

A REPORT TO DISTRICT 39

EVALUATION: THE WILMETTE ART EDUCATION PROGRAM, K-8

June 4, 1990

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INTRODUCTION

"...the arts convey in part what it means to be human; the arts also give coherence, depth, and resonance to other academic subjects." *

Through art, children learn about themselves, their society and world culture. The arts teach the critical thinking skills so much in demand in our technological society, in addition to stretching the imagination and providing an opportunity to express ideas, feelings and attitudes in a non-literal form.

Through art, students learn about the best that has been created by present and past civilizations. They begin to see more perceptively and gain an appreciation of their heritage as they learn how the various art forms--and societies--have evolved over time.

The arts belong to all of us, not only in museums, galleries and concert halls, but also in classrooms, as the result of the expectations of parents, business and the total community. Effective art programs based on a curriculum of excellence, will provide children with a sound basis for an informed, perceptive and creative society. The active commitment of the Wilmette Public Schools, school board, administration and art staff towards this vision is to be commended. The observations and recommendations in this report indicate means towards furthering the attainment of the vision.

*William Bennett, "Why the Arts Are Essential", Educational Leadership, 45 (4), P.4.

CONSULTANT PROCEDURES

My responsibilities as consultant to evaluate the Wilmette Art Education Program, K-8, have included the following discussions, meetings, observations and interviews:

1. Initial telephone discussions with Dr. Sam Mikaelian, Assistant Superintendent, and Betty Doherty, Art Chairman, during October, 1989.
2. Meeting with Betty Doherty on November 16, 1989, to discuss consultancy procedures.
3. Meeting with art staff on December 20, 1989, to discuss my experience in the art education field, to comment on the videotape I had produced on Discipline Based Art Education, and to establish an effective base of communication with the art staff.
4. All-day visitation/observation at Central School, January 17, 1990.
5. All-day visitation/observation at McKenzie School, January 24, 1990.
6. All-day visitation/observation at Harper School, January 30, 1990.
7. Two-day visitation/observation at Wilmette Junior High School, February 7 and 8, 1990.
8. All day visitation/ observation at Romona School, February 15, 1990.
9. All-day follow-up visitation/observation/meeting at McKenzie School, Wilmette Junior High School and the Wilmette Educational Services Center, February 23, 1990.
10. Meeting and discussion of observations and preliminary recommendations with the Wilmette Art Education staff and Dr. Mikaelian on March 21, 1990.
11. Meeting, discussion and presentation of draft copy of recommendations to Administrative Council on March 23, 1990.

At each school visited I was able to confer with the Principal, observe classes and programs, meet with each art teacher, review curriculum materials, view completed art assignments, note facilities and hold discussions with students and other staff as appropriate.

In addition to the meetings and observations cited, each member of the art staff was asked to complete a twenty-one question Teacher Viewpoint Survey to provide base data assessing curriculum content and instructional strategies

An example of the survey is included as an addendum.

OBSERVATIONS AND COMMENTS

Each Wilmette Public School was visited for a full day, and observations were extended by subsequent, briefer visitations, enabling the consultant to observe the art education program at all grade levels and settings.

While this was an in-depth and intensive observation schedule--far beyond the usual curriculum audit of a school district--the consultant realizes that each visit/observation represented only 1/180th of each teachers annual program of instruction. Undoubtedly many valid educational experiences occurred before and after the visitation schedule.

This sampling, however, did provide an unusually extensive opportunity to observe the curriculum as it was presented by each of Wilmette's six art teachers. The school visit also enabled the consultant to observe children and teachers interacting in the teaching facilities at each school.

Recommendations have been developed by the formulation of specific suggestions based on the consultant's experience as a teacher and an administrator at all levels of education.

The recommendations will be preceded by observations noted during ten school classroom visitation days between December, 1989, and March, 1990.

Elementary Observations/Comments

- All art teachers relate effectively to the children they teach. Effective teaching strategies and classroom management are employed by all art teachers.
- While a more specific curriculum would improve instruction overall, many instances of the discipline-based* art education curriculum presently being advocated nationwide was noted. Art history was observed being taught in a variety of innovative ways.
- Critical inquiry - responding to and talking about art master works - was observed in several classroom settings.
- Diverse instructional strategies, including Cooperative Learning procedures, were observed.

* A "discipline-based" art curriculum includes the teaching of art history, art criticism and aesthetics, in addition to, and in support of, the creative component of art production.

- Extended art education activities, such as the Picture Lady program and artist residencies planned cooperatively with the Illinois Arts Council are bringing diverse viewpoints and community involvement into the overall art education program.
- The Colonial America/Comprehensive Arts Plan developed and implemented by the elementary arts education staff, is an out-standing example of inter-arts cooperation towards integrating the arts with other content areas.
- Art fairs/exhibits at local school sites, such as Art in Action at Romana School, represent a commendable level of planning and effort towards apprising parents of the quality of art work in their child's school.
- Occasional field trips to the Art Institute of Chicago and other area museums were noted as positive extensions of the art curriculum.

Junior High Observations/Comments

- High quality artworks, based on the study of important artists and their works, were being created by sixth grade students.
- Video tapes from the National Gallery of Art were among the audio-visual resources being used to motivate and inform sixth grade students.
- The teachers' office, easily accessible to the three related arts classrooms, provides a unique opportunity for teacher interaction, cross-disciplinary discussion and planning.
- The ceramics and photography courses emphasize the dissemination of basic technical information, with related studio experiences.
- The skills and activities presented in the woodworking and hand/machine tool curriculum are well-stated and implemented.
- Display cases adjacent to the school office, the art department and in the front entry area exhibited good quality artwork by junior high students.
- Good rapport was evident between students and all three art instructors.

General (K-8)

- All art teachers evidenced effective, high quality teaching capabilities. The district should be commended for providing effective curricular leadership in the form of an art chairman, for the Wilmette Art Education program. While facilities varied in space provided and equipment available for art experiences, qualitative art experiences can be presented in each of the seven art rooms.
- Each of the five schools has been equipped with a good kiln. Adequate venting of fumes has also been provided, although heavy usage in the junior high ceramics room calls for review of the ventilation. (See recommendations)
- Supportive and knowledgeable principals and central administrators provide encouragement and guidance for the art program.
- Each of the five schools retains its own identity and strengths, while monthly meetings of the art staff provide opportunities for districtwide cooperation and the attainment of common goals.
- A reasonable pupil-teacher ratio (approximately 21.8 per class) was observed.
- A number of innovative interdisciplinary programs were noted. These include "Wagons West" at Central School, and the Keystone project at the junior high. A growing utilization of computers for art expression was also noted.
- The district wide Cultural Arts Fair is an excellent opportunity for parents to view their children's work.
- The teachers' ongoing efforts to exhibit student work in art rooms, hallways, display cases, and other exhibit areas throughout local schools is notable.
- All principals were knowledgeable about, and supportive of the art education program in their respective schools.
- Art history concepts were being introduced and reinforced in a variety of teaching strategies at all levels.

REVIEW OF EXISTING CURRICULUM MATERIALS

The Art Curriculum Guide for grades 1 - 6, published in September, 1988, and authored by the elementary art staff, represents a commendable effort to comply with the State Goals for Learning outcome statements for the Fine Arts. This state-wide document's format presents sample learning objectives related to each goal, and is keyed to general knowledge and skills areas for grades 3, 6, 8, 10 and 12. While the guide attempts to follow a national arts curriculum direction rooted in the numerous educational studies and reports that followed publication of A Nation at Risk in 1983, the general nature of a publication embracing the arts forms of Dance, Drama, Music and Visual Arts, K-12, precludes the curricular specificity necessary for a school district striving for excellence.

The Wilmette elementary art staff should be commended for the innovative format of the elementary art guide they produced. Their keying of the sensory, expressive, formal and technical elements of art instruction with studio production (creative expression), provides a structure that can be used to develop the more specific and comprehensive curricula necessary if expressive excellence and art-based learning is to attain the level expected by the Wilmette community, art staff, School Board and administration.

The graded vocabulary and connections between art history and social studies curriculum units and timelines developed by the art curriculum committee, also represent a sound beginning for a more comprehensive curriculum.

Existing curricula for the junior high art courses are fragmentary, with little apparent relationship to state guidelines or national trends.

The grade 6-8 Ceramics Curriculum is the most developed of the junior high curriculum materials, and provides a sound basis for further development and elaboration. The need is for discrete curricula in all course offerings to include overall coordination, clarity of goals, consistency in format and heightened student expectations.

VIEWPOINT SURVEY

In addition to multiple site visits and teacher/administrator/student interviews, a key instrument in assessing the status of Wilmette's art education program was utilization of a Teacher Viewpoint Survey.

All Wilmette art teachers responded to this survey of art teachers' viewpoints, developed in 1979 by one of America's leading art educators, Dr. Laura Chapman, and revised in January, 1990, by Dr. Chapman, Dr. Connie Newton and Dr. Kent Anderson.

A summary of the survey indicates the following:

1. What is being taught
More than 83% of all Wilmette art teachers include drawing, painting, basic design, sculpture and ceramics in their programs. Art forms taught by 67% of the staff include printmaking, collage, lettering, commercial art and mixed media. Other art forms taught to students at some point in the K-8 continuum are photography, textiles (weaving, batik and stitchery), architecture, industrial design, fashion design and the use of computers for art.
2. Program Enrichments
All Wilmette art teachers participate in both local school art exhibits and district-wide art fairs. In addition, all members of the art staff engage in team-teaching to some extent, integrating art with other academic subjects. 67% of the staff also indicated that they team-teach the visual arts with other arts areas. 33% or more of the staff indicated that they involve local artists, take students on field trips to museums or galleries and participate in workshops or classes for parents, administrators or other teachers.
3. Problems
Concerns cited by two or more respondents include: class periods too short, large class size (the only concern cited by 50% of the staff), the need for more preparation time and inadequate storage/equipment space.
4. Professional Activities
83% of staff members have created their own artwork within the past three years, although only one teacher has exhibited work. 50% of respondents visit art museums or galleries each year, while 33% indicated up to 10 visits yearly. 83% of the art staff indicate membership and involvement in professional art education associations.

5. Curriculum Characteristics

Art criticism teacher strategies are employed by 67% of the art teachers, while 87% of the staff incorporated art history in some form, ranging from regularly, as context for creative activities, to informally. The art history approaches used by 67% of the staff focuses on studying famous artists and artworks, or examining the visual arts in a selected culture or period. 83% of the staff teach aesthetics through emphasis on perceptual awareness and sensitivity to beauty.

6. Instructional Strategies

Other important curriculum areas attended to by Wilmette staff include: critical thinking (83%), mainstreaming (83%), curriculum development (83%), multi-cultural education (67%), formal assessment (50%), and working with non-English speaking students (50%).

When asked to check one statement that best applies to their art program, 33% of the staff chose "Build perceptual skills and ability to use media." Another 33% selected "Develops openness to new ideas, originality, imagination", while the other 33% stressed the importance of art, not as a frill, but as a solid subject.

7. Resources

50% of the art staff utilize art textbooks in their teaching, while 33% or more employ videos, filmstrips and large reproductions of masterworks.

CONSULTANT'S COMMENT ON SURVEY

While this research was not intended to provide hard data, it does illuminate strengths and weaknesses in its contribution to informal decision-making regarding possible curricular change and development. In addition, the survey prompted self-reflection in its voluntary sharing of information and attitudes as it illuminates the breadth of art education provided to students in the Wilmette Schools.

RECOMMENDATIONS FOR IMPROVEMENT

A. Elementary Curriculum

1. Review and reformat the existing art curriculum guide for grades 1-6 towards providing more specificity.
 - a. Model lesson plans should be prepared that indicate means to incorporate art history and art criticism/aesthetics into the Elements-Based studio productions.
 - b. The studio-production experiences should include more observational drawing lessons. This would make better use of the surrounding community with outdoor sketching opportunities in the spring and autumn. Perception of architectural and the natural environment would be emphasized.

In-class figure and object drawing experience complemented by imaginative drawing and painting opportunities should also be emphasized in model curriculum lessons and units.
 - c. A goal statement or mission statement preceding the curriculum should include statements on the importance of including examples and experiences focusing on multi-cultural, multi-ethnic and non-western art and artists.
 - d. Goal statements and model lessons should address the role of integration of art experiences with other content areas. While the integrity of a comprehensive art curriculum is of critical importance, the motivational and extended learnings that accrue from well-planned integrated instruction is beneficial to the students' total education.
 - e. Model lessons should reflect a balance of one session and extended session experiences in a variety of formats, sizes, processes and media.
 - f. A systematic approach to art-related field trips should be incorporated into the curriculum. This may include an annual fourth grade field trip to nearby facilities such as the Evanston Arts Center, the Leigh Block Art Museum at Northwestern University or local galleries, and an annual field trip to the Art Institute of Chicago or the Terra Museum, for sixth graders.
 - g. The Evaluation/Measurement component of the curriculum, and/or individual lessons, should include specific outcomes, with high expectations noted.

2. Explore other curriculum-related opportunities and experiences.

- a. Each September, a meeting should be scheduled where the school's art teacher and the "picture lady" meet and discuss choices of exemplars, designated grade levels and possible inter-relationships.
- b. Art teachers should always be included in any planning relative to Artists-In-Residence project grants from the Illinois Arts Council or other parent/community initiated art programs.
- c. Means should be explored and initiated toward encouraging and increasing cooperative instructional experiences between art teachers and classroom teachers.
- d. Unique events specific to each school--group activities, mural projects, cooperative learning experiences, special observances, etc., should be a part of every school's art program.
- e. Elementary art staff should meet with kindergarten teachers, on a regular basis, for resource and program coordination, towards the future development of a K-8 curriculum.

B. Instructional Strategies and Facilities/Resources

1. Large reproductions of masterworks, videotapes and other instructional resources should be utilized on a continuing basis in motivation and instruction of art units.
2. Where space allows, each art room should develop a "resource corner" where books and objects are easily accessible for student investigation.
3. While many examples of student art work are exhibited on tack strips and hallway bulletin boards, each school should consider a focused exhibition area or "mini-gallery" where special exhibits and displays of both student and adult art may be featured.
4. Each school site had well-equipped computer facilities. During recent years, numerous software programs for learning about art, and for the utilization of computers as a medium for art expression have been developed. Art--which is depended on and productive of images that educate and express--should be attended to in computer resource areas in a ratio comparable to other curricular areas. Art teachers should be provided staff development opportunities in this area. Art-related computer software should be identified, reviewed and acquired by all schools.
5. All kilns should have a counter-balance installed to prevent breakage of cover insulation.

C. The Junior High Art Program

Wilmette Junior High School has pioneered a unique collaborative relationship between the areas of visual arts and industrial arts. Whether referred to as Related Arts or as Integrated Arts, the curricular balance of this distinctive format needs vigorous administrative support and carefully developed curricular balance.

The students in District 39 can benefit immensely from curricula, instruction and facilities that link the creativity, imagination, perception and media procedures of the visual/tactile arts with the skill, craftsmanship and technological capabilities of industrial education.

This linkage may be thought of as a continuum beginning with several art-intensive courses such as drawing and painting, in which art-based learning includes art history, art criticism and aesthetics as important components of the art lesson.

The other end of the curriculum may include technology-intensive courses where, in addition to introductory courses in woodworking, state of the art technological areas such as robotics, cad-cam graphics and laser technology may be explored.

The center curriculum in this unified continuum, the larger grouping of courses, would combine the best of both disciplines, with emphasis on personal expression. Courses in this area should include ceramics, sculpture, photography, fibers, product design, printmaking and graphic design. Advanced courses would also be identified from this set of course offerings.

The Integrated Arts heading would also be appropriate relative to inter-relationships between the arts and other disciplines. The Keystone program is an exemplary model of collaboration between an art teacher and social studies teachers at the sixth grade level. Similar programs could be developed by exploring learning linkages between art and science, art and mathematics, art and reading, art and music, etc. Productive learning liaisons could result in any or all of areas.

The success of any or all of these proposals is dependent upon the development of an overall curriculum structure that includes specific learning objectives, activities and assessment.

D. Junior High Curriculum Recommendations

1. Each junior high art course needs development of a written, sequential and substantive curricula that conveys the contents and processes of art and provides for qualitative and cumulative learning. Such curricula should include:

- a. A sixth grade program in which each of the two Fine Arts courses emphasize creative outcomes in a variety of processes and media. Since this could be a terminal art experience for many students, the curricular and instructional strategies presented are of critical importance. Fine Arts I, the two-dimensional course would build on observational and drawing skills developed in the K-5 program and incorporate a series of imagery-based experiences that are challenging and satisfying to the young adolescent.

Fine Arts II would emphasize ceramics as an expressive art form, but would also introduce other three-dimensional processes. These might include collage, paper sculpture, plaster and other sculptural processes.

Practical Arts would continue with emphasis on the use of hand tools and basic wood processes, focusing on craftsmanship and skill concepts. A more appropriate course title should be considered.

- b. The Seventh Grade Related Arts courses need review and curriculum development. Extended enrichment should be the focus of each course to provide competitive and compelling elective opportunities.
- c. The Eighth Grade art offerings need extensive review and renewal. The Photography curriculum needs to acknowledge that photography, generally recognized as the most important art form of the twentieth century, needs more emphasis on individual expression. The Kits and Crafts course is inappropriate to the expectations of the Wilmette community, and should be replaced with a course focusing on contemporary textile, fiber and surface design processes.

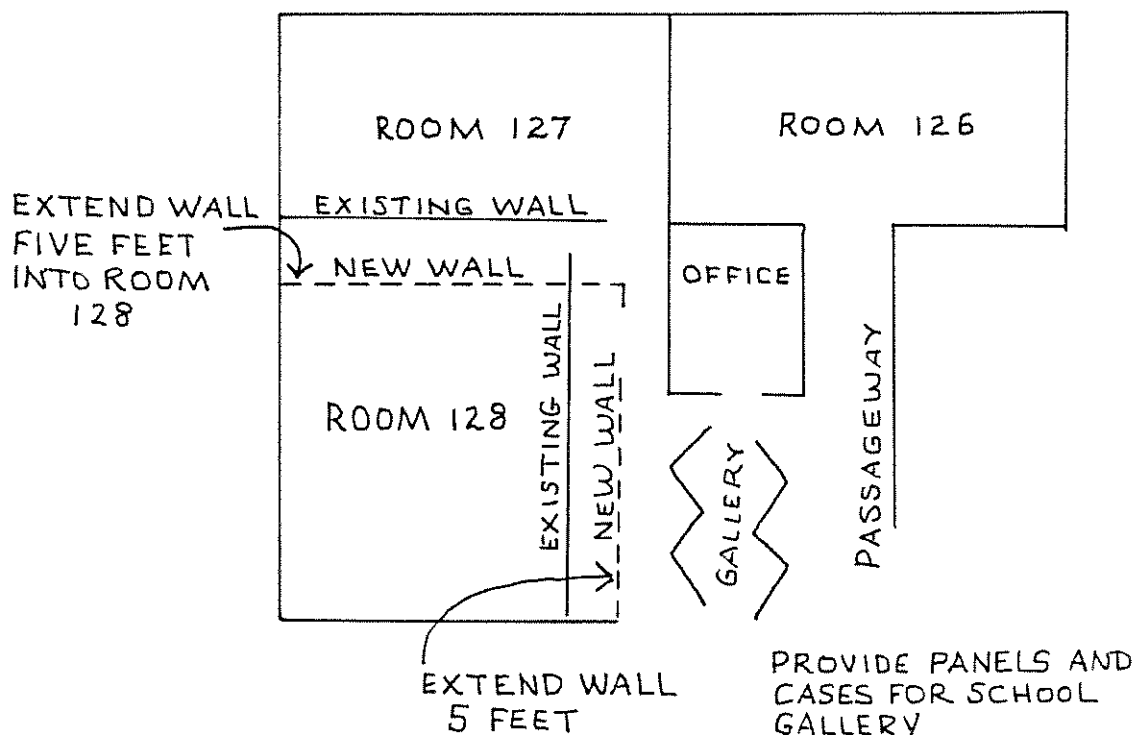
New eighth grade course offerings should be developed. They may include such options as The Computer and Art, Cartooning, Art Survey, Printmaking, Architecture and Three-Dimensional Design.

E. Junior High Facilities Recommendations

1. Immediate action is needed to provide outside venting for the kiln in room 127.
2. Planning should be initiated for a reconfiguration of the room spaces in the Fine Arts Department. The critical need is for additional space in room 127. The working space is very small for the ceramics instruction that presently occupies the room. In addition, the room needs to be changed into a multi-use facility, including the need for additional storage space.

A facilities planner should examine the arts suite and, in discussions with the art staff, plan a re-configuration that will meet the needs of staff, students, and curricula for the nineties and beyond.

A design option to meet needs and initiate planning is presented below:



Executive Summary

The major needs of the Wilmette Art Education Program are in the areas of curriculum and facilities. The facility need is noted in the list of recommendations and may be addressed through budgetary allocation.

The curriculum development need is more complex, requires prioritization, and needs to be addressed over a specified period of time.

To accomplish the goal of providing exemplary curricula for the Art Education Program of District 39, the following three-phase plan is suggested:

1. During summer, 1990, a curriculum committee should be convened and charged with developing curricula for the seventh and eighth grade elective courses.

The committee should consist of two-four members of the Wilmette art staff, working a minimum of of three weeks. They would,

- a. Review current exemplary models of middle school/junior high school art curricula to determine the most effective curriculum format for Wilmette Junior High.
- b. Identify and prioritize the courses that will be offered during the 1990-91 and 1991-92 school years.
- c. Prepare goals and objectives for each course, design instructional activities and appropriate media to achieve goals, determine methods to assess student outcomes.
- d. Review model lesson plan formats, design/select the most effective format to achieve objectives.
- e. Prepare a prototype lesson plan for each unit. This model should incorporate art history, art criticism and aesthetics with creative art-making alternatives.
- f. Review, identify and order--within budgetary constraints--print and non-print resources to support instruction.

The committee should receive three released days during the school year to finalize and fine tune the curriculum.

2. During the summer of 1991, an art curriculum committee, following procedures similar to those noted above, should develop curriculum for the sixth grade, to be implemented during 1991-92.
3. During summer, 1992, an art curriculum committee should review and rewrite the grades 1-5 curriculum bases on the recommendations in this report.

Consideration could also be given to establishing a separate elementary curriculum committee that could work concurrent with the junior high committee.

4. The importance of a unified and sequential K-8 curriculum, developed and implemented by Wilmette art teachers cannot be over-emphasized. It is both unusual and fortuitous that District 39 is staffed by capable and cooperative art educators. Providing teachers with the opportunity to develop the curriculum they will be implementing, and knowing the sequential expectations of an elementary through junior high program, will provide instructional advantages denied most school districts.

ADDENDUM

Teacher Viewpoint Survey

1. Teachers are selective in **what** they teach. Which of these art forms will you introduce **this** year?

A _ Basic design	L _ Weaving, stitchery
B _ Drawing	M _ Jewelry
C _ Painting	N _ Enameling
D _ Collage	O _ Batik
E _ Mixed Media, 2-D	P _ Fashion Design
F _ Printmaking	Q _ Architecture
G _ Interior Design	R _ Lettering, Commercial Art
H _ Photography (still)	S _ Environmental Design
I _ Moviemaking or TV	T _ Industrial design
J _ Sculpture	U _ Use of Computer for Art
	V _ Other_____
2. Teachers enrich their programs in many ways. Which of these will you use this year?

A _ Local artists will visit or exhibit work at school
B _ Field trips to studios of local artists
C _ Participate in the Artist-in Education Program
D _ Field trips to museums or galleries
E _ Hold a major festival or art exhibit
F _ Have fund-raising event for art program
G _ Workshops or classes for parents, administrators or teachers
H _ Have parents serve as art program volunteers
I _ Obtain TV or news coverage of art program
J _ Sponsor art club
K _ Have open classroom with activity centers
L _ Team teaching, art with academic subjects
M _ Team teaching, visual arts with other arts
N _ Other
3. Few teachers work in an ideal situation. Mark the two problems that most concern you.

A _ Class periods are too short
B _ Too many classes to teach
C _ Not enough planning, preparation time
D _ Inadequate space, equipment, storage
F _ Inadequate budget, supplies, resources
G _ Other
4. Here are some additional problems teachers may face. Mark the two problems that most concern you.

A _ Lack of administrative interest, support
B _ Lack of parental, community interests, support
C _ Unruly or apathetic students
D _ Not enough ideas for art activities
E _ Not enough time for my own artwork
F _ Uncertainty about wanting to teach at all
G _ Other

5. How important is it for the art teacher also to be a practicing artist or craftsperson? Mark one answer.
- A _ Absolutely essential
 - B _ Valuable, not essential
 - C _ Depends on the teaching level
 - D _ Not essential
 - E _ Don't know
6. Have you exhibited your own fine art or craftwork in the last three years?
- A _ No, do not create art
 - B _ Have created, not exhibited
 - C _ Exhibited, juried or invitational show
 - D _ Exhibited, one person show
 - E _ Have received commissions and/or sold works
 - F _ Other
7. About how often do you personally visit museums or galleries during a year?
- A _ Rarely, none available where I live
 - B _ 1-5 times
 - C _ 6-10 times
 - D _ 11-15 times
 - E _ 15 times or more
8. How active are you in art education professional associations?
- A _ Rarely participate
 - B _ Moderately active
 - C _ Very Active
9. Will your students enter the Scholastic Art Exhibition this year?
- A _ Yes
 - B _ No
10. How often do you integrate art into academic subjects such as social studies, science, language arts, etc.?
- A _ Rarely
 - B _ Occasionally, when the "art" doesn't get lost
 - C _ Frequently, to stimulate creative thinking
 - D _ Regularly, part of my basic philosophy of teaching
 - E _ Other
11. Art teachers are often affected by trends in education and society. Mark up to 4 items that you are now dealing with.
- A _ Critical thinking skills
 - B _ Formal assessment/tests
 - C _ Safety in artroom
 - D _ Showing achievements of Women, minority groups
 - E _ Multicultural education
 - F _ Mainstreaming
 - G _ Non-English speaking students
 - H _ Behavioral objectives
 - I _ Curriculum development
 - J _ "At risk," potential dropouts

12. Some schools are emphasizing multicultural education. Mark one answer to describe your art-related involvement in this area.
- A _ Very much, a major emphasis
 - B _ Some activities, but not a major emphasis
 - C _ Few activities, not a major emphasis
13. Some art educators advocate DBAE (discipline-based art education) that includes creative art, aesthetics, art criticism and art history. Mark one answer to describe your understanding of DBAE.
- A _ Very familiar with DBAE
 - B _ Acquainted with DBAE
 - C _ Never learned about DBAE
14. If you answered A or B to question 13, describe your enthusiasm for DBAE.
- A _ Strongly support and practice DBAE
 - B _ Support, practice most features
 - C _ Have many concerns, not enthusiastic
15. The word aesthetics is often used in art. How do you define/discuss this term to your students? Mark one answer.
- A _ Don't introduce/use this term in teaching
 - B _ Being creative, imaginative
 - C _ Understanding design elements, principles
 - D _ Learning about theories, philosophies of art
 - E _ Perceptual awareness, sensitivity to beauty
 - F _ Appreciating great works of art
16. The phrase art criticism is often used these days. How do you define/introduce art criticism to your students? Mark two answers.
- A _ Don't introduce/use this term in teaching.
 - B _ Regularly, as an integrated part of studio activity
 - C _ Regularly, as a process of inquiry in looking at art
 - D _ As a means of talking about art
 - E _ During classroom critiques
 - F _ Other
17. Some teachers introduce art history. Check one answer that that best describes what you do.
- A _ Rarely
 - B _ Informally, in connection with creative art activities
 - C _ Regularly, as context for creative activity or during special class periods set aside for this
 - D _ Regularly, as a separate course
 - E _ Other

18. Check the one approach to teaching art history that you employ most frequently.

- A _ Chronological, earliest times to present
- B _ Visual arts in a selected period, not chronological
- C _ Comparisons and contrasts among different cultures/periods
- D _ Similarities in all the arts of a selected culture or period
- E _ Historical designs and techniques related to creative art activity
- F _ One broad theme as interpreted across many cultures (e.g., animals, war, seasons)
- G _ Famous artists, artworks
- H _ Other

19. Which three resources do you use most often to introduce students to works of art?

- A _ Art textbooks
- B _ Slides
- C _ Films
- D _ Videos
- E _ Large reproductions
- F _ Filmstrips
- G _ Small postcard reproductions
- H _ Art games

20. How often do you teach relationships among the several art forms (music, dance, drama, etc.) check one answer.

- A _ Rarely, not that essential or valuable
- B _ Rarely, not appropriate at my grade level
- C _ Rarely, not knowledgeable enough
- D _ Occasionally, for perceptual awareness or art motivation and learning
- E _ Frequently, for perceptual awareness or art motivation and learning
- F _ Regularly, as a special course or as part of my basic philosophy
- G _ Other

21. Check the one statement that best applies to your art program.

- A _ Builds perceptual skills and ability to use media
- B _ Develops openness to new ideas, originality, imagination
- C _ Nurtures awareness of the uses of art in everyday life
- D _ Presents a good foundation in design principles and elements
- E _ Develops an understanding of a variety of works of art
- F _ Demonstrates that art is important, not a frill but a solid subject