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AN EVALUATION OF ART TEACHER, PARENT AND
STUDENT PERCEPTIONS OF THE MOST MERITORIOUS
GOALS FOR A HIGH SCHOOL ART PROGRAM

by

CLARE E. LOVERIDGE

A dissertation submitted in partial
fulfillment of the requirements
for the degree of Doctor of Education in
the Department of Education at
the University of Central Florida
Orlando, Florida

May 1988

Major Professor: Dr. Robert R. Lange

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by

Clare E. Loveridge

ABSTRACT

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The purpose of this study was to examine and evaluate the perceptions of high school art teachers, parents of high school students and high school students themselves relative to the merits of goals of a district program for high school art education and to determine whether the three populations share a common perception of these goals. The review of the literature indicated a lack of substantive art programs in the curriculum from kindergarten through grade 12. The emphasis on art production goals was cited as a major reason art is given such low status in our nation's schools. Many authors believe that if art is to be valued as fundamental to a child's educational development, the emphasis on art production must be broadened to include art history, critique and aesthetics.

Because an official school curriculum is often established to reflect societal values, information on art teachers', parents' and students' perceptions of the merits

of the goals of high school art programs is important. Such information can be used to plan a local strategy for generating support for and effecting a change in art curriculum.

Twenty-two certified high school art teachers, 200 randomly selected parents and a representative sample of 240 high school students were asked to review a list of 20 goals for a high school art education program and to rate them on a seven point Likert scale. The survey instruments for the three groups included five art activities pertaining to each of the four major goal areas of the discipline-based art curriculum, namely art production, art history, critique and aesthetics.

Seventy percent of the participants responded to the questionnaires. The objectives of this study were (1) to determine the variability of perception between and within each group, (2) to find whether the three groups possess common perceptions of the merits of alternative goals, (3) to ascertain whether art teachers with more than five years experience share a common perception with teachers with less than five years experience, (4) to determine whether students who have received secondary level art instruction differ in their perceptions from students who have not received instruction, and (5) to compare the ratings of production oriented goals with the other discipline-based art education goals.

Major findings of the study were as follows:

- (1) The plot of the mean ratings of the merit of the goals for teachers shows wider variability than either parents or students.
- (2) Students provided a lower mean rating than either the teacher or parent groups.
- (3) Lack of data.
- (4) Students and parents with more exposure to secondary art education tended to rate the goals lower than their counterparts with no art background.
- (5) In the One-Sample Runs test, the art production goals did not appear more predominant at one end of the list of rankings. Teachers, parents and students rated aesthetics and criticism moderately high.

In conclusion, the findings indicate that teachers, parents and students do value critique and aesthetic goals in the high school art education curriculum. Continued in-depth research and study with wider populations will be beneficial if we are to meet the challenge to continue to broaden high school art curriculum goals.

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CHAPTER I

INTRODUCTION

In the early to mid 1980's there was a growing national paradigm shift in the theoretical goals for art education. The necessity for change in the focus of the goals has been stimulated in part by the Getty Report, Beyond Creating: The Place for Art in America's Schools (1985). This report is the first public report of a nationwide search for school districts which display substantive art education programs. The more comprehensive programs which the authors of the report sought were to include the four disciplines of art history, art production, art criticism and aesthetics.

The Getty Center's team of five art educators and Rand Corporation analysts surveyed more than one hundred art education experts from coast to coast. They found only seven significant programs which were in the process of developing discipline-based art programs.

For the past twenty years the National Art Education Association (NAEA) has recognized that art studio production serves as the core of the art education program and that art criticism, history and aesthetics should be integrated into a sequential K-12 program of instruction.

The emerging goals have been consistently and strongly promulgated in the literature. The problem lies in the fact that the emerging goals of art education have not been defined in the detail that is needed for translation into practice. There is a need for clarification of what should be the main focus of the art program within the public school of a specific district. Furthermore, the apparent dichotomy between theory and practice warrants investigation of the perceptions of high school art teachers, parents and high school students to clarify and evaluate goals for art instruction. In terms of the 1980's national thrust toward educational excellence and a more rigorous curriculum, which has been prompted by such reports as "A Nation at Risk" (1983), Ernest Boyer's "High School" (1983) and John Goodlad's "A Place Called School" (1983), it is imperative that the goals of art education be researched, evaluated and developed.

The public demand for quality academic learning and accountability spans every curriculum area. School districts must respond to the demand for educational excellence in all curriculum areas including art education. If various populations do not perceive the goals of art education as valid and relevant to the needs and interests of students in their attainment of excellence, then the continued existence of the art program is questioned.

We know from past experience that art instruction has been primarily concerned with art production. The Getty Report confirms the premise that seeing and feeling visual relationships, knowing and understanding about art objects and evaluating art products are three goals which ought to be included in a discipline-based art education program of merit. According to Greer and Rush, "the Getty's discipline-based viewpoint supports a consensus that has existed in art education literature for the past one hundred years and has earned considerable support over the last fifteen" (1985, p. 29).

Since 1967, NAEA has advocated the goals of art history, production, criticism and aesthetics for the art program to be integrated with art production. However, school programs traditionally give little or no attention to any but the production-oriented K-12 art curriculum. Only a small percentage of classroom art teachers belong to state and national art education associations, utilize new resources, or read the literature and research reports (Degge, 1982). Another fact which must be considered is that teachers usually teach the way they were taught. Most art teachers today received their training in production-oriented classes and are currently teaching in that mode.

An editorial in Design for Arts in Education (Mahlman, 1986) states that the lack of substantive learning in the arts has probably persisted not because of the curriculum being taught but rather because of the time available to teach appropriate curriculum that would accomplish more comprehensive results. Greer (1985) urged that the discipline-based art education become a part of general education because its goal is to produce students who use concepts, skills and methods of art in cognitive ways. Students need time and in-depth instruction in order to focus on the unique concepts and ways of thinking that are specific to discipline-based art education.

Because an official school curriculum is often established to reflect societal values, information on art teachers', parents' and students' perceptions of the merits of the goals of a high school art program is important. Such information can be used to plan a local strategy for generating support for and effecting a change in art curriculum.

Statement of the Problem

What is the perceived merit of alternative goals of art education as expressed by high school art teachers, parents and high school students?

Study Questions

The research questions addressed in this study were:

1. How much variability of perception is there between and within each group: high school art teachers, parents and high school students?
2. Do the art teachers, parents and students possess common perceptions of the merits of alternative goals of an art education program?
3. Do art teachers with more than 5 years experience share a common perception of the merits of goals with art teachers with less than 5 years experience?
4. Do students who receive secondary level art instruction and students who have not received art instruction differ in the perception of the merit of art educational goals?
5. Are the production-oriented goals rated higher or lower than the other discipline-based goals of the art program?

Definition of Terms

GOAL: Primary objective of a curriculum.

ART SPECIALIST: A specialist trained and certified to teach art.

GOALS: Long-range objectives or outcomes stated in behavioral terms which should be addressed by a particular curriculum.

PERCEIVED MERIT: Rating assigned to goal statement; the most advantageous, valuable.

STUDENTS: Pupils enrolled in high school.

TEACHERS: Instructors, certified in art and listed as art instructors on the school's roster of teachers.

PARENTS: Responsible guardian of students as listed on student's permanent record cards.

Limitations

The limitations of this study are:

- (1) the study was conducted in one school district in the state of Florida;
- (2) the subjects in the study were a random sample of 240 students from grades 10, 11 and 12, a random sample of 200 parents, and the total population of 22 high school art educators in the district;
- (3) non art educators were not included in the study;
- (4) the goals listed on the questionnaires might affect what students, art teachers and parents believe are goals;
- (5) the data will be valid to the degree that participants understand the questionnaire and were sincere in their responses.

Assumptions

The assumptions of this study are:

- (1) educators have a great need to effectively address

goal priorities in art education;

(2) the public's perception of the merits of art education is somewhat nebulous;

(3) there is a need to investigate and clarify the goals of the art education program;

(4) students, art teachers and parents are willing to participate in this study;

(5) inferences to the population can be made from the sample.

CHAPTER II

REVIEW OF THE LITERATURE

History and Development of the Goals of Art Education

Johnson (1982) states that the primary goal for drawing during 1860-70 was the designing of manufactured objects at a time when countries were competing with each other to sell such items as textiles, ironwork and pottery.

At the turn of the century, the focus of art curricula was on the preparation of a small group of "talented" students in art academies to design aesthetic environments in the community. The early 1900's witnessed the growth of child psychology. This caused in large part the formal training to become less restrictive on the child. The art goals changed to creative self-expression, and the needs of the learner were considered most important.

The goal of De Garmo & Winslow in the early 1900's was to create an artistically literate citizenry. This goal is repeated in much of the recent literature. The discipline was called "visual communication" in the research of McFee and Degge (1977).

In 1967 the National Art Education Association took up the challenge confronting education in general and art education in particular to develop a position statement

addressing the essentials or goals of a quality curriculum. Because of the growing national interest in the arts, the committee met to elucidate goals for public school art programs. The results of their efforts are published in The Essentials of a Quality School Art Program (1967).

For all school programs in the United States art has four aspects: seeing and feeling visual relationships, producing works of art, knowing and understanding about art objects, and evaluating art products. In short, at all grade levels art experiences are planned which will broaden understanding in perceiving, performing, appreciating and criticizing art.

These four goals promulgated by the National Art Education Association have been defined, expanded upon, condensed and rearranged. Essentially, however, they have remained unchanged for the past twenty years. In 1978, the Professional Standards Committee of the NAEA revised the 1967 document as a result of a consultation with the membership at three national conventions, with the Board of Directors, delegates of the Divisions of NAEA, affiliated art association of several states and with national leaders in art education. In the document, Purposes, Principles, and Standards for School Art Programs (1978), the goals may have been reworded; however, they were never essentially changed from perceiving, producing,

knowing and evaluating.

The general goal of art education according to Greer (1984) is for all learners to gain a full understanding of the visual arts as they progress from kindergarten to grade twelve. This understanding requires contemplation of the nature of art and its role in human experience (aesthetics), learning to describe, interpret, and access art (art criticism), understanding works of art in cultural and historical context (art history), and creative art expression (art production), as a part of the art curriculum.

The basis for an all-inclusive quality art education curriculum remains firm. Broudy (1985) defines the art goals for general education thus: "a) The skills of perceiving the aesthetic properties of the work of art; b) The skills of making an object that has aesthetic properties; c) Knowledge about the field - its history, its philosophical bases, its classics, its famous figures; d) Knowledge of the principles of criticism" (p. 213). He stresses furthermore that even in the elementary grades perceptions should take precedence over performance. Stating the goals of high school art education, the College Board Report (1985) recommends significant progress toward three kinds of abilities: a) knowledge of how to produce or perform works of art; b) knowledge of how to analyze,

interpret and evaluate artworks; c) knowledge of artworks of other periods and cultures and their contexts (p. 20). The Board stresses the importance of a well-balanced curriculum for students' full understanding and appreciation of the arts.

In the recent goal statements published in Quality Art Education Goals for Schools, the NAEA Board of Directors adopted the following objectives to be achieved by 1990:

All elementary and secondary schools shall require students to complete a sequential program of art instruction that integrates aesthetics, art criticism, history and production. At the secondary level the art curriculum shall include in-depth study in one art medium and studies in art history, aesthetics and criticism. (1985, p. 2)

The most recent NAEA position statement defines quality art education as a curriculum which addresses objectives. It states that through art education students learn basic skills of developing, expressing, and evaluating ideas. Quality Art Education Goals for Schools: An Interpretation (1986) has reiterated the four domains of the discipline-based art education program advocated by the Getty Report (1985). Getty insists that children's understanding of art will increase through analyzing and

interpreting the artistic and cultural contributions of the past.

An additional aspect of recent research concurs that the incorporation of the four domains within discipline-based art education must not be merely additive, but transformative (DiBlasio, 1985). The curriculum should expand and broaden through concept-building and a literal interdependence and inclusion of the four goals.

Robert Saunders (1979), Art Consultant for the Department of Education of the state of Connecticut, claims that it is not always theory that determines the goals of art education; sometimes it is budget and materials. The current trend towards production could stem from the art materials manufacturers' marketing techniques during the past decades. The basic concept of art materials changed with the invention of colored chalk during the Civil War, wax crayons in the late 1880's, the improvement of watercolors at the end of the century by Prang, Binney, Smith, Milton Bradley, and the American Crayon Company. These art materials became much more easily accessible and affordable for public school consumption.

Saunders describes some of the objectives developed by a committee of art educators in 1969 for the National Assessment of Education Progress. A secondary student should be able to recognize and describe such aspects of

art as subject, the "expressive content" and the formal qualities. They should know also how to value art as part of human experience, how to remain open minded about different forms and styles of art, and how to use a variety of media, tools and techniques. Students should have learned how to make and justify aesthetic judgments, using specific criteria. They should recognize major works of art from a historical viewpoint and understand their significance. High school students should also understand major movements and be able to critique contemporary styles in art and the relationship between art and other disciplines.

There has never been total agreement upon the goals of art in the curriculum. Barzun (1979) lists goals as diverse as self-expression, appreciation, and art career orientation. It should be determined where the emphasis ought to be, on art's historical importance, intellectual content or critical judgment. In the final analysis, the benefits of teaching art will be from the pleasure derived from the knowing and the sharing, and the keener perceptions which will be developed (Barzun, p. 13).

Scholars stress the importance of distinguishing between two aspects of art education, the goal of creating artists and the goal of educating individuals to appreciate art. They note the importance of a teacher who can

differentiate between a student who possesses a generalized aesthetic sensibility and those rarer types who possess the ability to give concrete form to their aesthetic experiences. The majority of students in school art programs will not produce art as a livelihood but will hopefully become viewers, consumers and appreciators (Read, 1968; Day, 1976).

Various writers from time to time have urged greater attention to aesthetic responses, the social-cultural context of art experiences, and the study of art history and criticism (Chapman, 1985). During the sixties, the body of art-making activities had a primary purpose to promote creativity. Since the 1960's, discussing art in the classroom, art history, criticism and appreciation have been recognized as equally valid units of the curriculum (Johansen, 1982). The literature is replete with expansions of the goals of art education. Barkan assails the rejection of critical and historical modes of teaching art (1962). The problem, in the majority of cases, is the dichotomy between theory and practice. As Kohl states, "Decent programs should incorporate history, technique, performance and practice as well as the technical aspects of art and criticism" (1982, p. 137).

The discourse on the four domains of art education is nothing recent. John Dewey once claimed, "Art denotes a

process of doing and making" (1934). However, he went on to state that the word "aesthetic" referred to experiencing, appreciating, perceiving and enjoying. He mentioned the requirement of art criticism, defining it as a judgment that must be performed according to a specific criteria. If criticism is to be pertinent and valid, it must include for the critic an interaction between his own sensitivity and his store of knowledge from past experiences.

Some art educators seem to have lost touch with the writing of earlier times as well as with their professional organizations. Arnheim calls for a delicate balance between the powers of analysis and spontaneity. He maintains that some teachers feel verbal analysis will paralyze intuitive creation and comprehension, claiming that formulas and recipes can be destructive in descriptive explanatory critiques (1954).

Art has been defined by Aldrich (1963) as the revelation of things, an inner creation of the imagination which manifests itself as a concrete aesthetic object. In his Philosophy of Art, Aldrich writes in depth about the aesthetic experience and the dichotomy of the nature of the perceptions of the doer and the viewer (p. 98).

Major Goal Areas Defined

Before discussing strategies for reorganizing the goals of art education in the secondary curriculum, it is essential to clearly and fully define production, history, criticism, and aesthetics and all their implications as they have been repeatedly emphasized in the related literature.

Hausman (1987) insists on calling them the "four parent disciplines," and he further identifies the goals as "politically persuasive terms" advocated by the Getty Project. He expands upon this premise, stating that the content of art needs a "multi-disciplined base that includes studio practice, art history, aesthetics, art criticism, psychology, philosophy, history, literature, science - indeed the full range of our human knowledge" (p. 58). Scholars agree that with more balanced art programs and expanded curriculum goals students will learn perceptual sophistication and a feeling of artistic literacy (Read, 1966; Day, 1976; Boyer, 1983; NAEA, 1986).

In the effort to broaden and enhance the art curriculum, children should be taught to produce visual images as well as to read and interpret them verbally. The world is becoming more visually oriented daily. In this predominantly media-conscious society and specifically through film and television imagery, people now recognize

and understand the artistic achievements and expectations of all cultures (NAEA, 1986). It follows that, as Day (1976) states, the focus of product and process should include critical experiences as children learn about the art heritage of their country and the world as well.

Furthermore, the high school art program is not necessarily a program that is oriented toward the training of artists. As early as 1968, Herbert Read made the distinction between the practice and appreciation of art. The cultural formation of individuals is a more extensive definition or goal and is advocated by the arts education associations and schools of the arts (K-12 Arts Education, 1986).

Art is a form of knowledge which gives concrete, reliable information about the world. The areas studied in design and sculpture, drawing and painting are very often related to anatomy, nature, and architecture as well as to geometric and abstract forms. Art goals should be based upon concrete concerns about the world in order to increase appreciation and relevancy. Hausman (1987) concludes: "Life's experience is the context for the study of art" (p. 58). Groups of art educators propose that: ". . . our first priority in the educational setting must be providing the knowledge and skills necessary to work with and understand the techniques and traditions of art forming the

highest intellectual heritage of civilization" (K-12 Arts Education, 1986, p. 24).

Production

Producing expressive and spontaneous works of art is one of the most revealing of human activities. While producing art and giving form to ideas and feelings, students come to contemplate and understand the world around them. The productive art experience is one in which the results are more concrete than those of other experiences. Production in the art classroom results in a drawing, painting or sculpture that eventually enters the public domain and is subject then to criticism and evaluation.

Plastic arts are permanent, and are a valuable clue to the history of civilization (Read, 1966). Art production has been called the communication of meaning through visual imagery (Cromer, 1986). An expanded view of the skills nurtured through media activities are described in the following: "Art production places enormous expectations on students' ability to observe, discriminate, remember, interpret, make decisions, solve problems, compare and make value judgments, extrapolate findings to other situations and apply known information to new settings" (NAEA, 1986, p. 15).

The visual arts involve problem-solving, resulting in real and visible solutions. There are no single answers to an artistic problem; there are many to be explored. One must depend upon that most exquisite of human capacities, judgment. Eisner (1981) states that the exercise of judgment in the making of artistic images or in their appreciation depends upon the ability to cope with ambiguity, to experience subtlety, and to balance the difference among alternative courses of action. These problem solving skills not only represent the mind operating and utilizing creative skills but critical thinking skills as well. These are precisely the skills that characterize our most complex adult life tasks. The problems that perplex us as adults are sometimes not those that can be treated by complex formulas and verified by proof.

One reason to focus on performance or studio production rather than history is that with the limited time for art in the basic school day, the concrete result is more visible for community exhibit and public approbation (Mahlman, 1986). However, when a quality art education program is delimited to this extent, we begin to witness the arguments of the advocates of discipline-based art education who claim that none of the components of the goals stand alone. Each one, production, history,

aesthetics and criticism, combines with the others to clarify, enhance, and reinforce (Dorn, 1981; Chapman, 1982; Goodlad, 1979 and 1984; Getty, 1985).

Hastie (1984) asks us: ". . . can we expect public support for a program when its perceived justification is based upon systems devoted to relatively 'meaningless manipulation of media'" (p. 10)?

Getty researchers (1985), on the other hand, found that children's direct personal involvement with and creation of artworks provided them with a fuller understanding of the process master artists have experienced. Following thereafter is a greater appreciation of their cultural heritage.

A significant statement has been made by Brent Wilson (1986) regarding an art program devoted primarily to art production. He believes that students do not benefit much from school art making. He advocates abandoning the idea that schoolroom art fosters children's creative expression or increases their perceptual awareness. He believes that the only major goal for teaching art in schools is to convey messages and meanings of important works of art.

Art History

Art is the earliest evidence of human activity as recorded in visual form in the cave paintings at Lascaux. It has been said that art is three times as old as writing.

Art is one of the richest sources for understanding human societies and the motives of those who created them (NAEA, 1986). Jim Cromer (1986) found the following:

Art educators should claim for art education the most important function that the visual art performed in society: It was the first system for recording experience in graphic symbols out of which grew the alphabet and consequently reading and writing in verbal symbols. (p. 17)

Making and using art to communicate ideas has been a basic activity throughout history. Museums are replete with centuries-old art and artifacts which provide historical evidence of life in the past. Dewey (1959) stated in Art As Experience that works of art are the media of unlimited communication for mankind that can occur in a world full of walls that limit communication of experience (p. 39). It has been stated by the National Art Education Association (1978) that "the visual arts record the achievement of mankind, since the values and beliefs of a people are uniquely manifested in the art forms they produce" (p. 4).

When students critically evaluate art forms from the past, they achieve a better understanding of past and present cultures. In addition, they are afforded an education about contributions of numerous ethnic and

cultural groups (1978).

Curriculum units should address such activities as identifying and discussing works of art and major styles in order to understand the historical foundations of the cultural heritage. Analysis could run the gamut from mere description of the work of art and its historical era to the formulation of explicit statements about how the elements and/or principles of the painting or artifact influence one's interpretation of it.

Students, who will become future consumers of art and artifacts, need to know about the quality of the purchase. In addition, lessons learned from the past are invaluable in achieving an understanding of the significance of a piece of art. Moreover, with the study of painting, students can be exposed to trends and periods of art history that broaden their viewpoint as they establish their own identity in their artworks.

As the high school students' skills and knowledge increase, so also will increase their respect for the work of those artists who have come before. They will learn the methods and materials which countless artists have manipulated for hundreds of years and marvel at their accomplishments. Much is learned by the study of the historical perspectives of long ago. Information and activities could be duplicated in the classrooms of today

with knowing and understanding about objects of art and design.

Furthermore, teaching art history gives students an appreciation of those unique and special ideas which art has contributed to society over the centuries (Cromer, 1986). Cromer (1986) claimed, "The common denominator between teaching art history for artistic and aesthetic purposes is understanding how art and society interact to create a civilized lifestyle" (p. 16). The messages and meanings of important works of art might help in the endeavor (Wilson, 1986).

Critique

The classroom activity of art critique involves the student in developing the skills of learning to make informed judgments about the art of other students (Eisner, 1981). It requires students to observe, discriminate, compare and contrast works of art produced in the classroom. Students practice using expressive language to explain their assessments. According to Wilson (1986), "It may be appropriate to consider the best verbal criticism of a work of art to be the creation of a new work of art" (p. 27). While scanning works of art, students analyze the qualities of the work, i.e., expressiveness, emotion, and dynamism. They also determine what action is needed to improve the qualities in the final product.

Art critiques and evaluations can help students understand their preferences based on cognitive criteria. Most criticism takes the form of written statements or oral discussions that describe, analyze, interpret and evaluate art. Through these experiences, students are better able to derive meaning from art. These activities can also contribute to a deeper comprehension of the visual arts and a more sophisticated understanding of their own art production. No lesson should end without an evaluation of its component parts and their culminating products.

Critique can be synonymous with evaluation. In the classroom this activity is often neglected, yet it is one which will ultimately result in children's learning to value that which they have created. This alone should justify its existence in a quality art education curriculum. Day (1985) states that in contemporary art education there has been an increased emphasis on evaluation. It is essential for validation of student achievement. This provides advantageous feedback for assessment of student growth in art knowledge. It should be noted that evaluation of the working process based on educational objectives is more significant than evaluation of the final product.

Critical thinking requires an environment where inquiry is valued, where students are not afraid to take risks in an atmosphere without censorship. In this type of setting they can evaluate their own progress toward goals without the imposition of arbitrary grading systems. This goal has not changed since the fifties, when Viktor Lowenfeld endowed art education with the theory that in art evaluation there is no right or wrong answer.

Children's critiques should sometimes include the experience of studying a work of art produced by someone else in a different historical period from the present, or possibly within another cultural environment. This activity requires a much more cognitive approach to art education. It may ultimately have a profound effect on behavior, attitudes and beliefs about the cultural heritage (Conant, 1964).

An interesting and opposing viewpoint is noted in the research by Karen Hamblen (1986). She declares that critiquing works of art could give a student a distorted view of art if the children are studying exemplars. Giving them what is deemed "best" could actually prevent students from becoming appreciators of all types of art (1986).

Feldman (1973) suggests that critical aptitudes may be helpful to children in functioning in our everyday world, since so much information is communicated visually. Visual

media is surrounding us with its influence, whether it is a television advertisement, a billboard, a container, a movie, or an architectural wonder (Comer, 1986). People must become more discriminating about what they will view as well as what they will purchase.

Works of "fine art" themselves provide information about human values, ideas and customs, history, and geography. While the primary goal of art criticism is to discover the significance of works of art, its practice may allow people to better evaluate and enjoy their encounters with the visual world of the past.

Aesthetic linguistics is a process in which a qualified art teacher discerns, verbalizes and guides individual students in responding to works of art. It includes dialogues about artworks that are highly aesthetic. Discussions on harmony, unity, expressive complexity and intensity are also involved in the activity (Johansen, 1982). When some guiding principles have been formulated by teachers and students working together, visual analysis techniques can be developed.

The potential capacity of students to critique and evaluate will improve with practice. According to the NAEA (1986), "Students need to learn how to look at works of art and make comparisons between them so that they can judge quality, impact, purpose, and value" (p. 17).

Critical thinking skills will be heightened as students weigh, harmonize and assess reasons for compositioned arrangements. Arguments, points of view and analytical conclusions will become more professional with continuous, consistent and frequent evaluations.

Aesthetics

Aesthetics has been defined as the study of beauty in art and nature the philosophy of beauty. It is rather inconceivable that seeing and feeling visual relationships (NAEA, 1986) or qualitative and functional relationships (NAEA, 1978) could be neglected or omitted from a quality art education program. Distinguishing between what is beautiful and that which is not beautiful could be a part of every art lesson either overtly or instinctively. When this kind of distinction is made overtly, children should always be encouraged to state reasons why one artwork is more beautiful than another. Children should be trained from a very young age to make intelligent visual judgments suited to their experience and maturity.

Children could begin by describing initial impressions of the art object. After a knowledge of the elements and principles of art are learned by more advanced students, more sophisticated independent judgments will be possible. As Read (1968) points out, the aesthetic impulse is instinctive in children up to twelve years of age.

Conant (1964) believes that teenagers are capable of intense art expression and profound aesthetic judgment. Their directness and unsophisticated perceptiveness can, with careful teaching, become educated perception and highly significant sensitivity to essential art qualities (Roucher, 1986).

The Getty researchers assert that art stands among mankind's highest accomplishments (1985). However, style, taste and design in our surroundings are commonly taken for granted. We have almost come to believe that these occur spontaneously. It is only when we are jarred from our complacency that we notice the evidences of a lack of design or style in our environment. NAEA (1978) repeats, "An art education program which consistently emphasizes the ability to make qualitative visual judgments can help each citizen to assume his share of responsibility for the improvement of the aesthetics dimension of personal and community living" (p. 3).

Art educators must attempt to build upon the students' awareness of fundamental art qualities for the purpose of insuring that aesthetic sensitivity will be carried over into adult life. Initially, the student needs to learn all he can about the uniqueness and quality in works of art. Children should be exposed to as many original works of art as possible. They should also have experiences in

examining both natural and man-made objects from many sources. Activities where children distinguish between art objects and those which are utilitarian can be beneficial. Russell (1986) writes that there is increasing consensus that aesthetics is an essential of a quality art curriculum. He also admits there is little agreement on the subject of the prescribed content (1986). Whatever the content, art instruction should be sequential and cumulative to ensure that children become increasingly sophisticated in their abilities to assess and interpret art (Getty, 1985).

Current Strategy for Reorganization of Goals in the Curriculum

Research and development are an ongoing endeavor in all curriculum areas. The goals of the art education program are also being investigated. Eisner (1986) agrees that the art curriculum should be evaluated and developed in order to secure a firm place for the arts in the schools. Substantive art programs must be invented that are difficult to resist. He states: "Indeed, the arts in particular cannot afford the mediocrity that other fields having greater curricular security can tolerate" (p. 6).

A comprehensive body of research has been produced concerning the goals of art education. There is evidence focusing on the problem of mind-building content (Diemert,

1980); teaching strategies (Korzenik, 1980); cognitive development in art (Lewis and Livson, 1980); and structuring art education (Kuhn, 1980). The opinion of some researchers in contemporary art education theory and practice is that art educators, supervisors, theorists and curriculum writers develop a discipline-based art curriculum. Fowler (1985) and Getty (1983) found that the credibility of art education as a basic subject worthy of inclusion with the sum total of the basic subject areas will be nonexistent unless discipline-based art education is instituted.

Substantive Content

In attempting to answer the demand for more prescriptive school curricula, the Raise Bill enacted by the 1983 Florida Legislature mandated that a definite body of curricular frameworks be compiled for the discipline of secondary art education. Shortly after the frameworks were established, groups of art educators and supervisors from around the state met in Daytona in November, 1984, to write the Student Performance Standards for each of the frameworks. The Raise legislation was meant to have effect on secondary teachers. The intent was to raise the awareness level to understand the importance of incorporating historical and evaluative components into their productive teaching.

The art program should employ the same standards as other curricular areas: written, sequential curriculum student assessment and adequate instructional time. The advantage to the prescriptive art curriculum advocated by Getty is the provision of a sequential conceptual base of knowledge in the curriculum frameworks. Awareness of skills which have been mastered is assessed by student performance standards. A structure is provided around which art instructors can plan and teach creatively and flexibly.

Lanier (1986) states that only when art is taught as content to be learned rather than as an "activity" will art education be afforded its place with the other disciplines in the curriculum. Zeller (1984) reports that the arts have a content worthy of being mastered and the curriculum should encompass content, concepts, and critical appreciation skills through the tasks of reading, listening, looking at and talking about the arts, rather than the emphasis on producing and performing. Goeller (1985) suggests utilization of an infusion model which would modify studio courses to include more instruction in art history, art criticism and aesthetics. As students mature and develop they must engage in more advanced historical inquiry, more intricate problem-solving techniques and more analytical methods of evaluating artworks.

Cromer (1986) believes that the process of integrating goals into a synergistic program should be a natural consequence. He reminds us that art is produced in society by "practitioners who naturally integrate art history, criticism and aesthetics into production" (p. 14).

Time Constraints

Herbert Read (1968) claimed, "Our first step in the schools should be to break down the isolation of art - to abolish it as a subject altogether if it is to be considered as a specialized activity, set apart" (p. 26). According to Read, we should cease trying to find time in the school day for art and should instead make it the basis of teaching. He states that whatever may be true for the process of education in general, art education must return to the literal meaning of the word, and attempt to bring out that which is latent and suppressed in the individual.

Boyer, president of the Carnegie Foundation for the Advancement of Teaching, believes that art is basic because it extends our languages. He believes that "aesthetic literacy is as basic as linguistic literacy" (1985, p. 8). The lack of a comprehensive learning in the arts has probably persisted not because of the curriculum being taught but rather because of the time available to teach an appropriate curriculum that would accomplish more comprehensive results (Editorial Design for Arts in

Education, 1986).

Lanier (1986) cautions that we must form our curriculum and teaching methods properly within the limits of time and funding available to us rather than trying to include several objectives unsuccessfully (1986). The focus in school programs must include integration and synergizing of art history and aesthetic learning with art production in order to equip students with the confidence essential for critiquing and judging works of art. Lesson plans should be developed that include the four aspects of art education.

Testing

Pioneering efforts are being made to break with tradition and change perspectives of the former goals as they have been carried out in the classroom. The Council for Basic Education (1984) is proposing a content for art education that is conveyed through a cognitive approach to teaching and that can be measured by tests and other standards.

The controversial topic of testing in art programs has recently been the subject of one complete issue of Design for Arts in Education (1986). The theme of the text was, "Testing: Peril or Parity?" At this time, art tests were being developed and validated in California. Whether widespread national implementation of testing becomes a

goal will not be immediately known. One reason for the controversy is that even though the subject matter and skills of the arts' discipline could be tested, many artists and teachers still believe that the primary responsibility of art education is to teach creativity in the artistic sense rather than being instructive in the academic sense (Mahlman Editorial, 1986).

Griffin, Highberger and Cunningham (1981) reported that leaders in art education today are scrutinizing the experiences in the curricula afforded our students to be sure art can be accountable with the other subject areas. There is much controversy in art education circles over whether or not testing in art, even devising tests to be included with standardized tests, is plausible or preferable. Because of the priority given to exploration and discovery learning which leads to creative problem solving, prescriptive approaches are frowned on and seldom put into practice in the art classroom. The interminable debate continues over what we shall teach, art skills in context or pure creative expression.

Discrepancy Between Theory and Practice

A strong effort should be made to investigate the perceptions of what constitutes a rigorous discipline-based or substantive and comprehensive art program. To modernize thinking, we need to know what the perceptions are.

Therefore, it is necessary to survey students, teachers, and parents to determine the areas of agreement, the areas of disagreement, and shared perceptions. It is also important in establishing a program which will foster knowledge about the visual arts. These perceptions will be significant to the design and focus of the program aimed at meeting the needs of all students.

There should be a process by which students, art teachers and parents are allowed to share perceptions for determining what art education is about, with implications for what it could become. Which goals must be addressed and given priority?

The prevailing fallacy that anything a child makes is art or design, whether it is artsy-craftsy, doodles, traced or copied, is repudiated by art educators (Chapman, 1984). Obviously, re-education is necessary because this proliferation of fun-therapy manipulations and "how-to-do-it" projects keep the myth alive that art is an activity rather than a problem-solving process. It has sometimes been termed a "frill" in the curriculum and has acquired such descriptive adjectives as "easy," "superficial," and "undemanding" (Chapman, 1982; Hastie, 1984).

The literature declaims the vacuity of meaningless manipulations of media and process product orientations (Anderson, 1981; Zeller, 1984; Smith, 1984). Goodlad

(1984) regrets the obvious absence of visual thinking, concept-building and context in the schools he observed during his four-year study of more than one thousand schools.

Studies in art education conducted by Chapman (1982) found three major practices perpetuating the status quo and hindering progress in the formation of a more complex and demanding discipline. They were:

- a) lack of intellectual understanding and acceptance of current art research, including the integration of appreciation and evaluation into art teaching;
- b) use of art activities to supplement other subject areas, and;
- c) elimination of historical and critical applications from the daily content. (p 252)

It is evident that the back-to-basics movement is prevailing nationally. Additionally, time spent on the task, longer school days, and more emphasis on the average number of minutes in the school day spent studying the basics have a tendency to threaten the place of electives in the curriculum. Are the "frills" to be downplayed or eliminated altogether in order to bring up test scores? Zeller (1984), a British administrator, admonishes: "Back-to-basics advocates who question the arts in schools should refer to American, German, Dutch and British research which shows 'that basic skills were highest where the curriculum was widest'" (p. 8). In a recent letter, Neil Mooney, Art

Program Specialist, Florida Department of Education, addressed the subject at the Cultural Literacy Conference and Summer Art Supervisors Conference, April 2-6, 1987:

Knowing about art and making statements about the aesthetic quality and merit of works of art (art criticism) has long been one of Florida's goals for art education. This is one of the weaker areas of our art teaching process and Florida State University is providing a conference for our renewal in this area.

Strategies for the Change in Procedure

After researching the literature, it is obvious that the definition of discipline-based art education is still evolving. There is a need for clarification and continued research and evaluation of the goals of art instruction. The reports and controversies call attention to an obvious need for school districts and art teachers to decide upon and implement a specified methodology to best meet the art education needs cited in the literature. Hastie (1984) calls for a reexamination of what we teach in art and a formulation of procedures for systematic programs that will provide higher levels of excellence in the field.

Ahmad (1986) believes art lessons cannot be merely passive activities. They must require meaningful learning. The pedagogical philosophy prevalent in art education today is not advocated in the research. The non-directive studio

production approach in the teaching of art concepts is being decried because it leads to the idea that art lacks fundamental importance. Many art majors schooled during the fifties and sixties were trained to believe that the non-directive methodology was essential in order to provide students the freedom to create. Since we tend to teach in the manner in which we were taught, this practice is prevailing nationwide. Zimmerman (1984) has claimed that art teachers who feel responsible for nurturing the natural creativity of their students shun the idea of teaching the prescriptive curriculum systematically within a structured framework. Reeducation and continuing education of art specialists will be a priority.

Barkan had suggested in 1963 that art education would be considered a discipline if it would develop structural scope and sequence focusing on purpose and procedure.

In seeking to enlarge the role of the arts through articulation, the identification and prioritization of critical goals must be addressed (Getty, 1985; Hausman, 1986). The following strategies could be developed for implementing curriculum reform in art education:

1. Prepare a conceptual framework of competencies to be mastered.
2. Suggest learning experiences/activities for students.
3. Write guidelines for teachers.

4. Develop evaluation procedures.

Hausman (1987) stresses the importance of three points in curriculum development. They are: a) the interests and ability of the teacher, b) the natural and environmental advantages of an area, and c) the interests of the students.

A synergistic curriculum based on the four goals may emerge when more studies are conducted on art education curriculum goals, art learning and art teaching. The most successful teaching of performance automatically involves the integration of historical background and evaluative techniques (Mahlman, 1986). It is interesting to note that Hausman further enlarges the four goals to include in the context of life's experiences the following subject areas: psychology, philosophy, history, literature and science.

Initially, the development of a discipline-based art education program will require widespread support and sharing from diverse segments of the school system, university and arts community, the private sector and elected officials. In order to assure long-term support for the implementation of a superior art education program, local networks must be strengthened and expanded. The organizations must work together to promote unified action in articulating a common agenda. Focus should be on recruiting people with ability who are committed to assessing needs and utilizing their expertise to establish

superior goals' statements for art programs. The needs of all students, not only the artistically talented, must be met in order to develop an effective community cultural education and see that it is implemented.

CHAPTER III

METHODS AND PROCEDURES

The purpose of this study was to survey three populations to determine their perceptions of the merits of twenty goals for a high school art education program. A memorandum (see Appendix A) was submitted to Dr. Jane Chaney, Director of Secondary Programs for the school district, asking for permission to conduct the experiment in the district high schools during the month of September. As soon as permission was granted the experiment was initiated.

The structured questionnaires (see Appendix B) included goals that were equally distributed among the four disciplines of art production, art history, critique and aesthetics. High school art teachers, parents of high school students and high school students were asked to rate each of the twenty goals on a seven-point Likert scale from one, the least meritorious goal, to seven, designating the most meritorious goal. The procedures used in conducting the study and reviewed in this chapter included population and sample selection, instrument development, data collection and the strategy for data analysis.

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Population and Sample Selection

Data for the project were collected from three populations. The three populations consisted of high school art teachers, parents of high school students and students from tenth, eleventh and twelfth grades in one county in east central Florida. The total population of high school art teachers was used in this study. A random sample of parents of high school students and students from grades ten, eleven and twelve was also asked to participate in the study.

The high school level was chosen for the survey because this was the level where the art curriculum was most structured and where the teachers were more specifically required to teach the broader-based goals for art education. This was also the school level where the national and state art education organizations were placing more of the focus on art curriculum development.

Art Teacher Sample

The total population of high school art teachers was used in the survey. Twenty-two certified art teachers are employed in the high schools of the district. The total population was asked to respond to the Art Teacher Questionnaire (see Appendix B). Teachers were administered the survey at the District-Wide Inservice meeting on September 21, 1987. Some of the teachers completed the

survey before the conclusion of the meeting. Others took the survey home with them in order to complete it at a later date. Those high school teachers who did not attend the inservice meeting received the survey with a cover letter (see Appendix C) through the district courier system with an accompanying phone call to further explain the reason for the survey. Teachers were asked to complete and return the survey by October 13, 1987. Of the 22 high school art teachers, 17 responded to the questionnaire by the deadline.

Parent Sample

The 10 high school principals of the district were called or visited, and asked for permission to contact the data processing departments of their schools in order to obtain the lists of parents of high school students. Each school sent a copy of their student roster which contained the names and addresses of the parents of their students. The sample of parents was obtained by randomly selecting 20 names from each school list. A total of 200 surveys were mailed to parents, each with a cover letter explaining the purpose of the study and a description of the possible uses for the data. Thorough instructions for the completion of the survey form and a self-addressed return envelope were included in the parent package. Ninety-one parents responded to the questionnaire. Two envelopes were marked

"address unknown, return to sender." No follow-up was conducted.

Student Sample

A representative sample of 240 high school students was selected from the district high schools. In order to make the study geographically representative of the district, 24 students from each of the 10 high schools were included in the sample. Two high schools were located in the north area of the county, four schools in the central area and four high schools were located in the south area of the district.

The sample was drawn to insure that all grade levels, 10th, 11th and 12th, were represented as well as all achievement levels. All students in the district are required to take mathematics. Achievement grouping by phase designations is utilized for scheduling students into low, average and high-phase math classes. Students in phase four and five, or high ability students, are scheduled into Advanced Placement Calculus and Trigonometry classes. Algebra and Math II are for phase three students of average ability. Phase one and two students are scheduled into Consumer Math and Applied Basic Skills classes.

Three teachers from each of the 10 high schools were identified and contacted. At each of the 10 high schools,

one teacher of a phase four and five math class, one teacher of phase three and a third teacher of a phase one or two math class were contacted and asked to take part in the study, i.e., each selected math teacher was asked to assume the responsibility of distributing the survey (see Appendix B) to eight students in his/her class. The cover letter (see Appendix C), with instructions for the teachers to read to the students, included the information that four of the eight students must have taken a high school art course and four must not have taken an art course at the high school level. A total of eighty students from each phase level, high (phase four, five), average (phase three) and low (phase one, two) participated in the study. An attempt was made to select classes so that students at each grade level (10th, 11th and 12th) would be equally represented.

Instrument Development

The method used in collecting data for this study was the structured questionnaire survey. Three questionnaires were used. Each one developed was specifically designed for high school art teachers, parents of high school students and high school students. The questionnaires were developed specifically for this study and were based on published research and presentations at the 1986 National Art Education Association conference in New Orleans, and

information obtained from the review of the literature. This research contributed to the identification of the broader goals for an art education curriculum. These goals encompass the four major disciplines of art production, art history, critique and aesthetics. In addition, the notes and manuscripts received during participation at seminars and debates during conferences in New Orleans and Tallahassee supported the most current art curriculum information related to this project.

Further, the structured instrument was developed over a period of six months through research and consultation with experts in the field. Finally, a preliminary study was conducted in order to detect any inadequacies in the items. The preliminary study was also conducted to determine clarity of instructions for administering the survey and directions for completion of the instrument. The appropriateness of the terminology was also ascertained through the preliminary study.

The survey instruments for the three groups included five art activities pertaining to each of the four major goal areas advocated for the past 20 years by the National Art Education Association position papers, i.e., art production, art history, art critique or evaluation and aesthetics. Recently, these goals have been promoted and published by the Getty Foundation, which employed the Rand

Corporation to conduct a national search for school art programs utilizing these goals. The results are in the booklet Beyond Creating: The Place for Art in America's Schools (1985). Specific questions placed at the conclusion of the goals listed on the instrument were designed to obtain pertinent demographic information from the three populations.

Participants were instructed to read through a list of twenty goals for a high school art education program and rate the merit of each goal. Respondents were further asked to rate each item on a seven-point Likert scale: one (1) to indicate low merit, or the least meritorious goal, and seven (7) to indicate high merit, or the most meritorious goal for a high school art education curriculum.

Preliminary Study

A preliminary study of the instrument was conducted during August 1987 to determine the appropriateness of the terminology and clarity of instructions. In order to uncover any inadequacies in the distribution of the items on the questionnaire, the instrument was administered to 10 art teachers in another district. The survey was also sent out to 10 parents and 10 students who were part of the intended test population but who would not be a part of the sample.

A check was made for ambiguous or poorly worded items and lack of discriminability (Tuckman, 1972, p. 226). A large majority of the respondents answered alike to item number six, "Appreciating Art." One of the art teachers, on the returned questionnaire, commented that item number six was "too broad" (see Appendix D). Therefore, the item was revised to read "Understanding the value of art." There were no adverse comments regarding the wording of the instructions for administration or completion of the questionnaire. Therefore, no changes were made in the instructions for administration or completion of the instrument.

Data Collection

The data collection for this study was begun one week after the revision of the three survey instruments in late August. It was intended that all survey results would be returned before the end of October 1987.

Art Teacher Data

The Art Teacher Questionnaire was administered in the school district to high school art teachers during a District-Wide Inservice meeting on September 17, 1987. Thirteen surveys were completed that morning and returned to the writer. Some teachers preferred to complete the survey at a later date and did so. They returned the

survey to me through the district courier service or mail. Those art teachers who did not attend the meeting were phoned and asked to look for the questionnaire in the mail. A cover letter containing the instructions and a deadline of October 3, 1987, was included with the questionnaire. A total of 19 art teachers responded to the survey. Of these 19 surveys only 17 could be utilized in the study because two teachers' questionnaires were invalidated. One survey contained a rating of seven for all of the 20 goals listed and the other contained some missing ratings. Of the 17 art teachers who provided usable questionnaires, 12 indicated that they had more than five years of experience while three answered that they had less than five years of experience teaching art courses. Two questionnaires contained no information on teachers' years of experience.

Parent Data

The data processing departments from each of the 10 district high schools supplied the parent lists from their student rosters from grades 10, 11 and 12. The parent survey was mailed with a cover letter to parents who were randomly selected from these 10 student rosters. From a total of 200 parent questionnaires mailed out to parents in the district, a total of 91 surveys were completed and returned. Two questionnaires were returned

with the notation "address unknown."

Student Data

Students were identified by math teachers in the 10 district high schools. Three math teachers were identified in each of the high schools. These teachers were teaching in grades 10, 11 and 12. The teachers of one low-, one average- and one high-phase math class were contacted at each high school. Each teacher was asked to administer the survey to four students who had taken an art class and four students who had not taken an art class during their years in high school. From a total of 240 surveys given to the math teachers, a total of 216 completed questionnaires were returned by October 12, 1987.

Art Teacher Demographic Information

The 22 art teachers were asked to circle the number of years they had taught art at the high school level, specifically, more than five years or less than five years. No other demographic questions were asked on the Art Teacher Questionnaire.

Parent Demographic Information

The instrument asked 200 parents in which high school grades they had children enrolled. They were also asked if any of their children had taken a high school art class. In addition, parents were questioned about whether or not

they had ever taken an art course.

High School Student Demographic Information

On the High School Student Questionnaire, 240 students were asked to indicate their grade levels and were asked to indicate whether or not they had taken a high school art course. In addition, they were asked to circle the number of art courses they had taken at the high school level.

Data Analysis

The responses from the three completed questionnaires, the Art Teacher Questionnaire, the Parent Questionnaire and the High School Student Questionnaire, were entered into the University of Central Florida (U.C.F.), Cocoa, mainframe computer. The SPSSX program was used to generate the basic descriptive statistics.

The study was designed to address five study questions. The data analysis used to describe these questions is indicated below. Question one was: how much variability of perception is there between and within each group, art teachers, parents and high school students? To address this question, the frequency distribution of the means and the standard deviations were calculated for each of the three groups. The item means by group were plotted. The overall mean ratings for art teachers, parents and high school students and the standard deviations of the rating

means for each group were determined. A comparison of the variability of mean ratings was accomplished by computing F-tests to compare the variance between groups.

The second question to be studied was: do the art teachers, parents and high school students possess common perceptions of the merits of alternative goals of an art education program? In order to address the second question, the responses were ranked based on the mean ratings. An Analysis of Variance was calculated using the groups as the independent variable. Item rating means by group were calculated and compared to determine whether there was any significant difference between ratings by respondent groups. Contrast₁ compared a composite of teacher and parent overall means versus the student overall means. Contrast₂ compared teacher overall means with parent overall means. In addition, the items were ranked by level of merit for each of the three groups. To further explore question two, a comparison of the rankings of the three groups was accordingly computed by calculating the rank order correlation coefficients.

Question three was: do art teachers having more than five years experiences share a common perception of the merits of goals with art teachers having less than five years experience? The art teacher responses were not partitioned into two groups, those with more than five

years experience teaching art and those with less than five years experience, because of a lack of data. Of the 17 art teachers whose responses could be utilized in the study, only three answered that they had less than five years of experience teaching art. Twelve art teachers indicated that they had more than five years experience teaching art. Two Art Teacher Questionnaires contained no information on years of experience.

The fourth question to be studied was: do students who receive secondary level art instruction and students who have not received art instruction differ in the perception of the merits of art education goals? To explore this question, the student data were partitioned into three groups: 1) responses from students who had not taken an art course were compared with, 2) responses of students who had taken one course in art and 3) those responses of students who indicated that they had taken two or more courses in art. The Spearman Rank Correlations of the ranked goals by group were calculated.

Question five was: are the production-oriented goals rated higher or lower than other goals of the art program? In order to answer this question, the 20 goals were ranked by respondent group. The ranked goals were classified by the four disciplines: p (production), h (history), c (critique), and a (aesthetics) and then were dichotomized

to represent production versus non-production. A One-Sample Runs Test (Seigel, 1956, pp. 52-58) was calculated for each of the three sets of rankings.

Summary

Chapter 3 has outlined when and how the data were collected from high school art teachers, parents of high school students and high school students in grades ten, eleven and twelve. The methods of instrument development and data collection were also described in detail. The plan for data analysis was specified for each of the five questions cited in this chapter.

Chapter 4 describes the results of the statistical treatment of the data from the Art Teacher Questionnaire, the Parent Questionnaire and the High School Student Questionnaire. It also contains an interpretation of the resulting statistical treatment.

CHAPTER IV

DATA ANALYSIS

The purpose of this study was to survey three populations to determine their perceptions of the merits of goals for a high school art education program. The populations surveyed were high school art teachers, parents of high school students and high school students themselves. This chapter describes the statistical treatment of the data generated and reports the results of the analysis. All data were entered into the UCF, Cocoa, mainframe computer. The data analysis was obtained by using the SPSSX program.

The data consisted of the responses of 324 participants in the study. All data were received before the end of October 1987.

Demographic Information

The demographic information was needed to explore the data provided by the questionnaires. The specific and varied demographic information is discussed below.

Art Teacher Data

Nineteen of the 22 high school art teachers responded to the Art Teacher Questionnaire. Of these 19 surveys only

17 could be utilized in the study because two teacher surveys were invalidated. One questionnaire contained a rating of 7 for all goals and another contained some missing ratings. Of the 17 high school art teachers who provided usable questionnaires, 12 indicated that they had more than five years of experience while three answered that they had less than five years of experience teaching art courses. Two questionnaires contained no information on years of experience.

Parent Data

Ninety-one parents of high school students responded to the Parent Questionnaire from the 200 surveys mailed. The 200 parents' names were randomly selected, 20 each from the 10 district high schools' student rosters. These contained the names and addresses of 10th, 11th and 12th grade students and their parents.

The 20 goals on the parent questionnaires were rank ordered and the total means were calculated for each item. Twenty-eight percent of the parents indicated that they had children in 10th grade. Forty-three parents or 47% stated that they had children in 11th grade. Twenty-three respondents, or 25% of the parents who completed the survey, answered that they had children at the 12th grade level.

When asked if any of their children had ever taken a high school class in art, 54 parents or 59% answered "yes," while 37 parents or 41% indicated "no." Sixty-six percent of the parents indicated they had taken an art related course compared with 34% who had not taken any art course.

High School Student Data

The 216 students involved in this study were in grades 10, 11 and 12. Fifty-nine students or 28% indicated that they were in the 10th grade. Seventy-nine students or 38% were enrolled in the 11th grade. The remaining 70 students or 34% were 12th graders. Students represented all levels of ability and were selected from high-, average- and low-phase math classes. An attempt was made to administer the questionnaire to an equal number of students who had taken an art course and those who had not taken an art course. Student data were entered on the mainframe in the following variables: students who have taken one art course, students who have taken two or more art courses and those who have not taken an art course.

Fifty-four percent or 112 of all the students stated that they had taken a high school art class, while 96 or 46% indicated that they had not. When students were asked how many high school art courses they had taken, 66 students or 32% of the students responded that they had taken one art course. Twenty-eight students or 14% had

been enrolled in two art courses during their high school careers. Eighteen students or 8% responded that they had taken three or more art courses. Therefore, a total of 46 students or 22% indicated that they had taken two or more art courses.

For each of the twenty goals, the item mean rating was calculated. The results for teachers, parents and students are shown in Table 1. Results of the item mean ratings for parents who have taken an art course (py) and parents who have not taken an art course (pn) are reported in Table 2. Table 3 shows the item mean ratings for students who have taken one art course, students who have taken two or more art courses, and students who have taken no art course. There were nearly symmetrical distributions for most of the ratings of the twenty goals; therefore, the means rather than the medians were calculated.

TABLE 1
ITEM MEAN RATING BY GROUP

ITEM	TEACHERS	PARENTS	STUDENTS
1	5.29	5.17	3.92
2	4.75	3.79	3.23
3	4.94	4.17	3.67
4	3.24	3.93	3.20
5	2.94	4.01	3.15
6	6.18	5.56	4.55
7	3.75	4.07	3.18
8	5.06	3.96	3.71
9	5.59	5.06	4.02
10	5.06	4.59	3.79
11	4.35	3.64	3.27
12	4.94	5.12	4.27
13	4.59	4.62	3.85
14	3.35	4.06	3.23
15	5.00	4.85	4.12
16	5.47	5.02	4.05
17	3.35	4.31	3.78
18	4.24	3.85	3.97
19	5.00	5.08	3.83
20	5.00	4.57	3.65

TABLE 2
ITEM MEAN RATING BY GROUP

ITEM	PY	PN
1	5.11	5.24
2	3.80	3.78
3	4.20	4.11
4	4.26	3.46
5	4.28	3.62
6	5.57	5.62
7	4.28	3.76
8	4.06	3.81
9	5.09	5.00
10	4.65	4.51
11	3.59	3.70
12	5.20	5.00
13	4.70	4.49
14	4.26	3.76
15	4.67	5.11
16	5.06	4.97
17	4.63	3.84
18	3.83	3.87
19	5.07	5.08
20	4.65	4.46

PY = Parents who have taken an art course

PN = Parents who have not taken an art course

TABLE 3
ITEM MEAN RATING BY GROUP

ITEM	S1	S2	S0
1	3.83	3.60	4.57
2	2.80	3.30	4.02
3	3.68	3.49	3.89
4	3.23	3.23	3.11
5	3.18	3.05	3.22
6	4.46	4.02	5.48
7	3.08	3.21	3.33
8	3.48	3.56	4.39
9	3.97	3.65	4.67
10	3.83	3.49	4.13
11	3.18	3.30	3.41
12	4.24	4.03	4.65
13	3.70	3.69	4.39
14	3.21	3.15	3.40
15	3.84	4.15	4.65
16	3.94	3.66	4.85
17	3.84	3.89	3.50
18	3.63	4.11	4.46
19	3.69	3.64	4.39
20	3.62	3.46	4.00

S1 = Students who have taken one art course
 S2 = Students who have taken two or more art courses
 S0 = Students who have taken no art course

Analysis of Data by Study Questions

The study was designed to address five study questions. The data analysis used to describe these questions is indicated below. Question one was: how much variability of perception is there between and within each group: high school art teachers, parents and high school students? To address this question, the frequency distribution of the means and the standard deviations were calculated for each of the three groups. The results of this computation can be viewed in Tables 1-3. Based on the means of the ratings in Tables 1-3, the mean rating for each item for each of the three groups was plotted as presented in Figure 1.

The overall mean or the mean of the item mean ratings was computed for each group. The overall means and standard deviations are also reported in Figure 1. The plot of the mean ratings for teachers shows wider variability. Parents have moderate variability, while students indicate even less variability. The standard deviations indicate the differences in variability.

Students provided a lower mean rating than either the teacher or parent groups. As indicated in Figure 1, the overall mean ratings of teachers and parents were very comparable with teachers having an overall mean rating of 4.6, while the parent overall mean rating was 4.5. However, the overall mean rating of the students was

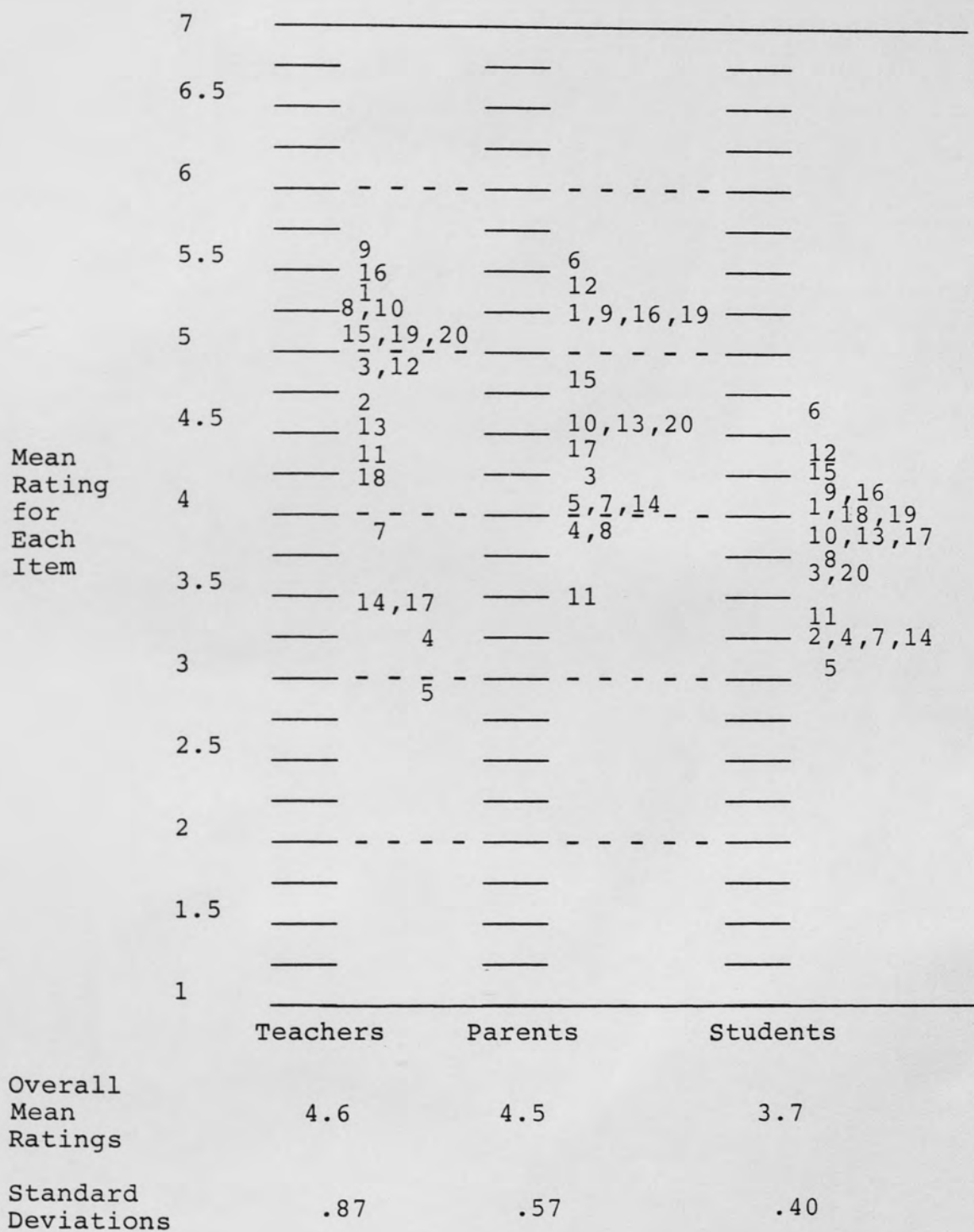


Figure 1. Plot of Item Means by Group and Standard Deviations of the Means by Group.

smaller, as indicated by the 3.7 overall mean. An interesting observation was that students who had not experienced an art course provided a wider range of item means.

As is indicated in Figure 1, the standard deviation of the item mean shows that the teachers have the highest variability. With regard to the standard deviation, teachers provided a wider variability than either parents or students. The standard deviation of the means for teachers is calculated at .87 in contrast to the parent and student deviations of .57 and .40, respectively.

F-tests were generated to further describe the amount of variation in the mean ratings among groups. The standard deviations of the mean ratings for each group were utilized. Three F-tests were computed to compare the variance of mean ratings and are reported in Table 4. The results indicate that there was a statistically significant difference in the variability. The teacher variability was statistically higher than that of the parent or the student group. However, the variability between parents and students was not statistically significant, $F(19,19) = 2.33, p > .05$.

In order to further explore the variability in the variance in student data, the ratings of students who had not taken art courses were compared with those of students

who had taken two or more art courses. Students with two or more art courses responded with very little variance. The difference between the variance of the two groups of students was statistically significant, $F(19,19) = 4.00$, $p < .01$. The results can be seen in Table 4.

TABLE 4

F-TESTS OF VARIANCES OF MEANS

Teachers (vs.) Parents df = 19,19	F= $\frac{.87^2}{.57^2}$ (19,19)	= $\frac{.7569}{.3249}$	= 2.33* *P < .05
Parents (vs.) Students df = 19,19	F= $\frac{.57^2}{.40^2}$ (19,19)	= $\frac{.3249}{.1600}$	= 2.03 P > .05
Students Without Art (vs.) Students With 2+ Art Courses df = 19,19	F= $\frac{.64^2}{.32^2}$ (19,19)	= $\frac{.4096}{.1024}$	= 4.00** **P < .01

The second question was: do the art teachers, parents and high school students possess common perceptions of the merits of alternative goals of an art education program? Two analyses were computed. The One-Way Analysis of Variance was used to determine whether there was a significant difference between overall rating means by respondent groups. The Analysis of Variance of the mean ratings of the twenty items for each group was calculated and is presented in Table 5.

TABLE 5
ANALYSIS OF VARIANCE FOR ITEM MEANS BY GROUP

SOURCE	D.F.	M.S.	F
Group	2	4.53	10.90**
Within Group	57	0.42	

** P < .01

Contrast ₁	[(T + P) vs. Students]	$t_{57} = 4.5$	** P < .01
Contrast ₂	[T vs. P]	$t_{57} = 0.65$	P > .05

When the mean ratings were calculated based on a One-Way Analysis of Variance for each item means by group, there was a statistical significance. In order to explore the differences between means, two orthogonal contrasts were computed. The first contrast combined the teacher and parent group and compared that group with the student group. The second contrast combined the teacher and parent group. When the teacher and parent group versus the student group was contrasted, a statistical significance at the .01 level occurred, $t_{(57)} = 4.6$, $p < .01$. On the other

hand, when the overall mean ratings for each item were calculated and contrasted teachers with parents, no statistical difference was found $t(57) = 0.65, p > .05$.

In an effort to further explore the question, the item rating means were placed into rank order for each group, the item receiving the highest rating given a rank of 20 and the item receiving the lowest rating given a rank of 1. The results are shown in Table 6. In general, items that received lower rankings in some groups tended to receive lower rankings in other groups. For example, item six received the same highest rank of 20 by all three groups. Item five received the lowest ranking by both the teacher and student groups; however, it received a ranking of 6 by the parent group. Although there was some variability in ranking across the groups, the rank order of the goals was moderately similar in all three groups.

In order to explain the similarity of rankings, the Spearman Rank Correlation among the three groups was calculated. These rank correlations are presented in Table 7. As can be seen in Table 7, the rank correlations were moderately strong and there were very significant differences between the sizes of the correlations between groups. The rank correlations between teachers and parents was .67, between teachers and students .70 and between students and parents .74. The evidence suggests that

TABLE 6
ITEM RANKS* BY GROUP

ITEM	TEACHERS' * RANK	PARENTS' * RANK	STUDENTS' * RANK
1	17	19	14
2	9	2	5
3	10.5	9	8
4	2	4	3
5	1	6	1
6	20	20	20
7	5	8	2
8	15.5	5	9
9	19	16	16
10	15.5	12	10
11	7	1	6
12	10.5	18	19
13	8	13	13
14	3.5	7	4
15	13	14	18
16	18	15	17
17	3.5	10	11
18	6	3	15
19	13	17	12
20	13	11	7

* 1 = Lowest Rating
20 = Highest Rating

although there were some differences in the item rankings by group the 10 items in the top half and the 10 items in the lower half tended to be ranked in a somewhat similar manner by all three groups.

TABLE 7

SPEARMAN RANK CORRELATIONS BY GROUP

GROUP	1	2	3
Teacher	—	.67	.70
Parents	.67	—	.74
Students	.70	.74	—

Question three was: do art teachers with more than five years experience share a common perception of the merits of goals with art teachers with less than five years experience? As explained in the methodology section of Chapter 3, there was not a sufficient number of teachers who had less than five years of experience teaching an art course to make it possible to conduct a meaningful analysis to answer this question. No analysis was conducted to answer this question.

Question four was: do students who receive secondary level art instruction and students who have not received art instruction differ in the perception of the merit of art education goals? In order to determine whether the students who have not received art instruction differ in the perceptions of the merits of the goals of an art education program for high schools, the student data were partitioned into three groups. The three groups included those who had taken no art courses, those students who had taken one art course and those who had taken two or more art courses. A total of 96 students or 46% of the whole group of student respondents had taken no art course. Sixty-six students or 32% indicated they had taken one art course while twelve percent or 46 students surveyed had taken two or more art courses.

The ratings of the students in each of the three categories were used to calculate the individual item frequency distributions and the item means. Table 3 contains the item means ratings generated by each of the three student groups. Figure 1 shows the overall means and standard deviations of the item means for the three groups (teachers, parents and students).

As indicated in the overall means and the standard deviations, students who had taken no art courses had a slightly lower overall mean and a considerably lower

standard deviation. The students with two or more art courses and the students with one art course had equal overall means, and fairly small standard deviations. The differences in the item means between the students who had not taken art courses and the students who had taken one or more art courses was .5, which was approximately equal to one standard deviation. Thus, the difference is of substantial interest.

The items were rank ordered based on the item means and the rankings were correlated with the item ranking based on teacher rating. The rank correlations between the ratings of students who had not taken art courses and teachers was .83, whereas the similar correlations between teachers and students who had taken one art course and students with two or more art courses were .64 and .46, respectively.

It is interesting to note that students who had not taken art courses tended to rate items in a pattern more similar to teachers, .83. The students with two or more art courses rated the items in a manner least similar to that of teachers, .46. The rank correlations among all of the groups of students were essentially the same, .80.

Question five was: are the production-oriented goals rated higher or lower than the broader goals of a discipline-based art program? To address this question the

statistical significance of the sequencing was determined for each set of respondents. The twenty goals were ranked in terms of means from highest to lowest. The ranked goals were classified by the four disciplines and then were dichotomized to represent production versus non-production (see Table 8). The production items were indicated with a minus and the non-production items were designated by a plus.

A One-Sample Runs Test (Siegel, 1956, pp. 52-58) was calculated for each of the three sets of rankings. A change in the plus or minus indicated the end of a run. The numbers of runs were counted and recorded. In reference to a Table of Critical Values (Siegel, 1956, pp. 52-58), the statistical significance of the sequencing was determined. Because the number of runs in both the teacher and student rankings was equal to nine, the relationship was not significant, i.e., the production goals did not appear more predominant at one end of the list of rankings. However, the number of runs for parents was equal to six and indicated statistical significance, i.e., the production items tended to cluster at the lower end of the list of rankings.

In summary, although overall the teachers and students did not rate the production items by any greater or lesser value over other items, parents tended to place production

TABLE 8
ONE-SAMPLE RUNS TEST
RANKED GOALS

RANK	TEACHERS ITEM #	PARENTS ITEM #	STUDENTS ITEM #
20	6 A+	6 A+	6 A+ 1
19	9 C+	1 A+	12 A+
18	16 C+ 1	12 A+ 1	15 P- 2
17	1 A+	19 A+	16 C+ 3
16	8, 10 P- 2	9 C+	9 C+
15	8, 10 C+ 3	16 C+	18 P- 4
14	P- 4	15 P- 2	1 A+
13	15, 19, 20 A+	13 C+	13 C+
12	C+	10 C+	19 A+ 5
11	A+ 5	20 C+	17 H+
10	3, 12 A+	17 H+	10 C+
9	2 P- 6	3 A+ 3	8 P- 6
8	13 C+ 7	7 H+	3 A+
7	11 P-	14 H+	20 C+ 7
6	18 P- 8	5 H+	11 P-
5	7 H+	8 P- 4	2 P- 8
4	14, 17 H+	4 H+ 5	14 H+
3	9	18 P-	4 H+
2	4 H+	2 P- 6	7 H+ 9
1	5 H+	11 P-	5 H+
r=9 not significant		r=6 P < .05	r=9 not significant

goals lower than other items. It was very interesting to note that history goals received lower ratings by teachers and students. All five of the history goals were clustered at the end of the sequencing, indicating that the art teachers do not value history goals in the art program. Four of the five lowest ratings by students were history goals. Although parents rated the history items somewhat higher, five of the history goals were in the lower half of the rankings.

Additional Analysis

Because the partitioning of student data into three groups generated interesting results, the data produced by parents received further analysis. The parent group was partitioned into two groups, those who reported they had taken art courses and those who reported they had never taken an art course. Sixty or 66% of the total parent population had taken an art course as opposed to thirty-one or 24% of the total who had not taken an art-related course. The rank correlation of the 20 items by the two groups of parents was .82. The rank correlations between the parents who had taken art courses and teachers was .56, and the rank correlations between parents with no art courses and teachers was .81.

This pattern was very similar to the pattern of the student groups. The highest correlation between parents

and teachers was obtained by parents who had not taken an art course.

CHAPTER V

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

Summary

Since 1982 the Getty Center for Education in the Arts has been involved in research and developmental activities that addressed the issues and challenges confronting art educators. The Center wanted to better understand why art education maintained such a low status in most of the nation's schools. A year-long study of the substance and quality of the nation's visual art education programs resulted in what they considered to be shocking findings (Getty, 1985). Most art classes were found to lack a substantive curriculum. The classes emphasized hands-on production goals and excluded art history, critique and aesthetic goals.

The information that discipline-based art education programs were lacking a broader goal-base lead the Getty Center to organize training institutes. These seminar-like courses trained personnel to broaden the art curriculum. They included methods of integrating art history, critique and aesthetics into the studio art curriculum for grades K through 12.

Beginning in 1967, the National Art Education Association published and promoted the four major goals for

visual art education (NAEA, 1967, 1978, 1985, 1986). As indicated in the review of the literature, the information had remained theoretical and was not incorporated into practice. An obvious hiatus existed with regard to the discipline-based art education curriculum.

The production, non-substantive curriculum had prevailed for several reasons. The lack of allotted time for art in the daily schedule was cited as one of these reasons. The numerous art competitions at the secondary level with the resulting publication of school ratings, percentages and statistics compelled teachers to emphasize production.

Another reason for the lack of a more comprehensive goal base for art education was that verbalizing about and valuing art had not been among the primary objectives of art education. These art goals were neglected or ignored entirely in teacher lesson plans. Art teachers tended to teach as they had been taught, and the majority were taught production orientations.

A review of the literature indicated that the problem of non-substantive art education programs had caused art to be recognized as a frill in the public school curriculum instead of one of the basics or core subjects. This was a nationwide concern, which was highlighted and debated at the 1986 National Art Education Association Conference in

New Orleans. This concern revolved around four issues:

1. The lack of discipline-based art education programs in the nation's schools.
2. The increasing need for time and funding for substantive art programs in general.
3. The continuing need to translate theory into practice.
4. The need for further education and re-training of teachers.

With this background of information, this study was initiated in an effort to assist a single school district with the preliminary steps to move towards a high school art program which encompasses more broader based goals.

The study included three primary tasks:

1. Identify discipline-based goals for a high school art education curriculum.
2. Design a survey instrument for high school art teachers, parents and high school students.
3. Evaluate the perceptions of the three populations towards the most meritorious goals for a high school art education program.

This study was begun to determine what might be the perceived merit of alternative and more substantive goals of a high school art education curriculum. Three populations, high school art teachers, parents of high school students and high school students were surveyed.

The specific questions to be answered by the study pertaining to the merits of the art education goals were:

1. How much variability of perception is there between and within each group; students, art teachers and parents?
2. Do the students, art teachers, and parents possess common perceptions of the merits of alternative goals of an art education program?
3. Do art teachers with more than five years experience share a common perception of the merits of goals with art teachers with less than five years experience?
4. Do students who receive secondary level art instruction and students who have not received art instruction differ in the perception of the merit of art education goals?
5. Are the production-oriented goals rated higher or lower than other discipline-based goals of the art program?

Conclusions

This study was begun to determine what might be the perceived merit of alternative and more substantive goals of a high school art education curriculum. Three populations, high school art teachers, parents of high school students and high school students, were surveyed.

The plot of the mean ratings of the merit of the goals for teachers shows wider variability than either parents or students. Teachers seem to make finer discriminations

among the values of various goals and this may be due to their familiarity with the professional literature. Because of the publicity generated by the writing of the state-mandated art curriculum frameworks in 1985 and possibly because of the art teachers' cognizance of the ensuing performance standards for students of art in the state of Florida, teachers answered the questionnaires in a more discriminating manner than either parents or students.

Students provided a lower mean rating than either the teacher or parent groups. Students probably rated the goals lower than teachers and parents because of the generally low status which art maintains in most of the high schools in the nation. It could possibly be a lack of maturity on the part of students in understanding the terminology of the goal statements as they were written on the Student Questionnaire, which resulted in the students' providing the lowest overall mean rating. The fact that students who had not taken art courses provided more variability in the rating of the goals compared with those students who had taken art courses in high school could have been due to their lack of familiarity with the course content in the art curriculum.

Although the rank order of the goals across the groups was moderately similar in most cases, item number six, understanding the value of visual art, probably received

rankings. Teachers, parents and students rated aesthetics and criticism moderately high. This rank ordering could reflect the degree of generality or specificity of the terminology on the questionnaire. The aesthetics and criticism goals were possibly stated in a more general way. The production and art history goals were possibly more specifically worded. However, teachers and students do not rate the production goals higher than the non-production goals, which would indicate that they would possibly support a broader discipline-based art curriculum.

Parents especially favored aesthetics and criticism goals while production appeared at the lower end of the list of rankings. Parents, in general, probably feel the way one parent did as he/she noted on the questionnaire that the art curriculum should not favor the making of artists at the high school level, but should be more generalized, in order to create a total student body that can know about and appreciate art and the cultural heritage.

The fact that history goals were rated so low by teachers and students could be attributed to the low esteem given to history in the high school curriculum. A majority of students and teachers feel as if they want to be a part of the "now" generation, which tends to value things that are present rather than past, current rather than obsolete.

The emphasis by the media on instantaneous and simultaneous news-making puts history always in the present since it is being generated daily.

Another explanation for history goals being rated lowest could be the uninteresting and monotonous approaches which have been utilized to teach art history. This low rating may be a reflection on how it has been taught for the most part with uncreative methods and passive viewing of slide presentations. For many years now, certain populations in Florida have been attempting to reinstate into the high school curriculum the humanities courses which integrate the arts in actively exciting ways. These efforts have been unsuccessful in many cases either because they necessitated team teachers or teachers for the courses were not readily available.

Obviously, if the four major disciplines of art are to be valued and eventually incorporated into the curriculum, it would appear that teachers, parents and students would have to be willing to accept the three major goal areas along with the production goal. However, in order to introduce art history into the curriculum, teachers and parents are going to have to see something of value either in the subject matter or in a more relevant and creative approach to integrating art history into the art curriculum.

Recommendations

Based on the research, conclusions and limitations of the study, several recommendations are submitted. If a plan is formulated to develop an art education program that is commensurate and compatible with perceived goals for educational excellence, then it is also important to be aware of the perceptions of a wide variety of populations. There is an ongoing need for clarification of what ought to be the primary focus of the art education program in the public schools. It has recently been noted in Educational Leadership that some of the best contributions of art programs are so subtle and oblique that they are hardly recognized as important by curriculum experts (Perkins, 1987, 1988). Perkins reports, "'Look and see' is not enough. Appreciating a work of art demands intelligent application of perceptual and cognitive resources" (p. 37).

It is recommended that other populations, such as school administrators, assistant principals, curriculum coordinators, as well as superintendents and other specialists, be surveyed to increase the data on the merit of high school art education curriculum goals. In this study, the perceptions of high school art teachers as to which goals are most meritorious have been helpful in determining how important they deem production goals in comparison to other goals of the art program.

It would seem from the results of the study that art teachers do consider as essential the integration of a broader discipline-based art education curriculum in the high school program. It is recommended therefore, that they receive training which would help them with the introduction of the discipline-based goals into the high school art curriculum. Coursework needs to be developed at the university level to deal with more creative, relevant and interesting methods of teaching art history. Teachers should also be inserviced in a way that they can include art history so that it is valued by both themselves and their students.

In addition to further training, through inservice and institutes, textbooks that are beautiful and exciting will be necessary. They should provide art production activities of the widest possible spectrum for creative performance as well as providing an instructional model for teaching art history, criticism, aesthetics and production that really works in the classroom.

It is hoped that this study will assist the district by creating an awareness of the broader goals which a high school art curriculum could encompass. Since parent involvement on school advisory councils sometimes has an effect on decision making within school curriculum development, this study could possibly influence some of

the decision making in this area. It appears that parents place a higher value on aesthetics and criticism. Therefore, they could exert some influence by stressing the importance of these goals being integrated into the high school art programs in the district.

Furthermore, it is hoped that a broader based art curriculum would be considered at all levels of art education. Further studies of this type which would specifically survey other populations would increase the cognizance of administrators that a comprehensive approach to art education would assist all art students not only to create, but also to understand, experience and value works of art (Price, 1987). In this way the art curriculum which would include an appreciation component could more relate to larger shifts in the cultural and intellectual climate of the 1980's (Feldman, 1987).

It is also recommended that this information be used to plan a local strategy for generating support for, as well as effecting a change in, a district-wide art curriculum. As Barkan states, "Art education could become a discipline if it would (only) develop a distinctive structure" (1963, p. 4). What we need is a strategy which focuses on ends and means, purpose and procedure. The visual arts curriculum should demand the same rigorous structure as required for the basic subjects and focus on

the implementation and integration of a discipline-based program.

APPENDIX A

PERMISSION MEMORANDUM

August 3, 1987

MEMORANDUM

TO: Dr. Jane Chaney
Director of Secondary Programs

FROM: Clare Loveridge
Art/Volunteer Program Resource Teacher

RE: Dissertation Survey

I would greatly appreciate it if permission could be granted for me to begin my doctoral dissertation experiment in the district high schools in September. I have attached for your information:

- 1.) Abstract
- 2.) Procedure explanation
- 3.) Three Survey Instruments
- 4.) Cover letter
- 5.) GS-1C

Please let me know if I can provide any additional information and thank you very much for your help in this endeavor.

APPENDIX B

QUESTIONNAIRES ON MERITORIOUS GOALS
FOR AN ART EDUCATION PROGRAM

ART TEACHER QUESTIONNAIRE ON MERITORIOUS GOALS FOR AN ART EDUCATION PROGRAM

Listed below are twenty possible goals for an art education curriculum. This scale has been prepared so that you can indicate how you feel about the merits of goals of a high school art program. Please read these carefully and respond from your point of view as an art teacher.

A. On a scale of one (1) (least important-low merit) to seven (7) (most important-high merit) select the rating you would assign for each goal on the list. Please indicate your choice by circling the number.

	Least Important (low)	Most Important (high)
1. Using art knowledge in community life . .	1	2 3 4 5 6 7
2. Producing a watercolor painting	1	2 3 4 5 6 7
3. Understanding impressionist paintings . .	1	2 3 4 5 6 7
4. Studying the prehistoric cave paintings .	1	2 3 4 5 6 7
5. Learning about art of the Incas	1	2 3 4 5 6 7
6. Understanding the value of visual art . .	1	2 3 4 5 6 7
7. Researching the life of Leonardo da Vinci	1	2 3 4 5 6 7
8. Producing a pastel painting	1	2 3 4 5 6 7
9. Analyzing a painting	1	2 3 4 5 6 7
10. Describing the worth of a sculpture . . .	1	2 3 4 5 6 7
11. Constructing a mobile	1	2 3 4 5 6 7
12. Interpreting the meaning of beauty . . .	1	2 3 4 5 6 7
13. Judging the value of a print	1	2 3 4 5 6 7
14. Understanding Gothic architecture	1	2 3 4 5 6 7
15. Drawing a poster	1	2 3 4 5 6 7
16. Evaluating a painting's effectiveness . .	1	2 3 4 5 6 7

17. Studying the pyramids of Egypt 1 2 3 4 5 6 7
18. Producing an air brush painting 1 2 3 4 5 6 7
19. Stating why a painting is beautiful . . . 1 2 3 4 5 6 7
20. Critiquing a mural 1 2 3 4 5 6 7

B. Please circle the correct answer:

How long have you taught a high school art course for:

1. less than 5 years
2. more than 5 years

PARENT QUESTIONNAIRE
ON MERITORIOUS GOALS FOR AN ART EDUCATION PROGRAM

Listed below are twenty possible goals for students enrolled in a program of art education. This scale has been prepared so that you can indicate how you feel about the merits of goals of a high school art program. Please read these carefully and respond from your point of view as a parent.

A. On a scale of one (1) (least important-low merit) to seven (7) (most important-high merit) select the rating you would assign for each goal on the list. Please indicate your choice by circling the number.

	Least Important (low)	Most Important (high)
1. Using art knowledge in community life . .	1	2 3 4 5 6 7
2. Producing a watercolor painting	1	2 3 4 5 6 7
3. Understanding impressionist paintings . .	1	2 3 4 5 6 7
4. Studying the prehistoric cave paintings .	1	2 3 4 5 6 7
5. Learning about art of the Incas	1	2 3 4 5 6 7
6. Understanding the value of visual art . .	1	2 3 4 5 6 7
7. Researching the life of Leonardo da Vinci	1	2 3 4 5 6 7
8. Producing a pastel painting	1	2 3 4 5 6 7
9. Analyzing a painting	1	2 3 4 5 6 7
10. Describing the worth of a sculpture . . .	1	2 3 4 5 6 7
11. Constructing a mobile	1	2 3 4 5 6 7
12. Interpreting the meaning of beauty . . .	1	2 3 4 5 6 7
13. Judging the value of a print	1	2 3 4 5 6 7
14. Understanding Gothic architecture	1	2 3 4 5 6 7
15. Drawing a poster	1	2 3 4 5 6 7

16. Evaluating a painting's effectiveness . . 1 2 3 4 5 6 7
17. Studying the pyramids of Egypt 1 2 3 4 5 6 7
18. Producing an air brush painting 1 2 3 4 5 6 7
19. Stating why a painting is beautiful . . . 1 2 3 4 5 6 7
20. Critiquing a mural 1 2 3 4 5 6 7

B. Please circle:

GRADE (s) in which you have children in high school	10	11	12
--	----	----	----

Have any of your children ever taken a high school class in art?	yes	no
---	-----	----

Have you ever taken an art related course?	yes	no
--	-----	----

HIGH SCHOOL STUDENT QUESTIONNAIRE ON MERITORIOUS GOALS FOR AN ART EDUCATION PROGRAM

Listed below are twenty possible goals for an art education curriculum. This scale has been prepared so that you can indicate how you feel about the merits of goals of a high school art program. Please read these carefully and respond from your point of view as a student.

A. On a scale of one (1) (least important-low merit) to seven (7) (most important-high merit) select the rating you would assign for each goal on the list. Please indicate your choice by circling the number.

	Least Important (low)	Most Important (high)
1. Using art knowledge in community life . .	1	2 3 4 5 6 7
2. Producing a watercolor painting	1	2 3 4 5 6 7
3. Understanding impressionist paintings . .	1	2 3 4 5 6 7
4. Studying the prehistoric cave paintings .	1	2 3 4 5 6 7
5. Learning about art of the Incas	1	2 3 4 5 6 7
6. Understanding the value of visual art . .	1	2 3 4 5 6 7
7. Researching the life of Leonardo da Vinci	1	2 3 4 5 6 7
8. Producing a pastel painting	1	2 3 4 5 6 7
9. Analyzing a painting	1	2 3 4 5 6 7
10. Describing the worth of a sculpture . . .	1	2 3 4 5 6 7
11. Constructing a mobile	1	2 3 4 5 6 7
12. Interpreting the meaning of beauty . . .	1	2 3 4 5 6 7
13. Judging the value of a print	1	2 3 4 5 6 7
14. Understanding Gothic architecture	1	2 3 4 5 6 7
15. Drawing a poster	1	2 3 4 5 6 7

16. Evaluating a painting's effectiveness . . 1 2 3 4 5 6 7
17. Studying the pyramids of Egypt 1 2 3 4 5 6 7
18. Producing an air brush painting 1 2 3 4 5 6 7
19. Stating why a painting is beautiful . . . 1 2 3 4 5 6 7
20. Critiquing a mural 1 2 3 4 5 6 7

B. Please circle the correct answers:

Grade Level 10 11 12

Have you ever taken a high school art class: yes no

How many high school art courses have you taken 1 2 3 4

APPENDIX C

COVER LETTERS

September 30, 1987

Dear Teacher:

Please distribute these eight (8) questionnaires to 4 male students and 4 female students. Of these 4 students in each category, 2 must have taken a high school art course and 2 should not have taken a high school art course.

Thank you very much for your prompt attention to this project. Please return the completed questionnaires to me, Clare Loveridge, at ISD before October 5, 1987.

Sincerely yours,

Clare Loveridge

Clare Loveridge

APPENDIX D

PRELIMINARY ART TEACHER SURVEY INSTRUMENT

ART TEACHER QUESTIONNAIRE
ON MERITORIOUS GOALS FOR AN ART EDUCATION PROGRAM

Listed below are twenty possible goals for an art education curriculum. This scale has been prepared so that you can indicate how you feel about the merits of goals of a high school art program. Please read these carefully and respond from your point of view as an art teacher.

A. On a scale of one (1) (least important-low merit) to seven (7) (most important-high merit) select the rating you would assign for each goal on the list. Please indicate your choice by circling the number.

	Least Important (low)							Most Important (high)						
1. Using art knowledge in community life ..	1	2	3	4	5	6	7	1	2	3	4	5	6	7
2. Producing a watercolor painting	1	2	3	4	5	6	7	1	2	3	4	5	6	7
3. Understanding impressionist paintings ..	1	2	3	4	5	6	7	1	2	3	4	5	6	7
4. Studying the prehistoric cave paintings.	1	2	3	4	5	6	7	1	2	3	4	5	6	7
5. Learning about art of the Incas.....	1	2	3	4	5	6	7	1	2	3	4	5	6	7
6. Appreciating art <i>TOO BROAD</i>	1	2	3	4	5	6	7	1	2	3	4	5	6	7
7. Researching the life of Leonardo da Vinci	1	2	3	4	5	6	7	1	2	3	4	5	6	7
8. Producing a pastel painting	1	2	3	4	5	6	7	1	2	3	4	5	6	7
9. Analyzing a painting	1	2	3	4	5	6	7	1	2	3	4	5	6	7
10. Describing the worth of a sculpture	1	2	3	4	5	6	7	1	2	3	4	5	6	7
11. Constructing a mobile	1	2	3	4	5	6	7	1	2	3	4	5	6	7
12. Interpreting the meaning of beauty	1	2	3	4	5	6	7	1	2	3	4	5	6	7
13. Judging the value of a print	1	2	3	4	5	6	7	1	2	3	4	5	6	7
14. Understanding Gothic architecture	1	2	3	4	5	6	7	1	2	3	4	5	6	7
15. Drawing a poster	1	2	3	4	5	6	7	1	2	3	4	5	6	7
16. Evaluating a painting's effectiveness ..	1	2	3	4	5	6	7	1	2	3	4	5	6	7
17. Studying the pyramids of Egypt	1	2	3	4	5	6	7	1	2	3	4	5	6	7
18. Producing an air brush painting	1	2	3	4	5	6	7	1	2	3	4	5	6	7
19. Stating why a painting is beautiful	1	2	3	4	5	6	7	1	2	3	4	5	6	7
20. Critiquing a mural	1	2	3	4	5	6	7	1	2	3	4	5	6	7

B. Please circle the correct answer

How long have you taught a high school art course for:

1. less than 5 years
2. more than 5 years

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