

A PLAN FOR REQUIRING
SECONDARY ART EDUCATION

by

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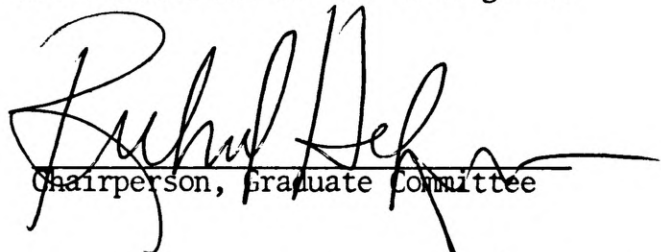
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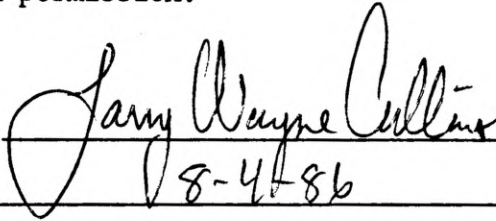
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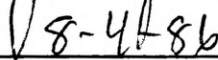


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INTRODUCTION

Visual art must be accepted as one of the mandatory requirements for high school graduation in our nation's schools because of the valuable contribution it makes to an overall educational experience. The purpose of this paper is not to explore the vast areas of education, but to strictly discuss how the acceptance of art education into a core curriculum can be acquired. Art educators must design a sequential strategy toward the goal of academic acceptance on a national basis. Accepting the present status of art education, as a series of optional elective courses, defeats the desired objective of requiring art.

The education of public awareness to the positive qualities of art is necessary. Art encourages personality development, intellectual growth, and a visual awareness to aesthetics. The common statement, "back to the basics," refers to the direction of education in the Eighties. International technological competition, political influences, and financial limitations have compelled policy makers to return to an academic oriented curriculum. The stressing of traditional academic subjects has motivated art educators to constantly defend and debate the value and purpose of art.

Major areas of importance within art's acceptance are the personal qualities that art offers the student, stereotypes and weaknesses, integration of art into other subject areas, recommendations for improvement of the present program, and how art advocacy will be required for success of art's national image. An awareness of these areas along with

a commitment to maintaining a consistent image and structure will assist in art's acceptance. Art must be constantly supported by reminding the public of its strengths as a core subject. Although the arts (music, drama, literature, and visual art) all have specific strengths, the visual arts will be the major topic of this paper. Because art exists, it is justifiable; however, its intrinsic strengths must be conveyed successfully to the public.

SECTION I

Art's Purpose in Education

Specific terminologies are used when discussing art education. The defining of aesthetics and visual awareness are necessary. Aesthetics within this text will refer to objects of beauty and human expression -- specifically artworks. A visual awareness of aesthetics is the recognizing, understanding, and appreciation of artworks. Within daily life, human beings are confronted visually with never-ending aesthetic stimuli. Being aware, or aesthetically sensitive, allows man a chance to respond with "emotional values" and "cognitive meanings" to art.⁽¹⁾ Obtaining values and meanings allows the viewer to make aesthetic judgments. Therefore, the availability of an aesthetic value system is a positive addition to the student's personality. Responding to visual art mentally, verbally, or physically allows the viewer to experience various emotions. Consequently, educating the viewer by enhancing his awareness of visual aesthetics will provide sensitivity to valuable life experiences and knowledge of art.

The introduction of visual awareness in the area of aesthetics will therefore provide for the development of appreciation for artworks. Educating the visually naive supports art education as a significant subject area in the student's educational experience. Through various learning activities, students are constantly encouraged by instructors and shaped into knowledgeable viewers. This skill also contributes "to emotional maturity by developing in the perceptor the capacity for . . .

response."⁽²⁾ Because, in most circumstances, secondary art education is the final opportunity for educating visual awareness, it becomes vital to the student's needs. To fully understand everyday life experiences, a development of visual awareness will aid the viewer in visual comprehension and evaluation. Supporting statements such as the following stress art's importance:

Only if students are offered meaningful arts experiences in school can they develop the full range of fundamental learning skills that will assist them throughout their lives regardless of the career paths they choose.⁽³⁾

Educators must identify the "essential characteristics of the aesthetic experience"⁽⁴⁾ that are necessary to develop through visual awareness training. These qualities must be coordinated and consistently communicated to the student. One of the present problems with art education is its inconsistency in teaching. Other subject areas incorporate a more universal group of concepts, while art has typically lacked coordination. On a "national basis,"⁽⁵⁾ art-educated visual awareness must be developed with universal goals in mind.

In everyday life, "the ability to decipher visual forms . . . requires mastery of basic concepts used in the visual organization of materials."⁽⁶⁾ Students who are able to understand "visual forms . . . can then critically examine and question them for their merit, relevance, and utility."⁽⁷⁾ This process helps the student to develop a personal value system regarding art. Because "art is used to maintain values and attitudes, . . . from one generation to another,"⁽⁸⁾ the study of important works also allows for value development within the individual.

Educating visual awareness, a definite quality of art, is essential towards the total art education experience. Unfortunately, most art educators spend the majority of class time on production-oriented activities. The ability to evaluate art and respond to it allows an in-depth study of style and purpose. Art, as an early form of communication, has been regarded as "the highest of human achievement."⁽⁹⁾ Comparing and contrasting works of art and relating them to various cultures and periods in history enhances the student's appreciation for art. Appreciation for artworks, developed through visual awareness training and art history instruction, is part of the respectable, valid image that art education must develop.

Although art education has inconsistent goals, some examples for "aesthetically based behaviors" are identified by George Pappas:

- (1) Helping students see the functions of art in culture as it transmits values and attitudes, and identifies cultural meanings.

- (2) Helping students respect and understand cultural pluralism in our society by becoming aware of the functions of art in our many subcultures.

- (3) Helping students recognize the importance of the aesthetic dimension in the economic and political decisions of civil affairs in urban and rural renewal, conservation, city planning, and neighborhood development.

- (4) Helping students discriminate and evaluate the symbolic communication of mass media to preserve independent judgment.

- (5) Helping students understand the uses of intuition and creativity so that the arts can become avenues for self-directed use of leisure.

- (6) Helping students understand the multi-faceted interaction of the elements of design so that they may develop a basis for aesthetic discrimination.

- (7) Helping students to differentiate between social aesthetic responsibility and individual divergent creativity; to develop and preserve the uniqueness of the

individual while increased population and decreased space require more cooperative planning and social responsibility.

(8) Helping the artistically gifted to recognize their responsibilities to society as designers, artists, and architects.(10)

Pappas' "aesthetic behaviors" are intelligible and within reach in the present classroom environment. A commitment towards these goals is a logical direction for art education to follow. Art advocacy can motivate educators to develop universal objectives related to art awareness and appreciation.

Art develops the personalities of those associated with it through various activities. The student becomes aware of his capabilities as a judgmental, creative individual. The personality or self-concept grows with the "involvement in and response to personal and visual experience."⁽¹¹⁾ Art experience refers to physical and mental interaction with artworks, or art materials. The attributes of art are many, including the encouragement of sensory and intellectual growth.⁽¹²⁾ Constant interaction with artistic stimuli develops an individual's values and personal feelings, thereby allowing for a wider range of interests.

Human beings learn through daily experience. Appropriately, "experience is the core of existence."⁽¹³⁾ Because students are confronted with diverse encounters daily, the educational system is a major influence in the shaping of a student's self-image. The total concept of visual awareness and the enhancement of self-exploration through art activities allows for experience that is valuable to a well-rounded student. The value of art assists the individual in visual analysis and allows for the development and synthesis of a personal value system. The individual is able to relate the learned artistic experiences "toward real-life conceptualizations."⁽¹⁴⁾ Irving Kaufman mentions art's role as a major influence on personality development:

Art stresses the unique and personal, permitting each student to discover his own sources, inclinations, possibilities, and limitations. Art helps develop a sense of personal identity in a more unique way than any other subject.⁽¹⁵⁾

The qualities of art education relating to personality development allow for non-conformity.

Because of its freedom of artistic expression, art education has been labeled by society as an unstructured, disorganized, non-academic subject area. The responsibility of the educator is to incorporate all the necessary traits of visual art education into a structured, consistent art program. Although the art educator is responsible for the program's success,

. . . it is the responsibility of the students, in the long run, to assess the worth of the education they are exposed to in objective and subjective terms and through the realization of actual educational experience.(16)

The role of the National Art Education Association in the acceptance of secondary art into the core curricula is vital. Their goal of constant positive art advocacy will be ever-present. The Association, in discussing art's value in the educational system, states:

Art experiences are essential to the fullest development of all people at all levels of growth because they promote self-realization of the whole individual by integrating his imaginative, creative, intellectual, emotional, and manual capacities, and social maturity and responsibility through cultivating a deepened understanding of the problems, ideas, and goals of other individuals and social groups.

Art is especially well suited to such growth because it encourages freedom of expression, emphasizes emotional and spiritual values, integrates all human capacities, and universalizes human expression.(17)

Art educators have assumed that the qualities of art are obvious to society. However, if these qualities were obvious, constant art advocacy would not be required. The present appearance of art education reveals a lack of commitment by the majority of educators to the remodeling of

the program. This is one of the major problems confronting art in the secondary curriculum. Art gives "character, identity, and status to groups of people, individuals, and institutions,"⁽¹⁸⁾ but it requires constant support.

One of the most common terms used within the area of academic subject areas is "cognitive or intellectual skill development." Based on decreased national test scores, the trend for this decade will be a concentration on academic subjects. Comprehensive national testing is used as a gauge for the success of the present educational system. The need for stressing the fundamentals has been dictated by policy makers. However, art educators feel that the constant evaluation of curriculum and re-examination of the program may give art another opportunity to establish itself as one of the essential academic disciplines. Sometimes called an "educational Renaissance,"⁽¹⁹⁾ this period of educational change is motivating educators in art to commit to the advocacy of art education's acceptance.

The obligation and responsibility as art educators is to prepare students by making them aware of the kinds of mental processes they will be expected to be competent at. Besides the academic subjects, referring to math, social studies, English, and the sciences, the elective courses help prepare students for the unpredictable or practical experiences in their lives. Art, though, deals more universally with the intellectual, the mental process dealing with visual skills, such as perception and visual discrimination.⁽²⁰⁾ The mental processes that art enhances must be presented and discussed to a full understanding to enable art education to be accepted universally.

Benjamin Bloom's design of educational objectives, called "Bloom's Taxonomy,"⁽²¹⁾ gives three areas of essential development: (1) the

cognitive, (2) the affective, and (3) the psychomotor. Bloom defines the cognitive realm as:

. . . objectives which emphasize remembering or reproducing something which has presumably been learned, as well as objectives which involve the solving of some intellectual task for which the individual has to determine the essential problem and then record given material or combine it with ideas, methods, or procedures previously learned.(22)

This is only one of the various definitions of cognition available. However, the significant concepts related to art education need to be emphasized. The Dictionary of Psychology defines cognition as "the process by which the organism becomes aware of the environment." (23) Another explanation could be the capability of making judgments and relating them to already learned behaviors.

Possessing visual skills assists the viewer in the cultivation of intellectual growth processes. The abilities to analyze, evaluate, and synthesize visual information are all essential characteristics of a mature intellect. Simultaneous interaction of these processes at various levels provides the individual with necessary mental experience. (24) The trained viewer becomes "acutely conscious" (25) and therefore intellectually aware of extrinsic stimuli, or art in this case. The understanding of awareness and experience related to art and its significance in society gives art education an essential existence as a basic required course.

Bloom defines the "affective domain" (26) as "objectives which emphasize a feeling tone, an emotion, or a degree of acceptance or rejection (interests, attitudes, appreciations, and values)." (27) Because affective learning relates to the personal value system and emotions of

students, it has existed simultaneously with art. The inclusion of cognitive-related art activities combined with an affective direction will allow for maximum experience and growth. For instance, activities should allow for students to make decisions, based on their personal values, and use previously learned techniques and knowledge to produce artworks.

Lastly, Bloom's explanation of psychomotor development states that "objectives which emphasize some muscular or motor skill, some manipulation of material and objects, or some act which requires a neuromuscular coordination"⁽²⁸⁾ will be beneficial within the educational process. Although many elective areas include psychomotor skill development, art education involves a level of technical skills (drawing and painting) unlike other subjects. "Bloom's Taxonomy"⁽²⁹⁾ has given educators a structure for learning objectives. Art educators, by universally applying these concepts to their curriculum, can fulfill an in-depth learning experience.

Another area of the art experience that needs to be addressed and defined is perception. Bloom's concepts relate to perception in a significant way. Perception involves the mental processes of analysis, evaluation, and synthesis, but at the same time allows the viewer to experience his values and emotions. Through sensory acquisition, an awareness and understanding of visual, verbal, or written stimuli is developed. The enhancement of perception skills is the responsibility of art education. The advantages of improved perception must be conveyed to the learner so that its significance in daily life will be understood. The idea of visual perception in education is endorsed by Irving Kaufman. He states that the uniqueness of art allows for:

. . . the recording of knowledge through representational images, communicating through a wide variety of forms, stimulating our senses, provoking our emotions, deepening our perceptual understanding, and providing a vital source of meaning.(30)

Perception in everyday life is a necessary process in which all individuals utilize sensory data to become aware.⁽³¹⁾ The combination of "the sense receptors, perceptual understanding, and imaginative transformation, lead to an enriched sensibility of feeling."⁽³²⁾

Art educators must give students skills in seeing more efficiently and comprehending what is actually seen. Through analysis and discussion, students become more aware of visual stimuli and their significance. Their values and feelings become more concrete. Because visual images are a form of communication, the language of art is learned as is any form of language. Although art comes in the form of

'non-verbal symbols," it still significantly shapes students' "attitudes and values."⁽³³⁾ The use of verbal and non-verbal symbols in our daily language provides a wider range or a "richness"⁽³⁴⁾ to our communicative process. Finding meaning through sensory awareness entitles the individual to become even more appreciative of all experiences. Perception can be enhanced by involvement in art education.

As a person perceives visual stimuli, he/she develops values and attitudes. The betterment of critical skills gives art education another purpose. Since human beings are constantly confronted with sensory data, art education assists students in developing individualized value systems which are essential to decision-making skills. The constant availability of value shaping through artistic stimuli is a valuable role of art in education. Class critiques of student work, the discussion of the works of great masters, and the analysis of contemporary works of art all help to expand and cultivate students' values and, therefore, their critical skills.

Although art deals with visual awareness, appreciation, perception, and critical skills, the areas of expression and creativity are also very necessary. Unfortunately, a production-based art curriculum lacks justification as an academic necessity. Art productivity is based on technical skill development, expression, and creativity. This style of art education lacks in the development of aesthetic appreciation and critical skills. The inclusion of all of art education's qualities -- the intellectual, emotional, and physical areas -- will assist art to become more academic. Within the studio environment of the art classroom, the incorporation of art analysis, evaluation, and expression are required.

The National Art Education Association, in discussing art's qualities related to expression, contends that:

Art emphasizes individual interpretation and expression.
We give form to our ideas and feelings and gain personal

satisfaction through individual accomplishment. The growing complexity of our contemporary culture requires a capacity for visual discrimination and judgment. Art education programs that develop the ability to make qualitative judgments are needed to help each citizen to assume a personal responsibility for the improvement of the aesthetic dimension of personal and community living.(35)

Art offers the student an outlet or medium in which to convey ideas. Cognitive mental processes are developed through planning out an art form, while affective mental processes assist the individual in decision making. Psychomotor capabilities allow for the actual artistic rendering and culmination of the art form. Many secondary subject areas allow for expression. However, visual art, based on its freedom to explore various techniques, styles, and art materials, is an excellent medium for self-expression and creativity.

Through exploration and discovery with art materials, the art student is able to develop many skills. Besides cognitive and affective strengths, art possesses an opportunity for the production of an artwork. The fine technical skills that some art styles require help to develop in the student a life-long knowledge and ability for art production. Objective rendering with a pencil, watercolor landscape painting, sculpting a clay figure, or silkscreen printing all require technical skills and artistic knowledge. The flexibility of art education and its adaptability to individual needs allows for the development of the intellectually innovative. In this "age of technology,"(36) there is a severe need for innovative minds. Some of the valuable "traits of creativity"(37) include such qualities as commitment, passion, propriety, deferral, judgmental evaluation, decisiveness, and the freedom to be dominated by an object.(38) Robert Saunders' "criteria for creativity"

identifies eight areas of the creative process. These areas are presented as valuable qualities within the creative individual:

(1) Sensitivity to Problems -- The student recognizes a problem and is motivated to solve it.

(2) Fluency -- The individual possesses the ability to provide many solutions to a particular problem.

(3) Flexibility -- The ability to change directions in thought and style is valuable.

(4) Originality -- Thinking of individual solutions and ideas is necessary.

(5) To Redefine and Rearrange -- The student finds other meanings or solutions by rearranging various parts of a whole or various factors and elements.

(6) Analysis -- A creative individual extracts meaning from symbols in contrast to merely identifying objects and details.

(7) Synthesis -- The ability to put diverse parts together again is essential.

(8) Coherence of Organization -- A student is able to give order, unity, and overall meaning to a concept.(39)

These desirable characteristics for creativity can be nurtured by art educators in the classroom or studio through structured curriculum objectives.

This presentation is directed at the acceptance of art education. An extensive amount of recommendations is necessary to help remodel the present state of art education into a respectable, necessary part of public education. Suggestions, preferences, and resources toward the betterment of art education need to be presented. Historically, the first significant recommendations were listed in the 1918 "Statement of the Commission for Reorganization of Secondary Education." The Commission lists seven areas or recommendations for development within the classroom: (1) command of the fundamental (mental) processes, (2) vocational efficiency, (3) civic competence, (4) worthy home membership, (5) ethical character, (6) health, and (7) worthy use of leisure time.⁽⁴⁰⁾ Although these areas are very general, the mention of fundamental processes and ethical character implies the importance of art education. Art enriches mental processes and individual character.

In 1983, ten features of art education were developed by an Arizona State Board of Education committee. These features were provided primarily as curriculum resources. The resources state that "the visual arts constitute a specific discipline." Art "provides information about the nature of visual images. Three significant areas of art education are cultural heritage, aesthetic assessment, and creative art expression." Art "represents a mode of thinking that depends on imagery and includes visual as well as verbal concepts." It also "fosters basic attending skills (observing and listening) and reasoning skills (visual and problem solving) and encourages students to exercise critical

judgment." Visual arts provide "opportunities to develop expressive skills by engaging in individual creative endeavors." Education in art also "fosters an appreciation of aesthetic qualities by becoming familiar with and discovering works of art. Instruction should be sequential and should occur on a regular basis." And lastly, "art curriculum can be evaluated based on certain learning objectives."⁽⁴¹⁾ These resources have identified many valid areas of art education and are an example of the direction individual states should take toward the goal of accepting art as a core curriculum subject.

Another advocate for visual arts is the National College Board. Their article titled "Academic Preparation for College" defined six basic academic subjects that students should have in preparation for college-level education. The six subjects listed are English, the arts, math, science, social studies, and a foreign language.⁽⁴²⁾ The Board's statement also shows that students would profit from the following preparation in the arts: the "ability to understand and appreciate the unique qualities of the arts" and "to appreciate how people of various cultures have used the arts to express themselves." It also suggests "the ability to understand and appreciate different artistic styles and works from representative historical periods and cultures. . . . Some knowledge of the social and intellectual influences affecting artistic form. . ." would be beneficial. Finally, "the ability to use the skills, media, tools and processes required to express themselves in one or more of the arts."⁽⁴³⁾

In addition, the Board contends that college entrants with extensive art background in high school should possess "the ability to

identify and describe various art forms from various historical periods" and also "the ability to analyze and evaluate the structure of an art-work." The statement also mentions "the ability to express themselves in a visual art form" as necessary.⁽⁴⁴⁾ The discussion of visual art and the arts as significant in preparation for college-level students is a definite positive direction toward the acceptance of art.

One of the more recent spokesmen for visual art education, Edmund Burke Feldman, the previous president of the National Art Education Association, was instrumental in advocating the program, "Art in the Mainstream," or "AIM."⁽⁴⁵⁾ The AIM program had the goal of presenting the public with reasons why art should be part of core curricula. The structure of the program dealt with three primary areas of art education: "work, language, and values."⁽⁴⁶⁾ Feldman's explanation of AIM states that:

Work is the noblest expression of the human spirit and art is the visible evidence of work carried to the highest possible level. Art is one of the best ways for every young person to learn the value of work.⁽⁴⁷⁾

Self-discipline and motivation, created by work, are valuable traits to be developed in all individuals.

Work has been described as an "activity in which one exerts strength or faculties. . . to perform something," and it "requires a sustained physical or mental effort to overcome obstacles and achieve an objective or result."⁽⁴⁸⁾ Art's unique style and the inclusion of language and value will provide a strong defense for working art into "the mainstream."⁽⁴⁹⁾ In a similar article, Michael Day explains the value of artistic work:

The model of artist exemplifies the highest levels of quality, care, and pride in meaningful work, and through their works, artists are able to investigate, expand, and express their perceptions of themselves and the world in which they live.⁽⁵⁰⁾

The importance of non-verbal symbols pertains to the second topic within the AIM statement -- language. Feldman feels that individuals must be taught to read visual images. Understanding, responding to, and discussing visual images develops "complete literacy." Students' powers of verbal expression can be strengthened by describing, analyzing, and interpreting visual images.⁽⁵¹⁾ Art's instant impact on the perceptor demonstrates how visual arts act as non-verbal language. Improved perceptual skills must be a responsibility of the art educator.

The understanding of visual images will allow students to develop a personal value system. AIM includes values as another area of importance. As students become more sensitive, they understand how visual images affect their value system.⁽⁵²⁾ When students learn how "to decipher visual forms" and "uncover the values embodied" within them, they can "critically examine them for their merit, utility, and relevance."⁽⁵³⁾ The National Art Education Association will prove to be the visual arts' most knowledgeable and formidable advocate. The area of advocacy will be discussed in-depth in subsequent chapters, as will recommendations directed toward the betterment of art education.

Art provides good reason for its acceptance into secondary public education. An excellent way to summarize art education's strengths is to present Judith Strand Major's "Significant Learning Factors Improved Through Art Education." Major lists eight important factors:

(1) *Perception* is improved through the development and extreme utilization of the senses.

(2) *Awareness* is improved through the "distinguishing" of aesthetic relationships, "openness to experience, observation and recall, and assessing feelings and attitudes."

(3) *Concentration* is improved through increased artistic activity, motivation, and "a supportive classroom climate."

(4) *Uniqueness of thought style* can be developed with individualized learning in the arts, extending thought," allowing for diverse problem-solving skills, and analyzing the artworks of others.

(5) *Expression* is improved through "gathering information for problem solving," selecting an artistic direction, "discovering artistic problems," and the analyzing and implementation of solutions.

(6) *Inventiveness* is important because unique individualized solutions are encouraged.

(7) *Confidence and self-worth* are improved through "a positive classroom climate," the acceptance of individual judgments, increasing an awareness of others' works, and "the development of artistic skills."

(8) *Motivation* is improved through "individualized choice," a positive attitude by the educator, "positive peer criticism," and the intrinsic qualities of art. (54)

Major's factors mention the essential areas of art education which allow for development of the student's self-concept.

Other areas of significance presented within this chapter are visual awareness to aesthetics, personality development, intellectual growth, perceptual skills, critical skills, expression, and creativity. The wide range of human development that art education offers requires consistency within curriculum development and the professional attitudes of art educators. The inclusion, universally, of the named strengths of art into the classroom environment will create a public awareness of art education's role in the 'mainstream'⁽⁵⁵⁾ of education.

SECTION II

Areas of Concern

Art education's present image in America's public schools is in need of strengthening. Although a significant percentage of art educators have committed to a more inclusive curriculum universally, the programs lack the necessities for acceptance. Within individual programs, activities related to cognition, personality growth, and visual awareness and appreciation will enhance art education's image.

One of the major concerns of art educators is the public misconception of art. The public must be educated to the objectives and significance of art education. Students and parents are intimidated by art. Art educators as advocates must accept the responsibility to educate the naive public. A generation of young people growing up without adequate involvement in art will most likely not be supportive of art education in their adult lives.⁽⁵⁶⁾

The lack of respect for art education is based on many stereotypes. Some believe it is "not vital to a child's education" or that "it lacks fundamental importance."⁽⁵⁷⁾ Because many art educators' curriculums are production-oriented, they lack an awareness to the other important areas of significant art instruction. This inconsistency of curriculum objectives appears to be the heart of the problem. "Bloom's Taxonomy"⁽⁵⁸⁾ plays an essential role in developing curricular objectives for all subject areas. Art, especially to gain acceptance, must base its program design on a similar format to many academic courses.

Art's experiences with production, expression, creativity, and emotional development are important, but the learning activities must incorporate a wider range of cognition. Activities which enhance critical skills and visual awareness are mandatory within art activities. Art has typically been "slipped"⁽⁵⁹⁾ into the curriculum instead of being included as an academic area. Art's appearance is difficult to transform without the total effort of all art educators.

The 1983 article, "A Nation at Risk," in its demand for "higher and more rigorous standards,"⁽⁶⁰⁾ mentions the importance of art education as it does other subject areas. However, it is mentioned as an elective area and not an academic area. It is not surprising that art education has created problems for itself. Its characterization as a "disorganized operation"⁽⁶¹⁾ is valid at times because of incompetent educators. Art educators have contributed to the problems in schools through a lack of leadership within professional associations and at the university level.⁽⁶²⁾ The stereotypical, withdrawn, apathetic art educator is a product of frustration and a lack of motivation toward change. This image and attitude must change if art education is going to develop respect.

The inconsistency in art education has also created a lack of consistency in social attitudes toward art. "Society asks for creative thinkers with original solutions to the world's problems," but "it denies young people the kind of education" that produces "creative thinkers."⁽⁶³⁾ Through art advocacy and consistent curriculum objectives, art education has a much better chance of acceptance.

Studying the learned behaviors of art students would be very helpful, but because of a lack of research data on art education there are limitations. However, practical statistics regarding increases and decreases in numbers are available. The data to be reviewed will reflect present strengths and weaknesses in art education. George Hardiman and Andra Johnson present some national research of interest. Between 1969 and 1970, 5,400 Bachelor of arts college degrees in art education existed, while between 1979 and 1980, 3,600 B.A.'s in art education were found. During the years of 1960 through 1980, there was a 57% increase in high schools offering art education. In 1960, 15% of secondary school students were enrolled in art, but in 1980, an increase of 6% was notable. Between 1960 and 1970, 17% of secondary students surveyed had enrolled in more than one year of art. However, between 1970 and 1980, a decrease to 11% was discovered. In 1980, 4% of students surveyed planned on studying art in college.⁽⁶⁴⁾

The research shows that more students are enrolling in art for one year. However, there is a significant decrease in students taking advanced art classes. The increase in schools offering art contradicts the number of art education degrees given. This indicates a very high teacher/student ratio within the classroom. National standards within each state vary with regard to art education. In 1979, 39 states had educational standards in art. Typically, art is required in kindergarten through grade five and suggested for grades six through twelve. Certification requirements also vary nationally with anywhere from 15 to

54 credits to teach art. In South Carolina, schools without certified art educators lose their state accreditation.⁽⁶⁵⁾ Art's drastic inconsistency in certification requirements has created a problem which art education must overcome in order to develop a uniformity in qualified instructors.

Laura Chapman provides more research regarding public involvement with the arts (music, drama, visual art). In 1981, of the public surveyed:

- 80% - of high school graduates have little or no art background;
- 70% - support school courses in some form;
- 78% - feel that art education is not necessary to understand or enjoy art;
- 53% - of those with art experience in school feel that art education helps enhance their appreciation of art;
- 65% - of art museum goers surveyed took art appreciation courses in some form in school or college;
- 90% - favor the attending of arts events;
- 75% - feel that arts programs should be financially supported with school funds; and
- 07% - are "heavily engaged" in some form of the arts.⁽⁶⁶⁾

The public strongly supports the arts outside of education, but visual art education as a requirement is still only accepted by a small percentage of society.

A Montana survey conducted in 1978 offers some evidence supportive of art education. This particular survey had 1,487 responding administrators or teachers. In Montana:

- 59% - feel that students should be required to take a class in the arts;
- 78% - feel that the arts should be part of the core curriculum;
- 96% - feel that education should be concerned with student creativity;
- 90% - believe art should be integrated into other curriculums;
- 48% - seldom or never take students on art field trips;
- 73% - believe instructional guidelines or curriculum guides should be developed in art;
- 71% - feel the arts deserve more funding;
- 15% - of the school districts surveyed provide teacher in-service in art education;
- 52% - indicate a need for more art training.⁽⁶⁷⁾

Again, the survey results reflect a positive attitude toward the arts and art education.

The survey results have proven an apparent need for art in society. However, society's feelings toward art education are mixed. Teachers and administrators, on the average, believe in the acceptance of art in education. Because the public influences most decisions in public education, they are the ones that most need to understand the role of art education in the student's educational experience. The Montana educators surveyed were asked to rank major barriers in the development of arts in education. The top three areas of concern were facilities, funding, and equipment. There was a low ranking of teacher in-service needs and, unfortunately, the attitudes of the community and parents were the least of their concerns.⁽⁶⁸⁾

A 1986 art education survey was distributed to 69 high schools in Wyoming. The following section will present and discuss the results of the survey. (Appendix A.1 provides a sample of the survey format used.) Of 69 schools, 39 responded, representing 3,282 art students. The following list of statistics is practical within this text to emphasize strengths and weaknesses in secondary art education in Wyoming. Out of 39 responding high schools:

- 84 - (average) students enrolled in art per school per semester (240 in Lander, Wyoming);
- 25% - of the students enrolled in art;
- 1.2 - average art teachers per school;
- 1.4 - average art rooms per school (35 out of 39 have an actual studio environment);
- 92% - utilize a kiln;
- 90% - utilize potter's wheels;
- 15% - of the schools offer a jewelry program;
- 18% - of the schools offer photography in some form;

- 85% - offer more than one year of art education;
- 62% - offer a full four-year art program;
- 87% - integrate art appreciation into their curriculum;
- 13% - do not have any art appreciation within their curriculum;
- 49% - have access to art resources (galleries, museums, local artists);

- 2.4 - (average) number of art resources within each community (Cheyenne/Casper - 20 each);
- 33% - art curriculum is designed, structured, or coordinated by the school district;
- 79% - of the administrators require lesson plans;
- 21% - teacher coordinates and designs the entire curriculum;
- 23 - total credits (average) required for high school graduation;
- 09 - credits of elective courses are required;
- 43% - of the required credits are electives;
- 08% - of the schools require one credit of the arts (visual or music) for graduation.

The present state of art education in Wyoming is fairly strong. However, some concerns still exist. Mainly, the survey was sent to 69 schools and only 39 responded (refer to Appendix A.2). A lack of professionalism within the state is evident. The camaraderie among educators is necessary more than ever if the image of art education is going to be enhanced. Some of the enrollments in certain high school art programs are very low because of a travelling itinerant teacher or just a poor program. Understandably, the smaller rural schools have a difficult task fitting art into the core curriculum because of the priorities that vary in each district. However, the rural school's art program is as influential as any other school and, therefore, it must maintain its positive image as intensely as an inner city school with several thousand students. The consistent unity of art educators is mandatory.

Overall, the present art facilities in Wyoming seem adequate. The number of rooms and equipment seem to fulfill the needs of most schools. Those schools in the 85% with more than one year of art offered afford students the opportunity for advancement (refer to Appendix A.3). Nationally, Chapman found that 43% of schools surveyed don't offer advanced art courses and, unfortunately, 24% do not even offer the visual arts.⁽⁶⁹⁾ The amount of art appreciation offered at 87% is respectable. However, the number of art resources within the state of Wyoming is very minimal. The present population of Wyoming is under half a million. The need and financial support for art resources is also limited. Geographically, many communities are isolated and have little or no access to art museums or galleries. The art educator, local art guild, or local artist become advocates for the development of art resources.

Curriculum development and coordination are the major weaknesses of the schools surveyed. Thirteen of thirty-nine schools work with school district personnel to design and implement the art curriculum (refer to Appendix A.4). The 67% who have no curriculum coordination are the target for improvement. Examining the percentage of elective credits required for graduation, the number is very high. This entitles the high school student to experience many vocational areas. The goal is to expand the academic requirements one credit with the inclusion of art. Nationally, 3% of high schools require the arts for graduation; thus, the 8% in Wyoming is significantly higher than the national figure.

SECTION III

Necessities

A plan for requiring art education in high school demands a structured systematic approach to reform in a convincing but respectable manner. The National Art Education Association (NAEA) offers a list of experiences that art education should provide. It is emphasized that "the studying of natural and man-made objects" and "becoming aware of art and design from contemporary and past cultures" are vital. Experiences in "expressing individual perceptions, ideas, and feelings through a variety of art media" are necessary. Experimentation with art materials and processes so as to fully comprehend their potential is mentioned as a provision. "Working with tools appropriate to the student's ability," which will allow for "satisfying aesthetic expression" is preferred. Art should allow for "organizing, evaluating, and reorganizing work-in-process to gain an understanding of the formal structure and expressive potential of line, color, form, shape, and texture in space." The capabilities of "evaluating all realms" of the visual arts is valuable. Lastly, "witnessing artists at work and participating in activities which allow students to apply art knowledge and aesthetic judgment" to their personal lives is also preferred.⁽⁷⁰⁾

The NAEA's list sounds realistically within reach. However, besides reasoning in art educators' language, art advocates must be constantly prepared to decipher the language into terms that are at the listener's level of comprehension. The art advocate's goal is to

communicate a purpose for art education, not to impress society with colorful art terminologies.

The NAEA, with its many resources, has developed standard basic requirements for secondary art programs in the form of a checklist. The areas of consideration listed include: consistent involvement by the instructor, extreme curriculum development, highly qualified art staff, and necessary funds to implement the curriculum. In simple terms, these are vital ingredients of an accepted art program.

Specifically, the NAEA states that "leadership in art education" is mandatory. There must be a "cooperative effort" with administrative leaders and with "all district art teachers to plan, evaluate, and promote the art curriculum." The art program must be "actively involved" with the community and allow for parents and local interested citizens to also be involved. Extracurricular activities related to art should be offered and student achievement in art frequently should be recognized. The present art curriculum guide should be available for viewing (refer to Appendix A.4), and the program should be integrated into other subject areas within the school. The school's administration should also demonstrate knowledge of the art curriculum.⁽⁷¹⁾

Courses offered in art should receive academic credit as do other subjects. At least "one basic course" should be offered to the entire student body and other art electives should provide students with "diverse art experiences." The program should be "visually evident" throughout the school and community. All instructors should be "fully certified" and be able to utilize their skills and interests within the curriculum. Involvement in professional organizations, because of the

need for art advocacy and unity, is required. Within the facilities, for every 500 students, there should be a "general all-purpose artroom." The school library should "provide art resource materials" as it would for any subject area. Regarding the budget, the art program's needs for consumable supplies justifies a budgeted amount of money for the program. The budgeted amount "allows for implementation of the curriculum."⁽⁷²⁾ These recommendations by the NAEA are influential toward the shaping, universally, of the national art education program. The main areas of concern relate to public and educator support, curriculum coordination and enhancement, and constant upgrading of educators (refer to Appendix B.1). The actuality of art education taking "a more serious tone"⁽⁷³⁾ towards its improvement will come with time; however, *the time is now*.

Art educators must possess a willingness to conceive of their role, develop an awareness of new and efficient styles of instruction, and develop an openness to the ideas that reflect the arts of our time. The responsibility for change is entirely the art teacher's. "Visibility" and "accountability" for the arts must be developed. "Short-range and long-range" plans for curriculum are crucial. The community and school personnel must be involved in the "preparation and explanation" of curriculum structure. In-service in art education for graduate or undergraduate credit needs to be available.⁽⁷⁴⁾ The combination of "staff expertise, the political climate, and the educational philosophy" of the district "radically shape the scope, goals, and methods of art education programs."⁽⁷⁵⁾ Involving all of the resources available seems to be one of the better directions for improving present programs. Input from all of the available resources will shape the present program into a more desirable one.

In a 1985 NASSP bulletin, Jean Rush published six directives for upgrading art instruction. The author listed "the distribution of the state art curriculum guide" as being beneficial to schools. By providing "written visual arts curriculum materials," educational objectives can be stated clearly. "Statewide in-service art education workshops" should be held yearly. Schools must be supplied with art reproductions "in reference to the curriculum guide." If provided to schools districts, "master art teacher consultants" would be helpful. And finally, "two semesters of college-level art education courses"

should be required for elementary certification.⁽⁷⁶⁾ This will assist in the development of continuity within the total program. Examining all of the recommendations and resourceful ideas for the betterment of art in education will be advantageous.

With the present emphasis on academic subjects and the reduction of elective areas and extracurricular activities, federal and state funding is becoming limited. State departments of education, the overall coordinator of most educational areas, could be instrumental in the establishment of "incentive grants"⁽⁷⁷⁾ which could be complemented by funds from state arts and humanities councils or local art guilds. The art educator's role as an advocate for financial support of art in school is imperative.

One of the most essential areas for the future improvement of art education nationally is the enhancement and thoroughness of teacher education. College faculty responsible for teacher education programs in art must look into the future and evolve towards bettering the "status quo."⁽⁷⁸⁾ Areas in need of improvement in teacher education include the need for the development of a "personal art philosophy," and the need for a "life-long learning process in art." Teacher education at the "pre-service level"⁽⁷⁹⁾ must accept the responsibility for developing valuable career needs in this time of constant support for the arts. Other areas of importance include the knowledge of how to design a quality art program at the secondary level, the development of public relations skills, and an awareness of art advocacy.

Teacher training programs can shape future art programs by introducing more courses on the teaching of aesthetic awareness and

appreciation. Because present art educators are lacking in art history background, art history requirements should be increased to eighteen credits, including one Twentieth Century course or a contemporary art history course of some kind. Nationally, average certification standards require a minimum of forty to sixty credits of art studio and as little as six credits of art history.⁽⁸⁰⁾ A commitment to more rigorous standards at the secondary level will shape art education into an entity with an academic image within the curricular structure.

The art teacher must be the motivational factor in career selection for advanced art students. Since secondary school is actually the last chance for tuition-free education, the advice and career education offered by the high school art educator is valuable. Unfortunately, career education in art is inconsistent and minimal. The educator is responsible for updating his/her knowledge of art careers and for providing the best local career education to the student. The teacher's role is to "learn more about art-related occupations," to "inform students about vocational and avocational opportunities" in art, and "involve students in activities that foster career education." The educator must be capable of giving many examples of art careers to the student with a knowledge of working conditions, the education required, and salaries available in the field.⁽⁸¹⁾ Breaking down art stereotypes in careers and developing an understanding of art's necessity in society are also duties of the art educator.

Without specifically studying the art education curriculum in detail, some assumptions can still be made toward its improvement. Art's inconsistent structure gives an irresponsibility to its image. The necessary adjustments and additions must be made. Generating support for art can be simplified by displaying to policy makers, administration, teachers, and, most importantly, parents "what a strong art program can accomplish"⁽⁸²⁾ However, the administration, school board members, curriculum specialists, and art educators must evaluate their own curriculum structure in order "to find ways to encourage more students to enroll in art."⁽⁸³⁾ The present lack of acceptance of art education into the academic realm can be attributed to inadequate curriculum coordination.

Typically, four types of curriculum systems are utilized. The "studio-oriented" program deals mostly with the development of technical skills and knowledge of artistic materials. The "historical/critical" program stresses cultural awareness and analytical and evaluative skills. Another program, "visual problem-solving," deals with creativity and expression and prefers the student to be naive technically. Finally, the "humanities-based" program involves the total aesthetic realm of the arts in an appreciative sense.⁽⁸⁴⁾ These programs all have their strengths, but a combination of them would allow the student the total, preferable art experience. Many art programs actually combine these styles, but in such an unprioritized, unorganized fashion that the student may be deprived of some of the valuable qualities of art education.

Educators must find the time to design a written curriculum. A structure in written form allows for a more efficient evaluation. Evaluation of art education is "crucial not only for program quality and development, but for art's acceptance as a basic subject." Learning objectives "must be clearly stated and comprehended" so that administrators and teachers are able to assess the system and "identify areas for improvement." Following a sequential structure allows for the evaluation of previously learned concepts (refer to Appendix A.4). Justification of a program requires constant evaluation.⁽⁸⁵⁾ Besides the traditional "formalist" courses, those dealing with the art elements, a course designed to prepare the student for daily aesthetic life experiences is another curriculum option -- still moving in the direction of a comprehensive art education program.⁽⁸⁶⁾

Enriching the art curriculum with diverse approaches to a comprehensive program on a universal basis is the present goal. These "model programs" are essential to "influence and demonstrate" to the school districts the vital role of art education.⁽⁸⁷⁾ The model program, or "discipline-based" art education, consists of four essential areas: art productivity, history, criticism, and the aesthetics. Art production deals with "direct involvement in the creative processes, choices, and decision-making" and is traditionally what makes up the art experience. The second area, art history, introduces many directions of study to the student. The study of art's historical significance, the influence of earlier works, studying the purpose of artworks, and the cultures who produced the art, are all parts of art history.⁽⁸⁸⁾

Art criticism, the third area, seems to be the area receiving the most attention. Possibly, because this area deals more with the mental processes, it has been stressed more often. Art criticism can be described as "explaining an artwork and judging it." The development of "knowledge and objective criteria" will assist the student in analysis, interpretation, and judgment of art. Within this area, students will learn to make informed judgments about art through observation, discrimination, comparing and contrasting works of art, and using expressive language. The fourth and last area is aesthetics. Students should learn different directions in art appreciation and the valuing of art.⁽⁸⁹⁾ These four essential areas will assist art in its merger with the academic curriculum.

The NAEA's 1965 "Report of the Commission on Art Education" offers guidance in designing a systematic discipline-based program.⁽⁹⁰⁾ However, art education professors and teacher training faculty need updated "exposure to the theories, principles, and practices" that are necessary to design a discipline-based art education program.⁽⁹¹⁾ By updating pre-service training, a universally competent art program will gain acceptance.

The necessities of art education, as in other subject areas, are never-ending. However, the present needs must be prioritized and satisfied with unity. Some of the suggested traits for art education may be out of reach for some schools, but the power of art advocacy will continually assist in the universal acceptance of art. Monumental progress for the visual arts will be made with the addition of a discipline-based curriculum. The loyalty of art educators to each other

will allow for consistent national advocacy for the requiring of art at the secondary level.

Art integration into other subject areas is considered a form of art advocacy by some art educators. Art has coexisted with academic areas since its introduction into public education. Language arts, science, math, and social studies have all utilized the arts in some form within their curriculum. The level of art's introduction into other subject areas depends on the style of each educator. Art educators, confronted with integration, typically react negatively because of their dedication to declaring art education as its own significant entity. Some art educators feel that "to borrow strength is to gain weakness."⁽⁹²⁾ Saturating education with the arts detracts from the necessity of art as an academic subject. Other educators feel that art integration is art advocacy.⁽⁹³⁾ Organized, knowledgeable teachers will help in the coordinating of their curriculum with those of other subject areas. As an advocate for the acceptance of art, the educator must be extraordinarily flexible. However, the integrity of art can be preserved by the preparation of a sequentially structured curriculum.⁽⁹⁴⁾

The most common type of integration is through a humanities course. Humanities courses offer the learner a different direction in the education of the literary arts and language. Aesthetics are introduced to assist in the development of values within the subject area. Humanities courses "investigate the humanistic view of life with a major focus on philosophical and social values." Specifically, "the arts are used to illustrate basic concepts, styles, and historical periods." The use of the arts allows for the development of "pervasive ideas."⁽⁹⁵⁾

Platt, the author of "Grapho-Linguistics," found an important relationship between language and drawing. "Both are part of the symbolic function of the brain which makes possible the representation of an object, event, or concept by means of a signifier or sign." Platt also found that an arts-centered curriculum has increased and improved reading scores.⁽⁹⁶⁾

John Goldonowicz identifies key similarities between art and other subject areas. Referring to language, "art is a form of communication," therefore, "reading art means understanding a visual statement." To comprehend how visual art is "put together is to be visually literate." Like science, "art is also based on a natural order and relationship of elements. Art possesses certain principles that are logical," as math does and is as "analytical as it is emotional." In the area of social studies, art promotes an awareness and understanding of other cultures. Art is a "visual record" of civilizations.⁽⁹⁷⁾

The comparison of art to other areas is understandable, but it requires a carefully coordinated curriculum to justify its integration. Unfortunately, most core curriculum teachers have a lack of art background. Therefore, it "leaves teachers insecure and intimidated by the arts."⁽⁹⁸⁾ Besides the enrichment of art's curriculum, art must be available to other subject areas as a resource. Integration is an expected responsibility of art education. Areas in need of development include a national commitment by educators toward the advocacy of art education, a strictly structured discipline-based curriculum in writing, an upgrading of teacher education, and a more positive acceptance of art

integration. These major areas provide art education with an excellent strategy toward its acceptance into the secondary core curriculum.

The art educator is the representative nationally and locally for visual art. The educator is also the source for necessary communication between administrators, parents, school board members, and teachers regarding art. The art teacher must possess an appropriately assertive personality with leadership qualities. However, the art educator must have patience and be optimistic. As the advocate for art education, true dedication and self-motivation are also necessary. Public relations skills, public speaking skills, and an admirable self-image are helpful. The constant enthusiasm for the acceptance of art education is the prime characteristic.

The time for advocacy is now. Statistics show a 25% decline in college-age students by 1994. Between 1983 and 1984, 54% of universities and colleges reported a reduction in visual art major enrollments, with art enrollments peaking in the mid-1970's.⁽⁹⁹⁾ Reforming the national art image is not an issue for procrastination. A powerful surge of national art advocacy must take place in order to help the arts become a priority in society.

The 1976 "Arts in Education Report" lists significant statements for art's advocacy. The qualities of art must be communicated to the public. The arts apply to basic human development and values by the enrichment of living "instead of merely existing." Art is used as "mankind's outlet for inner-self." It develops attitudes and values while enhancing emotional and spiritual growth. Besides making life more enjoyable and tolerable, art helps people recognize and appreciate

their own unique qualities. The history of man has been recorded by art. Historically, art improves an awareness of past, present, and the future.⁽¹⁰⁰⁾

The arts develop all of the senses through stimulation and therefore enhance learning experiences. Because art communicates ideas, it improves reading, writing, speaking, and listening skills. Self-awareness, pride, personal satisfaction, and mental and emotional stability are developed by art. It also "trains future problem-solvers to be innovative." Specifically, "art develops motor skills, physical coordination, self-discipline, social skills, and avenues for expression."⁽¹⁰¹⁾ The qualities of art are convincing, but must be conveyed to the public by the educator.

One of the most influential individuals within the educational environment is the school principal. Paul Houston's strategy for developing a positive relationship with the school administration states: "Art advocates can play a vital role by gaining acceptance and support for art programs through careful and thoughtful collaboration with administrators in the school setting."⁽¹⁰²⁾

Houston identifies "survival needs" of art programs when approaching an administrator on an art-related subject. Art educators should provide reasoning for the existence of the program with very positive connotations. The art educator should "demonstrate how the arts can enhance student learning by reinforcing certain basic skills and providing alternative learning opportunities." The teacher should be "imaginative in identifying sources" for funding that do not involve the school budget. The stressing of how art promotes order within the high

school environment, and how it improves the lives of the students is also suggested. Lastly, how art possesses public relations value that will help develop public confidence in the educational process should be conveyed.⁽¹⁰³⁾ If the art educator communicates at the administrator's level regarding art, and develops a positive relationship and understanding, the administrator can prove to be one of the most valuable resources in the advancement of art education.

SUMMARY

When studying the present condition of art education, many significant strengths are notable. But the policy makers, administrators, school board members, and parents require constant positive support of art. The qualities of art are often overlooked and the weaknesses are exploited. The purpose of this paper is to provide the necessary support and make recommendations for art's improvement.

Visual art's qualities -- aesthetic appreciation, personality enrichment, intellectual development, perception and critical skill development, and expression and creativity -- provide automatic rationale for high school art programs. However, the improvement of art's image will require a national effort by art educators. The production-based curriculum lacks validity as an academic course. Research nationally, and from Montana and Wyoming, suggests a major inconsistency in art curriculum coordination. The utilization of art integration into other subjects provides a practical teaching tool as well as an expansion of aesthetic awareness. With colleges and universities committing to the upgrading of teacher education, the areas of art education in need of reform can be gradually shaped. The introduction of a discipline-based curriculum with the integration of art productivity, art history, art criticism, and aesthetic awareness has given art a more respectable image.

The acceptance by art educators of the role of art advocate will expand the national effort to improve art education. The optimistic,

enthusiastic, knowledgeable art advocate, by informing society of the numerous positive qualities of art education, will play an instrumental role in the acceptance of art education into the nation's basic core curriculum.

The existence of art is permanent (refer to Appendix B.2). However, its optional presence in education has reached a state of emergency. A commitment on the part of all art-related educators to advocate art in a positive, convincing direction will create a desirable image. Just as courses in English, science, social studies, and math are required, the arts will need to be included universally, based on human needs required to exist in a world full of technology and visual challenge.

FOOTNOTES

FOOTNOTES

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(90) Rush, loc. cit.

(91) Eisner, op. cit., p. 73.

(92) Grant L. Lund, "A Call for Reasonableness in Art Education," Art Education 39 (March 1986):51.

(93) Dorn, op. cit., p. 19.

(94) Ibid.

(95) Reimer, op. cit., pp. 16-17.

(96) Penny Platt, "Grapho-Linguistics: Children's Drawings in Relation to Reading and Writing Skills," The Reading Teacher 37 (November 1977):262-268.

(97) John Goldonowicz, "Art and Other Subjects," Art Education 38 (November 1985):17.

(98) Major, op. cit., p. 14.

(99) Jon H. Sontag, "Art Enrollments in Higher Education During the Next Decade: Problems and Potential," Studies in Art Education 27 (Winter 1986):73 and 75.

(100) Burkhardt, op. cit., pp. 64-65.

(101) Ibid.

(102) Paul D. Houston, "Stalking the School Administrator: Advocating the Arts," Art Education 34 (September 1981):19.

(103) Ibid.

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APPENDICES

APPENDIX A.1

WYOMING ART EDUCATION SURVEY

ART EDUCATION SURVEY

1. What is the present total number of students enrolled in Art? (a semester)

2. What percentage of your student body enrolls in art yearly? _____

3. How many art instructors do you have on your staff? _____

4. What is the maximum number of students they work with in a class? _____

5. What is the minimum number of students they work with in a class? _____

6. Describe your art facility. _____

7. What major equipment does your art department have? (electric tools, potter's wheels, etc.) _____

8. Please list the Art courses offered presently at your school.

9. Briefly describe each art course offered.

-
-
-
-
-
10. Do you offer any art history or art appreciation? _____
-
11. Is it incorporated into a certain class? (Which one?) _____
-
12. Approximately how many major art resources are in your community? _____
(galleries, museums, etc.)
13. Are you a professional artist who sells your work? _____ Regularly?
-
14. Do you develop your own curriculum and basically teach what you want?
-
15. Does your principal require lesson plans? _____
16. How many total credits are required for graduation at your school? _____
17. How many total credits are required in electives? _____

Thank you for your time!

APPENDIX A.2

SCHOOLS SURVEYED AND
SCHOOLS NOT RESPONDING

SCHOOLS SURVEYED AND
SCHOOLS NOT RESPONDING

(1) Schools which responded to the art education survey in Wyoming:

Afton	Douglas	Midwest
Baggs	Dubois	Newcastle
Basin	Encampment	Pine Bluffs
Big Piney	Farson	*Pinedale
Bow Basin	Gillette	Powell
Buffalo	Glendo	Rawlins
Casper KW	Greybull	Riverton
Cheyenne Central	Hulett	Saratoga
Cheyenne East	Kemmerer	Shosoni
*Cheyenne Seton	Kinnear	Sheridan
Clearmont	Lander	Upton
Cody	Lusk	Worland
Dayton	Meeteetse	*Yonder

*Require arts education for graduation.

(2) Schools not responding to the art education survey:

Albin	Guernsey	Moorcroft
Big Horn	Hanna	Mountain View
Burlington	Jackson	Rock River
Burns	Jeffrey City	Rock Springs
Byron	Kaycee	Sundance
Casper Nationa	LaGrange	Ten Sleep
Chugwater	Laramie	Thermopolis
Cokeville	Lingle	Torrington
Evanston	Lovell	Wheatland
Green River	Lyman	Wright

APPENDIX A.3

EXCELLENT SECONDARY ART PROGRAMS
IN WYOMING (4-YEAR)

EXCELLENT SECONDARY ART PROGRAMS
IN WYOMING (4-YEAR)

(1) Campbell County High School, Gillette, Wyoming:

Drawing and Painting I	Photography I
Drawing and Painting II	Photography II
Watercolor Painting	Photography III
Design	Sculpture
Commercial Art	Ceramics I
Printmaking	Ceramics II
Art III, Independent Study	Crafts
Art IV, Independent Study	Recreational Crafts

(one-semester courses)

(2) Lander High School, Lander, Wyoming:

Drawing I	Sculpture II
Drawing II	Pottery I
Painting I	Pottery II
Painting II	Pottery III
Graphic Arts	Pottery IV
Special Projects	Glass & Metal I
Sculpture I	Glass & Metal II

(one-semester courses)

(3) Cheyenne East High School, Cheyenne, Wyoming:

Introduction to Art	Advertising Design
Drawing	Design
Watercolor Painting	Sculpture 1
Oil/Acrylic Painting	Sculpture 2
Ceramics	Printmaking

(one-semester courses)

(4) Cheyenne Central High School, Cheyenne, Wyoming:

Art I	Ceramics I	Sculpture I
Art II	Ceramics II	Sculpture II
Art III	Ceramics III	Sculpture III
Art IV		

(full-year courses)

APPENDIX A.4

A MODEL CURRICULUM GUIDE
(CAMPBELL COUNTY HIGH SCHOOL
GILLETTE, WYOMING)

CAMPBELL COUNTY HIGH SCHOOL
Curriculum Course Outlines and Statements
1983-84

Department <u>FINE ARTS</u>	
Course Title <u>DRAWING & PAINTING I</u>	Course Number <u>510</u>
Length of Course <u>ONE SEMESTER</u>	Number of Credits <u>1/2</u>
Grade Level <u>10, 11, 12</u>	Prerequisite(s) <u>NONE</u>
Basal Text <u>NONE</u>	

Course Abstract:

This is an introductory course in drawing and painting. Major emphasis will be directed to instruction of how line and value are used to create drawings and paintings. A variety of techniques and materials and tools will be explored and used in drawing and painting assignments. The elements of art and principles of organization will be investigated and applied practically to drawing and painting assignments. Appreciation of works-of-art will be fostered.

Course Objectives:

1. To use contour lines to describe objects in drawing them.
2. To develop ability to see and perceive more analytically and with greater understanding.
3. To draw objects in their most interesting aspects using contour lines, value, texture, variety.
4. To show how position on surface, size of objects, overlapping, detail, and value work together to create the illusion of reality on a 2-dimensional surface.
5. To draw ellipsis and show how they contribute to a composition.
6. To use a variety of tools and media to affect and influence the character of the subjects of drawings and paintings.
7. To draw transparency.
8. To draw the basic shapes and forms and as a result relate them to other subjects to be drawn and painted.
9. Use value to achieve the illusion of mass and weight in drawings.
10. To compose subjects utilizing the principles of organization.
11. To use aerial and linear perspective to create the illusion of distance on a 2-dimensional surface.
12. To apply the physical properties of color (hue, value, and intensity) in creating paintings.
13. To use the tools and equipment necessary to drawing and painting and to care for them.
14. To use the vocabulary unique to drawing and painting.

Fine Arts Drawing & Painting I Curriculum Continued

Course Objectives continued:

15. To study the work of master artists to gain appreciation of the creative process and product.

Sequential Unit Design:

	<u>Number of Weeks</u>
Contour drawing	Throughout course
Drawing ellipsis	2-3 days
Value drawing	Throughout course
Transparency	2-3 days
Color theory	Variable (This is covered in depth in Design)
Linear perspective	3-4 weeks
Painting	3-4 weeks

The above principles carry over into every other aspect of drawing and painting. It is difficult to isolate any one and assign a definite time schedule to it.

Performance Behaviors:

The student will be able to:

1. Define what a contour is and to execute contour line drawings using the media assigned.
2. Observe the subject to be drawn with such clarity as to enable him/her to draw or paint it.
3. Draw the subject from a number of vantages so as to render its most interesting aspect.
4. Draw ellipsis of objects having ellipsis, identify what they are and why that knowledge is necessary to the artist.
5. Recognize and define the devices the artist uses to create the illusion of depth on a 2-dimensional surface and to be able to incorporate them in drawings and paintings.
6. Use and care for tools and media assigned by the instructor to achieve the objectives established.
7. Draw transparent objects so that they appear to be transparent.
8. Name and draw the basic forms using line and/or value to create the illusion of mass and weight.
9. Compose subjects so that they are visually and aesthetically pleasing by utilizing principles of organization.
10. Define hue, value, and intensity of color and use these properties in painting pictures.
11. Demonstrate appropriately the use of vocabulary related to the subject of drawing and painting.

Fine Arts Drawing & Painting I Curriculum Continued

Performance Behaviors continued:

- 12. Use aerial and linear perspective accurately and effectively in drawing and painting.**
- 13. View and react to the products of other artists (past and present) from an emotional, intellectual, and analytical aspect.**
- 14. Complete assignments by dates set by instructor.**

APPENDIX B.1

THE OBJECTIVES OF ART EDUCATION

THE OBJECTIVES OF ART EDUCATION

"Art education can no longer afford to rely on apologetic slogans to explain its own existence. The arts have engrossed man's attention and activities as long as history has left traces of his earthly existence. Certainly, it is possible to teach art for the increase of skill among workmen, for the worthy use of leisure, for the stimulation of personal expression in a creative environment, for its correlative value in the teaching of meaningful wholes, for the meeting of the child's needs in the life of his home environment, for grasp of concepts of visual forms, for understanding of the creative attitudes and approaches to the work of the artist, for aiding the individual in achieving a self-identification in the chaotic world, and finally for the nearest approach each individual can make to the quality we are currently labeling 'creativity.' Each art teacher, in varying degree, consciously or unconsciously, teaches art to accomplish these ends."

SOURCE: Frederick M. Logan, "Development of Art Education in Twentieth Century U.S.A.," in Report of the Commission on Art Education, ed. Jerome J. Hausman (Washington, D.C.: NAEA, 1965).

APPENDIX B.2

ATTITUDES TOWARD THE ARTS

ATTITUDES TOWARD THE ARTS

"Without poets, without artists, men would soon weary of nature's monotony. The sublime idea men have of the universe would collapse with dizzying speed. The order which we find in nature, and which is only an affect of art, would at once vanish. Everything would break up in chaos. There would be no seasons, no civilization, no thought, no humanity; even life would give way, and the impotent void would reign everywhere."

- Guillaume Apollinaire -

"I look forward to an America which will not be afraid of grace and beauty. . . . an America which will reward achievement in the arts as we reward achievement in business and state-craft. I look forward to an America which will steadily raise the standards of artistic accomplishment and which will steadily enlarge cultural opportunities for all of our citizens."

- John F. Kennedy -

SOURCE: Frederick M. Logan, "Development of Art Education in Twentieth Century U.S.A.," in Report of the Commission on Art Education, ed. Jerome J. Hausman (Washington, D.C.: NAEA, 1965), pp. 287 and 441..