

VIRGINIA POLICYMAKERS' VIEWS ON THE VALUE OF
VISUAL ARTS EDUCATION AT THE
HIGH SCHOOL LEVEL

by

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(ABSTRACT)

The purpose of this study was to find out from Virginia policymakers their feelings toward visual arts education as a required subject at the high school level by answering the following questions: (1) How do policymakers and gatekeepers see the value of visual arts education as a required subject on the high school level? (2) What is the attitude of Virginia policymakers and gatekeepers towards the importance of issues pertaining to the framing of a visual arts education program? (3) What is the importance of placing visual arts education in the high school curriculum as a required subject for the appreciation and understanding of our society? (4) Of what importance do policymakers and gatekeepers feel visual arts education is in the curricula of high school students as far as their academic, social, cultural, and personal development are concerned?

A pilot study was conducted in which 17 issues important to visual arts education were addressed. Data for the main study was collected by means of a questionnaire in which a selected panel of supervisors of instruction, assistant superintendents, local school board members, and school system superintendents were surveyed. The study,

consisting of a three part questionnaire, was conducted by mail over several weeks with a group of 70 local policymakers and gatekeepers.

Findings of this study indicate that about half (54%) of the policymakers surveyed believe that it is very important (16%) and important (38%) to offer visual arts education as a required subject on the high school level. Eighty - six percent feel that standards should be formulated and used in developing a visual arts education framework. Seventy - six percent of the respondents felt that visual arts education is important for the appreciation and understanding of our society. Seventy - one percent of the policymakers surveyed agreed that visual arts education is important for the academic, social, cultural and personal development of high school students. It is quite evident that there is a division among policymakers and gatekeepers regarding the value of visual arts education as a required subject on the high school level.

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Dedicated to the memory of my parents,

James and Naomi Wilson

and to my sister,

Mary Lee McKnight

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Virginia Policymakers' Views on the Value of Visual Arts Education at the High School Level

Chapter 1

Introduction

At this point in time, art education is not being treated equally with other required subjects on the high school level. Many believe that to anchor art education firmly in the curriculum, it must be taught as an academic discipline. Art education is another way of knowing. It should be recognized as a required subject with its own conceptual framework, but also in conjunction with other subjects. The public and state legislators must be convinced that art education is essential and should be supported from the same source that other required subjects are funded on the high school level.

The assimilation of art education as a required subject in the curriculum will require a significant change in allocation of resources. It will require the involvement of school boards, professional organizations, local boards, the private sectors, and public sectors.

Policymakers have to be reminded that we are a nation characterized by creativity and freedom. Art is a natural instrument for stimulating these characteristics. It is through art that young people experience their first opportunities for personal success and achievement. Art education teaches values, a sense of history, ways of knowing and many kinds of human experiences. Direct involvement in art education can help give student new and rich languages of expression. It can reveal to them the entire range of human history and cultural knowledge. It can enhance the acquisition of knowledge in other subject areas.

As students learn skills in art, they also develop academic skills that can be applied to everything they learn and do in life. They learn the lessons of self discipline, experience the rewards of hard work, and enjoy the benefits of working with others. Art education teaches them about themselves, their sensations and their ideas.

Garment (1990) is also in favor of arts education. He believes that the systematic use of arts education can help our children use their lives more fruitfully. It can help give coherence and structure to everything they learn. It is a dimension of education that has been largely neglected, or given only token recognition, largely because its importance is only dimly understood and even harder to make clear. This is why the promotion of the idea of arts in education should be pursued resourcefully, energetically, and wisely. His belief is no different from those that will be expressed in this study.

Problem Statement

Although the U.S. school reform movement has produced some important and innovative art education strategies, many school systems have ignored them. These reforms have not had the impact to move administrators and school board members to undertake substantial change. Art education has a very favorable track record as a learning strategy. Offering years of experience in art education can play a significant role in changing the agenda, environment, methods, and effectiveness of ordinary elementary and secondary schools (Sautter, 1994).

Unfortunately, there is an abundance of superficial support for art education by those in positions to do the most good. For example, the National Endowment for the Arts has always expressed concern for art education and has funded state arts agencies to support artist residences, but until the 1980's it did not try to encourage schools to make arts education a higher educational priority. Many artists and arts organizations have evolved their own arts education methods and even developed specific school programs, but generally they have not tried to change the way the education sector thinks about arts education. If arts education is to become a part of every student's education in this country, then it is incumbent upon all stakeholders to demand this support from policymakers when and where it matters most.

Many policymakers have perceived visual arts classes as "fun" classes and have overlooked the impact that the seriousness of art education has on human experience. They see them as "fun" classes in that they fail to realize the impact that the visual arts have on a democratic society. They fail to realize that the discipline that the visual arts require can be transferred to our daily lives, in that they develop many of the qualities required to work successfully in the future. Hurwitz and Madeja (1977) point out that thinking creatively and analytically, solving problems, and envisioning are strongly supported in the process of making and thinking in the arts. Art work often depends upon the successful mastery of sophisticated technologies. The arts contribute to the nation's need for creative, skillful workers and for innovative leaders.

According to another advocate, artists provide a rich body of work through which events of the past can be brought to life. Thus, works of art can embody historical facts and emotions; they can express the voice of an individual or of a community (Goldberg, 1992). They can reflect the diversity of a nation and the richness of its character.

One source expresses that where experts can agree is that the arts, if taught well, can encourage teamwork, promote deeper understanding of other civilizations, and bridge cultural gaps, thereby in some cases improving student achievement in other subject areas (Clira, 1993).

When visitors come to an art classroom, what they will be able to see is evidence that the arts are achieving significant educational goals just as any other subject area is achieving. They will see that the visual arts are developing a love in students for learning, independent thinking, communication skills, critical thinking ability, a sense of history, an ability to see the world, stimulate creative power, the ability to analyze and take risks, promote self-awareness and confidence, and the ability to discover meaning.

Since art education plays such a significant role in the development of the student, it should not serve as an insignificant attachment to the basic curriculum. Art education should not be a program cluttered with visiting artist programs, which are poor substitutes for substantial art education curriculums delivered by professional art educators. Professional art educators are needed, not visiting artists. The availability of artists in residence makes it easier to eliminate curriculum-based programs during times of financial difficulty. Such an educational sacrifice should not be permitted. Skomal (1993) maintains that the availability of artists in residence largely removes any incentive

to add arts programs where they were lost or never existed. Furthermore, there are no debates about how mathematics, science, social studies, and English programs will be funded. These programs are funded through the general operating budgets of the public schools. Therefore, art programs should be funded in precisely the same way. School boards and administrators tend to suggest that the arts need not be offered unless external funds are available. Such a view is ludicrous. Sautter (1994) says that taking this point of view about the arts limits the purpose of classroom art and diminishes the potency to develop the thinking and imaginative abilities of students as they explore and learn about their world.

Chapman (1982) reminds us that 80 % of our nation's youth graduate from high school with little or no instruction in the arts. She further states that less than one percent of time spent in twelve years of schooling is likely to be spent in studying the arts (except literature) with a qualified teacher. It is clear from Chapman's statement that the typical high school graduate has a token education in the arts. This kind of educational tokenism should not exist.

Once a week art lessons and once a month visits by an art specialist do not qualify as a basic arts education. Art should be more than exposure. There has to be a change in how arts education is organized and delivered. There is a need to bring together and deliver a broad range of competent instruction. There must be an empowering of knowledgeable and competent policymakers to make a change. A clear message must be sent to policymakers that there is a need for change and that arts education is a vital, irreplaceable component of the human experience and should be implemented as a

required subject in the curriculum.

There is much evidence, that policymakers are not giving the push that is needed to recognize the value of art education as a required subject. In addition, little has been done on the part of others to find out what specific attitudes, and actions of policymakers are necessary in reckoning with art education as a required subject. Most, however, agree that art education has a place in the curriculum.

The curriculum prescribed for schools and the time allocated to subjects show youth what adults believe is important for them to learn. The allocation of time to what we teach has other consequences to a field of study and influences the kinds of mental skills children have the opportunity to acquire.

Eisner (1992) points out that time represents both value and opportunity-value, because it indicates what is considered significant; opportunity, because the school can be thought of as a culture of opportunity. A culture in the biological sense is a place for growing things. He goes on to say that schools, too, are cultures. They are cultures for growing minds and the direction this growth takes is influenced by the opportunities the school provides. He further states that a school in which the arts are absent or poorly taught is unlikely to provide the genuine opportunities children need to use the arts in the service of their own development.

Chapman (1982) states that a host of policies and practices within our schools actually demean the arts and the study of them. There is no legitimate, social or educational reason why the arts should be slipped into schools through the back door, disguised as a means of teaching reading or as tools to "enrich" the teaching of other subjects. She

contends that the arts are not illegal aliens in the history of human achievement, nor subservient in merit to other endeavors. If the idea of an integrated curriculum is sound, then the arts need not be the only subject to be examined in this way. Let the curriculum for other subjects be examined, and if necessary modified, so that learning in the arts is reinforced and enriched. It is time to release the arts from a bondage which has made them into all-purpose servants in the house of education.

Today, the demands of public policy and arts education have become a subject of increasing urgency to those who are dedicated to improving education through the arts. This subject is of vital importance to future generations of American public school children. The arts, which for many years have been regarded as a frill in our schools, are becoming recognized as being as essential to the educational process as math, science, and languages. More and more people are being convinced by evidence that arts education can make a significant contribution to educational reform in this country.

The power of the arts transcends barriers of language, culture, race, and ethnicity. A policy that supports the arts aims to make these things accessible to as many people as possible. It is only through study that we form connections with art by learning to analyze and thus come to a deeper knowledge and appreciation of it. Hurwitz and Madeja (1977) say that an education in the arts opens the way for a youth to reach his or her full potential, not only as a person making art, but as a whole human being.

Chapman (1982) stresses the fact that in order to extend and improve arts education in schools, we must put aside the popular belief that one does not really have to study art in order to enjoy, understand, or create it. Not only does this attitude demean the hard work

and intelligence of individuals who devote their lives to the arts; it seriously underestimates the degree to which formal education can enhance one's response to the arts. Fortunately, many young people enjoy the arts, but art is more than fun, it is also a highly demanding field of endeavor which, like other fields, cannot be grasped without some fundamental or basic education.

A study conducted by the National Arts Education Research Center at the University of Illinois concluded that while public opinion endorses the inclusion of the arts in K-12 education, the arts have not attained anything approaching the same status in formal schooling as mathematics, science and social science. The public still considers arts education highly desirable but not essential.

Proposed new national standards for arts education were presented to Secretary of Education Richard W. Riley in March of 1994 as part of the broad education reform effort he is pushing through Congress. The guidelines, which would be mandatory by school districts that adopt them, are the first in a series to be developed this year to meet the agenda of the national legislation Goals 2000: Educate America Act. After much lobbying last year, the arts were included in the school reform measure as a core curriculum subject on an equal footing with English, mathematics, science, history, civics, geography and foreign languages. Riley said specifically, "Arts in education elevates and gives structure to that passion for expression and connections." (Trescott, 1994 p.A1) He further stated that the standards would be strictly voluntary, with states and 15,000 American school districts largely determining the development of a curriculum from kindergarten through high school, teacher preparation and recruitment,

and finances and other resources. Here his statement directly supports the arts as an important part of the core curriculum.

Riley also made a statement about possible funding for his educational reform program involving arts education. "Funding will follow the realization that education reform is a serious endeavor of the administration and education community." The secretary added that 93 % of funding for education comes from local sources. "The president's budget," he said, "sets aside \$700 million to cover all core subjects of Goals 2000" (Trescott, 1994 p.A12). Riley, then, is an avid supporter of the inclusion of art education as an important part of the core curriculum.

The blueprint was developed over the last two years through consultation with more than 80 arts and education groups. The work of the Consortium of National Arts Education, spearheaded by the American Alliance for Theater and Education, Music Educators National Conference, National Arts Education Association and the National Dance Association, was supported by a \$1 million grant from the education department and the National Endowment for the Arts and Humanities.

The push to include the arts in education and social initiatives has recently gained momentum. Besides Goals 2000, now in the Congressional Conference Committee, Congress is considering the Elementary and Secondary Education Act, which has included the Community Arts Partnership Act, a new program. The act would mandate bringing arts education to at-risk youth.

It has been advocated that using aesthetic theory as a platform makes for a powerful convincing argument for the intrinsic worth of the arts. Value theory can be used to justify efforts on behalf of the arts with policymakers. There is the implication that arts education in the schools hold little value because it is not academic. It must match ways that other school subjects are taught and learned to merit policymakers' consideration.

The executive director of NASM, Samuel Hope, talks about the role of values in policymaking and curriculum design. He says, "Policymaking is...influenced by values...values and their attendant philosophies have significant influence on views about uses of policy elements and techniques. It is essential to connect our basic activities in arts education to a value system that is tied both to the nature of art and to the vision we have for the future of American high culture."

Values exist as thoughts which recognize the valuableness of something. Art educators may begin to develop a value-based arts curriculum by drawing from value theory and new directions in the cognitive sciences. When students are asked to determine the source of beauty or expressiveness in an artwork and understand and the means by which the work attains its expressive power, we are emphasizing the acquisition of aesthetic values. This is also emphasizing the intrinsic, long term importance of the arts and encourages students to make judgments such as "The arts are important in our culture and the arts are equal to mathematics as a way of knowing the world." In this instance, the value of the arts would be compared with other forms of human activity.

Chapman (1982) asserts that what is vitally needed today is a radical reconstruction of the way we think about arts education. It is unreasonable to construe art as if it were an enterprise that does not require study or merit status as a major subject within the curriculum, on a par with science and the humanities. It is wrong to treat the arts only as enrichments or electives for talented students, when in fact, all students should be equipped to deal with the arts knowledgeably, whether they become artists or not, and whether they attend college or not. As a nation, we tolerate art in school, we allow something called art to happen, but we do not really expect much from this instruction. We seem satisfied if children have a chance to dabble in the arts. We permit this level of engagement, and not much more.

Arts policies and arts education policies work together. Policies make the arts in all their wondrous forms available to as many as possible; arts education ensures that as many as possible bring to this encounter an informed awareness and understanding of the arts.

Until the late 1980's, the primary arts education initiative to come to NEA was the Artists-in-Schools program. It was conceived as much as a way to provide jobs for artists as a means for educating children. In 1988, NEA made a remarkable report on arts education called Toward Civilization. It defined basic arts education as the discipline of literature, visual art and design, performing art, and media art. On the basis of a two-year survey, the report concluded that basic arts education did not exist in the United States.

Toward Civilization sketched some broad goals for teaching the arts. Arts education should provide all students with a sense of the arts in civilization, of creativity in the artistic process, of the vocabularies of artistic communication, and of the critical elements necessary for making informed choices about the products of the arts. The report went on to recommend that the states and local districts make arts education a sequential part of the basic curriculum for all students in kindergarten through twelfth grade. It also recommended the establishment of educational and teacher training standards in order to carry out this task.

Toward Civilization marked a turning point. By insisting that comprehensive, sequential arts education programs be integrated into the curriculum of U.S. schools, the report laid the cornerstone for future policy in arts education.

The states in which the constitutional responsibility for education resides would voluntarily frame their policies in line with recommended federal goals and standards. State legislatures would set broad goals for arts education and empower their departments of education and the schools to carry them out. State departments of education would establish curriculum frameworks, guided by the national standards.

Local school boards would support and administer arts education in their own schools, implementing the state-recommended curriculum framework. Art resources and organizations would be available with federal and state support, to help the school boards carry out their arts education programs in a way that best met local needs.

Faculties of arts and education in colleges and universities would coordinate their efforts to train teachers to meet the state and federal certification standards for teaching in the visual and performing arts. Colleges and universities would underscore the importance of comprehensive arts education by acknowledging it in entrance requirements for all entering students. Local school districts would provide opportunities and support for both arts and general classroom teachers to take advantage of staff development programs in arts education.

Public policy in support of art education - at whatever level, federal, state or local cannot be articulated in isolation from overall public policy addressing the issues and concerns related to public education. We need a coherent policy for reforming overall public school education, articulated and supported at the national level, which includes comprehensive art education.

Chapman (1982) recommends that correlated, integrated, interdisciplinary, or related arts programs not be conceived as alternatives to instruction in each of the arts. The practice of using the arts to enhance learning in other subjects without any consideration of appropriate and efficient learning in the arts should be stopped.

Art is frequently regarded in our schools as a tool for learning about everything except art. The aims of basic education in art are not served well by the common practice of diluting art instruction by trying to integrate or correlate art with other subjects.

Purpose of the Study

Over the past few years national education and art education organizations have supported art education as a required subject and as a means of bringing art education into the mainstream of schooling. This study is intended to ascertain from policymakers their feelings toward visual art education as a required subject on the high school level in order to know what strategies should be formulated for broadening the base of visual arts experiences offered students in school.

In order to examine the attitudes and views that policy makers and gatekeepers in Virginia have toward the value of visual arts education as a required subject in the high school curriculum, a study was conducted among local school board members, policymakers and gatekeepers. Answers to the following questions were sought.

1. How do policymakers and gatekeepers in Virginia school districts view the value of visual arts education as a required subject in comparison with other required subjects on the high school level?
2. What is the attitude of Virginia policymakers and gatekeepers toward the importance of issues pertaining to the framing of a visual arts education program?
3. What is the importance of placing visual arts education in the high school curriculum as a required subject for the appreciation and understanding of our society?

4. What importance do policymakers and gatekeepers feel visual arts education has in the curricula of high school students as far as their academic, social, cultural and personal development is concerned?

Limitations of the Study

1. There is an inherent limitation to any research in generalizing the findings beyond the respondents.
2. Not every variation of opinion on the issues will be represented.
3. Each participant brings to the study a unique set of perceptual filters and biases.
4. The researcher could bring her own perceptual filters and biases to the study.

Significance of the Study

The results of the study give a strong indication of how policymakers and gatekeepers of Virginia perceive the value of visual arts education in students' learning for life. The purpose of this study was to provide an analysis of Virginia policymakers' views on visual arts education as a required subject on the high school level.

These findings have implications for the approval or disapproval of visual arts education as a valuable subject and cultural opportunity for each child's academic and personal development.

Definition of Terms

Policy maker: a person responsible for a course of action. Ex. school board member

Gatekeeper : guardian, monitor, influential person. In the context of this dissertation, gatekeepers are the superintendents, assistant superintendents and supervisors of instruction.

Visual Arts

Education: the study of creative works and the process of producing them; art history; art criticism; and aesthetics.

Visual Arts: a category of arts that include drawings, paintings, printmaking, sculpture; communication and design arts; architecture and environmental arts; folk arts; and works of art such as fibers, ceramics, jewelry, works in paper, wood and other materials.

Chapter 2

Literature Review

A Place for Art Education

A flourishing artistic life is in the best interest of a democratic society. The arts and the artist contribute to the nation's identity and to the education and happiness of its citizens. New needs and opportunities exist for the arts as a means of representing this country's national character, diversity, ideals, and objectives to the rest of the world. The relevance of the arts to human development is unquestionable. The arts are special ways of knowing--ways that are as essential to basic education as the mastery of verbal and numerical skills. For many children, school-based arts programs provide them with their first direct arts experiences and are the beginning of a lifelong commitment. The literature included in the compilation of this report was diverse and extensive.

Williams (1993) concurs that the arts are as natural to society as breathing. He goes on to say that the arts form the bonds between our material and spiritual sides. He further states that they define our humanity, expose our imperfections and celebrate our triumphs. Finally, he says that they validate our dreams and aspirations and enrich our lives. Williams, it seems, feels that the arts are a vital part of the educational development of individuals and they are inherent in the character and essence of man.

Glen (1992) points out that without the arts, the next generation will lack the essential knowledge, skills, and values they need to lead fully human lives. He believes that when we continue to consider art education as the least important part of the curriculum, we rob children of their heritage, not just as Americans but as human beings. Art education is

not extra, but basic. To deprive a child of the knowledge and tools to explore the domains of the arts is to subject him or her to a kind of spiritual starvation (Glenn, 1992).

Art is one of the supreme creations of the human mind. The comprehensive purpose of visual arts education is not just to teach production techniques or a list of artifacts per se but rather to produce student capabilities with the power that results in works of art--the spirit, aspirations, knowledge, skills, and techniques that make works of art so valuable as tools of human understanding and civilization (Hope, 1989). Art, indeed, enhances understanding and serves as a way of knowing.

Hope (1989) points out that the failure to teach art in ways that create public understanding of the parity art has with other intellectual constructs had consequences every time arts education reached any action agenda.

Hope (1989) argues that too many individuals in the arts community, art educators included, seem to be neither able nor willing to argue for the cause of the arts in terms of parity with the other disciplines. He makes a significant observation that some exhibit little understanding of the nature of this parity, while others are aware that parity is possible, but do not seem to want it because of what parity would do to other social, political, and philosophical agendas they hold as higher priorities. He further contends that still others are afraid that calling for parity on these grounds will result in diminution of interest because art and entertainment are synonymous in the public consciousness, and thus the arts will lose what position they have.

Brademas, in his speech at the American Council for the Arts stated, "The arts are not something to be thrown a bone after everything else is taken care of because everything

else will never be taken care of. So it will be up to each of you and those you represent to make clear that arts matter" (p.47). It matters to all who have a stake in the education of our youth.

Riddell (1988) mentions that arts educators have expressed the particular concern that the call "for back to basics" poses a threat to arts education. He states that a common view is that unfortunately for the arts most of the attention has turned toward the fundamentals of education, usually taken to mean a 1980's reincarnation of the three R's. He believes that the primary reason for arts educators' negative view of the back-to-basics trend is the fear that arts programs will be cut back to make room for more emphasis on writing and computational skills. The concern, therefore, has been that "back-to-basics" would further erode the arts' already precarious position in the schools. Fowler (1989) makes the profound statement that the great thinkers of any age do not express themselves solely by the written word.

Smith (1984) states, "As a component of instruction in the schools, art education should be taught as a separate subject or area of study on the same principle that reading, writing, mathematics, the sciences, and social studies constitute separate subjects....Just as mathematics and the sciences have their own distinctive functions which cannot be fulfilled without specific curriculum time being devoted to them, so an understanding and appreciation of art likewise requires time set aside for aesthetic learning" (p.274). Art education deserves the same time and curriculum framework as any other required subject.

Despite the many rhetorics, too few focus on the power of what the study of art on its

own terms can do. There is too little expression of faith in the power of art on its own terms by those whose education and position should enable them to know better. (Hope, 1989).

Mahlmann (1988) states that to increase the level of artistic literacy in the nation as a whole, the arts must be taught with the same rigor, passion, and commitment with which they are created and presented to the public. He argues that the primary responsibility to educate students rests with teachers, school administrators, and ultimately local school boards who represent the public. Mahlmann's comments verify that in order to accomplish this, visual arts education must be given the same status as other general required subjects.

Tollifson (1987/1988) makes the point that learning to read their environment is essential for elementary and secondary students. He notes that without being able to read their visual environment, students will be insensitive to the ways they are affected by visual forms and images around them in advertising, architecture, and environmental sculpture, and therefore will be vulnerable to control by forces they cannot understand or change. These comments speak clearly for the need for art education.

Gardner (1987/1988) believes that what we need in America is for students to get more interested in things, more involved in them, more engaged in wanting to know; to have projects they can get excited about and work on over longer periods of time; to be stimulated to find things out on their own. He says that in a way, arts are a good testing ground because many members of the educational establishment don't care about them so much, so teachers can afford to take more chances. This is why art education is so

necessary for the cultural literacy of our youth.

Fowler (1989) stresses the point that we need more and better arts education to produce better educated human beings, citizens who will value and evolve a worthy civilization. He says that because the human capacity to make aesthetic judgments is far too scantily cultivated. He reminds us that many people fail to recognize that most of the decisions we make in life--from the kind of environments we create in our communities, offices and homes to decisions about the products we buy and the clothing we wear--have an aesthetic component. His comments show that art education cannot cost too much because the investment it brings back to society is worth every penny.

Pankratz and Hutchens (1988) state that arts education is only beginning to take its rightful place. They find that for one thing, arts policy has typically been concerned with the support of the arts and arts agencies. They say that a more holistic approach, one which is more recent, includes policy for arts education. Therefore, we must educate local communities about the value of art education in the lives of our young people.

Valuing Art Education

Art education must make connections between the value of what is derived from the arts and the wisdom it provides. Valuing the arts is assumed to be an outcome of knowing and doing. It is more than that. To value a thing is to determine its worth, to hold it in high esteem, to prize it. If students learned to prize the arts as a result of their schooling, we would not be mounting repeated efforts to justify the arts in the curriculum (Kritzmire, 1933). Value acquisition in our current teaching would hope to emphasize the intrinsic, long-term importance of the arts and encourage students to make judgments

of value.

The National Standards for Education in the Arts opens a national conversation about our values, about what we want for our children, and what we as an older generation prize so highly that we cannot imagine a civilized society lacking such knowledge. Such a national dialogue will help us develop an educational society whose perspective and sense of civic responsibility are informed by the enduring and universal values of the arts (Dawn and Mitchell, 1993).

There is a growing body of evidence that supports the power and value of art education. Art education, indeed makes a contribution to school reform. In a 1990 study conducted for the Florida Department of Education by the Florida State University Center for Music Research, researchers documented the role of the fine arts in dropout prevention and in improving student motivation. The report noted, "This enthusiasm for expressing oneself through the various art forms seems to be a motivating force for student attendance in these classes and for their development of skills essential to satisfactory artistic expression" (p. 436).

Another benefit of involvement in art education comes from the social interaction and camaraderie that develop in an art group or activity. Also noted is the importance of the feelings of success and satisfaction associated with art participation, the growth in self-esteem and self-confidence that comes from such participation, and the value of creative and expressive growth (Sautter, 1994)

The values that we succeed in transmitting to a child are twice as likely to predict success in school as the child's family income. It is obvious to me then, that art can be a

great ally in the education of our children (Bennett, 1987/1988).

Mahlmann (1994) notes that resources are often already available through individuals and arts organizations and in elementary, secondary, and postsecondary education to form the foundation for quality arts education programs in each local community. These resources must be identified, integrated, utilized, and expanded. Chapman (1982) maintains that the major obstacles to effective art education are not financial, but attitudinal. She also expresses that any school district that has a uniformed marching band, an extracurricular or curricular athletic program providing uniforms, equipment, space, and a specialized coaching staff could, if seriously committed to basic education in art, muster the resources to provide an art program of high quality.

Pankratz and Hutchens (1988) maintain that discussion of the arts in society cannot ultimately ignore value as a topic, and research must "accommodate information and methodologies encompassing both the factual and valuative aspects of the arts in their social context" (p.29). Arts educators who have long considered arts education as an inherently value laden enterprise and draw on philosophical aesthetics and culture theory as a basis for the development of arts curricula can serve as primary resources. Such an effort is necessary if an adequate conception or conceptions of aesthetic value are to serve as key elements in all aspects of arts policy research such as data collection, analysis of the impact of public- private subsidies on the arts and arts education, setting priorities within art policy, and determining who is to be involved in the arts policy-making process.

Hope (1989) observes that despite the problems that the arts have, U.S. artists and

teachers continue to produce, under difficult conditions. He says that the question is how can everyone truly concerned with the future of the arts in the United States be brought to recognize that we need a new level of seriousness and capability if the nation is to fulfill its potential? He further contends that this new level of seriousness for arts education must begin with professional leadership. He also notes that more expertise, courage and will are required than ever before. This is where building curriculum as intrinsic worth of the arts is so important.

Rationale for Art Education

Rationale for the arts has been authentic. A powerful argument for the intrinsic worth of the arts has been issued. There is implication that arts instruction must be more rigorous to match ways other school subjects are taught. There is also the implication that arts education in the school holds little value because it is not academic. Knowledge about and abilities to use methods of science, the humanities, and art are required for a well-rounded education. To leave art out is to reduce capabilities for addressing the critical issues of our times.

Hard, cold facts of science aren't the answer to everything. Our emotions must enter into our experiences as art will allow us to do. Science, then, should enter into arts to give some balance.

Being an artist demands the same intellectual rigor as being a scientist. This has sparked inquiry into how creativity and comprehension in arts nurtures the intellect. This research continues today in the work on the relationship between cognition and art being done by Howard Gardner and Project Zero at Harvard. Williams (1993) contends that we

now know that art instruction that involves students in analyzing works of art requires functioning at the highest cognitive levels of mental activity.

Arts and humanities have a close kinship. It is difficult to imagine a human society without the arts. The arts define what we mean by civilization. They are a basic medium of human communication and understanding. The most vital stages in the history of any society are marked by a flourishing of the arts. American culture is diverse. Each culture group sends messages and images that preserve and advance its own identity.

More and more communicating is done through visual images. Messages are conveyed by billboards, architecture, magazines, television, and films. Computers with their power to manufacture images are creating entirely new art forms (Williams, 1993). The arts can help to achieve many of the aims of education reform, when they are skillfully taught and integrated into the general education curriculum (Williams, 1993).

The arts are ignored because they are not formally assessed and, as a consequence, do not promote the student's academic upward mobility. The arts carry little if any weight in college admissions decisions.

Authorities agree with the significance of the arts program. Williams (1992) asserts that children confronted by a work of art in the context of a comprehensive learning program tend naturally to be fascinated and excited by the challenge and mystery of it.

State of Art Education in America

Arts education is still not taken seriously in most elementary and secondary schools (Remer, 1990). According to Toward Civilization (May, 1988) overall arts education in America is characterized by imbalance, inconsistency, and inaccessibility. There is

inconsistency in the arts education students receive in school districts within school systems, and even in classrooms within schools.

Hope (1989) states that unfortunately much of the general arts education available in American schools does not provide rigorous study of artistic methods focusing instead on good times for the participants, or intense, often rate-based preparation for the presentation of an arts event.

Undercofler (1988) notes that too many arts high school programs and arts programs in comprehensive high schools reflect a narrow curriculum concentrating almost exclusively on the acquisition of technical skills and the proliferation of productions of works by others. These programs show neglect of aesthetic, critical, contextual, and creative exercise outcomes.

Chapman (1982) states that many parents, school administrators, principals, and school board members who believe that the arts are taught regularly, as part of the twelve-year curriculum, have never examined who teaches art, what is taught, how often, when, and to whom. When these facts are examined, particularly for the visual arts, it becomes clear that most of our schools are not providing even a minimum of education in the arts. Because of the demands on the school day, a comprehensive and sequential arts education is inaccessible except to a very few and often only to those with talent or a particular interest.

Lazarus' (1989) perception of arts education is that it is just beginning to improve. Naturally in some places arts education never declined and in others it is continuing to decline. However, the pattern seems to show that, in spite of the weaknesses that exist in

arts education today, the curve is coming back up. Some of the patterns that Lazarus mentions seem significant and reflect the changes are

- * the increasing number of state high school requirements that include the arts;
- * recent statements by most national teacher and education groups on the importance of education in the arts;
- * federal reports such as the Department of Education's First Lessons, that have included the arts as essential; the National Endowment for the Arts' Toward Civilization has built a strong case for education in the arts;
- * The recognition by national arts organizations and their local affiliates of the need for more and better in-school, curricular based programs.

Today the arts remain at the borders of the American school curriculum. Total integration of the arts has been allowed for pre-school and kindergarten, but not as much for other elementary grades. For junior and high school grades the arts are allotted a modest place. Parents feel that a child's preoccupation with art will deter him/her from other occupational prospects.

The main reason for the position of the arts at the border of standard educational practice in the United States is that they have not been viewed as instrumental to the workforce. Many are beginning to change. Many are beginning to understand the impact of visual arts on our lives and the greater role for aesthetic discrimination in much of everyday life, including a whole host of jobs. With these recognitions, the arts will find

their way into the curriculum and more students will be able to avail themselves with the opportunities they deserve.

Art education is a real subject worth its allotted time in the day, supported by a strong knowledge base, diverse pedagogical challenges, and a built-in sequencing of study that is progressive.

The availability of arts courses varies with the type and location of schools. Few high schools in rural areas are able to offer a broad course selection. Sturtz-Davis (1987/1988) describes the ways in which a rural Pennsylvania school community has made strides toward building a strong arts education program. She says that despite declining enrollments, shrinking budgets and stress on other curriculum areas, this team of arts-oriented people has managed to do whatever is necessary to sustain this popular program. In the process, they have changed attitudes toward the arts and their importance to the full development of every student.

The Virginia Beach school district in Virginia maintains clearly defined district-wide policies, decision-making procedures, and expectations for each of its schools. District-wide adherence to a broad curriculum has resulted in higher student achievement, as most of a sample of the district's students scored several times higher than the national average on test questions taken from the National Assessment of Educational Progress Visual Art Exam (Brickell, Jones and Runyan, 1988).

The commitment and initiative of the district superintendent and his staff were the key to implementing the Virginia Beach program. The superintendent made certain that

everyone understood that the arts were to have the same status as any other school subject.

Arts educators have shouldered most of the task of justifying and implementing arts education. While they have the expertise, they lack the clout to make the arts an educational priority. Those in the education sector must reach out and join forces with members of the governance and arts sectors to advance arts education in the schools.

The Status of Visual Arts Education in Virginia

Podd and Wright (1994) report in their survey of the status of art education in Virginia that there are more positive conditions than anticipated. However, some significant areas of concern were also revealed in the survey of art teachers' responses.

According to the survey, there are, on the average, 1.5 art teachers in each school. Classes were reported to be predominantly between 26 to 30 or 21 to 25 students. Average class time allotted on the elementary level was reported to be 50 minutes. At the high school level, allotted time may be considerably longer. Only 5% of art students are grouped by ability. The majority of art classes have a wide range of students at various ability levels. At the high school level they also vary by age and grade level. Only 11% of art courses (H.S.) carry a prerequisite.

The survey further reveals that almost 98% of students with special needs are mainstreamed into regular art classes as law requires. Only 31% of these mainstreamed students are accompanied by a qualified teacher. A small percentage of art teachers have received special training to teach special needs students. The majority of respondents to the survey have not had specific classes in teaching students with special needs. Ninety-

eight percent report no special funding in art for these students.

Sixty-four percent of art programs report no separate programs for Gifted and Talented students. The majority (72%) of Gifted and Talented art students are mainstreamed into the regular classroom. Eighty-three percent of the art teachers received no funding for these students.

Regarding support for their art programs, 85% of art educators felt their county and school were either somewhat or very supportive of their program. Fourteen percent felt that their county administration was neutral to the art program. Six percent reported school administration and county administration who were unsupportive.

All art courses offered on the high school level in Virginia are electives. It is mandated that students have at least one Carnegie unit of credit in fine arts or in practical arts. Practical arts include business education, home economics mechanical drawing and industrial arts. However, Dickerson County does not offer art education. Fairfax County is moving in the direction of requiring at least one year of arts education as a requirement for graduation.

Support for Art Education as a Required Subject

To get support for art education as a required subject, strong support will have to come from educators, interest groups, governmental bodies, societal groups and parent groups.

To do this advocates must

- * advance a straightforward appealing statement of values and beliefs
- * develop strategy related to major currents in their area of concern
- * exhibit a sophisticated audience orientation

* show persistence and endurance

Kaagan (1990) believes marshalling support requires being adept at selecting the people that one is trying to influence. The place of anything in the curriculum is dependent on its level of backing by strong interests.

Today, a number of America's business leaders publicly subscribe to the idea of including art education. Also, some leading national organizations endorse a comprehensive approach to art education. They include the National Conference of State Legislatures, the Council of Chief State School Officers, the Council of Basic Education, the National School Boards Association, and the National Parent Teachers Association. These are impressive advocates. While these individuals and groups cannot dictate to their constituencies and members, their pronouncements carry a great deal of influence. Comprehensive art education has one foot firmly back in the educational system again. Here is where arts education must succeed as an integral part of education.

In his speech at the National Arts Convention, sponsored by the American Councils for the Arts in 1988, Frank Hodsoll (1988) urged state and local education authorities to define a core of subject matter in the arts which all students should be required to learn and provide in the basic curriculum for required and optional courses. He says that most of what we hope for in arts education must come from schools and local school districts. That is where the content of education in our country is properly decided and that is where over 90 % of the resources come. He further states, "Our young people need to learn how to see and hear and how to make images for others to see and hear. This is especially vital in an age when television, whose messages are simultaneously verbal and

non-verbal, has become almost co-equal with print as a principal medium of communication, at all levels and around the world" (p.81).

Recommendations for Arts Education

According to Moorman (1989), the controversy turns on three complex questions:

What is "discipline" or structure and how does it enhance or inhibit the teaching of art?

Who should teach art in the school-the classroom teacher, art educators, or artists?

Should there be a national art curriculum, and if so, should it be written, sequential, and subject to measurement by tests?

Toward Civilization (1988) recommends that state education agencies and local school districts adopt and implement policies to make arts education a sequential part of the basic curriculum for all students in grades K-12. The policies should define a core of subject content and skills in the arts which all students would be required to achieve, and provide for a selection of required courses in relation to optional courses in the basic curriculum. The policies should also provide for time, money, and qualified personnel to develop comprehensive and sequential curricula, instruction based on the curricula, and testing of student achievement and evaluation of school programs.

Junior high and middle schools should require all students to take arts instruction, exclusive of English studies, for at least 15 percent of the school year. These requirements might be fulfilled through survey courses, through study of at least two of the arts, or through instruction integrated with other academic courses. The curriculum should require study of the design and media arts, and teachers should be trained to teach these subjects.

High schools should require all students to satisfactorily complete two full years involving the arts in order to receive a graduation diploma. As for testing and evaluating in the arts, Toward Civilization (1988) recommends that students be tested in the arts and their art work be evaluated in order to determine what they have learned. Arts education programs should be evaluated to determine their effectiveness. The comprehensive testing program should address creation, performance, history, critical analysis, and the place of the arts in society. Wolf (1987/1988) states that questions about students' abilities to formulate new questions, pursue work over time, and arrive at standards of excellence can't be tapped by highly structured, product-oriented, closed modes of assessment.

Toward Civilization (1988) points out also that for the arts to be considered legitimate and basic school subjects, student achievement in arts courses must be assessed as in other courses. Without test and assessment data, we lack information from which to evaluate the quality of arts instruction information necessary for curriculum development and instructional reform in the arts.

Hoffa (1988) also agrees that state departments of education, local school districts, and schools need to identify, evaluate, and implement procedures whereby student achievement in the arts can be tested and assessed and the quality of arts education programs in schools can be comparatively evaluated. While there are special problems inherent in testing and evaluation in art education, techniques for these purposes need to be developed and implemented in order to insure that (1) students are in fact achieving the purposes of the art curriculum and (2) school art education programs are achieving

their goals. Testing and evaluation in art education should include creation, performance, history interpretation, critical thinking, and the role of art in society.

The Philadelphia Resolution (1989) stated that the local focus for decision-making about arts services and arts education, including local control over curricula, must be respected. Within this framework, ways must be found at the local level to meet or exceed the goals and standards established by professional arts education associations and accreditation authorities. This should include school programs, certification of personnel, the participation of arts organizations, and artist teacher preparation programs.

The Philadelphia Resolution (1989) further stresses that basic research model projects and advocacy efforts are critical to establishing a consistent and compelling case for increasing the economic base of support for arts education in schools and in the community at large. While the primary responsibility for increasing budget allocations in support of education rests with local school boards and administrators, we all must recognize our share in this responsibility as members of the larger society. We must build a powerful community constituency at local, state and national levels among arts and arts education organizations to initiate a step-by-step process for change.

Pankratz and Hutchens (1988) make the case that arts education should affiliate itself with an educational policy research center. After all, it is well known that educational leaders such as chief state school officers, school board members, superintendents, principals, and teachers, in most cases, hold the keys to educational change. Arts education and arts policy researchers must address the viewing issues concerning the means of achieving effective policy implementation, the role that policy research can play

in policy implementation, and the anticipated effects of a policy research center policy implementation. Policy analysis, in general, does not have a well-grounded theory of the application of research to policy making and practice. Models of effective implementation have been suggested that entail factors such as the following: policy research grounded on sound theory and directed toward specific policy objectives; the managerial and political skill of the leaders of implementing agencies; and the relative priority of policy objectives over time, safeguarded from the emergence of competing public policies or by changes in relevant socioeconomic conditions. But these idealized factors rarely exist.

Further recommendations are made for teachers of the arts. For K-12 arts specialists, each state certifying agency should require training in the history and critical analysis of the art form, as well as in production and performance. Half of the university course work should be in the art discipline and methods courses in arts education should be made an integral part of substantive instructions in the arts.

Conclusion

The study of visual arts should be provided in high schools as a required subject with a certified art teacher. Art educators and everyone who has a stake in the well-being of our youth should become actively involved.

It will be hard to win in the fight for the recognition and implementation of art as a required subject on the high school level. However, it is important that we prepare our students to become citizens which means going beyond math and science.

Art is a symbolic way of expressing humankind. We know that the more students are

involved in the arts, the better they fair, but how can we prove that? We need to quantify results in arts education rather than just qualify. Perhaps, then we can better promote the value of visual arts as a required subject.

Chapter 3

Method and Procedures

Population and Sample

The goal of this study was to obtain the views of gatekeepers and policymakers responsible for the visual arts education of high school students in the Virginia Public School System. From a list of 125 Virginia school districts ranging from 0% enrollment in visual arts education to 34% enrollment, a three-part division was made. One part having 0-18% visual arts enrollment, the second part had 20-28% visual arts enrollment and the third part had 34% and above enrollment. Every third school district from each of the three parts was selected. Among these school districts were enrollments of low, medium and high numbers.

This resulted in a final list of 36 school districts which were surveyed. The surveys were sent to the superintendents, supervisors of instruction and two local school board members of each school district.

A pilot study was made to test the clarity, interpretation and understanding of a questionnaire and to provide ideas and clues that will increase the chances of obtaining clear-cut findings in the main study. The pilot was used to try out alternate measures and to select those that produce the best results for the main study (Isaac and Michael, 1976). Input from participants in the pilot study-two local school board members, a school superintendent and a curriculum development and instruction specialist-were considered as they are influential persons in the education of students in the arts.

Pilot Study

A cover letter (Appendix A), and a three-part pilot questionnaire (Appendix B) were sent to two local school board members, a superintendent, and a curriculum development and instruction person. The letter explained the purpose of the pilot study. They were asked for clarification and understanding of the questionnaire. Suggestions were also solicited. Part A of the questionnaire consisted of five questions regarding the status of visual arts education enrollment on the high school level in each school district. Part B of the questionnaire consisted of five items pertaining to the placement and framework of visual arts education to which a four-point scale was used to obtain answers. Each issue was rated Very Important, Important, Slightly Important, and Of Little Importance. Part C of the questionnaire consisted of 12 items pertaining to the provisions of visual arts education in which a four-point scale was used to obtain answers. The pilot study group was given two weeks to respond.

Main Study.

The researcher contacted a select number of school districts representing low enrollment, medium enrollment, and high enrollment by mail (Appendix C) explaining the study and requesting their participation in the main study. A self-addressed, stamped post card was included on which they indicated whether or not they were able to participate.

After a final participation selection, a cover letter (Appendix E) and the questionnaire of the main study (Appendix B) were sent to the accepting participants with a two week period of time to respond.

Participants were asked to rate each of the 17 issues on a four-point scale of Very Important, Important, Slightly Important and of Little Importance. The participants were asked to elaborate briefly on any item addressed if they so desired.

For example: A participant might respond to the following statement with a comment in this way.

**Offer another strategy for acquiring knowledge
on all levels -----**

V1 1 S1 L1 C

— — — — —

Comments: It is important also to examine the role of arts education in stimulating interest in learning and to explore how schools use the arts to enhance learning for all students.

Statistical Analysis

For this study a simple descriptive statistical analysis was used. All data collected was placed in tables. Percentages, means, T-tests, and weighted scores were determined.

Chapter 4

Results

The purpose of this study was to investigate the attitudes of Virginia policymakers toward visual arts education as a required subject at the high school level. Prior to the main study, a pilot study was conducted to test the clarity, interpretation and understanding of the questionnaire, and to provide ideas and clues that will increase the chances of obtaining clear-cut findings in the main study.

For the main study a questionnaire was used with a select number of school districts representing low enrollment, medium enrollment and high enrollment. Every third school district was selected to allow the researcher to eliminate bias from an angle of percentages, enrollment and locale. It also allowed the researcher to eliminate bias in who responded. The participants responded to the questionnaire which sought to answer the following questions:

1. How do policymakers and gatekeepers in Virginia school districts view the value of visual arts education as a required subject in comparison with other required subjects on the high school level?
2. What is the attitude of Virginia's policymakers and gatekeepers toward the importance of issues pertaining to the framing of a visual arts education program?
3. Of what importance is the placing of visual arts education in the high school curriculum as a required subject for the appreciation and understanding of our society?
4. What importance do policymakers and gatekeepers feel visual arts education has in the curricula of high school students as far as their academic, social, cultural and personal development is concerned?

Pilot Study

A pilot study was conducted to clarify the main study questionnaire and to solicit input on its interpretation. The panel for the pilot consisted of a superintendent, an assistant superintendent, a curriculum/staff development specialist, and two local school board members. The questionnaire (Appendix B) is in three parts. Part A consists of five items on the status of visual arts education on the high school level in selected school districts. Part B consists of five issues pertaining to the importance of visual arts education to which a four-point rank scale was used to obtain answers. The items were to be rated on a four-point rank scale; 1. Very Important; 2. Important; 3. Slightly important; and 4. Of Little Importance. Part C consists of twelve items related to the provisions of visual arts education in the areas of history and art criticism, and art creative processes and aesthetics. The same four-point ranking is used. A column indicated with a "C" was used for respondents to check if they were commenting on an item.

There was feedback from four of the five persons who were asked to participate which resulted in four changes. First, for the directions in Part A, the words, "creative works and the process of producing them, art history, art criticism, and aesthetics" were put in parentheses. Second, the ratings were typed in a list form. Third, the directions for Part C were typed in heavier type. Finally, the letters, VI I SI LI C, were repeated in the second half of Part C.

Main Study

The questionnaire for the main study consisted of three parts. Part A consisted of 5 questions regarding the status of visual arts education enrollment on the high school level in each school district. Part B of the questionnaire consisted of five items pertaining to the framework of visual arts education. Part C of the questionnaire consisted of 12 items pertaining to the provisions of visual arts education in which a four-point scale was used to obtain answers.

All items were ranked highest in the "Important" column. Second highest ranking was "Very Important". The next ranking order was "Slightly Important". Thirteen issues were checked in the "Of Little Importance" column.

The results of the study give a strong indication of how Virginia policymakers and gatekeepers perceive the value of visual arts education as a required subject on the high school level.

Results of my findings are presented in the following paragraphs. The raw data for my findings are presented in Appendix E. Tables 1, 2, and 3 provide the means by status for the three parts of the questionnaire. Tables 4, 5, 6, and 7 give the significant differences among statuses. Table 8 is a summary of the differences of statuses.

Tables 9, 10, and 11 provide the means by status and T-tests results of the respondents by low enrollment, medium enrollment, high enrollment and the percentage of students enrolled in visual arts education.

Table 1 gives the results of respondents on the value of visual arts education as a required subject and the framework for visual arts education.

Table 1

**Part B: Visual Arts as an Required Subject
Means by Status**

	Superintendent (N=20)	Assistant Superintendent (N=8)	Supervisor of Instruction (N=14)	School Board Member (N=20)
Means	14.900	14.350	16.769	15.778
Standard Deviation	1.832	2.368	2.166	2.742

Supervisors of instruction work toward setting up an art curriculum for high school students that offer ways that students can demonstrate their knowledge and abilities. Part B of my findings show that school board members have a broad view of the importance of visual arts education in the high school level and the framework needed to facilitate an effective visual arts program in light of the overall total development of the child and the benefits of a visual arts education curriculum. School board members are accountable to the community for the organization and delivery of a program that makes young people productive and contributing citizens in our society. School Board members feel stronger about the framework of visual arts education than superintendents and assistant superintendents.

Table 2 gives results of respondents to the importance of the provision of visual arts education regarding the understanding, appreciation and contribution of visual arts to society.

Table 2

**Part C1: Visual Arts as a facilitator of Cultural Understanding
Means by Status**

	Superintendent (N=20)	Assistant Superintendent (N=8)	Supervisor of Instruction (N=14)	School Board Member (N=22)
Means	14.350	15.000	15.846	14.545
Standard Deviation	2.368	3.536	2.764	2.923

Students are expected to recognize outstanding works of art from other cultures and periods and to understand the place and role of visual arts in humankind. Respondents felt it important to place visual arts education in the high school curriculum as a means of discovering historic documentation, comparing other cultures to ours and appreciating and understanding the principles and beliefs of American society.

Table 3 shows the responses regarding visual arts education in the creative process in the overall development of high school students to include careers, attitudes, communicating and personal growth.

Table 3

**Part C2: Visual Arts as a Facilitator of Overall Development
Means by Status**

	Superintendent (N=20)	Assistant Superintendent (N=8)	Supervisor of Instruction (N=14)	School Board Member (N=22)
Means	19.850	20.808	21.154	21.273
Standard Deviation	3.233	4.285	3.555	4.743

Supervisors of instruction give more credence to visual arts education as a means of understanding the place and role of visual arts in humankind and as a means of preparing students to generate, identify and solve aesthetic problems throughout their lives.

Assistant superintendents and school board members value visual arts education as an important vehicle for the nurturing of our youth in an interdisciplinary manner. They can visualize what visual arts education can do for high school students in the workplace, in their personal development and in society in general just as any other core subject does.

Table 4

**Part B: Visual Arts as a Required Subject
Differences Among Statuses**

	Superintendent (N=20)	Assistant Superintendent (N=8)	Supervisor of Instruction (N=14)	School Board Member (N=22)
Superintendent			Supv. of Instruction > Superintendent P = < .001	School Board Member > Superintendent P = < .001
Assistant Superintendent				School Board Member > Assistant Superintendent P = < .001
Supervisor of Instruction				School Board Member > Supervisor of Instruction P = < .001
School Board Member				

* Blank cells are not significant

Supervisors of instruction rank higher than superintendents in the importance of visual arts education as a required subject. School board members give stronger support for visual arts education as a required subject than superintendents, assistant superintendents and supervisors of instruction.

Table 5

**Part C1: Visual Arts as a Facilitator of Cultural Understanding
Differences Among Statuses**

	Superintendent (N=20)	Assistant Superintendent (N=8)	Supervisor of Instruction (N=14)	School Board Member (N=22)
Superintendent			Superintendent > Supervisor of Instruction P = < .001	
Assistant Superintendent				
Supervisor of Instruction				
School Board Member				

* Blank cells are not significant.

Superintendents give stronger support than supervisors of instruction for visual arts education as a facilitator of cultural understanding.

Table 6 shows the responses regarding visual arts education in the creative process in the overall development of high school students to include careers, attitudes, communicating and personal growth.

Table 6

**Part C2: Visual Arts as a Facilitator of Overall Development
Differences Among Statuses**

	Superintendent (N=20)	Assistant Superintendent (N=8)	Supervisor of Instruction (N=14)	School Board Member (N=22)
Superintendent				
Assistant Superintendent				
Supervisor of Instruction	Supervisors of Instruction > Superintendent P = < .001			
School Board Member	School Board Member > Superintendent P = < .001			

* Blank cells are not significant.

Supervisors of instruction give greater support than superintendents for visual arts education as a means for facilitating students' academic, cultural, social and personal development. School board members feel stronger than superintendents regarding visual arts education as a means of providing for the students' overall development.

Table 7

**Part C2: Total Scores
Differences Among Statuses**

	Superintendent (N=20)	Assistant Superintendent (N=8)	Supervisor of Instruction (N=14)	School Board Member (N=22)
Superintendent				
Assistant Superintendent	Assistant Superintendent > Superintendent P = < .001			
Supervisor of Instruction	Supervisors of Instruction > Superintendent P = < .001			
School Board Member	School Board Member > Superintendent P = < .001		School Board Member > Supervisor of Instruction P = < .001	

* Blank cells are not significant.

For all three parts of the questionnaire, support from assistant superintendents for the value of visual arts education on the high school level was stronger than from superintendents. Supervisors of instruction give more support than superintendents. School board members outranked superintendents and supervisors in support of the importance of visual arts education in the curriculum and in the lives of high school students.

A T test was used to compare the results of four of the responding groups. This statistical method was used to test for significance of differences in means. Table 8 gives the results of the respondents to the 3 sections of the questionnaire.

Table 8
Differences Among Statuses

<u>Part B</u>		
Superintendents and Assistant Superintendents		.3116
Superintendents and Supervisors of Instruction	P = < .001	9.1304
Superintendents and School Board Members	P = < .001	5.3822
Assistant Superintendents and Supervisors of Instruction		.7963
Assistant Superintendents and School Board Members	P = < .001	2.3234
Supervisors of Instruction and School Board Members	P = < .001	4.4724
<u>Part C1</u>		
Superintendents and Assistant Superintendents		1.4167
Superintendents and Supervisors of Instruction	P = < .001	5.7165
Superintendents and School Board Members		1.0439
Assistant Superintendents and Supervisors of Instruction		1.6974
Assistant Superintendents and School Board Members		.9817
Supervisors of Instruction and School Board Members		1.1180
<u>Part C2</u>		
Superintendents and Assistant Superintendents		1.8470
Superintendents and Supervisors of Instruction	P = < .001	3.8151
Superintendents and School Board Members	P = < .001	5.0123
Assistant Superintendents and Supervisors of Instruction		.7879
Assistant Superintendents and School Board Members		.4346
Supervisors of Instruction and School Board Members		1.4589

Superintendents rank high in Part C1 expressing a value of visual arts education as a means of assessing and understanding cultures, problem solving and the overall development of the student in school, in the workplace and in society in general. School Board Members rank high in Parts B and C2 showing a strong feeling toward the importance of a framework for visual arts education as an integral part of the student's interdisciplinary, personal and career development. Supervisors of instruction rank high showing that they realize the significance of a well organized and well delivered visual arts program.

Table 9

Part B: Visual Arts as a Required Subject

Differences Among Enrollments

	High		Medium		Low	
	0 - 18% (7)	20 - 28% (3)	0 - 18% (17)	20 - 28% (7)	0 - 18% (18)	20 - 28% (12)
Mean	18.500	16.000	15.882	14.142	14.777	15.583
St. Dev.	5.302	2.00	2.284	1.380	4.795	2.964

T test for Enrollments

0-18% Enrollment in Visual Arts Education

Low school enrollment vs. Medium school enrollment..... 3.4946 P = < .001

Low school enrollment vs. High school enrollment 3.7932 P = < .001

Medium school enrollment vs. High school enrollment 2.7535 P = <.001

20-28% Enrollment in Visual Arts Education

Low school enrollment vs. Medium school enrollment..... 4.0672 P = < .001

Low school enrollment vs. High school enrollment4026

Medium school enrollment vs. High school enrollment 1.810

0-18%

	High	Medium	Low
High		High > Medium P = < .001	High > Low P = < .001
Medium			
Low		Low > Medium P = < .001	

20-28%

	High	Medium	Low
High			
Medium			
Low		Low > Medium P = < .001	

* Blank cells indicate no significance.

Table 10

**Part C1: Visual Arts as a Facilitator of Cultural Understanding
Differences Among Enrollments**

	High		Medium		Low	
	0 - 18% (7)	20 - 28% (3)	0 - 18% (17)	20 - 28% (7)	0 - 18% (18)	20 - 28% (12)
Mean	15.000	15.714	15.235	14.714	14.555	14.833
St. Dev.	4.111	2.886	2.572	3.545	8.274	3.146

T test for Enrollments

0-18% Enrollment in Visual Arts Education

Low school enrollment vs. Medium school enrollment 1.3266

Low school enrollment vs. High school enrollment6300

Medium school enrollment vs. High school enrollment3339

20-28% Enrollment in Visual Arts Education

Low school enrollment vs. Medium School enrollment1813

Low school enrollment vs. High School enrollment5989

Medium school enrollment vs. High school enrollment6413

There were no significant differences among enrollments.

Table 11

**Part C2: Visual Arts as a Facilitator of Overall Development
Differences Among Enrollments**

	High		Medium		Low	
	0 - 18% (7)	20 - 28% (3)	0 - 18% (17)	20 - 28% (7)	0 - 18% (18)	20 - 28% (12)
Mean	24.570	20.571	22.294	19.000	20.222	20.416
St. Dev.	4.386	1.224	3.441	3.866	3.675	4.330

T test for Enrollment

0-18% Enrollment in Visual Arts Education

Low school enrollment vs. Medium school enrollment 6.7957 P = < .001
 Low school enrollment vs. High School Enrollment 5.7038 P = < .001
 Medium school enrollment vs. High school Enrollment 2.9869 P = < .10

20-28% Enrollment in Visual Arts Education

Low school enrollment vs. Medium school enrollment 1.8755 P = < .10
 Low school enrollment vs. High school enrollment2130
 Medium school enrollment vs. High school 1.7678

0-18%

	High	Medium	Low
High		High>Medium P = < .10	High > Low P = < .001
Medium			Medium > Low P = < .001
Low			

20-28%

	High	Medium	Low
High			
Medium			
Low		Low>Medium P = < .10	

* Blank cells indicate no significance.

Table 9 shows that for Part B: Visual Arts as a required subject, there is strong support in the 0-18% visual arts enrollment in schools of high enrollment, the least support being in the 20-28% visual arts enrollment in medium enrollment schools. In the 0-18% visual arts high enrollment, importance responses were stronger than medium and low, while low enrollment support was stronger than medium. In the 20-28% visual arts education enrollment, low school enrollment responses were stronger than medium enrollment.

As shown in Table 10 the mean for 20-28% visual arts enrollment in high enrollment schools was greatest with the smallest mean being in the 20-28% visual arts enrollment in the medium schools enrollment. T-tests revealed no significance among respondents in Part C1: Visual Arts as a Facilitator of Cultural Understanding.

In Table 11, Part C2: Visual Arts as a Facilitator of Overall Development, the highest mean was in the 0-18% visual arts enrollment in high school enrollment and the lowest mean was in the 20-28% visual arts enrollment in medium enrollment schools. Responses for importance were higher in high school enrollment than in medium and low. In 20-28% visual arts enrollment low school enrollment responses for importance outranked medium school importance.

Appendix Table 1, 2, and 3 show the actual responses by count to the 17 items on the questionnaire. A total of seventy stakeholders for visual arts education responded to the questionnaire.

The means rating for each of the 5 issues in Appendix Table 1 was calculated. Means

weighted scores ranged from 2.114 to 3.900 and the mean of the scores was 3.062. With regard to visual arts education being offered as a required subject on the high school level, it is clear that there is a strong division. As for the framing of visual arts curriculum, the value of the subject, teacher preparation, and standards are imperative with a high priority placed on teacher preparation.

In Appendix Table 2, priority ratings were weighted, summed and averaged. The researcher sought to get a feel for the basis for decisions regarding the placement of visual arts education in the high school level as a required subject. Reflecting a current trend, the understanding and appreciation of our society.

is an important factor in the education of our youth in order to perpetuate what is considered as an ideal society. It was expressed by some policymakers that this could be done through social science and world civic courses.

Appendix Table 3 shows that visual arts education is important in providing for and contributing to the academic, social, cultural and personal development of the student. This in some way indicates the degree of commitment that policymakers and gatekeepers have to developing and furthering visual arts education in the high school curriculum.

Appendix Tables 4, 5, 6, 7 and 8 provide additional analyses of responses by each of the five groups surveyed, superintendents, assistant superintendents, school board members; supervisors of instruction and others. Others include the president of the Virginia Art Education Association, a director of instruction, a director of administrative services, the principal specialist of fine Arts for the Virginia Department of Education, a teacher and a curriculum/staff development specialist.

In Appendix Table 4 over half of the school board members surveyed feel that visual arts education should be offered as a required subject on the high school level with a qualified teacher and should be viewed as a vital component of the human experience. An even stronger support is given for the importance of visual arts education in the overall development of students and as a means of understanding the world around them. This is indicative of what school board members feel the larger community would want and need for their youth.

In Appendix Table 5, although less support is given for the value of visual arts education as a required subject on the high school level, it is viewed better as an important avenue for the nurturing needed in the human experience. Results do show that visual arts education can be valuable in learning about society and in developing skills necessary for intellectual and social growth of students.

According to Appendix Table 6, associate and assistant superintendents tend not to favor visual arts education as a required subject on the high school level and as a very important component of the human experience for life - long learning. Very Important outranked Important for only one item. There was great support for teacher training in visual arts education.

Appendix Table 7 shows that like school board members, supervisors of instruction give credence to visual arts education as a required subject on the high school level and to the framework needed for making visual arts education a means for preparing our youth for society.

Of the 17 items in Appendix Table 8, only 4 items were checked in the Slightly

Important and Of Little Importance columns. This shows the "Others" who are advocates of visual arts education support the value of visual arts education in the high school curriculum.

Appendix Tables 9, 10, 11, 12, 13, 14 and 15 show responses by low enrollment, medium enrollment and high enrollment and the percentage of students enrolled in visual arts classes in selected school districts.

Appendix Table 9 show that in the schools surveyed having low enrollment and 0-18% enrollment in visual arts education there is strong support for the framing of visual arts curriculum, the value of visual arts education in the overall development of students and in the learning and understanding of the world around them. Although this percentage of 0-18% enrollment gives marginal support to visual arts education as a required subject on the high school level, it does give more support to visual arts education as a vital, irreplaceable component of the human experience.

Of medium enrollment in the 0-18% bracket, Appendix Table 10 indicates favorable support for the framing of a visual arts education curriculum, but there is a clear division on the importance of visual arts education as a required subject on the high school level. High ranking is given for the importance of visual arts education as a vehicle for cultural transmission and as a means of educating high school students.

Of the two school districts that responded in Appendix Table 11 representing high enrollment with 0-18% enrollment in visual arts education, both give support to visual arts education as a required subject on the high school level, the value of visual parts

education in stimulating overall development of high school students, and understanding society. Framing of a visual arts education is important to them, also.

Although there is a definite division of opinions about the value of visual arts education in districts having low high school enrollment with 20-28% enrollment in visual arts education as shown in Appendix Table 12, support leans more to high ranking in the importance of visual arts education as a required subject and the role of visual arts education in enhancing learning in other required subjects.

Appendix Table 13 shows that in the high schools surveyed having medium enrollment where 20-28% of students are enrolled in visual arts education, there is less than half support for visual arts education as a required subject. The feelings for the importance of framing a visual arts curriculum were strong. The opinions on the value of visual arts education as important in fostering academic, cultural, personal, social growth varied. Several items had no responses in the Very Important column.

Except for one count in the Of Little Importance column, in Appendix Table 14, all other respondents in the districts surveyed having high enrollment with 20-28% enrollment in visual arts education feel it significantly important to require visual arts education on the high school level and to have a visual arts education framework. Except for two items, more support is given for visual arts education as another means of promoting the general growth of high school students as they seek to understand and appreciate the world they live in.

In Appendix Table 15, which represents school districts having high enrollment with 34% or more enrollment in visual arts education, reactions to the value and

importance of visual arts education on the high school level was strongest in the areas of support for visual arts education as a required subject, framing a visual arts education curriculum and the understanding and appreciation of our society. Opinions varied on the importance of visual arts education in the academic, cultural, social and personal development of high school students.

With the data gathered here, a discussion of the results can be presented in light of the questions for which answers were sought in this study.

CHAPTER 5

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

Arts are a part of the human journey. Visual arts is a means of learning how to learn. It opens up an avenue for life-long learning and creates a desire for learning. Since we live in a world of images, visual arts should be at the core of education. Students experience through images which provoke modes of thought. In art we construct meaning. Through art we make sense of the world around us. Art reveals what our lives were, are and will be. Art gives insight to social issues. It provides the connection, intuition and insights that ignite the intellect.

Making visual arts education a requirement on the high school level should not be viewed as forcing students into a discipline in which they have little or no interest, but should be viewed as an opportunity to participate in an array of experiences that come out of the exposure to the visual arts and the involvement in the visual arts.

We can work toward setting up an art curriculum for high school students that offer ways that students can demonstrate their knowledge and abilities. Visual arts education can provide another way of assessing performance in order to structure future planning or changes in instruction.

Summary of Findings

Findings of this study show that several districts, large and small, have extensive involvement in visual arts education whereas others have very little. Many students enroll in more than one credit of visual arts education throughout their entire high school life. This indicates a strong interest in and respect for the visual arts.

Research Question 1: How do policymakers see the value of visual arts education as a required subject in comparison with other required subjects on the high school level?

The results of the study have given a strong indication of how policymakers and gatekeepers of several Virginia school districts perceive the value of visual arts education for high school students. The findings of this study indicate that about half (54%) of the policymakers surveyed believe that it is very important (16%) and important (38%) to offer visual arts education as a required subject on the high school level. It is also viewed as important by most (72%) policymakers as a vital, irreplaceable component of the human experience.

Support for visual arts education as a required subject on the high school level is far from being unanimous. As has been the case historically, there is inconsistency as represented by the responses to the value of visual arts education as essential in the high school curriculum.

Research Question 2: What is the attitude of policymakers and gatekeepers toward the importance of issues pertaining to the framing of a visual arts education program?

Regarding the framing of a visual arts program, all agree that visual arts teachers should be proficient in their field and should have opportunities to continue their professional development through staff development programs. Eighty - one percent feel that standards, if not the National Standards for Education in the Arts, should be formulated and used in developing a visual arts curriculum framework.

One school board member seems to think that The National Standards for Arts Education appear to be platforms for groups to puff up the importance of their own subjects without regard to the overall needs of students. He contends that they are largely a waste of time. He maintains that high school visual arts education is very important to those who want it. Much of visual arts education can be provided in social studies or a world civics course. To that I ask why not have social studies education provided through visual arts?

It is evident that in order to change policy, attitudes and behavior must be changed. Policymakers are committed to having teachers who are adequately prepared for teaching visual arts and maintaining and improving performance through staff development programs.

Research Question 3: Of what importance is placing visual arts education in the high school curriculum as a required subject for the appreciation and understanding of our society?

Since art is so much a part of our culture, we should expect our young people to communicate at a basic level about visual arts, to recognize outstanding works of art from other cultures and periods and to understand the place and role of visual arts in humankind. Visual arts education give experience and prepare students to generate, identify and solve aesthetic problems throughout their lives.

Seventy-six percent of the respondents felt it important to place visual arts education in the high school curriculum as a means of discovering historic documentation, comparing other cultures to ours and appreciating and understanding the principles and

beliefs of American society. Others felt that this is incorporated in the social studies and history courses.

There is recognition for the necessity of visual arts as a major factor in taking students through school and life. One school board member believed that students learn the 3 r's in order to earn a living and art education so they will know how to live. Put together, it makes for a "good life". According to this statement, I agree with Chapman (1982) that what is needed is a radical reconstruction of the way we think about arts education. One assistant superintendent did say that perhaps the most underrated of all the "subject" areas, art is necessary in a sound liberal arts education. Even though she is a proponent of restructuring the curriculum to meet the needs of the workplace, she believes it is our hearts and souls --- fed and expressed through the arts --- that make us productive and happy human beings.

Few high schools in rural areas are able to offer a broad course selection. One superintendent of a rural area stated that his district is in extremely low income area and it is difficult to sell an "adequate" visual arts program offering a minimum in most schools. To this Sturtz - Davis (1987/88) says of her rural Pennsylvania community that arts-oriented people can manage to do whatever is necessary to sustain an arts program.

In the same vein, another district representative remarked that as school divisions face financial problems, arts courses are often in jeopardy. Therefore, a widespread public relations campaign should take place focusing on the importance of the "arts" in the overall curriculum. The public must be educated away from the idea that art is a "frill".

As Podd and Wright (1994) cited in their report on the status of visual arts education

in Virginia, there are more positive conditions regarding the status of art education in Virginia. There are students enrolled in visual arts classes in all but one school district. As stated, also, in the Podd and Wright report, most educators are supportive of arts education programs.

Research Question 4: Of what importance do policymakers and gatekeepers feel visual arts education has in the curricula of high schools students as far as their academic, social, cultural, and personal development is concerned?

Mahlman (1988) states that the primary responsibility to educate students rests with teachers, administrators and ultimately the local school boards who represent the public. The findings imply that art educators and visual arts education advocates must continue to educate local communities about the value of art education in the lives of our young people. These data, also, indicate the doubt that policymakers and gatekeepers have about the value of visual arts education. Art education is necessary so that our youth can grow up culturally literate or culturally educated.

Although 73% of the policymakers surveyed agree that it is important that students be stimulated toward a variety of careers in the visual arts, art education advocates need to talk more about the economic impact of the arts. The arts create jobs and bring in revenue. The business world seeks creative and innovative persons for the workforce. Seventy - one percent of Virginia policymakers surveyed agree that the majority of the decisions we have to make in life - from the kind of environments we create to the products we buy have an aesthetic component. These findings are consistent with Fowler's (1988) statements regarding the impact of visual arts education on our lives.

This agreement extends to the part that visual arts education play in the development of attitudes, characteristics and intellectual skills required to participate in today's society.

Sixty-nine percent indicate that art instruction that involves students in analyzing works of art requires functioning at the highest cognitive levels of mental activity.

William (1993) makes this insistence, also. Art educators and artists also maintain that the study of visual arts demands the same intellectual rigor as being a scientist.

These findings support Remer's (1990) statement that art education is still not taken seriously in most schools as revealed in the low percentage of students enrolled in visual arts education on the high school level. The percentage of high school students enrolled in visual arts education in most school districts fall in the range of 0 - 18%.

It would be interesting to find out how policymakers and gatekeepers rank in each of the enrollment categories, but insufficient numbers will not allow the researcher to do so.

Viewing art education as instrumental to the work force and the impacting of art education on a host of jobs ranked high as being important.

Conclusions

It is quite evident that there is a division among policymakers and gatekeepers regarding the value of visual arts education as a required subject on the high school level. Generally speaking, there is not much support for visual arts education as a required subject. However, most policymakers and gatekeepers view visual arts education as a means of promoting academic, social, cultural and personal development when taught by well trained teachers and guided by standards that make connections across the curriculum. Those who really make policy are superintendents and assistant

superintendents but yet they are less supportive. While many support the value of arts in terms of its parity with other disciplines, more expression of faith in visual arts education is needed in order to make the placement of this subject in the curriculum a reality.

The strengths and benefits of a visual arts program must be manifest. We must implement district goals through visual arts education. Visual arts teachers need to take the initiative to get policymakers to understand the need for a visual arts requirement on the high school level.

Recommendations

As visual arts advocates, it is quite evident that we must gain a voice in the decision making of the high school curriculum by using arguments based on research findings. The push for making visual arts education a requirement in the high schools will have to be linked to other goals.

Teachers of visual arts education who want this must seek the same clout that superintendents and school board members have by becoming actively involved in the visual arts arena. We need to have visual arts teachers become school board members or at the least get to know school board members and exchange concerns about art education. Invite them to visit a site where very strong and positive things are being done in visual arts education which tie in with the concerns of art educators, art advocates and policymakers. Policymakers should consider and use art teacher input in developing their art education policy. This will ensure that teachers will be involved in policy implementation.

These research findings can be used to formulate strategies for improving or gaining support from policymakers and gatekeepers for visual arts education as a required subject on the high school level.

Suggested Strategies:

- * Promote a widespread education program for the value and importance of visual arts education.
- * Invite policymakers to attend visual arts education conferences.
- * Invite policymakers to visit high school visual arts classes.
- * Insist on participation in Goals 200: Educate America Act.
- * Strive for acceptance of the National Standards for Education in the Arts.
- * Pilot visual arts education in schools and assess the results.
- * Poll the opinions of students and parents on the value of visual arts education as a required subject.

Suggestions for Further Research

The purpose of this study was to examine the views of Virginia policymakers on the value of visual arts education as a required subject on the high school level. It also attempted to raise the consciousness of the policymakers to the importance that visual arts education plays in the development of our youth.

This study, as is true of other studies, raises questions which lead to identifying ideas for further research. As a result of this study, the following suggestions are offered for consideration.

1. An examination needs to be taken of what difference visual arts education makes in a youth's pre-graduate years and his career involvement.
2. Policymakers feel that visual arts education is important in a youth's life, but an investigation into what must be done to convince them that visual arts education is essential should be made.
3. Research should be done to find out why there is a 54% discrepancy among those who feel that visual arts education should be a required subject in the high school and the 78%-86% support for the framing of a visual arts education curriculum, and the provisions of visual arts education.

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Appendix A

Letter Requesting Participation in Pilot Study

May , 1995

Dear:

Because of your interest and concern for the status of art education in our schools you are invited to take part in a pilot study of the value of visual arts education as a required subject for high school students. A study will be undertaken in order to examine the beliefs and attitudes of gatekeepers, so that strategies for broadening the base of visual arts experience offered students in schools can be formulated.

You are invited to become involved by reviewing the enclosed questionnaire for clarity and understanding. Please make notes on or beside each item with your suggestions. No reading or research is expected. Your interpretation of the questionnaire is of concern and importance, as it will provide the basis for the final survey questionnaire.

Please respond to the questionnaire by May , 1995 and return it in the SASE provided. If you have any questions, feel free to call or write me at: (703) 550-0327

P.O. Box 15549

Alexandria, Virginia 22309

Sincerely,

Daisy W. Goodwin

Encl: statement, questionnaire

Appendix B

Questionnaire

Please check your position:

_____ **Superintendent**

_____ **Associate/Assistant Superintendent**

_____ **Supervisor of Instruction**

_____ **School Board Member**

_____ **Other (Please indicate position)**

Part A

Please complete the following parts of the questionnaire. You will be asked to respond to a number of items related to visual arts education. The term visual arts as it relates to this study includes "creative works and the process of producing them, art history, art criticism, and aesthetics."

Directions: In order to assess the status of art education on the high school level in your school district, please answer the following questions.

1. **What is the total enrollment in the high school(s) in your district?**

2. **Is visual arts education a requirement at the high school level in your district?**
YES NO (Please Circle.)
3. **How many high school students are enrolled in visual arts courses in your district?** _____
4. **How many students complete all of the visual arts requirements in one year or less?** _____
5. **How many of the remaining students complete all of their visual arts requirements in more than one year?** _____

Directions for completing Part B and Part C: You will be asked to rate a number of items according to the following criteria:

- VI = Very Important (highly relevant; first priority; has direct bearing on other issues; must be resolved, dealt with, or treated):**
- I = Important (is relevant; second-order priority; significant impact; does not have to be fully resolved):**
- SI = Slightly Important (somewhat relevant; third-order priority; of little impact; probably not a determining factor to major issues):**
- LI = Of Little Importance (no relevance; low priority; little measurable effect).**

Please rate the following items in term of importance regarding visual arts education on the high school level by placing a check in the rate column. In the last column marked "C" please indicate by check whether you are commenting on that issue.

Part B

VI I SI LI C

- 1. Visual arts education should be offered as a required subject in the basic curriculum on the high school level..** **__ _ _ _ _**
- 2. Visual arts teachers should have completed a major or minor in the course (s) in which he/ she is teaching.....** **__ _ _ _ _**
- 3. The National Standards for Education in the Arts should be used in the development of visual arts curriculum framework on the high school level.....** **__ _ _ _ _**
- 4. Provisions should be made for staff development programs for high school teachers of visual arts.....** **__ _ _ _ _**
- 5. High school visual arts education should be viewed as a vital, irreplaceable component of the human experience..** **__ _ _ _ _**

Part C

This part of the questionnaire refers to art history and art criticism.

Of what importance is visual arts education in providing high school students an opportunity to do the following:

VI I S I L I C

- 1. **Recognize the importance contribution of artists to society as compared to scientists, business persons and politicians.....** **— — — — —**
- 2. **Discover the role of visual arts in historic documentation along with the study of history and social studies.....** **— — — — —**
- 3. **Compare other cultures with the students' own culture as is done in social studies.....** **— — — — —**
- 4. **Perpetuate the principles and beliefs of American society just as is done with the study of civics and history.....** **— — — — —**
- 5. **Learn artistic modes of problem solving which bring an array of expressive, analytical, and developmental tools to every human situation just as the sciences do.....** **— — — — —**

This part of the questionnaire refers to art creativity processes and aesthetics.

Of what importance is visual arts education in providing high school students an opportunity to do the following:

VI I S I L I C

- 1. **Be stimulated toward a variety of careers in the visual arts.....** **— — — — —**
- 2. **Interrelate visual art education with the principles and subject matter of language, science and math.....** **— — — — —**
- 3. **Use of another applied art education for acquiring knowledge on all levels just as computer literacy offers.....** **— — — — —**

- 4. **Develop the attitudes, characteristics and intellectual skills required to participate effectively in today's society and economy as fostered in the workplace.....** _ _ _ _ _
- 5. **Relate the visual arts education to the ideas, issues, and themes in the humanities and the sciences.....** _ _ _ _ _
- 6. **Promote students' working, communicating, reasoning, and investigative skills in all areas of the curriculum.....** _ _ _ _ _
- 7. **Offer a vehicle for personal growth just as in health education and citizenship education.....** _ _ _ _ _

COMMENTS

Appendix C

Letter Requesting Participation in Study

September 21, 1995

Dear :

As a policymaker in public education in Virginia, you are invited to participate in a study on the value of visual arts education as a required subject in the high school curriculum.

Results of the study will become a part of my doctoral dissertation at Virginia Polytechnic Institute and State University entitled, Virginia Policymakers' Views on the Value of Visual Arts Education at the High School Level. It is anticipated that the results will provide insight into the direction policymakers will or will not take toward implementing visual arts education as a required subject at the high school level. Anonymity will be provided for individual responses.

Please indicate on the enclosed SAS postcard whether or not you will be able to take part in this study. The card should be returned by _____. Feel free to call or write me if you have any questions. My phone number is (703) 550-0327. My mailing address P.O. Box 15549. Alexandria, Virginia 22309.

Your input is very important, and I would deeply appreciate your participation.

Sincerely,

Daisy W. Goodwin

Encl: SAS postcard

Appendix D

Letter Requesting Participation in Main Study

July 17, 1995

Dear:

Thank you for consenting to be a part of a study for my research. The study of the value of visual arts education as a required subject for high school students is being undertaken in order to examine the beliefs and attitudes of gatekeepers so that strategies for broadening the base of visual arts experiences offered students in schools can be formulated.

You are invited to become involved by answering the enclosed questionnaire. I would also like to have the questionnaire distributed to two of your school board members and your curriculum supervisors for their input.

Please respond to the questionnaire by August 9, 1995 and return it in the SASE provided. If you have any questions, feel free to call or write me at:

**(703) 550-0327
P.O. Box 15549
Alexandria, VA 22309**

Again, thank you for your cooperation.

Sincerely,

**Daisy W. Goodwin
Encl. statement, questionnaire, SASE**

Appendix D

October 19, 1995

Dear :

A few weeks ago, I sent you a questionnaire on How Virginia Policymakers View the Value of Visual Arts Education as a Required Subject on the High School Level. On the chance that the first questionnaire did not reach you, or that your response did not reach me or that everything got buried on your desk somewhere, I am enclosing another questionnaire and ask that you return it as soon as possible. Your participation is important and appreciated.

If you have any questions please don't hesitate to write or call me at P.O. Box 15549, Alexandria, Virginia 22309,(703) 550-0327.

Thank you.

Sincerely,

Daisy W. Goodwin

Appendix E

Table 1

Results of Part B: Mean Importance Ratings (N=70)

	VI	I	SI	LI	MWS
1. Visual arts education should be offered as a required subject in the basic curriculum on the high school level.....	N 11	27	21	11	2.114
	%16	38	30	16	
2. Visual arts teachers should have completed a major or minor in the course(s) in which he/she is teaching.....	N 53	17	0	0	3.900
	% 76	24			
3. The National standards for Education in the Arts should be used in the development of visual arts curriculum framework on the high school level.....	N 22	35	9	4	3.071
	% 31	50	13	6	
4. Provisions should be made for staff development programs for high school teachers of visual arts.....	N 33	31	4	2	3.357
	% 47	44	6	3	
5. High school visual arts education should be viewed as a vital, irreplaceable component of the human experience....	N 15	35	16	4	2.871
	% 21	50	23	6	

Mean of weighted scores = 3.062

Scores were weighted (Very Important weighted 4; Important 3; Slightly Important 2; and Of Little Importance 1), then summed and divided by 70 to obtain a mean weighted score (Mean WS).

Table 2

Results of Part C1: Mean Importance Ratings (70)

Of what importance is visual arts education in providing high school students an opportunity to do the following:

VI I SI LI WMS

1. Recognize the importance contribution of artists to society as compared to scientists, business persons and politicians...	N 18 37 14 1	3.028
	% 25 53 20 2	
2. Discover the role of visual arts in historic documentation along with the study of history and social studies.....	N 19 37 13 1	3.057
	% 26 53 19 2	
3. Compare other cultures with the students' own culture as is done in social studies.....	N 13 40 17 0	2.942
	% 19 57 24	
4. Perpetuate the principles and beliefs of American society just as is done with the study of civics and history.....	N 8 42 19 1	2.814
	% 12 60 26 2	
5. Learn artistic modes of problem solving which bring an array of expressive, analytical, and developmental tools to every human situation just as the sciences do.....	N 23 28 18 1	3.042
	% 33 40 25 2	

Mean of weighted scores = 2.976

Scores were weighted (Very Important weighted 4; Important 3; Slightly Important 2; and Of Little Importance 1), then summed and divided by 70 to obtain a mean weighted score (Mean WS).

Table 3

Results of Part C 2: Mean Importance of Rating (N=70)

Of what importance is visual arts education in providing high school students an opportunity to do the following:

VI I SI LI WMS

1. Be stimulated toward a variety of careers in the visual arts.....	N 13 38 16 3	2.871
	% 19 54 23 4	
2. Interrelate visual art education with the principles and subject matter of language, science and math.....	N 17 31 21 1	2.628
	% 24 44 30 2	
3. Use of another applied art education for acquiring knowledge on all levels just as computer literacy offers.....	N 8 33 28 1	2.685
	% 12 46 40 2	
4. Develop the attitudes, characteristics and intellectual skills required to participate effectively in today's society and economy as fostered in the workplace.....	N 20 29 19 2	2.114
	% 29 42 26 3	
5. Relate the visual arts education to the ideas, issues, and themes in the humanities and the sciences.....	N 16 26 18 0	2.828
	% 23 38 39	
6. Promote students' working, communicating, reasoning, and investigative skills in all areas of the curriculum.....	N 26 31 12 1	3.171
	% 37 44 17 2	
7. Offer a vehicle for personal growth just as in health education and citizenship education.....	N 25 36 9 0	3.228
	% 36 51 13	

Mean of weighted scores = 2.789

Scores were weighted (Very Important weighted 4; Important 3; Slightly Important 2; and Of Little Importance 1), then summed and divided by 70 to obtain a mean weighted score (Mean WS).

Tables 4, 5, 6,7 and 8 provide additional analyses of responses by each of the five groups surveyed, superintendents, assistant superintendents, school board members; supervisors of instruction and others. "Others" include the president of the Virginia Art Education Association, a director of instruction, a director of administrative services, the principal specialist of fine Arts for the Virginia Department of Education and a curriculum/staff development specialist.

Table 4

School Board Members' Responses (N=22)

Part B

	VI	I	SI	LI	WMS
1. Visual arts education should be offered as a required subject in the basic curriculum on the high school level.....	N 5	9	8	0	2.181
	% 20	45	35		
2. Visual arts teachers should have completed a major or minor in the course(s) in which he/she is teaching.....	N 17	5	0	0	3.772
	% 80	20			
3. The National Standards for Education in the Arts should be used in the development of visual arts curriculum framework on the high school level.....	N 8	10	2	2	3.181
	%35	47	9	9	
4. Provisions should be made for staff development programs for high school teachers of visual arts.....	N 8	9	3	2	3.045
	%35	45	11	9	
5. High school visual arts education should be viewed as a vital, irreplaceable component of the human experience.....	N 5	9	7	1	2.818
	% 20	45	31	4	

Part C 1

Of what importance is visual arts education in providing high school students an opportunity to do the following:

	VI	I	SI	LI	WMS
1. Recognize the important contributions of artists to society as compared to scientists, business persons and politicians.....	N 4	14	3	1	2.954
	% 16	68	12	4	
2. Discover the role of visual arts in historic documentation along with the study of history and social studies.....	N 7	11	3	1	3.090
	% 31	50	15	4	
3. Compare other cultures with the students' own culture as is done in social studies.....	N 3	14	5	0	2.909
	% 12	68	20		

(table continues)

Table 4, continued

School Board Members' Responses (N=22)

4. Perpetuate the principles and beliefs of American society just as is done with the study of civics and history.....	N	2	13	6	1	2.727
	%	9	61	26	4	
5. Learn artistic modes of problem solving which bring an array of expressive, analytical, and developmental tools to every human situation just as the sciences do.....	N	5	8	8	1	2.772
	%	26	35	35	4	

Part C 2

Of what importance is visual arts education in providing high school students an opportunity to do the following:

VI I SI LI WMS

1. Be stimulated toward a variety of careers in the visual arts.....	N	5	12	4	1	3.636
	%	20	60	16	4	
2. Interrelate visual art education with the principles and subject matter of language, science and math.....	N	8	9	4	1	3.090
	%	35	45	16	4	
3. Use of another applied art education for acquiring knowledge on all levels just as computer literacy offers.....	N	4	11	6	1	2.818
	%	17	50	29	4	
4. Develop the attitudes, characteristics and intellectual skills required to participate effectively in today's society and economy as fostered in the workplace.....	N	8	7	7	0	3.045
	%	36	32	32		
5. Relate the visual arts education to the ideas, issues, and themes in the humanities and the sciences.....	N	4	12	6	0	2.909
	%	16	58	26		
6. Promote students' working, communicating, reasoning, and investigative skills in all areas of the curriculum.....	N	9	7	6	0	3.136
	%	43	31	26		
7. Offer a vehicle for personal growth just as in health education and citizenship education.....	N	9	8	5	0	3.181
	%	45	35	20		

Table 5

Superintendents' Responses (N=20)

Part B

	VI	I	S	LI	WMS
1. Visual arts education should be offered as a required subject in the basic curriculum on the high school level.....	N 2	6	6	6	2.250
	% 10	30	30	30	
2. Visual arts teachers should have completed a major or minor in the course (s) in which he/she is teaching.....	N 16	4	0	0	3.800
	% 80	20			
3. The National Standards for Education in the Arts should be used in the development of visual arts curriculum framework on the high school level.....	N 1	12	5	2	2.800
	% 5	60	35	10	
4. Provisions should be made for staff development programs for high school teachers of visual arts.....	N 9	10	1	0	3.400
	% 45	50	5		
5. High school visual arts education should be viewed as a vital, irreplaceable component of the human experience.....	N 3	11	5	1	2.800
	% 15	55	25	5	

Part C 1

Of what importance is visual arts education in providing high school students an opportunity to do the following:

	VI	I	S	LI	WMS
1. Recognize the important contributions of artists to society as compared to scientists, business persons and politicians.....	N 4	11	5	0	2.950
	% 20	55	25		
2. Discover the role of visual arts in historic documentation along with the study of history and social studies.....	N 3	11	6	0	2.850
	% 15	55	35		
3. Compare other cultures with the students' own culture as is done in social studies.....	N 2	11	7	0	2.750
	% 10	55	35		
4. Perpetuate the principles and beliefs of American society just as is done with the study of civics and history.....	N 2	12	6	0	2.800
	% 10	60	30		

(table continues)

Table 5, continued

Superintendents' Responses (N=20)

5. Learn artistic modes of problem solving which bring an array of expressive, analytical, and developmental tools to every human situation just as the sciences do.....N 5 9 6 0 2.950
 % 25 45 30

Part C 2

Of what importance is visual arts education in providing high school students an opportunity to do the following:

VI I SI LI WMS

1. Be stimulated toward a variety of careers in the visual arts....N 1 11 6 2 2.550
 % 5 55 30 10

2. Interrelate visual art education with the principles and subject matter of language, science and math.....N 2 9 9 0 2.750
 % 10 45 45

3. Use of another applied art education for acquiring knowledge on all levels just as computer literacy offers.....N 0 9 11 0 2.450
 % 45 55

4. Develop the attitudes, characteristics and intellectual skills required to participate effectively in today's society and economy as fostered in the workplace.....N 3 9 8 0 2.750
 % 15 45 40

5. Relate the visual arts education to the ideas, issues, and themes in the humanities and the sciences.....N 4 9 7 0 2.650
 % 20 45 35

6. Promote students' working, communicating, reasoning, and investigative skills in all areas of the curriculum.....N 8 8 3 1 3.150
 % 40 40 15 5

7. Offer a vehicle for personal growth just as in health education and citizenship education.....N 7 12 1 0 3.300
 % 35 60 5

Table 6

Associate/Assistant Superintendents' Responses (N=8)

Part B

VI I SI LI WMS

1. Visual arts education should be offered as a required subject in the basic curriculum on the high school level.....	N	0	2	4	2	2.000
	%	25	50	25		
2. Visual arts teachers should have completed a major or minor in the course (s) in which he/she is teaching.....	N	5	3	0	0	3.625
	%	60	40			
3. The National Standards for Education in the Arts should be used in the development of visual arts curriculum framework on the high school level.....	N	2	5	1	0	3.125
	%	25	60	15		
4. Provisions should be made for staff development programs for high school teachers of visual arts.....	N	4	4	0	0	3.500
	%	50	50			
5. High school visual arts education should be viewed as a vital, irreplaceable component of the human experience.....	N	0	4	2	2	2.250
	%		50	25	25	

Results of Part C: Provisions of Arts Education on the High School Level

Of what importance is visual arts education in providing high school students an opportunity to do the following:

VI I SI LI WMS

1. Recognize the important contributions of artists to society as compared to scientists, business persons and politicians....	N	1	5	2	0	2.875
	%	15	60	25		
2. Discover the role of visual arts in historic documentation along with the study of history and social studies.....	N	1	6	1	0	3.000
	%	15	70	15		
3. Compare other cultures with the students' own culture as is done in social studies.....	N	2	5	1	0	3.125
	%	25	60	15		

(table continues)

Table 6, continued

Associate/Assistant Superintendents' Responses (N=8)

4. Perpetuate the principles and beliefs of American society just as is done with the study of civics and history.....	N	1	6	1	0	3.000
	%	15	70	15		
5. Learn artistic modes of problem solving which bring an array of expressive, analytical, and developmental tools to every human situation just as the sciences do.....	N	3	3	2	0	3.125
	%	39	39	22		

Of what importance is visual arts education in providing high school students an opportunity to do the following:

		VI	I	SI	LI	WMS
1. Be stimulated toward a variety of careers in the visual arts....	N	2	5	1	0	3.125
	%	25	50	25		
2. Interrelate visual art education with the principles and subject matter of language, science and math.....	N	2	4	2	0	3.000
	%	25	50	25		
3. Use of another applied art education for acquiring knowledge on all levels just as computer literacy offers.....	N	1	5	2	0	2.875
	%	15	60	25		
4. Develop the attitudes, characteristics and intellectual skills required to participate effectively in today's society and economy as fostered in the workplace.....	N	2	5	1	0	3.125
	%	25	60	15		
5. Relate the visual arts education to the ideas, issues, and themes in the humanities and the sciences.....	N	1	5	2	0	2.875
	%	15	60	25		
6. Promote students' working, communicating, reasoning, and investigative skills in all areas of the curriculum.....	N	3	3	2	0	3.125
	%	39	39	22		
7. Offer a vehicle for personal growth just as in health education and citizenship education.....	N	2	5	1	0	3.125
	%	25	60	15		

Table 7

Supervisors of Instruction Responses (N=14)

Part B

	VI	I	SI	LI	WMS
1. Visual arts education should be offered as a required subject in the basic curriculum on the high school level.....	N 2	8	2	2	2.714
	% 15	55	15	15	
2. Visual arts teachers should have completed a major or minor in the course(s) in which he/she is teaching.....	N 10	4	0	0	3.714
	% 70	30			
3. The National Standards for Education in the Arts should be used in the development of visual arts curriculum framework on the high school level.....	N 6	7	1	0	3.357
	% 45	50	5		
4. Provisions should be made for staff development programs for high school teachers of visual arts.....	N 8	6	0	0	3.571
	% 55	45			
5. High school visual arts education should be viewed as a vital, irreplaceable component of the human experience.....	N 7	6	1	0	3.428
	% 50	45	5		

Part C 1

Of what importance is visual arts education in providing high school students an opportunity to do the following:

	VI	I	SI	LI	WMS
1. Recognize the important contributions of artists to society as compared to scientists, business persons and politicians.....	N 6	4	4	0	3.142
	% 40	30	30		
2. Discover the role of visual arts in historic documentation along with the study of history and social studies.....	N 5	6	3	0	3.142
	% 35	45	20		
3. Compare other cultures with the students' own culture as is done in social studies.....	N 5	6	3	0	3.142
	% 35	45	20		
4. Perpetuate the principles and beliefs of American society just as is done with the study of civics and history.....	N 3	6	5	0	2.857
	% 20	45	35		

(table continues)

Table 7, continued

Supervisor Of Instruction Responses (N=14)

5. Learn artistic modes of problem solving which bring an array of expressive, analytical, and developmental tools to every human situation just as the sciences do.....	N	6	6	2	0	3.285
	%	43	43	14		

Part C 2

Of what importance is visual arts education in providing high school students an opportunity to do the following:

		VI	I	SI	LI	WMS
1. Be stimulated toward a variety of careers in the visual arts....	N	5	3	6	0	2.928
	%	35	20	45		
2. Interrelate visual art education with the principles and subject matter of language, science and math.....	N	2	7	4	0	2.857
	%	15	50	30		
3. Use of another applied art education for acquiring knowledge on all levels just as computer literacy offers.....	N	2	5	4	3	2.214
	%	15	35	30	20	
4. Develop the attitudes, characteristics and intellectual skills required to participate effectively in today's society and economy as fostered in the workplace.....	N	4	5	3	2	2.785
	%	30	35	20	15	
5. Relate the visual arts education to the ideas, issues, and themes in the humanities and the sciences.....	N	6	5	3	0	3.214
	%	45	35	20		
6. Promote students' working, communicating, reasoning, and investigative skills in all areas of the curriculum.....	N	3	10	1	0	3.142
	%	20	75	5		
7. Offer a vehicle for personal growth just as in health education and citizenship education.....	N	5	7	2	0	3.214
	%	35	50	15		

Table 8

Others' Responses (N=6)

Part B

VI I SI LI WMS

1. Visual arts education should be offered as a required subject in the basic curriculum on the high school level.....	N	2	2	1	1	2.666
	%	35	35	15	15	
2. Visual arts teachers should have completed a major or minor in the course (s) in which he/she is teaching.....	N	5	1	0	0	3.833
	%	85	15			
3. The National Standards for Education in the Arts should be used in the development of visual arts curriculum framework on the high school level.....	N	5	1	0	0	3.833
	%	85	15			
4. Provisions should be made for staff development programs for high school teachers of visual arts.....	N	4	2	0	0	3.666
	%	65	35			
5. High school visual arts education should be viewed as a vital, irreplaceable component of the human experience.....	N	3	3	0	0	3.500
	%	50	50			

Part C 1

Of what importance is visual arts education in providing high school students an opportunity to do the following:

VI I SI LI WMS

1. Recognize the important contributions of artists to society as compared to scientists, business persons and politicians.....	N	3	3	0	0	3.500
	%	50	50			
2. Discover the role of visual arts in historic documentation along with the study of history and social studies.....	N	3	3	0	0	3.500
	%	50	50			
3. Compare other cultures with the students' own culture as is done in social studies.....	N	1	4	1	0	3.000
	%	15	70	15		
4. Perpetuate the principles and beliefs of American society just as is done with the study of civics and history.....	N	0	5	1	0	2.833
	%		85	15		

(table continues)

Table 8, continued

Others' Responses (N=6)

5. Learn artistic modes of problem solving which bring an array of expressive, analytical, and developmental tools to every human situation just as the sciences do.....N 4 2 0 0 3.666
 % 65 35

Part C 2

Of what importance is visual arts education in providing high school students an opportunity to do the following:

VI I SI LI WMS

1. Be stimulated toward a variety of careers in the visual arts....N 1 4 1 0 3.000
 % 15 70 15

2. Interrelate visual art education with the principles and subject matter of language, science and math.....N 2 2 2 0 3.000
 % 33 33 33

3. Use of another applied art education for acquiring knowledge on all levels just as computer literacy offers.....N 1 3 2 0 2.833
 % 15 50 35

4. Develop the attitudes, characteristics and intellectual skills required to participate effectively in today's society and economy as fostered in the workplace.....N 3 3 0 0 3.500
 % 50 50

5. Relate the visual arts education to the ideas, issues, and themes in the humanities and the sciences.....N 1 5 0 0 3.166
 %15 85

6. Promote students' working, communicating, reasoning, and investigative skills in all areas of the curriculum.....N 3 3 0 0 3.500
 % 50 50

7. Offer a vehicle for personal growth just as in health education and citizenship education.....N 2 4 0 0 3.333
 % 35 65

Tables 9, 10, 11, 12, 13, 14 and 15 show responses by low enrollment, middle enrollment and high enrollment and the percentage of students enrolled in visual arts classes in selected school districts.

Table 9

**0-18% Visual Arts Enrollment
Low Enrollment**

Part B

		VI	I	SI	LI	WMS
1. Visual arts education should be offered as a required subject in the basic curriculum on the high school level.....	N	0	8	5	5	2.166
	%	46	27	27		
2. Visual arts teachers should have completed a major or minor in the course (s) in which he/she is teaching.....	N	13	5	0	0	3.722
	%	75	25			
3. The National Standards for Education in the Arts should be used in the development of visual arts curriculum framework on the high school level.....	N	3	10	4	1	2.833
	%	18	55	20	7	
4. Provisions should be made for staff development programs for high school teachers of visual arts.....	N	7	10	1	0	3.333
	%	38	55	7		
5. High school visual arts education should be viewed as a vital, irreplaceable component of the human experience.....	N	3	9	4	2	2.722
	%	18	50	20	12	

Part C 1

Of what importance is visual arts education in providing high school students an opportunity to do the following:

		VI	I	SI	LI	WMS
1. Recognize the important contributions of artists to society as compared to scientists, business persons and politicians.....	N	3	11	4	0	2.944
	%	18	62	20		
2. Discover the role of visual arts in historic documentation along with the study of history and social studies.....	N	3	12	3	0	3.000
	%	18	64	18		
3. Compare other cultures with the students' own culture as is done in social studies.....	N	3	12	3	0	3.000
	%	18	64	18		

(table continues)

Table 9, continued

0-18% Visual Arts Enrollment Low Enrollment

4. Perpetuate the principles and beliefs of American society just as is done with the study of civics and history.....	N	1	13	3	0	2.722
	%	7	75	18		
5. Learn artistic modes of problem solving which bring an array of expressive, analytical, and developmental tools to every human situation just as the sciences do.....	N	3	10	5	0	2.888
	%	18	55	27		

Part C 2

Of what importance is visual arts education in providing high school students an opportunity to do the following:

VI I SI LI WMS

1. Be stimulated toward a variety of careers in the visual arts....	N	2	11	4	1	2.777
	%	12	61	20	7	
2. Interrelate visual art education with the principles and subject matter of language, science and math.....	N	3	9	6	0	2.833
	%	18	50	32		
3. Use of another applied art education for acquiring knowledge on all levels just as computer literacy offers.....	N	1	8	9	0	2.555
	%	7	43	50		
4. Develop the attitudes, characteristics and intellectual skills required to participate effectively in today's society and economy as fostered in the workplace.....	N	4	8	5	1	2.833
	%	20	46	27	7	
5. Relate the visual arts education to the ideas, issues, and themes in the humanities and the sciences.....	N	2	12	4	0	2.888
	%	12	68	20		
6. Promote students' working, communicating, reasoning, and investigative skills in all areas of the curriculum.....	N	5	10	3	0	3.111
	%	27	55	18		
7. Offer a vehicle for personal growth just as in health education and citizenship education.....	N	7	10	2	0	3.333
	%	38	51	11		

Table 10

**0-18% Visual Arts Enrollment
Medium Enrollment**

Part B

V I I S I L I W M S

1. Visual arts education should be offered as a required subject in the basic curriculum on the high school level.....	N	3	5	7	2	2.529
	%	18	30	39	13	
2. Visual arts teachers should have completed a major or minor in the course (s) in which he/she is teaching.....	N	10	7	0	0	3.588
	%	60	40			
3. The National Standards for Education in the Arts should be used in the development of visual arts curriculum framework on the high school level.....	N	7	10	0	0	3.411
	%	40	60			
4. Provisions should be made for staff development programs for high school teachers of visual arts.....	N	8	8	1	0	3.411
	%	46	46	8		
5. High school visual arts education should be viewed as a vital, irreplaceable component of the human experience.....	N	4	9	3	1	2.941
	%	21	56	17	7	

Part C 1

Of what importance is visual arts education in providing high school students an opportunity to do the following:

V I I S I L I W M S

1. Recognize the important contributions of artists to society as compared to scientists, business persons and politicians.....	N	4	12	1	0	3.176
	%	25	68	7		
2. Discover the role of visual arts in historic documentation along with the study of history and social studies.....	N	4	13	0	0	3.235
	%	21	79			
3. Compare other cultures with the students' own culture as is done in social studies.....	N	2	12	2	1	2.882
	%	13	68	13	6	

(table continues)

Table 10, continued

0-18% Visual Arts Enrollment Medium Enrollment

4. Perpetuate the principles and beliefs of American society just as is done with the study of civics and history.....N 3 13 1 0 3.117
% 17 77 6
5. Learn artistic modes of problem solving which bring an array of expressive, analytical, and developmental tools to every human situation just as the sciences do.....N 7 7 3 0 3.235
% 40 40 20

Part C 2

Of what importance is visual arts education in providing high school students an opportunity to do the following:

VI I S I L I W M S

1. Be stimulated toward a variety of careers in the visual arts....N 3 13 1 0 3.117
% 17 77 6
2. Interrelate visual art education with the principles and subject matter of language, science and math.....N 5 10 1 1 3.117
% 30 58 6 6
3. Use of another applied art education for acquiring knowledge on all levels just as computer literacy offers.....N 2 13 2 0 3.000
% 12 76 12
4. Develop the attitudes, characteristics and intellectual skills required to participate effectively in today's society and economy as fostered in the workplace.....N 5 9 2 1 3.058
%28 55 12 6
5. Relate the visual arts education to the ideas, issues, and themes in the humanities and the sciences.....N 3 12 2 0 3.058
%18 69 13
6. Promote students' working, communicating, reasoning, and investigative skills in all areas of the curriculum.....N 4 12 2 0 3.294
%21 68 11
7. Offer a vehicle for personal growth just as in health education and citizenship education.....N 4 12 2 0 3.294
%21 68 11

Table 11

**0-18% Visual Arts Enrollment
High Enrollment**

Part B

VI I SI LI WMS

1. Visual arts education should be offered as a required subject in the basic curriculum on the high school level.....	N	1	1	0	0	3.500
	%	50	50			
2. Visual arts teachers should have completed a major or minor in the course (s) in which he/she is teaching.....	N	1	1	0	0	3.500
	%	50	50			
3. The National Standards for Education in the Arts should be used in the development of visual arts curriculum framework on the high school level.....	N	2	0	0	0	4.000
	%	100				
4. Provisions should be made for staff development programs for high school teachers of visual arts.....	N	2	0	0	0	4.000
	%	100				
5. High school visual arts education should be viewed as a vital, irreplaceable component of the human experience.....	N	1	1	0	0	3.500
	%	50	50			

Part C 1

Of what importance is visual arts education in providing high school students an opportunity to do the following:

VI I SI LI WMS

1. Recognize the important contributions of artists to society as compared to scientists, business persons and politicians.....	N	1	0	1	0	3.000
	%	50	50			
2. Discover the role of visual arts in historic documentation along with the study of history and social studies.....	N	1	1	0	0	3.500
	%	50	50			
3. Compare other cultures with the students' own culture as is done in social studies.....	N	1	1	0	0	3.500
	%	50	50			

(table continues)

Table 11, continued

0-18% Visual Arts Enrollment High Enrollment

4. Perpetuate the principles and beliefs of American society just as is done with the study of civics and history.....	N	0	2	0	0	3.000
	%	100				
5. Learn artistic modes of problem solving which bring an array of expressive, analytical, and developmental tools to every human situation just as the sciences do.....	N	1	0	1	0	3.000
	%	50	50			

Part C 2

Of what importance is visual arts education in providing high school students an opportunity to do the following:

VI I SILI WMS

1. Be stimulated toward a variety of careers in the visual arts....	N	1	0	0	1	2.500
	%	50	50			
2. Interrelate visual art education with the principles and subject matter of language, science and math.....	N	1	1	0	0	3.500
	%	50	50			
3. Use of another applied art education for acquiring knowledge on all levels just as computer literacy offers.....	N	1	1	0	0	3.500
	%	50	50			
4. Develop the attitudes, characteristics and intellectual skills required to participate effectively in today's society and economy as fostered in the workplace.....	N	2	0	0	0	4.000
	%	100				
5. Relate the visual arts education to the ideas, issues, and themes in the humanities and the sciences.....	N	1	1	0	0	3.500
	%	50	50			
6. Promote students' working, communicating, reasoning, and investigative skills in all areas of the curriculum.....	N	2	0	0	0	4.000
	%	100				
7. Offer a vehicle for personal growth just as in health education and citizenship education.....	N	1	1	0	0	3.500
	%	50	50			

Table 12

**20-28% Visual Arts Enrollment
Low Enrollment**

Part B

VI I SI LI WMS

1. Visual arts education should be offered as a required subject in the basic curriculum on the high school level.....	N	2	6	3	1	2.750
	%	17	50	25	8	
2. Visual arts teachers should have completed a major or minor in the course (s) in which he/she is teaching.....	N	10	2	0	0	3.833
	%	83	17			
3. The National Standards for Education in the Arts should be used in the development of visual arts curriculum framework on the high school level.....	N	3	5	3	1	2.833
	%	25	40	25	10	
4. Provisions should be made for staff development programs for high school teachers of visual arts.....	N	5	6	1	0	3.333
	%	40	50	10		
5. High school visual arts education should be viewed as a vital, irreplaceable component of the human experience.....	N	3	4	5	0	2.833
	%	25	34	41		

Part C 1

Of what importance is visual arts education in providing high school students an opportunity to do the following:

VI I SI LI WMS

1. Recognize the important contributions of artists to society as compared to scientists, business persons and politicians.....	N	3	7	2	0	3.083
	%	25	58	17		
2. Discover the role of visual arts in historic documentation along with the study of history and social studies.....	N	4	3	5	0	2.916
	%	33	25	42		
3. Compare other cultures with the students' own culture as is done in social studies.....	N	4	6	2	0	3.500
	%	33	50	17		

(table continues)

Table 12, continued

20-28% Visual Arts Enrollment Low Enrollment

- 4. Perpetuate the principles and beliefs of American society just as is done with the study of civics and history.....N 2 6 4 0 2.500
% 17 50 23
- 5. Learn artistic modes of problem solving which bring an array of expressive, analytical, and developmental tools to every human situation just as the sciences do.....N 2 6 4 0 2.500
% 17 50 23

Part C 2

Of what importance is visual arts education in providing high school students an opportunity to do the following:

VI I SI LI WMS

- 1. Be stimulated toward a variety of careers in the visual arts....N 4 4 4 0 3.666
% 33 33 33
- 2. Interrelate visual art education with the principles and subject matter of language, science and math.....N 3 5 4 0 2.916
% 25 42 35
- 3. Use of another applied art education for acquiring knowledge on all levels just as computer literacy offers.....N 2 4 6 0 2.666
% 17 33 50
- 4. Develop the attitudes, characteristics and intellectual skills required to participate effectively in today's society and economy as fostered in the workplace.....N 2 4 6 0 2.666
% 17 33 50
- 5. Relate the visual arts education to the ideas, issues, and themes in the humanities and the sciences.....N 4 4 4 0 3.000
% 33 33 33
- 6. Promote students' working, communicating, reasoning, and investigative skills in all areas of the curriculum.....N 3 5 4 0 2.916
% 25 42 33
- 7. Offer a vehicle for personal growth just as in health education and citizenship education.....N 6 3 3 0 3.250
% 50 25 25

Table 13

**Visual Arts Enrollment
20-28% Med. Enrollment**

Part B

		VI	I	SI	LI	WMS
1. Visual arts education should be offered as a required subject in the basic curriculum on the high school level.....	N	0	2	4	1	2.142
	%	33	52	15		
2. Visual arts teachers should have completed a major or minor in the course (s) in which he/she is teaching.....	N	4	3	0	0	3.571
	%	60	40			
3. The National Standards for Education in the Arts should be used in the development of visual arts curriculum framework on the high school level.....	N	0	6	0	1	2.714
	%	85	15			
4. Provisions should be made for staff development programs for high school teachers of visual arts.....	N	1	5	1	0	3.000
	%	15	70	15		
5. High school visual arts education should be viewed as a vital, irreplaceable component of the human experience.....	N	1	4	2	0	2.857
	%	15	52	33		

Part C 1

Of what importance is visual arts education in providing high school students an opportunity to do the following:

		VI	I	SI	LI	WMS
1. Recognize the important contributions of artists to society as compared to scientists, business persons and politicians.....	N	1	4	2	0	2.857
	%	15	52	33		
2. Discover the role of visual arts in historic documentation along with the study of history and social studies.....	N	0	5	2	0	2.714
	%	65	35			
3. Compare other cultures with the students' own culture as is done in social studies.....	N	0	6	1	0	2.857
	%	85	15			

(table continues)

Table 13, continued

20-28% Medium Enrollment

4. Perpetuate the principles and beliefs of American society just as is done with the study of civics and history.....	N	0	3	3	1	2.714
	%	43	43	14		
5. Learn artistic modes of problem solving which bring an array of expressive, analytical, and developmental tools to every human situation just as the sciences do.....	N	0	3	3	1	2.285
	%	43	43	14		

Part C 2

Of what importance is visual arts education in providing high school students an opportunity to do the following:

VI I SI LI WMS

1. Be stimulated toward a variety of careers in the visual arts ..	N	2	3	2	0	2.571
	%	30	40	30		
2. Interrelate visual art education with the principles and subject matter of language, science and math.....	N	0	4	3	0	2.571
	%	60	40			
3. Use of another applied art education for acquiring knowledge on all levels just as computer literacy offers.....	N	0	3	3	1	2.285
	%	43	43	14		
4. Develop the attitudes, characteristics and intellectual skills required to participate effectively in today's society and economy as fostered in the workplace.....	N	2	1	3	1	2.571
	%	30	15	40	15	
5. Relate the visual arts education to the ideas, issues, and themes in the humanities and the sciences.....	N	1	2	4	0	2.571
	%	15	30	55		
6. Promote students' working, communicating, reasoning, and investigative skills in all areas of the curriculum.....	N	2	3	2	0	3.000
	%	30	40	30		
7. Offer a vehicle for personal growth just as in health education and citizenship education.....	N	1	5	1	0	3.000
	%	15	70	15		

Table 14

**20-28% Visual Arts Enrollment
High Enrollment**

Part B

VI I SI LI WMS

1. Visual arts education should be offered as a required subject in the basic curriculum on the high school level.....	N	11	5	0	1	2.857
	%	15	70	15		
2. Visual arts teachers should have completed a major or minor in the course (s) in which he/she is teaching.....	N	4	3	0	0	3.571
	%	52	48			
3. The National Standards for Education in the Arts should be used in the development of visual arts curriculum framework on the high school level.....	N	3	2	2	0	3.142
	%	40	30	30		
4. Provisions should be made for staff development programs for high school teachers of visual arts.....	N	2	4	1	0	3.142
	%	30	55	15		
5. High school visual arts education should be viewed as a vital, irreplaceable component of the human experience.....	N	3	3	1	0	3.285
	%	43	43	14		

Part C 1

Of what importance is visual arts education in providing high school students an opportunity to do the following:

VI I SI LI WMS

1. Recognize the important contributions of artists to society as compared to scientists, business persons and politicians.....	N	4	1	2	0	3.285
	%	55	15	30		
2. Discover the role of visual arts in historic documentation along with the study of history and social studies.....	N	4	1	2	0	3.285
	%	55	15	30		
3. Compare other cultures with the students' own culture as is done in social studies.....	N	3	2	2	0	3.142
	%	40	30	30		
4. Perpetuate the principles and beliefs of American society just as is done with the study of civics and history.....	N	2	2	3	0	2.857
	%	30	30	40		

(table continues)

Table 14, continued

20-28% Visual Arts Education High Enrollment

5. Learn artistic modes of problem solving which bring an array of expressive, analytical, and developmental tools to every human situation just as the sciences do.....N 3 2 2 0 3.142
 % 40 30 30

Part C 2

Of what importance is visual arts education in providing high school students an opportunity to do the following:

VI I SI LI WMS

1. Be stimulated toward a variety of careers in the visual arts....N 0 5 2 0 2.714
 % 70 30

2. Interrelate visual art education with the principles and subject matter of language, science and math.....N 0 2 5 0 2.285
 % 30 70

3. Use of another applied art education for acquiring knowledge on all levels just as computer literacy offers.....N 0 1 6 0 2.142
 % 15 85

4. Develop the attitudes, characteristics and intellectual skills required to participate effectively in today's society and economy as fostered in the workplace.....N 4 0 3 0 3.142
 % 60 40

5. Relate the visual arts education to the ideas, issues, and themes in the humanities and the sciences.....N 1 3 3 0 2.714
 % 14 43 43

6. Promote students' working, communicating, reasoning, and investigative skills in all areas of the curriculum.....N 4 2 1 0 3.428
 % 55 30 15

7. Offer a vehicle for personal growth just as in health education and citizenship education.....N 3 3 1 0 3.285
 % 43 43 14

Table 15

**34-100% Visual Arts Enrollment
High Enrollment**

Part B

VI I SI LI WMS

1. Visual arts education should be offered as a required subject in the basic curriculum on the high school level.....	N	1	3	1	0	2.800
		%	20	60	20	
2. Visual arts teachers should have completed a major or minor in the course (s) in which he/she is teaching.....	N	5	0	0	0	4.000
		%	100			
3. The National Standards for Education in the Arts should be used in the development of visual arts curriculum framework on the high school level.....	N	2	2	1	0	3.200
		%	40	20	20	
4. Provisions should be made for staff development programs for high school teachers of visual arts.....	N	2	3	0	0	3.400
		%	40	60		
5. High school visual arts education should be viewed as a vital, irreplaceable component of the human experience.....	N	3	2	0	0	3.600
		%	60	40		

Part C 1

Of what importance is visual arts education in providing high school students an opportunity to do the following:

VI I SI LI WMS

1. Recognize the important contributions of artists to society as compared to scientists, business persons and politicians.....	N	1	2	2	0	2.800
		%	20	40	40	
2. Discover the role of visual arts in historic documentation along with the study of history and social studies.....	N	3	2	0	0	6.000
		%	60	40		
3. Compare other cultures with the students' own culture as is done in social studies.....	N	2	3	1	0	3.400
		%	40	60		

(table continues)

Table 15, continued

34-100% Visual Arts Enrollment High Enrollment

4. Perpetuate the principles and beliefs of American society just as is done with the study of civics and history.....	N	1	2	2	0	2.800
	%	20	40	40		
5. Learn artistic modes of problem solving which bring an array of expressive, analytical, and developmental tools to every human situation just as the sciences do.....	N	3	1	1	0	3.400
	%	60	20	20		

Part C 2

Of what importance is visual arts education in providing high school students an opportunity to do the following:

VI I SI LI WMS

1. Be stimulated toward a variety of careers in the visual arts....	N	1	2	2	0	2.800
	%	20	40	40		
2. Interrelate visual art education with the principles and subject matter of language, science and math.....	N	1	1	3	0	2.600
	%	20	20	60		
3. Use of another applied art education for acquiring knowledge on all levels just as computer literacy offers.....	N	0	3	2	0	2.600
	%		60	40		
4. Develop the attitudes, characteristics and intellectual skills required to participate effectively in today's society and economy as fostered in the workplace.....	N	0	3	2	0	2.600
	%		60	40		
5. Relate the visual arts education to the ideas, issues, and themes in the humanities and the sciences.....	N	3	1	1	0	3.400
	%	60	20	20		
6. Promote students' working, communicating, reasoning, and investigative skills in all areas of the curriculum.....	N	3	2	0	0	3.600
	%	60	40			
7. Offer a vehicle for personal growth just as in health education and citizenship education.....	N	1	4	0	0	3.200
	%	20	80			

Appendix F**VITA****Daisy Wilson Goodwin**

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EDUCATION: B.S., Coppin State Teachers College, Baltimore, MD, 1964
M.F.A., Maryland Institute College of Art, Baltimore, MD, 1978
Studies, Hong-ik University, Seoul, Korea, 1992
Ed.D, Virginia Polytechnic Institute and State University

TEACHING EXPERIENCE:

1964-1970	Baltimore City Public School System
1970-1980	Prince Georges County Public School System
1973-1974	Johns Hopkins University (evening session)
1980-1990	Fairfax County Public School System
1990-1993	Department of Defense Dependent Schools
1993-	Fairfax County Public School System

PROFESSIONAL AFFILIATIONS:

Vice President, Teachers Education Association of Korea
Chairman, Minority Involvement Personnel for TEAK
Representative, Fairfax County Curriculum Council
Member, Instructional and Professional Development Committee of FEA (Presenter also)
Member, Human Relations Committee of Fairfax Education Association
Representative, Fairfax County, Virginia, National and Overseas Education Association
Conferences and Conventions
Member, Phi Delta Kappa
Member, Artists Equity Association, Inc.
Vice President, Docent Association at the Smithsonian Museum of African Art
Member, Virginia Art Educators Association
Member, National Art Educators Association

AWARDS AND RECOGNITIONS:

Presenter, Virginia Art Educators Association
Dean's List, Coppin State College
American Mothers Art Exhibit: 1st place, 2nd place and honorable mention
Grant, Virginia Commission on the Arts.

Daisy Wilson Goodwin
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