant Superintendent
647 Court House
St. Paul 2, Minnesota

Dear Dr. Kearney;

I am sending you the questionnaires for Schedule II of my study "The Relationship between the Art Curriculum and Leisure Time Activities at the Eighth Grade Level". Will you kindly look these over and suggest further refinement where necessary? With your approval, I shall have them retyped before multilithing.

Again I want to say that I appreciate your assistance with this study.

Sincerely,

Ida Kugler
Ida Kugler

This is O.K. - Very good!
DICK

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BIBLIOGRAPHY

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