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A COMPARISON OF ART PROGRAM EVALUATION RATINGS BY SELF AND VISITING TEAMS IN SELECTED NORTH CENTRAL ASSOCIATION HIGH SCHOOLS

*The University of Arizona*

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A COMPARISON OF ART PROGRAM EVALUATION RATINGS  
BY SELF AND VISITING TEAMS IN SELECTED  
NORTH CENTRAL ASSOCIATION HIGH SCHOOLS

by  
Enayat-Ullah Shahrani

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A Dissertation Submitted to the Faculty of the  
DIVISION OF TEACHING AND TEACHER EDUCATION  
In Partial Fulfillment of the Requirements  
For the Degree of  
DOCTOR OF PHILOSOPHY  
WITH A MAJOR IN SECONDARY EDUCATION  
In the Graduate College  
THE UNIVERSITY OF ARIZONA

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As members of the Final Examination Committee, we certify that we have read  
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entitled A Comparison of Art Program Evaluation Ratings by Self  
and Visiting Teams in Selected North Central Association  
High Schools

and recommend that it be accepted as fulfilling the dissertation requirement  
for the Degree of Doctor of Philosophy.

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SIGNED: Enayatullah Shahvari

## DEDICATION

To my artist friends in Afghanistan. To my folklore associates in Afghanistan. To my colleagues in the education field in Afghanistan.

## ACKNOWLEDGMENTS

I would like to extend my appreciation to Dr. Janice L. Streitmatter, advisor, Dr. William D. Barnes, dissertation director, and to Dr. Paul M. Allen, committee member for their efforts toward the completion of this dissertation.

The chairman of my panel, Dr. Howard W. Leigh, and members, Dr. Emil S. Gavlak, and Dr. William D. Barnes, were supportive and contributed to the organization of the study. My thanks to Dr. Vincent Lanier, whose help was generous and always welcome. The assistance of Dr. Jean C. Rush is also acknowledged.

Dr. Kenneth F. Gose Jr. was generous in allowing me to examine the records housed in the Arizona North Central Association office. Mrs. Julia B. Johnson assisted in the data collection process relating to a sampling of Arizona North Central Association member high schools. My thanks to Dr. Shitala P. Mishra for help in processing the statistics used in this study. I extend appreciation to Dr. Clyde D. Tidwell for the helpful suggestions he has given me. I thank my wife, Guljan Shahrani, for her support. Thanks to Erika Louie for the assistance she has rendered in the final preparation of this manuscript.

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## ABSTRACT

The investigation was concerned with 31 Arizona high schools which were members of the North Central Association of Colleges and Schools and which had employed the "Evaluative Criteria," 5th Edition to evaluate themselves and which also had a visiting North Central Team evaluation. The study focused on the art section of each school's evaluation. It sought to ascertain differences in ratings between the schools' self-evaluation and the ratings of the visiting North Central Teams on the 31 evaluation items of the Art Section.

A theoretical framework of six categories was constructed. This included: Fundamentals, Self-Actualization, Evaluation, Progress, Support, and General Evaluation. Related literature was reviewed for each category to provide a backdrop of concepts with which to consider the collected data. Each of the 31 evaluation items was subsumed under one or another of these categories for systematic study and reporting.

The data were analyzed by use of the product-moment correlation coefficient, and the obtained indices of relationship were examined for their significance at the .05

alpha level. A second analysis involving t statistics was applied to the two sets of obtained ratings across the six categories,. The factors of school size, i.e., small and large schools, and geographic location, i.e., rural and urban, were also considered statistically.

It was found that there was a significant positive set of relationships across the six categories of the theoretical framework between how the schools rated themselves in the art area and how the visiting North Central teams rated the schools in the art area. School size appeared to be a factor in only two of the six categories, i.e., Self-Evaluation and General Evaluation, while geographic location appeared to be a factor in the three categories of Self-Actualization, Evaluation, and Support.

## CHAPTER 1

### THE INVESTIGATION

#### Introduction

This investigation was concerned with selected Arizona high schools which are members of the North Central Association of Colleges and Schools accrediting body and which have fairly recently conducted evaluations of their respective high schools. These evaluations were conducted using the "Evaluative Criteria," 5th Edition, and involved both a self-evaluation and a follow-up evaluation by a visiting team. The investigation focused on the art area of the high schools' evaluations. It compared the self-evaluation ratings of the local high school art committee with the evaluation ratings of the visiting NCA team's art committee. The study was correlational in nature and has been conducted against the backdrop of a theoretical framework. In the immediately following paragraph, the statement of the problem is presented.

#### Statement of the Problem

The following statement of the problem provided guidance and direction in pursuing this study: Among a

selected number of Arizona high schools which evaluated themselves using the "Evaluative Criteria" of the National Study of School Evaluation, what differences exist between the self-evaluation ratings and the NCA team evaluation ratings within the Art Section data?

#### Background to the Study

Many of the public high schools in the state of Arizona, 124 of 152, are members of the North Central Association of Colleges and Schools as of the 1985-1986 school year. The North Central Association is the regional accrediting association for colleges and high schools in nineteen states, the Navajo Nation, and the Overseas Dependents School, ranging from Michigan and West Virginia in the east to Wyoming and Arizona in the west.

The North Central Association was founded in 1895.

Its articles of incorporation state its purpose:

The purpose of the Association shall be the development and maintenance of high standards of excellence for universities, colleges, and schools, the continued improvement of the educational programs and the effectiveness of instruction on school and college levels through a scientific and professional approach to the solution of educational problems, the establishment of cooperative relationships between the schools and colleges and universities within the territory of the Association, and the maintenance of effective working relationships with other educational organizations and accrediting agencies ("Policies and Standards for the Accreditation of Secondary Schools," 1985-1987, front cover).

As one of the six regional accrediting associations in the United States which participate in the National Study of School Evaluation (N.S.S.E.), the North Central Association high school members use the N.S.S.E. created "Evaluative Criteria" in their various high schools for school evaluation on a regularly scheduled basis.

The "Evaluative Criteria," as noted in its foreword:

. . . is not a book of standards, but rather a profile of the important characteristics of a quality high school. It offers a systematic process to assess the effectiveness of a school and to stimulate a school and community to establish a planned program of continuous growth for the purpose of becoming progressively better ("Evaluative Criteria," 1978, p. v).

As with member high schools in the other eighteen states of the North Central Association, Arizona member high schools are each expected to "conduct a planned and continuous evaluation of effectiveness of the program" (Standard XI, "Policies and Standards for the Accreditation of Secondary Schools," 1985-1987, p. 36). This, Standard XI, stipulates a school evaluation including: (1) a self study of at least one semester duration which should include students, school board members, parents, professional and non-professional state members, and community representatives; (2) an external evaluation team study conducted by "a team of NCA representatives" (Standard XI, p. 36) which shall prepare a report for the school and the state NCA committee; (3) a school improvement plan

developed on the basis of the visiting NCA team report by the school and filed with the state NCA office, and (4) a three-year progress report to be filed with the state as to progress on the plan developed in (3) above.

The "Evaluative Criteria" is used by North Central Association high schools in the state of Arizona for the self-evaluation called for by Standard XI above. The subsequent visiting NCA team evaluation is a thoroughgoing review of the evaluations of the local school. Discrepancies between the high school's self-evaluations and those of the visiting NCA team are carefully recorded for the schools' attention at a later date, together with a written report of findings.

This study was concerned with 45% of the sixty-nine Arizona high schools which completed both a self-evaluation using the "Evaluative Criteria," and a visiting NCA team evaluation between the school years 1980 and 1984.

#### Significance of the Study

Although a great deal of data accumulate each year as a result of the self-evaluation efforts of various Arizona high schools, and the work of the NCA teams at these high schools, no systematic investigations have been conducted to compare the high schools' self-evaluation ratings with the ratings of the respective NCA teams. Such comparative data could be most useful to high schools

preparing for their self-evaluations and to the NCA teams in readying themselves for the visiting team process.

State and association officials of the North Central Association would have invaluable data available to them as a result of such investigations. Howard Leigh, longtime Executive Director of the North Central Association for the state of Arizona, commented on the significance of the investigation as follows: "This study is needed. It should be very significant in better understanding and improving the evaluation processes the North Central schools use" (Leigh, July 1986).

#### Assumptions

The following assumptions were stipulated for the conduct of this study:

1. It is assumed that the six categories of the Theoretical Framework developed in Chapter 2 provide an adequate structure for developing and operationalizing this investigation.
2. It is assumed that the statistical plan developed later in this chapter provides adequate correlational data for answering the sub-questions of this investigation.
3. It is assumed that the Review of Related Literature included in Chapter 2 of this work is useful in organizing and conducting this investigation.

4. It is assumed that the Art Section of the "Evaluative Criteria" is sufficiently representative of the various subject matter areas that the data constitute an adequate sample of the whole.
5. It is assumed that the analysis and synthesis of the data yielded in this investigation have suggestive value in pursuing further such studies.

#### Limitations

The following operated as limits in pursuing this study:

1. The study is limited to 31 high schools (45%) of the 69 high schools which evaluated themselves using the "Evaluative Criteria" between the school years of 1980 and 1984.
2. The study is limited to the Art Section of the "Evaluative Criteria" and to the 31 evaluation items included therein.
3. The study is limited to a correlational study seeking differences between the local high schools' self-evaluation and that of the visiting NCA team.
4. The study is limited in that the schools selected for study will be stratified only on the basis of being either small or large schools and of being either rural or urban schools.

### Definitions

The following definitions applied throughout this study:

Accreditation (school): A process of certifying a school as coming up to a set standard.

Aesthetics (in learning): A process of judging the aims and values of art more intelligently through perceptual training and experience.

Art: A non-verbal form of communication using lines, shapes, values, and textures in place of words. It has aesthetic, perceptual, and intellectual attributes.

Discipline-Based Art Education: Art instruction stressing the phases of knowledge associated with the different types of artistic endeavor.

Evaluation (in learning): To appraise the value of a person's learning or an educational program's contributions to student learning.

Fundamentals (in learning): Those learnings which form the basis of other knowledge.

General Evaluation (in art learning): The final four of the thirty-one evaluation items in Section 4-2 Art of the "Evaluative Criteria," 5th Edition. These four items provide for a general evaluation of a school's art program.

Large High School: A high school with a student population of 500 or more students.

National Study of School Evaluation: The group of educators responsible for developing the "Evaluative Criteria," 5th Edition.

North Central Association of Colleges and Schools (also known as the North Central Association, or the NCA): An association of colleges and schools from 19 states established in 1895 for the purpose of developing and maintaining accreditation standards.

North Central Association Visiting Team (NCA visiting team, or the visiting team): A group of professional educators invited into a high school to review and report on that school's self-evaluation . . . to the school and to the state's accrediting agency.

Process (in learning): A continuing development of learning experiences involving many changes as it evolves.

Progression (in learning): A moving forward or upward to other levels of knowledge and/or achievement.

Rural High School: A high school situated in a non-urban setting, distanced from cities.

Self-Actualization (in learning): A process of learning engaged in by a person who initiates learning activities seemingly without external direction.

Self-Evaluation: A process of appraising the value of one's own works.

Small High School: A high school with a student population of less than 500 students.

Support (in learning): To provide the needed expert staff, materials, equipment, and supplies, physical environment, and social-psychological encouragement in order that students have a maximum opportunity to learn.

Urban High School: A high school located in a city setting.

In this chapter, the problem to be investigated was introduced and then stated. This was followed by background information regarding the investigation and significance of the study. The assumptions, limitations, and definitions were then detailed. In the next chapter, the six categories of the theoretical framework are presented, together with background literature on each of the categories.

## CHAPTER 2

### RELATED LITERATURE

This study was concerned with the self-evaluation and visiting team evaluation of thirty-one high schools in the state of Arizona which used an instrument titled the "Evaluative Criteria," 5th Edition to accomplish their school evaluations. The study focused on the "Art" subsection of the schools' evaluations.

The thirty-one items of evaluation found in the Art subsection of the "Evaluative Criteria" were selected and shaped in final form by resource people from the various geographic areas which included: teachers, administrators, state education agency personnel, college-university instructors, professional associations and practitioners in both public and private schools ("Evaluative Criteria," pp. 9-10). These evaluation items probe a significant range of artistic, pedagogical, social, psychological, and cultural considerations, while at the same time attending to certain institutional needs of personnel and materiel deemed necessary to conduct an "adequate" art education program. (Cf. Appendix A, Contents of Evaluative Criteria, for background material regarding the "Evaluative Criteria.")

In order to form a backdrop of theory for viewing the thirty-one evaluation items treated in this study, a theoretical framework of six categories was generated. These categories are: (1) Fundamentals, (2) Self-Actualization, (3) Evaluation, (4) Progression, (5) Support, and (6) General Evaluation. The six categories are considered in this chapter. The first category, Fundamentals, is concerned with breadth and depth of instruction, art history and criticism, and art appreciation.

#### Fundamentals

Why be concerned about art? Linderman suggests that we peer into our past for perspective on this question:

The invisible thread of art was picked up by man when he held a stone ax in one hand and a charred ember in the other. His marks on the walls of life have been going on ever since, and the beat gets louder more resonant as man in culture looks both backward and forward at his aesthetic humanity (Linderman, 1973, p. 103).

Wolff considers the question of why be concerned about art education when he observes, "it is within ourselves where success must start and where it ends. In this sense, art education is a means to a better way of inner living, to a mastery of the difficult relationship between the individual and his environment" (Wolff, 1971, p. 51).

Although surrounded by art forms of one sort or another all day long, there seems to be little thoughtful attention given to this aspect of one's life in this

country. Lansing suggests that this is a challenge for educators when he states, "our society does not value the aesthetic dimension of experience. As a result, teachers will have to change cultural values as well as develop them" (Lansing, n.d., pp. 374-5). The challenge to art educators thus is a very great one with manifold aspects as Eisner suggests, "Artistic learning deals with the development of abilities to create art form; it deals with the development of powers to aesthetic perception, and it deals with the ability to understand art as a cultural phenomenon" (Eisner, 1972, p. 65).

In teaching, the art instructor must have enough productive information about the art curriculum. The proficiency and personal ability of the art instructor in the field of art is the sine-qua-non for students to have stimulating and productive art learning experiences (Lansing, n.d., pp. 14-15). The knowledge and abilities of the teacher in the various media aid him in helping students when the areas of art history, criticism, studio and aesthetics are emphasized. The teacher, moreover, needs to be skilled in the democratic process as applied to art activities in the classroom. As Thernal comments, "Freedom, which releases creativity and awareness are among the worthwhile objectives of the art class in elementary and secondary schools" (Thernal, 1977, p. 13).

A special concern of art educators is that the students have immediate and personal artistic experiences, especially ones which are in line with their own choices. Michael, for instance, suggests:

. . . it behooves the art instructor not to force . . . his method or strategy . . . upon students but to encourage each to find his own approach or combination . . . artists have developed their individual approach and method . . . it implies that every students probably should have experiences both in method . . . and . . . approaches . . . so that he can decide which is appropriate and right . . . such an approach demands that the art instructor work closely with each student (Michael, 1970, pp. 80-81).

Themal talks of providing art students with personal experiences, "Experience, of course, is the key word. Firsthand, personal experience is what constitutes the raw material of artistic creation" (Themal, 1977, p. 12). In terms of providing each student those experiences which tend to be immediately relevant to him, Lowenfeld observes, "It is the job of the teacher to know and introduce the appropriate materials at a time when the child is most ready to use them in relation to his growth and free art expression" (Lowenfeld, 1957, p. 32).

There are some questions about the instructors of art: What is the depth of preparation of the teacher in art as a subject? What media does he have his students work with? How adequate is the provision for breadth and art expression?

In view of the many different art interests of students which one would find in any classroom, it would seem rather logical that the art teacher should have a broad preparation covering different media and varying materials and processes. Also, it might appear important for the teacher to have mastered at least one of the areas of art productions quite thoroughly so that these experiences can, in one way or another, be related across to other, less familiar areas of creative effort. Lansing is clear on this issue:

The teaching of art to children is largely in the hands of classroom teachers and art teachers. In general, they both need the same qualifications, except that the art instructor should have more technical skill and a much more profound understanding of art and aesthetics. . . . To do his job effectively, the art teacher must be skilled in at least one productive aspect of art such as drawing, painting, or sculpture. This is a very important requirement because it is unlikely that anyone will teach persuasively without the sureness and conviction that comes from personal accomplishment. Skill of that kind does not grow out of a superficial exposure to many media, but it comes from hard work and prolonged association with a few. Having acquired skills in at least one medium, the teacher will find it helpful to have a working knowledge of several others (Lansing, n.d., p. 15).

De Francesco makes approximately the same point when he comments on the professional education of art teachers:

The art teacher for the modern school cannot be looked upon merely as an artist in the popular sense, nor merely as a teacher in the traditional sense. He must be an artist-teacher, one whose knowledge of children and faith and whose sympathies for them are deep and broad. He must be a person

whose professional equipment goes far beyond a mere bag of tricks called methods. His method must evolve from a clear concept and a deep understanding of the creative impulse, how it is nurtured and guided toward full development (DeFrancesco, 1958, p. 492).

The study of art history, in the capable hands of an inspired art teacher, can be challenging and exciting for students. Linderman states that, "for the art teacher at the junior and senior high level, the beautiful story of art as it happened down through the ages and across centuries, can be illuminated in the classroom for the benefit of students and teacher" (Linderman, p. 104). He suggests that art, as history, is very much a story of certain artifacts of the culture. "What is art history? Essentially it is the study of how man as artist interpreted and expressed his culture in graphic form" (Linderman, p. 104). At another point, he suggests that our present beliefs can be understood in terms of what was created:

In studying particular ages or epics from the past, we can see directions to both present and future. Much of western civilization . . . was and is influenced by the Greek past. In studying the history and art of ancient Greek culture, we can understand our present beliefs (Linderman, 1971, p. 113).

The study of art history in an alive and stimulating environment can mobilize young students to special exertion. According to McCarthy, "Works of art are offered to the inquiring student as manifestations of man's insatiable imaginative daring and as a stimulus to personal growth and

creativity" (McCarthy, 1978, p. 9). McCarthy further suggested that:

. . . teaching art history could actually be a useful part of the students growing-up process, yet another reason for adapting . . . teaching art history in the secondary schools is connected with the character of adolescence. Younger students are . . . self-conscious . . . aware of changes . . . are dependent upon a process . . . of growing up . . . as an attendant circumstance of . . . personal experience, it provides art teachers with an extremely useful framework in dealing with . . . the work of an individual artist (McCarthy, 1978, p. 9).

It is possible, suggests Munro, that people, and it is presumed this would include young people, can learn to appreciate a fine work of art both for its historic position and its power to provide enjoyment. He says:

Laymen are sometimes perplexed and antagonized when their sincere enthusiasms are pushed aside by some supposed authority on art. . . . If the layman sticks to his guns, he may answer with some reason that he doesn't care how original the object is, that it gives him . . . pleasure and perhaps other values as well (Munro, 1956, p. 135).

At another place, Munro makes clear his position that aesthetics, "in a stricter sense is concerned with the perception and appreciation of art and other beautiful objects rather than with their creation or performance" (Munro, 1956, p. 3).

Art appreciation, it has been suggested, does have a place in the education of youth, since it has the potential for exposing students to special works that they could never experience as a result of their own creations, "It is

definitely important for youngsters to study exemplars of great art because masterpieces often do present ways of thinking and feeling that might not be encountered in the making of child art" (Lansing, n.d., p. 280).

In teaching art history to students, suggests Lansing, a pathway is being laid for the young persons to make some sort of valid judgments about the creations he prepares and those of others:

Teaching art history . . . is really a matter of getting them to learn about specific works of art, about the artists, and about sequential developments in art. Armed with a knowledge of visual communication and its significance in human history, the student should be able to make competent judgments about the quality and the importance of his own and the work of others (Lansing, n.d., p. 357).

McFee lists among the instrumental goals of art instruction the following: "Developing avenues for reflecting on one's own experience through one's own creations and the art of others," and "developing the capacity to react to the arts with critical objectivity as well as through emotional impact" (McFee, 1970, p. 359).

One of the promising developments in the fundamentals of art education is known as "Discipline Based Art Education" (Greer, 1984, p. 212). This approach includes the areas of:

Aesthetics: the appreciation etc. of art (contemplating the ~~nature~~ nature of art) and its role in human experience (how art works, moves, and pleases us), Studio Art: The creation of original art, thereby expressing feeling ideas (concepts) in visual form, Art History: The knowledge about works of art (their chronology, iconography, and style) in cultural or historical contexts, and Art Criticism: The description, interpretation, and assessment of art (identifying major examples, comparing qualities, and assigning significance (Rush, n.d., p. 2).

According to Rush, "All discipline based instructional activities build toward an adult understanding of art" (Rush, 1986, p. 26). She suggests that the four art disciplines, i.e., aesthetics, art criticism, art history, and art production, "are practiced by aestheticians, art critics, art historians, and visual artists. . . . The understanding that these professionals have about art and the understanding that people with general education have about art differ only in the degree of their expertise, not in the kinds of things they know" (Rush, 1986, p. 26).

Fundamentals as a category, then, tends to embrace the various features of "Discipline Based Art Education," including: (1) aesthetics, (2) studio art, (3) art history, and (4) art criticism. Evaluating the fundamentals aspect of an art education program, one would look for these elements and judge the degree to which they are purposefully and productively offered to the art students as learning experiences. In the next section, the category of Self-Actualization is considered. This category is

concerned with the degree to which the art program is geared to the individual needs, interests, and abilities of the students, the degree to which the art program encourages students to explore, appraise and discover, and the degree to which the art program encourages students to relate their art experiences to the other subject matter areas they are studying.

### Self-Actualization

The term self-actualization is one which Abraham Maslow made prominent some years ago. According to his observations, less than one percent of the adult population appears to be fully self-actualized (Maslow, 1962, p. 41). This estimate is somewhat of a shock, considering the appealing nature of the term itself as one thinks about himself and his acquaintances.

Self-actualizing people, according to Maslow, "seem to be fulfilling themselves and to be doing the best that they are capable of doing. They are people who have developed or are developing to the full stature of which they are capable" (Laury, 1973, p. 178).

Laury continues, stating:

Self-actualizing individuals feel safe and unanxious, accepted, loved and living, respectable and respected, and that they had worked out their philosophical, religious, or axiological bearings. It is still an open question as to whether this 'basic gratification' is a sufficient or only a

prerequisite condition of self-actualization. It may be that self-actualization means basic gratification plus at least minimum talent, capacity, or 'richness' (Laury, 1973, p. 178).

From the standpoint of perceptual psychology, Maslow suggests that self-actualized persons have a clear perception of and a firm grasp on the reality of nature:

Self-actualization people distinguished far more easily than most the fresh, concrete, and idiosyncratic from the generic, abstract, and rubricized.' The consequence is that they live more in the 'real' world of nature than in the man-made set of concepts, expectations, beliefs, and stereotypes which most people confuse with the world. They are therefore far more apt to perceive what is 'there' rather than their own wishes, hopes, fears, anxieties, their own theories and beliefs, or those of their cultural group (Laury, 1973, p. 182).

The self-actualizing persons tend to center their energies on interests external to themselves and concentrate their special energies on one or another of them. Laury comments, "Self-actualizing individuals are problem centered rather than ego-centered, meaning that they are strongly concerned about problems outside themselves. They often feel that they have a mission in life which enlists much of their energies" (Laury, 1973, p. 186).

The absolute significance of interest in the pursuit of any objective, and certainly that of learning, is emphasized by Dewey in discussing the matter of interest and discipline. He states:

To be interested is to be absorbed in, to be wrapped up in, carried away by, some object. . . . To take an interest is to be on the alert, to care about, to be attentive. We say of an interested person both that he lost himself in some affair and that he has found himself in it. Both terms express the engrossment of the self in an object (Dewey, 1926, p. 148).

At a later point Dewey points out that artificially inducing interest is not good pedagogy, whereas the learner generating his own interest through making connections with his world and his concerns is highly desirable:

When material has to be made interesting, it signifies that as presented, it lacks connection with purposes and present power: or that if the connection be there, it is not perceived. To make it interesting by leading one to realize the connection that exists is simply good sense; to make it interesting by extraneous and artificial inducements deserves all the bad names which have been applied to the doctrine of interest in education (Dewey, 1926, p. 150).

In creativeness, asserts Laury, the self-actualizing person seems to bring a special spirit to the enterprise as the reflection of an especially healthy individual:

Creativeness in the self-actualizing person is of a special type of creativeness, "being an expression of healthy personality, is projected out upon the world or touches whatever activity the person is engaged in. In this sense there can be creative shoemakers or carpenters or clerks. Whatever one does can be done with a certain attitude, a certain spirit which arises out of the nature of the character of the person performing the act. One can even see creatively, as the child does (Laury, 1973, p. 196).

Maslow was a firm believer in the notion that every person has capacities, and that each should use his special capacities to the limit:

People with intelligence must use their intelligence, people with eyes must use their eyes, people with the capacity to love have the impulse to love and the need to love in order to feel healthy. Capacities clamor to be used, and cease their clamor only when they are used sufficiently (Maslow, 1959, p. 122).

The power of human needs to function as catalysts to action is made clear by Maslow in the following statement.

Needs are basic because:

- 1) The person yearns for their gratification persistently.
- 2) Their deprivation makes the person sicken and wither, or stunts his growth.
- 3) Gratifying them is therapeutic, curing the deficiency-illness.
- 4) Steady supplies forestall these illnesses.
- 5) Healthy people do not demonstrate these deficiencies.

These basic needs may be considered to be simply steps along the time path to general self-actualization, under which all basic needs can be subsumed (Maslow, 1959, p. 123).

In the process of becoming self-actualizing people, and probably especially young people, they need to learn to feel good about themselves, to accept themselves. Combs comments on this:

People discover their self concepts from the kinds of experiences they have had with life; not from telling, but from experience. People develop feelings that they are liked, wanted, acceptable and able from having been liked, wanted, accepted and from having been successful. One learns that he is these things, not from being told so, but only through the experience of being treated as though he were so. Here is the key to what must be done to produce more adequate people. To produce a more adequate self, it is necessary to provide experiences that teach individuals they are positive people (Combs, 1962, p. 53).

Combs argues for people, and he would rather surely include young people, to have increasingly wide choices:

With wider choices open to them, adequate persons can and do operate in ways more satisfying and productive, both for themselves and for the world in which they live. They show better judgment and are more often right in their observations and decisions (Combs, 1962, p. 60).

He then discusses the role of exploration and discovery in the lives of people:

Teaching must be a process of helping children explore and discover the personal meaning of events for them. To do this effectively requires more than the provision of information. It also calls for skill in the creation of the kinds of atmosphere that makes exploration of meaning possible on the one hand and the facilitation and encouragement of the active process of discovery on the other (Combs, 1962, p. 70).

Conant and Randall suggest that the good teacher of art seeks to identify and meet the needs of students to the extent possible:

The teacher of art is often able to identify some of his student's emotional, intellectual, and physical needs by carefully studying the subject matter they select and the degree of craftsmanship they employ in expressing it. In-so-far as he is able, the good teacher attempts to meet these needs which are within the scope of his program (Conant and Randall, 1963, p. 145).

McCarthy, while discussing the efficacy of the thematic approach, ventured that this method allowed for students to pursue personal interests, "In allowing for individual students' interests, and in stimulating the students to do research beyond the school walls, the thematic approach provides a teaching tool of great flexibility to the teacher" (McCarthy, 1978, p. 24).

The needs of young people in art classes are sharply drawn by Michael when he states:

The art educator and parents who deal with children should be aware of the importance of exposure to art; the need for encouragement, acceptance, respect, and praise of art products and art activities by children; the need for creating and making something; the need for exploring materials and experimentation; the need to use and develop the imagination; the need for many perceptual experiences; and the need to have time alone to do these things (Michael, 1970, p. 22).

The needs of students in an art classroom as one basis for organizing instruction was noted by Lowenfeld:

. . . it can be said that whatever a teacher does in stimulating creativeness greatly depends on three factors: (1) his own personality, of which his own creativeness, his degree of sensitivity, and flexible relationships to environment are an important part, (2) his ability to put himself into the place of others, and (3) his understanding and knowledge

of the needs of those whom he is teaching (Lowenfeld, 1957, p. 3).

Conant and Randall also subscribe to the idea that every student should be encouraged to pursue his interests when they state, "all high school students should be encouraged to develop to the fullest extent any special interests or abilities in art" (Conant and Randall, 1963, pp. 145-6). These authors also discuss what they term, "the need for being original and creative" and suggest that the instructor should talk with his high school students about this:

The relative maturity of high school students permits the instructor to discuss openly the need for being original and creative in their expression. Their understanding of this need permits the instructor to demonstrate occasional processes and techniques without the usual danger of copying (Conant and Randall, 1963, p. 144).

Anderson recognizes the central role of an individual's need to express himself when he remarks, "The first essential (in art) is a person who has something to express and the need to design" (Anderson, 1965, p. 10).

In self-actualization, one of the characteristics of the process appears to be the urge, the drive, to move outside the self, where the person is relatively safe with his thoughts, and actually begin to do, to try out, to venture, often a risky business for even the most integrated and balanced of persons. In speaking of creative effort, Wolff offers the following insights:

Creativity, if it can be defined would mean to use a self-propelled exertion of all the faculties to preserve and nourish the diverse forces of nature in ones self through an inventive, disciplined and, if possible, aesthetic structuring of the outer facets of ones existence. Creativity is the establishing of an equilibrium between the inner life with all its mysterious power, its turmoil and its penetrating intuitions, and the particular outer structure which is created to contain and express it. Creativity to me is in the effort whether it fails or succeeds is exciting and inspiring to me only insofar as they confirm the presence and force of my own creative exertions. In this sense I believe one can only establish a living affinity with great works. One cannot ever fully understand them (Wolff, 1971, p. 6).

De Francesco points to the need for students to explore and discover, to search for that way of expressing themselves artistically which works for them. He states, "Art activities should encourage each pupil to search for the techniques that will facilitate expression. . . . The urgent need . . . is to discover how problems can be solved so they may result in works of art satisfying to the creator" (De Francisco, 1958, p. 319).

Insofar as students relate art activities of the art classroom to other areas of learning in school and beyond, it would seem that this behavior is one symptom of the self-actualizing syndrome. De Francesco further comments, "Art activities should utilize the personal endowment and experiences of pupils, their widened interests, and their desire for a larger sphere of activity in many aspects of living" (De Francesco, 1958, p. 321).

Wolff discusses the idea of relatedness in considering when to begin the specialized training of the practitioner:

We . . . concede that everyone is an artist. Somewhere along the line of professional accomplishment we begin to recognize the practitioner. We can sometimes recognize his beginnings in school, but he slips by us unnoticed just as often. Our best approach in the interest of layman and professional alike is at first to keep them both within an anonymous development where self-discovery on every level is possible.

The question which immediately raises itself is this: When does this division of interest and experience end and when do specialized studies begin? . . . The fact is that specialized studies should not begin in earnest until an attitude of eagerness and understanding of the principle of relatedness is established with regard to design itself, with regard to the individual and his relation to the group, and the artist and his relation to society. To convey this principle to relatedness, a principle which . . . must become a way of living . . . to convey this principle to high school children is your immediate job (Wolff, 1971, pp. 46-47).

The category of self-actualization, then, is concerned with students maximizing their individual learning potentials through: (1) pursuing their own unique art needs, interest, and abilities, (2) undertaking all kinds of art experiences which challenge them to explore, discover and appraise, and (3) relating their art experience to the various other subject matter areas they are taking and have taken. In the next section, the category of evaluation is considered. This category is concerned with helping students understand their progress in art, assisting art

instructors to identify students of unusual art potential, and providing adequate communications of student progress to parents and school administrators.

### Evaluation

The term evaluation is used by virtually every person who is engaged in the teaching-learning process. According to Eisner, "Evaluation has . . . been defined as a process of making value judgments about educationally relevant phenomena" (Eisner, 1979, p. 204).

John Dewey took note of the complicated problems entailed in the evaluation of art when he states:

. . . if there are not standards for works of art and hence none for criticism (in the sense in which there are standards of measurement), there are nevertheless criteria in judgment, so that criticism does not fall in the field of mere impressionism. The discussion of form in relation to matter, of the meaning of medium in art, of the nature of the expressive objective object, has been an attempt on the part of the writer to discover some of these criteria. But such criteria are not rules for prescriptions. They are the result of an endeavor to find out what a work of art is as an experience; the kind of experience which constitutes it (Dewey, 1958, p. 309).

Eisner comments on what the term has meant and what he perceives to be the potential of the process:

. . . evaluation can be seen as an educational device. For too long it has been used as a means for distributing rewards and punishment to students. It has been viewed as a mechanism for approving or disapproving what students do; it has too seldom been seen as a diagnostic procedure to improve what is done in schools. If students are not succeeding in school programs, if their experience is not satisfactory, the program that is offered and the instruction that is provided should at least be two of the conditions that are examined. If students drop out of school or if they turn away from art as a means of personal expression and satisfaction, perhaps the cause lies more in the curriculum than in the student (Eisner, 1970, p. 204).

Various art educators have set down general concepts regarding the process of evaluation in art classrooms. For instance, Lowenfeld states, "Creative works must be evaluated on their individual merits. . . . The meaningfulness of the work to its creator must never be disturbed by 'objective evaluations'" (Lowenfeld, 1957, p. 44). He listed different types of evaluation in terms of student growth, including: emotional, intellectual, physical, perceptual, social, aesthetic, and creative. McFee, as another example, suggests:

Looking at the art work of a child is only one means of evaluating changes in his behavior and his growth. The teacher must also evaluate the child's understanding of art, his ability to respond emotionally to art, his enjoyment of the design of art, and his understanding of the symbolic meaning of art to him personally and to his whole culture (McFee, 1970, p. 322).

When considering the evaluation of a student and his art creations, a special cautionary note is sounded by Eisner when he states, "One of the most difficult problems

in the field of education is that of determining how valid educational evaluation can occur" (Eisner, 1972, p. 201); and Lowenfeld again reminds the art evaluator that he is dealing with a very complex, very sensitive, and absolutely unique living thing, a young person engaged in the process of learning:

Two important factors in the meaning of art education should be kept in mind at the beginning of a discussion on the evaluation of creative products. The one is that what is of final significance is the influence of art education on child growth and concluding from this, the other that, in art education the working process is of greater importance than the final product (Lowenfeld, 1957, p. 43).

Barrett contends that there need be no final examination as such for art students, but rather evaluation by a process he chooses to call "formative evaluation" in which the teacher and student are intimately involved:

For an art course to be successful it must have some basis for evaluation, both by the pupil himself and by the teacher, in order to moderate change, renewal, and wastage. Apart from the requirement of external examinations with which many departments will still wish to be involved, there need be no final evaluation. Progress can be evaluated by the pupil and by the teacher formatively, i.e., on the basis of continued observation, by identifying favorable and unfavorable outcomes noticing opportunities for development and extension. . . . Evidence for evaluation can be found by the teacher through contact with the work in progress and the processes of the work. The two aspects are totally interrelated (Barrett, 1979, p. 56).

Day tends to subscribe to Barrett's statement that, although evaluation in art classes is needed, it can come as an inextricable part of the whole learning process:

It has been my experience during the years I have spent in art classrooms that art instruction and evaluation are interwoven in the teaching learning situation. Instruction without periodic or continuous assessment can become directionless and miss the mark toward which it was initially aimed. Evaluation without the content of instruction can become a meaningless collection of data with no opportunity to influence practice (Day, 1981, pp. 298).

Since many adults of today have had little or no public school experience with self-evaluation, it is quite instructive to find art educators recommending this for art students:

Children, as well as adolescents and adults, can do a lot more self-evaluating than they believe themselves able to do. For example, a skillful art teacher in conversation with an individual engaged in a creative activity can draw forth comments about the process and product which were not previously realized on a conscious level (Conant and Randall, 1963, p. 197).

Eisner does not exclude the possible use of tests for data gathering, but does suggest the use of what he terms "unobtrusive forms of data collection" (Eisner, 1972, p. 205). These tests take the form, for example, of informal classroom observation by the teacher and determining the number of books checked out at the school library on topics of art interest. Michael, in thinking of both students of art and practicing artists, states:

. . . for most students as for most artists . . . a conscious aesthetic judgment or self-evaluation of what is good and bad in their work is important. This evaluation, in all probability coming after the work is developed, helps determine their next work, its direction and special considerations (Michael, 1970, p. 88).

Grade cards with either numerical or alphabetical rating systems leave too much to the imagination, according to Conant and Randall:

Since numerical and alphabetical rating systems leave too much to the imagination of students and parents and since they do not provide any suggestions for improvement, a student is usually at a loss to know what methods he may employ to improve his grade. . . . Letter grades should continue in use only until a better annotated type evaluation system can be instituted (Conant and Randall, 1973, p. 211).

In subscribing to the idea of evaluation as a continuous process, Conant and Randall indicate that many different individuals should be involved in the process including students, teachers, administrators, parents, and school board members:

There is not a time when it is best to evaluate an individual's growth through art. Current methods . . . suggest a continuous process in which many persons need to participate. Pupils of any age, their parents, teachers, school administrators, and school board members should be concerned with evaluation (Conant and Randall, 1968, p. 207).

At another point, these authors make quite clear their position regarding evaluation of art students as a cooperative matter:

Actually, the best evaluation of growth through art takes place when the child, the art teacher, the classroom teacher, the parents, and the school administrator are working as a team. With such an arrangement, opportunities for the use of evaluation as a stimulus for increased growth through art are limitless (Conant and Randall, 1963, p. 199).

Conant and Randall suggest that for the art teacher's record keeping there be a "Chronological Annotated Record Form" which would include Daily Annotations, Weekly Annotations, BiWeekly Annotations, as well as Monthly and Annotated Summary Records (Conant and Randall, 1963, pp. 214-215). They further suggest that art teachers should maintain individual portfolios of student work (p. 216) and copies of letters to parents (p. 219). Insofar as grades are concerned, they suggest basing these on three main criteria: "(1) Growth in desirable attitudes, (2) Development of craftsmanship, and (3) Improvement in expressive and aesthetic qualities of work" (Conant and Randall, 1963, pp. 212-213).

The category of Evaluation, then, is concerned with: (1) assisting each student to understand his progress in the art activities to which he has been exposed, (2) assisting the art instructor to identify students of unusual art potential, and (3) providing suitable communications with parents and school administrators concerning each art student's progress. In the next section, the category of Progression is considered. Progression is concerned with student outcomes in the areas of creative abilities, sensitivity and appreciation for aesthetic values, significant skills in art production, and interest in continuing to pursue various art activities.

### Progression

Progression, in the general sense, is concerned with moving forward, continuing to improve, advancing toward perfection, or moving toward a higher state (Webster's, 1957, p. 1164). Progression, in the specific context of the art education framework, is concerned with art students and their advancement along lines of appreciation for aesthetic values, skills in art, and continuing interest in art.

This category termed Progression is clearly student action oriented; the students are doing; they are demonstrating movement toward objectives or toward higher states of knowing.

Barrett, in his book titled Art Education, provides a rather precise statement of what he sees art to be. He states, "Art should be recognized as a form of thinking able to sustain creative ideas and provide a framework for judgment" (Barrett, 1979, p. 18). This appears to go to the philosophic heart of the category Progression. Progression toward a higher state of knowledge in both aesthetics and art skills indeed presupposes thought processes which can generate creative ideas and eventuate in creative products on the one hand, and on the other provide useful criteria for aesthetic appreciation.

Barkan suggests that art has a special function for man in his seeking to create meaning for himself, "arts are

more than mere expression and the ingenious manipulation of the materials which comprise them . . . the arts, in all their various forms . . . have served the human species throughout history in the human quest for meaning" (Barkan, 1966, p. 4).

Dewey (1926, p. 21), in discussing the, "unconscious influence of the environment," comments that it, "is so subtle and pervasive that it affects every fiber of character and mind." He then provides what he terms "a few directions in which it is most marked." He first mentions fundamental modes of speech; second, he lists good manners; the final direction is the one most applicable to this discussion. He states:

Thirdly, good taste and aesthetic appreciation. If the eye is constantly greeted by harmonious objects, having elegance of form and color, a standard of taste naturally grows up. The effect of a tawdry, unarranged, and over decorated environment works for the deterioration of taste just as meager and barren surroundings starve out the desire for beauty. Against such odds, conscious teaching can hardly do more than convey second-hand information as to what others think. . . . We rarely recognize the extent in which our conscious estimates of what is worthwhile and what is not, are due to standards of which we are not conscious at all. But in general it may be said that the things which we take for granted without inquiry or reflection are just the things which determine our conscious thinking and decide our conclusions. And these habitudes which lie below the level of reflection are just those which have been formed in the constant give and take of relationship with others (Dewey, 1926, pp. 21-22).

Dewey then proceeds to discuss the school as a special environment, one in which deliberate control of the

environment can have a powerful influence on how the students, "act and hence think and feel" (Dewey, 1926, p. 22) He discusses the importance of the home environment, but then notes that, "schools remain . . . the typical instance of environments framed with express reference to influencing the mental and moral disposition of their members" (Dewey, 1926, p. 22-27).

Lansing discusses the term aesthetics and traces its etiology to the Greek word for perception. He states:

The term aesthetic is derived from the Greek aesthesis, meaning "perception." Hence it is probably not surprising to learn that aesthetic growth is simply one dimension of perceptual growth. . . . The factor that determines the particular nature of perceptual growth is the intention of the perceiver. . . . If he concentrates . . . on an object or field for the purpose of apprehending the full intrinsic being or value that resides in the sensuous aspects of the object or field, we would say that he is engaged in the aesthetic perception (Lansing, n.d., pp. 717-718).

Miller, in considering artistic meaning and aesthetic education, suggests that:

. . . an artwork does not primarily refer to a meaning "out there" in the world but rather presents its import "in here" within its own dimension. Existing mainly to present particular organizations of mental activity and only subordinately to allude to objects external to that mind itself, the art work is more impressive than referential (Miller, 1984, p. 96).

Miller continues at another point to discuss what the teacher might attempt who shares the above perspective and in what students might thus become involved:

A teacher who holds this point of view concerning artistic meaning will want to teach artworks as self subsistent objects of attention rather than dependent objects of reference. The works call for a kind of intense and prolonged scrutiny which is almost totally absent from all experience except the aesthetic and which students at the beginning of their study of art cannot readily produce. These students are more likely to achieve aesthetic attention to those art works that become accessible to them either by according with their interests or by affording a phenomenal field which they can more easily discern . . . an effective program for teaching appreciation of the arts will match the work with the audience's state of readiness in order to give genuine aesthetic experience (Miller, 1984, p. 96).

Barrett, in a series of statements about art, its appreciation, the aesthetics involved and the creative effort, suggests the aesthetic experience as a type of communication and shared experiences, "To understand the expression of personal feelings and impulses to such an extent that sense can be made of a world shared with others," and "To be aware of the quality and effects of ideas and decisions stemming from others" (Barrett, 1979, p. 18).

Wolff clearly suggests that aesthetic experiences carry far more meaning for the person who has actually engaged in the creative effort:

It is said that knowing something about a work of art will bring one closer to it. I believe it is the other way around and that knowledge in this sense remains merely decorative without the propelling power of a deeper creative bond.

Since this approach to a work of art seems possible only where there has been some experience with the creative problem, it can reasonably be asked, "If this is true then do only practicing artists have the key to art? What about the rest of us? If art is not made for the people of the world, then what is the reason for it? Do we all have to become artists?"

My answer to this question is that yes, in a way, people have to become artists before works of art live for them . . . they will have to drop the notion that, given some aesthetic sensibility, an agile brain and a willing eye, art can be educated into them. The only door to this realm is creative effort and self-generated revelation.

As far as I am concerned, the main task of education is not to improve the view from the doorway but to entice people to pass through it (Wolff, 1971, pp. 6-7).

To make art, to create art objects, to experience the process of creating, according to Lansing, gives one a different perspective than a person who only looks at art. He states, "the person who makes art learns more about its content than the man who looks at it, and the artist has the advantage of learning technical skills as well" (Lansing, n.d., p. 279).

Reinforcement for the above position, that people who create art gain a much richer artistic experience than those who only view art, comes from Barrett in the following statement concerning development and use of art skills:

To develop the ability to organize marks, shapes, and forms so that they communicate or demonstrate our response to what has been observed. Exemplar: The pupil should be able to put down in a visual form information about things he has seen.

He should be able to communicate the structure, form, shape, texture, colour, and sense of a flower or corn-crib, not necessarily in a traditional drawing form but as a collection of information put down in the most simple, direct way (Barrett, 1979, p. 19).

In terms of the actual use of art tools and in the various media, De Francesco details what junior high school students should be able to handle:

Pupils are capable of using a variety of materials and tools for . . . experimentation. . . . Pupils are able to use small tools for cutting, carving, sawing, weaving, etc. Small power tools . . . used under guidance. . . . Color media are handled with a fair degree of ease. . . . Live, form, texture, area, and dark and light . . . used with purpose and control (De Francesco, 1958, p. 340).

Experiences that students should have are enumerated by Barrett:

The pupil should be able to express and communicate ideas through a variety of media, e.g., painting, photography, collage, wood, clay, metal, so the ideas which are conceived by him in nonverbal form have a means of being expressed in the form of their conception, or some appropriate alternative (Barrett, 1979, p. 18).

And finally, Barrett suggests that development of skills in art have a heuristic function in suggesting to the young person many possibilities for future art experience, "The manipulation of any material can give rise to impulses and feelings which will foster design aptitudes, art and craft abilities, greater visual and tactile perception and an awareness of countless possibilities" (Barrett, 1979, pp. 14-15).

The category of Progression, then, is concerned with students who: (1) have developed their creative abilities, (2) have gained a measure of sensitivity and appreciation for aesthetic values, (3) have developed significant skills in art production, and (4) have developed a continuing interest in various art activities. In the next section, the category of Support is considered. It is concerned with all those services of administration and art staff, of materials, equipment and supplies, and of the elements of the social-psychological environment which make for a positive learning situation.

#### Support

The term support, as used in this study, refers to the many services, including human activity, such as teaching and administering, materials, and social-psychological conditions, all of which contribute to the learning environment within which students are immersed.

This term is focused on the art area of the school's program and includes many of the areas of the program's activity not already covered by the categories of: Fundamentals, Self-Actualization, Evaluation and Progression. Instances of the Support function include such things as: faculty academic and professional preparation and attitudes; adequate tools, supplies and equipment; administrative support for the program; suitable curricular provisions, and

support for the art program from the student body and faculty as a whole.

Perhaps one of the first places that art teachers turn for support is to the school administrators of the building and district. These include the superintendent, principal, curriculum coordinators, and supervisors (Conant and Randall, 1963, p. 204). These functionaries can be consulted regularly and invited in for regular and special activities of the art department to inform them of its instructional activities and to provide them an increased sense of participation in the program. The same general idea of involvement of fellow faculty members and also students on a reciprocal basis can be followed to provide additional support to the program (AASA, 1956, pp. 35-52).

In terms of curriculum decisions about the art program, Wiles reviews the various sources of information and potential involvement of which a faculty may avail itself, including the students and attentive publics within the community. In terms of ultimate curriculum changes, the board of education makes these decisions; but the shaping and forming of the politics can begin and be importantly cast by teachers, and for this study, especially art teachers, principals, and district officials prior to official action (Wiles, 1963, pp. 101-107).

Regarding the preparation of art teachers, De Francesco traces some of the developments forward from the 1900 days of the influential art educator Arthur Dow. He states:

The shift from technical subject-matter instruction to a basic concept of teaching was clearly enunciated in the late thirties by leading art educators. They pointed out that while it is essential that the art teacher receive suitable instruction in color, design, representation, art history, and appreciation, it is equally important that he should be instructed in the organization and administration of art education in the schools (De Francesco, 1958, p. 476).

According to the Arizona Guide for Art Curriculum Development, school administrators, in supporting the school's art program properly, should be aware of: "(1) the characteristics of a quality school art program; (2) the contribution that the visual arts can make to the educational program as well as to society at large; (3) the relationship of art to other disciplines in the school curriculum" (Arizona Guide for Art Curriculum Development, 1979, p. 16).

School administrators can support the school's art program by:

- (1) providing an adequate number of teachers;
- (2) scheduling art as a regular part of the total school program,
- (3) controlling student-teacher ratios in art classes;
- (4) providing time and space for in-service education of teachers of art;
- (5) maintaining facilities for an effective art program;
- (6) securing opportunities for utilizing community resources; and
- (7) encouraging art

teachers to take an active part in local, state, and national professional art education associations (Arizona Guide for Art Curriculum Development, 1979, p. 16).

In the matter of art teacher preparation, The Arizona Guide for Art Curriculum Development suggests:

. . . the elementary and secondary art teacher should have a major concentration in art that includes course work in the areas of art history and art studies with the opportunity to pursue one or more areas of art in depth. A minimum of 45-semester hours of art should be considered the minimum preparation for the teacher of art. The degree program should also provide course work which includes study of individual differences and the learning process in art, the structure of an art curriculum and ways of stimulating, guiding and evaluating art experiences. The student teaching and/or internship program should provide the opportunity of observing and teaching for a minimum of eight weeks daily in the classroom, total school, and community situations (1976, p. 15).

In a statement to a group at the 18th Annual Conference of the National Committee on Art Education in May 1960, Winebrenner commented on what a good art teacher needs to be and what possible preparation this teacher should have to teach:

Being accomplished in art does not of itself make one a good teacher. Teaching is itself an art, and there are many teachers who get the same satisfaction from watching children develop as they would in modeling clay. There are undoubtedly fairly successful art teachers whose own art abilities are limited just as there are artists who do not succeed too well at teaching. The artist teacher, of whom we have heard so much recently in professional literature, represents an honest effort to be both artist and teacher. Being a good teacher requires understanding, patience, love of youth, and a great concern for the student as a human being. He needs

to know many things besides his own special subject area. He needs to know how art contributes to the education of the whole child. He needs to be professionally minded, one who attends conferences and conventions and who takes part in organizations at the local, state and national levels. He needs to, somehow, divide his time between research, service, and teaching in working with children, he must be a great equalizer of experiences, always on the alert to help each child balance any experiences he may have received elsewhere with experiences he may not have had.

Perhaps . . . we may decide that a four-year college program is too short to prepare an art teacher . . . the art teacher of tomorrow must look mainly to his present and future, with only a casual glance at the past (Winebrenner, 1960, pp. 51-52).

Krevitsky, a director of art in Tucson, Arizona, discussed the professional aspect of being an art teacher in the Winebrenner group of the 18th Annual Conference of the National Committee on Art Education:

Carl Reed (panel member) pointed out the need for a feeling of pride in the profession of teaching art, stating also that for learning art, contact with the person who has had experiences is fine, if this person can also communicate. Our professional attitude should be that of teachers, not artists, differentiating between each as a member in itself.

Leon Frankston (another panel member) stressed the need for quality in the preparation of our teachers, with a broad variety of experiences, balancing studio work with seminars, lectures with observation, museum visitation with audio-visual awareness, research with activity. The need for closer teacher-student relationships was mentioned, with a suggestion of small classes or master-apprentice situations so that the theory of individual expression in art could more logically be put into practice (Krevitsky, 1960, pp. 52-53).

De Francesco suggested that art teachers first and foremost are educators. He quoted a Department of Art Education Bulletin which states:

Undue stress upon art itself would mean the loss of opportunity for wielding art as an instrument effective in the functioning of democratic institutions. It is essential that we use our subject field to promote the social growth of our pupils rather than to retard it by an undue emphasis on pure art problems (Department of Art Education Bulletin, 1940, p. 184).

The effectiveness of the program is directly related to the quality of the environment within which the program works. While it is true that certain objectives of a program may be achieved with less than adequate time, materials, facilities, and personnel, more often than not the results are less than adequate. For optimum art learning in the classroom, the school administration should provide adequate and flexible facilities, quality equipment and materials, sufficient time, and properly trained and experienced teachers and supervisors. In addition, the educational environment must be readily adaptable to changing conditions within the total school program. Among the conditions which should be considered in planning an art learning environment are: (1) the introduction of humanity courses and team teaching arrangements; (2) the use of new educational technology, including teaching machines and other new media, (3) alternate scheduling possibilities, (4) expanded facilities for continuing education, and

(5) homogeneous grouping of the academically talented, the slow learners, and the vocationally oriented (Arizona Guide for Art Curriculum Development, 1979, p. 13).

In the matter of physical surroundings or environment, Lansing noted the impact that emotion has on the person who creates some work of art and how both the physical and social environment, especially including the presence of the teacher, seem to significantly influence the kind of art product created (Lansing, n.d., pp. 229-244).

In the secondary art program, grades 9-12, the Arizona Guide for Art Curriculum Development suggests the following facilities for the high school art programs:

Every secondary school of 500 pupils or less should have at least one general art room with no less than 65 square feet of work area per pupil and no more than 25 pupils assigned to the room at any one time. In addition, one-fourth of the area of the room or approximately 400 square feet of space should be provided for storage. . . . The general art room . . . in the senior high school should be designed for maximum flexibility; for film or TM viewing, reading, lectures, exhibits, working in two or three dimensional media which requires special materials and processes, and for extra-curricular art education. Secondary schools of more than 500 pupils should have one or more of the following specialized art rooms to permit types of work not possible in the general art room: Metal Craft room, Ceramics room, Print-making room; . . . , Photography room (1979, p. 15).

Regarding equipment and materials for an adequately supplied high school arts program, The Arizona Guide for Art Curriculum Development suggests the following:

Work areas for ceramics, metalwork, printmaking, sculpture and two-dimensional art activities. Conference area, including art office, Reference area with books, periodicals, reproductions, slides, films and tapes. Basic tools and supplies for sculpture, chisels, files, rasps, welding and soldering equipment, mallets, plastic, wood, wires, metals, vermiculites, clays, firebrick. Basic tools for printmaking: press, metal plates, wood and linoleum blocks, chisels, cutters, silk screen equipment, inks and brayers. Basic tools and supplies for drawing and painting: brushes, painting knives, drawing and painting surfaces, tempera, acrylic, oil and water color paints, inks, markers, crayons, pens, and pencils. Basic tools and supplies for textile design: table and floor looms, hooking frames, needles, yarns, fibers, fabrics, and natural materials. Basic tools and supplies for ceramics: kilns, tools, turntables, potter's wheel, clays, glaze ingredients, portable clay storage bins, and damp boxes (1976, p. 15).

According to Munro, the desirable materials for aesthetic education can be classified under two headings. One group consists of works of art for observation, together with supplementary material for understanding them. Here, the range of desirable materials is limitless. It includes all the great styles and products of world art from primitive times. It includes original works of art in museums, augmented by international circulating exhibitions. It includes the still greater range of reproductions of art now available which have revolutionized the teaching of art history and appreciation (Munro, 1956, pp. 22-23).

The second type of necessary material consists in the raw materials and tools for the performance and

production of art. Studios are needed, including small ones where an individual can at times work in privacy, away from distractions. The range of materials and instruments varies according to the arts concerned. Some are extremely simple, ranging from pencil and paper . . . to complex apparatus (Munro, 1956, p. 23).

In discussing what he calls "General Criteria for Curriculum Analysis," Thompson considers the question of validity, breaking this down into various categories, including: "psychological validity, social validity, philosophical validity, subject validity, political feasibility, and technical adequacy" (Thompson, 1981, p. 207). Under the rubric of "Technical Adequacy," he first poses the question, "Does the curricular proposal adequately provide for instructional materials and techniques, preparation of teachers, and the like?" He then asserts that:

Change in curriculum likely will not occur unless we satisfy this criterion. Usually proposals suggest techniques or instruction and ways to prepare teachers, but only vaguely refer to materials to be developed. It is not enough to say we must develop new ways to deal with subject matter and new bodies of material and new resources. Some readers will recall that about thirty years ago comparable kinds of exhortation moved junior high teachers to adopt an integrated studies or core curriculum. Where is that curriculum today? Why has it all but disappeared? In considerable measure the responsibility falls on the failure of technical means . . . no one produced a sufficient body of instructional material.

Technical means usually do not receive adequate consideration in curricular proposals. Unless these means or media either reside implicitly in the proposal or proponents render them explicit. The curricular innovation's experimental period will become both its birthing-bed and death-bed. Teachers can rarely, if ever, extrapolate from nothing. . . . Technical adequacy, as a criterion, therefore demands availability of necessary resources (Thompson, 1981, pp. 211-212).

The category of Support, then, is concerned with all those features of a school and the art areas of that school which make for productive learning, including: (1) well trained and professionally prepared art instructors with highly positive attitudes, (2) enthusiastic administrator support of the art program, (3) enthusiastic support of the general faculty and student body, (4) suitable curricular provisions to provide a well-balanced, challenging art program, and (5) adequate equipment, tools, supplies, etc. to effectuate the program. In the section which follows, titled General Evaluation, the broad nature of the content in which the self-evaluation and visiting team evaluation occur is considered. Some of the details of each school and its surrounding community are sought. This is followed by a discussion of the preparation and use of a school philosophy in the evaluation process.

#### General Evaluation

The General Evaluation category is concerned with the final four of the thirty-one items in the Art Section of

the "Evaluative Criteria." It includes evaluation items regarding: (1) the extent to which art instruction meets student needs, as indicated in Section 2 of the "Evaluative Criteria," "School and Community," (2) the extent to which art instruction is consistent with the philosophy and objectives as indicated in Section 3 of the "Evaluative Criteria," "Philosophy and Objectives," (3) the extent that the school is identifying art problems, and (4) the extent to which the school is seeking solutions to these problems.

This General Evaluation category is intimately related to the "Evaluative Criteria" and Sections 2 and 3 which are concerned, respectively, with "School and Community" and "Philosophy and Objectives." The information presented in this category, therefore, is based on the explanations, instructions, and evaluation considerations found in the "Evaluative Criteria" under the section titled "Manual" and subsequent sections.

Regarding Section 2, "School and Community" and Section 3, "Philosophy and Objectives," the "Evaluative Criteria" states:

Section 2, "School and Community," and Section 3, "Philosophy and Objectives," are the two basic sections upon which an evaluation rests. The school's philosophy and objectives should be geared to meet with needs of the students and the community served. Information requested in the "School and Community" section provides the staff with the type of information necessary to develop a meaningful philosophy and a statement of objectives. The

subcommittee responsible for developing the philosophy should feel free to use any resource that deals with basic ideas relating to secondary education. References are not included in the Manual, or in Section 3 since these might impose a direction or restriction that would be inappropriate. The subcommittee should involve all members of the staff in developing a philosophy and objectives that meet with the approval of the school staff. . . .

When the statement of Philosophy and Objectives has been accepted, all members of the teaching staff should examine their teaching practices, procedures, and courses of study to insure that they reflect the philosophy of the school and needs of the community ("Evaluative Criteria," 1978, p. 5).

It is instructive to note the precise wording of the "Guiding Principles" found under "Section 2, School and Community":

The school exists primarily for the well being of the students served. The distinctive characteristics and needs of the school community, particularly those of its youth, should be known. The school and community share a mutual concern for the correction of those conditions that deny equal opportunity to any student. The school should be aware of all the cultural, racial, religious, and socio-economic interfaces within the community. The school should therefore adapt its philosophy, objectives, and educational program to the community and students served as well as to the larger society of which it is an integral part.

The descriptive analysis of the school and community prepared under the guidelines of this section is pivotal since it identifies the contextual information that serves as a foundation for evaluation and program planning. Thus, the importance of careful and accurate data collection and interpretation cannot be overemphasized.

Inasmuch as this section . . . provides the data base upon which the evaluation is to be referenced, it is recommended that the section be reviewed by the faculty and the school governing body as a preliminary step in the self-evaluation ("Evaluative Criteria," 1978, p. 13).

The characteristics of the school called for in "Section 2, School and Community," are: student body enrollment patterns, ethnic composition, scholastic aptitude and achievement, student characteristics, stability, age-grade distribution, withdrawal patterns, educational intentions, occupational intentions, and follow-up of graduates. In regard to the community, the following are called for: population and schools, composition of school community, occupations, educational level and stability, financial resources of public schools and non-public schools, government and foundation supported programs, and community educational agencies and resources ("Evaluative Criteria," 1978, pp. 15-28).

In "Section 3, Philosophy and Objectives," the "Guiding Principles" are as follows:

The philosophy of a school is a framework of basic principles of education that expresses the staff's convictions on such essential points as the scope of the school's responsibility for the education of youth, the nature of the educational process, the characteristics and needs of the students whom it seeks to serve, the content and methods of instruction, desirable types of student activities, and the outcomes to be attained. If the philosophy and objectives are to be functional, all members of the staff should participate in their formulation, rather than merely endorse a statement

that they had no part in developing. A school should involve students and patrons in the development of the school's philosophy and objectives. The objectives of the school should be specific aims stated in harmony with the school's philosophy, thereby providing direction to the school's program.

Each school should determine its own educational philosophy so long as this is consistent within itself and with the principles of American democratic ideals.

The evaluation is a set of judgments based upon the extent to which the school is actually achieving what it is properly seeking to accomplish. During the self-evaluation, the staff studies every policy, measuring each of them against the accepted philosophy and objectives in relation to the nature and needs of the students. Thus, the staff evaluates the effectiveness of the school's efforts to fulfill its purposes.

The visiting committee first studies the characteristics of the students served and the statement of philosophy and objectives. Then members of the visiting committee attempt to understand the philosophy and to enter into its spirit. For the duration of the visit, they try to put their own philosophy into the background and to accept as their own that which the school staff has given as the philosophy and objectives of the school. They judge each phase of the school's programs as described in the checklists and evaluations and verified by the committee's observations. They consider how well each practice conforms to the philosophy and objectives and how appropriate it is for these students. Thus, they evaluate the effectiveness of the school's efforts to fulfill its stated purposes ("Evaluative Criteria," 1978, p. 29).

The "Guidelines for the Development of Statements of Philosophy and Objectives" are developed as a series of questions illustrating some questions that might be asked and answered by a school faculty engaged in constructing its special philosophy. Question items in this list include:

the central purposes of school in community, reciprocal responsibilities of school and community, common concerns of students, identifying individual differences, abilities and capacities and ways of dealing with same, desirable personal relationships in school and with community, identifying changes in structure of society and accounting for same in the school, and committing school to values of pluralistic society ("Evaluative Criteria," 1978, p. 30).

In the context of the details enumerated above concerning "School and Community" and "Philosophy and Objectives," the "General Evaluation" of the school can proceed, both in the self-evaluation and the subsequent visiting team evaluations.

In this chapter, certain literature related to the various categories of the theoretical framework has been detailed to provide a backdrop of understanding regarding the categories. Each of the six categories will have several of the thirty-one evaluation items from the Art section of the "Evaluation Criteria" subsumed under it for purposes of study, analysis, and synthesis.

In the next chapter, the methods used to deal with the problem under investigation are presented.

## CHAPTER 3

### METHODOLOGY

In this chapter, the methods for dealing with the problem under investigation are detailed. As stated in Chapter 1, the problem is concerns a group of Arizona high schools which recently evaluated themselves using the "Evaluative Criteria." It seeks to ascertain the differences that exist between the self-evaluation ratings and the NCA team evaluation ratings within the Art Section data. The chapter presents the following: design of the study, the sample, the instrument, the procedures, and the analysis.

#### Design of the Study

The study was designed to answer the following subquestions derived from the statement of the problem:

1. What relationships exist in the category of Fundamentals between the self-evaluation ratings of the local school committee and those of the NCA team?
2. What relationships exist in the category of Self-Actualization between the self-evaluation ratings of the local school committee and those of the NCA team?

3. What relationships exist in the category of Evaluation between the self-evaluation ratings of the local school committee and those of the NCA team?
4. What relationships exist in the category of Progression between the self-evaluation ratings of the local school committee and those of the NCA team?
5. What relationships exist in the category of Support between the self-evaluation ratings of the local school committee and those of the NCA team?
6. What relationships exist in the category of General Evaluation between the self-evaluation ratings of the local school committee and those of the NCA team?
7. In the six categories mentioned above, what effect does school size seem to have on the relationships under examination?
8. In the six categories mentioned above, what effect does geographic location seem to have on the relationships under examination?

Data have been gathered from forty-five percent of the target population. The two demographic features attended to were school size and geographic location. The data amassed from the thirty-one evaluation items from each school were plotted on a matrix sheet under the various appropriate category headings of the theoretical framework.

Parametric statistics in the form of product-moment correlation coefficients and t statistics were applied to the data. The synthetic function was accomplished using the theoretical framework. The summary and conclusions are based on the synthesis of the data.

### The Sample

The sample was identified from among the sixty-nine school population which completed the full North Central evaluation process in the school years 1980-1984. Forty-five percent of this population (31 schools) constituted the sample. These were selected on the basis of their willingness to participate, and on the demographic features of school size, i.e., small schools (under 500 students) and large schools (over 500 students), and geographic location, i.e., rural schools and urban schools.

A panel of experts assisted the investigator in the selection process to help assure a representative sample of the population for each type of school. The four types are shown in Figure 1.

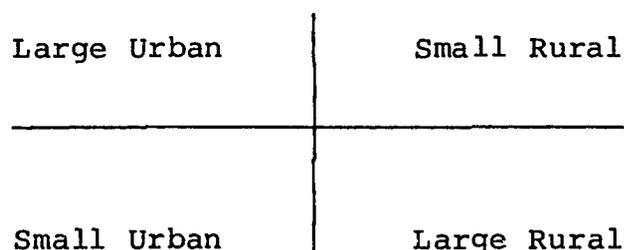


Figure 1. Types of schools in sample.

### The Instrument

The "Evaluative Criteria," the instrument used by North Central Association member schools to evaluate themselves and by NCA teams to provide external evaluation, was first published in 1940. It has been revised four times since it was created and was revised by The National Study on School Evaluation, a corporate body constituted of representatives of the six regional accrediting associations of which the North Central Association is one.

Through the "Evaluative Criteria," The National Study of School Evaluation "has gradually influenced a change from maintaining minimum standards to the striving for excellence in all aspects of a school's work" ("Evaluative Criteria," p. 9). From the 1930 period forward, the general procedure recommended for using the "Evaluative Criteria" in evaluating a secondary school was "to carry out a self-evaluation . . . and to have this self-evaluation checked by a visiting committee of qualified teachers,

administrators, and specialist" ("Evaluative Criteria," p. 9).

In preparing to use the "Evaluative Criteria," a crucial early step for a school is to prepare Section 2 School and Community, and Section 3 Philosophy and Objectives. The Philosophy and Objectives of the school are prepared with due regard to School and Community and require the active participation of every faculty member. This Philosophy and Objectives is pivotal in all further steps of the evaluative process.

There are eight sections of the "Evaluative Criteria" beyond the Philosophy and Objectives. Included are the following sections: 4-Educational Program, 5-Student Activities Program, 6-Learning Media Services, 7-Student Services, 8-School Facilities, 9-School Staff and Administration, 10-Emerging and Unique Programs, and 11-Individual Staff Members. Typically, the school will divide its staff into committees to perform the evaluations called for in the various sections. Under the section titled 4-Educational Programs, there are eighteen subsections covering the usual program offerings of a secondary school, and ranging from 4-1 Agriculture and 4-2 Foreign Language, to 4-17 Special Education and 4-18 Trade, Technical and Industrial Education. For each of these subsections which apply to a program in the school, a

subcommittee is appointed to conduct the evaluation of that subsection. (Cf. Appendix A for Table of Contents of the "Evaluative Criteria.")

Each subsection of Section 4-Educational Program is generally organized as follows: First, a set of Guiding Principles and a page of instructions are provided. Then, the actual evaluation statements follow: I. Organization with a series of checklist items, some space for supplementary data, and a series of Evaluations items; II. Nature of Offerings with Checklist and Evaluation items; III Physical Facilities...Checklist and Evaluation items; IV Direction of Learning...Checklist and Evaluation items for: A. Instructional Staff, B. Instructional Activities, C. Instructional Materials, and D. Methods of Evaluation, and V. Outcomes with Evaluation (Cf. Appendix B for a copy of 4-2 Art Section).

Concerning the actual evaluation of a program using the checklist and evaluation items, Section 1 Manual of the "Evaluative Criteria" stipulates the manner of dealing with the checklists and evaluations:

Both the checklist items and the evaluations should be judged on the following scale:

5	Excellent
4	Good
3	Fair
2	Poor
1	Missing but needed
na	Not applicable

In the process of arriving at a single numerical rating for an item, the self-study committee and/or the visiting team members are asked to consider both the extent to which provisions exist and the adequacy with which they are functioning ("Evaluative Criteria," p. 5).

Following completion of the self-evaluation, and assuming that the school has done this as a part of the accreditation process, a visiting committee, known as the NCA team, comprised of representatives from content areas, administrative personnel, media, and student services, review the self-evaluation. The "Evaluative Criteria" comments on the visiting committee as follows:

The visit of a committee is a most professional undertaking. Members should visit, observe, and inquire for the purpose of obtaining a comprehensive view of the work of the school. Their attitudes should encourage free discussion, and staff members of the school should be afforded every opportunity to explain fully their purposes, programs, and activities ("Evaluative Criteria," p. 7).

#### Procedures

The initial step in the investigation was to consult with the Arizona State Director of the North Central Association to secure his cooperation. Permission was sought to use his office for correspondence to possible cooperating schools in the target population, and for a return address for responding schools. The investigator prepared the contact letter, which was addressed to the various high school principals and submitted it to the State Director for his approval.

The study proceeded with the assistance of a panel of experts selected for their experience and training in the use of the "Evaluative Criteria." This panel aided the investigator in selecting the sample of high schools from among the 69 North Central Association schools which evaluated themselves in the school years 1980-1984 using the "Evaluative Criteria." The panel was of particular assistance in assuring that the schools selected accurately reflected the demographic balance of small and large schools and rural and urban schools in the general population of State North Central Association high school members.

Each of the selected high school principals was contacted by letter from the office of the State Director of the North Central Association, inviting his or her school's participation in the investigation. The letter asked for both the school's self-evaluation and the NCA team's evaluation of the Art Section of the school's most recent evaluation. A stamped, self-addressed envelope was included in the request letter for convenience in replying. The request letter was mailed to 47 high schools, with the anticipation that approximately 30 schools would participate and fall within the demographic bounds of the study.

The data received from the 31 schools which elected to participate and provided usable data were transferred to a matrix sheet. This matrix then displayed the thirty-one

evaluation items of the Art Section for each school under one or another of the appropriate categories of the theoretical framework. Both the self-evaluation rating and the NCA team evaluation rating were displayed for each item (Cf. Figure 2 for a matrix example).

#### Data Analysis

The data analysis proceeded as follows. In order to examine the relationship between the school's self-evaluation ratings and those of the visiting NCA team ratings, two separate analyses were performed. Since the obtained ratings are from a Likert-type scale, both of these analyses involved parametric procedures. It should be noted that the ratings for each of the six categories was summed, and these two sets of summated ratings were correlated to test the hypothesized relationships between the two sets of ratings across the six categories (Fundamentals, Self-Actualization, Evaluation, Progression, Support, and General Evaluation) (Cf. Table 1). Thus, the data was analyzed by use of the Product-moment correlation coefficient, and the obtained indices of relationships were examined for their significance at the .05 alpha level.

The second analysis involved the application of t-statistics to the two sets of obtained ratings across the six categories. The purpose of this analysis was to examine the differences in mean ratings across the six evaluation

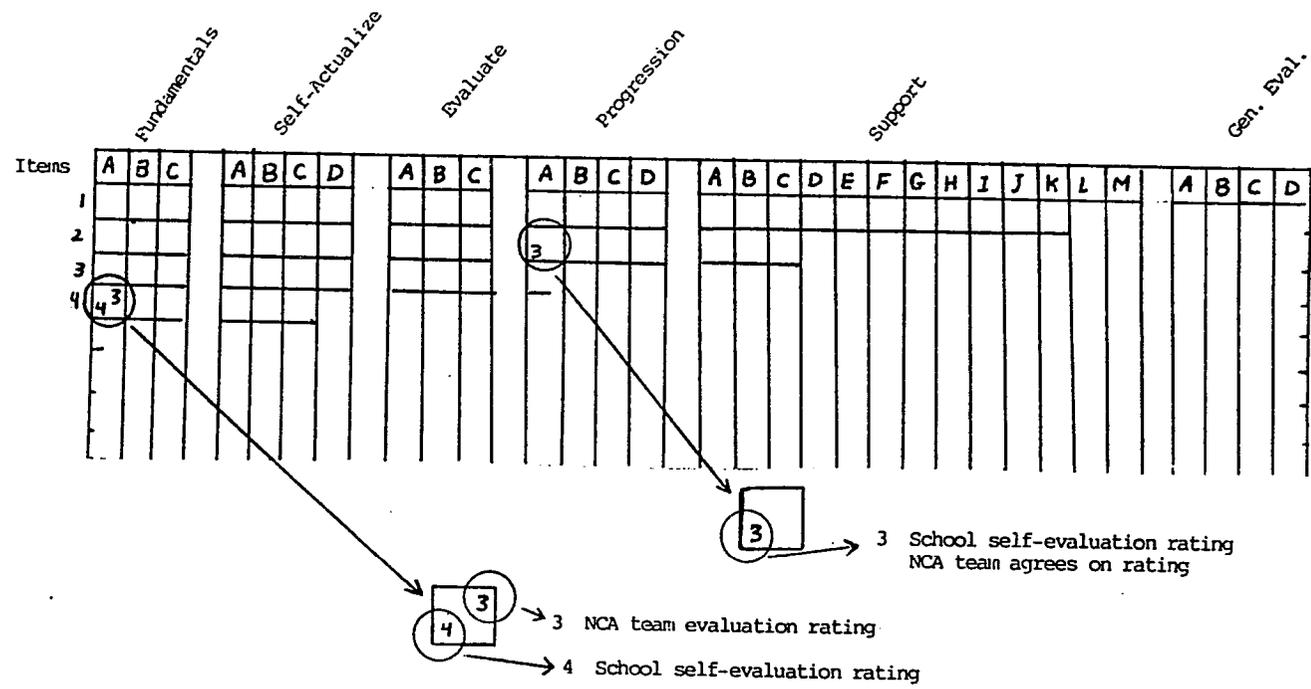


Figure 2. Matrix sheet example.

categories. All obtained uncorrelated t-ratios were examined for significance by using a .05 alpha level. An outline of this analysis is presented in Table 1.

The results of this statistical analysis were then used in answering the various subquestions posed at the outset of the investigation. A summary and conclusion to the investigation was then prepared on the basis of the answers to these subquestions.

In this chapter, the methodology by means of which the study was conducted has been detailed. The design of the study was presented, followed by details of the sample. The instrument was then described, including something of its general nature and its use. The procedures for conducting the investigation were described, followed by a description of the statistical procedures to be taken in analyzing the data. In the next chapter, the data gathered for this study are presented.

Table 1. The data analysis plan.

General Evaluation	<u>Institutional Ratings</u>		<u>External Ratings</u>		t-ratios
	X	SD	X	SD	
Fundamentals					
Self-Actualization					
Evaluation					
Progression					
Support					
General Evaluation					

## CHAPTER 4

### PRESENTATION OF DATA

In this chapter, the data are presented in the form of a series of statements and tables.

#### Data Analysis

The data were analyzed using Pearson's correlation and Student's t-tests. These methods were applied to category totals for the various schools' self-evaluation ratings and the respective NCA team-evaluation ratings on the "Evaluative Criteria." The theory categories treated were: Fundamentals, Self-Actualization, Evaluation, Progression, Support, and General Evaluation. These data were considered for school size (large and small) and for geographic location (urban and rural).

Subscales that had one missing value or that had one response marked "NA" (not applicable) were used by finding the mean value of available data elements within the category. The mean value was then substituted for the missing data. Subscales that had two or more missing data elements were treated as lacking data for the entire scale (category).

### Correlation

Pearson's correlation was applied to obtained measures of Fundamentals, Self-Actualization, Evaluation, Progression, Support, and General Evaluation for self-ratings and team-ratings. Correlation coefficients were obtained to determine the relationship between self-ratings and team-ratings for the six theory categories. The correlation coefficients are reported in Table 2.

Table 2 indicates the level of relationship between self-ratings and team-ratings. There was a significant positive correlation ( $\underline{r} = .83, p < .001$ ) between self-evaluation of the local school art committee and those of the NCA team for the category Fundamentals. There was a significant positive correlation ( $\underline{r} = .94, p < .001$ ) between the self-evaluation ratings of the local school art committee and those of the NCA team for the category Self-Actualization. There was a significant positive correlation ( $\underline{r} = .80, p < .001$ ) between the self-evaluation ratings of the local school art committee and those of the NCA team for the category Evaluation. There was a significant positive correlation ( $\underline{r} = .96, p < .001$ ) between the self-evaluation ratings of the local school art committee and those of the NCA team for the category Progression. There was a significant positive correlation ( $\underline{r} = .95, p < .001$ ) between the self-evaluation ratings of

Table 2. Correlations between self-ratings and team-ratings for the six theory categories.

Theory Categories	Correlations Between Self- and Team-Ratings
Fundamentals	.83*
Self-Actualization	.94*
Evaluation	.80*
Progression	.96*
Support	.95*
General Evaluation	.68*

\*  $p < .01$

the local school art committee and those of the NCA team for the category Support. There was a significant positive correlation ( $r = .68$ ,  $p < .001$ ) between the self-evaluation ratings of the local school art committee and those of the NCA team for the category General Evaluation.

#### T-Test

The Student t-statistic was applied to data to test the difference between means of self-ratings and NCA team-ratings for each of the six evaluative criteria. T-tests were also applied to the difference between means of size groups (large and small schools) and geographic location groups (urban and rural) for each of the theory categories, for self-evaluations and team evaluations, respectively.

Table 3 reports the results of t-tests for testing the difference between means of self-evaluation ratings and NCA team-evaluation ratings for each of the six theory categories. Significant differences were observed for five of the six categories: Fundamentals ( $t = 3.53$ ,  $p < .001$ ), Self-Actualization ( $t = 5.32$ ,  $p < .001$ ), Evaluation ( $t = 2.54$ ,  $p < .05$ ), Support ( $t = 4.83$ ,  $p < .001$ ), and General Evaluation ( $t = 3.80$ ,  $p < .001$ ). Self-evaluation ratings were higher than NCA team-evaluation ratings in all comparisons.

Table 3. Results of test of significance between means of theory categories for self-evaluations and team-evaluations.

Theory Categories	Self-Evaluation		Team-Evaluation		t
	Mean	SD	Mean	SD	
Fundamentals	11.08	1.74	10.44	1.74	3.53**
Self-Actualization	16.18	2.43	15.26	2.78	5.32**
Evaluation	12.70	1.49	12.23	1.68	2.54*
Progression	15.10	22.30	14.87	2.30	1.88NS
Support	49.81	6.65	47.65	7.06	4.83**
General Evaluation	14.87	2.90	13.23	2.97	3.80**

\*  $p < .05$

\*\*  $p < .001$

Table 4 reports the results of t-tests for testing the difference between means for groups with different sizes (large and small schools) for each of the theory categories, for self- and team-ratings. There was a significant difference for only two comparisons by school size. NCA team ratings for the category Self-Actualization rated larger schools higher than smaller schools ( $t = 2.33$ ,  $p < .05$ ). NCA team evaluations for the category Evaluation rated larger schools higher than smaller schools ( $t = 2.65$ ,  $p < .05$ ).

Table 5 reports the results of t-tests for testing the difference between means for six of the twelve comparisons by geographic location groups (urban and rural schools) for each of the theory categories. Self-evaluation ratings and team-evaluation ratings for the category Self-Actualization evidenced higher ratings for urban schools ( $t = 3.16$ ,  $p < .01$ ;  $t = 3.67$ ,  $p < .01$ ), respectively. Self-evaluation ratings and NCA team-evaluation ratings for the category Evaluation for urban schools ( $t = 2.32$ ,  $p < .05$ ;  $t = 3.04$ ,  $p < .01$ ), respectively. Self-evaluation ratings and NCA team-evaluation ratings for the category Support evidenced higher ratings for urban schools ( $t = 2.85$ ,  $p < .01$ ;  $t = 3.09$ ,  $p < .01$ ), respectively. The remaining comparisons for the self-evaluation ratings and NCA team-evaluation ratings for the categories Fundamentals, Progression, and General

Table 4. Results of test of significance between means of theory categories for large and small schools.

Theory Categories	Large			Small			t
	N	Mean	SD	N	Mean	SD	
<u>Self-Evaluation</u>							
Fundamentals	13	11.08	1.66	18	11.08	1.85	-.01
Self-Actualization	13	17.13	2.10	18	15.50	2.48	1.92
Evaluation	13	13.15	1.07	17	12.35	1.69	1.49
Progression	13	15.23	2.20	17	15.00	2.42	.27
Support	13	51.64	4.86	18	48.49	7.544	1.32
General Evaluation	13	14.77	2.89	17	14.94	2.99	-.16
<u>Team-Evaluation</u>							
Fundamentals	13	10.54	1.56	18	10.36	1.91	.27
Self-Actualization	13	16.54	2.26	18	14.33	2.81	2.33*
Evaluation	13	13.08	1.04	17	11.59	1.81	2.65*
Progression	13	15.08	2.36	17	14.71	2.31	.43
Support	13	50.23	4.90	18	45.79	7.89	1.79
General Evaluation	13	14.00	3.32	17	12.65	2.62	1.25

\*  $p < .05$

Table 5. Results of test of significance between means of theory categories for urban and rural schools.

Theory Categories	Urban			Rural			t
	N	Mean	SD	N	Mean	SD	
<u>Self-Evaluation</u>							
Fundamentals	16	11.31	1.62	15	10.83	1.89	.76
Self-Actualization	16	17.36	1.98	15	14.93	2.28	3.16**
Evaluation	16	13.25	1.13	14	12.07	1.64	2.32*
Progression	16	15.50	2.13	14	14.64	2.47	1.02
Support	16	52.77	5.32	15	46.65	6.61	2.85**
General Evaluation	16	15.06	2.96	14	14.64	2.93	.39
<u>Team-Evaluation</u>							
Fundamentals	16	10.81	1.56	15	10.03	1.89	1.25
Self-Actualization	16	16.75	2.15	15	13.67	2.53	3.67**
Evaluation	16	13.00	1.03	14	11.36	1.87	3.04**
Progression	16	15.25	2.35	14	14.43	2.24	.97
Support	16	51.00	4.99	15	44.09	7.33	3.09**
General Evaluation	16	14.13	3.03	14	12.21	2.64	1.83

\*  $p < .05$

\*\*  $p < .001$

Evaluation between urban and rural schools evidenced no statistical differences.

In the next chapter, a summary, conclusions and recommendations are presented.

## CHAPTER 5

### SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

In this chapter, the data presented in Chapter 4 are summarized, conclusions are drawn, and recommendations are presented.

#### Summary

In summary, the data indicated the following:

There was a significant positive relationship between how art departments in the schools rated themselves and how NCA teams rated the art departments.

There was a significant positive correlation ( $r = .83, p < .001$ ) between the self-evaluation ratings of the local school committee in the art area and those of the NCA team for the category of Fundamentals.

There was a significant positive correlation ( $r = .94, p < .001$ ) between the self-evaluation ratings of the local school committee in the art area and those of the NCA team for the category of Self-Actualization.

There was a significant positive correlation ( $r = .80, p < .001$ ) between the self-evaluation ratings of the local school committee in the art area and those of the NCA team for the category of Evaluation.

There was a significant positive correlation ( $r = .96, p < .001$ ) between the self-evaluation ratings of the local school committee in the art area and those of the NCA team for the category Progression.

There was a significant positive correlation ( $r = .95, p < .001$ ) between the self-evaluation ratings of the local school committee in the art area and those of the NCA team for the category Support.

There was a significant positive correlation ( $r = .68, p < .001$ ) between the self-evaluation ratings of the local school committee in the art area and those of the NCA team for the category General Evaluation.

Large schools tended to have higher ratings than did smaller schools, and urban schools tended to have higher ratings than rural schools. These tendencies held true for both self-evaluation ratings and for NCA team-evaluation ratings.

There were significant differences for only two comparisons by school size. NCA team evaluations for the category Self-Evaluation rated larger schools higher in the art area than smaller schools ( $t = 2.33, p < .05$ ). NCA team evaluations for the category General Evaluation rated larger schools higher in the art area than smaller schools ( $t = 2.65, p < .05$ ) (see Table 4).

There were significant differences for six of the twelve comparisons by geographic location. Self-evaluations and NCA team evaluations in the art area for the category Self-Actualization evidenced higher ratings for urban schools ( $t = 3.16, p < .01$ ;  $t = 3.67, p < .01$ ), respectively. Self-evaluations and NCA team evaluations in the art area for the category Evaluation evidenced higher ratings for urban schools ( $t = 2.32, p < .05$ ;  $t = 3.04, p < .01$ ), respectively. Self-evaluations and NCA team evaluations in the art area for the category Support evidenced higher ratings for urban schools ( $t = 2.85, p < .01$ ;  $t = 3.09, p < .01$ ), respectively. The remaining comparisons for self-evaluation and NCA team evaluations in the art area for the categories Fundamentals, Progression, and General Evaluation between urban and rural schools evidenced no statistical differences (see Table 5).

### Conclusions

As a result of the significant positive relationships between schools' self-ratings in art and the ratings in art of the NCA teams in this study, member schools of the North Central Association in the state of Arizona can be increasingly confident that evaluations which they undertake to comply with NCA standards can result in professionally significant and educationally productive processes.

As a result of the tendency for urban and large schools to have both higher self-evaluation ratings in art and visiting NCA team ratings in art than rural and small schools, it appears that there are factor(s) as yet unidentified at work to create these indicators.

#### Recommendations

The following are recommended on the basis of the results of this study:

That the results of the study be made known to the North Central Association officials for their use in communicating to North Central Association member schools the contents of the study and various implications.

That the North Central Association encourages further studies of an exact or parallel nature in other parts of the "Evaluative Criteria" and in other states of the Association.

That the North Central Association consider advocating the use of the six categories of the theoretical framework, i.e., Fundamentals, Self-Actualization, Evaluation, Progression, Support, and General Evaluation, as an organizing feature of future revisions of the "Evaluative Criteria."

That the North Central Association study the differences which rural and small school size appear to make in the evaluation ratings of such schools for possible changes

and improvements in member school evaluations and/or school operations.

APPENDIX A

CONTENTS OF EVALUATIVE CRITERIA

## CONTENTS OF EVALUATIVE CRITERIA

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APPENDIX B

SECTION 4-2, ART, FROM THE  
"EVALUATIVE CRITERIA"

4-2 - ART

SECTION

Art 4-2

Name of School \_\_\_\_\_ Date \_\_\_\_\_

Self-evaluation by

(Name)	(Position)	(Name)	(Position)	(Name)	(Position)
(Name)	(Position)	(Name)	(Position)	(Name)	(Position)
(Name)	(Position)	(Name)	(Position)	(Name)	(Position)

**GUIDING PRINCIPLES**

These principles are offered for your acceptance, rejection, or modification. Please feel free to make changes.

There should be evidence indicating that the influence of the art program is felt by the entire student body. The program is viewed as more than courses and activities confined to an art room and limited to the school day. Art should challenge the intellectual, creative and expressive powers of each student. It should seek to have all students knowledgeable about art as a discipline as well as create an awareness of the relationship and importance to the growth of a free and democratic society.

Art should help students develop a sensitivity to aesthetic values; develop qualitatively significant skills in organizing and expressing visually their personal feelings, moods, and as-

pirations; explore personal interests and aptitudes in visual expression and communication; acquire critical, historical, and aesthetic concepts in art for the purpose of understanding the cultural heritage of our society and those of the world; become involved in and respond to visual art experiences; develop sensitivity and discrimination in the ordering of one's visual environment in the home, school, and community; develop awareness of the world of work as it relates to the possibilities for careers in art or art related occupations; and become self-motivated in the pursuit of artistic excellence as a personal style of life.

NOTE: Before proceeding with work on this section, prepare and attach as a part of the section a list of the major goals of the art program that will aid in the achievement of the objectives of the school (as stated in Section 3, "Philosophy and Objectives").

**EVALUATIVE CRITERIA  
Fifth Edition**

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## INSTRUCTIONS

### General

Staff members conducting self-evaluations are encouraged to modify the Guiding Principles, the checklist items, and the evaluation items, when necessary to make them congruent with the objectives and characteristics of the school or community. In those instances where significant changes are made, the reasons for the changes should be identified unless otherwise obvious.

The two fundamental guidelines for school evaluation are (1) the characteristics of the school and community and (2) the school's philosophy and objectives. Therefore, Section 2, "School and Community," and Section 3, "Philosophy and Objectives," should be kept in mind when the items of this section are being checked and evaluated. While making evaluations persons should ask: "How well do the practices in this school meet the needs of the school and community?" and "How well do the practices conform to the philosophy and objectives of this school?" When evaluations are made, factors such as size, type, location of school, financial support, and state requirements should not be used to justify failure to provide a program or facilities appropriate to the needs of the school and community consistent with the philosophy and objectives of the school. Also, the two-fold nature of the work — evaluation and stimulation to improvement — should be kept in mind. Careful, discriminating judgments are essential if these purposes are to be satisfactorily achieved.

### Checklists and Evaluations

Both the checklist items and the evaluation items should be judged on the following scale:

- 5 Excellent
- 4 Good
- 3 Fair
- 2 Poor
- 1 Missing But Needed
- NA Not Applicable

In the process of arriving at a single numerical rating for an item, the self-study committee and/or the visiting team members are asked to consider both the extent to which provisions exist and the adequacy with which they are functioning. In those instances where there is significant disparity between the provision for, and the function or utilization of an item observed, a description or recommendation should be included in the self-study and/or the visiting team report. (Example: If classrooms are exceptionally well equipped but the use of the equipment is limited, the evaluator(s) should assign a numerical rating and call attention to the fact that even though the facilities are excellent, their ineffective use results in a lower rating.)

Questions frequently arise about the basis for comparison of points on the scale. The answer is extremely difficult to give. In any entity as complex as a school, it is not easy to describe in detail what *excellent* or *poor* really means in the hundreds of items

for which judgments are required. The best answer seems to be that the evaluator should draw upon his total professional experience and make a judgment on the basis of that experience. It should be kept in mind that 5 does not mean ideal or perfect. There is reason to believe that some schools are underrated in the self-evaluation because an impression is held that 5 should be reserved for an unattainably high condition.

Each person who makes an evaluation should try to be as accurate as possible. If a slight change in the wording of an item would make it more appropriate to the school being evaluated, such a change should be made. If important elements of the school's program are omitted, the subcommittee members are encouraged to add checklist and evaluation items to make the description more complete.

Let us consider an example that will assist in understanding the use of the scale. Examine the statement "classrooms are equipped with demonstration facilities." If, in your judgment, the classrooms are equipped with demonstration facilities that are some of the best that you have seen, circle the number 5. On the other hand, if you decide that the demonstration facilities are good but not the best, circle the number 4. Should the demonstration facilities be fair, circle the number 3. If the demonstration facilities are poor, circle the number 2. If, however, the facilities are non-existent but necessary, circle the number 1. Should the facilities be unnecessary, circle NA.

### Comments

The space under the heading, Comments, at the end of each subsection should be used to provide additional information needed to provide a comprehensive report of that area and to describe any condition that is not adequately covered elsewhere in the subsection. The space can also be used to clarify or amplify items in the checklists or evaluations. Subcommittees are encouraged to use this space any time it will aid in describing the area or in explaining a judgment or rating.

### Supplementary Data and Additional Areas

Some facets of programs may not be described by the checklist and evaluation statements. For this reason, additional information items are sometimes requested under Supplementary Data. If portions of a program — or additional content areas — cannot be adequately covered by amplifying Supplementary Data and Comments, it is suggested that the following outline be used:

- I. Organization
- II. Nature of Offerings
- III. Physical Facilities
- IV. Direction of Learning
- V. Outcomes
- VI. Special Characteristics
- VII. General Evaluation



**I. ORGANIZATION—Continued**

**Evaluations**

- a) *To what extent are elective courses available for all students?* ..... na 1 2 3 4 5
- b) *To what extent does the school schedule permit interested students to enroll in art courses?* ..... na 1 2 3 4 5
- c) *To what extent is the art staff included in schoolwide curriculum planning?* ..... na 1 2 3 4 5

**Comments**

**II. NATURE OF OFFERINGS**

**Checklist**

- 1. The instructional program provides students with basic skills and understanding of art concepts, media, tools, and equipment..... na 1 2 3 4 5
- 2. Growth of student visual organizational ability is developed through sequential learning experiences and relates to expressive needs..... na 1 2 3 4 5
- 3. The program encourages the development of a personal expression or artistic idiom in the student's art work ..... na 1 2 3 4 5
- 4. Provision is made for employing an interdisciplinary approach to the study of art..... na 1 2 3 4 5
- 5. Overall planning for the art program reflects a logical continuity toward achieving stated goals..... na 1 2 3 4 5
- 6. In-depth instruction is provided in various areas of art..... na 1 2 3 4 5
- 7. Students are provided with quality experiences in two and three-dimensional art and crafts using a variety of media ..... na 1 2 3 4 5
- 8. Place a check before those activities in which instructional opportunities are provided:

- \_\_\_\_\_ Drawing/painting
- \_\_\_\_\_ Graphics
- \_\_\_\_\_ Sculpture (additive as well as subtractive processes)
- \_\_\_\_\_ Crafts (fibers, textiles, metals, clay)
- \_\_\_\_\_ Environmental design
- \_\_\_\_\_ Critical and historical skills  
(Learning to analyze and evaluate art of self and others)
- A variety of instructional activities is available..... na 1 2 3 4 5
- 9. Effort is made to incorporate photography, film, TV, and other media as forms of aesthetic expression..... na 1 2 3 4 5
- 10. Students are encouraged to see their art performances as contributing constructively to the home, school and community environment. (for example: exhibits, publicity, community service)..... na 1 2 3 4 5
- 11. Opportunities are provided for long-term independent study of a particular art problem which may involve experimentation in media, technique, and/or expressive form and content..... na 1 2 3 4 5
- 12. na 1 2 3 4 5

**Evaluations**

- a) *How adequate is provision for breadth as well as depth of instruction in various media?* ..... na 1 2 3 4 5
- b) *How well is the program adapted to meet individual needs, interests, and abilities of students?* ..... na 1 2 3 4 5
- c) *To what degree are art history and criticism emphasized in the program?*..... na 1 2 3 4 5
- d) *To what degree does the student body show interest in the art program?* ..... na 1 2 3 4 5
- e) *To what degree does the school staff show an interest in the art program?*..... na 1 2 3 4 5

**Comments**

### III. PHYSICAL FACILITIES

**Checklist**

- |  |  |
|--|--|
| <p>1. Studios have been planned to encourage individual as well as group work..... na 1 2 3 4 5</p> <p>2. Physical facilities include space for the efficient use of audio-visual materials..... na 1 2 3 4 5</p> <p>3. Space is provided to accommodate the various sizes of classes ..... na 1 2 3 4 5</p> <p>4. The space provided is adequate for both general art classes and classes in the various media ..... na 1 2 3 4 5</p> <p>5. Tools and equipment needed for the program are available and are well maintained na 1 2 3 4 5</p> <p>6. Storage facilities, both general and specialized, are available and adequate..... na 1 2 3 4 5</p> <p>7. Display facilities within the art complex are provided..... na 1 2 3 4 5</p> <p>8. Display facilities are provided in other parts of the school complex..... na 1 2 3 4 5</p> <p>9. Space for work in progress is adequate..... na 1 2 3 4 5</p> <p>10. The studio environment is provisioned in such a manner that it encourages aesthetic visual responses from the students (i.e. visual displays of student art work, fine reproductions, and still life material)..... na 1 2 3 4 5</p> | <p>11. Place a check before those items provided in the teaching-learning stations:</p> <p>_____ Hand tools</p> <p>_____ Power tools</p> <p>_____ Work tables or benches</p> <p>_____ Electrical outlets</p> <p>_____ Gas outlets</p> <p>_____ Sinks</p> <p>_____ Sediment traps</p> <p>_____ Ventilation</p> <p>_____ Lighting</p> <p>_____ Easels</p> <p>_____ Display cases</p> <p>_____ Black-out curtains</p> <p>Provision is made for a variety of equipment and facility needs ..... na 1 2 3 4 5</p> <p>12. na 1 2 3 4 5</p> |
|--|--|

**Evaluations**

- a) How adequate is physical space for breadth and depth programs in the arts? ..... na 1 2 3 4 5
- b) How adequate are the storage facilities? ..... na 1 2 3 4 5
- c) How adequate are the lighting facilities? ..... na 1 2 3 4 5
- d) How adequate are the clean-up facilities? ..... na 1 2 3 4 5

**Comments**

### IV. DIRECTION OF LEARNING

**A. Instructional Staff**

For data on preparation of teachers, see Section 11, "Individual Staff Members."

**Checklist**

**Members of the instructional staff:**

- |  |   |
|--|---|
| <p>1. Have met at least minimum requirements for state certification ..... na 1 2 3 4 5</p> <p>2. Demonstrate an understanding of contemporary developments in the arts ..... na 1 2 3 4 5</p> <p>3. Incorporate into their art teaching current practices and developments learned through professional activities..... na 1 2 3 4 5</p> <p>4. Demonstrate awareness of students' needs through ability to stimulate and assist their best efforts ..... na 1 2 3 4 5</p> | <p>5. Seek assistance of art supervisory personnel and resources ..... na 1 2 3 4 5</p> <p>6. Are active in local, state, and national art education associations ..... na 1 2 3 4 5</p> <p>7. Are conversant with art related research/literature..... na 1 2 3 4 5</p> <p>8. Have demonstrated creative ability in art through production or teaching..... na 1 2 3 4 5</p> <p>9. Have access to a professional media center maintained by the school..... na 1 2 3 4 5</p> <p>10. na 1 2 3 4 5</p> |
|--|---|

**A. INSTRUCTIONAL STAFF—Continued**

**Supplementary Data**

1. Indicate the number of professional staff found in each of the following categories (do not count the same individual more than once in a, b, c, and d respectively):

**a) Educational level:**

- Less than bachelor's degree \_\_\_\_\_
- Bachelor's degree \_\_\_\_\_
- Master's degree \_\_\_\_\_
- Sixth-year program \_\_\_\_\_
- Doctor's degree \_\_\_\_\_

**c) Years since last formal study in art:**

- 0-3 \_\_\_\_\_
- 4-7 \_\_\_\_\_
- 8-12 \_\_\_\_\_
- More than 12 \_\_\_\_\_

**b) Semester hours (approximate) of preparation in art:**

- 0-11 \_\_\_\_\_
- 12-23 \_\_\_\_\_
- 24-48 \_\_\_\_\_
- More than 48 \_\_\_\_\_

**d) Previous experience in years:**

- 0-2 \_\_\_\_\_
- 3-5 \_\_\_\_\_
- 6-15 \_\_\_\_\_
- More than 15 \_\_\_\_\_

**Evaluations**

- a) How satisfactory is the academic preparation of the faculty? ..... na 1 2 3 4 5
- b) How satisfactory is the professional preparation of the faculty? ..... na 1 2 3 4 5
- c) How satisfactory is the professional attitude of the faculty? ..... na 1 2 3 4 5

**Comments**

**B. INSTRUCTIONAL ACTIVITIES**

**Checklist**

- |   |  |
|---|--|
| <ul style="list-style-type: none"> <li>1. Students with artistic aptitude have counseling available on possibilities of continuing in advanced art courses in high school. na 1 2 3 4 5</li> <li>2. Students with artistic aptitude have counseling available on possibilities of continuing postsecondary art study ..... na 1 2 3 4 5</li> <li>3. Studio activities as well as lecture or seminar offerings reflect a deliberate integration of art history and criticism ..... na 1 2 3 4 5</li> <li>4. Each student is expected to reflect unique personal expressive qualities in his/her work ..... na 1 2 3 4 5</li> <li>5. Students are encouraged to seek out comparative relationships between art and design of the past and present ..... na 1 2 3 4 5</li> <li>6. Opportunities are provided for students to study and discuss art in order to make sound aesthetic judgments ..... na 1 2 3 4 5</li> <li>7. Members of the instructional staff incorporate current practices and developments in art teaching ..... na 1 2 3 4 5</li> </ul> | <ul style="list-style-type: none"> <li>8. Instruction is directed toward meeting clearly stated objectives in art education... na 1 2 3 4 5</li> <li>9. Instructional activities show evidence of careful planning and preparation ..... na 1 2 3 4 5</li> <li>10. Students assist in planning, conducting, and evaluating their art experiences ..... na 1 2 3 4 5</li> <li>11. Work is adapted to individual and group needs, interests, and abilities ..... na 1 2 3 4 5</li> <li>12. Planned field trips to places of significant art interest are made ..... na 1 2 3 4 5</li> <li>13. Students are made conscious of the world of work, including possibilities for careers in art or art related fields ..... na 1 2 3 4 5</li> <li>14. Student art work reflects an emphasis on artistic quality and sound craftsmanship ... na 1 2 3 4 5</li> <li>15. na 1 2 3 4 5</li> </ul> |
|---|--|

**Evaluations**

- a) To what extent is the art program adapted to individual interests and abilities of students? ..... na 1 2 3 4 5
- b) To what degree is the development of art appreciation emphasized? ..... na 1 2 3 4 5
- c) To what extent are students encouraged to use art expression as a means of discovery, appraisal, and exploration? ..... na 1 2 3 4 5
- d) How well do students relate art to other subject-matter areas in the school? ..... na 1 2 3 4 5

**Comments**

**C. INSTRUCTIONAL MATERIALS**

**Checklist**

- |   |   |
|---|---|
| <p>1. A budget is allocated for instructional resource materials..... na 1 2 3 4 5</p> <p>2. Resources beyond the school are being explored ..... na 1 2 3 4 5</p> <p>3. Place a check before those items provided:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Films</li> <li><input type="checkbox"/> Slide reproductions</li> <li><input type="checkbox"/> Opaque reproductions</li> <li><input type="checkbox"/> Original art</li> <li><input type="checkbox"/> Projectors</li> <li><input type="checkbox"/> Caméras</li> <li><input type="checkbox"/> Television</li> <li><input type="checkbox"/> Loan exhibitions</li> <li><input type="checkbox"/> Laminating machines</li> <li><input type="checkbox"/> Art reference books</li> </ul> | <ul style="list-style-type: none"> <li><input type="checkbox"/> Art periodicals</li> <li><input type="checkbox"/> Cassette and/or record player</li> <li><input type="checkbox"/> Projection screen or screens</li> </ul> <p>Provision is made for a variety of instructional materials ..... na 1 2 3 4 5</p> <p>4. The above resources are effectively organized..... na 1 2 3 4 5</p> <p>5. Members of the art department select tools, supplies, and equipment on the basis of their quality ..... na 1 2 3 4 5</p> <p>6. Tools and supplies are adequate for each unit of study ..... na 1 2 3 4 5</p> <p>7. .... na 1 2 3 4 5</p> |
|---|---|

**Evaluations**

- a) *How adequate are the tools, supplies, and equipment for broad and in-depth programs in the arts?* ..... na 1 2 3 4 5

**Comments**

**D. METHODS OF EVALUATION**

**Checklist**

- |   |   |
|---|---|
| <p>1. The records maintained of the various kinds of art experiences are adequate to enable the department to use them for periodic evaluations..... na 1 2 3 4 5</p> <p>2. Teacher and students cooperate in establishing criteria for evaluating art ..... na 1 2 3 4 5</p> <p>3. The work of students is evaluated relevant to their individual needs, interests, and abilities ..... na 1 2 3 4 5</p> | <p>4. The work of students is evaluated in a manner consistent with the stated goals of the art program..... na 1 2 3 4 5</p> <p>5. .... na 1 2 3 4 5</p> |
|---|---|

**Supplementary Data**

1. Describe, in detail, the departmental procedures for evaluating student work. Use attached sheet.

**Evaluations**

- a) *How effectively do evaluation procedures assist students in understanding their progress?* ..... na 1 2 3 4 5
- b) *To what extent do evaluation procedures identify students of unusual promise in the field of art?* ..... na 1 2 3 4 5
- c) *To what extent do evaluation procedures communicate student progress to parents and to the school administration?* ..... na 1 2 3 4 5

**Comments**

**V. OUTCOMES**

**Evaluations**

- a) *To what degree do students demonstrate creative ability within and outside the art program?* ..... na 1 2 3 4 5
- b) *To what extent do students demonstrate a sensitivity to and an appreciation for aesthetic values?* ..... na 1 2 3 4 5
- c) *To what extent do students demonstrate qualitatively significant skills in art?* ..... na 1 2 3 4 5
- d) *To what extent do students reflect an interest in the further pursuit of artistic achievement?* ..... na 1 2 3 4 5



APPENDIX C

HIGH SCHOOLS ON THE MAILING LIST

## HIGH SCHOOLS ON THE MAILING LIST

Mr. Duane Given, Principal  
 Agua Fria Union High School  
 530 East Riley Drive  
 Avondale, Arizona 85323

Ms. Evelyn Caskey, Principal  
 Chaparral High School  
 6935 East Gold Dust Avenue  
 Scottsdale, Arizona 85253

Dr. Tracy Carrington, Prin.  
 Alchesay High School  
 P. O. Box 190  
 Whiteriver, Arizona 85941

Mrs. Kirsten Hendricks, Prin.  
 Coconino High School  
 2801 North Izabel  
 Flagstaff, Arizona 86001

Mr. Joe Ellett, Principal  
 Antelope Union High School  
 Route 1, Box 26  
 Wellton, Arizona 85356

Mr. Ron Bodiroga, Principal  
 Coolidge High School  
 P. O. Box 1499  
 Coolidge, Arizona 85228

Mr. J. Calvin Bruins, Prin.  
 Arcadia High School  
 4703 East Indian School Road  
 Phoenix, Arizona 85018

Mr. Eldon Mailes, Principal  
 Corona del Sol  
 1001 East Knox Road  
 Tempe, Arizona 85284

Mr. Howard Collins, Principal  
 Bradshaw Mountain High School  
 P. O. Drawer A  
 Dewey, Arizona 86327

Dr. Leo Fiebiger, Principal  
 Dysart High School  
 Route 1, Box 703  
 Peoria, Arizona 85345

Mr. Keith Lawson, Principal  
 Buckeye Union High School  
 902 Eason Avenue  
 Buckeye, Arizona 85326

Mr. Paul Hanley, Principal  
 Florence High School  
 P. O. Box 829  
 Florence, Arizona 85232

Mr. James Sandoval, Principal  
 Buena High School  
 4001 Fry Boulevard  
 Sierra Vista, Arizona 85635

Ms. Carol Warren, Principal  
 Globe High School  
 501 Ash Street  
 Globe, Arizona 85501

Mr. Richard Evers, Principal  
 Canyon del Oro High School  
 25 West Calle Concordia  
 Tucson, Arizona 85704

Mr. Robert Sterrett, Principal  
 Greenway High School  
 3930 West Greenway Road  
 Phoenix, Arizona 85023

Mr. James McElroy, Principal  
 Carl Hayden High School  
 3333 West Roosevelt  
 Phoenix, Arizona 85001

Mr. Charles Odom, Principal  
 Hayden High School  
 P. O. Box 409  
 Winkelman, Arizona 85292

Mr. Harold Alford, Principal Holbrook High School P. O. Box 640 Holbrook, Arizona 86025	Dr. Raul Bejarano, Principal Nogales High School 900 Frank Reed Avenue Nogales, Arizona 85621
Dr. James Gleason, Principal Horizon High School 5601 East Greenway Road Scottsdale, Arizona 85254	Mr. Frank Bell, Principal Page High School P. O. Box 1927 Page, Arizona 86040
Mr. Brooks Norton, Principal Kingman High School 400 Grandview Kingman, Arizona 86401	Mr. Glen Treadway, Principal Prescott High School 1050 North Ruth Street Prescott, Arizona 86301
Mr. Danny Farar, Principal Kofa High School 3100 Avenue A Yuma, Arizona 85364	Mr. Leo Johnson, Principal Sabino High School 5000 North Bowes Road Tucson, Arizona 85749
Dr. Bill Fitzgerald, Prin. Marcos de Niza High School 6000 South Lakeshore Drive Tempe, Arizona 85283	Mr. John Bonefas, Principal Safford High School P. O. Box 960 Safford, Arizona 85546
Mr. Jim Lyons, Principal McClintock High School 1830 East Del Rio Tempe, Arizona 85282	Mr. Patrick Lennan, Principal Santa Cruz Valley Union High Ninth and Main Eloy, Arizona 85231
Mr. Robert Free, Principal Mesa High School 1630 East Southern Avenue Mesa, Arizona 85204	Dr. William Brokowski, Prin. Shadow Mountain High School 2902 East Shea Boulevard Phoenix, Arizona 85028
Mr. Herman Serignese, Prin. Miami High School Drawer H Miami, Arizona 85539	Dr. Josephine Pete, Principal South Mountain High School 5401 South 7th Street Phoenix, Arizona 85040
Mr. Ron Barber, Principal Mingus Union High School P. O. Box 248 Cottonwood, Arizona 86326	Mr. Donald Roth, Principal St. Johns High School P. O. Box 429 St. Johns, Arizona 85963
Mr. John Glodis, Principal Morenci High School P. O. Box 1060 Morenci, Arizona 85540	Mr. Erasmo Teran, Principal Sunnyside High School 1725 East Bilby Road Tucson, Arizona 85706

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1730 South Mill Avenue  
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Thatcher High School  
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Thatcher, Arizona 85552

Mr. Frederic Skoglund, Prin.  
Thunderbird High School  
1750 West Thunderbird Road  
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Mr. Kino Flores, Principal  
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9419 West Van Buren Street  
Tolleson, Arizona 85353

Mr. Herman Fischer, Principal  
Tombstone High School  
P. O. Box 1000  
Tombstone, Arizona 85638

Ms. Doris Moten, Principal  
Trevor G. Browne High School  
7402 West Catalina Drive  
Phoenix, Arizona 85033

Mr. Jack Joyce, Principal  
Westwood High School  
945 West 8th Street  
Mesa, Arizona 85201

Mr. Robert Kilker, Principal  
Wickenburg High School  
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Wickenburg, Arizona 85358

Mr. Paul Reynolds, Principal  
Winslow High School  
P. O. Box 580  
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