A study of the possible relationship between art education and the development of good character

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Note:

So far I have spent more than 600 hours in an attempt to discover whether any philosophers, psychologists, teachers or religious workers have given serious consideration to this question of the possible relationship between art education and good character.

Concomitant and associate learnings have been interesting and worthwhile, but my research has been like the proverbial search for the needle in the haystack.

1. Have become well acquainted with practically every book published within the past twelve years that bears any relationship to character education. The public libraries of Boston, Worcester, Fitchburg, Leominster, Boston University and Fitchburg Teachers College were used.

2. Have read parts of 58 theses.

3. Have read more than 140 magazine articles on character education published since 1929.

4. Have interviewed several people.

5. Wrote 207 letters to various associations and individuals.
   a. More than 75% of these letters were answered.
The Gift of Miss Florence D. Conlon
Thesis
Conlon, F.D.
1941
A STUDY OF THE POSSIBLE RELATIONSHIP
BETWEEN ART EDUCATION AND THE
DEVELOPMENT OF GOOD CHARACTER

Submitted by
FLORENCE D. CONLON
B.S. in Ed., Boston University, 1935,
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requirements for the degree of
Master in Education.
1941

First Reader: John J. Mahoney, Professor of Education
Second Reader: Everett L. Getchell, Professor of English
Third Reader: Mervyn J. Bailey, Professor of German and Fine Arts
FOREWORD

During many years of teaching art to children and to young adults, I have observed varying degrees of relationship between art education and the development of good character. The results of my research to date show that this correlation has not been measured scientifically by any investigator and I have made no attempt to do so in this study.

As Thomas K. Cureton says in "The Philosophical Group Thinking Method of Research,"

"Problems which involve subjective data or which can be solved most expeditiously by pooled thinking rather than by experimental, measurement, or statistical techniques, are a common occurrence in education. Education is closely linked with philosophy. Its fundamental precepts, assumptions and methods rest largely upon a basis of idealistic beliefs."

My study is an attempt to pool a large part of the recently recorded thinking on this question with the results of my own experiences and those of others in the field of art and character education. Because of the lack of objective data in this thesis, it was rather encouraging to read Dean Russell's point of view on the scientific approach to a study of this kind.

In reading a paper at a National Education Meeting he said:

"This paper is ninety-nine and forty-four hundredths of one percent pure theory. This is not due to lack of study. It is due to the conviction that men of science should report their own investigations; that famous researchers themselves should detail the progress that has been made; and it is my firm belief that it would be presumption for me to announce conclusions. My purpose is rather to survey the problem as it appears to one who is not a scientist at all and to comment upon the implications and hints that come from researchers and investigators who have attacked the problem."
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INTRODUCTION

1. THE PROBLEM

In this study of the possible relationship between art activities, art appreciation and the development of good character in the elementary grades, we shall attempt to answer these questions:

1. What is meant by good character?

2. Is there a need for more and better character education in the schools today?

3. What general method of character education is most likely to be effective?

4. What is the philosophy, the scope and the generally accepted objectives of art education in the elementary grades?

5. How does this art education contribute to the development of good character?

6. What character traits have greater possibility of development through art activities than through most other school subjects?

7. What type of art education will have most influence in the development of these particular qualities?

8. Is there any objective evidence of this relationship between art and character development?
II. JUSTIFICATION OF THIS STUDY

As a result of an exhaustive search for material on this subject, I have concluded that no investigation of this question has been attempted during the past twelve years. Only one of the fifty-eight theses which I read indicated any relationship to the problem.

Nearly all of the educational leaders with whom I have corresponded report that they know of no published or unpublished material on the subject.

Dr. Paul F. Voelker, President of the University of Grand Rapids and author of many well-known books in the field of psychology, wrote in his letter of March 8, 1941:

"Psychology greatly favors your thesis—
I wish that I might have opportunity sometime to perform an experiment to prove this proposition."

Many others wrote encouragingly. Dr. Lester Dix, for example, Principal of Lincoln School, Teachers College, Columbia University, said in his letter of March 21, 1941:

"The field of your inquiry is wide open!
No one has done a job of pulling out of a vast literature the kind of meanings and experiences that you are aware of for the use of educators—I have had

See thesis by Pauline Slater listed in bibliography.
for ten years no real freedom of time to pursue a strong personal interest in this field... Go to it, and God bless you! Whatever you have a chance to do, no matter how inadequate you feel it to be, will be worth doing. Don't let anybody, big or little, bulldoze you!"

Again, in the April 2, 1941, letter from Dr. John K. Norton, Professor of Education at Teachers College, Columbia University, there is encouragement:

"I wish I could cite some scientific evidence that there is a relation between art education and the development of good character, for I have faith that this is the case."

And in the closing sentence of Dr. Hugh Hartshorne's letter of April 4:

"It does seem to me that there is room for a good theoretical analysis of the problem and also for some experimentation in this field."

In view of the extensive research of Hartshorne and May in the field of character education, I was especially interested in his evaluation of the problem.

Several of the more than one hundred fifty letters received in response to my inquiry will be quoted in the development of my thesis.
CHAPTER ONE

THE MEANING OF GOOD CHARACTER AND THE NEED FOR BETTER EDUCATION IN THIS FIELD

I. THE MEANING OF GOOD CHARACTER

Although there has been a rapidly increasing study of character during the past fifteen years, the meaning of the word and the responsibility of the school in the development of good character is still not clearly understood by all teachers.

Symonds lists fourteen interesting definitions of character that were taken from the writings of psychologists. In his own interpretation we find that character is conduct. A more involved but thought-provoking conception is that of Trout who says:

"Character is the consistent pursuit of well-established objectives with such enthusiasm and determination that one does not loiter by the way or turn aside to respond to comfortable but irrelative objectives."

For more than two thousand years the subject of character has been studied. The early Greeks felt that goodness and

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2 David M. Trout, Character Through Religious Control, State University of Iowa Bulletin, p. 3.
truth and beauty were of exclusive importance in this life. The Greek root of the word character means an instrument for engraving or stamping. The early fourteenth century English meaning of it was "a distinctive mark," while the later meaning of character was "a distinct mental trait."

In the seventeenth century, character designated the moral and mental qualities which distinguished an individual or race, while the eighteenth century meaning stressed particularly strength of will. Today good character is considered an awareness of values which, as a result of experience, determines socially approved attitudes and behavior. We can no longer think of a person of good character as one who is negatively and passively good.

"In school," says Coe, "the good child is the one who least disturbs the placidity of the teacher. Just so, in the world of adults, moral respectability sits upon the brow of many a drifter, many a parasite."

Such a person is not "good;" he is simply not "bad."

In the past, character education has been concerned for the most part with the analysis of conduct into traits and the

development of abstract virtues. It has tended to become a theory of the good life rather than an experience in living such a life. We all recognize the intimate relationship that exists between character and conduct. After all, we live in a world of acting people whose character is expressed through their actions.

The ultimate objective of character education should be to enable boys and girls, through active participation in life situations, to become actively good citizens. Character is more than the sum of desirable traits and habits; it is a quality that comes through living and that expresses itself in the actively good life.

II. THE NEED FOR BETTER CHARACTER EDUCATION IN THE SCHOOLS TODAY

1. Moral Shortages

If a well developed character finds expression in the actively good life, there is no doubt concerning the need for more effective character education and the school seems to be the logical agency to meet that need. It seems that people "without character" make up the rank and file of life; they are the people whose voice decides the elections and upon whom rests our social and economic future. William G. Carr in the Research Bulletin of the National Education Association points

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out that the economic and social changes which have been occurring with increasing rapidity require a broader type of moral training than was necessary in the schools of previous generations.

In those days the home and the church assumed the major responsibility in shaping the character of boys and girls. In their present state of weakened functioning, however, these two institutions are unable to cope with the crisis in character.

That this is a critical time in both individual and national character everyone is agreed. As expressed by Copper:

"There has been no time in the history of the world when serious attention to character building was more imperative than at the present time, when there is so much moral defection. Character is really paramount to everything else, for without it, increasing one's power may simply increase his danger to society."

Since this was written four years ago, little has been accomplished in this field. When we consider the seriousness of the problem of character education in the light of today's world crisis, we are convinced of the need for greater emphasis on character education if civilization is to endure. Dr. Carrel paints a sordid picture, indeed, when he says:

2 Alexis Carrel, Man, the Unknown, p. 152.
"Moral sense is almost completely ignored by modern society. All are imbued with irresponsibility. If a man saves a little money for the education of his children, this money is stolen from him by enterprising financiers; or taken by the government and distributed to those who have been reduced to want by their own improvidence. Robbers enjoy prosperity in peace. Gangsters are protected by politicians and respected by judges. They are the heroes whom children admire at the cinema and imitate in their games. Sexual morals have been cast aside. Criminals thrive at liberty. Ministers have rationalized religion. In their half-empty churches they vainly preach a weak morality."

Rugg, too, presents a dark view in this statement of his:

"The Western World has produced in three hundred years the highest civilization, the highest economic standard of living that has any race of people from the beginning of man, and yet that Western World has produced an attitude of mind that makes it practically impossible for the home or the school to produce strong character."

While our intellectual and technical progress has been rapid, our spiritual illiteracy has increased alarmingly. A conservative estimate by one writer classifies 34,000,000 of our American youth as such illiterates with no moral or religious training. There are, also, several hundred thousands of young

1 Harold Rugg, Building Character, p. 185.

boys and large numbers of girls wandering over this country today who should have been reached and guided in their character development before they became delinquent.

2. Delinquency and Crime

The rate of crime in this country is shocking with its cost approximately seven times the nation's expenditure for education, while juvenile delinquency is alarming. A generation ago truancy such as Tom Sawyer's led only to a fishing expedition, while today it results in lawlessness.

Speaking on the subject, "The Family, the School and Crime," Eleanor T. Glueck, research associate in the Harvard Law School, gave the following pertinent facts:

There are at least 200,000 children in the schools of America now who soon will be joining the criminal ranks. The average age at onset of delinquent behavior is nine years and seven months. In 75 percent of the cases the young boys were never attached to any organization for the constructive use of leisure; 62 percent of the children became delinquent under eleven years of age.

A study of 145 young major criminals, representing a two months' sampling of the intake at Sing Sing Prison and the New York State Reformatory, showed that the majority began their


careers of delinquency as children, presenting behavior problems in school and later becoming truants.

Beazell found that of the arrests for major crimes made in 1939 only 10 percent were of persons over thirty. Just half of these arrested were under twenty-five, one-third were under twenty-one, while 2500 boys not yet fifteen were arrested for major crimes.

Our crowded prisons are a reflection upon our character and intelligence and yet we seem to have been marking time since Tigert said in 1929:

"The need of the United States for character education is paramount. The schools can make no larger contribution to democracy than character. The appalling increase in vice of all kinds has stunned thoughtful people everywhere. Reliable statistics have demonstrated that the age level of crime has been rapidly sinking for years. The fact that an increasing proportion of crimes and misdemeanors are committed by boys and girls of school age is a challenge to every teacher in the land."

Again, in 1936 we hear from Mr. James A. Johnston, Warden of the United States Penitentiary, Alcatraz:

"Records of hardened youthful offenders show delinquency traceable to childhood. Thus, the bandit of today has developed from the delinquent of yesterday, the puzzling problem child of the day before."

3. Increased leisure

It is in his leisure hours that the problem child should be guided into channels of constructive activity that will help him to become socially adjusted. Although much has been said about the worthy use of leisure, there has been but limited application of the expressed theories. I once heard someone say that "Loafing leisure is charged with explosive emotions." The extent and use of leisure determine in considerable measure, the direction of civilization. Our schools should be more leisure-conscious with more emphasis upon creative, constructive activities that carry with them character-building possibilities.

As expressed in "The Challenge of Leisure:"  
"The gulf between leisure as a burden and leisure as an opportunity is one which can be bridged by education."  

Ten years ago Dewey felt the importance of this leisure objective in education when he said:

"It is clear that if the schools are to meet the demands of the times and of a modern democratic society, a new conception of the uses of leisure has to be created; boys and girls need to be instructed so that they can discriminate between the enjoyments that enrich and enlarge their lives and those which degrade and dissipate."

This ability to recognize and enjoy worth-while, growth-promoting experiences instead of wasting leisure hours on trivial pleasures is often the deciding factor in building a happy, meaningful life. As Calvin Coolidge said in a public address:

"We do not need more material development,
We need more spiritual development.
We do not need more intellectual power,
We need more character.
We do not need more government,
We need more culture.
We do not need more law,
We need more religion.
We do not need more of the things that are seen,
We need more of the things that are unseen."

In recent years, many leading educators have felt these same needs. The attempts to prepare the child to meet them, however, have not kept pace with the growing attractions and demands of the physical and social environment outside the school, which exercises such a strong influence upon young people. To cope with this inescapable environment of the street, the neighborhood, the radio and the movies, our children need more character education of the kind that will make them want to make right use of leisure.

In earlier days when the home and the church strongly influenced the character of boys and girls, the home was the center of varied activities and responsibilities of the entire family, while religious experience was an important part of nearly every child's life. Today with the child's horizon widened, and often questionably so, by radio, movie and automobile, the school must concentrate more attention on the
child's moral adjustment, even at the expense of intellectual achievement. We must remember that an intelligent rascal is more dangerous than an ignorant one.

"Personal reputation, public safety, national honor rest upon the force of individual character. At a time when selfishness and greed and disrespect for human rights are rampant in places high and low, when the wells of common decency seem to be drying up despite the annual cloud-bursts of diplomas, when education must contend with detrimental forces of the home, the gang, the street corner, the radio, the press, the movie. The most important problem in the school today is how to develop better character."
CHAPTER TWO

WHAT GENERAL METHOD OF CHARACTER EDUCATION IS MOST LIKELY TO BE EFFECTIVE?

Direct, Indirect or a Combination of Both

Until approximately twenty-five years ago, books and articles on character education were comparatively rare. Nearly all of the so-called character education was of a very direct nature and concerned with the memorization of maxims or the hoped-for acquisition of traits. It was as unreasonable to expect good character to grow from such preaching and contemplation as to be assured of becoming an artist or scientist by reading about the life and work of these people.

In 1927 Watson wrote:

"One feature of practically every proposed approach to the solution of the problem of character education, whether direct or indirect, whether concerned with teaching or with testing, is the assumption that character is somehow composed of virtues, traits and ideals. The direction of the attention toward character traits, virtues and ideals reverses the conditions which make ethical living possible. Blessed are those who are so concerned with what is going on in the world and in the lives of other people that they have no time to

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check off a virtue score card for themselves. Let a child be so taught that thrift or neatness or truth-telling or courage or obedience becomes an ultimate in his galaxy of values, and he is known by his neighbors as miserly, finicky, tactless, foolhardy or spineless. There should be particular care lest children of an aeroplane generation be habit-bound to moral ox-carts."

It is not catalogs of virtues which will inspire children to act fairly toward others, nor will reading hero stories insure brave conduct. Character development comes through attempting to solve real problems that are of immediate interest to the child.

As indicated by Hartshorne and May:

"When the individual is made the unit of educational effort, he is so abstracted from life situations as to become more and more of a prig in proportion as his teachers succeed with him, and more and more the victim of a disorganized and detached mind in proportion as they fail. The normal unit for character education is the group which provides through cooperative effort the moral support required for the adventurous discovery and effective use of ideals in the conduct of affairs."

In the last fifteen years, particularly at the time of the publication of the Tenth Yearbook of the Department of Superintendence of the National Education Association in 1932, there

1 Hugh Hartshorne and Mark May, Studies in the Organization of Character, p. 379.

2 National Education Association, Tenth Yearbook: Character Education.
has been considerable discussion regarding the relative merits of the direct method, the indirect method and a possible combination of the two procedures. In the direct method with its codes of honor, its remote conduct problems, its admonitions and its discussion of traits, there is the assurance that the children have at least heard of what is considered commendable behavior. It does not follow, however, that this knowledge of what is desirable will be applied by the child in actual conduct situations. As we learn to swim by swimming, so do we become good citizens by actually living the qualities and the ideals of good character. Good character, it seems, like muscular strength, can be acquired only by regular exercise and we should make that exercise interesting and related to the child's needs.

In the indirect method we begin with a consideration of situations and hope for a gradual growth of good character. In an address before the National Education Association in 1937, Superintendent Glenn of Birmingham, Alabama, said:

"The development of character is from within and may be compared to the growth of a plant. No wise gardener gives himself undue concern about the coming of the branches, the leaves and the fruit; instead, he prepares the soil properly, sees that the plant has the proper heat, moisture and sunshine, and in due time these develop. Nothing

would be more foolish than for him, in his impatience, to pin on leaves, branches and fruit and yet, in the past, our efforts in character development closely resembled this procedure."

Back in 1923 Dr. Glenn inaugurated his character-building program by giving the Birmingham children an environment that permits natural and worthwhile opportunities for self-expression. Each year the school activities center around one phase of the character-building program such as health, courtesy, thrift, beauty, cooperation and other desirable qualities. Results so far accomplished more than justify the hopes of Dr. Glenn that it would lift the level of the city. He has proved that whenever the school becomes a society of interested personalities in which live situations take the place of ethical precepts, the virtues will take care of themselves.

In our enthusiasm for the indirect method we must be careful of two things:

1. Not to confuse it with incidental character development.

2. Not to misinterpret the theory of activity.

Incidental character training can never meet today's need


of good character. In the summary given of a set of experiments made under controlled conditions by Pennsylvania State College in 1932-33, to determine the relative merits of the formal and informal methods, it is stated that the evidence of the series indicates that incidental instruction is ineffectual in measurably modifying conduct.

Concerning the nature and direction of activity, it must be directed into worthwhile channels and the character opportunities in it recognized and capitalized, rather than to give it undeserved value in itself. In fact, if uncontrolled, activities would tend to retard character growth.

Most leaders agree that character building should be planned in advance but with enough flexibility to permit the introduction of unplanned pupil experiences whenever they are available and worthwhile. Although well-planned by the teacher, it need not appear so to the child.

It seems that the direct method should supplement the indirect when necessary. Moralizing or teaching about character is not desirable; neither is it desirable to have smug assurance that character will automatically develop in the regular routine of school work even on an activity basis.

In the New Haven study by Jones, he found that the first hand experiencing, plus discussion, was the only method which yielded any consistently positive results.

The so-called functional character education program, described as organized informality by Hosic, seems to achieve positive results in the improvement of character in three ways:

1. By creating a wholesome environment for children; 2. by giving opportunity for purposeful activities guided by social motives; 3. it applies the principles of mental hygiene to problems of individual adjustment.

We read in "The Seven Torches of Character:"  
"Our Christian world has a marvelous faculty for leaving a beautiful ideal as a beautiful ideal, to preach about, to sing about, and even to brag about, but not to turn to practical account."

The idea of character development through experience is not new; it has simply been overlooked. Aristotle maintained that right action comes not from theoretical knowledge of virtue but that these virtues are developed by activity. It is

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through activity, through the identification of himself with an object, experience or person, that appreciation comes—and appreciation which leads to the desire for further expression is essential to the development of good character.

**Desire in Character Development**

One of the greatest problems the teacher must face is that of how to develop in the child the desire to be the kind of boy or girl who makes the world a happier and better place in which to live. It is, then, important to remember that the point of departure for developing any trait should be an experience in which the child can be made to see the desirability of the functioning of that trait. To quote Jones:

"How can character responses which we wish to teach be toned with emotion so that they will be more satisfying? In the first place an attempt was made to make every unit in the character training an enjoyable unit. In the second place, attention was given to building up a class spirit which would throw the weight of group loyalty in favor of desirable behavior."

We want the children to "see with us" the values we have found and fit these into their changing world. Instead of talking about the value of cooperation, for example, we must help them to find ways from which they will derive satisfaction in acting cooperatively.

In an activity program, or in fact in any life situation,

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conduct and character are often considered to be identical. Yet we may act rightly as a result of habit, accident, or force of circumstances. We should, then, be more concerned with attitudes, appreciations and ideals. Ideals are really little more than traits that have become the object of desire. If conduct situations are emotionalized so that satisfaction results from right action, and if disappointment, both in tangible results and the reaction of associates, is the penalty of thoughtless or unsocial action, the opportunity for character growth is better.

As suggested by Bonser:

"The higher character traits are evidenced in operation by the selection of the better course among alternative courses, by choices that indicate an intelligent knowledge of values. Character represents both the desire to achieve high ideals and the mastery of the technique for their achievement. If we have no practice in purposing, in planning, in thinking through different courses of action to their consequences; in assuming responsibility for our own conclusions, in self and group criticism of our thought and action, in suffering the defeats of unsound judgments and in enjoying the fruits of wise choices, we cannot learn what they have to teach us. Fine character is the sum total of the integrating force of clear thinking, dynamic attitudes and right appreciations."

Character is the adjustment of one's spiritual nature to life; it is not a matter of outward compulsion but of inward

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1 Frederick G. Bonser, Character Education Discussion, New York University, (March 1, 1930), pp. 67-71.
choice. It is a way of life that enables us to see beyond our own interests and conduct to the welfare of others.

At the time of the publication of the Research Bulletin of the National Education Association on "Education for Character" in 1934, we find in summarizing the 645 responses to a questionnaire sent to superintendents of schools in very small cities and to those with a population of over 100,000, that most of the communities relied upon the regular class work and upon extra-curricular activities to stimulate character growth. Fewer than half of the 645 school systems had separate bulletins or outlines in this field. Subsequent to this inquiry, however, the Research Division received more than three hundred different bulletins dealing with various phases of character education.

A few of the relatively broad programs listed in this publication were those from Boston, Denver, Kansas City, Los Angeles, Maryland, Minneapolis, Nebraska, New Hampshire, Norfolk, Oklahoma, Oregon, Pontiac, Michigan, St. Louis and Utah.

In the past five years comparatively few bulletins, courses, books and articles have been published in the field of character education. Does this indicate that with the pressure of academic standards, educators today feel that character emphasis in education would be the classroom teachers' "last straw?"

Whatever methods are employed, there must be added emphasis

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upon character development, especially in the elementary grades. To quote Fishback:

"As goes character training in the schools, so in the main will go the quality of civilization and the spiritual destiny of the human family."

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CHAPTER THREE

THE PHILOSOPHY, THE SCOPE AND THE GENERALLY ACCEPTED OBJECTIVES OF ART EDUCATION IN THE ELEMENTARY GRADES

The Philosophy of Elementary Art Education

It is not the purpose of this chapter to set forth a detailed account of current trends in the field of elementary school art, but briefly to acquaint the reader with the basic purpose and program of art education in grades I-VI.

School art today is based on the hypothesis that art is a way of life. Art experiences both outward, as creative expression, and inward, as appreciation, make life more meaningful, more emotionally secure and more happy for the child.

In the progressive school curriculum with its emphasis upon the child and his activities, art expression has an important integral place. The child may happen to develop some technical skill in his elementary art experience, but our prime concern is what happens to his emotions and his character in art expression and appreciation.

The Scope of Art Activities in the School Today

Not many years ago "art" meant drawing and occasional picture study for most children. Subject matter bore limited relation to other phases of school work and was remote from the
interests and activities of children. Few materials were available and emphasis was upon the development of technique.

To elementary school children today in a growing number of communities, "art" means creative self-expression which is closely related to their school and home interests and needs. In creating large pictures with easel paint, making a decorated cloth cover for a book, modeling a Pueblo clay bowl, planning and building an eight-foot Dutch windmill from packing boxes—in all art activities, these little children are growing in powers of expression, in appreciation and in social integration.

**Modern Art Objectives**

Today, our art education objectives are in close harmony with those of general education. Reduced to three objectives of one word each we have: (1) Observation, (2) Expression and (3) Appreciation. To open the child's eyes to the beauty in nature and in his man-made environment will be of immeasurable help in the development of creative expression, good taste and personal enrichment through many phases of art experience. It is through the functional experience that results from practical knowledge, as well as the creative experience and the appreciational experience that well-rounded personality development comes.

Following are some of the objectives that guide the art program of elementary teachers:

1. To make the child's environment more interesting and
beautiful.

2. To develop in all children the ability to perceive, to enjoy and to create beauty.

3. To use art as a means of liberating and clarifying the child's ideas and feelings.

4. To provide experiences which will develop the ability and desire to work with a wide variety of materials and processes.

5. To develop the ability to recognize art quality in fine art and industrial art through the selection and arrangement of materials for their own environment.

6. To meet the needs of children with unusual ability.

7. To hope for their more creative use of leisure and better character through art activities.

Both through appreciation and through creative expression, we feel that there are many possible character values that will enable the child to become a better member of society.
CHAPTER FOUR

INDIVIDUAL CREATIVE EXPRESSION AND THE DEVELOPMENT OF GOOD CHARACTER

"Art softens rigidities of human nature, relaxes strains, allays bitterness and dispels moroseness. It releases energy and focuses and tranquilizes it."------

In a recent number of the Progressive Education Magazine W. Carson Ryan said:

"Those of us in charge of schools must come to put into action a philosophy which recognizes that the three R's are not the real fundamentals, but only tools to help achieve the real fundamentals of health, work, the creative arts and wholesome human relationships."

The work habits, the creative expression and the human relationships mentioned by Ryan are an important character development of any well-organized program of elementary art education today. Such a program consistently fosters the values associated with good character. As pointed out by Faulkner, however, in the current yearbook of the National Society for the Study of Education:

THE HABIT

The acquisition of new habits can be a slow and painful process. It requires patience, consistency, and a willingness to accept failure and learn from it. In order to form new habits, it is important to establish a routine and to make the new behavior as easy as possible.

The first step in forming a new habit is to identify the behavior you want to change. This could be anything from exercising regularly to eating healthier to saving money. Once you have identified the behavior, you need to decide when and where you will perform it. For example, you might decide to exercise in the morning before work.

The next step is to break the behavior down into small, manageable steps. For example, if you want to exercise for 30 minutes every day, you might start with 10 minutes and gradually increase the time as you get in better shape.

Another important aspect of forming a new habit is to make it as easy as possible. This means removing any obstacles that might prevent you from performing the behavior. For example, if you want to exercise in the morning, you might set your alarm to wake you up earlier or leave your gym bag by the door.

Finally, it is important to be consistent and persistent. This means making the behavior a regular part of your routine and not giving up if you fail. It is natural to experience setbacks, but it is important to keep trying and to learn from your mistakes.

In conclusion, forming a new habit requires patience, consistency, and a willingness to accept failure and learn from it. By breaking the behavior down into small, manageable steps, making it as easy as possible, and being persistent, you can successfully form a new habit in your life.

References:


Images:

- A picture of a person exercising in a gym.
- A picture of a person eating a healthy meal.
- A picture of a person saving money in a bank.
"The failure of the typical school art program to provide these experiences that demonstrate effectively the place of art in the total human economy has robbed art instruction of many possibilities and has tended to make it a thing of paper, pencils, chalk and rules rather than a study and an expression of individual and group emotions and actions."

While Faulkner deplores the present existence of such art programs as some of us knew when we were in the elementary grades, there is an increasingly large number of well-organized, functional, integrated art programs with emphasis upon creative expression, appreciation and character values. If for no other reason than the development of imagination and for the opportunity that art gives for emotional release, its character value would have some justification.

Through today's character education we hope to not only lead children away from what is bad and sordid, but also to help them to express themselves in a way that will enable them to live in a higher plane both individually and socially. The largest group of people in the world is made up of those who live negative lives. Because they have not bad characters, they keep their self-esteem by contrasting themselves with those who really do wrong. They are the "great army of the mentally unemployed" who are free from wickedness but spiritually asleep.

It is the selfishness of indifference of these negatively respectable people that keeps us from having a much happier world. We want our children to rise above this class, to live
more fully and creatively. It is not enough to develop qualities of intelligence, perseverance, obedience, cooperation, loyalty, self-control, and will power. These very characteristics make gangsters and burglars the more efficient in their crime. We must give the children a wealth of opportunity to express and develop such character traits in constructive channels, and art is one of the most promising and effective of these.

At this point many psychologists assert that we are presumptuous in making such claims. Instead of presenting my own views concerning the relationship of art education and the development of good character, I should like to quote a few of the leaders in the field of education.

In a letter which Dr. John Dewey wrote to me April 8, 1941, he said:

"On general principle, blockage of expression of highly personal energies must have an unfavorable effect on character development, and art activity is an important form of expression."

And again in "Art as Experience" he said:

"Many a person is unhappy, tortured within, because he has at command no art expressive action."

The argument may be raised that music, games, dramatization

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1 John Dewey, Art as Experience p. 65.
and other subjects would serve as well as avenues of emotional release. In art activities, however, the tangible quality of the picture he has painted or the block print he has made means more to most children than the singing of a song or the playing of a game.

To quote Dewey again:

"Were art an acknowledged power in human association and not treated as the pleasing of an idle moment or as a means of ostentatious display, and were morals understood to be identical with every aspect of value that is shared in experience, the "problem" of the relation of art and morals would not exist."

Powers in his book "Character Training" sees the character value of art:

"In art, more than in most subjects, there is great opportunity for creative activity. Satisfaction arising from successfully created work contains very real moral value."

Dr. Mirian Van Waters, Superintendent of the State Reformatory for Women at Framingham, Massachusetts, and author of several books related to her work, said in her letter of March 14, 1941:

"The release of energies, the satisfaction from work completed and the creation of ideas of

1 Ibid., p. 348.

2 Francis F. Powers, Character Training, p. 80.
beauty and form have therapeutic value. I believe that creative art expression is a decided help in character formation."

In her article on "Incentive and Penalty in Education" ¹ she writes:

"The concern of the educator in prison is with the minds of his students and the phrase "education for life" is his challenge to furnish minds with vital concepts.

"The means at his disposal include those ideas of order, of form, harmony, truth, beauty and intensity which are imparted by art. The great works of the mind expressed in art must be rescued from the pedants and offered as spiritual food to the masses for whom they were originally intended.

"In the Framingham institution art is not only taught but produced. The values stressed in this prison art are, of course, enjoyment, then the sense of personal power and worth, then recognition and approval that are the legitimate rewards. Indirectly, in addition to an aesthetic satisfaction, it may be supposed that ethical values are glimpsed. The values of accuracy, the subordination of details to unity in composition, the demand for persistence, the necessity to join efforts with others are certainly ethical"---

From Charles A. DuBois, Superintendent of Lyman School for Boys in Westboro, Massachusetts, we hear in his letter of March 25, 1941:

"We believe that without question art appreciation and activities in the field of art play a vital part in the training program of our school. Arousing interest in a worthwhile activity and encouraging the pursuit of this activity is a decided step in the right direction toward development of sound character."

While considering the comments of Dr. Van Waters and of Superintendent Du Bois, there are several other quotations relating to delinquency that are worthy of note. Dr. Williams of the University of Iowa reports:

"We have claimed hypothetically that whether a child becomes delinquent depends in large measure on the degree to which he has failed to find normal emotional outlets and security."

In an article on "Character Education" Jones writes:

"Healy and Bronner who have spent many years in the study of juvenile delinquency concluded that the origins of delinquency unquestionably represent the expressions of desires and urges which are otherwise unsatisfied."

In a study of one thousand juvenile delinquents made in Boston, Massachusetts, by Sheldon and Eleanor Glueck, harmful use of leisure time was reported for 93.4 percent of the cases.

1 Harold M. Williams, "Factors in Delinquency," Child Welfare Pamphlet No. 64, Iowa City, University of Iowa, (February 16, 1938), p. 8.

Katherine Lenroot, Chief of the Children's Bureau, United States Department of Labor, writes:

"Studies of the lives of juvenile delinquents and of adult criminals have shown that they are individuals who from earliest childhood have lacked opportunities for achievement in socially acceptable channels. Life experiences have not been creative."

We have spent considerable time on this matter of delinquency and its relationship to creative expression. Although many people feel that art activities are of considerable value in the prevention of delinquency, we agree with Dr. Neumann that of greater importance is its value in the character development of the normal child:

"Serious, therefore, as the problem of our delinquents is, we shall handle our wrong-doers more wisely when we are better convinced what to make of our normal and of our superior types. Even those who are not classed as "problem cases" are far from being what our world needs most. The chief temptation of many is not delinquency but mediocrity."

Dr. Neumann had the gifted child in mind when he wrote to me on March 5, 1941:

"Meanwhile, I should like to suggest a study on which you might care to do some writing yourself. Artists tend to be individualistic. Even where they are not geniuses, they


2 Henry Neumann, Lives in the Making, p. 3.
are glad not to be imitators. Just because their gift goes with individualistic self-expression, they seem to me to offer a special challenge and a special hope to people interested in developing character. I shall be very grateful for any help you can give me on this problem."

If through art activities children develop even this one quality of constructive imagination, some character value of the subject will be recognized. In "Art as Experience" Dewey recalls that Shelley considered imagination the great instrument of moral good.

"It is more or less a commonplace to say that a person's ideas and treatment of his fellows are dependent upon his power to put himself imaginatively in their place. The ideal factors in every moral outlook and human loyalty are imaginative. Art is more moral than moralities. For the latter are consecrations of the status quo, reflections of custom, reinforcements of the established order."

To quote again from Dr. Voelker's letter:

"It is a well-known fact that art probably has more to do with the cultivation of the capacity for imagining than with any other human capacity. It is doubtless true that the right kind of art education will build good character. I wish I might have opportunity to perform an experiment to prove this proposition."

And Dr. Garry Cleveland Myers, editor, writer and lecturer in the field of educational psychology, said in his letter of February 15, 1941:

1 John Dewey, op. cit., p. 347.
"Art appreciation and creation are constructive in contrast to destructive....I believe that the child who has his creative imagination cultivated early through art activities has gained in character."

The materials that come to mind first in considering ways in which little children's thoughts and feelings take form are paints and brushes, chalk and crayons and paper. In a character-emphasis art program, however, there is a wide range of other materials such as wood, clay, leather, metal, cloth, linoleum and the tools necessary for their transformation into objectified ideas.

All children enjoy the manipulation of materials; especially in these days when constructive activities in the home are practically unknown. In earlier days the varied home industries helped to develop responsibility, perseverance and the feeling of achievement in the child. As Neumann says:

"It was through doing work with their hands that most of the human race learned to invent and think....Awake to the danger of moral flabbiness in children who have been cut from these opportunities, modern school boards are reorganizing the schools to allow work in wood, metal and clay."

In work done with these materials, the result of effort follows so quickly that an incentive to further effort is provided, with the resultant strengthening of moral fibre. As Stanwood Cobb says in "New Horizons for the Child:"

1 Henry Neumann, op. cit., 64.

2 Stanwood Cobb, New Horizons for the Child, p. 140.
"In the field of arts and crafts many a child finds for the first time the joys and satisfactions of successful achievement."

As reported by Tildsley:

"We have discovered in New York City that clay modeling not only awakens an unsuspected creativeness in almost every boy and girl, but that it rests a troubled spirit. I have seen a class of boys every one of whom had been a trouble-maker, go directly to his table and with the greatest intensity proceed to work with his lump of clay or partially completed figures. As creativeness goes out from the fingers to the clay, gradually molding the shapeless mass into a thing of beauty, transforming rest comes to the disturbed and disturbing spirit."

Dr. Harry J. Baker has had similar experiences in his work as Director of the Psychological Clinic in the Detroit schools. In his letter of March 14, 1941, he wrote:

"We do not have specific studies at hand but I have a strong personal conviction that art education provides a very worthwhile contact and approach to character education. In our schools for maladjusted children, we find that manual activities of various kinds are helpful outlets to emotional maladjustments. Frankly, we would like to see more investigation made cooperatively between art departments and adjustment clinics."

In the enclosure that came with Dr. Harry Emerson Fosdick's letter of March 18, 1941, we read concerning the craft-work in his Riverside church in New York City:

"The majority of our students lack confidence in their own abilities, but I wish you could

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see the face of one who has successfully completed a craft project! Their joy in achievement, increased self-confidence, hope for still greater achievement—all spell character building.... A student said of our sculpture class, "I always feel lifted to a higher atmosphere when I enter the room".

The relationship between creative expression and the development of responsibility is pointed out in the letter of Alfred Howell, Director of Art in Cleveland, written April 8, 1941:

"Since art expression is a matter of feeling and represents an attitude, character is likely to be very much enhanced. I have found that when the individual has been made conscious of creative power and proper outlets have been made for creative ability, definite changes in attitude have taken place. Through tapping the force of power within the individual, confidence will come accompanied by a greater feeling of responsibility..............

"I have known many cases of boys, combative and the despair of their teachers, who have been completely transformed through working with the arts and crafts...I am sure that the character of anyone who experiences emotional pleasure and satisfaction through either contemplation or active participation through production of creative art, must benefit greatly."

Another angle of the relationship is given by C. Valentine Kirby, State Director of Art Education in Pennsylvania, in his March 14th letter:

"I think that both in the fine and industrial arts we have something distinctive in the way of character building. As a pupil expresses himself in various materials, he
finds that here is a situation where he cannot lie and that the truth will prevail."

We must remember, however, that the character value of art is minimized unless the art experience is accompanied by creative thinking and feeling. In activities that are planned and dictated by the teacher, it is she who benefits from the work rather than the children. As noted by Felix Payant, elementary drawing and handwork in the past often has been nothing more than "busy work," a mere finger process that added little to the creative power or the character of the child.

The rich and constructive experience of art expression is not only a satisfying emotional release for the child; it promises to build social values and good character, especially in his leisure hours. The viewpoints of two English authors are worth presenting before we leave this topic of individual creative expression. In "The Challenge of Leisure" by Boyd and others, we read:

"From the very earliest years, that which brings fullest joy to children is making things. When a child is completely engrossed in making a picture or a boat, he is probably enjoying the highest religious experience of which he is capable at that age.

"Creative work in school will inevitably stimulate creative work out of school.

1 Felix Payant, Our Changing Art Education, p. 70.

Less of the boy's spare time will be spent in futile behavior. Incidentally, most of the problems of discipline will disappear. Why? Because there is innate in every child a longing, not only toward beauty and truth but toward law and order. It is the school whose curriculum is most narrow and rigid that has to concern itself most with discipline. How sure we feel that we are on a "live line" when the boy comes up and says, 'Please, may I come in and finish this after school?'

In his "Education Through Recreation" Jacks writes:

"If I could have my way, I would lay far more stress on awakening creative activity and far less on the acquisition of text-book knowledge to be tested by examination."

Again he says:

"I find that the figures for juvenile delinquency tend to be lowest in those parts of the city where opportunities are given young people for practicing the arts and crafts."

Then, in "The Education of the Whole Man" this retired Oxford University professor says:

"Leisure is that part of a man's life where the struggle between the white angels and the black for the possession of his soul goes on with the greatest intensity."

1 Lawrence P. Jacks, Education Through Recreation, p. 102.
2 Ibid., p. 150.
"The most promising line of attack on the problem of leisure is not the line of moral exhortation. It consists, rather, in an attempt to arouse the love of beauty and to stimulate the creative side of human nature. My own belief is that in the trinity of Truth, Beauty and Goodness, Beauty plays the part of the vitalizing element, the other two becoming skeletons when there is no beauty to clothe them."

"If I had to write a motto over the portals of leisure, I would do it in three words—Skill, Creation, Beauty...."

Not long before the death of Lorado Taft, famous American sculptor, I had the good fortune to visit with him for an hour in his unique and delightful studio in Chicago. The inscription for one of his memorials read:

"Fateful are the leisure hours. They win or lose for us all eternity."

In commenting on it he said that he did not know much about eternity, but that he had an idea that people would continue there to walk in the direction in which they are faced in this world. It is in our leisure hours that we express ourselves and make choices as to how our time shall be spent. It is this choice that makes character and affects every day of our future.

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2 Ibid., p. 62.

3 Ibid., p. 65.
CHAPTER FIVE

GROUP ACTIVITIES AND THE DEVELOPMENT OF
GOOD CHARACTER

Added to the character values of individual art activities are those of a social nature that may be developed through group activities in the field of art. In working together as leaders and followers in this enjoyable work, in purposing, planning and developing their art expression, judgment, responsibility and cooperation is exercised. The discipline of self-initiated problems is substituted for the traditional discipline of facts and authority. Planning and carrying out art activities taps latent energies and awakens social consciousness in the children. It is their plan; their activity; their satisfying achievement.

As Hartshorne points out in "Character and Human Relations," "social functioning," a term used by him to describe a certain kind of participation of the individual in group life, is the most valuable means of education for character.

Wherever materials are handled thoughtfully, when children are engaged in group activities, character is an integral part of the work and social life of the children. In terms

1 Hugh Hartshorne, Character in Human Relations, pp. 200-201.
of real situations they learn what is right and wrong in human behavior.

To recall again how character develops, we quote Germane and Germane:

"Simply stated, character develops in the interplay between one's human nature and one's environment. One's character, then, could be well be defined as one's way of reacting to life's situations."

It seems that desire for and knowledge of right conduct, together with good habit formation and the development of appreciations, may be furthered better through their interesting work with tangible, challenging materials than in many other school situations. As the children create their own characters, their degree of goodness will depend largely upon their activity in situations which are rich in character developing possibilities. In living together in these activities they will recognize real problems, make decisions and accept the consequences. They will learn to respect the opinions of others and will learn to use freedom intelligently.

The social instinct of children is generally recognized. They need group life, and constructive group interests such as art activities are most satisfying to them. In our character education program, the major emphasis should be placed upon doing good rather than upon being good and there is considerable

\[^{1}\] C. E. Germane, and E. G. Germane, Character Education, p. 10 of introduction.
opportunity for this active goodness in group art activities.

In a letter from Dr. Royal Bailey Farnum, Principal of the Rhode Island School of Design, he enclosed a communication from Antonio Cirino, Director of Teacher Training in this school. Here are two paragraphs from the enclosure which reported a conference between Mr. Cirino and Miss Alma Field, Supervisor of Art in the Providence schools:

"Miss Field's first reaction was that the arts, both manual and fine arts, in public school education stand preeminently in the first ranks of character building, since they embrace the greatest number of activities in the field of human relations.

"Character building traits reach their highest peak where art instruction fosters group activities and cooperative enterprise. Such character traits as conscientiousness, integrity, initiative, responsibility, self-reliance, cooperation and devotion to the welfare of the social group find their best expression through the manual and fine arts (because of the general interest of children in art activities.) Any number of specific instances in many phases of art work could be cited to prove the development of character traits."

A similar experience is that of Leon Loyal Winslow, Director of Art Education, Baltimore, Maryland:

"With increased contacts comes the necessity to learn how to work together, to cooperate toward common ends which no one alone could achieve. An important aspect of art education is the building of group consciousness.

1 Leon L. Winslow, op. cit., p. 18.
with interests in common purposes, recognition of the worth of varying contributions and and ability to work together."

Again Winslow says:

"Gradually the pupil comes to assume desirable habits and attitudes that are largely the result of sharing in the appreciative and creative experiences of others."

To cite one more point of view on this phase of character development, we quote Schultz:

"For many pupils the arts are the only means of gaining recognition within the group. Emotional stability, security and self-confidence are among the results which come from a carefully planned and well-taught art program within the school....In a democracy we expect people to work cooperatively for the common good of all. Art activities are inextricably woven in all kinds of school and community activities."

The question may be raised that these last three testimonies concerning the character worth of art activities are the emotionally colored judgments of men in the field of art. Here is the very personal reaction of Willis A. Sutton, Superintendent of Schools in Atlanta, George:

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"My boy has lived out the life of Egypt in the sixth grade... As he goes along in his activity program, his interest centers in the thing he is doing. Character grows as a result of it."

And Kilpatrick tells us that:

"When you are teaching a boy to do a job, you just cannot help training his character."

In describing a modern classroom where art activities are in progress, Helen K. MacIntosh, Specialist in Elementary Education, writes:

"Many different materials make it a place where children working in groups can solve problems and develop understandings and appreciations."

Her detailed account of what she saw in this classroom might have been that of a visitor in any forward-looking school system where the importance of character education is actively appreciated.

Although in our study most of the reading has been limited to publications of the last twelve years, an older book was read occasionally. One of these published in 1904 with its modern philosophy of education seems to belong in a near-1941 list of recently published material. In this book on "Moral Education" Edward Howard Griggs writes:

2 Helen K. MacIntosh, "Industrial Arts in Elementary Education," School Life, XXV (November, 1939), pp. 43-44.
3 Edward Howard Griggs, Moral Education, pp. 67-68.
"It is our own action and the reaction of surrounding conditions upon us that determine the moral nature of our lives.

Surely since Froebel, no one is excusable for failing to see that every educational influence is to be interpreted only in terms of the child's self-activity. What children do is more important than what is done to them. Therefore, the activities of children will have the most direct influence upon their character development."

Without being translated into action, words like consideration or loyalty are apt to remain only words to the child. Trying to teach unrelated character traits directly and prematurely results in little more than the learning of meaningless phrases. It is, then, one thing to hear right conduct and character praised or even to see it exemplified; it is quite another, and more necessary, thing for boys and girls themselves to do the good acts. Nobody really understands what responsibility is until he has been entrusted with a task that has succeeded or failed because of him.

Although through activities other than those in the field of art, social consciousness and desirable character traits may be developed, we must remember that art is a natural and an interesting channel of such development because art expression is enjoyed and valued both by the individual and the group.

To quote Natalie Cole:

"When children are engaged in what they love to do, the barriers are down. The teacher has access to the child within. It is the attitudes we instill that make our job worthwhile."

Natalie Cole, The Arts in the Classroom, p. 137.
CHAPTER SIX
ART APPRECIATION AND THE
DEVELOPMENT OF
GOOD CHARACTER

Relationship between art and good character is found in aesthetic experiences as well as in creative expression and in socializing group activities.

The theory behind the aesthetic approach in character training is not new for it appeared among the ancient Greeks in their cult of the beautiful. The Greeks realized that beauty had its positive moral suggestion of wise balance, proportion and stateliness of soul. In a quotation from Plato's "Republic" we read:

"We would not have our guardians reared among images of evil and there gather impressions from all that surrounds them, until at last a great mass of evil gathers in their souls and they know it not. No, we must seek out these craftsmen who have the happy gift of tracing out the nature of the fair and graceful, that our young men may dwell as in a health-giving region where all that surrounds them is beneficial; whencesoever from fair works of art there smile upon their eyes and ears an affluence which, though they know it not, leads them from their earliest years into harmony with the principles of beauty."

The relations between beauty and right living are close, regardless of "Latin Quarter" evidence to the contrary. Abbe' Dimmet's answer to the question concerning the character states 1. Ernest Dimmet, What We Live By, p. 98.
of these artists is given in his "What We Live By:"

"If art is so naturally elevating, why is it that the artist has not the reputation of being over-moral? Remember that not every painter, sculptor, poet or musician is an artist."

The real artist who has built his life on principles of beauty is likely to be a person of good character. How frequently terms of the moral vocabulary are taken from the field of aesthetics: fair, ugly, fine, harmonious, beautiful. Without tedious moralizing, teachers of art have abundant opportunity to make the most of art's influence on character. If a child has learned to love the beautiful in nature and art, he is more likely to appreciate virtues and good behavior. Great minds have always recognized this truth:

"Where no arts flourish, there is no trace of a good man, but cruelty and barbarism stalk abroad."

"Beauty is for immortals; you cannot interest your horse or dog or cow in a sunset. It is food for the soul and is as necessary for our higher nature as food is for our bodies."

In "Man, the Unknown," Alexis Carrel says:

"The vulgarity and the gloom of our civilization are due at least partly to the suppression from our daily life of the simpler forms of aesthetic pleasure—in both the creation and the contemplation of beauty. Beauty is an inexhaustible source of happiness for those who discover it."

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1 Alexis Carrel, op. cit., p. 132.
In his book "Emotion and the Educative Process" Prescott writes:

"The implications for education to be derived from aesthetic experience have the greatest practical importance for methods of character and civic training."

A Progressive Education Association Committee on Social and Economic Problems set forth their viewpoint on this question several years ago:

"If one engenders a love of beauty, he is indirectly creating deep and abiding spiritual values and building character. If he develops good taste, he is also developing personality, social values, citizenship and character. If he enriches life and trains for leisure, again he is building social values, wholesome lives, character and spirituality. If he develops the desire to create, the same is true and in addition, he has provided the individual with an opportunity for a satisfying emotional expression which may well spell the difference between a balanced and unbalanced life."

The aesthetic values have not received the recognition that they deserve in our educational program. The little child delights in beauty and it is in these earliest school years that we should utilize every worthwhile interest that holds promise of influencing the development of good character.


2 Progressive Education Association Committee on Social and Economic Problems, A Call to Teachers of the Nation. 31 pp.
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As Dix says:

"The early stages are crucial in aesthetic education. The foundation of this growth is emotional and the emotional response is the common factor in all educational beginnings—The primitive satisfaction of energy-releasing action and the dynamic of emotion-warmed appreciation are the handles by which the teacher gets hold of the development."

Again, Dr. Dix, who is Principal of the Lincoln School in New York City, expresses his opinion concerning the value of art:

"Art experience is the most profoundly basic of our educative experiences—I am quite willing to defend the statement that all the educational processes should begin, continue and end with art experience."

The type of aesthetic experience that is usually associated with art is that which comes from contact with beauty in the fine arts, particularly with paintings. When children forget themselves in beauty, they are experiencing something which will enrich the rest of their lives. Beauty has a way of banishing the trivial. In its felt presence there is little likelihood of quarrelsome chatter.

In his book "Art and Character," Albert Edward Bailey writes:

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Lester Dix, "Aesthetic Experience and Growth in Life and Education," Teachers College Record, XL (December, 1938), pp. 206-221.

3Albert Edward Bailey, Art and Character, p. 58.
"The use of art as a technique of transforming character is by no means a new thing. Almost from the beginning, the Church employed fresco, sculpture and mosaic to furnish the imagery, teach the truth, and motivate the ideals of the faith, so that for a thousand years practically all the art produced in Europe was religious art."

The relationship between sincere, meaningful religion and good character is so marked that it is interesting to note the observations of the architect, Ralph Adams Cram concerning the influence of beauty in religion:

"Beauty is one of the ways of approach to religion. If, instead of building so many community centers, the Church would enter upon a consistent campaign for the restoration of beauty to those places where it preeminently belongs, results would follow—Under the impact of beauty, congregations have increased, sometimes doubled, while those "who came to scoff have remained to pray."

Although beauty in art holds great possibility of influencing the child's life, this contact with it should be on an emotional basis. Knowledge of art is not appreciation; analysis of art structure and facts about the artist are of little value in developing real appreciation—sometimes they even prove a hindrance to adults.

Art appreciation must be handled in a very special way if it is to make a real contribution to the child's character.

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1 Ralph Adams Cram, "Faith Through Beauty," Bibliography Digest, CXXIV (October 16, 1937), p. 34.
Little children enjoy the beautiful color of paintings and the story-telling quality of them. If they can be led to identify themselves with the characters, if they can catch the feeling that the artist tried to portray, this experiencing process will gradually lead to appreciation with a possible character value. If they can feel the reverence of the peasants in "The Angelus," if a little second grade child can feel herself helping her grandfather row the boat in Renouf's "The Helping Hand," then qualities of spirituality and cooperation will be sensed by the children.

To quote Bailey again:

"Most teachers believe that as a teaching instrument, 'one picture is worth a thousand words'—The only practical way of determining what pictures are good is to ask to what extent they fit into the normal interest-patterns of the group—

A picture, whatever else it may be, is a piece of vicarious experience. By means of pictures the child may increase the range of his knowledge of the world, may learn meanings, experience emotions, transform patterns of conduct, practice attitudes, and form ideals—If proof is still needed of the power of art to do these things, one has only to recall the influence of the motion picture."

In selecting pictures for little children they should, whenever possible, (1) represent the child's world, (2) tell a story, (3) illustrate some desirable conduct such as courage,

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1 Albert Edward Bailey, op. cit., p. 133.
self-control, helpfulness and generosity, and (4) bring beauty to the child.

The following list of well-known examples of fine arts have character building possibilities:

Artz----------The Sewing School
Barnard--------Two Natures
Bastien-Lepage----Joan of Arc
Beneker-------The Builder
Borglum--------Lincoln
Borglum--------Mt. Rushmore Sculpture
Boughton-------Pilgrims Going to Church
Breton---------Song of the Lark
Chapu---------Joan of Arc
Dallin--------Appeal to the Great Spirit
Da Vinci-------The Last Supper
French--------The Minute Man
Giotto--------St. Francis
Homer---------"All's Well"
Homer---------Fog Warning
Homer---------Northeaster
Hunt---------Light of the World
Landseer-------A Distinguished Member of the Humane Society
Leutze--------Washington Crossing the Delaware
Mac Monnies----Nathan Hale
Millet---------The Angelus
Millet-------The Gleaners
Millet---------The Sower
Murillo-------Children of the Shell
Raeburn-------Boy with Rabbit
St. Gaudens---Deacon Chapin
St. Gaudens---Shaw Memorial
Ufer----------A Solemn Pledge
Watts---------Sir Galahad
Willard-------The Spirit of '76
Young-Hunter--Santa Fe' Trail

Examples of beautiful architecture such as Chartres Cathedral, Lincoln Memorial, the Parthenon and the Taj Mahal.

Although recognized masterpieces such as these usually form the basis of picture appreciation in the schools, contemporary pictorial art also should be used as appreciation material.
From the standpoint of beauty and story interest, these modern paintings often have considerable character value. Both physically and emotionally, children should be brought close to these pictures. Someone has said that unless there is this visual, tactile, emotional approach in art appreciation, it is like talking about a symphony without hearing it.

The moving, spiritual quality of art is difficult to describe. Those of us who saw James Stewart in "Mr. Smith Goes to Washington" will remember how he stood reverently before the Daniel Chester French beautiful sculpture of this great man in the Lincoln Memorial. In a moment Lincoln's personality, artistically wrought in stone, did something to "Mr. Smith" and to us that hours of reading or talking about Lincoln could not accomplish.

In the Boston Sunday Post we read this little poem about the Lincoln Memorial:

Lincoln Memorial  
(Washington, D. C.)

No one can stand here and not see  
His spirit breathe through massive stone—  
Undying as eternity,  
Strong as compassion he has known.

No one can look up at his face  
And not say, "He has made men free—  
From such a man has grown a race  
To lead the world to liberty!"

Pauline Soroka Chadwell.

What we should try to do is to develop in fine art some

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Boston Sunday Post, (February 9, 1941)
degree of the attraction that two other forms of pictorial art hold for the child. The movies and the "funnies," with which he is constantly associated, can provide a bridge to other types of pictorial art. Many present-day movies, with their emphasis on crime and sex, have become a serious hindrance to character development. Teachers, then, should attempt to direct the child's interest in this type of pictorial recreation into other channels of art expression and appreciation.

The point of view of Thomas Munro is interesting:

"That art is a powerful means of influencing children is evident if we consider the hold of motion pictures, comic strips, and illustrated stories upon the imagination of youth—This is bound up with the larger fact that art is a powerful means of social control in general. It operates effectively in the dictatorial state and we should not forget the influence of pictorial advertising, political cartoons and posters. To use art better, we must understand better how it affects human nature. This is fundamentally a problem for psychology, to be approached through a study, not of art alone, but of art in relation to the basic factors of personality and character as well."

Very often, even in the elementary grades, so-called art appreciation is little more than art statistics. As mentioned before, teaching facts about works of art does not create a love for them, nor should our art appreciation be concerned only with the fine arts. We want the children to recognize and

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appreciate beauty in even its most commonplace expression in their environment. The classroom should be so arranged and decorated that it will express order, restfulness, simplicity, good taste and beauty. Pictures should be carefully selected and bulletin boards arranged well. Bowls of flowers and other decorative features that influence the children should be thoughtfully considered.

Many years ago, I heard a teacher say, "We show what we are by the choices we make; our choices, in turn, influence our character." Our possessions, our environment, affects us considerably; in fact, it is a strong force in our life. The teacher should make the classroom attractive and the children should assume responsibility in making it even more beautiful.

In a newspaper article we read an account of the importance attached to the influence of art on character in New York's House of Detention for Women in Greenwich Village. Miss Ruth E. Collins, Superintendent of the institution, stressed the fact that artistic surroundings have a positive value in correcting criminal tendencies.

As stated by Rosabell MacDonald Mann in a recent bulletin of the National Education Association:

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1 Newspaper article in Fitchburg Sentinel, Fitchburg, Massachusetts, May 27, 1940.

"Perhaps today the greatest educational value which the art experience has to give is an increasing awareness of its social contribution. Human beings brought up in surroundings of tawdry ugliness are so affected by these conditions that their lives are often warped by them."

Children reared in a beautiful environment absorb something which tends to make their life happier and better; happier children and happier adults mean better citizens. A problem so intimately touching the national welfare should influence educators in this matter of providing a stimulating, beautiful environment for the child.

As expressed by Jaime Castiello in "A Humane Psychology of Education:"

"It is strange that educational books deal so sparingly with the nature of beauty——There is nothing so refining as beauty. With beauty, life is pleasant and joyful. Without it, life becomes hard and bleak——It is, therefore, of the utmost importance that beauty should play a large part in the education of children. Is not the strange power which such universities as Oxford and Cambridge exert on their students due, in part at least, to the charm and refinement of their buildings?

Just as it refines the individual, beauty refines an entire nation. One of the reasons why industry has brutalized so many men is precisely because it has had little concern for beauty."

In the first part of Chapter III, mention was made of the Birmingham, Alabama, character education program. To quote

2 Ibid., p. 93.
again from the School Arts Magazine:

"A Number 1 machinery but C Number 3 hearts and consciences! That is the tragedy of modern civilization. The moral fibre of the citizenry has not kept pace with the streamlined stride of science and invention. With war blasting Europe to its foundations, the character building program of the Birmingham School system this year centers around love of the beautiful. War is the ugliest thing in the world and obviously this generation, taught to love beauty, will abhor war."

The lack of correlation between art and good character in instances such as we find in the Latin Quarter has little weight when balanced against large numbers of cases that support the philosophy of this relationship. From every school where children have been taught to see and feel and create beauty will come higher ideals.

Professor Albert Bailey, of the Chicago Theological Seminary, wrote to me on April 10, 1941:

"From my teaching covering the last twenty years, I am sure that art is most valuable for the formation of ideals and so of character."

On March 25, 1941, Dr. Ray O. Wyland, Director of Education for the Boy Scouts of America, wrote:

"As I see it, art appreciation brings an understanding of the creative arts that have

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1 Sarah Alison Maxwell, "Character Education Through a Love for the Beautiful," School Arts Magazine XXXIX (October, 1940), p. 58.
6. Made a good beginning with an art and character study of six fourth grade, real problem children.

Although most of my study was limited to publications since 1929, some particularly promising books and articles of earlier years also were read.

For many years I have wanted to find out how others feel about this possible relationship between art education and good character development. During my more than twenty years of teaching in Fitchburg Teachers College and in its training schools, I have seen many evidences of this relationship.

My next step in this study will be to experiment with two or more groups of children over a period of three or more years. Results will be recorded on an "anecdotal behavior" basis.

Florence D. Condon
come down to us and provides an avenue for the enrichment of life.... These higher, spiritual values have a stabilizing influence. Therefore, I would say that art education has both a direct and indirect influence on character development."

There is one more communication that has bearing upon this question of art appreciation and character development. It is expressed by Thomas M. Pendergast, Director of the Welfare Department on Father Flanagan's Boys' Home in Nebraska:

"It is unquestionably true that the appreciation of aesthetic values contained in art is of immense value in the formulation of accepted standards of character. Any contribution to a realization of the finer aspects of life leaves a constructive imprint upon the recipient. Hence, by the educative process of drawing out of a being the innate good which is basically present, it is possible in the same measure to emphasize that good to the exclusion of less desirable traits in character formation."

Through creative expression, through group activities and through the growth of appreciation in fine art and in common things, we feel that art education contributes to the development of good character.
CHAPTER SEVEN

FURTHER DATA ON THE VALUES OF ART

IN CHARACTER DEVELOPMENT

"To live a happy and successful life one must have acquired in childhood the ability to get along with people; he must know the meaning of success through achieving; he must be creative; he must be able to enjoy the aesthetic; he must be able to occupy his leisure hours meaningfully; his attitudes and his habits must be developed objectively so that his personality will be wholesome and his character straightforward." ¹

While it is true that all subjects may be so taught that they will make worthwhile contributions to character building, art is one that can do this more easily. If good character evolves from active interest in those things which bring real happiness, art which is a happiness-bringing subject must make a special appeal to the child.

Rarely do we find little children who are not interested in art activities. It is this interest, rather than such motives as rewards, punishments and marks that facilitates growth of character. In fact, Mrs. Marietta Johnson says that working to escape punishment or to secure a reward without interest in the subject, is destructive to character.

¹ Oklahoma City Board of Education Report, Whither These Children, 1937-38.
² Marietta Johnson, Youth in a World of Men, pp. 176-177.
When children are thoroughly happy doing worthwhile things, it never occurs to them to seek a good time in mischief. It follows that for children who misbehave, the best treatment is not always punishment but to interest them in doing things that are constructive.

In Washburne's "A Living Philosophy of Education" we read:

"To suppress arbitrarily an individual's characteristic reaction often leads to resentment, conflicts or the seeking of other outlets which may prove undesirable. But to help an individual redirect his energies so that his response to the environment does not bring about reactions which conflict with his own desires, is part of the function of education."

Ottaway writes in The New Era:

"As a result of crafts there was an improvement in the conduct of certain old offenders. Since anti-social behavior often can be attributed to repression, it seems likely that energy misdirected in the classroom was enabled to flow along more profitable channels."

The age factor is an important one in character development. Stanwood Cobb in his book "Character" says:

"There are certain virtues which must be acquired early: industry, honesty, self-restraint;"

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1 Carleton Washburne, A Living Philosophy of Education, p. 117.
3 Stanwood Cobb, Character, pp. 65-66.
harmony with one's social environment, the spirit of cooperation, patience, sincerity."

In "Studies in the Organization of Character" by Hartshorne and May the age factor is mentioned:

"It is of considerable importance that such integration of character as pupils have achieved is the product of experience preceding the fifth grade in school and does not materially increase as they move up through the eighth. It would seem to be implied that radical changes were called for in our prevailing methods of character education."

Again, in his "New Horizons for the Child," Cobb asks the question, "What can art do toward developing such traits as responsibility better than may be done by other subjects?"

He makes the point that in some subjects it is difficult to estimate a pupil's effort. Even young children learn the arts of simulating and shirking.

It is, then, in the elementary grades that the character possibilities of art activities are most promising because of the general interest of little children in the creative handling of materials, as well as the practical problem-solving element in construction. Slavson says:

"The solution of challenging problems is one

1 Hugh Hartshorne and Mark May, op. cit., p. 376.
2 Stanwood Cobb, New Horizons for the Child
3 S. R. Slavson, Character Education in a Democracy, p. 155.
of the character developing experiences that the schools are equipped to supply. A natural challenge is one that carries the returns from the achievement within itself."

If a child is making a marionette, there are many problems in that construction that he can solve himself with only occasional guidance from the teacher. This point is brought out by Ethel Smither:

"It is at times when children either must be told what to do or to be trusted to work out their own problems that certain opportunities for ethical education will be found in the classroom. It is then that children may become self-directive, socially responsive and responsible."

Lack of careful planning, good judgment, or perseverance will be punished not by reprimands from the teacher, but by the child's failure to achieve his aim. These art materials that oppose the child's efforts are a real challenge to the exercise of desirable character traits. We all recognize the intimate relationship that exists between character and conduct. It is generally known that a child shows his character in a situation in which control is either lacking or loosely implied. That is one reason why art activities offer great possibilities for character development. In much of the work expression is free but subject to the restraints

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of others and to consideration of them. Not only this free social situation, but the visible evidence of achievement in the work that is the child's own responsibility, affects his character development. While a third grade group is building a Pueblo village, the Pueblo village is building them.

When we speak of freedom in these art activities, we do not mean a disorderly, noisy, aimless situation. The "disciplined," teacher-dominated, traditional classroom has little of the opportunity for character growth that we find in the pupil-controlled, democratic elementary school. An exemplification of the latter situation is the Kenyon Elementary School in Providence, Rhode Island. This school, in particular, is mentioned because it has an enrollment of over fifteen hundred children and is located in a difficult district.

In the dozen or more times we have visited this activity school, we have observed that art experiences are enjoyed by every child with the maximum of freedom and with perfect self-control.

To quote Cobb again:

"If the chief purpose of society is to maintain its existing institutions without change, then the most important qualities of children are docility and obedience. If, however,

1 Stanwood Cobb, New Horizons for the Child, p. 48.
we wish society to progress, to develop new and better modes, to establish more perfect institutions, then what we need is to encourage self-expression, initiative and creativeness on the part of our children."

Obviously, reliance upon freedom and self expression may be carried to excess. To leave children with too limited inspiration, equipment and guidance may result in bad habits of indolence, muddled thinking, and contentment with mediocrity. It is in the conditioning of right attitudes that the teacher is most important. More than fifteen years ago in his interesting "Foundation of Method" Kilpatrick said:

"There are two parts to any moral act: first, the outward effect of the outward act; second, the thinking and the attitude that go along with the outward act and join it with character as a whole.... Might we not say that this thinking and attitude are exactly what give character to the act?"

As we have pointed out before, one value of art activities in character development is the desirable attitude that results from the marked interest of elementary grade children in this form of expression.

Character education in the art class is developed through actual practice of desirable habits and through helping the pupils to organize their activities in such a way that there will be no conditioning for the emergence of undesirable traits. Naturally, we do not claim that art activities

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automatically and invariably will influence good character growth. We feel, however, that with careful planning they hold greater possibility of such development than do many other school subjects.

This point of exaggerated claims was brought out in an article by Arthur Mays:

"Merely to perform the process will no more lead to moral education than has the practice of these arts in the economic world produced adequate morality for contemporary life. But an intelligent exploitation of these activities for moral ends will result in an important contribution to character education."

Because of the free cooperative nature of art activities, the teacher has a better opportunity here than in most subjects to become well acquainted with the child's character development. The objective nature of the results makes it possible for the teacher to be of help at the psychologically right time.

In the use of equipment and materials the pupil can acquire a feeling of responsibility for them. A sense of honesty is developed by helping the child to realize the desirability of having proper equipment, rather than by a rigid check-up system of materials and tools.

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As Tippett says:

"Mediums of many kinds should be in every classroom....Without art these rooms would be stripped of much of their life."

In this life-like environment, group activities in drawing and handwork present a fine opportunity for developing such social qualities as cooperation, leadership, self-control and initiative. While the third grade children plan and construct a tepee large enough to use in their Indian dramatization, or the fifth graders delight in the making of marionettes and a stage for their performance, they must assume certain responsibilities, cooperate with others in the group, show some initiative, and exercise good judgment if the activity is to succeed. An opportunity for developing these and similar traits presents itself when the second grade children decide to make their room more attractive by working together on a Dutch black-board border, some colorful transparencies, and a three-dimension representation of a Dutch village in which they hope to build a dyke that will really hold water.

Again, in Grade VI the children are wholeheartedly interested in the operetta that they are producing. In planning and constructing the scenery, the informal group set-up

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is an ideal situation for building these same character traits.

Through well-balanced, rhythmic arrangement of bulletin board material and through the systematic care of art tools and materials, responsibility and orderliness may be developed. In the rather difficult construction of a model airplane in Grade VI the child is building such qualities as self-control, industriousness, will power and perseverance.

In a Grade V bookbinding project in which so many of the important parts of the construction will not show, the child may be led to see that painstaking, sincere, honest effort should go into these parts as well as into the cover. This kind of work will strengthen the child's sense of integrity. Some of the fourth graders may not be up to their grade level in arithmetic or spelling, but if their workmanship in linoleum engraving and block printing is good, a degree of self-confidence will be instilled in them.

It seems to me that it is possible to develop honesty through doing honest work, accuracy through training the eyes to judge and the hands to execute well, order through design, and reverence through the study of the beautiful. All lasting art is based on principles which are identical with the laws of right living.

If one of the children is ill or if a suggestion is made that the Junior Red Cross or the local hospital would welcome drawing and handwork that the children have done,
they may decide to make and send to their classmate or to the places mentioned a book that is made up of letters and pictures, puzzles and games that they have made. Through this purposeful activity the child's character is molded to include such desirable qualities as service, sympathy, generosity and consideration. Good character requires not self-centered attention to virtue, but a give and take between the individual and his world; a life is made by what it tries to effect in a world of other lives. When children live in art, creating and mutually enjoying it, we have a condition of great promise for growth in character and in culture.

An example of the kind of character education that is done with pre-school problem children at the North Bennet Street Industrial School in Boston may be of interest. When we visited there several weeks ago and saw the tiny tots that were brought there by their mothers, we were very much surprised to see the creative work they were doing with such materials as finger paint, man-size hammers and other tools.

When two-and-a-half-year-old Mariana entered the school she was a saucy, defiant, destructive little girl. After two years of character-building creative activity, she was constructing some doll furniture from wood while visitors watched her with amusement. "Why do they look at me?" she asked her teacher. "Because they have never seen a four-and-a-half-year-old girl saw wood before," replied Miss
Caldwell. Smilingly, Mariana continued her work of hammering and sawing. She used judgment in handling the saw, in using the vise, in boring holes. Purposeful art activities had given stability to this once defiant, destructive child.

Edward Keener reports the case of a boy who was influenced by clay modeling:

"H. C. wanted to be a bully and dominate other boys. Instead of giving summary punishment for wrongdoing, his teacher pointed out that he could not get along in the way he was going and tried to interest him in doing something constructive. Finding that he was interested in art, she praised his efforts and he responded readily. Soon he became happy in his work of which he was very proud. When he saw that his success and happiness would be marred by misconduct outside school, he began to make improvement."

Miss Mary G. Swerer presents an interesting point of view:

"What can we do to form a social order which will function now and be of value in the future; how may we develop the full potentiality of the individual and at the same time prepare him to make valuable contributions to his group? The answer is development through art.

Art is a procedure; it develops within the individual, through his intellectual and emotional life, the power to organize in a satisfying and unified manner. Forming habits of


2 Mary G. Swerer, "Art, the Basic Educational Principle," Education, LIX (June, 1939), pp. 635-642.
behavior through tangible material (which records these habits as they are formed) is the basic way of developing an adequate character capable of unified procedure."

In my own long experience in the field of art education I have seen scores of character changes through art activities. Although it cannot be proved that the art experience was largely responsible for the character growth, we have some justification in believing that this is so. I think it was Dr. David Snedden who, in reference to some of the more subtle outcomes of education, said, "We had better take such matters as we take religion, namely, on faith."
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CHAPTER EIGHT
THE RELATIONSHIP BETWEEN ART ACTIVITIES AND
THE DEVELOPMENT OF COOPERATION

We feel that there are many character traits that have
greater possibility of development through art activities
than through most other school subjects. There are two, how-
ever, that seem to have more assurance of such development:
(1) cooperation and (2) emotional stability.

Cooperation Through Art Activities

Cooperation, the ability to work well with others, if
well-developed is based upon two groups of other qualities.
The achievement group includes responsibility, self-reliance
and self-control. The altruism group includes unselfishness
and active consideration for others.

For years we have been giving children more freedom,
more independence, without at the same time giving them ex-
perience in self-control and respect for the rights of oth-
ers.

As Freeman said several years ago:

"The school can counteract the spirit of undue
individualism which is expressed in our

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1 Frank N. Freeman, "Character Education from the Point of
View of Psychology," Proceedings of the Seventieth Meeting
of the National Education Association, 1932, pp. 547-552.
contemporary life by teaching the value and necessity of cooperation."

In art activities where they are working with many materials and tools and will soon see the results of this lack of cooperation, we have a very good situation for the development of this trait. The child who shares in the work and responsibility of an art activity will more likely become the man who shares in the social and civic work of the community. In working constructively with others, the child will build his own character by controlling non-social impulses and conforming to accepted social behavior because he can see the reason for such conduct.

Not long ago I heard a lecturer say that the virtues will take care of themselves if children learn to live well together, meeting situations as they arise in the midst of vitalizing occupations. He went on to say in effect that the normal, right impulses must be planted in the muscles of the children rather than pass smoothly across the lips. In sharing their plans and tools and materials, these children, when behavior problems arise can often solve them without assistance from the teacher. The child who appropriates a tool that all should share, the child who carelessly wastes material, another who insists upon the acceptance of his own idea—all such non-cooperative behavior will be handled by the group in such a way that the offending child will grasp
the result of his unpopular conduct.

In her letter of January 8, 1941, Miss Emily Edward, Art Director of Hull House in Chicago, commented upon the value of art in developing cooperation:

"Working together in art activities is a good way of learning how to live together. Individually, our children gain self-confidence and self-respect as they learn that their work is good and enjoyed by others."

Mrs. Florence Klaber, teacher of ethics in the Midtown Ethical Culture School in New York City, said in her letter of March 16, 1941:

"We believe that the complete development of the rounded personality made for the development of the better life. So from the beginning of the school which was found by Felix Adler, pioneer work was done in art and in manual training in order to develop integrated personalities....The attitudes towards the work and toward fellow workers are as important to us as the art work itself....Largely because of their art activities there is a spirit of cooperation in the school that is almost unbelievable."

In describing growth in cooperation through the making of puppets, we read in "Educative Experiences Through Activities:

"Situations arose in which it was necessary to criticize the work of others. Courteous ways of giving and receiving such criticism were learned and used. Consideration
for others was especially demanded when a number of the children were crowded behind the screen manipulating the puppets."

In Bulletin 3 in the "Character Emphasis in Education" series we find several interesting case studies that relate to this question of developing cooperation through art activities.

Case No. 1.

Leadership Discovered Through Group Work

Boy-Elementary-Intermediate

Statement:

Jack, an overaged boy in the sixth grade, is a new comer in our school. His reading ability is very poor and he finds it impossible to complete any task when working alone. He was not accepted by his group because of his poor attitude and he became a general nuisance in many ways.

Remedial Treatment:

The class was studying "Life in the Middle Ages" and it was after much persuasion that Jack joined a committee whose responsibility was to make plans for building a castle.

During a planning period, much to the surprise of the class Jack produced many detailed drawings as a result of his study, and offered many suggestions to the other committees. He was asked to act as chairman of one of the groups.

Results:

Jack had finally made a place for himself among his classmates, and there was a marked change in the attitude of the class toward him. He became so interested in finding

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1 New Jersey State Department of Public Instruction, Character Emphasis in Education, Bulletin 3.
information that he asked for special help in reading. He came to school early and was the last to leave at night.

Case No. 2.
Learning to Work and Play Together
Group Case Studies—Primary——

Statement:

"Last fall I felt that the children in my first grade group needed help in working and playing together unselfishly, with less noise and roughness."

Remedial Treatment:

I set up activities in which I thought they could have such training. We decided to build a house. The children realized that everyone could not work on it at one time. Committees were chosen to do certain parts. They grew as the house grew. When only two hammers were available, they had to take turns. This was true of other tools.

When the house was finished and furnished the group decided that not more than four people could play inside at one time. So again the idea of taking turns had entered the situation. They play in it at every opportunity and rarely do I have to remind anyone to be unselfish.

Soon after this they built an automobile which can be driven. One rides, but someone has to push. They take turns in pushing as naturally as they ride. They have learned to be considerate of others and careful of the furniture in using this very "active" toy.

Results:

They have learned to do better by doing together and by having many experiences in undertakings requiring cooperation.

Summary:

Cooperation and consideration are lessons most first grade pupils need to learn. "My" and "mine" are words usually among the first to be learned in a child's vocabulary.
"Our" and "ours" need to be substituted as soon as possible if good school citizenship is to be developed. Learning them by working and playing together is functional learning.

During recent months while carrying on various types of art activities with children, I have paid particular attention to a group of problem children.

Noreen, an extremely selfish child, was most interested in making individual crafts that she could keep for herself. She reluctantly followed the suggestion to work with a group in building a colonial pillory in connection with the fourth grade colonial unit. We purposely supplied the group with only one saw and two hammers. At first Noreen appropriated the saw but after a while she was led to see that the success of the project depended upon the sharing of work and tools. After three art periods, this little girl was working cooperatively with the group. She was as happy in the results of this group activity as she would have been in the making of a toy with which only she would play. The last time I worked with the group she was very much concerned about some not-quite-straight sawing she had done. She requested and appreciated Herbert's criticism and help. Even in a short time there seems to be some growth in responsibility and unselfishness as well as in cooperation.

Barry's outstanding character defect was his meanness. He comes from a broken home and has a very nervous mother. When he decided to join the construction and Herbert was elected chairman "because he knows so much about working with wood," Herbert suggested that although he would like to be chairman, he thought someone else should have a chance. Barry's election made us wonder if in his chairmanship he would give vent to this dominating trait of meanness. On the contrary, he was so interested in the plans for the
pillory and so pleased with his own responsibility that throughout the long period of construction, his behavior has been surprisingly good. He directs the group well. He makes sure that every child has experience with each part of the construction. The other day he was embarrassed by the surprised disappointment of the others when they learned that he had not brought the hinge needed for the completion of the project. The week before, he had assumed that responsibility. He assured them that he would not let anything like this happen again. Here is another child who, through even this one activity, shows evidence of growth in consideration of others, in responsibility and in leadership as well as in cooperation.

Evelyn, a morose, sensitive, stubborn child, Robert, the youngster who is so inattentive and mischievous, and Mary, an extremely shy little girl, all worked together well in this purposeful art activity with only occasional evidences of their non-social traits.

We have no acceptable answer to the question concerning the carry-over value of what was very definitely a behavior improvement in this particular situation. Concerning this theory of "transfer" which today is derided by most psychologists, the expressed thinking of an art teacher probably would carry no weight. It seems advisable, then, to quote from more authoritative sources. Vernon Jones in his "Character and Citizenship Training in the Public Schools" says:

1 Vernon Jones, op. cit., p. 383.
"The most successful method of character education is the experiencing-plus-discussion method. This finding has direct bearing on the important problem of transfer of training as it applies in this field of learning. It points to the tenability of the middle-of-the-road position between specific activity and practice on the one hand and generalization on the other."

Dr. Jones points out that it is through repetition of similar character situations followed by generalizing discussion that transfer may occur. If there is no transfer of training in the field of character education, it is because of mode of procedure and not the doubtful possibility of a child's reaction to a situation carrying over to future behaviors.

In the Twenty-seventh Yearbook of the National Society for the study of Education, Guy M. Whipple says:

"It is not only probable but fairly certain that some of the most important agencies of transfer are to be found among the higher level relations in generalized attitudes, moods and ideals generally."

Dr. Paul T. Rankin, research expert, recognized the need of better methods of teaching for transfer:


"One of the major conclusions in 'Studies in Deceit' made by Hartshorne and May is that a child's behavior can rarely, if at all, be described in terms of general character qualities. The basic implication is that we need to do more to develop the ability to generalize and to transfer the desired character traits."

Professor Castiello says:

"The amount of transfer is in direct proportion to the degree of intelligence possessed and to the method of teaching."

In the Research Bulletin on "Education for Character" we read:

"The fact that the character of younger children has been found to consist of specific responses to specific situations, without much reference to general principles for guidance, does not mean that children are incapable of generalization. Generalization is possible for many children, but like habit formation, it proceeds in accordance with certain principles. Among the conditions essential to effective generalization are these:

(1) situations in which it is desired that the same type of response be made must have a prepotent element in common; (2) the learner must begin with responses to specific situations, and proceed therefrom to the development of general principles; (3) the learner must have sufficient intelligence and experience to appreciate the similarity of important elements in different situations which call for the same type of response; and (4) the learner must have a desire to generalize from specific experiences.

Although it seems wiser to approach character education through specific situations rather than through generalizations, the latter become increasingly possible and important as the child's experience increases. As rapidly as possible he should be led to draw general conclusions which, allowing for exceptions, will help him to meet similar situations in the future."

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Dr. Bower makes the theory of transfer seem reasonable when he says:

"A program of character education which can affect the child's conduct only in those situations in which the training takes place may as well stop before it begins, for the situations in which the child finds himself in later life will never exactly duplicate them."

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In his "Foundations of Method" Kilpatrick writes:

"Conduct and character changes follow each other in endless turn throughout life. Each act of conduct was conditioned by the existing character and helped to build a new character. To build character is to build the right habits of thinking and feeling as well as of outward behavior....Yes, unselfishness built up in one situation will carry over into another in the degree that there are some common elements."

In the April 2nd letter from Professor Ray Faulkner, Head of the Department of Fine Arts, Teachers College, Columbia University, he states:

1
William C. Bower, Character Through Creative Experience, p. 73.

2
William H. Kilpatrick, op. cit., p. 325.
"I am quite certain that if such ideals as honesty and sincerity in expression and use of materials are held as aims in art expression, they would inevitably find expression in other behavioral patterns."

It seems reasonable to believe that there is a carryover of reactions to life situations. If not, all learning would have to be acquired in the exact setting where it is to be applied in later life. One reason why I have an unscientific faith in the transfer of character traits that are developed in art activities is because these activities seem to come closer to real life situations than is the case in many other school subjects.
CHAPTER NINE

THE RELATIONSHIP BETWEEN ART ACTIVITIES AND THE DEVELOPMENT OF EMOTIONAL STABILITY

It seems that not only cooperation but also emotional stability has greater possibility of development through art activities than through most other school subjects.

Years ago a great scientist said that the emotions are the master; the intellect the servant. He said that we had trained the servant but had neglected the master.

Superintendent Washburne recognizes the value of art activities in personality and character development when he says:

"The group and creative activities are the vital, life-giving part of the curriculum. They are the real education. Giving children a mastery of the '3 R's' is important, but it is mere training. Education involves drawing out the child himself. It is for this purpose that the group and creative activities exist. They will always include creative expression through drawing and handwork."

In his "Creative Education" Professor Crow says:

"Human adjustments lag behind the civilization wrought by the geniuses of the race and the result is maladjustment."

1 Carleton Washburne, op. cit., p. 8.
2 Charles Sumner Crow, Creative Education, p. 27.
He goes on to say that learning in the early days went hand in hand with constructive work. These "making" experiences gave a life-centered education which was supplemented by a little formal training in the traditional schools. The relationship between creative activities and character building is indicated by Crow in the same book:

"A carefully considered program of education must concern itself with creative activity because of its tremendous potency in discovering native abilities, transforming the life, building character, developing personality and giving new human variations necessary for the further evolution of progressive civilization."

Children whose homes today are largely dependent upon storekeepers, janitors and modern appliances are deprived of the character-building opportunity of seeing and doing useful work. Self-respect is a prime essential of good character and emotional stability. This is but one of the many qualities that come through achievement in art expression.

Ernest Osborne brings out this point when he writes:

"Creative activities, especially in the plastic and pictorial arts, have been found most helpful in the development of self-confidence."

The excellence of clay as a character-building medium is mentioned in the book "Living Stone" by Myers and Schilling.

1 Ibid., p. 78.
3 A. J. Myers and Alma N. Schilling, Living Stone, p. 43.
It tells about a boy whose character growth was brought about through his modeling experience. When his nearly completed work was accidentally damaged, he painstakingly and patiently attacked the discouraging problem of repairing the model. As his habitual tendency was to cry and run home to mother when things went wrong, his teachers were amazed to discover the patience, perseverance, joy of accomplishment and better emotional reaction that had developed in the boy through this activity.

Many emotionally unstable children manifest this condition by unsocial behavior for the principal purpose of attracting attention. Achievement in creative arts will change the child's thinking from, "I must be bad to have attention" to "I like to make these things and other people like to see what I have made."

Edith de Nancrede says:

"Some of our more intelligent school teachers realize what can be done for a difficult child by giving him such an outlet (art activities) for his misdirected emotions and energy. Many such have been sent to us and through their interest and pleasure in art, have become busy, happy children.

I believe that the happiest and best children are those who have the fullest emotional outlets through the arts. I base this belief

on a long and careful study of certain large
groups of children."

During the past twenty-five years Professor Nancrede has
had under close and continuous observation ten different large
groups of children, about four hundred in all.

Through the years the general observation has been made
that the child's innate love of handling things may result in
construction or destruction. Not long ago I heard a psycholo-
gist say that the child who never learns to make anything grows
up with a vicious sense of its own relationship to the object-
ive world. A constructive attitude, developed through creat-
ing useful and beautiful things, will help to give emotional
stability that is so necessary to a well-integrated personality
and character.

In her letter of April 3, 1941, Mrs. Eva W. White, Di-
rector of the Elizabeth Peabody Settlement House in Boston,
writes:

"Those who take part in art in any of its
forms tend to develop creative imagination
which leads to that kind of inner thought
which is constructive rather than negative.
Such a result tends to make the individual
live better with himself......We have had
instances at the Elizabeth Peabody House
of very difficult boys who have calmed
down and grown entirely away from their
difficulties through such activities."

In a recent article on "Teachers and Art" Faulkner and

1 Ray Faulkner and Edwin Ziegfeld, "Teachers and Art," Teacher
Ziegfeld indicated the effect of art activities on emotional stability:

"Art activities are a rewarding way of using leisure time. At worst, they may do nothing more than keep the child out of mischief, but at best they lead to genuinely constructive work resulting in richer appreciation and a well-rounded personality. Art is one of many ways of relieving tensions and emotional stresses. To this end, art may be used both as a preventive and remedial measure, solving many problems of discipline and maladjustment."

There are three of the New Jersey case studies that relate to this question of the development of emotional stability through art education:

Case I

Developing Self-Respect in a Dull Boy.

Need Met Through Capitalizing Manual Ability

Statement:

Joseph had been retarded several times. Due to his many retardations, the boy had developed a sensitiveness to failure and felt that the other children regarded him as a "dunce." The first two weeks of the school year he was truant. He began to dislike school, due perhaps to his failure. The problem was how to help Joseph know success in some one thing.

Remedial Treatment:

One day Joseph brought into class, as a result of a study of the Vikings, a model as he thought a Viking village may have looked. While the workmanship was excellent, the homes were not the type the Vikings have used. The teacher, recognizing the ability of the boy, asked him to construct a medieval castle as a part of the new unit of work. He was delighted
with the assignment. He drew plans, suggestions were given by the teacher and the class, and he started the model. He chose several boys to assist him and he assigned them their tasks in constructing various parts. He assembled and finished the job and painted it himself. He was so proud of the model that each day, when he came into class, he would dust it and admire it.

Next, he constructed an English manor showing the castle of the knights, the homes of the serfs, the fields and the forests. While a member of the eighth grade he constructed a stockade. The greater part of this model he made at home during the evenings. In the hobby show, conducted by the school, he entered his models and won a first prize on all three.

Results:

By constructing these models and from discussions and pictures, Joseph had obtained a vast amount of information, and has been able to contribute something to the class. Now, instead of feeling a failure and a "dunce" in the eyes of his class, he had the feeling of success and confidence in that he also had been able to contribute something of value.

Case II

Art Ability Utilized in Reaching

A Dull Pupil

Boy-Elementary-Intermediate

Statement:

Clarence, age 12, was only in the fourth grade. Because of low ability, he had been required to repeat grades several times. This resulted in indifference and in a very unhappy attitude.

Remedial Treatment:

His art teacher discovered his ability to draw beautifully. He seemed to have real talent. He soon began to contribute through his drawings a very real and valuable part to social studies and reading. He is now looked up to as a class artist.
Results:

He is happier, takes an active interest in the work of the group and shows improvement in other studies.

Remarks:

The pupil who fails frequently is sure to develop undesirable personality and character traits. The best solution is to find something that he can do well, and through this activity give him the satisfaction of success.

Case III

Visual Aids and Manual Arts Contributed to the Personality of Tom

Elementary Advanced

Tom was in difficulty again. He always seemed to be in difficulty, either with teachers, classroom associates, smaller pupils, with subjects in school, or with citizens outside of school. Tom seemed to enjoy his "misplace in the sun." With swaggering gait, unwise choice of words, uncouth and unkempt, he made his way by being wayward.

Tom had smoked, sworn and stolen. He had played hookey from school. He had run away from home. A bad youngster you say? A failure? Not at all. Tom wasn't a bad lad. Tom wasn't a failure. He hadn't experienced personal school activities that make for individual success.

Plans were made for Tom to engage in those activities which encompassed his special interests and aptitudes. The art teacher gave him an important role in the class activity in correlating art and literature which was culminating in painting scenes on the walls of the school lunchroom. Children of all ages ate in the lunchroom, hence scenes from stories of primary, intermediate, and upper grades were portrayed. What picture did he choose? "Puss in Boots at the Giant's Castle." Laboriously he painted, patience was developed, neatness became apparent. He who played hookey from school stayed long after school to work on his picture. Individuality was expressed by the ferocious face on the giant. All the disappointments and bitterness in the boy became manifest
in the giant’s countenance. Resourcefulness was shown as Tom began to assist and direct other members of the group in their paintings. The teacher capitalized upon this by allowing him to assume management and care of the art materials. He became a contributing member of school society. Tom’s awareness of making a contribution to the school had its unconscious influence upon his attitude and appearance. Rebellion gave way to resourcefulness, defiance to duty, antagonism to assistance, sloppiness to sleekness, conflict to cooperation.

He helped construct and paint scenery for these closing exercises, took an important solo part in the operetta, and received his certificate with a smile of satisfaction for successful achievement. He secured a position, kept it, progressed in it, and today is an agreeable accepted member of his society. He looks back to grin at some of his past performances. It might have been a different story if visual and manual arts had not aided in contributing to the character and personality development of this boy.

Not only the so-called problem children, but the countless numbers of negatively good ones can be helped in developing emotional stability and happy, positive living through art expression. These children are like the first half of the biblical passage, "Be not overcome with evil, but overcome evil with good." It is this active, constructive quality that must be developed if they are to become worthwhile citizens. Nearly all children are interested in art activities and there seems to be no better real character-forming experience than to work affectionately with materials.

Before we leave this question of activities, it may be well to set up some criteria for evaluating their possible character values:

1. Does the child want to participate in the activity?
2. Will the activity aid judgment on ethical questions?

3. Will it help to bring about a better environment?

4. Will it provide occasion for self-direction and related traits?

5. Will it give opportunity for developing cooperation and other social qualities?

6. Will it satisfy the need for expression?

7. Will it help to develop emotional stability?

8. Will it lead to a more constructive use of leisure?

9. Will it seem worthwhile to the children?

10. Will it develop appreciation of beauty?

If an art activity can be justified according to even two or three of these points, it probably is worthwhile.

Subjective evidence from many reliable sources strengthens our belief that there is a stronger possibility of developing many character traits, and in particular those of cooperation and emotional stability through art experiences than there is through most other school subjects.
CHAPTER TEN

IS THERE ANY OBJECTIVE EVIDENCE OF THIS
RELATIONSHIP BETWEEN ART
AND CHARACTER DEVELOPMENT?

Although most of my reading in this study problem was con-
fined to publications of the past twelve years, for the ques-
tion in this chapter I went back to 1924. At that time Dr. 
Symonds wrote:

"Effort is wasted in building valid tests 
that are so unreliable as not to give the 
same answers in a second trial."

Fourteen years later, in 1938, Dr. Prescott says:

"Definite knowledge of the psychological 
forces involved in the production and ex-
perience of aesthetic materials, are very 
meager. One suspects that this is be-
cause the quantification of qualitative 
differences in behavior and experience is 
well-nigh impossible. But science cannot 
deny much longer the reasonableness and e-
ven the necessity for descriptive studies 
in areas where quantification is so diffi-
cult. Educators would welcome even the 
most rudimentary researches dealing with 
this area."

In 1934 in the Research Bulletin, "Education for Char-
acter" we read:

"Hundreds of character tests have been

1. Percival M. Symonds, "The Present Status of Character Meas-
urement," The Journal of Educational Psychology, XV (Novem-
ber, 1924), pp. 484-495.
devised but nothing approaching a comprehensive and thorough survey has yet been made possible. The tremendous complexity and continuous modification of character are serious obstacles to valid measurement."

In 1938 Watson reviewed several hundred studies of character measurement. His conclusion was that there had been no new approach to the problem in the preceding three years.

After a careful reading of many character tests and scales by Hartshorne and May, Laird, Terman, Watson and others, it seems that little progress has been made since it was reported in 1932 that:

"Character measurement has some of the advantages and problems of a younger child in a family which has made a name for itself. On the one hand, tests in other fields have demonstrated the values of measurement. On the other hand, difficulty is apt to arise when expectations for a younger child are set by the accomplishments of older siblings..... It looks very much as though results were going to be dependent upon extensive, expensive, and long-continued thoroughness in observing and recording human behavior. The final word in this chapter may fittingly be one of skepticism. There is no good reason for expecting tests of persons to yield constant results. Exactly the same situation can never recur and can never be presented to two different persons.


2 See Chapter XVI, "Tests and Measurements in Character Education" in the Tenth Yearbook of the Department of Superintendence, National Education Association, pp. 345-404.

3 Ibid.
The attempt to measure one trait after another, eventually to be summed into a total character, is doomed for two reasons. One is the very simple fact that before we get to the last trait in the series, the individual will have changed in some of the aspects earlier measured. Even our measurement does something to change the person we would measure. Moreover, if we could bid all events in time to stand still for our measuring, we still would have the impossible task of combining a series of rigid abstractions into an integrated whole, the parts of which interact, supplement, and compensate."

Hartshorne & May have made a more extensive research than have any other workers in this field. Under the auspices of the Institute of Social and Religious Research and Columbia University, they published three volumes as the result of a five-year research. In attempting to devise satisfactory character tests, these two men concluded that it is impossible to measure character adequately by any single test and that even an average of many test scores will not give a true index of character.

In a test of honesty, for example, the honest pupil is conscientious in answering the questions to the extent of rating himself so low as to invalidate the test. Similarly, the unscrupulous pupil attempts to cover up his dishonesty by

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rating himself so high that the test is likewise invalid for him. Furthermore, knowledge of right conduct as measured by the tests does not guarantee or even indicate a correct response in an actual situation.

In commenting upon the results of his own character tests, Professor Jones says:

"The correlations between children's statements as to what they would do in a variety of circumstances, and their actual behavior in real situations were very low. This means that children's moral knowledge of what they ought to do and their reports as to what they would do in various situations are very unreliable indications of what they would actually do in these situations."

To quote again from the Research Bulletin, "Education for Character:"

"The individual's character is so complex and everchanging that no valid and practicable means of measuring it has yet been devised. These difficulties are reflected in research results that are often fragmentary, conflicting and merely suggestive rather than conclusive."

Professor Castiello says:

"Such traits can at most be qualified and any numerical expression of their equivalent

1 Vernon Jones, op. cit., p. 271.


3 Jaime Castiello, op. cit., p. 120.
is either meaningless or merely the equivalent of a qualifying adjective."

In his "Lives in the Making" Professor Neumann writes:

"In one respect measuring results of character training is almost as futile as judging a work of art quantitatively. We can describe a canvas by Rembrandt in exact terms, with mathematical accuracy for each color and each detail of composition. And yet, the something that makes the masterwork that it is, will still elude description. Hartshorne and May repeatedly declare that their studies measure only overt behaviors.

Nobody will deny that in judging character it is necessary to be objective, but there are other ways than the statistical method.

No matter how precise the technique of measurement becomes, a persistent doubt will arise whether the most worthwhile products of character building are capable of mathematical definition."

We wonder how scientific any material relative to character development can be; it seems to involve so much in the way of background, together with extended investigation, that the problem becomes almost impossible.

When questioned concerning his knowledge of any scientific findings on the question of this thesis, Dr. L. L. Jarvis, Chairman of the Educational Research Committee of the Rochester Athenaeum, replied in his letter of March 29, 1941:

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1 Henry Neumann, op. cit., p. 328.
"Unfortunately, there has been very little written on the subject. There is little question in my mind that art as a means of expression has definite value in the development of character."

On the same day Dr. George F. Zook, President of the American Council on Education, wrote:

"I have no question in my mind that there is a definite relationship between these two aspects (art education and character) of human experience, but I have nothing except a subjective judgment on which to base this opinion."

Some scientists, in their enthusiasm for exact knowledge, have assumed that there is no method of discovering or evaluating truth except the so-called scientific method.

In their book "Consider the Children—How they Grow," Elizabeth Manwell and Sophia Fahs expressed a point of view that is becoming quite general concerning the testing of character. In effect, they said that the test of character growth is to be found in the habits and attitudes which the children reveal in their actual conduct; in the attitudes they show toward others in the group and toward larger groups and situations.

Professor Bower's questions are some that might be used in testing as advocated by the authors just mentioned:

1 Elizabeth M. Manwell and Sophia L. Fahs, Consider the Children—How They Grow, p. 119.
2 William C. Bower, op. cit., p. 12.
"Is he more social in his attitudes toward his fellows? Is he more appreciative of the elements of aesthetic beauty in the world about him because its values are real to him? Is he acquiring the capacity to form ethical judgments?"

To quote again from the April 8th letter received from Alfred Howell, Director of Art in Cleveland:

"I am sure that the effect of art training on character, while it cannot be measured, is undoubtedly present. The refining influences brought about through emotional experiences, contact with materials, and attempting to understand the qualities that lie behind art expression must of necessity have a marked effect upon the individual's viewpoint, feeling and character."

Another correspondent, Thomas H. Prendergast of Father Flanagan's Boys' Home, feels that objective evidence bearing on the subject of this thesis cannot be found. In his letter of April 7, 1941, he writes:

"I feel that I have been of little assistance to you in providing scientific and objective substantiation for your interesting theory. However, as I previously mentioned, I am doubtful whether such a relationship may be demonstrated objectively, due to the intangible nature of the matter involved."

The last sentence in the following quotation from a letter written March 18, 1941, by Miss Helen Cleaves, Director of Fine Arts in Boston, expresses a sensible point of view on our question:

"I have no scientific proof but only strong convictions that creative art helps to develop good character. Results are almost
impossible to measure but surely, creative activity develops the one who does it and displaces tendencies to destroy. One sure thing, while a person is actually doing good work, he cannot possibly be doing anything bad, so at least for the time being his character is improving."

In the Fortieth Yearbook of the National Society for the Study of Education, Thomas Munro, Curator of Education at the Cleveland Museum of Art, deplores the intolerance of psychologists towards methods of evaluation other than quantitative measurement:

"In reacting against the extremely unscientific speculation of early psychology, recent psychologists in this country have gone to an opposite extreme of exaggerated confidence in quantitative methods, with a tendency to distrust and exclude all observation that cannot be made exactly under controlled conditions, or at least expressed in quantitative terms. The result is sometimes to neglect consideration of inner mental experience and of complex, variable behavior under actual life conditions; sometimes to produce specious 'researches' that claim to have measured these realities and that are convincing only to like-minded laboratory devotees. Recent attempts at the psychology of art have suffered from both these tendencies.

When the data are too complex and variable to be measured at once, much can be done through a gradual introduction of other phases of scientific method. Observations and hypotheses from all available sources, whether made under controlled conditions or not can be assembled, compared and tested out as far as possible through mutual checking of results among workers."

1 Thomas Munro, op. cit., pp. 267-268.
In her letter of March 16, 1941, Fern H. Bowes suggested a method of measuring growth in character that has given interesting and worthwhile results in her work with children in the Brightwood Demonstration School in Washington, D. C. She says:

"My feeling that standardized tests for the measurement of character are not indications of a child's level of character development so far as his reactions in actual situations are concerned, led me to consider the use of anecdotes or reports of his actual behavior."  

In a magazine article, Professor J. A. Randall tells about the type of character development record kept by Miss Bowes:

"The term 'Behavior Journal' has been in use for some time as a name for a cumulative individual record. There may be found in it chronological entries of facts, observations, comments, hypotheses, diagnostic summaries, descriptions of treatment, or other items relative to an individual student's behavior which seem to give promise as data. It may contain a thorough case study, the results of an individual examination by a psychiatrist or by a psychologist, achievement reports and anecdotal materials.

The anecdote is a record of some significant item of conduct, a record of an episode in the life of the pupil; a word picture of the pupil in action; the teacher's


best effort at taking a word snapshot at the moment of the incident; any narrative of events in which the pupil takes such a part as to reveal something which may be significant about his personality and character development.

In view of the fact that the reliability and the validity of tests and measurements in the field of character education have not been established, it seems that such means as the anecdotal behavior record should be employed to attempt to prove that there is some relationship between art education and the development of good character.

Some justification for the more than six hundred hours spent in this investigation was given in Professor Ruth Raymond's letter of April 7, 1941. Miss Raymond, who is Director of Art in the University of Minnesota, wrote:

"I, too, have difficulty in finding scientific findings on the relationship between art education and integrated personality development. I am working on a book which will be still some years in preparation, since I am checking my findings against personal experience...... Education has too long looked upon the arts merely as skills to be developed in the talented. Educators are awaking to the importance of art as a "way of life," socially and economically valuable. They must now recognize, scientifically investigate and utilize its potentialities in offering to individuals and groups direction for creative living."
CHAPTER ELEVEN

SUMMARY AND CONCLUSIONS

One of the most interesting phases of this study of the possible relationship between art education and the development of good character in the elementary grades was the correspondence with more than two hundred leading educators, psychologists and others interested in child growth. Although most of the replies to my inquiries gave little, if any, objective data on the question, they all recognized the potential value of art in character growth.

In a careful study of both published and unpublished material of the past twelve years, a wealth of subjective substantiation of the thesis was found. It seems, however, that the problem has not been investigated scientifically.

As a background for the development of the specific problem concerning art and character, it was discovered that the people who have given most serious consideration to the important question of character education agree that the person of good character is the actively good citizen—a person with right attitudes that function in a socially acceptable manner. There is a recognized need for better character education in the schools today for these reasons:
(1) The many moral shortages, as evidenced by juvenile delinquency, crime and negatively good living; (2) the problem of increased leisure; (3) the degrading influences of the movies and other situations in the child's environment that prove to be morally detrimental.

As the preferred procedure in the development of good character, the indirect method is recommended by most authorities. First-hand experiencing plus discussion, however, will usually yield the best results. Interest and desire are important conditioning factors in character education. This is one reason why art education is especially valuable as a character building medium. This point of view challenges the traditional belief that character is developed through difficult, unpleasant and even distasteful experience. Although character growth may come through overcoming difficulties, it is not likely to do so if the child dislikes his experiences.

The child's natural interest in art is directed into many types of character-building expressions and appreciations, with modern art objectives in close harmony with those of general progressive education. Through individual creative art expression, group activities, and appreciation of beauty in both the fine and commonplace arts, there is possibility of character growth if the art experiences are carefully planned and skillfully presented.
Although art education shows some evidence and considerable promise of value in the growth of many desirable traits, the two which seem to have greater possibility of development through art activities than through most other school subjects, are cooperation and emotional stability—both necessary to good citizenship. When the question of transfer of training arose, we concluded, after considering the results of many studies, that the children can be led to generalize with the hope that there will be some transfer of learning.

The study of accomplishments in the field of character tests and measurements with their lack of validity and reliability, leads to the conclusion that the relationship between art education and the development of good character cannot be measured scientifically. Only through the long-continued and concentrated study of character growth is one able to estimate the result of these intangible but important character changes which come through the child's art experiences.

Any failure of art education as a moral force in the elementary grades usually is caused by inadequate appreciation of the subject's significance. This failure, however, need not minimize the possibility of character growth through art expression and appreciation, if the subject is utilized intelligently. Naturally, it will be some time before entirely satisfactory methods of character building are attained, and still longer before results are evident in real life situations.
Although the limitations of this study are recognized, we have attempted to indicate (1) that ethics and aesthetics are cooperative; (2) that both individual creative expression and group art activities, wisely guided, are important as the child "lives his way to character."

In this question of bettering character one has to have faith. One has to assume that those things which are in themselves good, have an influence for good. Everything cannot be proved scientifically.

RECOMMENDATIONS

General recommendations that were implied throughout the thesis will not be repeated at this point.

We recommend that:

1. A nationally organized program should point the way toward better character education.

2. Science should recognize the reasonableness and need of descriptive studies in this field where quantification is so difficult.

3. Teacher-training institutions should develop a practical plan of character education.
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