A TEAM TEACHING ART PROGRAM AT THE
ROCK ISLAND SENIOR HIGH SCHOOL,
ROCK ISLAND, ILLINOIS

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CHAPTER I
INTRODUCTION

Team teaching, utilizing the combined skills of two or more teachers in a single classroom, has been the subject of much investigation in recent years. Not all of these team programs have been successful. Research that has been compiled about the advantages and disadvantages encountered by instructors involved in team teaching situations provides insight into some of the pitfalls and obstacles to the effective learning of the student.¹ The purpose of team teaching is to develop better methods of accomplishing teaching-learning goals. Benefits include a time-conserving method of teacher presentation and a more efficient method of grouping students for greater learning of both subject and skills.²

Research on the efficiency of the team approach to art has been quite limited. This may be due to the characteristics of the art class itself. The art department is


smaller than other academic sections of today's schools; many of the schools have only one art teacher. Even in larger schools with more than one teacher, the schedules usually do not permit the same courses to be taught simultaneously. Finally, facilities in the art department have frequently been inadequate, compared to other subject areas, to facilitate a study of the potential of team teaching.

In an attempt to remedy this lack of information, this study was designed to provide needed research in the area of team teaching in art and to investigate the potential benefits to the students in a team teaching program of art.

I. THE PROBLEM

Statement of the problem. A traditional taught class may not be as effective as a team taught class. This investigation was conducted to compare the team teaching art program to a traditional one-teacher teaching program at the Rock Island Senior High School. The basis of comparison of the two teaching methods was made by evaluating the student academic growth in the area of artistic principles. Careful observation of student reaction was used to help evaluate the new team teaching program. Students were interviewed, and both their oral
and written comments were solicited. This study of team teaching in art was to find better ways of teaching subject matter and to bring new understanding of these materials to the student.

Need of the investigation. Research in the area of art has been limited compared to the usage of the team approach in the general classroom. One reason for this is there are fewer art teachers due to the smaller size of the art department compared to other academic sections of today's schools. Lack of the proper facilities for team teaching in the art classroom is another reason. Student learning may also be enhanced by a team approach in art. Under such a program, the pupil may benefit from the talents of many competent teachers, not just one. There has been a need for further evaluation of experiments in the reorganization of the professional staff to determine how team teaching in art can help the schools.

For some schools, team teaching holds promise in that it provides an opportunity for more systematic organization of the instructional program and unlimited potential for more creative methodology on the part of teachers and supervisory personnel. Since team teaching is a departure from traditional approaches, there is a growing interest to search for answers to the question of how children learn, and about ways to instil in children the desire to learn, and what methods stimulate these processes.¹

II. DEFINITIONS OF TERMS USED

Team teaching embraces a wide variety of organizational patterns that vary from one school to another. Some broad characteristics of teaching teams are that they consist of two or more professionally qualified teachers and may, in addition, contain clerical aids or other para-professional members.¹ The team teachers are jointly responsible for planning, carrying out, and evaluating an educational program for a group of children. Team teaching is an effort to improve instruction by the reorganization of personnel so as to make more effective use of teachers' time.² Trump stated that teaching should often be done by a team of persons to attain maximum efficiency and effectiveness. Team teaching should, therefore: (1) make for more rational separation and optimum use of specialized skills of each team member; (2) give the added incentive and greater satisfaction that results from the interplay of minds; and (3) make for increased intellectual stimulation of the student by contact with several personalities rather


than one.\textsuperscript{1} The term "team teaching" may, therefore, be defined as a form of teaching organization in which two or more teachers have the joint responsibility for all the teaching of a specified area of the curriculum to a given group of pupils.

**Team teaching.** The term "team teaching" in this report was defined as a form of teaching organization in which two or more art teachers have the joint responsibility for all the teaching of a specified area of the curriculum to a given group of pupils.

**Team teacher.** A team teacher was a regular, experienced art teacher who serves as a member of a teaching team. A team teacher was responsible for the need to coordinate content and procedure, to specialize in supporting roles. The team teacher also was responsible for reorganizing the needs and abilities of other members of the team, and take these into consideration when deciding on unit assignments and supporting roles.\textsuperscript{2}

\textsuperscript{1}J. Lloyd Trump, *New Directions to Qualify Education, the Secondary School Tomorrow* (Washington: Commission on the Experimental Study of the Utilization of the Staff in the Secondary School Principals, a Department of the National Education Association, 1960), p. 9.

Team leader. The team leader was an experienced art teacher who coordinated the team's efforts and who also had teaching responsibilities. The team leader determined pupil needs and the assignment of pupils to groups. This individual team member was responsible for directing the continual re-examination and development of the curriculum, and was responsible for the training and supervision of less experienced personnel on his team.  

Auxiliary teacher. An auxiliary teacher was a regular art teacher, who could be called upon as the need arose. The auxiliary teacher was responsible for implementing and enriching the team teaching program. His professional training and talent was available as a resource person for both the students and the team teachers.

Artistic principles. Throughout the report of this investigation, the term "artistic principles" shall be interpreted in accordance with Norman Charles Meier, Ph.D. Any work of art may be judged on the basis of how well significant subject matter has been intelligently organized through the masterful attainment of the functioning principles. With a well-developed residuum of experience, it becomes possible for the student artist to develop a

composition with aesthetic merit by relating his past to his current learning. This ability possesses the total interlinked traits or skills of volitional preservation, aesthetic intelligence, and perceptual facility. Essentially, artistic principles combine the mental process of recognition of analogies within the students' experience with some form of expression intelligible to others. ¹

III. PROCEDURES USED

There were two general phases of investigation employed to find pertinent information in this study. The first phase included the survey of relevant professional literature and interviews with team teaching personnel who have participated in team teaching in the area of art. The second phase was the organization of, planning for, teaching in, and evaluation of a team teaching art program at the Rock Island Senior High School. This team teaching art program was compared to two traditional one-teacher art classes. The students' academic growth in the area of artistic principles was used to evaluate the new team program, as was careful observation of the students' attitudes.

and reactions. Both objective examinations and student inter-
views facilitated this appraisal.
CHAPTER II

REVIEW OF THE LITERATURE

Team teaching is not new; there has been extensive publication in the area of team teaching. However the utilization of the team teaching method in art has been limited. John D. Coleman, Assistant Supervisor of Art Education for the State of Illinois has stated in a letter to the author,

I have consulted with Mr. Bealmer, Supervisor of Art Education, and we know of few high schools in the state which have initiated a team-teaching program in studio art. There are, however, several schools which have various types of Humanities Programs including art which utilize the team-teaching concept.¹

In this chapter the author has reviewed current literature on team teaching of art. In addition, teachers and administrators who have participated in the team-teaching of art were contacted in order to obtain a core of ideas and to appraise aspects of their team-teaching programs.

I. ESSENTIAL INGREDIENTS OF A SUCCESSFUL TEAM TEACHING PROGRAM

Essential ingredients of a successful team teaching program were described by Robert Johnson, Jr., when he warned that the teaching team must have a specific leader, to insure the necessary cooperation and collaboration of the team in the planning and presentation of the program. This leadership function should be given to a career-oriented teacher who has had superior training and who is highly competent. He added that communication among the members of the teaching team is also required by the definition of each person's role. He warned that team teaching is a complex process involving numbers of persons in the planning, preparation, execution, and follow-up activities. This process demands close coordination between team members, colleagues, other teams, support personnel, and the school administration.¹

The greatest single factor in a team's success is the quality of the team leader. The qualifications for this leadership and the talents that produce success call for an extraordinary person.¹

The team leader is a professional educator who has the ability to coordinate and direct the activities of a given teaching team in the search for quality education for students. Not all team leaders function in the same manner; this is due to their varied experiences and training, and it is recognized that people tend to function in terms of their backgrounds. Variation in team leadership is wholesome and should be encouraged as long as it functions within the established general framework of the school district and is effective in providing experiences directed toward meeting desired students' behavioral objectives.²

Through the leadership of the team leader, the team plans and prepares the instructional program to be followed for a given length of time. Both short-term and long-term art assignments are essential. Integration of separate presentations which often involve a crossing of art media is important for both long-term and short-term coordination. The team decides the what, the how, and the when of presentations, as well as who will actually perform in the various instructional roles.³ Responsibility for selection of

¹Statement by Ruth Esterman, personal interview, November 10, 1968.

²Johnson and Hunt, op. cit., p. 66.

³Statement by Donald Heberling, personal interview, November 9, 1968.
materials, equipment and all other supporting items must remain with the team teaching members. The composite art team may have to impose limits and make suggestions when integrating and coordinating team efforts. The leader who is capable can inspire and infuse a sense of unity of purpose and encourage his colleagues to concentrate on the fields in which they have a particular contribution to make.

Cooperative approach. Every effort should be made to see that team teachers are congenial. Some teachers may find it difficult to work in close harmony with other teachers. Items such as grading, assignment of art work, and discipline must be agreed upon by the team as a whole. From her experience of team teaching in art at Batavia, Illinois Junior High School, Elizabeth Bond stated that one of the most important aspects of team teaching is the degree of cooperation among members of the team. It was repeatedly apparent to her that members must accept the goals and structure of the team in order to insure that it works smoothly. Team members must have a more or less common philosophy so that they will have, within limits, the same order of priorities. Some good art teachers are unsuited to be members of teaching teams. "Pseudo-teams" which may come into existence as cooperative ventures can quickly degenerate when serious
conflict arises and the teachers withdraw and re-establish their individual autonomies.¹

Many teachers are under stress at first in team meetings and/or in team planning sessions but most accommodate to the situation. Team members must get along well together. Personalities must not clash too violently, and members must be able to reach broad agreement on what matters are important.²

Ambow and Morgan, teaching as an art team, and cooperating with the music, social studies, and English departments at the Morton High School, Berwyn, Illinois, developed a Humanities Program. Their basic assumption behind their efforts was that teachers can accomplish more when working together than when working separately. This belief manifests itself through cooperative teaching and team planning. Through this arrangement, all the teachers in all subjects involved worked together to plan the curriculum and, later, to teach the students in that Humanities Program. These teachers worked together as they designed a basic program with alternatives to meet the learning needs of a variety of students. They called upon the resources of each person to weave a coordinating thread of humanities through every class in the program. They prepared and taught the Humanities course, which they planned as a team, and they shared ideas and used

¹Statement by Elizabeth L. Bond, personal interview, November 10, 1968.
²Ibid.
the special skills of each teacher to what they hoped was the fullest advantage.¹

Communication within the team. Communication among colleagues may not be so vital to the instruction of a self-contained class with only one teacher as it is in the team approach. It follows that communication between the art teacher and the learners should be satisfactory because one teacher is communicating with a given group of learners and the learners are communicating with one teacher.

The team approach makes communication between colleagues essential. Each team member must fulfill his own role and be aware of the roles of the other team members. Desired student behavior goals and instructional procedures must be kept in mind so that they can be reassessed periodically. Communication between students and staff should flourish because of the variety of instructional team members available, each with his own academic specialty and knowledge ready to contribute to the education of the students.²

Frank H. Tresise, Director of Art at Evanston Township High

¹Statement by Jeff Ambow and Jay Morgan, personal interview, November 11, 1968.

²Georgiades, Fraenke, and Gross, loc. cit.
School, Evanston, Illinois, stated that the basic method of instruction in the introductory first year art course in Art Fundamentals at Evanston High School was that of team teaching. He said that this method of instruction had been used for a number of years. The program consisted of four instructors, teaching specific areas of art experience in drawing, painting, and two-dimensional design. Tresise advises that team teaching is a complex process involving numerous persons in the planning, preparation, and follow-up activities. The process demands close coordination and communication among team members, colleagues, other teams, support personnel, and the school administration. Efficient and desirable staff utilization is a vital part of team teaching. Through effective communication, the built-in flexibility and varying degrees of instructional proficiency inherent in the art teaching team make it possible to more readily assign staff members tasks in accordance with their skill, knowledge, and competence.²

The team members are obligated to coordinate and communicate their individual efforts to complement and supplement

¹Georgiades, Fraenke, and Gross, loc. cit.

²Statement by Frank H. Tresise, personal interview, November 9, 1968.
the instructional efforts of the other individuals within the team. Members of the instructional team must assume responsibility for team liaison for purpose and effort. Each should also recognize the importance of his role in communicating the total instructional plan, which includes all facets of the teaching-learning process, from each direct teacher-student contact to the total team program.

**Organization of the team.** "Organization for team teaching of art in itself does not assume improved instruction,"¹ advised Anita L. Gorr, Art Department Chairman, Deerfield High School, Deerfield, Illinois. "Organization is only a framework whose potential for flexibility and growth may develop into a better educational program only if properly and imaginatively used."²

In the establishment of a Humanities Program at the Deerfield High School, certain factors in the existing school system had to be identified and taken into account when determining the structure for team teaching. Among the variables to be considered were time allotments, the physical plant, selection of personnel, policies in regard to curriculum, general acceptance or readiness on the part of

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²Ibid.
of teachers for change, and willingness of administrators to surrender powers of decision-making in relevant areas. There must be a real understanding on the part of all involved of the new, and sometimes initially uncomfortable relationships that had to be established, as well as the new and often unsettling tasks that had to be assumed.¹

The team members may be partially responsible for the composition of the team. Auxiliary and resource personnel should be selected and assigned by the teaching team. The hierarchy assignments for team members may be an important function of the process. A corollary task is that of defining and assigning team roles to each member. For the teaching members, those roles necessarily correspond to the teaching assignments. The roles of the non-teaching team members are determined in accordance with the over-all team plan. Paramount is the assignment of roles according to the skills of each team member.²

All personnel involved in the team teaching-learning process must be committed to flexible programming and scheduling. The daily schedules previously established for self-contained or departmentalized classes must give way to a flexible class time pattern which will maximize instructional programs directed toward desired student behavioral goals.

Eduard Niemi, Art Instructor at Illinois State University, Normal, Illinois, indicated that an art teaching

¹Ibid.

²Johnson and Hunt, op. cit., p. 70.
team must be well-planned in order to operate successfully. The art teachers must begin by clearly defining their goals. They must understand exactly what they expect from team teaching. Basic instructional materials must be selected. Schedules, techniques, and criteria for grouping and methods of evaluation must be discussed thoroughly and agreed upon before the team begins to work with students. This kind of planning requires time. It is unreasonable and unfair to expect teachers to plan a teaching team while teaching a full load, and totally unrealistic to expect it to occur after a team has actually begun to work with students. If a team is to be properly organized, the planning should be done on pressure-free "released time." Although "released time" during the course of a school year may be sufficient, a significant period of summer planning time can contribute a great deal to the success of a team.\footnote{Statement by Eduard Niemi, personal interview, November 10, 1968.}

It is the art team's efforts which perpetuate the team program. Each teacher needs to take an active part. While the major portion of a presentation may be done by one art teacher, the other members of the team should allow time for effective measures in the classroom. Time should be allocated for the team to meet and discuss the progress, within their individual groups, of the unit being taught,
thus allowing the chairman to coordinate the program.

After a team has begun to function, much day-to-day planning must take place. The planning of truly flexible grouping (with students grouped and regrouped according to their needs, interests, or abilities), the creation of instructional materials and the planning of instruction are very time-consuming if done properly. Team activities must be evaluated and future art activities planned. When insufficient planning time is provided, the teachers are forced to settle for less than what they would normally believe to be the proper approach to instruction. When team teachers do not have enough planning time they simply cannot capitalize on the inherent advantages of team-teaching. Team teachers must have a common planning time so that they can work together on virtually a daily basis.

Sometimes we teach art in our basic four self-contained units, and sometimes with a large-group demonstration and then subgrouping. The Special Art teacher may present a process to the large or small groups and sometimes the team members do it, depending on the type of project. Occasionally, we even do a presentation cooperatively with two of us working together. One teacher makes the major demonstration and is in charge of the lesson while the other one assists.

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2"Design for Team Teaching," Instructor, LXXVIII (May, 1968), 71.
Sharing instructional adequacy, time, facilities, and students should replace instructional dominance by a single teacher. Teaching assignments should coincide with teacher adequacy. This will insure student instruction by adequately prepared teaching specialists. In effect, all persons concerned directly or indirectly with instruction become partners in the educational process.

II. FACILITIES FOR TEAM TEACHING

The physical environment is a powerful force in the teaching-learning process. It is an atmosphere which may either impede or facilitate learning and growth of the art student. Insurance that the physical environment will provide facilities and over-all conditions conducive to good teaching and learning is of primary importance in the planning and construction of the art complex.

The need for space and art facilities must be determined by educational requirement. Hope Phillips, Art Instructor at Elmwood Park High School, Elmwood Park, Illinois, stressed that in determining the need for space and facilities, the stereotyped image of an art room which includes thirty art desks or tables and a few large areas which serve as working space must be eliminated. It must be eliminated because learning is not limited to listening to the art teacher, studying art texts, and doing art
assignments. Team planning and teaching recognize this and utilize both large and small group instruction, as well as provide opportunities for independent study.

Students are grouped and regrouped as learning and instructional requirements may dictate. Groups are planned to give each student the best possible learning advantage. This grouping may be based upon interest factors, readiness for skills, achievement, maturity, or special needs. These groups can be arranged for any purpose as determined by need at any time and for any length of time. This flexibility, which is one of the basic advantages of team teaching in art, allows teachers to work with groups numbering from one to the full class. This same flexibility in turn determines a basic need for space in terms of an educational specification. That is, if children are to be taught in groups of from one to one hundred, then space must be provided to accommodate groups of such varied size. Facilities must be provided to accommodate students who are working independently and space must be provided to accommodate both very large and very small groups of students.¹ The movement of pupils from one group to another and to independent study areas also requires that the art facility be designed so as to facilitate the easy movement of students.

The requirement of the amount of space needed for large groups, small groups, and independent activity will not remain static. As the needs of students change, so too do the size and number of the various spaces needed for teaching and learning.

In Lexington, Massachusetts, Temple Fawcett explained possibilities in a flexible team teaching program.

It is possible for me to have flexibility in scheduling and in grouping. In general, I prefer teaching so-called "heterogeneous" groups, but if, for example, I want to work with a group of talented or highly motivated fifth and sixth graders on a project, the way would be open to do so. Or perhaps I find that there are an unusually large number of first graders whose drawings indicate a good deal of immaturity. I can then work with these children as a group, using simpler subjects and fewer media, developing awareness on a more basic level. There are innumerable possibilities for regrouping, which can be set up for the whole year, for a single lesson or two, or for several months.

Team teaching of art also places emphasis upon the use, by students, of a great number and variety of instructional materials and equipment. Moreover, these items must be readily available to the student at all times. This, then, dictates a space and facility requirement providing readily accessible storage, as well as adequate areas for student use of the stored materials and equipment.

The art team teaching effort at Spokane, Washington, makes strong use of both flexible space and flexible scheduling.

1Harlan Hoffa and Temple Fawcett, "Team Teaching and Art Teaching," School Arts, LXII (February, 1963), 18-20.
Our schedule plus team teaching provides opportunities for teachers and students alike: (1) varied lab times; (2) more free time from scheduled activities that can be used for independent lab work; (3) variety in the students' day-to-day schedule which makes the school routine more interesting; and (4) a sense of freedom and a feeling that teachers recognize students as responsible partners in the learning process. For the teacher, flexible scheduling and team teaching means: (1) the opportunity to have team planning time; (2) the opportunity to work with other teachers in planning activities and large group presentations that are diversified and interesting; (3) having three labs to prepare for each day instead of the conventional five. This combined with no bells ringing, provides a more relaxed atmosphere for all; and (4) the chance to talk and work with individual students.¹

This kind of program also greatly facilitates the interdepartmental exchange of teachers. Different departments may work together to develop large group lectures. For example, the art teachers at Spokane, Washington, have given talks in history classes on Greek and Roman Architecture, Renaissance Art, Northwest Indian Art, and United States Art since colonial times; in English classes on Pop and Op art, and on rhythm; in homemaking classes on color; and in Spanish classes on Spanish art.²

Physical arrangements should be such that there can be team interplay. Space and scheduling must be provided for teachers to work together in developing plans and materials for carrying out their art work.


²Hoffa and Fawcett, loc. cit.
because I combined three groups into one, I had two free periods in which to plan and prepare the lesson more carefully. I was able to have all the visual aids ready and to have all the materials which the children were to use passed out when they arrived.1

The basic educational specifications of team teaching require space and facilities which have an inherent flexibility. Space and time utilization needs are not static but change with the changing needs of the student. The physical plant then must be one which can not only adequately provide for today, but which can also be adapted to the needs of the future.

Inadequate physical facilities, instructional materials, or other resources can cause the failure of a team. . . . Some of the current literature on team teaching indicates that special facilities are not required for team teaching. In my judgment this is not very realistic. Team teaching does require special facilities as well as a different attitude toward the use of available space. Team teachers require flexibility for small group activities and large group instruction. A teaching team must have an adequate place for large group instruction, and, just as important, at least as many small group teaching stations as there are team members. To be truly flexible the team must have control of its instructional facilities that are available. Instructional facilities must be adequately equipped. A teaching team should have its own planning area. The best physical facilities will not automatically guarantee the success of a teaching team, but inadequate facilities will definitely contribute to its failure.2

1 Ibid.
2 Olson, op. cit., p. 19.
The facilities required for successful art team teaching programs do not in themselves solve the educational problems, but they can produce organizational flexibility that will free teachers and administrators from some of the restrictions dictated by an organizational device. At best, these procedures will reflect an effort to relegate environment, schedules, and instructional methods to their proper place, that of being tools for the development of better educational opportunities for students.

III. MODES OF TEAM TEACHING

The team teaching programs which result in a willingness to innovate, to specialize, to share, to observe and be observed, and to evaluate, tend to produce a stimulation or impact on the teaching staff. Certain generalizations about the impact of team teaching in art can be drawn from the reports of those projects which have been in operation long enough to allow some observations to be made.

Ruth Esterman pointed out that the members of a teaching team must be chosen with care if a team is to be successful. Only teachers sincerely interested in giving team teaching a fair trial should be selected for teaching teams. Certainly no teacher should be assigned to a team against his will or, as more commonly occurs, no teacher should be cajoled into team teaching. The teachers must
collectively possess a balance of experience, interest, insight, patience, and ability. They must understand and accept what will be required of them in team teaching. Team teaching demands much of teachers.

Problems can result when those involved in team teaching do not understand the considerable demands of team teaching. Although an effective team will make more intelligent use of the teachers’ time and talent and permit more flexible scheduling to better meet the needs of students, such a team requires a great deal of work and sacrifice on the part of its members. Team teaching is not a labor-saving device. In many ways team teaching requires much more effort and sacrifice on the part of teachers than teaching in the self-contained classroom.¹

Today there is a challenge for the schools to keep pace with the demand of the community that children be more knowledgeable. Advocates of team teaching would state that new paths are now being discovered to reach these children, and that there are different types of teachers to reach the different types of children. One might admit that some teachers do a fine job of lecturing, some are superb with discussion groups, others excel in decision making, and

¹Osterman, loc. cit.
still other teachers shine in the one-to-one relationship with the student. But it is rare that all these talents are wrapped up in one teacher. Team teaching may help to utilize the strong traits of each teacher.

The advantages of Heberling's art team, he felt, were quite evident: it provided for coordination of an art program. Every art student was exposed to the same concepts and could explore his projects in depth. Before team teaching, it was his experience that art presentations varied widely from one teacher to another. The program also was able to take advantage of the varied backgrounds of the art staff.¹

Popoff in a team of two (man and woman) art teachers, at Waukegan Junior High School feels that, in their program, boys should have identification opportunities with male teachers and girls with female teachers. The male art teacher could handle activities which were appropriate to the boys while more refined female type projects generally were tended to by the woman teacher. Boys also benefit from female teacher contacts and girls need male teacher contact. This need should have been fulfilled in this team program.

The Waukegan team also contended that they found that they knew pupils better because each teacher sees a

¹Heberling, loc. cit.
pupil in a different situation, in terms of the teacher's own background and experience, and shares his observations with the team to the benefit of the pupil. Personality conflicts between pupils and teachers can be minimized, while a desirable pupil-teacher relationship can be strengthened.

The team teaching concept requires dedicated commitment from the team members and honest support from school administrators. The team is responsible in varying degrees for many aspects of the approach to teaching. The degree of responsibility assumed by or delegated to the team will vary in each situation.¹

The advantages of a system of team teaching according to Mrs. Ethel Bear, the principal of Lexington's Franklin School and the first administrator in the nation to convert her entire school to a team operation are as follows:

First, because each team is composed of both experienced and new teachers, there is an element of stability from year to year on each team, and staff changes are smoothly and easily accommodated. Second, since each team is composed of six or seven teachers sharing the responsibility for approximately two hundred students, each teacher can undertake a specialization and can assume a major responsibility for coordinating the teaching of that subject or area of study. Third, cooperative planning by the members of each team is encouraged, thus utilizing the abilities of each to the advantage of all, and, equally important, providing a regular forum for the interchange of ideas among the

¹Statement by Arthur Popoff, personal interview, November 11, 1963.
faculty. Fourth, because each student has the chance to know several teachers, the opportunity for close student-teach rapport for every student is enhanced, and the risk of a student becoming isolated is lessened. Finally, and most important, is the unmatched opportunity for daily flexibility in teaching assignments. On any given day a teacher might work very closely with a group of eight or ten students on a special project, conduct a discussion with a group of thirty, show a film or slides to a group of one hundred, and have free time to prepare materials or evaluate projects while the other members of the team are working with the students.1

At this same Franklin School, Lexington, Massachusetts, Temple Fawcett described what were, from her art teaching experience, other advantages to the team organization.

From a team of five or six teachers it is often possible to have only one teach art. This means that the specialist can work closely with only one teacher per team, one who more than likely has both an interest and some background in art. In addition, the regular meetings of the teachers on each team provide a place in the program in which the art specialist can discuss social studies or other possibilities of integration. Ideas are often hotly exchanged in these sessions, so one must be ready to defend his own opinions stalwartly. On the other hand, because of this atmosphere, there is often an openness to new concepts which is not found where classroom teachers have little means for exchange of ideas.2

Tresise's reply to the author concerning the pros and cons of the team teaching of art at Evanston Township High School was that:

1 Hoffa and Fawcett, op. cit., p. 19.
2 Ibid., p. 20.
In twenty years we have found if any disadvantages in the program, and minor details have been changed from time to time to adapt to more contemporary methods of teaching art, and to accommodate the increase in enrollment from 250 students per year to the now 1000 enrolled (by election) in fourteen separate offerings in the visual arts.¹

The introductory first year art course in Art Fundamentals at Evanston Township High School led to the following observations of the team approach.

1. It subjects the student to the instruction of four instructors in the course of an exploratory program rather than one. Thus his talents are appraised by four people. The student also benefits from the strengths of all the teachers on the team.

2. It provided a system of identifying the gifted by actual experience in a given area for a concentrated period of time not generally provided for in the more traditional high school art program. It identified specific gifts of a great majority of students.

3. It provided instruction in an art program which is concept-oriented rather than tools, processes and materials-oriented. The students benefit from curriculum revision which inevitably evolved from team teaching strategy. The instruction became structured learning rather than the hodgepodge arts and crafts program into which any student may be placed at any time during the school year when it is determined by administrators and counselors that he is failing the academics and needs a place to "get a credit."

4. The students benefit from the various possibilities for groupings and regrouping and the ability to vary the length of instructional periods in these groups to suit the content and interest span, and to use time for introduction and follow-up activities.²

¹Tresise, loc. cit. ²Ibid.
Team teaching is a form of organization which calls for a multifarious structure. It offers benefits from varied capacities of forming large and small groups for instruction. Greater scope is offered here than in the conventional class for the staff to use technological aids and equipment both for groups and for individuals. The use of these aids releases teachers from routine duties, thus resulting in better utilization of teachers' time, training and talents. Team teaching facilitates the building of a time table which gives pupils more opportunities to follow their own interests, engage in small group discussions and independent study, and generally assume greater responsibility for their own direction and progress. Knowledge is rapidly expanding, facts can soon be out of date so that it is vital that pupils learn how to find things out for themselves and get the habit and desire to do so, especially as there is no certainty regarding the requirements of life and work in the early future due to rapid technological changes. Team teaching may help facilitate the attainment of these educational goals.
CHAPTER III

THE ROCK ISLAND SENIOR HIGH SCHOOL
TEAM TEACHING ART PROGRAM

A team teaching program in art was begun in September, 1967 and continued for one semester. The organization, facilities and curriculum are described in the following sections, and the method of evaluation of the relative success of the program is discussed.

I. GENERAL ORGANIZATION

Mrs. Joyce Duewel and the author were the art teachers for two combined Art I classes (the team teaching group) and for two separate Art I classes. Both of the traditional art classes were composed of one art teacher and a group of students and met for fifty-five minutes daily. The second period class, taught by the author, contained twenty-five students while Mrs. Duewel's fourth period class contained twenty-eight students.

The team teaching group, also Art I involved fifty-five pupils who met daily during the third class period for fifty-five minutes. The team teachers became partners in the educational process, sharing instructional skills, time facilities, and students. Responsibility for selection of materials,
aids, and all other supporting items remained within the team. Richard Klatt, another art teacher, served as an auxiliary teacher to implement and enrich the team teaching program. He was available periodically, both to observe and assist the team. His professional talents were available to students and to the team teachers.

Continuing reassessment of the teaching aims was necessary to keep the educational program constructive and positive in nature, as well as designed in terms of student needs. The built-in team planning and cooperative working was used to enhance the opportunities for an up-to-date and well-informed instructional staff, which in turn was provided with the responsibility for making quality education available to the students.

With organization of this kind, a team teacher must have the following qualities: (1) he must want to be on the team; (2) he must believe in the value of the subject he is teaching; (3) his educational philosophy must be flexible; (5) he must be cooperative; (6) he must be able to abide by the majority decision of the team on any given matter, even though he may disagree with that decision; (7) he must be creative and resourceful; (8) he must be able to give constructive criticism artfully, and to take it gracefully; (9) he must be able to treat other team members with equality and with courteous respect; (10) he must practice privately and publicly the highest type of professional ethics; (11) he must be able to carry out his various roles as unit leader, project leader, and supporting teacher with dedication, discernment, wit, and wisdom.  

The team teaching art class recognized that each member had a specific role to play. The roles of the individual team members were determined to utilize to the utmost the special skills, knowledge, preparation, and competence of each. The author, besides being a team teacher served as the team leader and was given sufficient authority by the school administration to expedite and coordinate the activities of the team. Although both members of the art teaching team planned the art students experiences cooperatively, the team leader had the responsibility for calling team meetings and giving direction to the instructional planning.

In planning the daily schedule, the art team met daily before school to plan the program of instruction for the team taught class. The team would determine the material to be covered, the groups each teacher wished to work with, the amount of time to be spent on each art lesson, and the method of instruction desired. The teaching team determined their own scheduled activities in the team taught art class. Obviously general lesson plans were made well in advance, but these daily, last minute, discussions permitted full utilization of the flexibility of the team technique.

One of the primary goals of having two teachers work intimately with a group of fifty-five students for a semester
of art study was to enable each of the teachers to know each of the students as completely as possible. Thus, a portion of team meetings was set aside to discuss individual students from the point of view of the two team teachers and the auxiliary teacher. These three, in effect, examined each individual student in the team group from three different points of view.

The grouping of students was completely flexible. Groups were formed and dissolved, depending upon the needs of the students. If a teacher or the team discovered, for example, that several students did not understand a particular concept in an area of the art study, these students were scheduled for a lesson with one of the team teachers. The students would remain in this instructional group until the concept was satisfactorily mastered. The students were taught in large groups, class size groups, small groups, and individually. They were met not only in terms of an individual's content and concept needs, but also in terms of self-direction.

A well-planned curriculum is tailormade by the teacher to the needs, interests and abilities of each student. Provision must be made for experiences in depth for those students who wish to pursue topics at some length. The student's intellectual curiosity should be stimulated. His "Quest Quotient" is as important as his intelligence quotient.1

Independent study and work were encouraged. Each pupil was advised to pursue at his own level of competence a project related to the unit of work being studied. This independent study frequently involved optional art projects or the pursuit of course study in related areas. A student's independent study may have taken place at a drawing desk, work table, or work station or the student could be assigned to the library. Each student was able to schedule his own time for independent study or project work during the class when he was not scheduled in a group.

With these arrangements, the team teachers knew the details of each student's independent study. Although all such work was teacher supervised, flexibility remained in the system for students to decide where they would work and what they would do. Students could see their teachers individually for consultation as the student wished or as the team required.

Large (sic) groups can also be used successfully for art appreciation. A carefully planned discussion making use of slides to show different artists' interpretations of a sea theme, or a presentation of some of the works of Monet, may take a lot of preparation. Why not present it once to a larger group of children, perhaps making use of an auditorium with better facilities for showing slides, rather than repeating the lesson several times. Combining groups in this way also makes it possible to take better advantage of films and other traveling exhibits when they are available for only a short time.¹

¹Hoffa and Rawcett, op. cit., p. 20.
In general, large-group instruction was used to introduce a unit of work, present a teacher or demonstration, view a particular film or filmstrips, listen to a guest speaker, clarify a particularly difficult lesson, and to motivate students toward the study of a particular unit of work. The team began the presentation of basic concepts and problems needed by all students in a large group setting, followed usually by regular and small group instruction in the same study area on succeeding days. In addition, the team worked with individuals and small groups who needed additional time for complete mastery, and guided students who were sufficiently advanced to go further into the subject matter independently. In this way, the team was adjusting the extent of individualized instruction, rather than assuming that all the art students would benefit from the same amount and kind of personal teacher help.

II. THE PHYSICAL ENVIRONMENT

Physical facilities form an important part of a student's psychological environment, but they do not constitute the whole of it. Efficient space utilization required special planning. The efficient use of facilities and space was an important aspect of the program.
A recently completed new addition to the Rock Island Senior High School included a new art complex. This spacious art department was designed with an inherent optimum flexibility. To create an art department with space which would provide maximum utilization and flexibility the only permanent walls were the exterior walls. Interior spaces were created by using moveable wall panels. Sound transfer created no problem as the interior wall panels were of sound reduction construction.

Design of this type allowed any number of shapes and sizes of spaces to be created within the physical area determined by the exterior walls. The moveable wall panels were suspended from the ceiling by built-in tracks. These panels were four foot wide, solid, and bulletin or chalk boards attached to the surfaces. Panels could easily be moved separately or jointly to alter the size and shape of the physical plant. As space requirements changed, the interior was altered to fulfill the new requirements. The total space of the art complex was adequate to provide three self-contained art rooms, using the wall dividers.

The flexibility of this construction was not limited to dividing the area. The entire area could be converted in less than a minute into one large learning space by retracting all the panels. In a similar short time, the panels
could be entirely relocated to completely after the size, shape and number of spaces. This flexible arrangement met the requirements of space needed for large groups, small groups, and independent study. As the needs of students changed, and as the methods, techniques, materials and techniques of instruction changed, so too the size and number of various spaces needed for teaching and learning could change.

The team teaching program placed emphasis upon the use, by the student, of a great number and variety of instructional materials and equipment that was housed next to or built in the exterior wall. The furniture was of various design to permit drawing, painting, cutting, and pounding. This furniture could be easily moved and stacked to provide desired space.

Another educational specification dictated space and facility requirements for readily accessible storage and use of materials and equipment. Adequate areas were planned for student use of textbooks, reference books, pamphlets, magazines, films, filmstrips, projectors, tapes, records, overhead and opaque projectors, potterwheels, airbrush compressors, easels, silk screens as well as the full gamut of art equipment and expendable materials.

The use of these many different types of equipment and materials combined with more pupil movement and activity
required provisions for independent storage of his materials for each student. This storage space was provided with the use of tote-trays located along the permanent exterior walls. These trays were carried by the student to the area where he was working and inserted into the desk or table. Such an arrangement did not interfere with work space yet made materials conveniently accessible.

III. THE CURRICULUM

One of the main concerns in the art education, at the Rock Island Senior High School, at the level of Art I students, is to maintain and increase the freshness, originality and inventiveness characterized by the expression of the student through art activities. Through these art experiences, the students' resources and creative powers are released.

The creative powers of the art student were channeled into three areas of study during the semester's comparison of the two traditional art classes to the team taught art class. The three areas of study were lettering, value, and color. The time of exploring each of these areas of study lasted six weeks, to coincide with the scheduling of three six-week intervals per semester, maintained within the Rock Island school system.
Lettering. The art of lettering is like any form of art. Lettering differs in no way in the necessity for understanding the materials used, the methods of execution, and the purpose for which the finished product is to be used. The study of lettering incorporated certain elements including: basic forms and anatomical structure, use of proper tools and materials, arrangement of objects within a given space, balance, self-discipline, and precise workmanship. The students planned and executed their work, step by step, logically and creatively, following needs and experiences as they arose, so that materials, processes, and arrangement fused to bring about an art concept in lettering forms.

Value. Through exposure and exploration, the student became aware that value encompasses lightness and darkness which range from white to black including an infinite number of gradations between. The study of value consisted of drawing and painting with black, white, and gray media. The study was concerned with the feeling of solidity, contrast, light, and shade. The art student combined line, area, and texture while exploring lights and darks to determine direction of a thought or an idea, create and define a shape.

present an emotion or mood, or determine the weight of an object. The students studied the process of analyzing, organizing, and arranging the materials and processes in a harmonious balance of all elements necessary for a functional use of lightness and darkness.

**Color.** To develop color awareness and knowledge, the student was provided with a variety of experiences, experiments, and exercises. The ability to use and see color was strengthened by discovering the properties of color by mixing, mingling, analyzing, and arranging colors in various media. Through color usage the student learned to make colors appear flat and opaque, luminous and transparent, light and bright, dark and dull, rich and warm, crisp and cool, and shallow and deep. With search for new ways to use tools and a flexible approach to solving problems with color, the student found many ways to develop a sensitivity, awareness, and increased skill in the use of color.

The three experimental Art I classes were exposed to the same curriculum during the investigational study. The three areas of study--lettering, value, and color--were presented to each class during the same six-week period of time in the same art complex. The significant differences maintained between the two traditional classes compared to the team taught class was that the traditional classes were
presented the curriculum by only one art teacher while the

team taught class was presented the curriculum by two art
teachers working as a team.

IV. EVALUATION

This study was made because of the need to investigate
the merits of art team teaching. If art students who are
enrolled in a team teaching situation acquire knowledge and
skills as well as or better than those in a traditional situa­
tion, then there is a real benefit from team teaching. This
would mean that art education can utilize its personnel in a
more efficient manner and art course work may be enriched in
depth through the multiple use of the talents of professional
staff. The methods used in gathering the data for this study
were pre-testing and post-testing of the students, evalua­
tion by professional staff as well as pupils' reactions to
the team taught class as evidenced by interviews.

Testing. The Meier Art Judgment test was selected
to pre-test and post-test all the art students involved in
the study. This test was administered and scored in accord­
ance with the examiner's manual at the beginning and the end
of the semester's investigation. The norms for the Art Judg­
ment Test were obtained from students taking art in the junior
and senior high schools in twenty-five different localities
involving more than 3,300 cases. Validity of the test was determined by bi-serial \( r \) analysis and the experience of ten years of use. The reliability coefficient for the Senior High School level yielded 0.8102. The Meier Art Judgment Test is largely self-administering; few formal instructions are necessary. The student merely selects his preference from a series of paired pictures and marks an answer sheet.¹

In addition pre-tests and post-tests were given in each of the three areas of curriculum. These tests were designed and administered by the author with the assistance of the team and auxiliary teacher. The students were given verbal and visual instructions for the procedures of each test. Materials and equipment were provided to each student. There was no time limit. Most subjects completed the tests in about forty minutes, but ample time was allowed for slow students to finish at their own rate.

The lettering test required the students to design and render, with ruler and pencil, the word PLATE. The test was to measure the students' ability to use tools, arrange objects to the whole space and to one another, and render

precise workmanship. The value test was the drawing of a given still-life, shading a full range of light to dark. The value test was concerned with the feeling of solidity, contrast, light, and dark. The color testing consisted of painting a given still-life with tempera paint. The color test was designed to measure the ability to mix, analyze, and arrange colors. These curriculum tests were jointly evaluated by the team teachers and the auxiliary teacher. The merit given to each test was by cumulative rating of the professional staff.

In order to measure growth of artistic principles experienced by each art student during the investigation the mean score of the pre-test and the post-tests was calculated. Table I shows the mean scores of each of the traditional art classes, periods 2 and 4, and the team taught class, period 3. An individual check of each class shows that all classes improved according to results of each test. The range of the raw scores of the Meier Art Judgment test is from 0-125. The raw score range of the curriculum tests (lettering, value, and color) is from 3-12.

Table II shows the difference between the means of the pre-tests and the post-tests. This data would indicate that there was a difference in achievement of the team taught class and that of the traditional classes. The Meier Art
### TABLE I

**MEAN SCORES OF PRE-TESTS AND POST-TESTS OF STUDENTS IN THE STUDY OF TEAM TAUGHT ART CLASS COMPARED TO THE TRADITIONAL TAUGHT ART CLASSES**

<table>
<thead>
<tr>
<th></th>
<th>Meier test</th>
<th>Lettering</th>
<th>Value</th>
<th>Color</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>pre test</td>
<td>post test</td>
<td>pre test</td>
<td>post test</td>
</tr>
<tr>
<td>Period 2</td>
<td>91.4</td>
<td>93.0</td>
<td>5.2</td>
<td>9.4</td>
</tr>
<tr>
<td>Period 3</td>
<td>85.9</td>
<td>91.6</td>
<td>4.3</td>
<td>9.6</td>
</tr>
<tr>
<td>Period 4</td>
<td>89.0</td>
<td>91.5</td>
<td>4.9</td>
<td>8.8</td>
</tr>
</tbody>
</table>

*Period 3 team class  Period 2 and 4 traditional classes*
TABLE II

MEAN DIFFERENCE BETWEEN PRE-TESTS - POST-TESTS

<table>
<thead>
<tr>
<th>Period 2</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Traditional Class</td>
<td>Meier</td>
<td>1.6</td>
<td>Lettering</td>
<td>4.1</td>
<td>Value</td>
</tr>
<tr>
<td></td>
<td>Color</td>
<td>2.2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Period 3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Team Class</td>
<td>Meier</td>
<td>5.7</td>
<td>Lettering</td>
<td>5.3</td>
<td>Value</td>
</tr>
<tr>
<td></td>
<td>Color</td>
<td>2.4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Period 4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Traditional Class</td>
<td>Meier</td>
<td>2.5</td>
<td>Lettering</td>
<td>3.9</td>
<td>Value</td>
</tr>
<tr>
<td></td>
<td>Color</td>
<td>2.5</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Meier ——— Lettering ——— Value ——— Color
Judgment test shows a greater mean difference in achievement of the team taught class (5.69) than in the two traditional classes, period 2 (1.60), and period 4 (2.50). The curriculum tests show a greater mean difference in the team taught class in all areas except color. The traditional class, period 4, mean difference was (2.48), compared to the team taught class (2.43).

A team teacher's observations. The team teacher, Mrs. Joyce Duewel, presented various conclusions from her experience while teaching as a member of the team taught art class. Mrs. Duewel reported:

The team teaching situation that involved Mr. White and myself in many ways proved to be most beneficial. The fact that we had facilities which invited such a project proved to make the job more successful. I contend that team teaching's most worthwhile aspect is the opportunity it provides for teachers to exchange information about each of the students with which they are working. An increased cross-flow of information cannot help but lead to greater pupil understanding on the part of the teacher participants. Team teaching not only broadens the students but also the teacher. While both Mr. White and myself were aware that difficulties might arise with two individuals working so closely together, we never realized these fears. I soon found that we had much reporting, discussing, and planning to do. As communication barriers disappeared, planning was accomplished more quickly, leaving an increased amount of time for evaluation, consideration of specific problems, thinking about individual learners, and an assessment of all that was occurring.

1Statement by Mrs. Joyce Duewel, personal interview, January 14, 1968.
Adequate time for planning and preparation must be scheduled for the teaching team. Mrs. Duewel felt that however successful she might feel this project to have been, she thought that there was not adequate time provided to prepare for the daily taught team class. While the team learned to overcome this lack of preparation time as the team members better acquainted themselves with the other's attitudes and ideas, she felt that this problem should not have been permitted to exist in the first place. She also felt that the school administration should schedule more time for the team class itself than is provided for in a traditional situation.

In general she felt that the most important advantage in this situation was the freedom of exchange of ideas between teachers. In a field as diversified as art, it is impossible for every teacher to teach in the areas that he or she is best qualified. The individual teacher enjoys having an opportunity to make maximum use of his particular strengths in teaching a variety of group sizes and employing a variety of techniques. This is doubly satisfying when he knows that these groupings and techniques have been designed to most effectively meet the individual needs of each pupil.

\[\text{Ibid.}\]
Mrs. Duewel stated that she found much personal satisfaction in the opportunities to refine teaching practices as a member of a team and to explore and develop new and more creative approaches to teaching. She noted that many of the students voiced the opinion that they enjoyed two teachers with different views, ideas, and personalities. Personality conflicts between pupils and teachers seemed to be less noticeable compared to the self-contained art classes.

In the variety of groupings, in the team class, each child's project is more likely to be tailored to his specific needs. There is great satisfaction in not having to "teach to the average" and in being able to watch a pupil make real progress at a level which is realistic for him.\(^1\)

Mrs. Duewel could not detect whether there was more pupil learning in her traditional art class or in the team taught class. The main strength in the team class seemed to be in the creativity of the teaching. She also seemed somewhat overwhelmed as she increasingly recognized the magnitude of the task as team teachers.

The auxiliary teacher's observations. The auxiliary teacher, Richard Klatt was free to analyze the team taught

\(^1\)Ibid.
class and evaluate the learning experiences. He was able to
detect possible situations which could excel and give sug-
gestions to implement the team taught program. Klatt related:

I think it's fair to say that students, at all levels
and in most subject areas, find it more satisfying to
work with some teachers rather than others and to relate
to one teacher as opposed to others. Team teaching in
the art team taught class has had the tendency to pro-
vide the art student with a multi-teacher exposure.

The staff members must have a dovetailing of ideas and
compatible personality in a team teaching program. In the
art field this may be difficult because, it would be fair
to say that each art teacher teaching the same area would
often have contrasting philosophies, commercial art as
opposed to fine art, craftsmen as opposed to problem
solving, etc. . . . . It is important that the strong
teachers maintain their strengths while they remain
pliable enough to use their abilities in a variety of
ways. This pliability necessary to maintain one's indi-
viduality while cooperating with others was maintained in
Mrs. Duewel's and Mr. White's team taught art class. The
team teaching situation offered opportunities to exercise
and refine good qualities of these team teachers. The
planning phase alone required team teachers to engage in
a series of give-and-take thoughts and discussions.¹

Klatt was pessimistic concerning the planning phase of
the team taught class. He felt a gross disadvantage of the
program would be the allotments of time not provided for
preparational planning. He felt it would be appropriate for
the administration to schedule one hour of planning time for
the team to work together, for every two hours of team

¹Statement by Richard Klatt, personal interview,
March 13, 1968.
The leadership which creative teachers are able to provide can be a source of inspiration and professional improvement for the team program. A distinct advantage of the art team taught class was that it provided many opportunities for the development of teacher leaders. The teacher who was most proficient in a given aspect of a subject was the leader during the time when that aspect was highlighted. The team was organized to emphasize complementary strengths. Each of the teachers had ample opportunity to lead various phases of instruction.¹

Pupils' reactions. The opportunity was taken to ask pupils, whenever possible, to talk or write about their team taught class. Each were asked to state his views on the organization of the art class which was given over wholly to team teaching. The remarks were recorded verbatim and each reply made below is made from a different art student.

"Art is more enjoyable; it's better than having one teacher."

"I like small groups; I can talk out ideas with fellow students."

"Large class instruction makes you take notes."

"I like having a man and a woman teacher look at my art work."

"Sometimes I feel the class is too big."

"Responsibility is placed on the individual to learn if he wants to."

"Those who waste their time should be put into another class or detention."

¹Ibid.
"There are so many things to do I wish we had more time."

"Do not like large groups, there is some fooling around and some students talk too much."

"The teachers prepare or present their material in an interesting way."

At the closing of the semester each student was asked to write anonymously if he preferred, for his own educational sake, his opinion of a team taught class opposed to a normal art class with one teacher. There were fifty-five art students in the team taught class and all except six answered that they preferred the team taught class compared to the traditional art class they had previously experienced. Of these six art students, four stated that they would prefer the team taught class if some aspects were changed, and the remaining two students did not wish to be in a team taught art class.

Comments made by the principal. F. W. Aspedon, Principal at the Rock Island Senior High School, authorized the team teaching of art for this investigation. The administration was most cooperative in initiating a pilot program. After the investigational team taught class was completed, Aspedon felt that the results might have been enhanced if the team members had been familiarized with the new facilities and had been able to organize these facilities prior to the investigation.
Aspedon pointed out that intelligence, enthusiasm, curiosity, patience, understanding and imagination are, of course, important qualities of all teachers. He felt it was significant to note that few opportunities exist in a conventional class, but abound in a team teaching situation, to develop these qualities into special personal skills. Team efforts were strengthened as the art team members improved their professional and personal abilities.

Aspedon pointed out that the team teaching class was no cheaper than a more traditional form of organization and it could prove to become more expensive. Although there was no saving in the number of certified teachers required, the teacher's time may have been more profitably used. In large class instruction there is less duplication of effort than when groups of medium size are taught. There is also more time made available for seminars and pupil-teacher consultation. Aspedon felt there was no evidence to suggest that art team teaching had any adverse effect on pupils' social and emotional development. On the contrary, it was probably good for a child to have the opportunity to work with more than one art teacher.\(^1\)

\(^1\)Statement by F. William Aspedon, personal interview, June 11, 1969.
CHAPTER IV

SUMMARY AND CONCLUSIONS

The purpose of this investigation was to compare the team teaching art program to a traditional one-teacher art program at the Rock Island Senior High School. The evaluation of students’ academic growth in the area of artistic principles was the basis of comparison of the two teaching methods. Students’ oral and written comments were used to help evaluate the team teaching program. The object of this study of team teaching in art was to find better ways of teaching subject matter and to develop methods to stimulate the students’ desire to learn these materials.

I. SUMMARY

The investigation included the survey of relevant professional literature as well as interviews with art personnel who have participated in team teaching. Professional literature described the nature of team teaching, its organizational structure, its demands, and its advantages and disadvantages. The interviews with teachers who had taught on art teams indicated the importance of a cooperative effort within the team. Since several teachers are involved in each learning situation, cooperation implied an opportunity to
teach and to learn, to give and to get, and to increase the professional competence of all concerned. These teachers indicated that team teaching art provides for improved staff utilization, when compared with the concept of the self-contained classroom, because professional art educators' knowledge, talents and skills are utilized to a greater degree on a team. The teachers agreed that effective communications and interpersonal relationships are crucial in a team teaching situation, and each team must have an effective team leader. The individual team member's qualifications for leadership could predict the success of the team program.

The interviewed personnel felt that increased instructional contact, flexible scheduling, and instructional groups of varying sizes broaden the student's education and encourage him to respond with more depth study. The respondents felt that, because of the variety of groupings, each art student's problem is more likely to be tailored to his specific needs and that individual teachers enjoyed having an opportunity to make maximum use of his particular strengths in teaching a variety of group sizes designed to meet these needs. The program should be formulated according to the individual student's program and should remain flexible.

Team art teachers called attention to the importance of the art team's physical facilities and strongly suggested
that physical and psychological environment be appropriate to the activities of team teaching. The structure and facilities to house the educational program should fit or permit sufficient flexibility to meet the educational program.

The team teaching staff, the team taught students, and pre-test and post-tests administered to the art students, at the Rock Island Senior High School, for this investigation indicated that there was a greater learning of artistic principles in the team taught class compared to two traditional art classes. The students' enthusiastic participation in the team taught class further emphasized the merits of the team's effort.

II. CONCLUSION

Team teaching of art is a complex process involving numerous persons in the planning, preparation, execution, and follow-up activities. This process demands close coordination between team members, support personnel and the school administration. Adequate time for planning and preparation must be scheduled for the teaching team. Planning time is vital to the success of a team. If the team does not have adequate planning time or if the members of the team do not devote the necessary time to planning, the team
more likely will fail. The built-in flexibility and varying
degrees of instructional proficiency inherent in the teach-
ing team make it possible to utilize all the talents and
skills of art personnel. In addition the team teachers gain
professionally from close contact with their teaching col-
leagues.

The teaching team taught art program enabled the
school to provide all their participating students with a
degree of individualized instruction uncommon to the tradi-
tional art classes. In effect, what the team was doing
was giving each individual student in this group the benefits
of the best qualities of each teacher. Some students needed
a great deal more individualized instruction than others, and
the type of individual instruction needed by one student
would not necessarily benefit another. The team found that
some students worked best when, following a large group
presentation, they were given small group instruction to
provide the additional time for further repetition.

The physical facilities of today's newly completed art
complex made the art team program practical. This spacious
art department was designed with an inherent optimum flexi-
bility, which provides maximum utilization of the physical
needs to meet the requirements of students, methods, materials,
and techniques of a team taught art class.
The Meier Art Judgment Test measured the student's growth in artistic principles. Curriculum tests devised by the author to determine student's development in lettering value, and color concepts were given these same students. The curriculum tests results did agree with the finding resulting from the Meier Art Judgment Tests. The evaluation of the students' growth in artistic principles indicated that the art students participating in the team taught program excelled compared to the traditionally taught classes. The pre-tests and post-tests administered to all classes showed art students in the team taught class surpassed the traditional classes in all areas of art curriculum except color. The team taught class fell slightly below in advancement in the area of color compared to the period four traditional class.

Oral and written comments, concerning their class, were given by students in the team taught art class. These remarks expressed, to the team teachers, that the students had a growing awareness of the benefits their experimental art class was offering. The enthusiasm and sincere effort the students showed in their artistic expressions reinforced the teachers' speculation of the merits of the team approach.

The author came to the conclusion that the experimental team teaching art program at the Rock Island Senior High
School was a success. The comparative study of a team taught art class, based on pre-tests and post-tests, students' observations, and staff evaluations indicated the team taught art class met student individual needs and advanced greater in artistic principles than the participating traditional art classes.

**Recommendations.** There is a need for further research in the area of team teaching. School systems should investigate and research the potential of initiating team teaching in their art classes. Team teaching is an approach that can aid in the difficult task of teaching the concepts of art. To help insure the art team's success, considerations should be asked concerning the art team's needs:

1. Is team teaching an appropriate organization of instruction for the art teachers that will have to share responsibility and work harmoniously with each other?

2. Is the physical environment of the art department conducive for the flexible needs of a team approach?

3. Is the administration willing to allow the staff ample time for planning and coordinating the program?
If these properties exist in the school, team teaching can be a vehicle to conserve teachers' time through eliminating unnecessary duplication of effort, and its dynamic strength develops from its ability to free each teacher to do things he is best at doing in the instructional process.
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