NO CHILD LEFT BEHIND

A Study of Its Impact on Art Education

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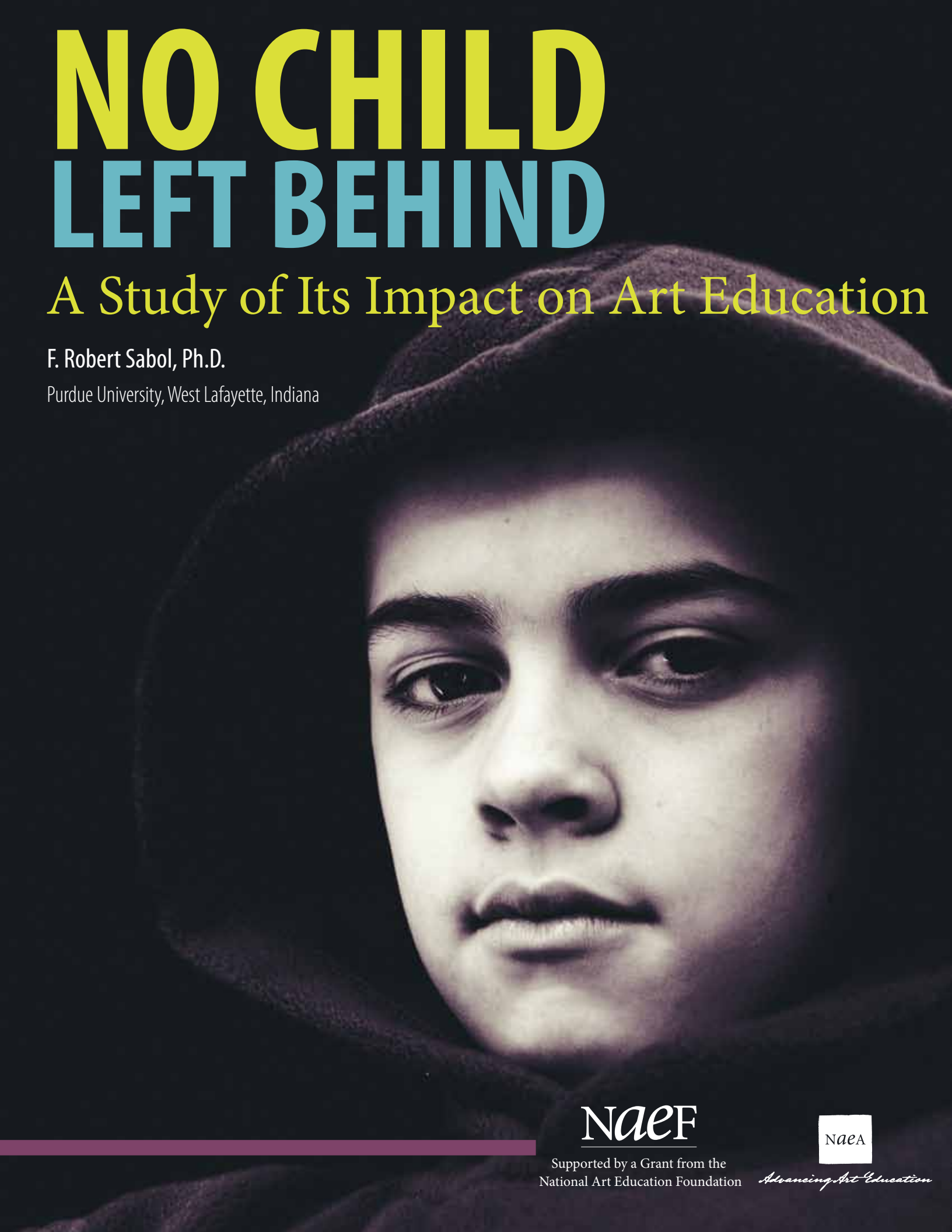

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Supported by a Grant from the
National Art Education Foundation

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No Child Left Behind:
A Study of Its Impact on Art Education

Project Report

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February 2010

Supported by a Grant from the National Art Education Foundation

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The Elementary and Secondary Education Act of 1965, commonly known as No Child Left Behind, focused the attention of the American public on its schools like few education laws in the past. This bi-partisan law was intended to improve the quality of education in our schools. In actuality the law has given rise to a number of controversies that the public and the court system have debated. The impact of the law is far reaching and the long term outcomes it will produce are undetermined at this time. Although researchers have investigated a variety of questions related to NCLB, few studies have focused on the impact NCLB has had on art education programs. This study represents an effort to determine its affects and to understand the meaning of its impact on the field of art education.

A study of this kind and scope requires the assistance of a wide variety of individuals concerned with art education in our schools. Each of these individuals has unique knowledge and skills that contributed to enabling this study to be done.

Information technology support personnel were critically important for assistance in designing the webpage used for collection of some responses gathered in the study and for software management needed for analysis of data. Assistance in designing the webpage was provided by Matt Welters. His conscientious work on the website enabled numerous art educators' ease of access to the digital form of the questionnaire. James Elkins provided additional technical support in managing data formatting and Qualtrics software management. Their help is greatly appreciated.

The tasks of identifying subjects to participate in the study, addressing and stuffing thousands of envelopes, collating questionnaire responses, entering data from hardcopy responses on the questionnaire into the electronic data base, and assisting in content analysis of open-ended responses were done by Linda Sabol. Her understanding and generous donation of time and talents were vitally important in conducting the study.

Another individual who played a vital role in the conduct of this study was Andrea Wilzbacher. She provided content analysis of open-ended response items on the questionnaire. Her analysis was utilized in the completion of the inter rater reliability study conducted for these responses. Her selfless involvement in the study, dedication to conducting tedious analyses of hand-written responses on open ended items on the questionnaire, and her enthusiasm in identifying meaningful responses that summarized essential problems, issues, and concerns raised by respondents in the study contributed greatly to capturing the voices and messages conveyed in thousands of responses.

Management of grant funds was conducted by the Purdue University Research Foundation. Account Clerk, Teresa Foley and Business Administrators, Paula Swank, and Nina Wilson were instrumental in making sure that financial paperwork was completed and bills were paid.

Graphic design support was provided by Krista Brook, who volunteered her creative talents. Use of her artistic abilities contributed greatly to the appearance of the report. In creating the cover for this report, she used her considerable artistic skill and the power of the visual arts to communicate meaning in its many forms.

Support from the National Art Education Foundation for research of this kind speaks well of its visions for development of the field of art education. Reviewing

proposals for such research is time-consuming and labor intensive. I commend the efforts of the review panel for its contribution by identifying noteworthy proposals for research and for recognizing the potential contributions this research has for the field.

I wish to thank D. Jack Davis, former Chair of the National Art Education Foundation Board of Directors and MacArthur Goodwin, Chair of the NAEF and all of the members of the Board for their work and commitment to supporting researchers in the field. Their knowledge and experience provide a vision for the future of art education that is based on sound principles, ethical practice, and scholarly research. Their leadership and insight represent the highest hopes of those of us in the field concerned about improving art education by elevating the quality of art education in all of our schools.

Finally, I am very grateful to the thousands of art educators who took time from their demanding schedules and responsibilities to participate in this study. They are among those who have first-hand experiences and practical understanding about how NCLB has affected learning in the visual arts and in their art education programs. They hold unique perspectives about realities of the impact NCLB has had on education in our schools that goes beyond test scores, AYP, and student performances. It lays in their understanding of how NCLB has affected the nature of schooling and learning that assessment results rarely capture. It lays in their dedication to their students and their commitment to helping students learn and create in, with, and through the visual arts. Their input was essential to the success of this study and represents their high commitment to helping their students learn, to improving themselves as art educators, and to improving the field of art education.

F. Robert Sabol, Ph. D.

No Child Left Behind: A Study of Its Impact on Art Education

People living in the 21st century face a confluence of unique changes, opportunities, and possibilities that have never existed in the recorded history of human beings. Combined with the pace of change and the upheaval of accepted ideas, macrostructures, and operational systems, the need for people to understand themselves and their place in the world has never been so great. This confluence has forced people to examine who they are and the fundamental nature of what it means to be human. Living in the 21st century has forced people to examine themselves as individuals in order to understand themselves as people and to derive meaning and purposes for their existence. They have been forced to determine what knowledge and skills will enable them to exist, thrive, and live productive meaningful lives in this time.

Throughout all previous epochs, the visual arts have been the central means through which human beings have come to discover and express their unique yet universal essence. The visual arts have given voice to what it means to be human. The visual arts record, in many cases, has captured, defined, and represents the identity and finest accomplishments of the societies and civilizations that produced them. Much of what we know about some civilizations today is only revealed in the works of art created and left behind by artists and artisans from those civilizations.

The visual arts thrive on the free expression of the imagination and the creative instinct common in all human beings. They have enabled us to explore the changing

nature of our existence and to understand how that nature has evolved and yet, in some ways, has remained constant over time, culture, and place. The visual arts develop habits of mind and higher order thinking skills that depend upon a cycle of wonder, imagination, creativity, creation, and evaluation which helps us understand the meaning of our existence as living beings. The visual arts and the record of artifacts human beings have created provided the first and most enduring universal language through which people have documented and recorded our nature as evidenced in our values and beliefs, customs and traditions, environments, and histories. The visual arts have uniquely allowed us to explore ambiguity and the realms of possibilities for life in singularly unique ways. The visual arts provide the essential means and skills through which we can express ourselves and thrive in the 21st century and beyond.

The visual arts are composed of four distinct disciplines. These disciplines include aesthetics, art criticism, art history, and production. Each of these disciplines possesses characteristics which unify them, yet uniquely distinguish them from each other. Each has its own unique set of content including knowledge, skills, terminology, concepts, and processes. Each has subcategories of learning and utilizes unique media, methods of investigation, and evaluation processes.

The visual arts and an education that includes quality instruction in the visual arts are central and critical for creating literate individuals for the 21st century in our nation. Our schools, colleges and universities, communities, states, and our nation hold a trust from the American people that quality comprehensive education in the visual arts will be provided for all people in our country so they may contribute to the growth and development of our country, lead meaningful and productive lives, and enjoy the fruits

and benefits of their labors and those our country provides for its citizens. An education in the visual arts is central to this trust and to the future greatness of our nation.

The Elementary and Secondary Education Act of 1965: No Child Left Behind

In arguably one of the most important and controversial legislative acts related to public education in the past three decades, the U. S. Congress in 2002 reauthorized the Elementary and Secondary Education Act of 1965 and modified the 1994 reauthorization known as the Improving America's Schools Act. The current reauthorization became commonly known as the No Child Left Behind (NCLB) legislation (Chapman, 2005a). The original Elementary and Secondary Schools Act of 1965 was part of President Johnson's Great Society program and it was intended to fund schools that were located in deprived areas that lacked adequate state funding to improve the quality of education in state-run schools. The current version of the law or NCLB brought about sweeping changes in public education in all disciplines. The NCLB law is so complex that knowledgeable people often disagree about what it specifies and what it means for our schools. However, it is clear that since its reauthorization, NCLB has caused educators decision-makers, and the public to rethink the purposes, goals, and practices of our educational systems. Consistent with the Elementary and Secondary Schools Act of 1965, the intent of NCLB is to assist those who are disadvantaged and who attend schools in disadvantaged settings. NCLB promised to close the achievement gap and bring all students up to proficiency by 2014. However, in reality NCLB has had

an impact on all schools and communities and in all disciplines and at all instructional levels.

The NCLB law was based on four basic principles including: stronger accountability for results, increased flexibility and local control, expanded options for parents, and an emphasis on methods that have proven to work (U. S. Department of Education, 2002). NCLB has introduced a number of terms and practices previously unknown in American education. Terms such as "best practices" "adequate yearly progress" (AYP), "schools in need of improvement" (INI), "schools in need of corrective action" (UCA), "charter schools," and others (U. S. Department of Education, 2002) have become part of the popular educational jargon for the field of education. Sabol (2006), in his study of the professional development needs of art educators, stated that art educators identified the need for receiving information and training about NCLB as one of their principal professional development needs. Today this need persists.

NCLB and the Nature and Purposes of American Education

NCLB has raised an unending array of questions and issues about the nature and purposes of American education. It has aroused the passions and ire of educators, students, parents, administrators, and others as they attempt to address these questions in an effort to provide quality education in our schools. Central to all of these questions is the issue of accountability in the form of high stakes assessments. Implicit in the NCLB law is its support for the argument that standardized testing is a valid and reliable means of measuring students' achievement in schools (Sabol, 2009a). In the opinion of some, schools have lost their principal focus and emphasis on learning in place of becoming mechanisms for conducting assessments and implementing testing (Casbarro, 2005; Dorn, Madeja, & Sabol, 2004; Kohn, 2000; Sabol, 2006a, 2009; Toch, 2006). Toch (2006) argued that:

> Because schools tend to teach what is being tested – especially when the test scores have consequences for teachers and principals – the content of the tests required in No Child Left Behind has become the focus of teaching and learning in public school classrooms throughout the United States of America. (p. 53)

High stakes tests and students' performances are used by the federal government, under provisions of NCLB, as an instrument of reform by rewarding schools that perform well on these assessments or for implementing corrective actions against those that do not

(Chapman, 2005a). Others (Cawelti, 2006; Dorn, Madeja, & Sabol, 2004; Dorn & Sabol, 2006; Kohn, 2000; Ravitich, 2009; Sabol, 2009a; Viadero, 2008; Zellmer, Frontier, & Pheifer, 2006) suggested that NCLB is punitive and that it has been used as a means of punishing underachieving schools.

Sabol (2009a) argued that basic assumptions about the purposes of assessment and the impact assessment is having on education continue to be ignored by many educators, the public, and policymakers. He suggested that high stakes assessments and the arguments supporting implementation of such assessments are part of a "culture of assessment" that has gripped the American systems of education and taken control of them. The public and many policymakers fail to grasp the nature of the paradigm shift caused by the reliance on high stakes testing and inordinate emphasis on testing and assessment on the purposes and outcomes of education and schooling. They have failed to understand the macro effects high stakes assessments are having on the American system of education. They insist on imposing their entrenched views about the benefits and importance of assessment in our schools and citing the idealistic view that all students are capable of achieving uniformly determined levels of performance on these tests and that improvement of American schools is based on accountability, while seemingly ignoring the consequences these views have produced and discounting the unique individual capabilities each person has for learning. In the larger scheme of things, learning has become secondary to the need to measure a narrowly defined range of what may have been learned. As a result American schools have become steeped in an assessment culture juggernaut that may actually interfere with learning and discourage learning in the long term. Over emphasis on assessment may produce the unintended

results of souring students' interests in and attitudes toward learning, discouraging their pursuit of education, and fueling the condemnation of public schooling (Sabol & Bensur, 2000).

NCLB and the Inclusion of Art Education in the Core of Learning in American Schools

One notable provision of the NCLB law stated that arts education should be included in the core of educational learning in all American schools (U. S. Department of Education, 2002). For the first time in the history of American education, art education was recognized as having equal importance with the other disciplines recognized in the core of learning required for all students. Under provisions of the law, art education was recognized as playing and important role in contributing to student learning and in the creation of productive citizens in American society. However, in reality and in practice this does not appear to have happened. The Center for Educational Policy (2007), reported that as a result of NCLB, 62% of schools increased time for English by 46% and math by 37%. The report also stated that 44% of schools cut time from art, music, physical education, social studies, lunch, and recess at the elementary school level. Cuts averaged about 30 minutes per day and decreases represented an average of about 31% in the total amount of instructional time devoted to those subjects since the 2001-2002 school year or the last year before the implementation of NCLB.

Complicating the question of the affects NCLB has had on instructional time in art education programs is a seemingly contradictory report issued by the U. S. Government Accounting Office (GAO) (2009a) which reported that no significant

negative effects on instructional time have been experienced in art programs. A number of questions arise about the criteria and research questions such reports used in formulating the studies that may call into question the significance of the studies and how their relevance can be understood.

In the final analysis, continued publication of conflicting reports about the impact NCLB has had on educational programming and student achievement prevents policy makers and school administrators from fully determining the overall impact NCLB has had on the American system of education. The impact of such conflicting studies has fueled disagreement and confusion about critical issues that may affect the measurement of performances and achievement of students in our schools.

An abundance of anecdotal evidence exists suggesting that art education has not gravitated toward the core of education and some evidence suggests that because of NCLB art education may be further from the core in mainstream education than it was previously (Eisner, 2002; Sabol, 2009a). No substantive evidence exists to suggest that art education has been accepted as a core subject for learning in American schools and the impact NCLB has had on art education programming and classroom practices is unclear.

Statement of the Problem

A plethora of methods, including state wide testing programs and other means of assessment, have been utilized by states to measure students' achievement in an effort to demonstrate AYP for NCLB mandates. The focus of these assessments traditionally has been on students' language arts and mathematics achievement. An abundance of information is available about students' performances in these areas and this information is routinely reported by state and federal government agencies and in the mass media. Additional assessment results produced by the National Assessment of Educational Progress (NAEP) in these areas annually are used to provide national profiles for student performances in these areas by which state and local assessment results can be compared. Based on results of these assessments, schools have made extraordinary adjustments in policy and practices in order to comply with NCLB requirements (Chapman, 2005b). All of these adjustments are made under the guise of improving students' test performances, learning, and achievement.

Examples such as this and numerous other issues related to curriculum, instruction, assessment, staffing, scheduling, budgeting, workloads, course enrollments, salaries, teacher licensing, professional development, school and program supervision and administration, and various other educationally related concerns have been raised by the implementation of NCLB. Art educators have had little or no input in making decisions related to these concerns (Sabol, 2009a). Art educators' specific needs in these

areas have been rarely addressed or they have been entirely ignored (Dorn, Madeja, & Sabol, 2004; Sabol, 2006a, 2009).

Because visual arts learning is not examined on high stakes tests utilized by states for measuring AYP, art education is viewed by many as a discipline of lesser importance, not a priority, or as nonessential in the school curriculum (Sabol, 2009a). As a result, art education programming and art educators continue to function at the periphery in public schools (Buchbinder, 2003; Dorn, Madeja, & Sabol, 2004; Sabol, 1990, 1994, 1998a, 1998b, 1999, 2001a, 2006, 2009a). In efforts intended to challenge this perception or to establish links between learning in the visual arts and other disciplines, numerous studies have been conducted to suggest positive relationships between students' learning and participation in visual arts and performances on high stakes tests (Buchbinder, 2003; Burton, 2001; Catterall,1998; Deasy, 2002; Diket, 2001; Diket, Sabol, & Burton, 2001; Dorn, 1999; Eisner, 1998; Fiske, 1999; Jensen, 2001, Sabol, 2001b). Additionally, researchers in art education (Dorn, 1999; Eisner, 2002; Efland, 2002; Jensen, 2001) have suggested that higher order thinking, creative thinking, problem solving skills, and other habits of mind utilized in other disciplines are introduced, used, developed, and refined in the study of the visual arts and in the creation of works of art. This body of research has attempted to lay foundations for demonstrating the importance and significance of art education in the comprehensive education of all citizens. In spite of this body of evidence, art educators have found themselves in the unique position of having to convince decision makers, policy makers, and the public about the value and need for art education in public school curriculum and programming. They have had to devote time and energy to advocacy efforts that educators in other disciplines rarely must. Research

evidence utilized for such advocacy efforts suggests that art education contributes to learning in numerous and varied ways; however, none of these studies, to date, suggest that a causal relationship exists between learning in the visual arts and other disciplines. These studies do, however, tend to support the contention that there are positive relationships between achievement and learning in other disciplines when students are engaged in learning in the visual arts.

Much of this research also supports the contention that learning in the visual arts is not necessary to support learning in other disciplines, but rather that it is a necessary component in the comprehensive education of all literate people; that it is of value for its unique content; and that it is necessary and important in and by itself. Eisner (2002) argued that the arts have distinctive contributions to make. He suggested that an education in the visual arts is especially important for enabling individuals to deal with the ambiguities and uncertainties of daily life and the absence of rule, than the formally structured curricula that are employed today in schools. He contended that an education in the visual arts is essential for developing various complex and subtle aspects of the mind and cognition and that these aspects occur and are developed while students engage in the creation of works of art. He asserted that the current model for education is based on an efficiency model – a system that will help us achieve, without surprise or eventfulness, the aims that we seek. He contended that the arts have little room for efficiency, but rather, the arts require satisfaction, pleasure, and a lingering allure that endures.

To date no comprehensive studies have been done by the federal government, state governments, or independent researchers of the practical impact or assessment of

the outcomes NCLB has had on art education programming in public schools. The field is uninformed about how NCLB has affected art education and about what issues exist related to its implementation in our schools. Art educators have not been asked to provide their views about numerous issues NCLB raises for their programs and in their classrooms. This study attempted to discover what, if any, impact NCLB has had on art education programming and art teachers' practices. It focused on a number of specific areas of concern related to the direct effects NCLB produced in their classrooms, programs, and school districts.

Research Questions for the Study

This study investigated the impact NCLB has had on art education programs across the United States. The study addressed the following research questions:

1. What impact has NCLB had on art education programs' curriculum, teaching and instructional practices, assessment, staffing, scheduling, teaching loads, funding, faculty workloads, and enrollments?

2. How has NCLB affected art teachers' practices related to curriculum development, instruction, assessment, workloads, and professional development?

3. How has NCLB affected art educators' attitudes and perceptions about the status of art education in schools and the effects NCLB has had on their programs?

4. What general benefits or drawbacks has NCLB had on art education programs in the United States?

Methodology

This study utilized quantitative research methodology involving a survey of art educators from across the United States. A questionnaire was created as a data collection instrument. Descriptive statistics were used to summarize empirical data, while content analysis methodology was use to analyze open-ended responses from respondents.

A combination of a U. S mail and a web-based survey was selected as the means of gathering data related to the research questions and to provide alternative means for subjects to participate in the study. A cover letter and a hardcopy of the questionnaire were mailed to 3,050 randomly selected subjects. (See Appendix A.) A postage paid return envelop was included for their use. Mailings of hardcopies of the questionnaire continued through the data collection phase of the study. Single mailings were made to randomly selected subjects in the pool.

Announcements about the study and the availability of the website were sent to the National Art Education Association (NAEA) President, Past President, President-Elect, all NAEA Regional Vice Presidents, all NAEA Division Directors, chairs or presidents of all NAEA Issues Groups, selected state art education association presidents, selected school districts, and administrators and other individuals who were linked to communications networks that included art educators through list serves, websites, or other means of communications. Those receiving the announcements were asked to share

them with potential participants on their lists. An additional announcement about the study and an invitation to participate in it was published in the December 2008 issue of the *NAEA News*. This announcement was intended to invite any art educators who self-selected to participate in the study and who may not have been included in the previously described calls for participants. The combination of these data collection strategies were intended to broaden the pool of respondents and to provide alternative means of obtaining data for the study.

The decision to use both means of collecting data took into consideration the possibility that by providing two avenues for subjects to participate, the number of subjects responding could be positively increased. This decision was supported by the relatively high number of subjects who chose to participate in the study. The decision to utilize both survey methods also was based on the limitation of funds that could be used to print and mail hardcopies of the questionnaire to a representative sample of subjects. It was decided that the electronic version of the questionnaire would be posted on a webpage on the Purdue University website allocated to the researcher for use by his university. An independent consultant was employed to assist in construction of the webpage. QUALTRICS software was used to construct the site and to record responses from subjects. The web-page included the questionnaire and cover letter used in the mailing sent to randomly selected subjects who received hardcopies of the questionnaire.

Respondents were allowed to complete any items they chose on either form of the questionnaire and were not prevented from skipping items they did not want to answer. These steps were taken in order to comply with research practices required by the Purdue University Institutional Review Board (IRB) and included in the CITI Researcher

Certification Course in the Protection of Human Research Subjects protocols found in the Internet Research module of the course. Researchers utilizing web-based research for data collection are required to observe these and other accepted web-based research protocols. Efforts were made to insure that all protocols of this kind were observed throughout the study.

Participants

The population under investigation included art educators who were members of the NAEA and who lived in the United States as of July 1, 2008. Subjects included all members from the Elementary, Middle, Secondary, Supervision and Administration, Higher Education, and Museum Education divisions of the NAEA. Decisions were made to exclude from the subject pool all student division members, members from foreign countries, and members who did not declare a membership division in their membership records.

Student division members were excluded from the pool of subjects, because they are not practitioners and their direct involvement with NCLB in art classrooms is limited by their not having entered the professional field. They have not directly experienced the impact NCLB has had on art education programming in the manner that art educators in the field have experienced it or for an extended period of time beyond the scope of their student teaching. Moreover, their lack of direct involvement in an art classroom as art educators would limit the context of their understanding of the impact NCLB may have had on art education programming and thereby prevent them from meaningfully responding to a number of items on the questionnaire related to the kinds of issues and

questions the study addressed. Their understanding of the long-term effects NCLB has had on art education programming is limited because of their lack of time and experience in the field.

Art educators teaching outside the United States were excluded from the pool because art education programming in schools in foreign countries do not need to meet requirements of the NCLB law.

Members who did not declare a membership division on their membership records could not be clustered with members who had provided this information. Because it could not be determined into which division these members could be placed, it would not be possible to accurately determine exact numbers of members for any membership division if they were included in the pool. Reasons why these members failed to provide this information are unclear. For some it may be considered an invasion of privacy. For others it may be an oversight when completing membership application forms. Some may teach at multiple levels of instruction and their teaching may be equally distributed among them. Other reasons may exist. It is conjecture on the part of the researcher to assume that a significant proportion of these individuals teach in multiple instructional levels. If this is the case, responses from single individuals would have to be recorded in the database for each of the divisions they represented. This would taint the general findings for the total sample by giving those single individuals power to inflate the total number of responses for the divisions in which those responses were included. In short, responses from those individuals would be counted multiple times, thereby giving them power to skew findings for the study. These and other extraneous variables were taken into account when deleting subjects for the pool for the study.

The total number of members in the National Art Education Association as of June 2008 was 18,633. After excluding student, international, and members who failed to provide divisional designations for their membership, the total of 13,586 members remained in the pool. The pool represented members from all fifty states in the United States and the District of Columbia and all membership divisions of the NAEA.

In order to account for disproportionate numbers of art educators in state populations and within membership divisions, a weighted stratified sample was created. The number of subjects included in the sample represented the proportionate numbers of members from each state and from each membership division within each state. For example, in a state with higher numbers of members than states with fewer members, the samples from those states were larger. In addition, the sample from each state was stratified in order to represent the proportionate numbers of members within each membership division for the state. Divisions with more members were allocated higher numbers of subjects from those divisions than divisions with fewer members.

Due the affects of rounding percentages each state represented in the sample, a total of 3,050 subjects were randomly selected for the sample. The sample represents 22% of the population. This number of subjects was selected in order to insure levels of high confidence in making generalizations for the population from findings produced for the sample. Stratification insured that proportional geographic and membership divisional representation included more subjects to states with higher numbers of members and to membership divisions with higher numbers of members in each state.

Data Sources

The data collection instrument included a 55-item questionnaire developed by the researcher. (See Appendix A) The questionnaire was divided into four sections. The first of these included demographics items; the second included items related to the various areas in which NCLB could potentially affect art education programming; the third included measures of subjects' attitudes through a group of Likert-type items; and the fourth consisted of open-ended response items. Items were designed to focus on the following research themes: curriculum, teaching and instruction, assessment, staffing, scheduling, funding, faculty workloads, and enrollments, art educators' attitudes about NCLB, opinions about problems or benefits that resulted from NCLB in their programs, and explanations of how NCLB affected their programs in relation to the topics on which the study focused.

A closed-form was chosen for 46 of the items. Of these, 21 examined art educators' attitudes in Likert-type items. In addition, nine open-ended items allowed respondents to raise and discuss points of concern and to amplify their responses from other items or about the themes of the study. These items also enabled respondents to identify problems, offer suggestions, and develop themes not specifically raised in the study. The instrument was reviewed for format, clarity, and scope by two outside specialists in survey research and questionnaire construction. After review by these experts, a version of the questionnaire was reviewed by the Purdue University IRB to insure that human subjects research protocols were followed. The IRB authorized use of the questionnaire and cover letter.

Procedure

In October of 2008 data collection packets consisting of a cover letter, questionnaire copy, and postage paid return envelope were sent by first-class mail to the sample. The cover letter described the nature of the problem, the purpose of the study, guaranteed anonymity, set a response timeline, and identified the researcher and the source of funding for the study. (See Appendix A.)

At this same time, the website with the webpage containing the cover letter and questionnaire was opened to subjects for responses. The website was to remain active from October 1 until December 1; however, due to the stream of data the website produced beyond the scheduled end of the data collection period, the website remained active and website data collection continued until the end of March 2009.

Hardcopies of the questionnaire continued to be returned after the December 2008 data collection deadline. Responses on hardcopies of questionnaires submitted after the December data collection period were included with all other responses. Data collection from the website and from hardcopy submissions was closed at the end of March 2009.

During the data collection period, returns of hardcopies of the questionnaire were tracked by a research assistant. Response rates were monitored to insure that proportionate responses were received for states and membership divisions within them. When response rates for a state or membership division fell below the percentage identified for states or divisions, additional subjects from those states and divisions were randomly selected and hardcopies of the questionnaire were mailed to them.

Data analysis was supervised and coordinated by the Purdue University Statistical Consulting Service. Data provided by respondents on hard copies of closed-form items were coded for computer entry into the QUALTRIX database for the study and checked for accuracy. Data analysis was done using QUALTRIX and Microsoft Excel software. Responses on the web-based questionnaire were entered into the QUALTRIX database and translated to match Microsoft Excel formatting and combined with data collected from hardcopies of the questionnaire.

Data provide on open-ended response items were analyzed using content analysis procedures recommended by Krathwohl (1993) and Krippendorf (1980). No preconceived topics were identified prior to content analysis of open-ended items, although themes in the items provided focus for subjects' responses. Topics emerged after analysis was conducted by the researchers. Responses were grouped under topical headings to determine trends and frequencies. Descriptive statistics were used to summarize analyses of grouped responses. Validation of content analysis was done through an interrater agreement study. Two independent raters were employed to duplicate analysis of open-ended response data and to search for levels of ambiguity, accuracy, and reliability of the analysis. An agreement level of .79 was produced among raters.

Report of Findings

This report of findings is intended to be descriptive in nature. It will include summary reports of responses for each question included on the questionnaire. In-depth analyses of the meaning of the findings and suggestions for action based on the findings are included at the end of this report. During the six month data collection period, a total of 3,412 responses were received from subjects. This number represents 25% of the 13,586 subjects in the pool selected from all membership divisions and states in the NAEA. From 3,050 hardcopies of the questionnaire mailed, 1,954 (64%) were returned. Hardcopy responses represented 57% of all responses returned. An additional 1,458 responses were received on the questionnaire posted on the webpage. Webpage responses represented 43% of responses returned.

Comparisons of findings for subgroups in the sample for items on the questionnaire will not be included in this report. Findings for each item will represent aggregate summaries of responses for all subgroups included in the study. Although findings for each membership division subgroup and for each state can be produced, it is beyond the scope of this report to include such layers of analysis. Findings in this report will represent generalizations for the total sample. However, in preliminary test analyses of sample subgroup responses for selected items, low levels of differences in responses were found among elementary, middle, and secondary subjects. Interestingly, when

responses for subjects from supervision and administration, higher education, and museum education were included with those from the elementary, middle, and secondary divisions, few differences resulted among all groups. Differences in responses from higher education and museum education dealt principally with revision of curriculum to include curriculum content related to instruction about NCLB in higher education and slightly increased emphasis on assessment of visual arts learning in art education pedagogy courses. Responses from subjects in higher education generally represented the view that NCLB has not had any direct impact at the higher education instructional level. Significant numbers of items were left blank on questionnaires returned from respondents in higher education. Differences in responses among museum educators were found in reports of decreased numbers of requests for visits from public school groups from all instructional levels and increases in requests by art educators for specific tours of museum collections that could be related to language arts and mathematics curriculum standards, rather than to visual arts curriculum content. Excluding these differences in responses from higher education and museum education, the commonalities of responses among all respondents suggest that generally high levels of agreement exist among all subgroups among responses to items on the questionnaire.

Dozens of comments were written in margins of returned questionnaires, in accompanying letters, and in e-mail messages expressing willingness to verbally discuss responses in depth and to provide additional insights and information. Numerous written responses were included for items that did not elicit such responses. These comments may be characterized as subjects' desire to amplify their response or to provide contextual information in explanation of their selected responses on forced choice items

on the questionnaire. Other comments included requests for data summaries from the study at the conclusion of the study that could be used for decision-making, program development, and advocacy initiatives by art teachers, administrators, school boards, and other stakeholders. Expressions of support for the study and gratitude for providing an opportunity to voice opinions and frustrations were common. Numerous respondents wrote lengthy passages discussing personal experiences, offering suggestions, relating concerns, and other personal information about the impact NCLB has had on their students, programs, schools, school districts, colleagues, and themselves. Several respondents requested copies of the final report or provided personal contact information with requests that they be contacted for further discussion about various issues of concern.

Section One: The Profile of Respondents

The first section of the report of findings will focus on demographic information about the respondents. Items were designed to contextualize the responses by providing information about the experience, educational background of participants, and settings or locations in which respondents taught.

States in Which Art Educators in the Study Taught

Question 1: In Which State Do You Teach?

Numbers of subjects selected to participate in the study from each state corresponded to the percentage each state represented in the population. (See Table 1.) Responses were received from all states in the United States and the District of Columbia. Response rates closely represented proportions of each state's membership total and membership within divisions. However, response rates from Alaska, Arkansas, California, Connecticut, Florida, Georgia, and Kentucky, were proportionately lower and response rates from Iowa, Indiana, Illinois, Minnesota, Mississippi, Pennsylvania, Tennessee, Vermont, and Wisconsin were proportionately higher. Discrepancies in these response rates do not significantly affect generalizations made about the sample.

Table 1

State Membership by Divisions

State	El.	Mid.	Sec.	Supr./ Admin	Higher Ed.	Mus. Ed.	No Level Given		Total
ALASKA	25	7	14	4	1	1	5		57
ALABAMA	59	30	58	7	9	7	33		203
ARKANSAS	125	41	101	1	17	3	66		354
ARIZONA	93	42	76	2	17	9	85		324
CALIFORNIA	86	57	203	18	33	43	122		562
COLORADO	53	13	47	10	13	2	52		190
CONNECTICUT	126	63	129	11	11	6	63		409
WASHINGTON, DC	23	5	6	3	2	12	19		70
DELAWARE	18	5	19	2	3	1	14		62
FLORIDA	128	31	132	21	36	30	106		484
GEORGIA	250	100	177	15	32	14	163		751
HAWAII	10	7	13	1	1	1	8		41
IOWA	68	14	63	5	12	3	29		194
IDAHO	2	2	6	1	5	0	42		58
ILLINOIS	141	60	156	7	56	24	171		615
INDIANA	166	52	114	2	27	9	167		537
KANSAS	76	37	110	5	15	9	61		313
KENTUCKY	41	24	32	2	11	6	47		163
LOUISIANA	64	31	70	6	7	7	89		274
MASSACHUSETTS	184	55	145	19	30	31	167		631
MARYLAND	128	59	140	18	15	16	117		493
MAINE	21	10	19	2	4	2	21		79
MICHIGAN	352	129	297	21	36	18	276		1129
MINNESOTA	166	77	140	5	20	18	107		533
MISSOURI	356	89	120	8	32	9	241		855
MISSISSIPPI	24	18	40	3	5	0	19		109
MONTANA	10	5	18	0	6	2	8		49
NORTH CAROLINA	240	110	173	9	49	15	103		699
NORTH DAKOTA	4	4	8	0	5	1	3		25
NEBRASKA	38	16	45	8	14	5	44		170
NEW HAMPSHIRE	26	19	33	2	4	7	20		111
NEW JERSEY	127	51	147	14	20	4	119		482
NEW MEXICO	25	10	15	2	5	8	14		79
NEVADA	19	13	28	0	1	1	6		68
NEW YORK	160	77	199	31	73	56	356		952
OHIO	111	32	102	14	58	19	204		540
OKLAHOMA	46	14	68	5	13	5	39		190
OREGON	17	35	53	2	6	2	19		134
PENNSYLVANIA	175	184	209	23	89	21	546		1247

RHODE ISLAND	37	19	35	3	4	3	71		172
SOUTH CAROLINA	187	79	123	11	28	4	118		550
SOUTH DAKOTA	5	2	8	1	2	0	7		25
TENNESSEE	132	47	92	6	22	7	141		447
TEXAS	106	58	211	17	41	39	189		661
UTAH	3	5	12	3	10	7	46		86
VIRGINIA	379	132	226	31	31	15	235		1049
VERMONT	23	5	15	0	4	2	8		57
WASHINGTON	47	33	91	5	2	6	65		249
WISCONSIN	184	46	171	9	39	9	120		578
WEST VIRGINIA	22	10	23	3	5	2	40		105
WYOMING	15	1	9	1	2	2	12		42
TOTAL	4923	2065	4541	399	983	523	4823		18257

The Instructional Levels in Which Art Educators in the Study Taught

Question 2: At What Instructional Level Do You Teach?

All respondents answered this item. Of 3,412 total responses, 1,163 (34%) were from the elementary division, 750 (22%) from the middle division, 1,091 (32%) from the secondary division, 102 (3%) were from the supervision and administration division, 238 (7%) were from the higher education division, and 68 (2%) were from museum education division. (See Figure 1.) Responses from the elementary division (34%) were most common followed by responses from the secondary (32%) and middle/junior high (22%) divisions. Combined responses from these three divisions represented 88% of total responses.

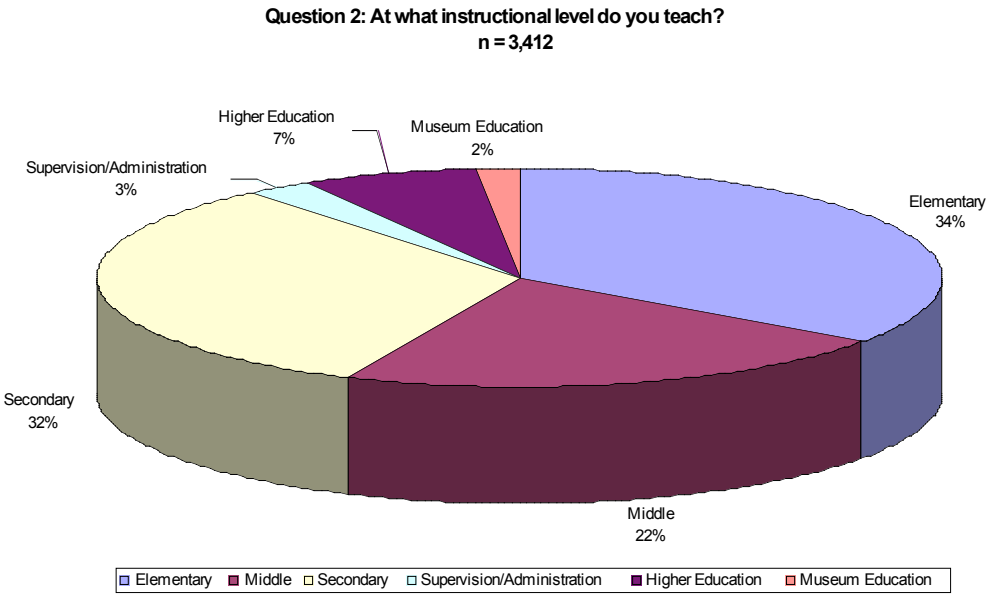

Figure 1. Respondents' instructional levels.

The Number of Years Art Educators in the Study Taught

Question 3: How Many Years Have You Been an Art Educator?

Subjects were asked how long they had been art educators. As a group, those who responded to the study are experienced art educators. All respondents answered this item. The average number of years respondents taught is 16.4 years. Fifty-one percent of respondents taught 17 or more years. Thirty-eight percent of respondents taught from five to sixteen years and only 11% taught less than four years. Those with 26 or more years of experience (26%) represented the group with the highest number (876) of respondents and those with 0 to 4 and 5 to 8 years of experience (11% each) represented the groups with the fewest (371 each) responses. (See Figure 2.)

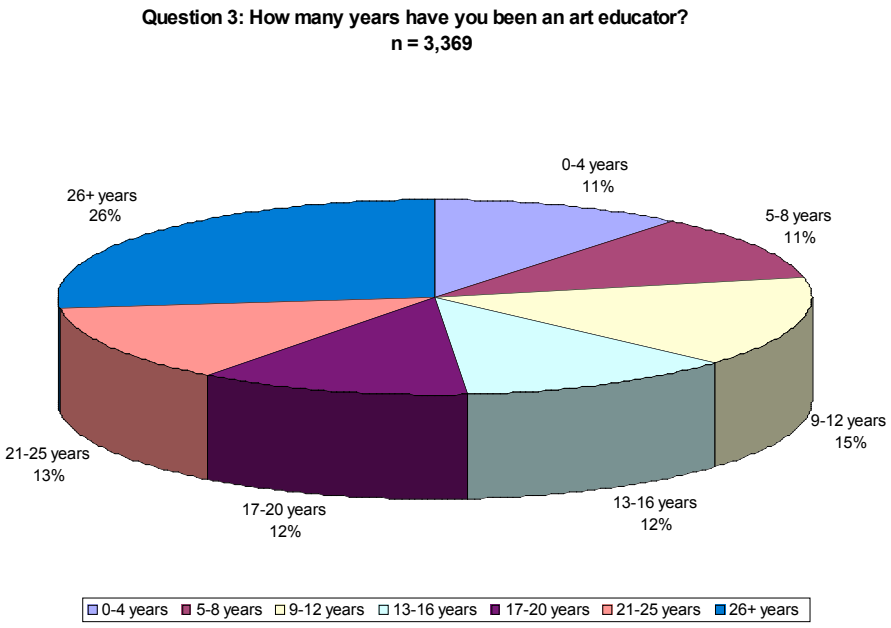

Figure 2: Respondents' years as an art educator.

The Gender of Art Educators in the Study

Question 4: What Is Your Gender?

Female respondents were most common in all divisions. Over four-fifths (85%) of respondents were female. A total of 3,312 (97%) respondents answered this item. (See Figure 3.) One hundred respondents (3%) did not report their gender. At the elementary, middle, and secondary levels four fifths (80%) of respondents were female. The higher education instructional level produced the highest percentage (29%) of male participants of any division.

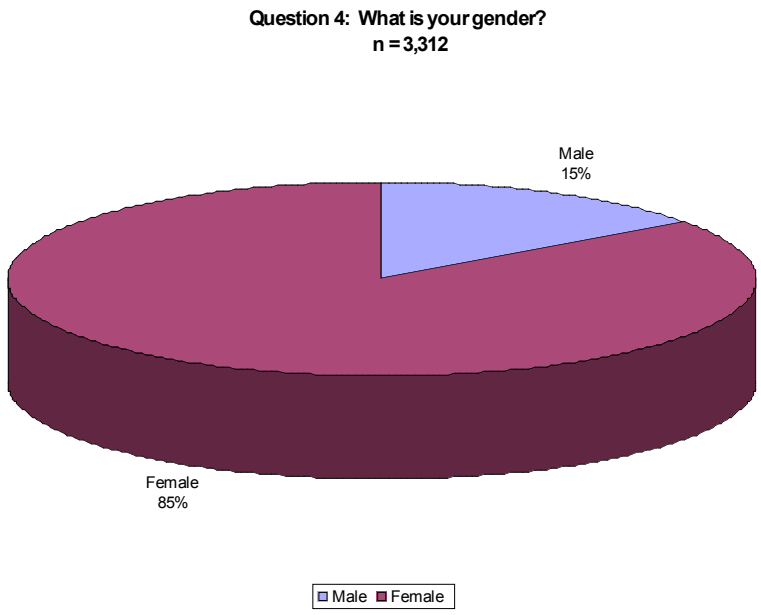

Figure 3: Respondents' gender.

The Educational Degrees of Art Educators in the Study

Question 5: What Is Your Highest Degree Level?

Art educators who responded are highly educated. A total of 3,382 subjects answered this item. Over three-fourths (76%) hold a masters degree, a masters degrees plus fifteen or more additional hours, or doctoral degrees. Subjects with a master degree plus fifteen or more hours produced the highest number of respondents with 1,183 (35%). They were followed by those holding a masters degree including 1,150 (34%) subjects. Those with doctoral degrees represented the lowest number of respondents with 236 (7%). (See Figure 4.)

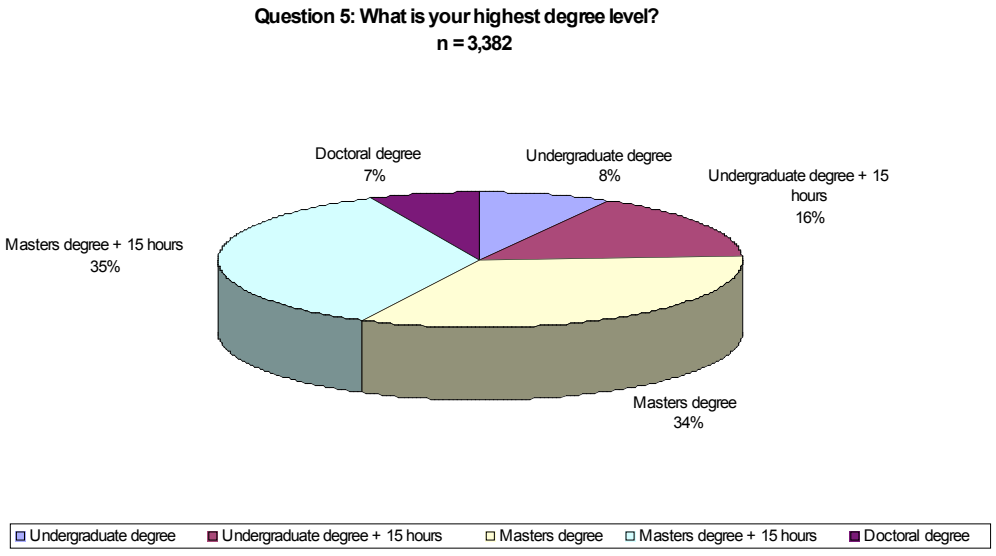

Figure 4: Respondent's highest degree level.

The Age of Art Educators in the Study

Question 6: What Is Your Age?

Respondents for the study were experienced educators. A total of 3,280 respondents answered this item. The average age of respondents was 47.7 years. Of all respondents 2,066 (63%) were between 46 to 60 or more years of age. The mode for respondents was 53 years of age. The interval with the highest number (754 or 23%) of respondents was between 51 and 55 years of age, followed by those from the interval of 56 to 60 years of age (590 or 18%). The interval from 21 to 24 years of age produced the fewest respondents (32 or 1%). (See Figure 5.)

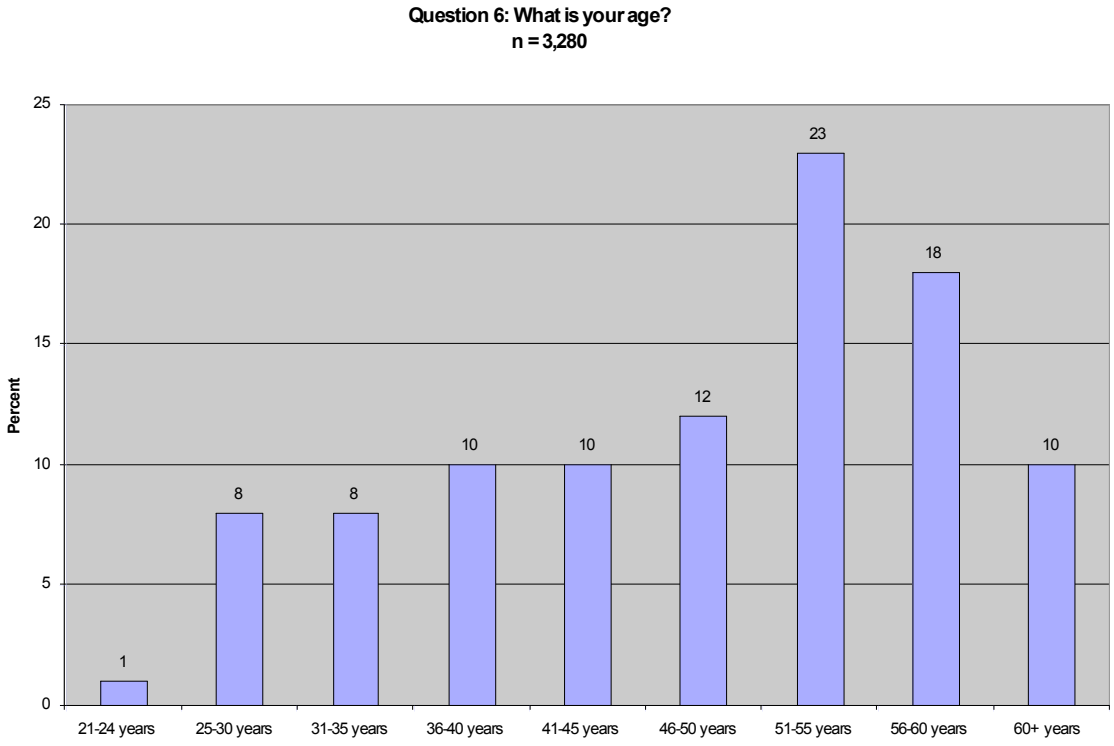

Figure 5: Respondents' age.

The Educational Settings Where Art Educators Teach

Question 7: In What Setting/Location is Your School?

Subjects were asked to identify the educational setting or location of the schools in which they teach. A total of 3,382 (99%) subjects answered this question. Of those responding, the setting with the highest frequency reported was "suburban" with 1,184 (35%) followed by "urban" with 845 (25%), "rural" with 710 (21%), and "town" with 643 (19%). It is of interest to note that the distributions of settings or locations are almost proportionately identical for the sample, even though random sampling methodology was used to select subjects. (See Figure 6.)

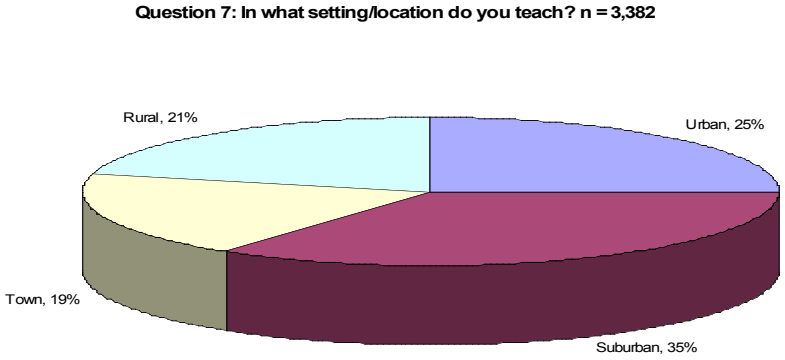

Figure 6: Respondents school setting or location.

Section Two: NCLB and Art Educators

The second section of this report will focus on respondents' understanding of the No Child Left Behind law, professional development experiences related to NCLB, and additional areas of art educators' knowledge of the NCLB law. A report of findings for those topics follows.

Art Educators, NCLB, and Professional Development

Art educators, like others in the field of education, require ongoing professional development in order to broaden their knowledge about the teaching profession, to learn about new developments in education, and to improve their skills as professionals. Professional development of educators ultimately contributes to improving the quality of education they provide for students. Sabol (2006) reported that art teachers attended professional development experiences in order to improve their teaching, to improve curriculum, to help students learn better, to keep informed about the field, to develop new skills, and to challenge themselves with new learning. The next portion of this report provides insights into the professional development respondents received related to NCLB.

Art Educators' Understanding of the NCLB Law

Question 8: My understanding of the NCLB law is….:

In order to make informed judgments about the impact NCLB has had on their art programs, art educators must have a level of knowledge about the law that can serve them well. Nearly half (48%) of respondents felt that their knowledge of NCLB was "average", while over a third (37%) felt their knowledge was "above average," and 7% felt their knowledge was "excellent." (See Figure 7.) Respondents were not given criteria upon which to base their judgments. Responses in the "excellent" and "above average" categories were principally from the secondary (36% and 32% respectively) and elementary (34% and 35% respectively) instructional levels. Responses from the "average" category were nearly equally divided among the secondary (32%), middle (29%), and elementary (31%) instructional levels. Only 8% reported that they felt their knowledge of NCLB was "poor" and of those, 49% of those were from museum education and 24% were from higher education.

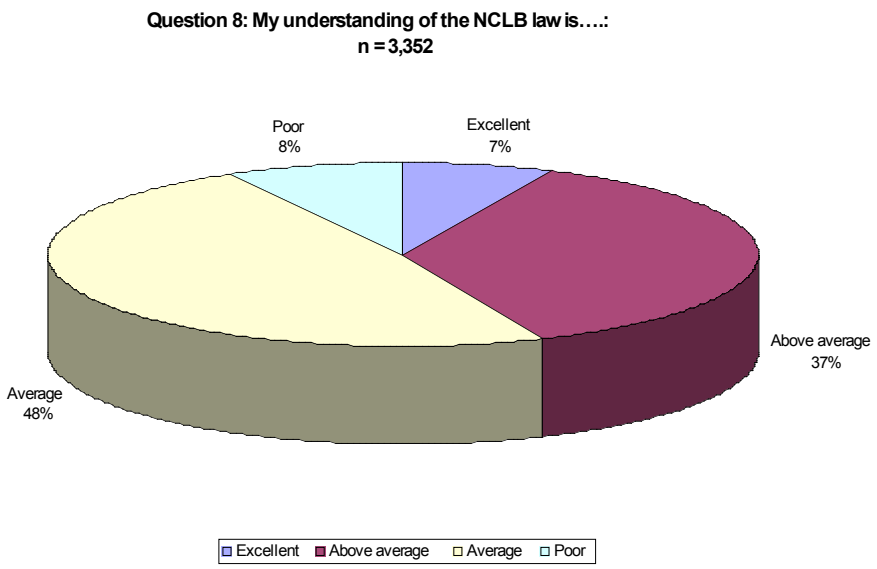

Figure 7: My understanding of the NCLB law is….

Where Art Educators Got Information about NCLB

Question 9: My principal sources of information about NCLB are:

Art educators learn about developments in the field of art education and general education from a variety of sources and through various means. They typically gather information in a number of ways. Sabol, (2006a) reported that art educators gain professional development information by attending workshops, state art education conferences, departmental meetings, lectures, collaborations with other teachers and graduate college workshops. Often learning, that is part of art educators' professional development, consists of information that comes from combinations of these.

Respondents were asked from where they obtained information about NCLB. A total of 3,240 subjects responded. (See Figure 8.) Their principal sources of information about NCLB were from professional development experiences (64%), news media (television, newspapers, etc.) and professional journals or newsletters (60% each), colleagues (59%), and administrators (57%). National (54%) and state (53%) professional association information sources, such as conference presentations, professional journals, newsletters, and websites were used by more than half of respondents to learn about NCLB.

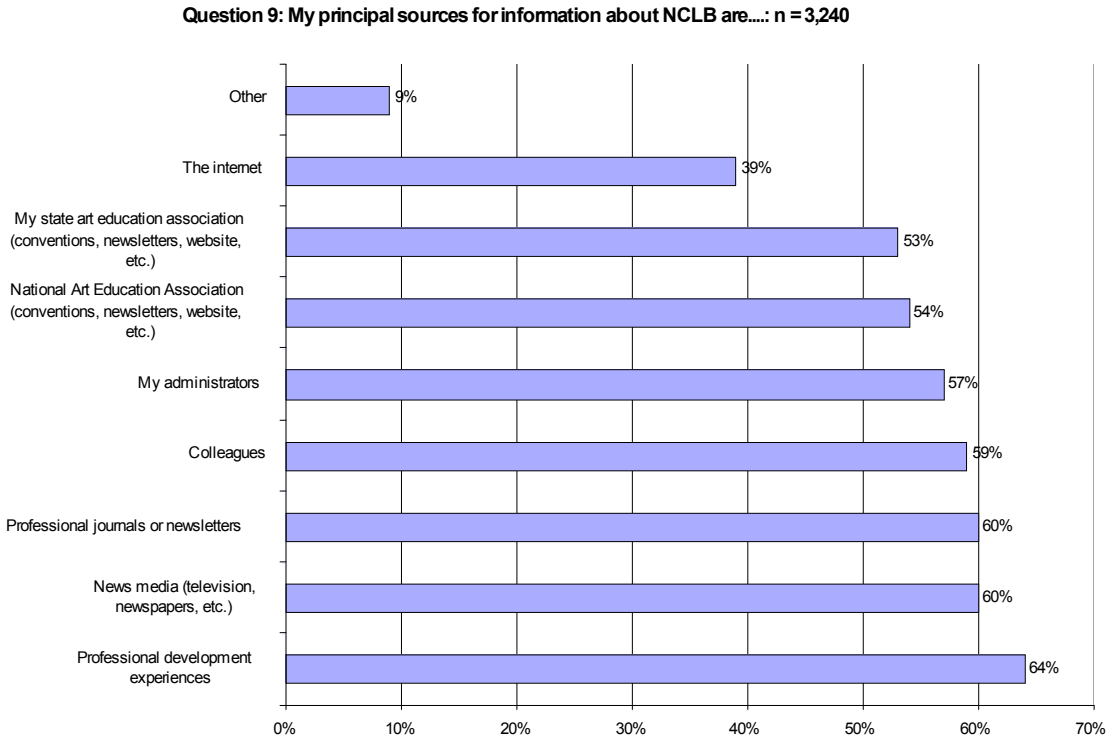

Figure 8: My principal sources for information about NCLB are….

Art Educators and Professional Development about NCLB

Question 10: Have you had professional development experiences or in-service sessions to teach you about the NCLB law?

A principal means of learning about new developments in the field of education or the field of art education is through professional development experiences. Art educators routinely attend professional development sessions to enhance their knowledge and understanding of various topics about the general field of education and art education (Sabol, 2006a).

Art educators were asked whether they had received professional development related to NCLB. More than half (56%) reported that they had not received any professional development related to NCLB. Of those reporting that they had received professional development related to NCLB, a combined percentage of 95% were from the elementary (38%), secondary (36%), and middle (21%) school instructional levels. (See Figure 9.)

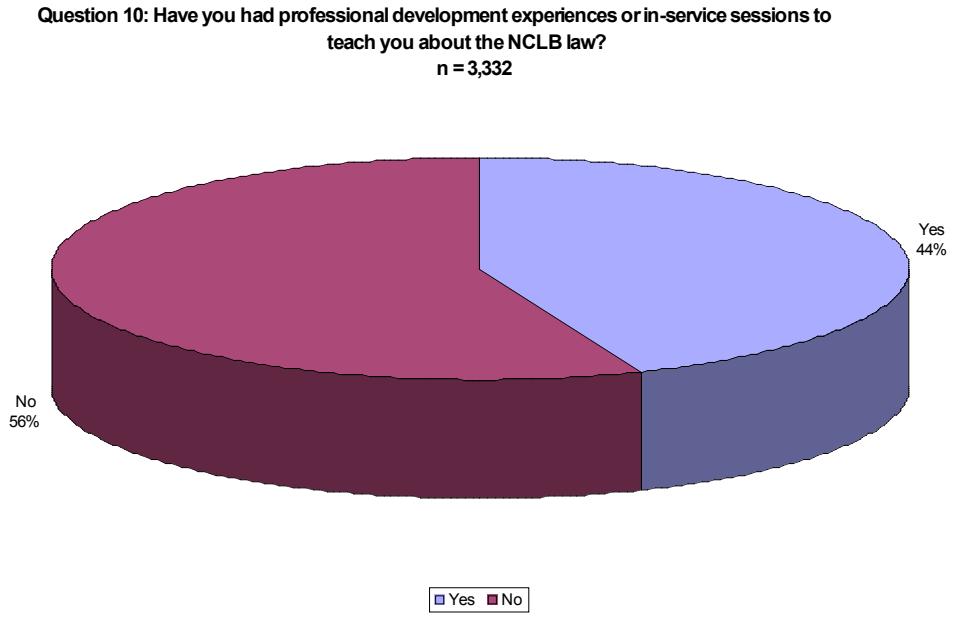

Figure 9: Have you had professional development experiences or in-service sessions to teach you about the NCLB law?

Providers of NCLB Professional Development Experiences for Art Educators

Question 11: NCLB professional development experiences or in-service sessions were provided by….:

Attending professional development sessions is dependent upon them being offered. Identifying who is providing such experiences contributes to understanding whether art educators attend them and the ease with which they may do so. Sabol (2006a) reported that art educators' professional development experiences are most commonly provided by local school districts, in the forms of departmental meetings, technology training, and faculty meetings, and by national and state professional associations' conferences, websites, and electronic and printed newsletters, and journals.

Nearly three-quarters (73%) of respondents who had professional development experiences said they were provided by their local school districts, while nearly two-fifths (39%) reported that their school provided such experiences and less than a fourth (23%) reported that their state art education association provided NCLB related professional development sessions. Other providers of NCLB related professional development experiences, including their state (12%) and departments (9%), occurred with less frequency. (See Figure 10.)

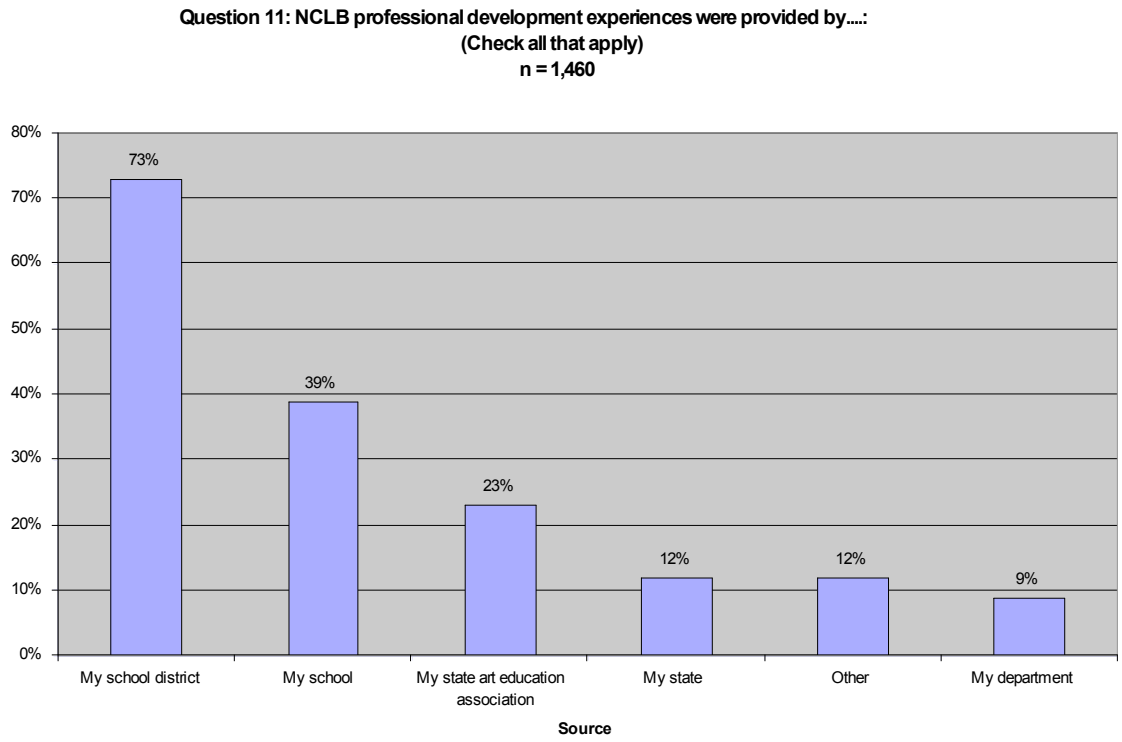

Figure 10: NCLB professional development experiences were provided by….

Expenses for NCLB Professional Development Sessions and Art Educators

Question 12: My expenses for attending NCLB professional development sessions were paid by my school district.

Art educators frequently pay expenses for attending professional development sessions. Some may choose to attend because they possess the personal financial resources needed to pay their expenses, while others may choose not to attend because they lack these resources. Others may attend because support to attend is provided by their school district, while others may not attend if such support is not provided. Professional leave days, substitute teachers, conference registration fees, travel expenses, hotel accommodations, meals, and tuition or scholarships were identified, in that order, as kinds of support provided by school districts supporting teachers' professional development (Sabol, 2006a).

Of respondents who reported having had NCLB professional development experiences (1,431), nearly three-fourths (71%) indicated that their school districts paid their expenses for these experiences. The remaining 29% of respondents paid their own expenses for professional development sessions. (See Figure 11.)

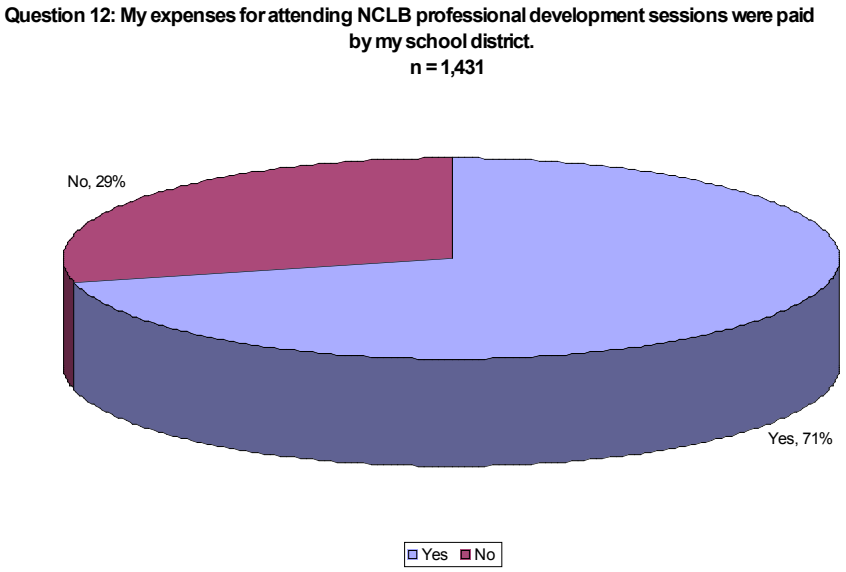

Figure 11: My expenses for attending NCLB professional development sessions were paid by my school district.

Release Time for Art Educators to Attend NCLB Professional Development Sessions

Question 13: I was given release time to attend NCLB professional development sessions.

One type of support for professional development provided by school districts is in the form of release time during the school day. Other times during which art educators attend professional development experiences include on weekends, after school, and during the summer (Sabol 2006a).

Of the 1,451 respondents who received NCLB related professional development experiences, more than half (55%) were given release time to attend them. Other forms of support for professional development related to NCLB were not identified. (See Figure 12.)

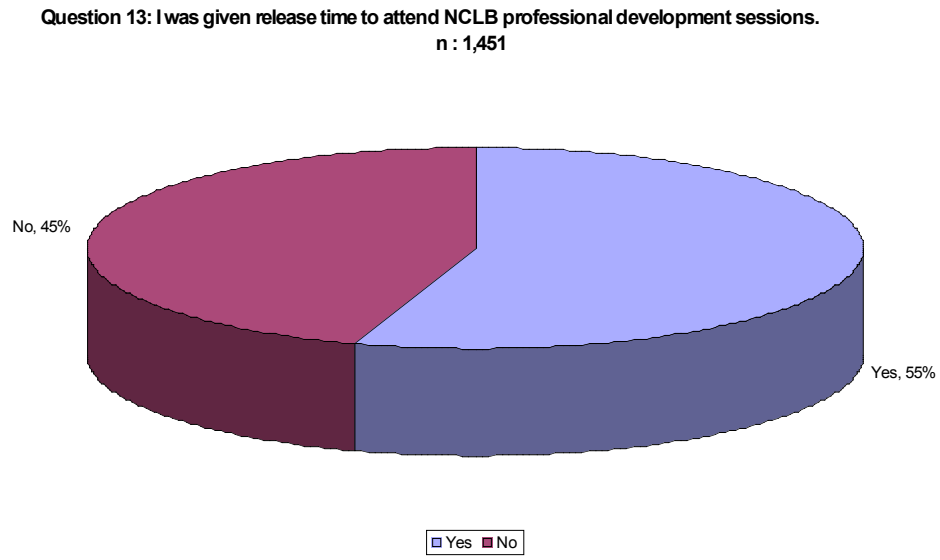

Figure 12: I was given release time to attend NCLB professional development sessions.

NCLB and "Highly Qualified" Art Educators

Question 14: According to NCLB, are you a "highly qualified" art educator?

The NCLB law requires that educators be certified in the areas in which they teach. Such certification designates educators as being "highly qualified." A total of 3,137 subjects responded to this item and 91% of them reported that they are "highly qualified." Only 9% reported that they were not highly qualified. Of those, 40% were from charter schools or private schools, 29% were from museum education, and 19% were from higher education. (See Figure 13.)

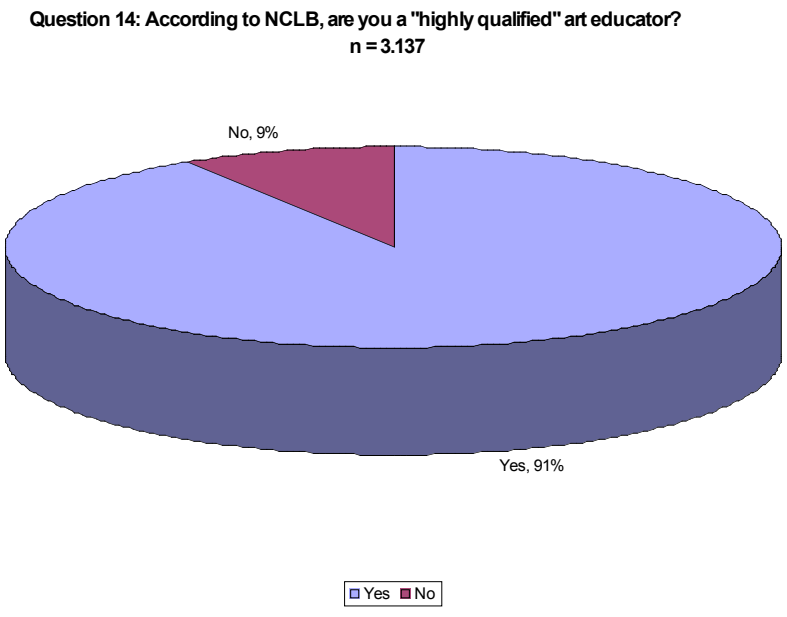

Figure 13: According to NCLB, are you a "highly qualified" art educator?

Work Art Educators Did to Become "Highly Qualified"

Question 15: Did you have to do additional work to become "highly qualified"?

Most art educators qualified for "highly qualified" status by completing preservice art education programs or by completing graduate programs in art education and by becoming credentialed by the state in which they taught. In some cases, art educators had to complete additional work in order to become "highly qualified." Of 3,007 subjects responding to this item, slightly over four fifths (81%) reported that they did not have to complete additional work to achieve "highly qualified " status, but nearly a fifth (19%) reported that they had to complete additional work to achieve "highly qualified" status. (See Figure 14.)

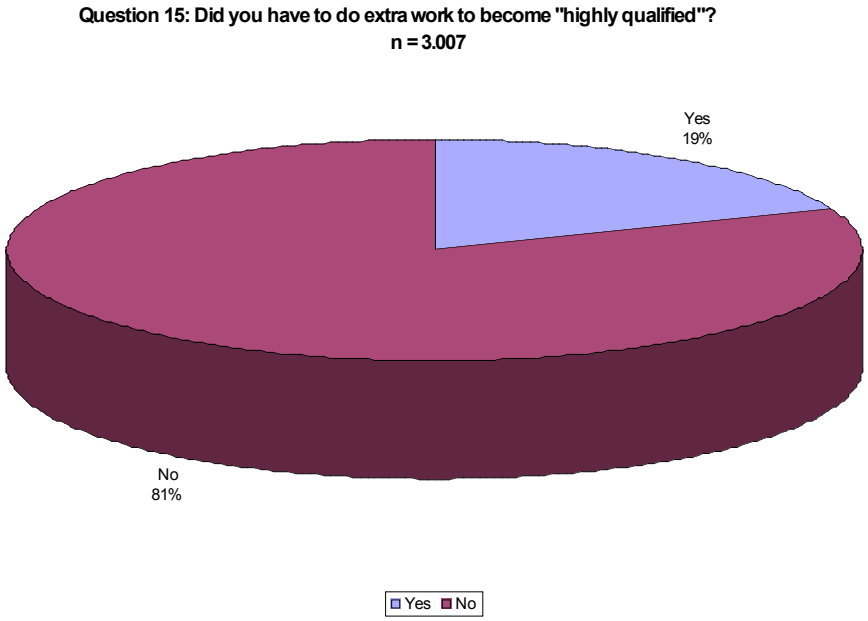

Figure 14: Did you have to do extra work to become "highly qualified"?

Question 16: What additional work did you have to do to become "highly qualified"?

In probing more deeply into what additional work respondents (19%) did to become "highly qualified," 50% reported that they had to become licensed or certified by their state, 42% had to take additional courses, and 22% reported that they had to complete recertification credits. "Other" responses included taking workshops, attending symposia, or fulfilling alternative certification programs. The fewest respondents for this item (12%) , reported that they achieved National Board for Professional Teaching Standards certification in order to become "highly qualified." (See Figure 15.)

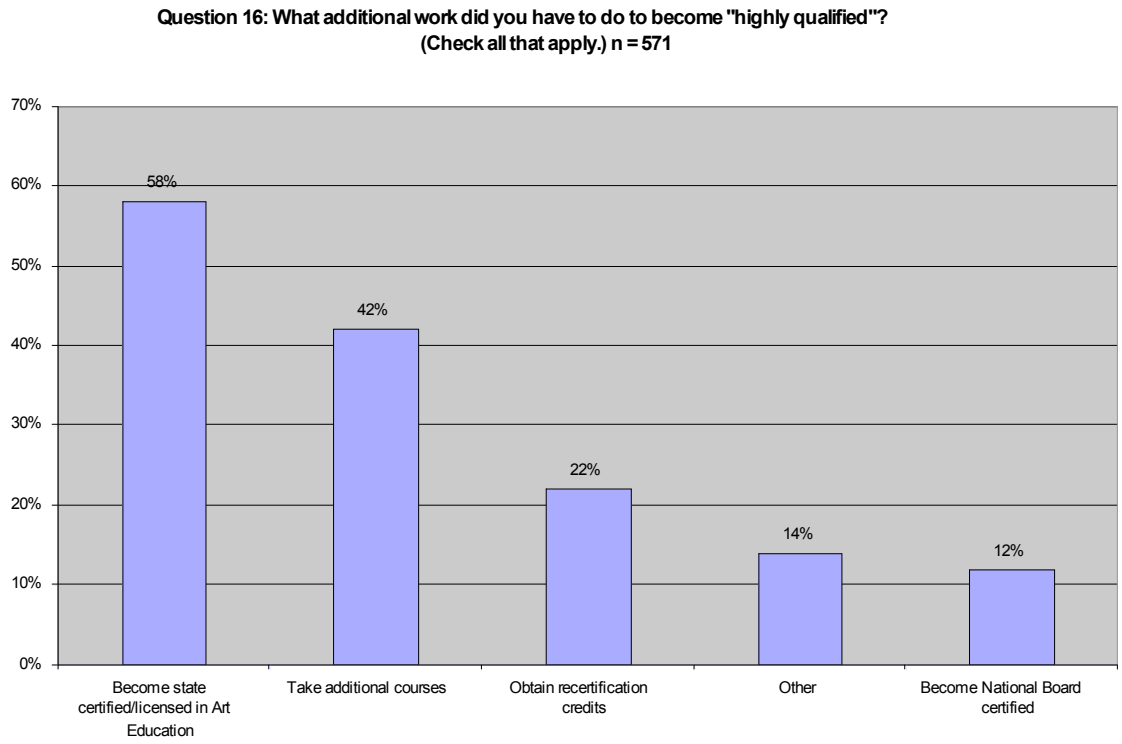

Figure 15: What additional work did you have to do to become "highly qualified"?

The Contribution of NCLB in Making Art Educators "Highly Qualified"

Question 44: NCLB has contributed to making art educators "highly qualified."

Although an overwhelming majority (91%) of art educators reported that they were "highly qualified," over half (52%) "disagreed" or "highly disagreed" that NCLB contributed to making them highly qualified. Slightly over a fifth (22%) of respondents "agreed" or "highly agreed" that NCLB contributed to making them highly qualified. A quarter of respondents were "undecided." (See Figure 16.) Because the majority of respondents were licensed or certified art educators when entering the field and before NCLB became law, (See Figure 2, p. 49.) written responses suggested that respondents attached alternative meanings to the term "highly qualified" that included more practical perspectives such as the affect NCLB had on making them more reflective about their instructional practice, focusing them more intensely on curriculum and assessment development, or causing them to display increased involvement with ongoing developments in the general field of education.

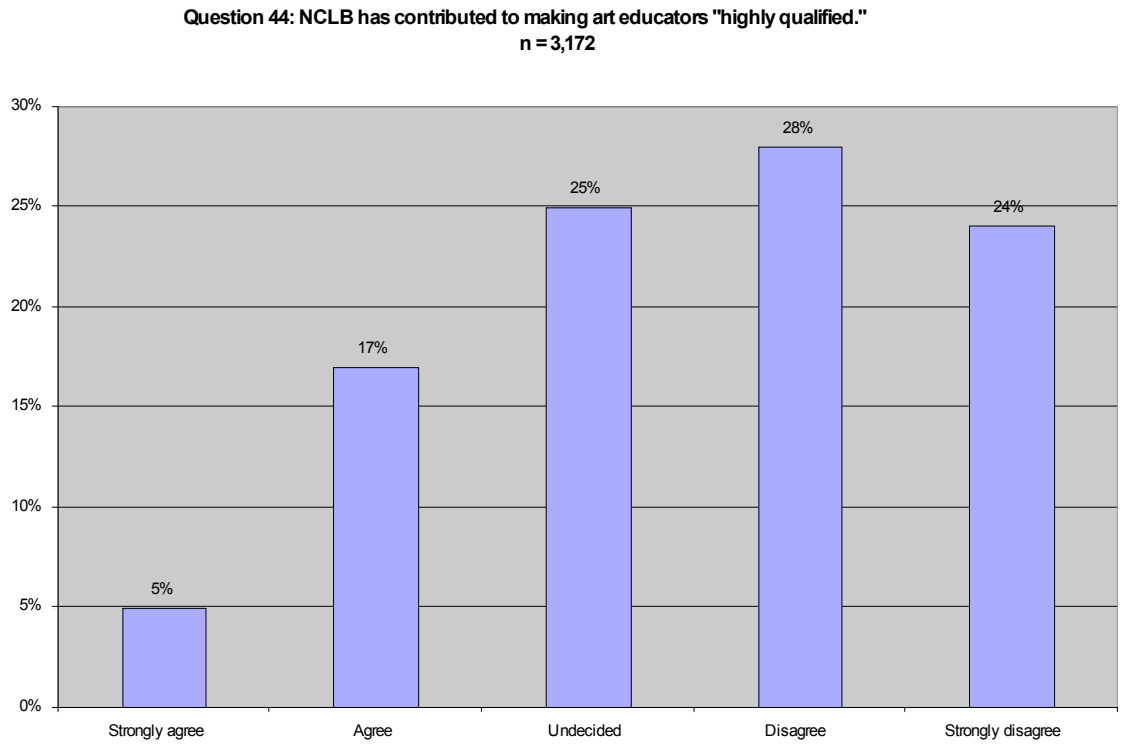

Figure 16: NCLB has contributed to making art teachers "highly qualified."

Section Three: The Impact of NCLB on Art Education

The next section of this report will focus on respondents' reports about specific areas of impact NCLB has had on art education programming. These areas will include the following: staffing, teaching loads, workloads, enrollment, funding, schedules, curriculum, teaching and instructional practices, assessment, drawbacks of NCLB on art education, and benefits of NCLB on art education. Report of findings for each of these topics will include summaries of aggregated data for the sample from forced-choice response items, summaries of responses from open-ended items, and respondents' attitudes related to each of these topics based on responses on Likert items included on the questionnaire.

The Impact of NCLB on Staffing in Art Education Programs

Providing quality art education and maintaining quality art education programs depends upon having sufficient numbers of faculty or teaching staff to teach in them. Teaching staff or faculty should include art educators who are fully licensed and who teach full time in the program. In some cases, additional teaching support may need to be provided by licensed part time art educators. When art education is provided solely by part time faculty or teaching staff, the quality and capacities of the program to provide comprehensive art education and optimal learning in the visual arts must be questioned. The qualifications of part time visual arts teachers are not in question, assuming that licensed art teachers are employed to fill theses needs. Questions about the quality and capacities of these art programs must be focused on whether part-time education programs can provide similar levels of education in the visual arts as full time programs can and whether such programs fully meet standards for the field or the needs of students in them. Providing exposure to art education through part time programming taught by part time educators is not comparable to full time programming taught by full time art educators. Part time art education programs, by their very nature, are limited in their scope of course offerings, course sequencing, breadth of course offerings, and frequency of student/teacher contact.

In order for the highest quality of education to be provided in art education programs, faculty or teaching staff must be licensed in the area of art education. It has

been reported that in some schools, especially at the elementary level, art education is provided by individuals who may not be licensed to teach specifically in art, but who have an "interest" in teaching art, who may have a minor in art in their undergraduate degree, who may have had some professional development sessions in art education, or who may be visiting professional artists (Sabol, 1998b, 1999, 2001a, 2006). In some instances, supplemental art education is provided by parents or other volunteers from the community who have an interest in serving in local schools or who have received some level of training in conducing art history, art criticism, or other forms of art appreciation, while others may provide limited studio experiences in the visual arts (Sabol, 1998b, 1999, 2001a, 2006).

Additional supplemental art education experiences may be provided through artist-in-residence programs if funding for such programs is made available to local school districts through external funding sources. Artist-in-residence programs have a long history of supplemental support for art education programs and teachers in these programs typically are professional artists. Although these programs often provide specialized instruction in the visual arts, they were not intended to be, nor should they be, the principal source of art education in schools. Artists who teach in these programs normally are not licensed to teach and curricula from these programs generally do not cover all state and national visual arts curriculum standards, include recommended assessments in visual arts education (Dorn, Madeja, & Sabol, 2004), provide instruction in a variety of art forms, or utilize recognized criteria for evaluation of students' art work (Dorn & Sabol, 2006; Sabol, 2006b).

It is understood that art education faculty or teaching staff should teach only in the art education program. However, art educators have been called upon, or required by administrators, to teach in disciplines in which they may not be licensed or have other specific training that would qualify them to teach in those areas (Sabol 2006a). Art teachers have been placed where teacher shortages exist or have taught subjects in which they hold minors within their degrees (Sabol, 2006a). These art teachers have been called upon to teach in those situations when qualified teachers could not be found or when remedial assistance in those areas is needed.

It also has been reported (Sabol, 1998b, 1999, 2001a, 2006, 2009) that elementary classroom teachers provide varying degrees of art experiences for their students. Many states require elementary education majors to take art education methods or pedagogical courses in order to qualify for an elementary school teaching license (Sabol, 1994). In some elementary schools, elementary classroom teachers are the sole providers of art education, while in others they provide supplemental art education (Sabol, 2006).

When asked how NCLB affected staffing in their art programs, slightly over two-thirds (68%) of respondents reported that staffing levels have stayed about the same. A quarter of respondents said that the number of art teachers in their school district had decreased. Only 7% of respondents reported increased staffing for their art education programs because of NCLB. (See Figure 17.)

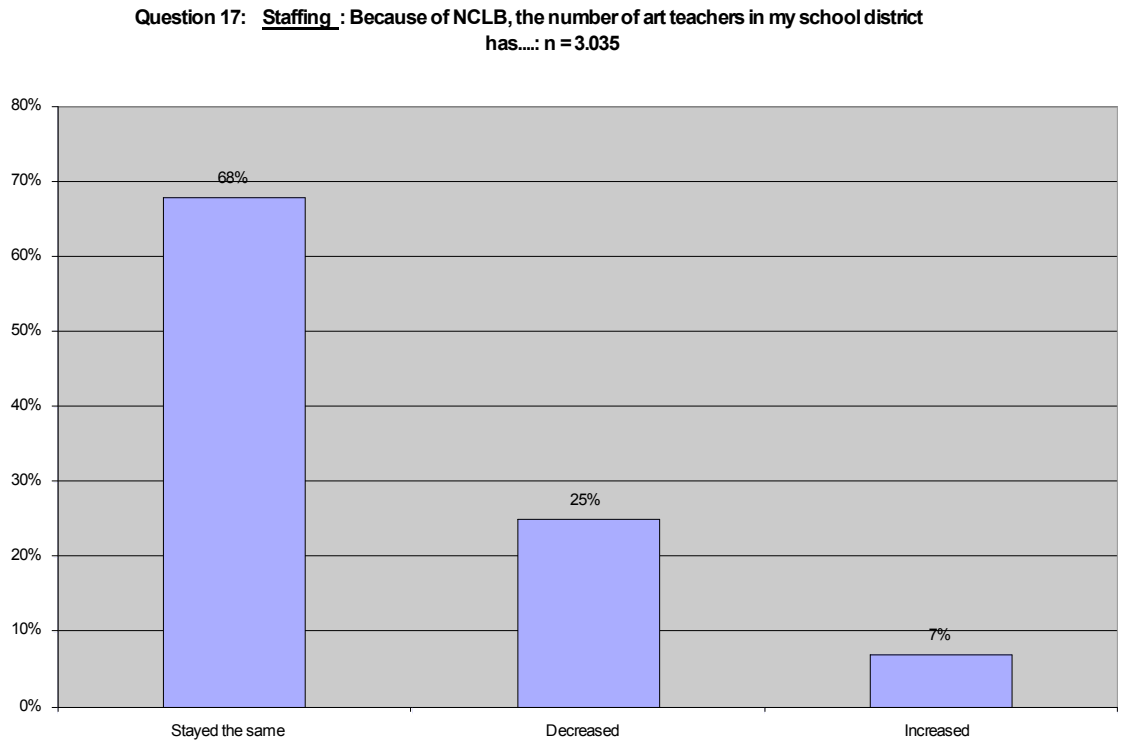

Figure 17: Because of NCLB, the number of art teachers in my school district has….

When asked in open-ended response items how staffing had been affected by NCLB, 1,576 respondents reported 21 topics of affects (See Table 2.). The most common affect was "No affect" which was reported by 41% of respondents. A quarter (25%) of respondents reported losing art staff. Of those, 69% were from elementary, 12% were from middle, and 12% were from secondary levels of instruction. One elementary subject wrote about her administrators' response to art educators' efforts to replace an art teacher who retired from their program:

> The art department chair informed us that a colleague was retiring. We worked with our union representative and began a letter-writing campaign with hope of preserving our program status quo. We failed to affect change. Administrators

were outraged that we wouldn't follow 'chain of command' and told our union rep that we had 'attitude problems'." (Respondent 0045)

Nearly a fifth (19%) reported needing more staff. Nearly a tenth (9%) of respondents reported that student/teacher ratios had increased and 7% reported cuts in art class offerings because of art teacher reductions. Six percent of respondents reported discontinuations of art programs in schools in their districts. Those reporting discontinuations of programs included 57% from the elementary level, 34% from the middle school level, and 9% from the secondary level. Additional notable affects included increased numbers of art teachers leaving teaching (5%), increased numbers of non-certified teachers teaching art (4%), increased early retirements of art teachers (4%), art courses cut because of the lack of funding (3%), and art staff moved to teach classes in other subjects or as tutors (3%). Other ways in which staffing in art programs were affected by NCLB were reported with less frequency.

Table 2

Question 49: Describe how Staffing for your art program has been affected by NCLB: n = 1,576

Topics (21 topics)		Percent
No affect		41%
Lost art staff		25%
Need more staff		19%
Increased student/teacher ratios		9%
Increased funding for classes		8%
Classes cut		7%
Discontinued art program		6%
Elementary	57%	
Middle	34%	
Secondary	9%	
More have been hired		5%
Must be "highly qualified" to be hired		5%
Increased numbers of art teachers leaving teaching		5%
Increased art instructional time		4%
Increased numbers of non-certified teachers teaching art		4%
Increased early retirement of art teachers		4%
Classes or courses cut due to a lack of art teachers		3%
Art staff moved to teach other classes and as tutors		3%
Numbers of art teachers determined by funding		3%
Elementary classroom teacher teaching art		2%

Reduced to teaching part time	2%
Increased turn around between teachers	2%
Increased funding for testing	1%
Understaffed according to state standards	1%

Respondents attitudes about whether staffing for their program had been affected by NCLB were nearly equally divided with 41% “agreeing” or “strongly agreeing” and 38% “disagreeing” or “strongly disagreeing” that staffing had not been affected by NCLB. As in the previous item, those who disagreed (38%) that NCLB had not affected their program were principally respondents who taught at the elementary level (61%) followed by respondents from the secondary level (23%). (See Figure 18.)

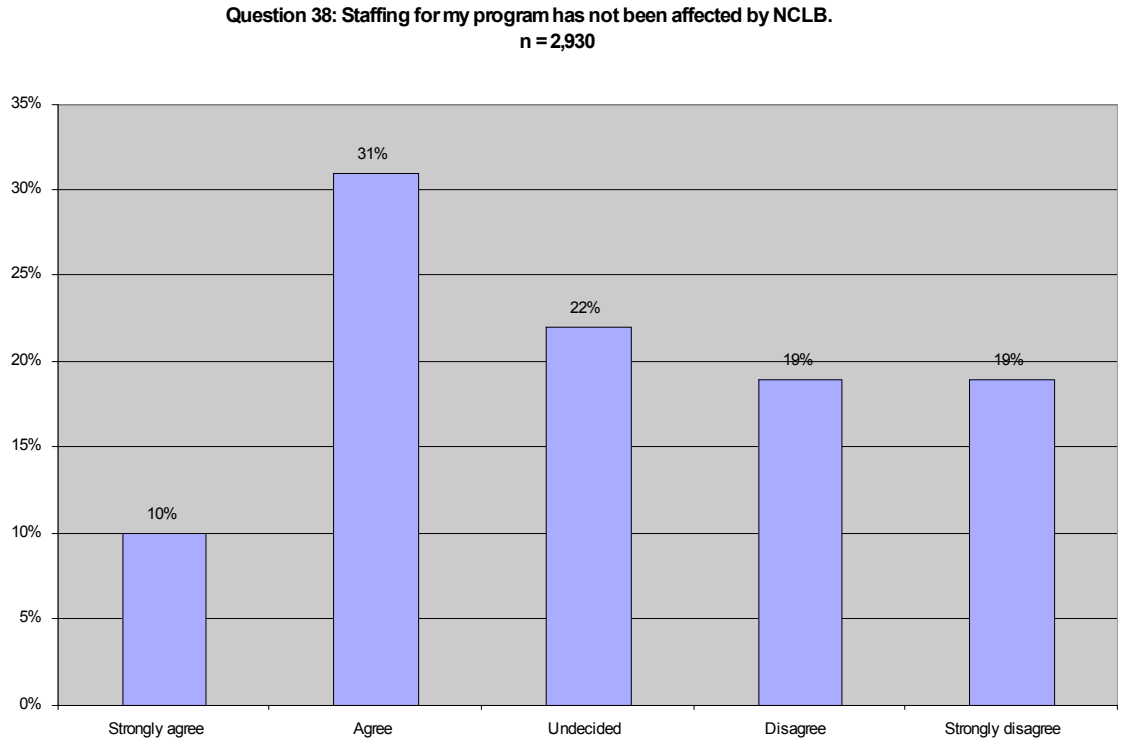

Figure 18: Staffing for my program has not been affected by NCLB.

The Impact of NCLB on Teaching Loads in Art Education Programs

Staffing has a direct effect on teaching loads and growth of art education programming. Staffing levels often are dependent upon the numbers of classes art educators are required to teach per day in order to meet the needs of providing art education within their schools or within their school districts. It is not uncommon for art educators to be required to teach at multiple schools or across multiple instructional levels with varying teaching loads among schools in which they teach (Sabol, 1998b, 1999, 2001a). Teaching loads also are greatly influenced by the enrollments at individual schools and within school districts. In order to accommodate higher enrollments in some schools, art educators may teach increased numbers of classes per day or week or have higher numbers of students in classes they teach. Some art educators teach at multiple instructional levels with some assigned to teach at the elementary and middle school level, the middle school and secondary level, or a combination of all three instructional levels. It has been reported that the average number of classes art educators teach per day is 5.3, with averages of 5.9, 5.5, and 4.7 at the elementary, middle, and secondary levels respectively (Sabol, 1998b, 1999, 2001a). The average number of classes art educators teach per week is 21.2, with averages of 24.1, 21.9, and 18.9 at the elementary, middle, and secondary levels respectively (Sabol, 1998b, 1999, 2001a).

Respondents were asked how NCLB affected their teaching loads and nearly two-thirds (65%) reported that their teaching loads stayed the same, while slightly over a quarter (26%) reported that their teaching loads had increased. Of those reporting increased teaching loads at the K-12 instructional levels, 69% taught at the elementary level, 18% at the secondary level, and 13% at the middle or junior high school levels. (See Figure 19.)

In written responses, respondents described a number of circumstances or situations that provide contexts which reveal a number of problematic issues related to accurately portraying art educators' teaching loads. Several respondents wrote that although their teaching loads had stayed the same, they were not necessarily teaching art classes under those loads. Some reported that numbers of art classes had been cut from their teaching loads, but were replaced with language arts, math, or remedial classes in those areas. Others reported that Advanced Placement (AP) or International Baccalaureate (IB) courses were added to their teaching loads in order to accommodate needs of advanced students at the secondary level. Addition of these courses frequently meant that these courses were taught concurrently with existing courses and students in AP and IB courses were taught together with students not taking those courses. In effect, art educators were teaching two courses at the same time in the same classroom with two different groups of students, although only being given credit for teaching a single course or class.

Similar complex situations were reported about teaching loads at the elementary level. Elementary art teachers reported that they commonly had to teach multiple classes of the same grade level or mixed grade levels at the same time in order for elementary

classroom teachers to give make up tests for some students, to provide remediation for selected students or groups of students, to provide additional planning time for grade level planning, and for make up class sessions caused by classes missing art periods due to scheduling of testing sessions or other schedule interruptions. One elementary art teacher reported that she routinely teaches four classes simultaneously in order to accommodate monthly planning and grade level meetings held during the school day. Other elementary respondents reported increased teaching loads because funding cuts from state governments forced reductions in art teaching staff.

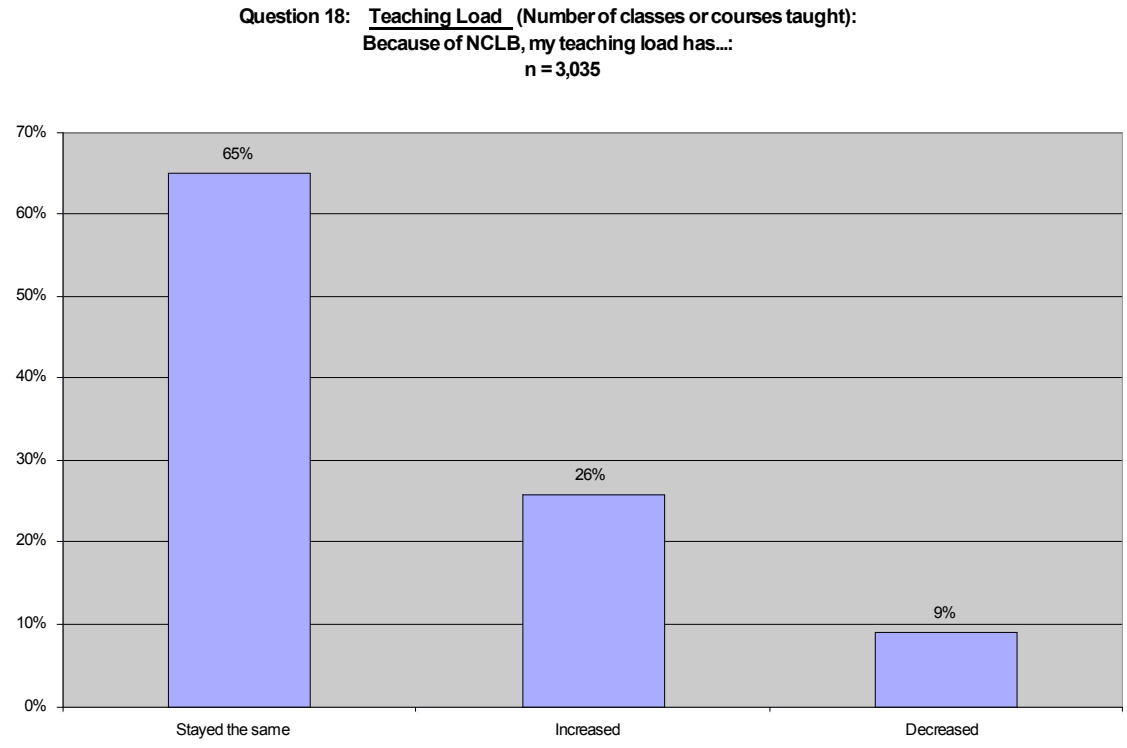

Figure 19: Because of NCLB, my teaching load has….

The Impact of NCLB on Art Educators' Workloads

Question 43: My workload has increased because of NCLB.

Educators are called upon to manage an increasing amount and range of work. They must successfully manage curriculum development, instruction, assessment, lesson planning, technology, committee assignments, budget management, professional development, record keeping, classroom management, and numerous other facets of managing their programs and for providing quality education in their classrooms and schools. Added to this list are extracurricular responsibilities, such as after school art clubs, exhibitions of students' work, high ability visual arts education programs, Saturday or summer art programs, or extra duties such as recess or playground supervision duties, bus duty, lunch room supervision, study hall supervision, or detention supervision, that may be required by administrators or initiated by art educators which effectually increase art educators' workloads.

When asked whether they felt their workloads had increased because of NCLB, of 3,122 respondents for this item, nearly three fifths (58%) "agreed" or "strongly agreed" that their workloads had increased. Only slightly over a quarter (26%) of the respondents reported that their workloads had not increased because of NCLB. Of those reporting that their workloads had not increased, 43% identified themselves as teaching in private or charter schools and 31% reported teaching at the secondary level. (See Figure 20.)

In open-ended item responses, respondents reported that during art classes they were required to include remedial content focused on language arts and math which required additional work to prepare new lessons plans and instruction and instructional materials for that content. Inclusion of remedial work also caused cuts in art curriculum content. (For further discussion of this topic, see The Impact of NCLB on Curriculum in Art Education Programs, p. 110.) Cutting art curriculum content required additional work in which art educators had to revise their curriculum, lesson plans, assessments, and instructional materials and resources.

Other areas in which workloads changed for art educators included reports of being assigned additional assignments to teach remedial students, or to supervise playgrounds, lunch rooms, study halls, detention sessions, and bus duties. Often these additional assignments were made in order to free classroom teachers thereby enabling them to have additional preparation periods or to provide remediation and to teach additional courses or classes in tested subjects.

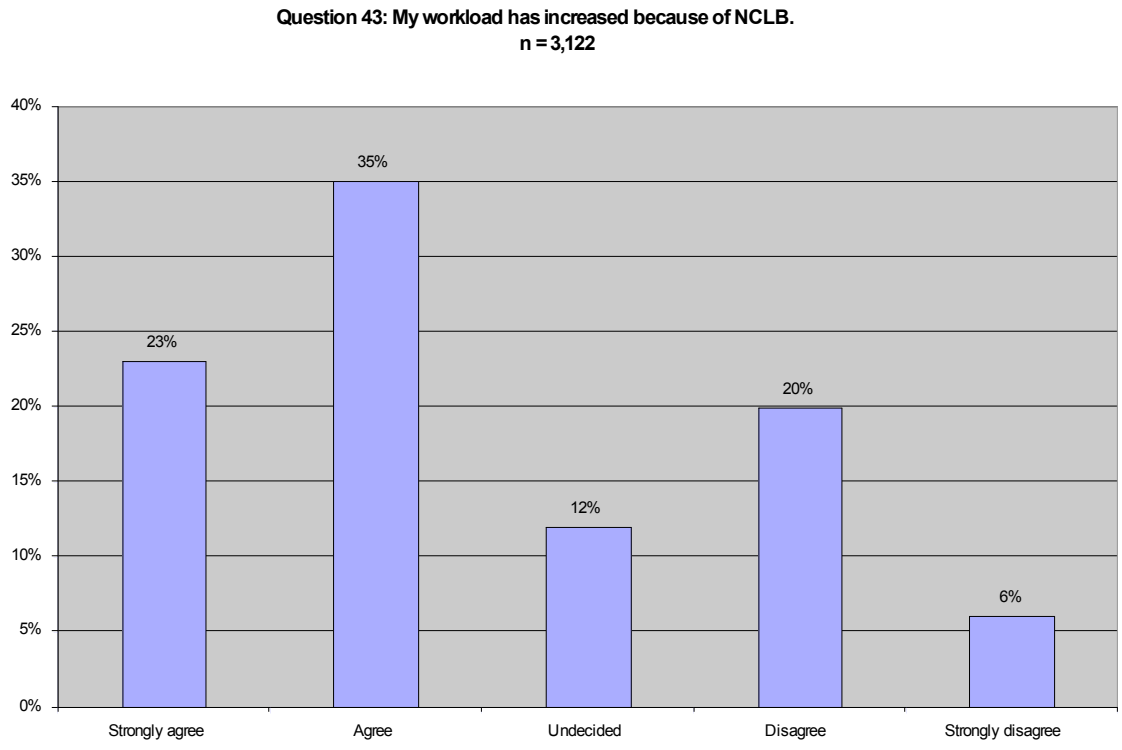

Figure 20: My workload has increased because of NCLB.

The Impact of NCLB on Enrollment in Art Education Programs

Student enrollments are of critical importance for making a number of decisions related to the management and development of art education programs. Student enrollment figures directly affect decisions made about funding, scheduling, space allocation, staffing, student/teacher ratios, and other aspects of complete art education programs. As the American population continues to grow, enrollments in schools continue to increase with areas of growth occurring in cities or regions in which population growth is most pronounced. Movements of the population within the United States also have contributed to increases in school enrollments in certain regions of the country experiencing population growth, while decreases in school enrollments are being experienced in communities which are experiencing decreases in population.

Enrollments in all schools and educational programs are fluid. Fluctuations in these enrollments are reflective of a number of factors that contribute to increases or decreases in the numbers of student enrolled in schools and within programs. Often student enrollments are influenced by the transient movements of American families as they pursue employment, family obligations, educational opportunities, or other situations that require families to move to new communities. Sabol (1998b, 1999, 2001a) reported that student turn over and levels of student transience in art education programs

were among the top two problems among art educators who teach in urban and rural settings, and, in a separate study, among those who are beginning art educators. High student turn over and transience affect art education program and class enrollments and in turn affect the learning and achievement levels of students within these programs. Enrollments also are affected by families who may move to communities that provide specialized education in gifted education or sports programming needed or desired by children. These and numerous other factors and situations contribute to increases and decreases in student enrollments throughout the academic year.

Enrollment figures for art programs have been reported by Sabol (1998b, 1999, 2001a). The average class size for art classes was 23 students. Class sizes averaged 23.7, 22.8, and 22.6 students at the elementary, middle, and secondary school levels respectively. Art class sizes ranged from 1 to 45, 6 to 36, and 7 to 45 at the elementary, middle, and secondary school levels respectively.

When asked whether NCLB had affected enrollments in their art programs, 62% of the 3,050 respondents answering this question, reported that their enrollments had stayed the same and that NCLB had not played a role in increasing or decreasing them. Slightly over a fifth (21%) of respondents reported that NCLB had played a role in decreasing their enrollments, while 16% reported that NCLB had contributed to increasing their enrollments. (See Figure 21.)

In written responses, respondents said that some decreases in their enrollments were caused by administrative decisions that barred students from enrolling in art courses until they had passed required language arts and math classes or other non-elective courses. Others reported that increases in state mandated graduation credit hours in

language arts, math, and science reduced or eliminated electives credits students could use to take art courses. It also was reported frequently that advisors and school counselors were advising students not to enroll in art classes due to limited employment opportunities and limited potential for economic gains and security the arts provide after graduating from high school or college.

Some subjects reported that increases in student dropout rates caused by increased pressures on students to pass NCLB assessments contributed to decreased enrollments in art education programs and also in their schools. Others reported that some students only come to school for their art classes, leave school after art classes, and become truant. In other cases respondents suggested that losses in faculty which caused elimination of courses from their programs contributed to decreased enrollments in programs.

Among written responses from those reporting increases in enrollments because of NCLB, leading factors included additions of Advanced Placement (AP) and International Baccalaureate (IB) programs and meeting state fine arts graduation requirements. It was reported that some students interested in pursuing an education in the visual arts requested IB and AP courses in order to be better prepared for entering visual arts programs in higher education or for entering fine arts professions. In some cases changes in state graduation requirements that mandated fine arts credits for graduation or for meeting honors requirements for graduation, contributed to the addition of new courses or expansion of art education programs which increased enrollments in those programs.

The second most commonly reported reason for increased enrollments was that students felt the need for involvement in art education programs in order to provide

degrees of balance in their education necessary to offset the increased emphasis in language arts, mathematics, and sciences and to connect content and skills learned in art programs with content and skills learned in these other subject areas. Respondents wrote that students feel a lack of personal connection to the curriculum in those subjects and needed to enroll in art education courses in order to acquire a broader or more comprehensive education. In a number of responses, art educators suggested that students and parents suggested that being in art education programs enabled students to maintain a more positive interest in learning, pursuing education, and in broadening their understanding of content from other disciplines in ways not addressed in other subject areas. Art educators wrote that students reported making connections with what they had learned in other courses or classes with what they were learning in art education programs. Respondents also reported students saying that they were connecting content learned in art courses with content in other courses, which helped them have more sophisticated understanding of content in all of their courses.

The third most commonly reported reason sited for increased enrollments in art education programs was that students depend on the visual arts as a means of personal expression and for its contributions to positively supporting students' self esteem and personal growth. In these references, respondents suggested that art education is a powerful vehicle in providing a "voice" that enables students to deal with the complex questions about the evolving nature of contemporary life and the global connectivity of American society. Art educators suggested that students' visual arts products provide authentication and validation of students' views or positions about significant, questions, ideas of personal, social, political, economic, ethical, and global concern to them.

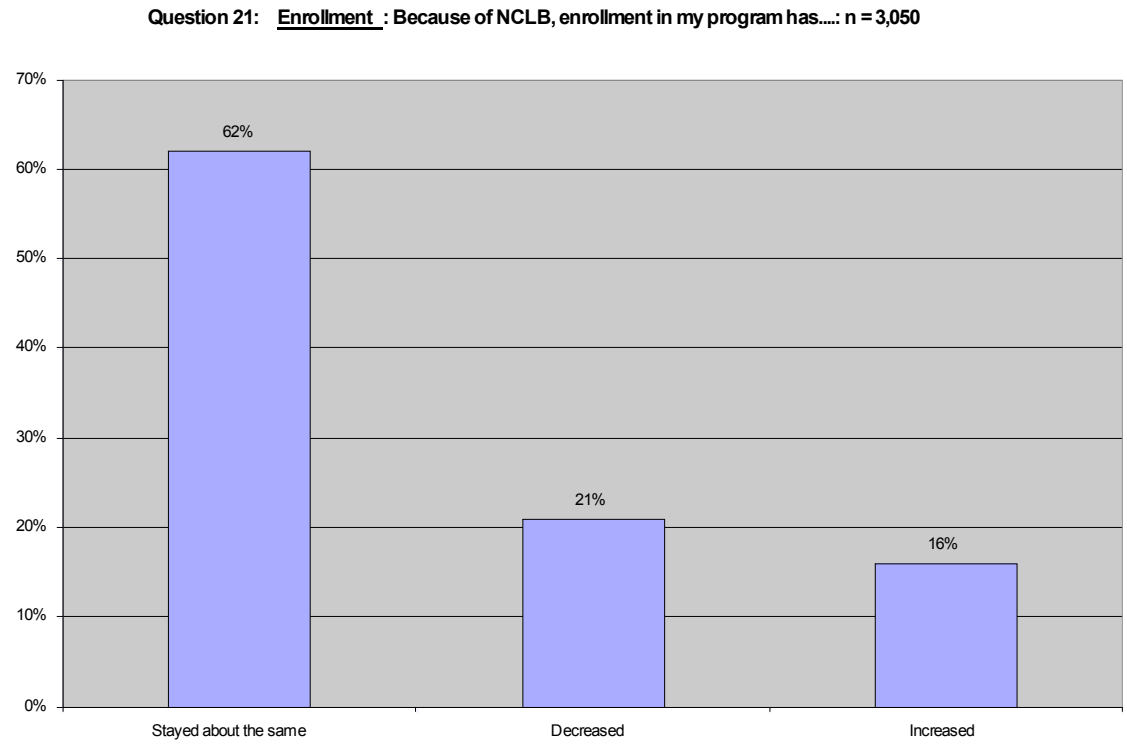

Figure 21: Because of NCLB, enrollment in my program has….

Art educators' attitudes about whether enrollments in their art education programs had been affected by NCLB were generally negative. Forty-five percent of respondents "strongly disagreed" or "disagreed" that NCLB had not affected enrollments in their programs, while 27% "agreed" or "strongly agreed" that NCLB had not affected enrollments in their art education programs. Nearly a fifth (18%) was "undecided." (See Figure 22.)

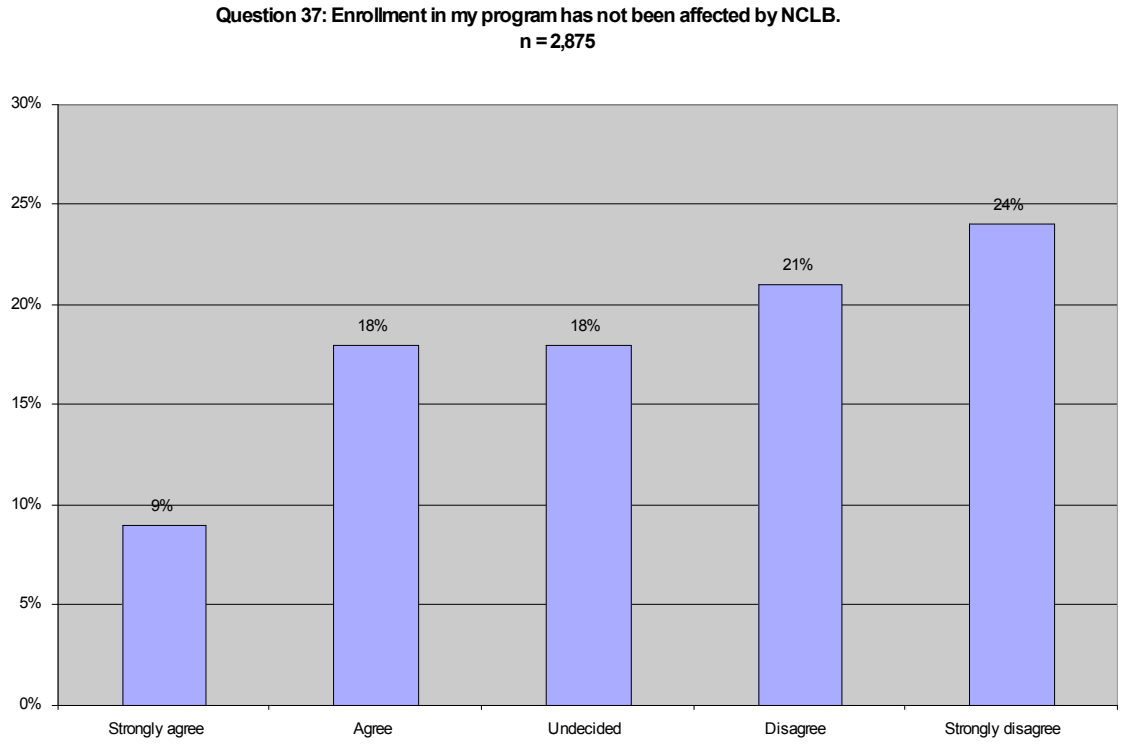

Figure 22: Enrollment in my program has not been affected by NCLB.

The Impact of NCLB on Funding in Art Education Programs

Art programs depend on having adequate funding in order to purchase materials, equipment, and instructional resources necessary to provide quality art education. Art materials may include consumable items such as, paper, paint, clay, ink, crayons, chalk, yarn, and any other items that are restricted to single time use. Instructional materials include items that supplement instruction and maybe used by the instructors or students to introduce or expand students' knowledge of art curriculum content. Such items may include things like, dvds, books, prints or posters, and cds. A third area in art education budgets includes funding for equipment, tools, or other capital resources. These resources include items like kilns, easels, computers, software, paper cutters, printing presses, and other equipment used in various instructional and artistic creative processes. Generally, items of this kind are purchased through funds controlled by the central administration or building administrators and requests for the purchase or replacement of these resources are made by teachers to those controlling funds for these purchases.

Sabol (1998b, 1999, 2001a) reported several findings about funding for art education programs. The average budget allocated for purchase of studio materials, including paint, paper, clay, ink and other consumable studio supplies for the period from 1997 to 2001 was $1,564.89. The average budget for instructional resources, including books, cds, dvds, prints, videos and other instructional resources for the period from 1997

to 2001 was $836.03. Average budgets for equipment and other capital requests, such as kilns, easels, computers, projectors, and digital cameras and video equipment, for the period of 1997 to 2001 was $405.91. Budgets for equipment and other capital requests most commonly were under the control of the school's central administration, rather than being controlled by building administrators or art educators.

Increasingly, art education programs collect lab fees to offset expenses incurred by art education programs. Lab fees (Sabol, 1998b, 1999, 2001a) are most commonly collected at the middle and secondary school levels. Amounts collected for lab fees ranged of from $0 to $60 at the elementary level, $0 to $25 at the middle school level, and $0 to $100 at the secondary level. The average lab fee for all instructional levels, for the period from 1997 to 2001, was $7.08. Respondents in this study were not asked to identify specific dollar amounts for lab fees; however, some respondents volunteered such information and it will be reported below.

Slightly over half (53%) of respondents reported that funding for their programs had stayed the same. However, 43% reported that funding for their programs had decreased in all areas (23%) or in some areas (20%). Of particular note were the decreases in budgets devoted to studio materials. Of those responding that they had experienced cuts in "some areas" and who identified the specific areas in which those cuts occurred, 63% reported cuts in consumable items budgets, while only 34% reported cuts in instructional materials funding. Only a combined total of 4% of respondents reported increases in some areas or in all areas. (See Figure 23.)

Of respondents who voluntarily reported dollar amounts for lab fees collected in their programs (9%), an average lab fee of $4.71 was produced. This amount represents a

cut of $2.37 or 67% of the average amount of lab fees of $7.08 collected during the period from 1997 to 2001. All respondents voluntarily reporting lab fees came from the secondary or middle school instructional levels.

In open-ended written responses about funding, 54% of respondents who identified specific areas in which funding cuts appeared reported that funds cut from their art programs were reallocated to language arts and math programs in order to pay for test preparation materials, additional educational materials, instructional resources, and remedial materials for those programs, or for additional support personnel, such as teacher aids or tutors. Those who reported that funding had been cut in their programs also suggested that due to decreased budgets, cuts in visual arts curriculum content had to be made because of the lack of funds needed to purchase materials or to repair or replace broken or worn out equipment students need to learn processes or skills those materials or equipment provide. For example, one respondent wrote that she was forced to cut all ceramics content from her curriculum, because her budget would not support the cost of purchasing clay and glazes for lessons she routinely taught her elementary students. A middle school art educator reported having to cut a printmaking unit from his curriculum, because funding was not available to repair a broken printing press or purchase a new press needed for students to make prints in the unit. A secondary art educator reported that her jewelry course had to be cut because of a lack of budgetary support. She also reported that her school board refused to increase lab fees needed to purchase metals and other consumable materials that were routinely bought with school district funding provided for purchasing materials for that course which could not be covered by courses fee revenue.

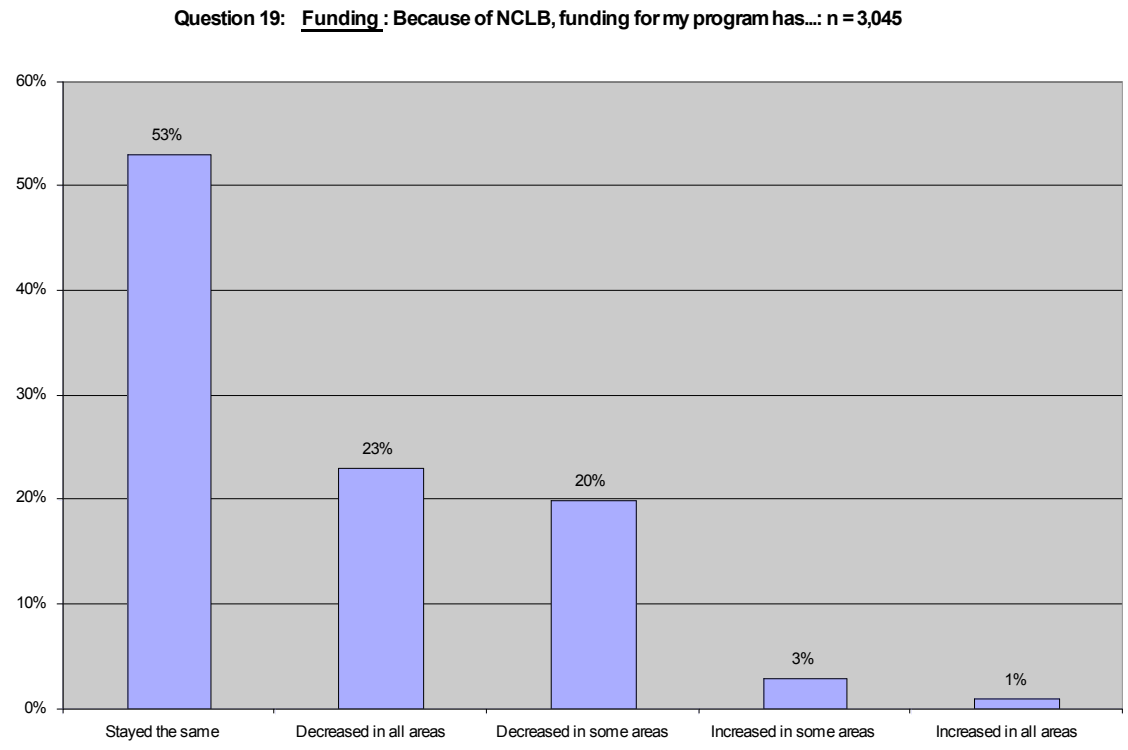

Figure 23: Because of NCLB, funding for my program has….

In an open-ended item, subjects were asked to describe how funding for their programs had been affected by NCLB. A total of 1,875 or 55% of respondents provided information for this item and 23 topics were identified in their responses. (See Table 3.) The most common response (38%) was that NCLB had "no affect" on funding in their art education programs. Over a quarter (28%) reported funding cuts with lost funds being given to language arts and math programs with an additional 1% reporting funding being spent for special needs students and low performing students. One respondent wrote:

> Money goes to 'core' subjects. This year I was able to get decent supplies because a parent was constantly complaining. I was blamed. I really think the extra stuff

> was purchased to prove that I was a bad teacher. When the students started doing better, that theory was disproved. (Respondent 3042)

A fifth reported cuts in funding from state governments. Of those (13%) reporting funding cuts, 29% reported cuts of 50%, an additional 29% reported cuts of 10%, and 14% reported cuts of 33%. Alarmingly, 7% of respondents reported cuts of 75% of funding for their programs, while 4% reported receiving no funding of any kind for their art program. Six percent of respondents specifically reported cuts in studio supply budgets.

Reasons given to explain funding cuts in art education programs included funds being spent for test preparation (13%), remediation (8%), and that funding was based on class enrollments (7%). Other rationales explaining funding cuts included drops in enrollments, low test scores caused funding cuts in art programs, no funding for field trips, and discretionary allocations of funding by building principals (2% each). Only 3% of respondents reported increases in funding for their programs and among those responses, no explanation was given about the amount or areas in which these increases occurred. Of those reporting increases in funding, 51% were from charter or private schools.

Table 3

Question 47: Describe how Funding for your art program has been affected by NCLB:

n = 1,875

Topics (23 topics)	Percent
No affect	38%
Less funding for art/more funding for core classes	28%
Decreased state funding	20%
Funding cuts	13%
Those responding	
By 50%	29%
By 10%	29%
By 33%	14%
By 5%	7%
By 20%	7%
By 40%	7%
By 75%	7%
Art funds used for test prep	13%
Art funds used for remediation	8%
Art funding based on art class enrollments	7%
Cuts in funds for studio supplies	6%
No funding for art programs	4%
Don't know	3%
Art staff reduced, funding unchanged	3%
Increased funding	3%
Drop in enrollment	2%

Increased enrollments with decreased funds	2%
Lower test score caused decreased funding in art	2%
No funding for field trips	2%
Funding allocated at discretion of the principal	2%
Modest funding reductions	2%
Increased funding for special needs and low performing students	1%
No new textbooks	1%
Less funding from lab fees (Average lab fee reported: $4.71@student)	1%
Increased lab fees	1%
Increased numbers of classes without increased funding	1%

When asked about whether funding for their programs was affected by NCLB, responses were generally negative with 51% "disagreeing" or "strongly disagreeing" that NCLB had not affected funding for their program. Nearly a third (30%) "agreed" or "strongly agreed" that NCLB had not affected funding in their art education programs, while a fifth were "undecided." (See Figure 24.)

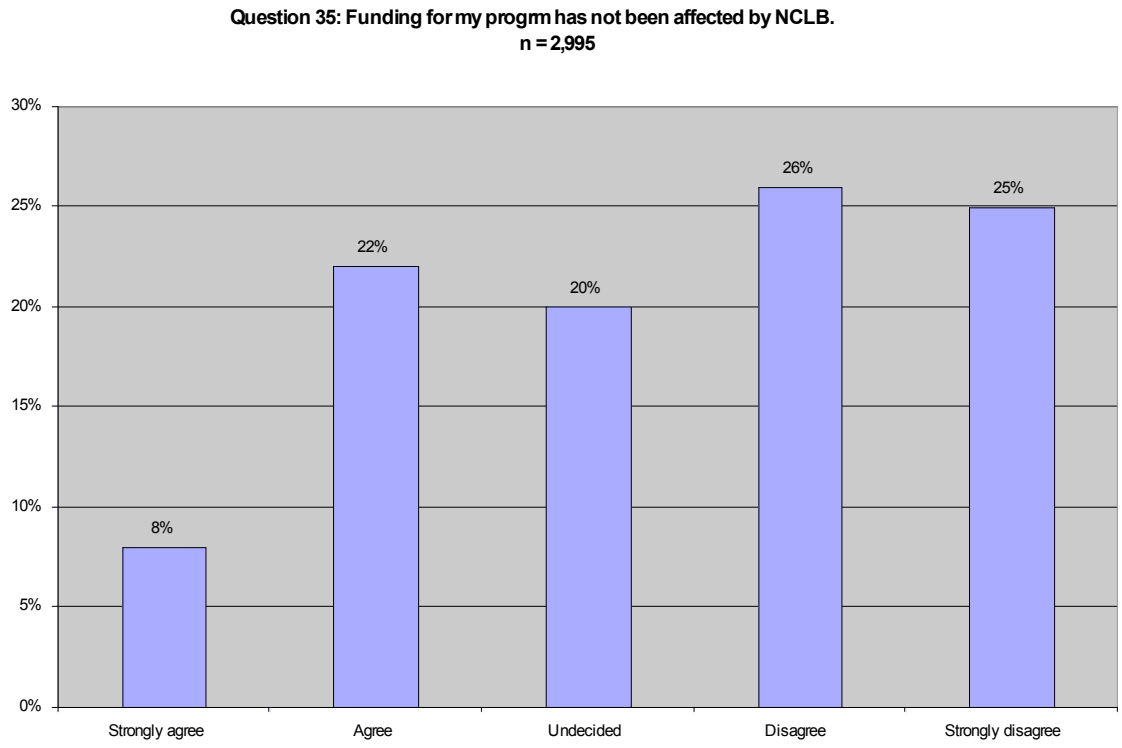

Figure 24: Funding for my program has not been affected by NCLB.

The Impact of NCLB on Scheduling in Art Education Programs

Scheduling of art classes has significant importance in determining a number of outcomes in art education programs. Schedules control the numbers of classes, how frequently students attend art classes, and how long those classes meet. These frequencies function as regulatory devises that control the range and pace of delivering curriculum content and the amounts and kinds and quantities of studio supplies students may need to complete work. In most cases art schedules must function in combination with other schedules within the school day or week. Various scheduling models are utilized in art programs. Numbers of class sessions vary from as few as four a day to as many as eight or more, depending on the instructional level at which the art education program exists, with more classes typically being taught at the elementary level (Sabol, 1998b, 1999, 2001a). Some schools employ block scheduling or other schedule models that provide extended instructional periods, thereby allowing for greater in-depth work in studios or classrooms. Principally at the elementary school level, art schedules may allow art educators to see individual classes anywhere from once a week to once a month or less. At other instructional levels, classes may be scheduled to meet daily or other multiples of times within each week.

Whatever scheduling model is used, it must allow art educators to deliver curriculum at a manageable pace, utilize varieties of instructional models, implement

assorted assessments, address state and national curriculum standards, and allow students adequate time to engage in learning and utilizing the creative processes necessary for artistic expression. The schedule also must allow enough time during classes or throughout the school year for students to adequately learn content delivered in the curriculum, develop proficiencies with media and processes, explore various solutions to visual problems, and reflect on learning and the experiences in which they have been engaged.

Sabol (1998b, 1999, 2001a) reported 54 minutes as the average number of minutes for art periods among all instructional levels. Numbers of minutes of class periods varied among instructional levels with averages of 46 minutes at the elementary level, 50 minutes at the middle school level, and 60 minutes at the secondary level. The frequency at which art classes met per week for all instructional levels was 3 times a week. Wide discrepancies occurred among instructional levels with classes meeting most frequently at the secondary level with an average of 4 times a week and least frequently with .25 per week or once monthly at the elementary level. An average of 21 classes per week were taught by art educators among all instructional levels, with 24 being taught per week at the elementary level, 22 at the middle school level, and 19 at the secondary level.

When asked about the affect of NCLB on their art schedules, 47% of 3,100 respondents reported that their schedules had increased interruptions, conflicts and problems. Thirty-seven percent of respondents also reported that their schedules had become more complicated. Nearly a third (32%) reported that their schedules had not

been affected by NCLB. Only 1% reported decreased interruptions, conflicts, and problems because of NCLB. (See Figure 25.)

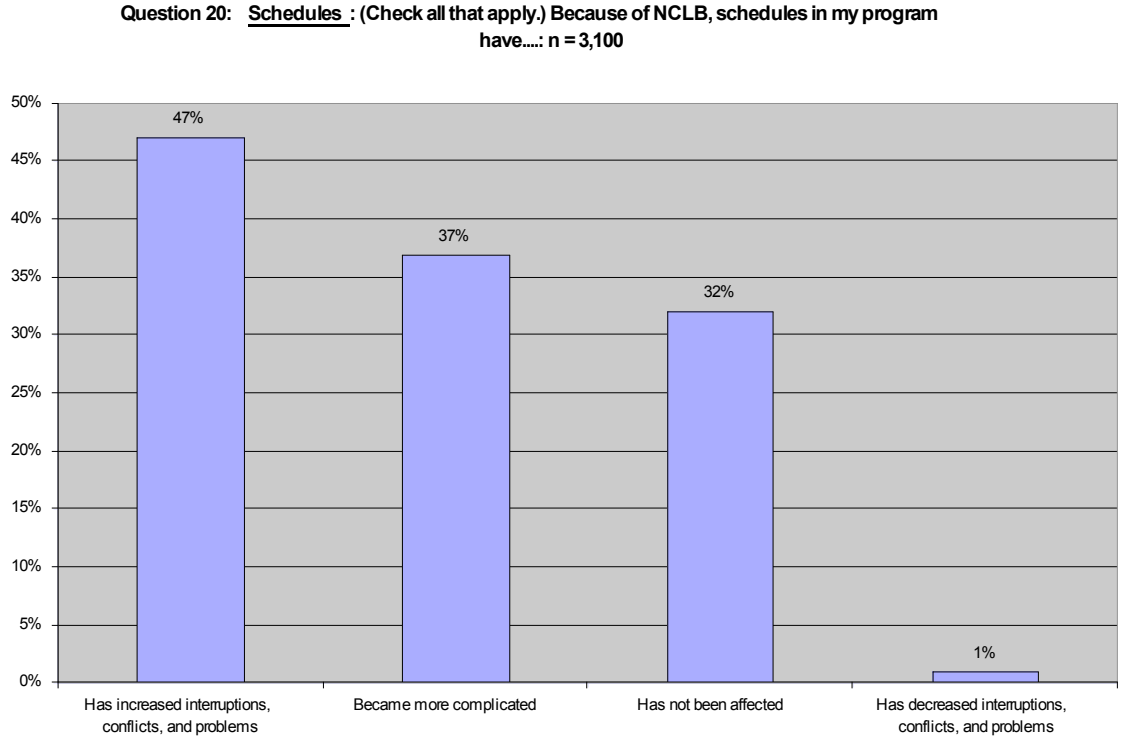

Figure 25: Because of NCLB, schedules in my program have….

When asked in an open-ended item to describe how art schedules had been affected by NCLB, a total of 25 topics were identified in responses. (See Table 4.) The most common response (17%) was that NCLB had "no affect" on art schedules.

The inclusion of reading in art classes, required for language arts courses, shortening instructional time of art classes (15%) was the second most common response which affected schedules in art programs. In nearly all cases of respondents reporting that reading was now required in their art classes, reading material they described was not

related to the visual arts or visual arts curriculum content, but rather it was provided by teachers in the language arts programs and consisted of excerpts from world literature, poetry, short stories, writing prompts, English usage or grammar drills or worksheets or other language arts curriculum content.

Additional scheduling affects included students being pulled out of art class for remediation (14%), students being pulled out of art class for testing and practice testing (11%), reduction in art electives (8%), increased numbers of classes per day (7%), and multiple courses meeting during the same period (doubling/tripling) (7%). Numerous reports were given of elementary art educators repeatedly teaching multiple sections of grade levels or combinations of grade level classes during single class periods. (For further discussion of this topic, see the Impact of NCLB on Teaching Loads, p. 83.)

Other affects on art schedules included art educators' loss or reduction of planning time (6%), art schedules lacking importance for administrators (5%), increased class sizes (5%), and shortening of art class periods (5%). Remaining affects were reported with less frequency; however, it is notable that 3% of respondents reported that students in their schools were not allowed to take any art courses until they had passed language arts and math courses, while others reported that more students were required to take Advanced Placement courses in the visual arts (3%). Some reported, overcrowding in elementary art classes (an average of 33 students per class), overcrowding in art elective courses, and leaving public schools to teach in private or charter schools because of oppressive art schedules (2% each).

Table 4

Question 48: Describe how Scheduling for your art program has been affected by NCLB:

n = 1,955

Topics (25 topics)	Percent
No affect	17%
Reading now required in art classes	15%
Students pulled out of art class for remediation	14%
Students pulled out of art class for testing and practice testing	11%
Reduction in art electives	8%
Increased numbers of classes per day	7%
Multiple courses meeting during the same period (doubling/tripling)	7%
Loss or reduction of planning time	6%
Art schedule lacks importance for administrators	5%
Class sizes have increased	5%
Class periods have been shortened	5%
Class sections have been cut	4%
More students required to take Advanced Placement courses	3%
Required to teach reading during Pre-K art classes	3%
Students only allowed to take art after passing core classes	3%
Overcrowding in elementary art classes (average 33 students per class)	2%
Overcrowding in art electives courses	2%

Art classes used as a "dumping ground" by counselors (secondary)	2%
Reduced teaching load because of NCLB	2%
Students (middle/secondary) counseled out of art courses	2%
Schedule overly rigid/loss of flexibility	2%
Left public schools to teach in private/charter schools because of schedules	2%
Art classes are filled to meet graduation requirements	1%
Schedules controlled by administration/no input on schedule	1%
Art field trips (museums, galleries, exhibits) cancelled	1%

When asked whether they felt that NCLB had not affected their art schedules, 75% "disagreed" or "strongly disagreed" that NCLB had not affected their art schedules. Only a quarter of respondents "agreed" or "strongly agreed" that NCLB had not affected their schedules with 13% reporting being "undecided." (See Figure 26.)

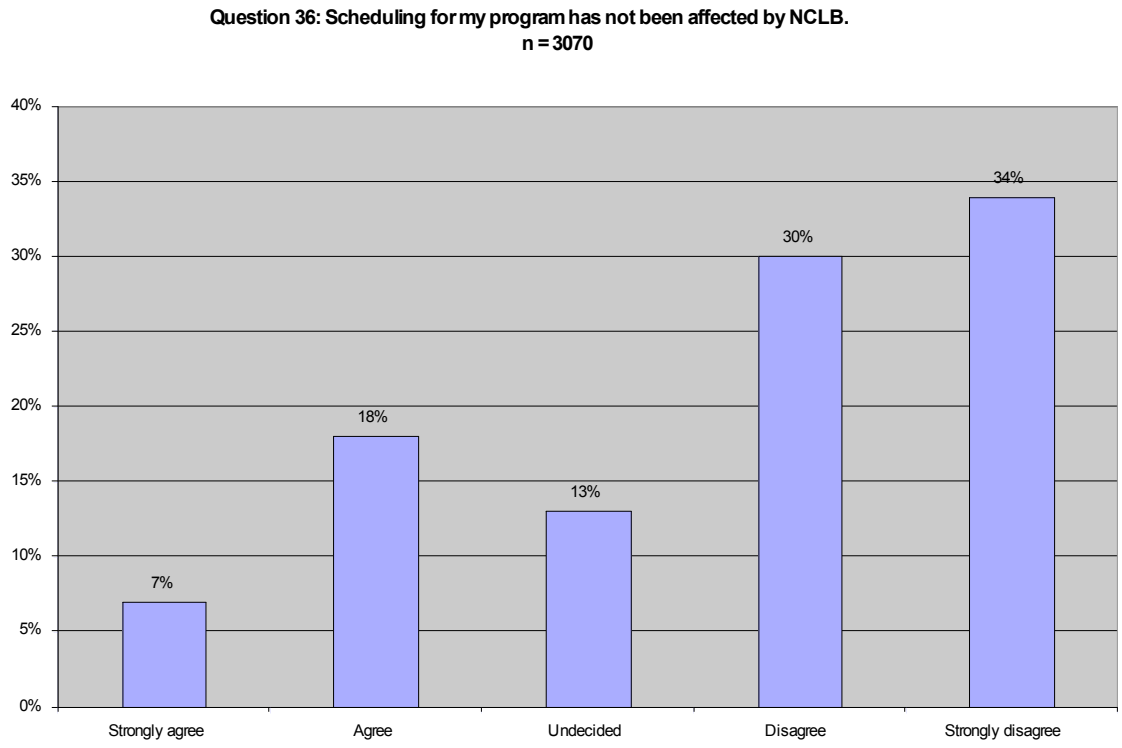

Figure 26: Scheduling for my program has not been affected by NCLB.

The Impact of NCLB on Curriculum in Art Education Programs

Curriculum is at the core of learning in the visual arts in schools. Curriculum has been defined in many ways. It has been defined as: "What schools teach; the combined experiences children undergo during schooling; a planned, sequential series of experiences leading to ends that are sometimes known in advance and obtained with a maximum of teaching efficiency" (Dunn, 1995, p. 4).; "…the formal and informal content and process by which learners gain knowledge and understanding, develop skills, and alter attitudes, appreciations, and values under the auspices of that school" (Doll, 1996, p. 15); or "Curriculum is a plan for learning" (Taba, 1962, p. 11).

In part, curriculum is designed and intended to include content that meets local, state, and national curriculum content standards. It must address the various forms in which art is made, such as drawing, painting, printmaking, sculpture, ceramics, photography, video or digital art, and the other visual arts. It must include educational experiences in the use of varieties of visual arts media, such as charcoal, pastels, paint, clay, and the full remaining range of additional media. The visual arts curriculum must include experiences and training in the use of various artistic process utilized in the various art forms and with the media with which artists create. Ideally, visual arts curriculum content is organized or sequenced in a fashion that enables students to spiral learning and build upon previous knowledge. In order for this sequence of learning to be

most productive, the content of the curriculum must be compatible with the artistic, cognitive, social, physical, and moral stages of development at which the students may be. Concepts included in the curriculum also must be appropriate for the cognitive and skill levels of the students. Finally, curriculum must have forms of assessment and evaluation of students' products and experiences they receive through instruction that can be reviewed in order to make decisions about the achievement levels of students, to evaluate the efficacy of instruction, and to evaluate the degrees at which the curriculum and program are functioning.

A dominant curriculum model in visual arts education is known as discipline-based art education, which includes study in the disciplines of art criticism, aesthetics, art history, and art production. Recently, the study of visual culture has gained attention in some art education curricula because of its emphasis on educating students about the meaning and purposes of the widespread uses of visual imagery in contemporary society. Whichever curriculum model is used by art educators depends in large part upon the educational philosophy guiding the selection of a curriculum model and the ultimate outcomes the curriculum is intended to produce or the purposes for which it is intended to serve.

Art educators were asked how they changed their curriculum because of NCLB. The most frequently reported change they made was to increase the emphasis on state and national visual arts standards (60%). They suggested that they increased mapping of lesson plans to those standards and inserted lessons to address all standards on a more equitable basis across their curricula. Making these and other types of changes required art educators to spend increased time on curriculum building and revision (43%). Another

kind of change that art educators made in their curricula was to increase emphasis on higher order thinking skills, increasing reading, writing, and research activities, and increasing the number of open-ended assignments (38%). Art educators also reported cutting visual arts content, studio time, varieties of art media experiences, field trips, and other visual arts curriculum content (36%). Over a fifth (22%) of respondents reported making revisions in their curricula to make them more demanding and rigorous. Nearly a fifth (19%) of respondents reported that they did not change their curriculum because of NCLB and 14% reported that they increased the pacing of their curriculum in order to cover all of its content. (See Figure 27.)

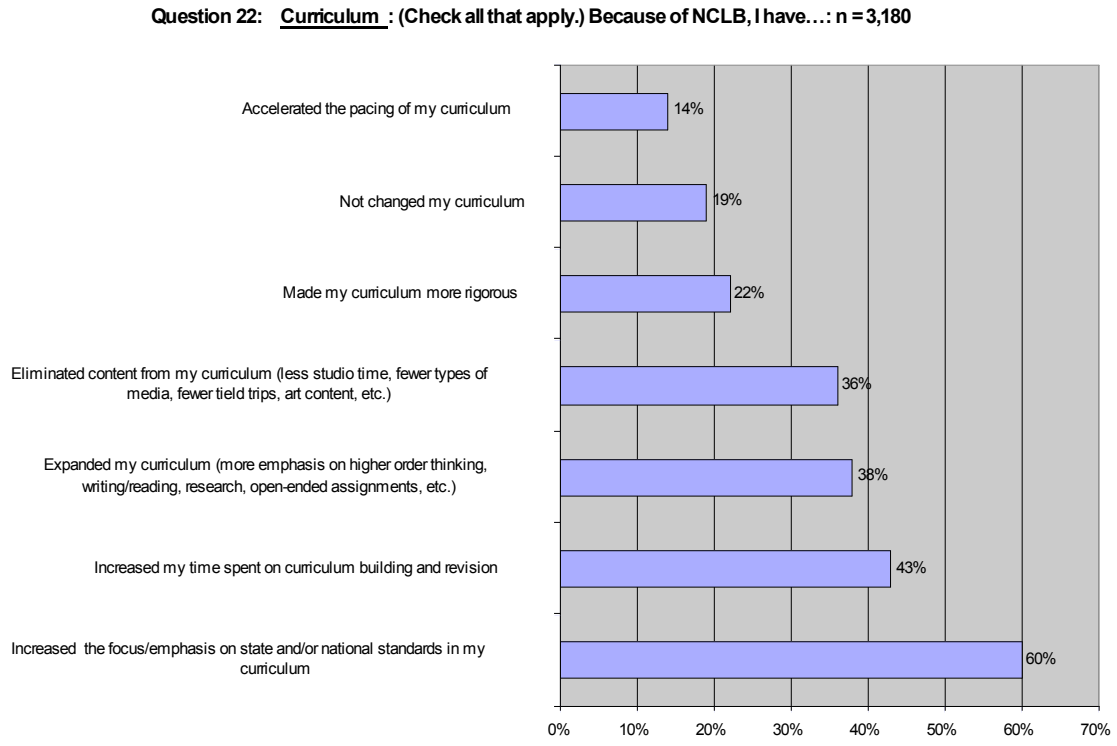

Figure 27: Because of NCLB, I have…. (curriculum).

When asked in an open-ended item to describe how NCLB had affected their curriculum, a total of 36 topics were identified in the responses from 2,065 subjects. (See Table 5.) Over a third (35%) of respondents reported that they had to cut visual arts content in order to insert content from language arts and math. Many suggested that the addition of content from these disciplines was required by their administrators in order to improve test results in those areas. As a result of having to insert content from language arts and math, art educators reported decreased time during art classes to cover all of the visual arts curriculum content (32%). Increased emphasis on language arts, math, social studies, and science in their curriculum was reported by 29% of respondents. The increased emphasis on content from these disciplines was caused by pressures from outside their program areas by their states or their local administrators to meet requirements of NCLB and to improve test scores in tested subjects. One of the secondary affects of having to take class time to include newly acquired content from other disciplines was the decrease in time available for students to work on studio activities (24%) in the art classes. The loss of studio time resulted in less time for students to be creative and to explore alternative or multiple solutions to visual arts problems they were asked to solve in their studio and other art learning activities (22%) and less time for visual problem solving and visual arts thinking (21%). Respondents also reported increasing the amount of time they spent writing curriculum (22%) or improving their curriculum (21%). In a fifth (20%) of responses, art educators reported "dumbing down" the curriculum and simplifying work so that students could pass assessments, increasing emphasis on assessments or benchmarks (18%), or varying curriculum content to match assessments (18%). Reports of having to accelerate delivery of curriculum

(15%), the loss of materials and media to support the curriculum (15%), and increases in the number of classes or courses dropped from the art program (15%) were reported. Increased district-wide coordination of curriculum was reported by 14% of respondents. Only 13% reported that NCLB had "no affect" on their curriculum. Twelve percent reported that they had less freedom to revise or change their curriculum due to district controls and others reported spending increased time matching instructional methods with curriculum content (11%), expanding lesson plan content as required by administrators (11%), spending more time being reflective about curriculum content and pacing and effectiveness of the curriculum (11%), increasing the use of technology in their programs (11%), and spending more time keeping records related to their curriculum (11%). The loss of gifted education courses or programs was reported by 9% of respondents. Other affects of NCLB on art education curriculum were reported with less frequency.

Table 5

Question 50: Describe how Curriculum for your art program has been affected by NCLB: n = 2,065

Topics (36 topics)	Percent
Cut art curriculum content to insert language arts and mathematics content	35%
Loss of time to cover entire curriculum	32%
Increased emphasis on language arts, math, social studies, and science in art curriculum	29%
Less time in curriculum for studio activities	24%
Increased time on NCLB content	23%
Loss of time for students to be creative and explore alternative solutions to problems	22%
More time spent on writing curriculum	22%
Updated art curriculum	21%
Less time for visual problem solving and visual arts thinking	21%
Dumbing down the work so students can pass	20%
Increased focus on standards and benchmarks	18%
Varied curriculum content to match assessments	18%
Accelerated delivery of curriculum	15%
Increased numbers of art classes or courses being dropped	15%
Loss of materials and media to support curriculum	15%
Increased district-wide coordination of curriculum	14%

No affect	13%
Less freedom to revise/change curriculum	12%
More time spent matching curriculum content with instructional methods	11%
Expanded content required in lesson plans by administration	11%
More time spent on reflection about curriculum content, pacing, effectiveness	11%
More time spent on record keeping	11%
Increased use of technology	11%
Loss of gifted or high ability courses or programs	9%
Held more accountable for curriculum by administration	8%
Must teach reading	7%
Increased emphasis on higher order thinking skills	7%
Less one-on-one time with students	7%
Loss of planning periods	6%
Increased uses of best practices	6%
Increased interdisciplinary content in curriculum	5%
Increased curriculum content	2%
Curriculum is better organized	2%
No room in curriculum for high prep lessons (mosaics, paper-making, etc.)	2%
Advanced Placement courses added	2%
Loss of field trips or fewer field trips	2%

When asked if NCLB had not affected their curriculum, 68% of art educators "disagreed" or "strongly disagreed" that it had not affected their curriculum. Less than a quarter (24%) "agreed" or "strongly agreed" that NCLB had not affected their curriculum. Only 13% were "undecided." (See Figure 28.)

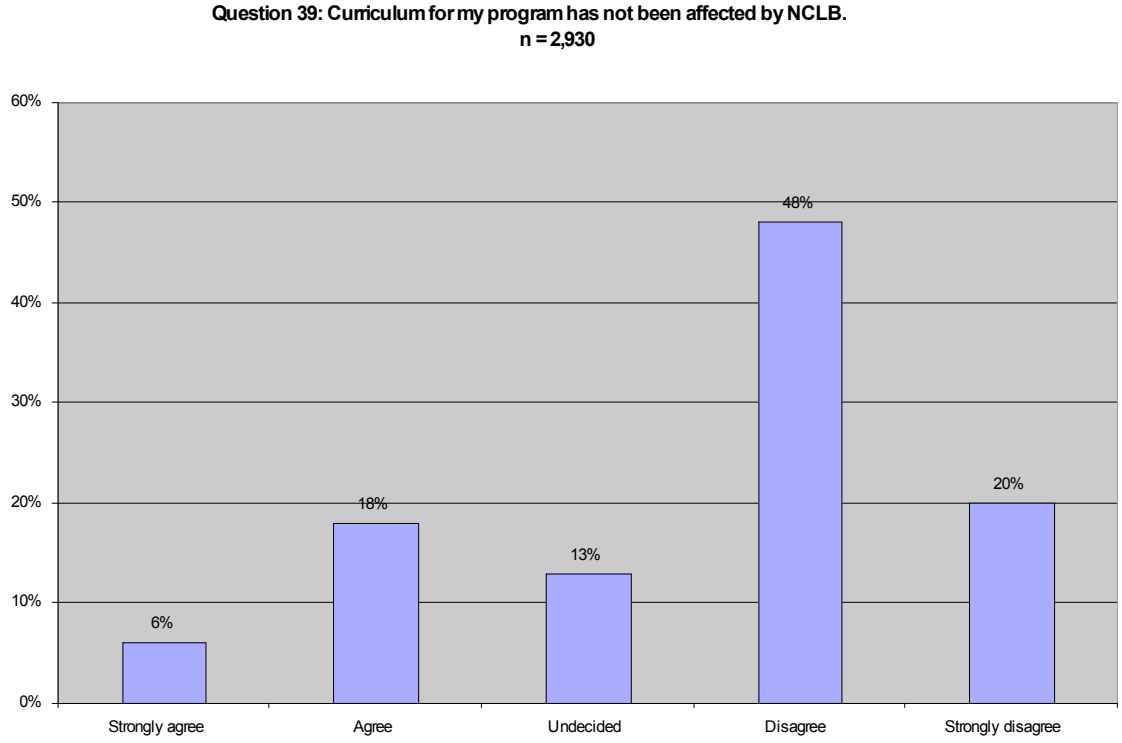

Figure 28: Curriculum for my program has not been affected by NCLB.

The Impact of NCLB on Teaching and Instructional Practices in Art Education Programs

Teaching is the principal activity in which teachers engage. Learning in schools is highly dependent upon the delivery of comprehensive curriculum by teachers. Teaching is the act of delivering this content. Teaching has been defined as: "…the way human beings define and convey to one another the meaning and methods of living. To educate is both to preserve and to change the meaning of the human experience." (Delacruz, 1997, p. 1). Scheffler (1965) defined teaching as follows:

> Teaching is an activity aimed at the achievement of learning. It is practiced in such a manner as to respect students' intellectual integrity and capacity for independent judgment. First, it brings out the intentional nature of teaching, the fact that teaching is a distinctive goal-oriented activity, rather than simply a patterned sequence of behavioral steps executed by the teacher. Secondly, it differentiates the activity of the teacher from such other activities as propaganda, conditioning, suggestion, and indoctrination, which are aimed at modifying the person, but strive at all costs to avoid a genuine engagement of his judgment on underlying issues. (p. 131)

There are a number of capacities that contribute to successful quality instruction in any discipline. Teachers must have extensive knowledge of the discipline in which they teach and they must continue to increase their knowledge throughout their teaching

careers. Not only must they be knowledgeable about the discipline, but they must enjoy the subject. The two are connected, because it is almost impossible to go on learning anything year after year without feeling spontaneous interest in it (Highet, 1989). Teachers must be skilled in using the processes of those disciplines in the creation of products of the discipline. They must be knowledgeable about and proficient in the use of a broad range of instructional methodologies and be able to match these methods with the various forms of student development and levels of student development within those forms. They must be aware of students' capacities, readiness, and needs in selecting appropriate instructional methods for teaching and for the delivery of the content of the curriculum. They must be skilled in varying or modifying these methods and shaping them to meet the tasks at hand in order to accomplish the desired learning outcomes for which instruction is being provided. They must be facile in changing the instructional method to accommodate unexpected or unplanned directions students' learning take. These characteristics of teaching are necessary to support teachers in the delivery of quality instruction in any discipline.

Other characteristics of quality teaching and instruction deal with beliefs, dispositions, or principles that contribute to positively influence teachers actions and thinking as teachers in teaching their students. Sabol (2009b) identified the following principles of quality teaching.

(1) Teachers must enjoy teaching. Simply knowing about something does not mean that one can teach it well. Teachers must not only be skilled in pedagogy, but also must enjoy the act of teaching, in order to provide quality instruction about the discipline they teach.

> A hallmark of exemplary teachers is their joy in the act of teaching. Successful teachers must love what they teach, but this love must go beyond simply loving the subject matter they teach. They must love the act of teaching. Teachers' enthusiasm for teaching captivates and frequently motivates students to enjoy learning and sparks interests students may never have pursued on their own. (p. 216)

(2) Teachers must be fair and consistent. Teachers walk the difficult path of deciding when it is time to ignore, soothe, motivate, correct, or drive each of their students. Circumstances require that teachers modify their words and actions to meet whatever conditions exist. However, in all situations, consistency is essential in dealing with these changing conditions.

> In all cases, at all times, and with all students, teachers must be fair and consistent. Double standards and conflicting actions confuse students and frequently lead to destruction of trust and motivation. Sliding standards or perceptions of favoritism plant the seeds of dissatisfaction and disharmony that usually lead to increasingly serious problems and discord. (p. 216)

(3) Teachers must continue to learn about teaching. It has been said that teaching is an art (Highet, 1989). As in all forms of art, continued learning and education is necessary in order to encourage growth and improvement. Teachers need to pursue professional development experiences that can expand their knowledge of new techniques, instructional models, instructional resources, or other developments in teaching that will expand their teaching toolkit and abilities as teachers. They see these experiences as rewarding and energizing. Successful teachers study the literature of teaching or conduct

research about teaching, teachers, and teaching models or processes, and observe quality teachers and reflect on what makes those teachers successful. Teachers must be reflective about their teaching and evaluate their performances in order to correct or improve themselves as teachers. Ultimately, teachers understand that just as they ask their students to grow and learn, they must do the same throughout their careers as teachers.

(4) Teachers must inspire their students to love learning. Successful teachers have a fundamental love of learning. They understand the importance of learning and the role lifelong learning plays in the everyday lives of everyone. Crucial for inspiring students to love learning is the teacher's capacity to enjoy being in the company of their students. Teachers must enjoy their students' company. Unless teachers like being with their students, they will not teach them well and the possibility of inspiring their students to love learning is significantly diminished.

> In a time when many in contemporary society distain learning, teachers need to include a focus on learning that invites students to pursue it in all of its forms. Teachers need to encourage students to raise questions about what they are learning and about what is of interest to them. Students must be allowed to actively engage in investigating topics related to their questions and pursuing answers to them. In this manner, students may develop a sense of ownership for their learning while learning skills and processes they will draw upon after leaving formal schooling as they enter the working work and pursue their careers. (p. 217)

When asked what areas of change had occurred in their teaching and instructional practices as a result of NCLB, over half (51%) of respondents reported that they are more

reflective about the effectiveness of their teaching and instructional practices. They also reported that they used more varied instructional practices in the delivery of curriculum content (42%). They reported that they had increased the use of technology for instruction in their classrooms (37%). Over a quarter (27%) of respondents revealed that they had not changed their instructional practices because of NCLB and 10% reported using fewer instructional practices or methods in their teaching because of NCLB. (See Figure 29.)

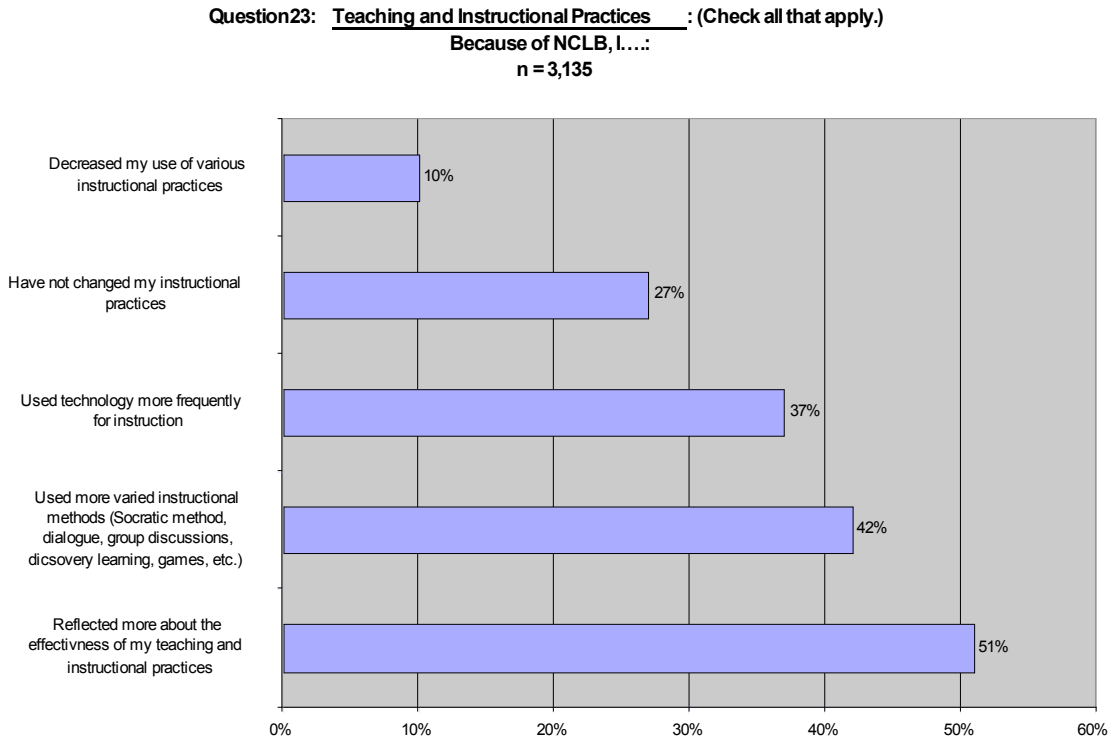

Figure 29: Because of NCLB, I….(teaching and instructional practice)

In an open-ended item, subjects were asked to describe how their instructional practices had been affected by NCLB. A total of 1,730 subjects responded for this item and 38 topics for responses were identified. (See Table 6.) The most commonly identified

affect of NCLB on teaching and instructional practice was the increased emphasis on instruction in writing and reading (25%). This increased emphasis required art educators to utilize techniques for teaching reading and writing that were used to lesser extents in their classrooms prior to the passage of the NCLB legislation. Respondents reported increasing the variations and numbers of instructional methods (17%) as the second most common affect on their instructional practices. Others (15%) reported that NCLB has had "no affect" on their instructional practice. An additional 15% of respondents reported devoting less time for instruction during studio sessions and more time being spent in instruction on assessments (13%) and more time relating instruction to standards (12%). Additional areas in which instruction was affected by NCLB included: less time for instruction, increased uses of technology for instruction, increased use of portfolios, and increased data collection and research for interpreting and using data for decision-making, (12% each). Also sited were increased teaching to tests, increasing the pace of instruction, pursuing professional development related to instructional practices, being more reflective about the impact of instruction on learning and student's achievement, and increased uses of discussions that involved higher order thinking skills (11% each). Art educators also reported increased time spent with special needs students (10%), increased emphasis on validity of assessments and statistical analysis of assessment results (10%), and slowing instruction in order to improve student learning (8%). Other notable affects reported with less degrees of frequency included the "fun" of teaching being diminished (8%), increased observations by administrators (7%), loss of the focus on creativity (7%), increased instruction devoted to remediation (7%), increased time spent integrating art across the curriculum (6%), compacting/condensing instruction

(6%), increased repeating of instruction for students who were late, absent, or removed from art classes for remediation (6%), students pulled from art classes for remediation (6%), being better able to understand which students are succeeding (5%), loss of field trips (5%), and using rubrics more to clarify goals of assignments (4%).

Table 6

Question 51: Describe how Instructional Practice in your program has been affected by NCLB: n = 1,730

Topics (38 topics)	Percent
Devoting more instruction to writing and reading	24%
More varied instruction/use more instructional methods	17%
No effect	15%
Less time for studio instruction	15%
More instruction devoted to assessments	13%
More time spent relating instruction to standards	12%
Less time for instruction	12%
Greater use of technology for instruction	12%
Increased use of portfolios	12%
Increased emphasis on data collection and research	12%
Teaching to the test	11%
Increased pacing of instruction	11%
Taken professional development to learn new instructional methods	11%
More reflective about the impact of instruction	11%
Increased discussions with higher order thinking skill sets	11%
More time spent with special needs students	10%

Increased emphasis on validity and statistical analysis of assessment results	10%
Instruction must move slower so everyone can be successful	8%
The “fun” of teaching has been taken away	8%
Increased administrator observations	7%
Instruction stops for testing	7%
Loss of focus on creativity	7%
More instruction devoted to remediation	7%
Greater emphasis on art vocabulary and language	6%
More time spent integrating art across the curriculum	6%
Repeat instruction for students who are late, absent, or removed from art classes for remediation	6%
Forced to attend professional development sessions with no art applications	6%
Students pulled from art classes for remediation	6%
Compacting/condensing instruction	6%
Daily posting of essential questions, goals, and/or objectives	6%
Instructional practices micro managed by administration	5%
Loss of field trips	5%
Better able to understand which students are succeeding	5%
Use rubrics more to clarify goals of assignments	4%
Dealing with increased discipline and behavior management issues	4%
Use the internet more to vary lesson plans	2%
Include more student choice of learning activities	2%
More instruction for hands-on activities	2%

Art educators' attitudes about whether NCLB had contributed to improving their instructional practices were negatively skewed. Slightly over a quarter (26%) of respondents "agreed" or "strongly agreed" or were "undecided" (26%) that NCLB had improved their instructional practices. Nearly half (48%) of respondents "disagreed" or "strongly disagreed" that NCLB had improved their instructional practices. (See Figure 30.)

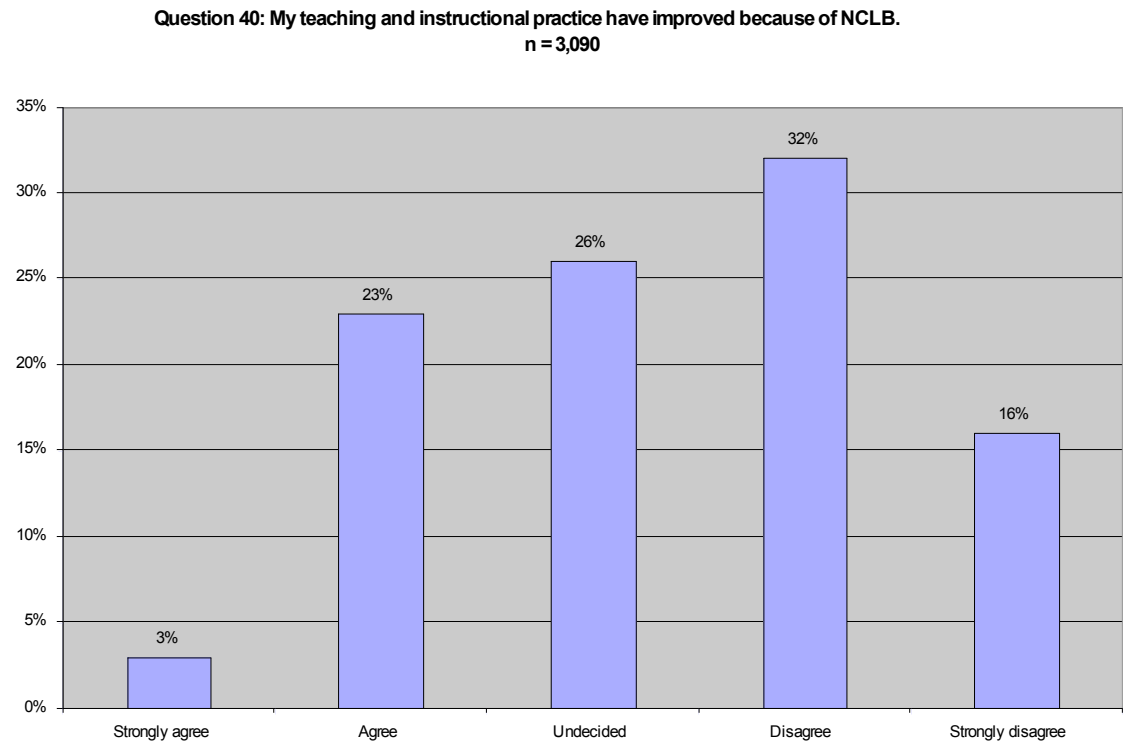

Figure 30: My teaching and instructional practice have improved because of NCLB.

The Impact of NCLB on Assessment in Art Education Programs

During the past two and a half decades, assessment of learning in visual arts education has continued to gain importance. The waves of educational reform precipitated by publication of *A Nation at Risk* (National Commission on Excellence in Education, 1983) and *Toward Civilization* (National Endowment for the Arts, 1988) planted seeds for the increased focus on assessment that exists today. Both of these reports recommended assessments and demonstrations of learning in schools. By focusing national attention on the efficacy of public education, these two reports stimulated intense examination of the nature of education and the quality of education schools were providing. Public scrutiny of students' achievement led to an emergence of new levels of accountability never before experienced in the history of education in the United States.

With the emergence of discipline-based art education in the mid-1980s and its inclusion of assessment of learning in the visual arts (Clark, Day, & Greer, 1987) and publication of the national fine arts standards (Music Educators National Conference, 1994), state departments of education and local school districts undertook ambitious visual arts curriculum reform initiatives. Many of these initiatives included development of state and local assessments of learning in the visual arts (Sabol, 1990, 1994, 1998a).

In 1969, Congress mandated the National Assessment of Educational Progress (NAEP). The purpose of the NAEP is to periodically survey and monitor changes in the educational accomplishments of U.S. students. The NAEP has assessed learning in mathematics, reading, science, writing, world geography, U.S. history, civics, social studies, and the arts (Calderone, King, & Horkay, 1997; U.S. Department of Education, 2009).

The NAEP first assessed visual arts achievement in 1974 and again in 1978, raising numerous issues and concerns about the purposes and nature of assessment in art education (Sabol, 1990). The NAEP's findings prompted similar large-scale, state-level assessment in the 1980s (Sabol, 1990, 1994; Shuler & Connealy, 1998). The 1997 and 2008 NAEP in visual arts consisted of items designed to measure eighth graders' knowledge and skills in creating and responding in art. The items were compatible with the national visual arts standards and with current classroom practices. Findings in *The NAEP 1997 Arts Report Card* (Persky, Sandene, & Askew, 1999) and secondary analysis of the 1997 NAEP visual arts data by Burton (2001), Diket (2001), Diket, Burton, and Sabol (2000), Sabol (2001b), and Siegesmund, Diket, and McCulloch (2001) again focused attention on national visual arts assessment, which in turn contributed to examinations of local assessment issues in visual arts education. The 2008 report of NAEP visual arts findings indicated no significant improvement or diminished levels of learning in the visual arts in 8th grade since the 1997 NAEP in the visual arts. Further secondary analysis of the 2008 NAEP visual arts data is needed to identify factors that positively or negatively influenced these performances in order to better understand the meaning of these findings by the field.

Many of the current discussions of assessment of learning in American schools are fueled by the national focus on assessment launched by the No Child Left Behind legislation (U.S. Department of Education, 2002). In every school in the United States, assessment has become deeply rooted and it has taken on immeasurable importance in each of them, in part, because of this and other state laws. A central focus of NCLB is its emphasis on standardized testing and the assessment of learning. Schools have been charged with providing empirical evidence through standardized test results that students are learning. Implicit in the law is its support for the argument that standardized testing is a valid and reliable means of measuring students' achievement in schools. Critics argue that such assessments are not capable of capturing the full range of learning and achievement happening in schools; that standardized assessments typically utilize assessment methods not capable of measuring higher order thinking or development of knowledge and skills over time; that standardized assessments measure a narrow universe of knowledge and skills, and that the dominance of assessment has changed the purposes of schooling and the nature of education in American schools (Cawelti, 2006; Dorn, Madeja, & Sabol, 2006; Dorn & Sabol, 2006; Jensen, 1997; Kohn, 2000, Molnar, 1994, Sabol 2009a; Viadero, 2008; Zellmer, Frontier, & Pheifer, 2006). These and many other arguments in favor of or in opposition to assessment continue to fuel the controversies that assessment of learning in schools creates.

Assessment is a relatively new term in education. Teachers used to depend on "testing" as a source of information about what their students had learned. Today teachers use many sources of information in order to determine what their students have learned and a number of definitions of assessment have been put forward. "Simply stated,

assessment of learning may be thought of as the process of gathering information for the intent of knowing – knowing what is going on and trying to effectively deal with conditions that exist so that a desired goal is attained" (Stake, 1975). Wilson (2005) defined assessment as: "…any activity that serves to provide feedback to the teacher about what the student has learned (p. 7). Beattie (1997) defined assessment as: "…the method or process used for gathering information about people, programs, or objects for the purpose of making an evaluation" (p. 2). Armstrong (1994) defined assessment as: "…providing the basis for schools to be accountable to their communities for student learning in all subjects." (p. 1). Tyler (1949) defined assessment as: "…the process for determining to what extent the educational objectives are actually being realized by the program of curriculum and instruction" (p. 105). Regardless of whatever definition is chosen for defining assessment, it is understood that assessment is a vital operation necessary in the process of education. It can be argued that assessment is a permanent part of the educational process and it is likely to continue to influence the course of education in all programs for the foreseeable future.

When asked what kinds of changes NCLB caused art educators to make in their programs, the most commonly occurring response from the 2,855 respondents who answered this item was that they spent significantly more time on assessment (51%). Increased time was spent on grading, creating assessments, introducing or explaining assessments to students, gathering data, managing data, analyzing data, comparing data sets, explaining assessment results to students, parents, and administrators, writing assessment reports, and other activities related to managing and conducting assessments in their programs.

The second most commonly occurring response (50%) was that they had increased the emphasis on assessment in their programs. Respondents also reported that they had increased the number of types of assessments they used in their programs (43%), increased emphasis on evaluation criteria during instruction (34%), and conducted more assessments (33%). Art educators reported that they used assessment results to improve or modify their curriculum (28%) and nearly a quarter (23%) reported seeking professional development experiences related to assessment, while slightly more than a fifth (22%) reported using assessment results to advocate for their programs. (See Figure 31.)

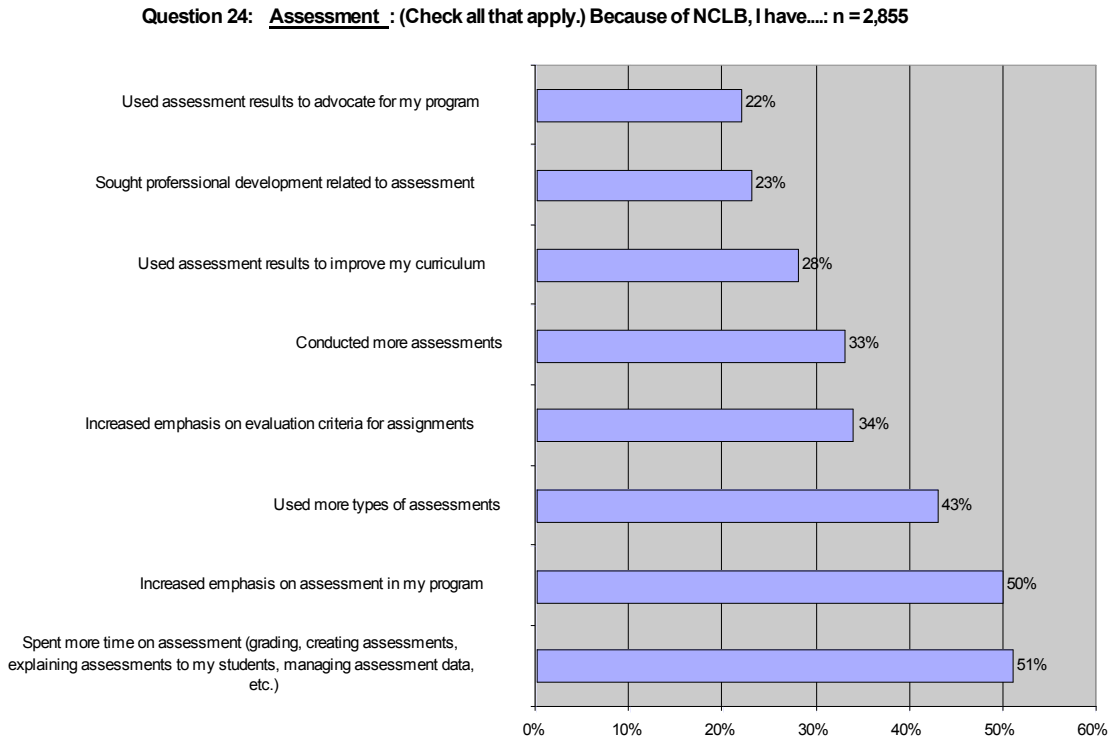

Figure 31: Because of NCLB, I have…. (assessment).

When asked in an open-ended item to describe how assessment in their art program had been affected by NCLB, 1,880 respondents reported 48 topics for affects. (See Table 7.) The most commonly reported affects were spending increased time on assessment (26%), followed by increased frequency of testing (25%), increased paper work and record keeping (23%), and decreased time for studio production in their programs (21%). Nearly a fifth (19%) of respondents suggested that assessment in their programs had not been affected by NCLB. Related to diminished time for studio work were reports of diminished quality of students' studio products due to having less uninterrupted time to work (17%). A related affect that produced less time for studio and reduced visual arts instruction and studio work time were reports from respondents that said they were forced to use visual arts program class time to conduct test preparation activities for tests in other subjects or disciplines (17%). Increased uses of rubrics (16%) and including more written responses in assessment (16%) were reported by respondents. Some reported that increased time spent on assessments caused them to cover less of their curriculum content than prior to the inception of NCLB (14%).

Other notable responses included emotion laden complaints and strongly worded messages about how assessment had removed the "joy" from the art classroom (11%) and that assessments did not match the developmental levels of students (10%), or that assessments were "poorly designed" (10%), and students experienced significantly increased stress levels because of assessments (10%). More positive responses included using assessment results to improve program curriculum (12%), assessments were based on national standards (11%), assessment results were used to improve instruction (10%), and increased teacher reflection about their programs because of assessment results

(10%). Other responses were reported with less frequency, but revealed a wide range of additional concerns about how NCLB had affected art education programs. Interestingly, no respondents on this item suggested that art education programs should be included in high stakes assessments currently associated with NCLB.

Table 7

Question 52: Describe how Assessment in your art program has been affected by NCLB:

n = 1,880

Topics (48 topics)	Percent
Increased time spent on assessment	26%
Increased testing/frequency of testing	25%
Increased paper work/record keeping	23%
Decreased studio time because of assessment activities	21%
No affect	19%
Quality of student work diminished b/c less uninterrupted work time	17%
Art class time spent on test prep for other subjects/disciplines	17%
Increased use of rubrics	16%
Use more written responses in assessments	16%
Less art curriculum content covered because of time on assessments	14%
Assessments cause “uniform”/”right answer” responses in art	14%
Used assessment results to improve curriculum	12%
Uniform art assessments across school district	11%
Assessments remove “joy” in the art room/program	11%
Art assessments based on state/national standards	11%
Increased data-driven decision-making	10%
Used assessment data to improve instruction	10%

Increased measurement of DBAE content	10%
Assessments do not match developmental levels of students	10%
Assessments are poorly designed	10%
Increased art teacher reflection about their art program	10%
Assessment results invalid because of student transience	10%
Assessments increase student stress	10%
More types of assessment measures used	8%
Used assessment data to track student improvement/achievement	8%
Administrators do not value assessment in art	8%
Problems in assessing personal expression	7%
Increased use of authentic assessments	7%
Increased formative assessments	5%
Increased student self assessments	5%
Used assessment results to advocate for my program	5%
Assessment produced clear goals/objectives for art my program	5%
Diminished higher order thinking in art	4%
Assessment increased accountability for the art program	4%
Increased informal assessments	4%
Increased summative assessments	3%
Diminished quality of student work because of limitations in rubrics	3%
Increased use of technology for assessments	3%
Forced to design tests for each instructional level (elementary)	3%
Increased emphasis on art criticism to include reading and writing	3%

Increased state control of assessments	3%
Special needs and non-English speaking students removed from art class for testing	2%
Increased Professional Development days for assessment	2%
Students removed from art classes for testing in other subjects/disciplines	2%
Increased use of portfolios	2%
Subjectivity problems in assessing art products	2%
Assessment improved the quality of student art work	1%
Increased emphasis on higher order thinking in art assessments	1%

When asked about their attitudes related to whether assessment had affected their art programs, 57% of respondents "disagreed" or "strongly disagreed" that assessment in their programs had not been affected by NCLB. A quarter of respondents "agreed" or "strongly agreed" that assessment in their art programs had not been affected by NCLB, while 17% were "undecided." (See Figure 32.)

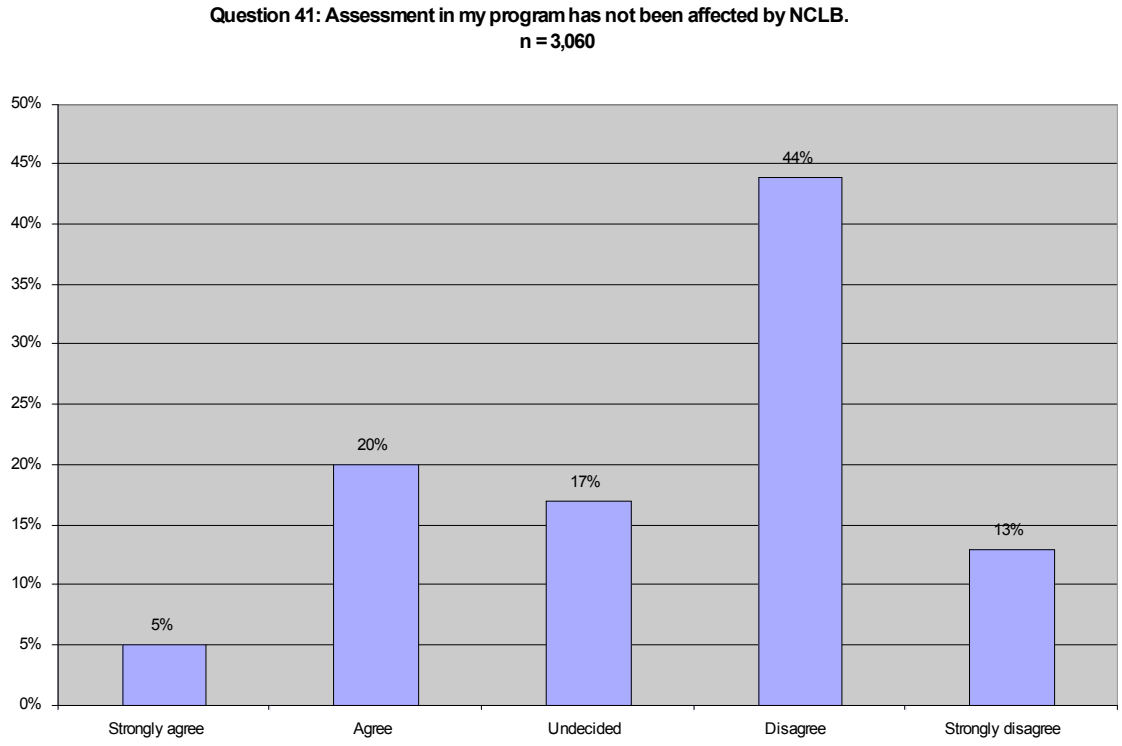

Figure 32: Assessment in my program has not been affected by NCLB.

The Drawbacks of NCLB on Art Education Programs

Without question NCLB has had a broad range of affects on all educational programming in American schools and at all instructional levels. Equally without question is the understanding that NCLB was intended to improve learning and to better prepare students upon finishing school to enter the workforce and to be productive citizens. In many instances this has happened, but in some instances it has not. In local communities across the country, NCLB has produced varying affects and produced differing results. This can be easily seen through comparisons of reports from schools and states about the levels of Adequate Yearly Progress (AYP), GPAs, attendance, drop out, and graduation rates, college applications, and other indicators of student performances. However, it is yet to be determined what the long-ranged affects of NCLB will be on student, our schools, communities, and the nation.

As with most things, and particularly with educational programming, there are positive and negative views of issues, questions, and outcomes. Arguably, there have been a number of negative consequences produced by NCLB. Often these consequences have given rise to controversies that have garnered the attention of the public, our legal system, and legislative bodies in our states and nation's capitol. These controversies have been widely reported in the print and electronic news media. Some negative consequences may not become known for some time. Negative consequences can exist in

a number of different forms and produce a number of unexpected or unanticipated outcomes. These outcomes may be perceived as drawbacks produced by the provisions of NCLB. They may directly affect art education programs, students in art education programs, art educators teaching in them, local schools, and communities in which schools are located. Other outcomes may have indirect affects in communities, business and industry, government, the nation, and ultimately in the world.

When art educators were asked to identify drawbacks related to NCLB for their programs or schools, 1,930 art educators responded to an open-ended item. Content analysis produced 41 topics in their responses. (See Table 8.) The most common response, that there were "no drawbacks", represented less than a quarter of the total responses (23%). Respondents suggested that NCLB was not appreciably affecting their art program. The principal reasons given for this response was that art was not included in high stakes testing or that test scores were not inclusive or representative of learning happening in their art programs. Many wrote that even though art was included as a core subject in the NCLB law, the status of art education had not been positively affected and therefore NCLB had no general positive affect on their programs. They included examples of how art education was not recognized as being part of the core by administrators, colleagues, parents, or the public and that learning in the visual arts was considered to be of less importance than learning which occurs in language arts, mathematics, and some other programs. As a result, this group of respondents collectively felt that NCLB has had no affect on their programs

For the remaining 77% of respondents who commented on this item, significant drawbacks were identified. Over a fifth (21%) of all respondents for this item reported

that NCLB caused reduced funding for their art program which caused a range of problems. This finding is consistent with findings reported in the previous discussion of the impact of NCLB on funding for art education programs. (See: The Impact of NCLB on Funding in Art Education Programs, p. 95 and Table 3, p. 100.) Many reported that funds that had been cut were used for remediation, test preparation, or to provide additional educational resources for other subjects included in testing programs. Nearly a fifth (19%) of respondents identified reduced instructional time for art classes as a drawback of NCLB. This finding is also consistent with those reported in the discussion of findings for scheduling earlier in this report. (See: The Impact of NCLB on Scheduling in Art Education Programs, p. 103 and Table 4, p. 107) Of respondents who described reduced instructional time, 40% taught at the elementary level, 27% taught at the middle level, and 32% taught at the secondary level.

Nearly a fifth (19%) of respondents suggested that NCLB has contributed to increased marginalization and loss of status for art education. In this group, numerous illustrations, ranging from exclusion from decisions in which other educators were included and siphoning of resources, time, and art teachers to support other programs to jokes about art and the art program, ridicule of art educators and artists, and other disrespectful or cruel comments about art and art education programming were sited in support of the contention that art education has been marginalized by NCLB. Negative comments, made by fellow educators from other disciplines, administrators, and parents, among others, were given in support of the contention by respondents that art education programming has experienced increased marginalization and loss of status. Additional evidence of increased marginalization and diminished status for art education programs

included references to cuts in funding, increased schedule interruptions for remediation and removal of students from art classes for testing, staff reductions, removal of visual arts curriculum content, insertion of language arts and mathematics content into art curricula, reductions in staffing, and other illustrations were given in support of diminished status for their art education programs. These comments are consistent with previous discussions of findings in this report that dealt with curriculum, scheduling, funding, staffing, and workloads (For further discussion of this topic, see The Role of NCLB in Affecting Art Educators Attitudes about Themselves, p. 171, and The Impact of NCLB on the Status of Art Education Programs, p. 182.)

Respondents felt that the increased emphasis on assessment created a drawback for art education programs (19%). Respondents, as a group, supported the need for assessment in art education programs, but went on to identify reasons why increased emphasis on assessment was a drawback for their programs. Time spent on increased assessments caused the reduction in time for students' exploration and investigation of ideas, refinement of their thinking, and development of skills. Time spent on assessments decreased time for studio production, discussions, and other art activities that are essential for maximal learning to occur in art education programs. Many directly attributed the diminished quality of students' studio work to the loss of studio time spent on assessment. Diminished quality of work was caused by the loss of time for students to actively engage in the creative process and to develop the habits of mind and higher order thinking that depend upon providing students with adequate time to learn, develop, and master these skills. (For further discussion of art educators' attitudes about the quality of

students' studio work see, The Role of NCLB in Improving the Quality of Students' Work, p. 159.)

Increased emphasis on assessment also was associated with diminished positive student attitudes about art and learning in art. Respondents suggested that art was becoming more like other subjects and qualities that make it unique were being stripped away or lost completely. Respondents suggested that the very essence of artistic production and qualities of personal expression that make artistic creation unique and upon which the highest levels of artistic production depends, created assessment problems that prevented accurate, appropriate, or comprehensive measurement of the most crucial learning occurring in art education programs. Respondents wrote about their struggles to evaluate the personal expression of students in their studio work and how codifying the assessment of personal expression effectually removes the very qualities that make it unique and personal. They explained that once a formula for identifying and assessing personal expression becomes standardized, personal expression fails to exist. It simply becomes a matter of following a checklist or formula. Respondents suggested that NCLB has created such a kind of system to measure student learning in other areas. They felt that because of NCLB students now come into the art classroom and want to know the most simple and most correct answer to questions, rather than considering more complex answers and the widest possible ranges of answers. Respondents reported that this is how students have been trained to respond in other subject areas in which NCLB assessments have focused. Art educators bemoaned, at length, the transfer of this student mindset to their classrooms from other subjects. (For further discussion of this topic, see The Role of NCLB in Making Students Better Learners, p. 156.)

Increased teacher stress (18%) was the sixth most common drawback reported by respondents. Lengthy written accounts of physical and psychological indicators of high levels of stress were provided. Increased sleeplessness, digestive disorders, headaches, illnesses, physical exhaustion, losses or increases in appetite, and other physical indicators of stress were reported. Descriptions of episodes of anger, depression, frustration, worrying, crying, arguments, disillusionment, and other intense emotional reactions poignantly captured the emotional stresses art educators associated with the affects NCLB has had on themselves and on their programs. One elementary respondent wrote, "I have had threats of violence (notes) put on my car due to scheduling problems." (Respondent 0332) Several reported taking early retirement or leaving public schooling to enter private schools or charter schools or other non-education related fields in order to escape the stresses caused by NCLB currently permeating the field of art education and the general field of education. Descriptions of increased pacing of instruction and expanded schedules, combined with increased duties and teaching assignment demands on diminished time, and the lack of break time or preparation time were common. Other descriptions of the routine physical, mental, and emotional demands of teaching contributed to creating additional stress among art educators. (For further discussion of this topic, see Art Educators Attitudes about the Effects of NCLB on Educators, p. 167 and The Role of NCLB in Affecting Faculty Morale. p. 173.)

Art educators also suggested that NCLB created increased insensitivity to the needs of children (11%) and increased student anxiety, frustration, and loss of self-esteem (9%). Many wrote that NCLB has left large numbers of children behind because of the impact it was having on children and their well-being. They suggested that the emotional

and social development of children was being forgotten or ignored. They wondered, as one respondent wrote, whether the framers of NCLB had indeed, "…forgotten that children are children and not adults in tiny bodies that can be expected to do all the things adults are supposed to know and be able to do! THEY ARE KIDS!" Several wrote about their concerns for the long term affects NCLB might have on the generation of students who are going through school while this law is in effect. They described how NCLB was forcing young students to grow up too fast and that rather than fostering the love of learning, NCLB was creating resentment of learning and schools and dislike for the pursuit of learning. They described their concerns for the welfare and well-being of the students with whom they work on a daily basis and expressed their fears about how this generation would view education, schools, and learning as adults. On respondent wrote:

> The problem is the system. Now we must have the courage to acknowledge this and work to fix it before more harm is done. Our future, our children know this and we will not be allowed to forget what we are putting them through. They are being harmed and I will be curious to see how this comes back on us. (Respondent 0341)

Others discussed being used as tutors and for providing remedial instruction in subject areas in which they were not licensed or trained (9%). Some described the elimination or cutbacks of art programs (9%) with 57% of that group coming at the elementary level, 23% at the middle level, and 20% at the secondary level. Additional drawbacks, such as increased extra duties for art teachers, increased discipline and behavior problems, and students being removed from art classes for remediation (8% each) were reported. An additional 27 kinds of drawbacks identified with decreased

frequency demonstrated a wide range of drawbacks created by NCLB for art education programs.

Table 8

Question 53: What drawbacks has your art program or school experienced because of NCLB?: n = 1,930

Topics (41 topics)	Percent
No drawbacks	23%
Reduced funding for art	21%
Reduced instructional time for art	19%
Those responding:	
Elementary 40%	
Middle 27%	
Secondary 32%	
Increased marginalization of art education	19%
Increased emphasis on assessment in art programs	19%
Increased art teacher stress	18%
Insensitivity to the needs of children	11%
Increased student anxiety/frustration/loss of self esteem	9%
Art teachers being used as tutors and for remediation	9%
Elimination or cutback of art programs	9%
Those responding:	
Elementary 57%	
Middle 23%	
Secondary 20%	

Increased art teacher “extra duties” (lunch room, bus duties, study hall)	8%
Increased discipline and behavior problems	8%
Students removed from art classes for remediation	8%
Consequences for missing AYP	8%
Decreased higher order thinking skills/creativity in art	7%
Cuts in art content from art curriculum	6%
Increased workload	6%
Staff reductions	6%
Reductions in art electives	6%
Reduced numbers of students in art education programs	6%
No professional development for art teachers	6%
Increased lack of administrative support for art education programs	6%
Increased funding for language arts and math	5%
Loss of emphasis on highly able/gifted and talented students in art	5%
Increased teaching for the test and test prep	5%
Increased numbers of special needs students in art classes	5%
Less studio time	5%
Overemphasis on standards	5%
Increased numbers of students in art classes/overcrowding	4%
Increased emphasis on language arts and math content in art classes	4%
Increased numbers of students coming to school unprepared	4%
Increased numbers of non-certified teachers teaching art	3%
Decreased student motivation to learn	3%

Counselors discourage students from taking art classes	3%
Increased scheduling problems	3%
Rigid control of curriculum	3%
Increased emphasis on low achieving students	2%
Reduction or elimination of field trips	2%
Reduction in the number of art classes	1%
Unsure	1%
Diminished student achievement	1%

The Benefits of NCLB on Art Education Programs

Advocates of NCLB contend that the overall impact of NCLB has been positive and that a number of generalized benefits have been produced. NCLB was intended to improve education for students of color and those living in poverty, new English learners, and students with disabilities. The broad goal of NCLB was to raise the achievement levels of all students and to close the achievement gap that parallels race and class (Darling-Hammond, 2008). Some (Koretz, 2008; Kornhaber, 2008) suggested that the public is entitled to high levels of accountability in order to insure that quality education is being given to students in schools. NCLB has attempted to do this. Indeed, some (Eisner, 2002; Florida, 2005; Getty Education Institute for the Arts, 1996; Governor's Commission on the Arts in Education, 2006; Pink, 2006; President's Committee on the Arts and Humanities, 1995; Sabol, 2009a) argued that by establishing high levels of quality education in our schools, which includes emphasis on visual arts education, more productive workers, more highly skilled problems solvers, and creative thinkers will be created for business and industry. Some potential benefits of NCLB may not be fully realized until well after students currently in schools have gone into the workforce. Measuring the efficacy and direct impact of NCLB in those situations may not be possible. Identifying areas of positive impact NCLB may have had on schools and programs in them, will take additional longitudinal studies of students' and schools'

performance records and comparisons of a wide array of metrics in order to provide the broadest understanding of the beneficial affects NCLB may have had.

Art educators are in the unique position of being able to identify possible benefits of NCLB because of their direct contact with NCLB, their emersion in the contemporary school environments, and their close work with students in schools. When art educators were asked to identify benefits related to NCLB for their programs or schools, 1,755 art educators responded to an open-ended item. Content analysis produced 30 topics in their responses. (See Table 9.) The most common response was that there were "no benefits" to art education programs from NCLB (84%). Although the single word response "none" was most frequently given. Nearly half of respondents in the study left this item blank while completing almost all of the other items on the questionnaire. Some art educators wrote that they could not identify ways in which their programs had changed in meaningful or productive ways. Others suggested that they felt NCLB was focused on other disciplines and that because art learning was not tested on high stakes tests, there were no identifiable benefits. Some wrote that it was not really an issue for them or because they spent more time dealing with the changes they had to make due to NCLB, they were as yet unaware of benefits that might have resulted from these changes. Some responded that they were unsure (7%) or that more time would be needed to fully assess the impact NCLB was making before determinations of benefits related to NCLB could be specifically identified.

Significant benefits were identified in other respondents' comments. Over a tenth (11%) of art teachers felt that the credibility for art education had increased because of NCLB. They suggested that the knowledge and skills used in the art classrooms

positively contributed to improving performances in other subjects being tested. They reported favorable comments from teachers in those areas about how students independent working ability, problem solving and critical thinking, and connections of interdisciplinary knowledge developed and utilized in the art classroom had improved students' learning in other classes and their test performances in those subjects.

Improvements in art curriculum were sited as a benefit derived from NCLB by 10% of respondents. They suggested that NCLB driven curriculum building and revision occurring in all subject areas within their schools had provided professional development experiences, time, and resources necessary to improve the curriculum in their programs. Others (7%) reported increases in support for student learning in the forms of resources and personnel. Improved instruction (6%), better assessment tools (5%), increased art teacher reflection (4%), increased accountability for art education programs (4%), and greater emphasis on standards (4%) were identified as benefits resulting from NCLB in art education programs. Additional notable benefits producing lower frequencies included: improved quality of student work (3%), improved art teacher self-esteem (3%), improved collegiality and collaboration among teachers (2%), improved quality of art teachers (2%), and improved student attitudes about art because of the lack of testing in art classes (2%).

Table 9

Question 54: What benefits has your art program experienced because of NCLB?:

n = 1,755

Topics (30 topics)	Percent
None	84%
Improved credibility for art education	11%
Improved art curriculum	10%
Increased positive support (resources/personnel) for student learning	7%
Unsure	7%
Improved instruction in art	6%
Better assessment tools	5%
Increased art teacher reflection	4%
Increased accountability for art education	4%
Improved language arts and math scores	4%
Inclusion of language arts and math in the art program	4%
Greater emphasis on standards	4%
Improved quality of student art work	3%
Improved professional development for art teachers	3%
Increased enrollment in art programs	3%
Improved art teacher self-esteem	3%
Improved collegiality/collaboration among teachers	2%

Improved quality of art teachers	2%
Recognition for achieving AYP	2%
Improved student attitudes about art (lack of testing)	2%
Increased data-driven decision-making	1%
Improved funding for art programs	1%
Improved uniform outcomes from art programs	1%
Increased emphasis on best practices	1%
Improved student learning about art	1%
Improved student self-esteem	1%
Increased use of art learning in other subjects/disciplines	1%
Better understanding of troubled/problem students	1%
Student acceptance for including language arts in the art program	1%
Increased emphasis on higher order thinking skills in art	1%
Improved attendance	1%

Section Four: Art Educators' Attitudes about the Impact of NCLB on General Education and Art Education

Art educators' perceptions about NCLB play an important role in influencing their judgments about the impact NCLB has had education within their schools generally and specifically about its impact on their programs. Their positive or negative attitudes about NCLB can serve to sway their overall judgments about the role NCLB played in their schools and art programs.

In order to measure art educators' attitudes about the overall impact NCLB has had on general education and on their programs, 21 Likert-type items were included on the questionnaire. Of these, 15 dealt with topics not reported in the discussion of Section Two of this report. These items focused on the affect of NCLB on students, teachers, art education programming, and the general perceptions of the impact NCLB had on their school's learning climate. What follows is a summary of art educators' attitudes about a number of secondary effects of NCLB on art education programming and on the general affects it has had on the total school community.

Art Educators' Attitudes about the Impact of NCLB on Students

Improving students' achievement has been one of the central purposes of NCLB and schools have been held accountable for providing evidence of learning and achievement in annual reports of AYP. In addition to affecting students' achievement, NCLB may have produced other unintended secondary effects on students and learning that may not be evident in test scores or other measures of AYP. Art educators are uniquely positioned to observe these effects directly among their students and in their programs.

Subjects in the study were asked to report their attitudes about the effects they felt NCLB has had on their students. Items that addressed the affect of NCLB on students focused on the effects NCLB has had on student learning in the art program, the quality of student work in art programs, students' attitudes about attending school, and students' attitudes about art classes. Summaries of findings for these topics follow.

The Role of NCLB in Making Students Better Learners

Question 29: I feel NCLB has helped students in my program become better learners.

When asked whether NCLB contributed to helping their students become better learners, 3,287 subjects responded. Over two-thirds (67%) "disagreed" or "strongly disagreed" that NCLB made their students better learners. Less than a quarter (22%) of respondents was "undecided" and 11% "agreed" or "strongly agreed" that NCLB made their students better learners. (See Figure 33.) Written comments for this item revealed additional information about how NCLB has shifted students' perceptions about learning in the art classroom.

> My students have learned to seek the simplest answers to everything, because that is what tests they take require of them. They have developed a kind of mindset that makes them want multiple choice answers for almost all questions. They just don't want to think in depth or on complex levels. NCLB makes students look for the simplest answers to questions. (Respondent 2043)

Another respondent wrote:

> NCLB has <u>not</u> made students better thinkers or learners….it [NCLB] has only made them better test takers. They ask if what I'm teaching will be "on the test" so much now that it makes me wonder if we are creating a generation of people who will be asking that same question after they leave our schools. The hardest questions in life are not ones that have simple answers or one correct answer that

fits neatly into boxes, but we are making our students think that way. (Respondent 1021)

These and other written responses suggest that students are more interested in finding single answers to complex questions and in discovering material for which they will be held accountable on tests, rather than in finding unique or complex answers to questions or in learning a breadth of content that may not have immediate applications or provide broader understanding of questions. As a group art educators in this study did not support a connection between NCLB and helping students become better learners. Rather, they suggested that students in their classes are now interests in learning that focused on lower simplistic levels of learning and in identifying the stock answers to complex questions. Respondents felt that this is a direct outcome of the learning model and accountability system associated with NCLB. Respondents suggested that individual student opportunities and desires to investigate and learn about things of interest to them have diminished over during the time NCLB and its emphasis on testing have been in place. Art educators' attitudes support the idea that NCLB has contributed to making students less interested in genuine learning and in development of a life-long pursuit of learning in favor of learning answers to test questions and improving test performances.

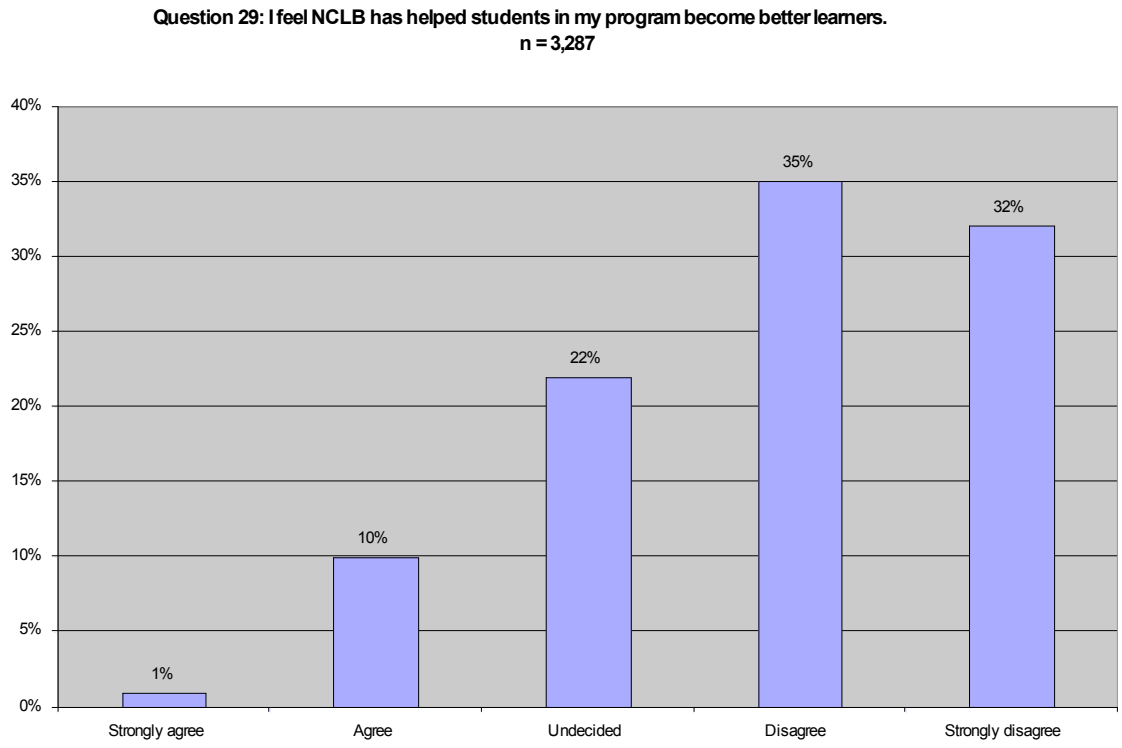

Figure 33: Students in art programs becoming better learners because of NCLB.

The Role of NCLB in Improving the Quality of Students' Work

Question 30: The quality of my students' work has improved because of NCLB.

Evidence of improvements in students' learning frequently is demonstrated in the products they create. In art programs such products include a wide variety of student work ranging from, but not limited to, studio products, various forms of written work, discussions, exhibitions, sketches, portfolios, and other additional indicators that demonstrate students' knowledge, skills, learning, and achievement in art education programs. Art educators are knowledgeable about ranges of criteria, assessment methodologies, indicators, and qualities that student products and demonstrations of learning in art programs exhibit (Sabol, 2006b, 2009a). As reflective practitioners, they routinely attempt to identify factors that contribute to improve students' performances and creative products by carefully studying students' work products and by keeping informed of new developments in their field in the areas of curriculum, instruction, and assessment.

When asked whether they felt that the quality of their students' work had improved because of NCLB, three quarters (75%) of respondents "disagreed" or "strongly disagreed" that their students' work had improved because of NCLB. Only 6.5% of respondents felt that NCLB had contributed to improving their students' work, while less than a fifth (19%) of respondents was "undecided." (See Figure 34.)

Numerous written responses suggested that students' studio work actually suffered due to increased time spent on assessment and interruptions of class time for test preparation and remediation activities provided by schools or removal of students from art classes for remediation or to participate in testing. Additionally, they suggested that because greater emphasis on language arts and mathematics was required in all subjects and courses, visual arts curriculum content had to be reduced that would have significantly contributed to improved studio products. A number of respondents also suggested that because of reductions in studio time caused by inclusion of language arts and math content in their classes, time typically devoted for students' "experimentation" with new media, techniques, or processes was significantly diminished which resulted in more unfinished work, increased stress among students, reduced levels of creativity, diminished reliance on or development of personal expression in studio work, and increased dependence on stereotypical responses or reliance on previously created responses to work prompts and on extended studio assignments.

By contrast, some subjects (6.5%) reported that the increased emphasis on language arts content in all classes contributed to varying degrees of improvement on written student products, such as research papers, reflective journals, or on extended response items on tests, in their art classrooms. Improvements in written responses were principally identified among responses from subjects teaching at the middle and secondary levels. In general, art educators felt that NCLB has not contributed to improving the overall quality of the range of products created by students in their art education programs.

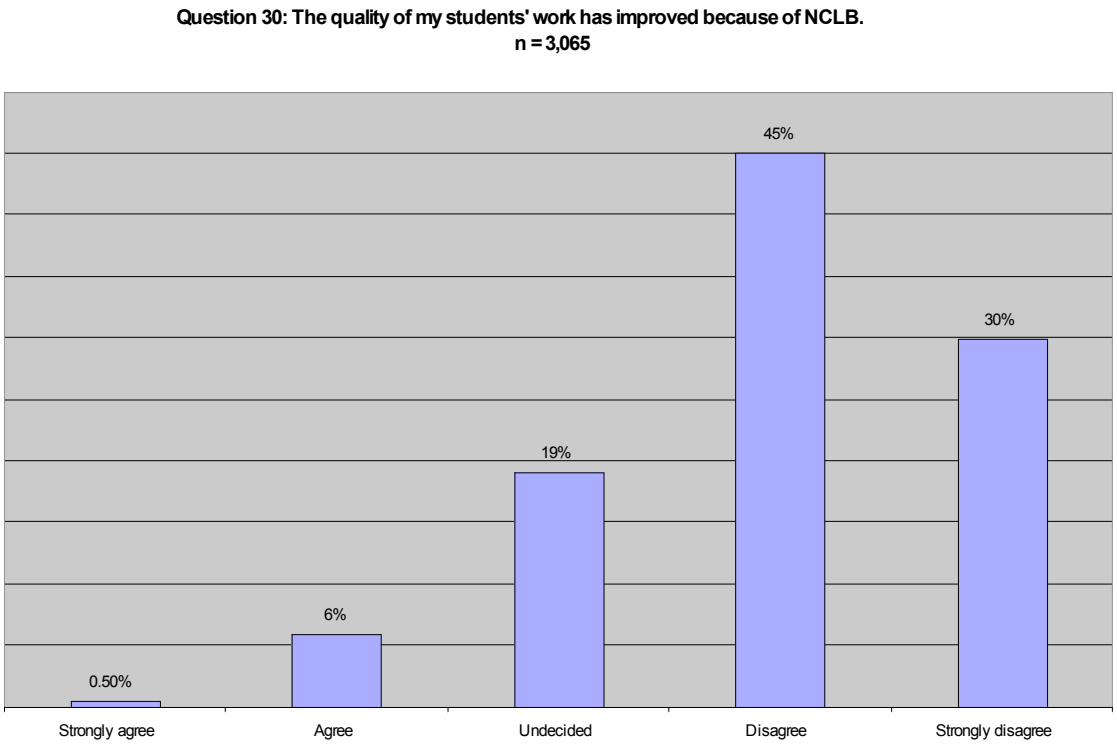

Figure 34: The quality of student work in art programs and NCLB.

The Impact of NCLB on Students' Attitudes about School

Question 31: Students' attitudes about school have not been affected by NCLB.

Students' attitudes about school and learning play important roles in motivating them to pursue their education. Test scores, grades, and other indicators of learning tell only a partial story of the quality of education students receive or their levels of achievement. Enjoyment of learning and school strongly influence students' perception of education and highly influence their interest and participation in learning (Sabol, 2005). Educators know that students with positive attitudes are more highly motivated, enjoy school, and tend to work harder to learn what is being taught (Sabol, 1998b, 1999, 2001a, 2005; Sabol & Bensur, 2000).

When asked if students' attitudes about school had not been affected by NCLB, 57% of respondents "disagreed" or "strongly disagreed" that they had not been affected by NCLB. Only slightly over a fourth (26%) of subjects responded that their students' attitudes had not been affected by NCLB, while 16% were "undecided." (See Figure 35.)

In written responses for this item, subjects suggested that students felt increased pressure to perform on tests and that their students' attitude toward school were noticeably worse in periods leading up to high stakes assessments. Several respondents reported increases in discipline problems and other disruptive behaviors, increased incidents of illnesses, and higher absenteeism rates preceding and during testing periods. Others reported increases in negative comments from students about school and students'

dislike of school and about having to take tests so frequently. Comments of these kinds were reported nearly equally across the elementary, middle, and secondary instructional levels with slightly higher levels occurring at the elementary level. One respondent wrote:

> I can't help but wonder and worry about what kind of people we are creating through NCLB. I'm afraid of what the generation of students who are in our schools now and who will go through our education systems controlled by NCLB will be like as adults. I fear that they will have such engrained negative attitudes about schools and learning that they will reject the needs and benefits of continuing their education beyond formal schooling. I can't help thinking that they will leave school thinking that they just have to look for the one right answer to questions and problems in life. They are being forced to think this way because we are forcing them to spit back the "right" answer to us on tests, instead of helping them think for themselves and to look for many possible answers to problems or questions in life. It's a shame that NCLB is just making our kids think that life is only about passing the test and that schools are just places they come to take tests. (Respondent 0877)

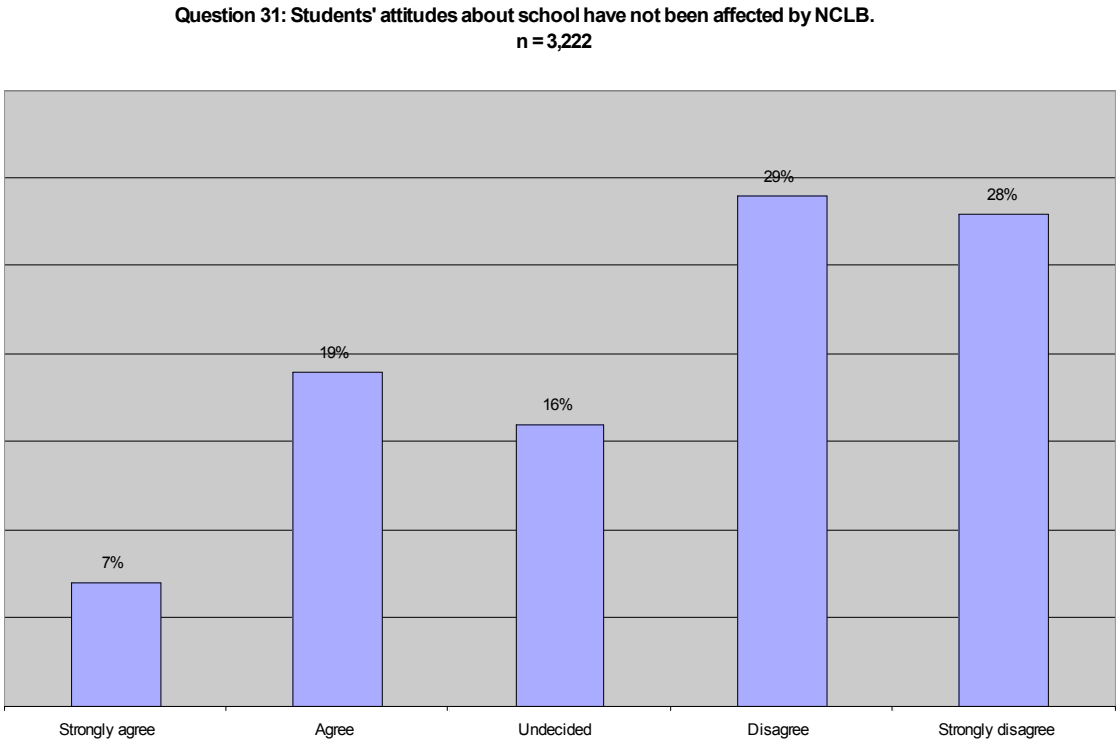

Figure 35: Students attitudes about school and NCLB.

The Impact of NCLB on Students' Attitudes about Art Classes

Question 32: Students' attitudes about art classes have not been affected by NCLB

As children go through various stages of artistic development, their interest in art and their needs for instruction in the visual arts change (Arnheim, 1997; Kindler & Darras, 1997). Their interest and "joy" in learning about art acts as motivation for them to engage in artistic creation and exploration. Their motivation is largely a function of positive attitudes they have toward art as reflected in positive engagement in learning activities related to art. Students positive attitudes about art making are also reflected in their self-initiated engagement in art making while at home (Dorn, Madeja, and Sabol, 2004, Sabol, 2004a, 2004b, 2006b). Sabol (2004a, 2004b) reported that while at home students make art for enjoyment, to relax, to express their ideas, to learn about new things, to solve problems, as entertainment, as a hobby, and "because it is fun." These reasons suggest that student attitudes about art making are essentially positive and supportive of learning about art and engaging in art activities.

When asked whether students' attitudes about art classes were affected by NCLB, subjects responses were nearly equally divided. A total of 3,237 subjects responded and of those 42% "agreed" or "strongly agreed", while more than a third (36%) "disagreed" or "strongly disagree", and nearly a fourth (21%) were "undecided." (See Figure 36.)

Written responses from those who disagreed suggested that students said art classes were more like their other subjects with strong emphasis on language arts and

math and less emphasis on things that make art uniquely different from other subjects. Those who felt NCLB had not affected their students' attitudes about art classes reported that students looked forward to art classes because their students did not feel pressure to concentrate on language arts and math content as much as in their other classes and that students felt they were free to explore multiple answers to problems and to express their ideas without restrictions, guidelines, or rules such as those imposed in language arts and math classes. A number of elementary respondents reported that students said they enjoyed art classes because they were "not always taking tests in the art room" and that they "enjoyed what they were doing in the art classroom" because it could be about themselves and their ideas more than in other classes.

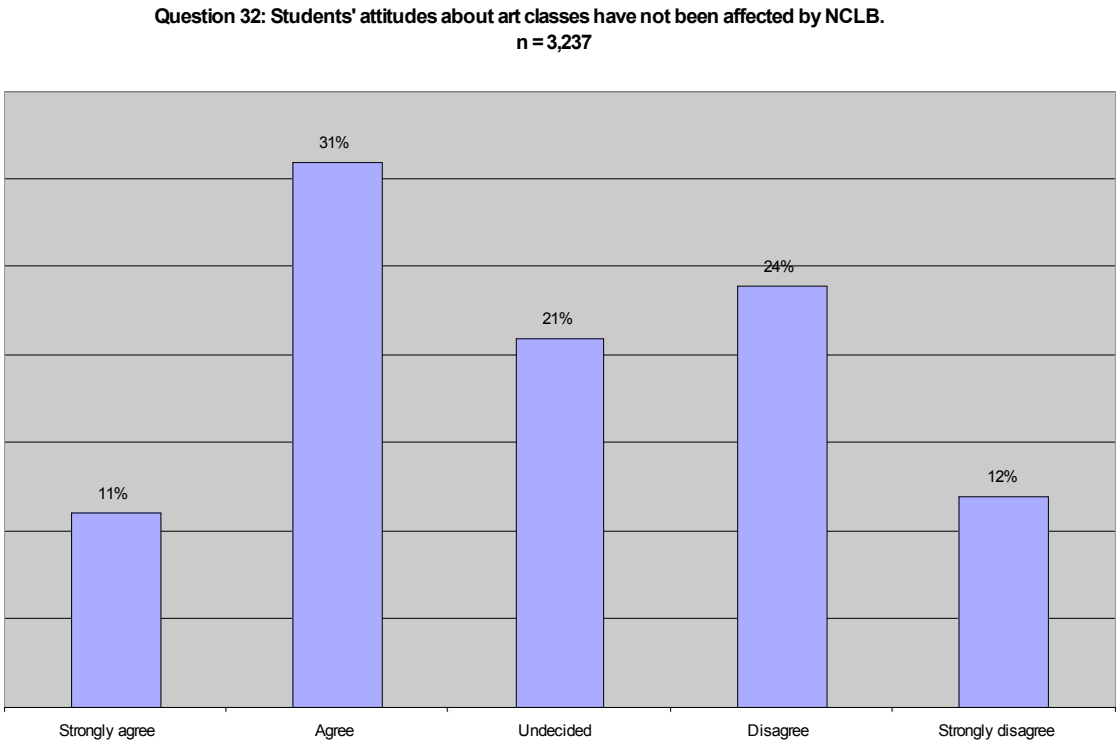

Figure 36: Students' attitudes about art classes and NCLB.

Art Educators' Attitudes about the Affects of NCLB on Educators

Although NCLB has focused much attention on measuring students' achievement and performances of individual schools and communities, educators' performances have been directly linked to these performances. Provisions of NCLB permit the removal or reassignment of teachers and administrators in schools that have not achieved AYP for two consecutive years. Such consequences have increased pressure on teachers to improve their students' performances on high stakes tests used to measure AYP and on administrators to improve the test performances of students in their schools.

Art teachers' perceptions about the impact NCLB has had on their workloads, the quality of their teaching, about being an art educator, and faculty morale contribute to creating a portrait of art educators' attitudes about the overall impact NCLB has had on them and their profession. The following includes a report about art educators' attitudes about these concerns.

The Role of NCLB in Making Art Educators Better Teachers

Question 27: I feel NCLB has made me a better teacher.

Art educators are interested in becoming better teachers. They understand the importance of continuing to learn about their chosen profession in order to improve the quality of education they provide to students in their art education programs. In previous studies by Sabol (1998b, 1999, 2001a, 2006), art educators suggested that improving their knowledge and skills as educators was of high importance and that they perceived their professional development as an ongoing responsibility lasting throughout their professional careers. They also reported that much of their school-provided professional development had little or no connection or direct applications to art education.

In judging the efficacy of NCLB in making art educators better teachers, slightly over three-fifths of respondents (61%) of the 3,252 respondents "disagreed" or "strongly disagreed" that NCLB contributed to making them better teachers. Only a fifth thought that NCLB contributed to making them better teachers and an additional fifth were "undecided." (See Figure 37.)

In written responses art educators suggested that they felt no direct benefits from NCLB in making them better teachers. As previously discussed in this report, 91% of respondents revealed that they were "highly qualified" and as such were recognized by NCLB as being trained and licensed to provide quality education for their students. (For

further discussion of this topic, see NCLB and "Highly Qualified" Art Educators, p. 69.) They suggested that their internal motivation, professional concern for improving themselves as educators, and desire to provide quality instruction for their students were more of a motivation for their professional improvement and development than any external motivation or mandates NCLB provided for doing so. Several suggested that involvement with activities provided by their state or national professional associations contributed greatly to their improvement as teachers, because these activities were specifically focused on art educators and on issues and needs related to art education and art education programs.

Others reported that they had become more reflective about their teaching and had made efforts to improve themselves as teachers based on their reflections. Some described their uses of more or varied teaching methods for instruction, and using assessment data to improve their teaching and curriculum. (See further discussion of this topic in The Benefits of NCLB on Art Education Programs, p. 149.)

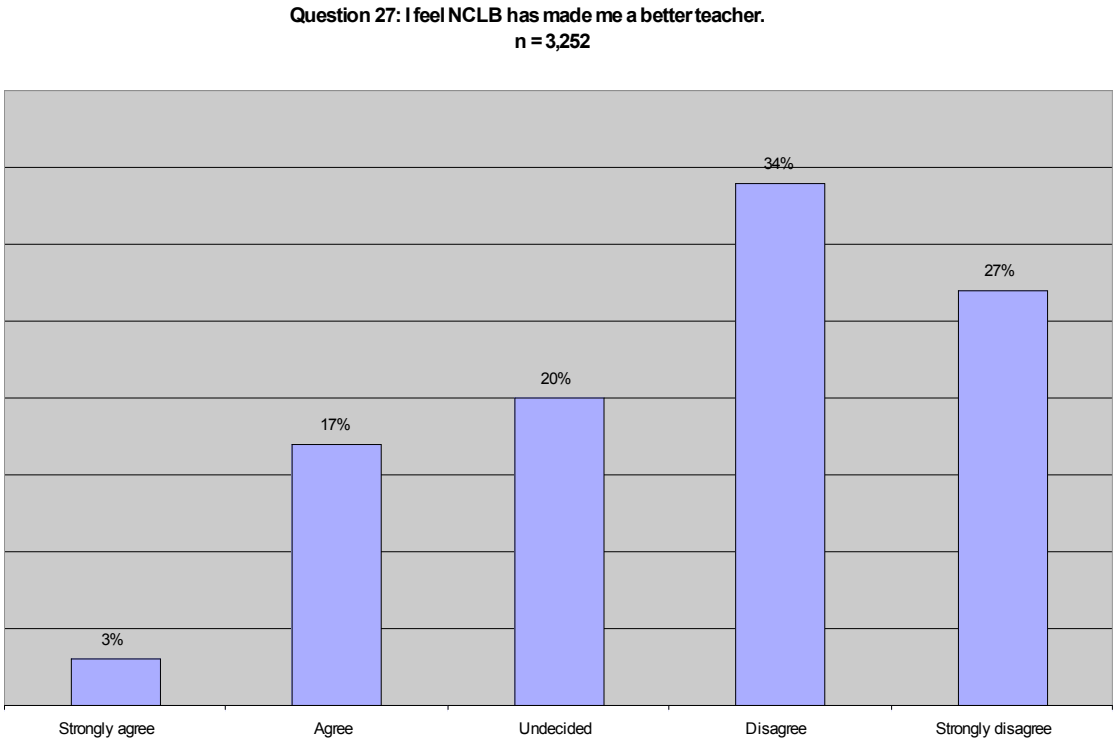

Figure 37: I feel NCLB has made me a better teacher.

The Role of NCLB in Affecting Art Educators' Attitudes about Themselves

Question 28: My attitude about being an art educator has been positively affected by NCLB.

Art educators are aware of the attitudes others have about them and how those perceptions influence judgments about them, their contributions to educating children, and the role art education plays in a comprehensive education for all people. They are reflective about their teaching performances and the quality of education they provide in their programs (Sabol, 1998b, 1999, 2001a, 2006; Sabol & Bensur, 2000). Perceptions art educators have about themselves are based on a wide array of considerations, influences, and sources. These perceptions contribute to their self-image, self-esteem, motivation, and dedication to their profession and to building their art education programs.

Art educators' responses about the affects NCLB has had on their attitudes about being an art educator were highly negative. A total of 3,246 subjects responded to this item with nearly three–fourths (73%) of them "disagreeing" or "strongly disagreeing" that NCLB had positively affected their attitudes about being an art educator. (See Figure 38).

In unsolicited written responses for this item, a number of subjects wrote that they felt NCLB had contributed to pushing art education further from the core of education

being provided in their schools. In addition, they suggested that because of this marginalization art education was devalued by their colleagues, administrators, students, and the general public. As a result, their pride, attitudes about teaching, and self-esteem as educators were significantly diminished. They suggested that because art education generally has experienced declining importance in recent decades, their attitudes about being an art educator were proportionately negatively affected. They suggested that they felt compelled to work to maintain positive attitudes about themselves and to regularly work to rebuild positive attitudes among others about being an art educator.

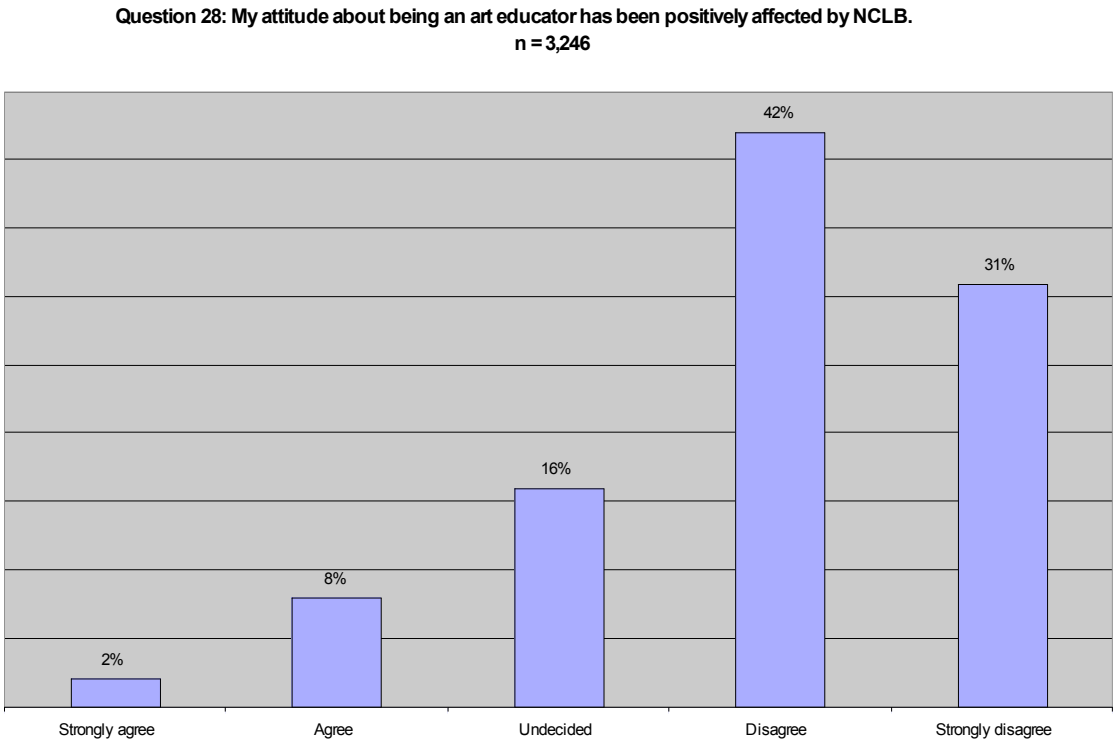

Figure 38: My attitude about being an art educator has been positively affected by NCLB.

The Role of NCLB in Affecting Faculty Morale

Question 34: NCLB has had a positive affect on faculty morale.

Art educators are part of a complex team of teachers, administrators, and others who strive to meet the educational needs of students in their schools. Educators have significant amounts of internal motivation that they use in their daily efforts to meet the educational needs of their students. They draw upon this motivation to support themselves in meeting challenges and obstacles to their efforts. Many educators feel as if teaching is a noble profession or calling and that they contribute to shaping the lives and futures of their students in lasting and meaningful ways (Sabol, 2006). A critical aspect of educators' motivation to teach lies in their levels of morale. The long term effects of a number of social, economic, political, and cultural influences contribute to building or eroding morale among educators. Over time, judgments about the morale of educators may be reflected in the perceptions of others about the importance and relevance of subjects they teach. These judgments may influence the thinking of decision-makers and the decisions they make that affect the development and levels and kinds of support given to those programs.

When asked whether they felt that NCLB has a positive affect on the morale of faculty, 89% of the 3,267 respondents felt that NCLB had a negative affect on faculty morale. This item produced the highest combined negative responses (89%) among all attitudinal measurement items with more than half (54%) reporting that they "strongly disagreed" that NCLB had a positive affect on morale. Only a combined total of 4% of

respondents felt that NCLB had a positive affect on faculty morale and nearly all of these responses came from respondents who identified themselves as teaching in private of charter schools. (See Figure 39.)

In an open-ended item asking, "What other things about NCLB would you like to discuss?" many emotional-laden responses related to faculty morale were submitted. One respondent wrote:

> I am crying as I write this, because after 21 years of successful teaching, NCLB has destroyed my spirit and my love for teaching, damaged my love of art, and crushed my love of working with children and helping them learn about art. By the time you read this, I will have resigned my job and will be seeking work outside the field of education. My career as a dedicated and concerned teacher is a victim of [NCLB]. (Respondent 0302)

Another wrote:

> The people who made this law are destroying the public education system in our country and the lives of teachers and students who are in it … and I feel as if they really don't care. They just don't get it. Everyone seems down all the time now because of the pressure we are always under. Even the kids feel this way. It's just not right. It's as if we are being punished for the problems they have created. We have become their scapegoats! We keep having charter schools pushed down our throats as if they will solve our problems, but they won't solve our problems either. They can choose who gets in. We can't. They can get rid of poor students or students with handicaps. We can't and don't want to and they are getting our tax money that should be used to help our public schools instead of being used to

pay schools that have been created as businesses only interested in making profits. Is making a profit what education is all about? (Respondent 0669)

Other descriptions of negative affects of NCLB on faculty morale included discussions of intense competitions among programs for funding and resources, favoritism being shown to tested subject areas, increased numbers and frequency of disagreements between faculty and between faculty and administration, increased criticism of teachers performances by parents and business leaders, increased workloads and responsibilities, discouragement among younger teachers, apathy or resentment among older teachers, increased problems with students, higher incidents of discipline and behavior problems among students, loss of idealism among teachers, decreased work ethics among new teachers, increased numbers of beginning teachers leaving the field of education, and other indications of low morale among educators or of factors that contribute to lowering the morale of faculty.

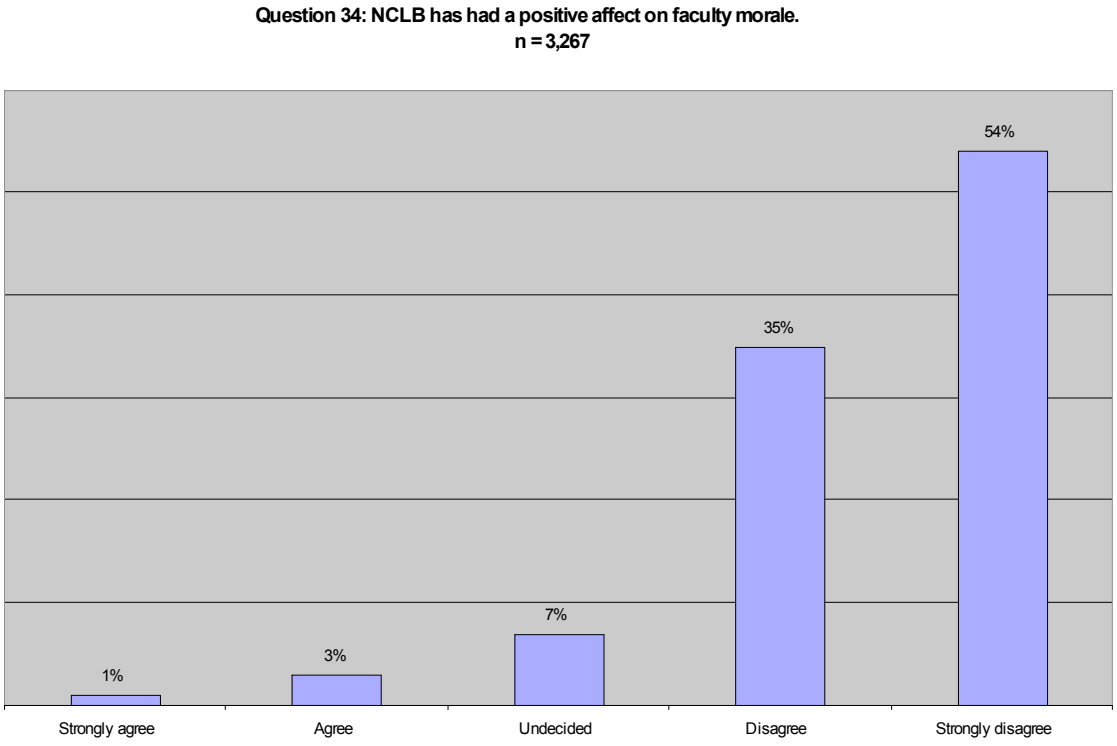

Figure 39: NCLB has had a positive affect on faculty morale.

Administrators and the Effects of NCLB on Art Programs

Question 42: I have been asked by my administrator about the impact NCLB has had on my program.

Administrators are responsible for monitoring all of the educational programming within their schools and they use a variety of means and information in doing so. Additionally, it is the responsibility of teachers to keep their administrators informed about their programs. NCLB holds schools, administrators, and teachers collectively responsible for measuring students' achievement and for monitoring it over time. For this and other reasons, communications between administrators and teachers is of central and critical importance in all educational undertakings.

When subjects were asked whether administrators had asked them about the impact NCLB was having on their programs, 84% of 2,765 who answered this item reported that their administrators had not. Less than 10% of respondents reported that their administrators had asked about the impact NCLB has had on their programs. Only 9% of respondents agreed that they had been asked by their administrator about the affects NCLB was having on their program and 6% were "undecided." (See Figure 40.)

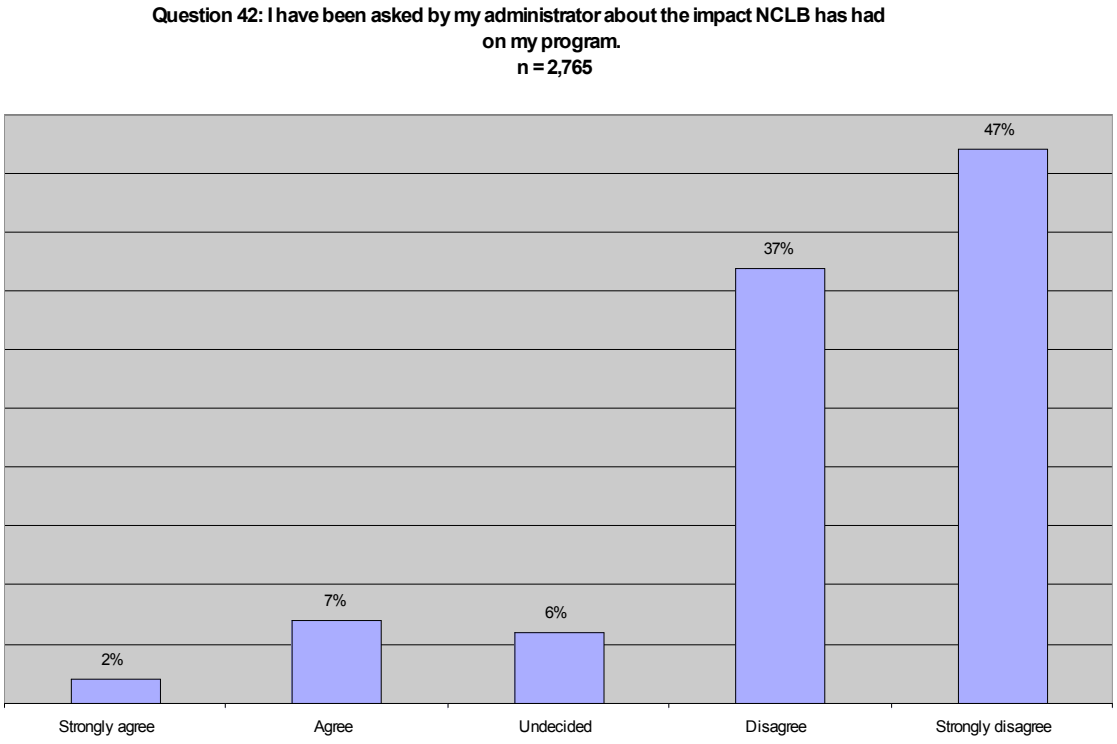

Figure 40: I have been asked by my administrator about the impact NCLB has had on my program.

The Impact of NCLB on Art Education Programs

Question 46: Generally, I feel NCLB has had a positive affect on my art education program.

Art education programs are affected by a number of external factors and developments from outside the field of art education. NCLB is one such development that has had an affect on all programs in public schools and on art education programs. Art educators are aware of these factors and they are adept at weighing the impact those developments have had on their programs.

When asked whether NCLB has had a positive affect on their art programs, 72% of respondents "disagreed" or "strongly disagreed" that it has had a positive affect on their programs, while 18% were "undecided." Only 9% "agreed" or "strongly agreed" that NCLB had had a positive affect on their program. (See Figure 41.)

In written responses, respondents reported that they felt NCLB had little or no positive affects on their program and that it generally had negative affects on them. Many reported that NCLB created a number of problems for their programs in the areas of enrollments. In some case enrollments had grown because counselors had put lower performing students in art classes in order to free teachers in other areas to address remediation and test preparation programs with other students. Enrollments dropped in some cases because electives were removed form students plans of study because of increased requirements for language arts and math courses and because in some schools

students were not allowed to take art classes until they had passed all of their language arts and math courses. (For further discussion of this topic see, The Impact of NCLB on Enrollment in Art Education Programs, p. 89.)

Some described instances in which their workloads had been significantly increased with more work being dedicated to record keeping, work for committee meetings, report writing, and assignments to playground, lunchroom, study halls, or bus duties. (For further discussion of this topic, see The Impact of NCLB on Art Educators' Workloads, p. 86.) Reports of increased teaching loads and the resulting affects on scheduling were common. Some reported increases in the numbers of classes taught per day or week and increased numbers of students in those classes. Many reported increased schedule interruptions and interference with schedules due to remediation, testing, and test preparation. (For further discussion of this topic see, The Impact of NCLB on Scheduling in Art Education Programs, p. 103 and The Impact of NCLB on Teaching Loads in Art Education Programs, p. 83.)

Reduction in funding in art education programs was frequently sighted as a direct negative consequence of NCLB on art education programs. Respondents relayed incidences in which art education program budgets were reduced to pay for support for other programs in the areas of staffing, for purchase of supplemental instructional resources or technology and equipment, and to pay for professional development of teachers in other programs. (For further discussion of this topic see, The Impact of NCLB on Funding in Art Education Programs, p. 95.)

Art educators also described negative affects of NCLB in the area of assessment. They suggested that because instructional time and studio time were decreased due to the

need to conduct assessments and to produce assessment data, studio products were frequently unfinished and studio products were of lesser quality. They suggested that this was due to the lack of extended uninterrupted time in the studios for students to work. (For further discussion of this topic, see The Impact of NCLB on Assessment in Art Education Programs, p. 128.)

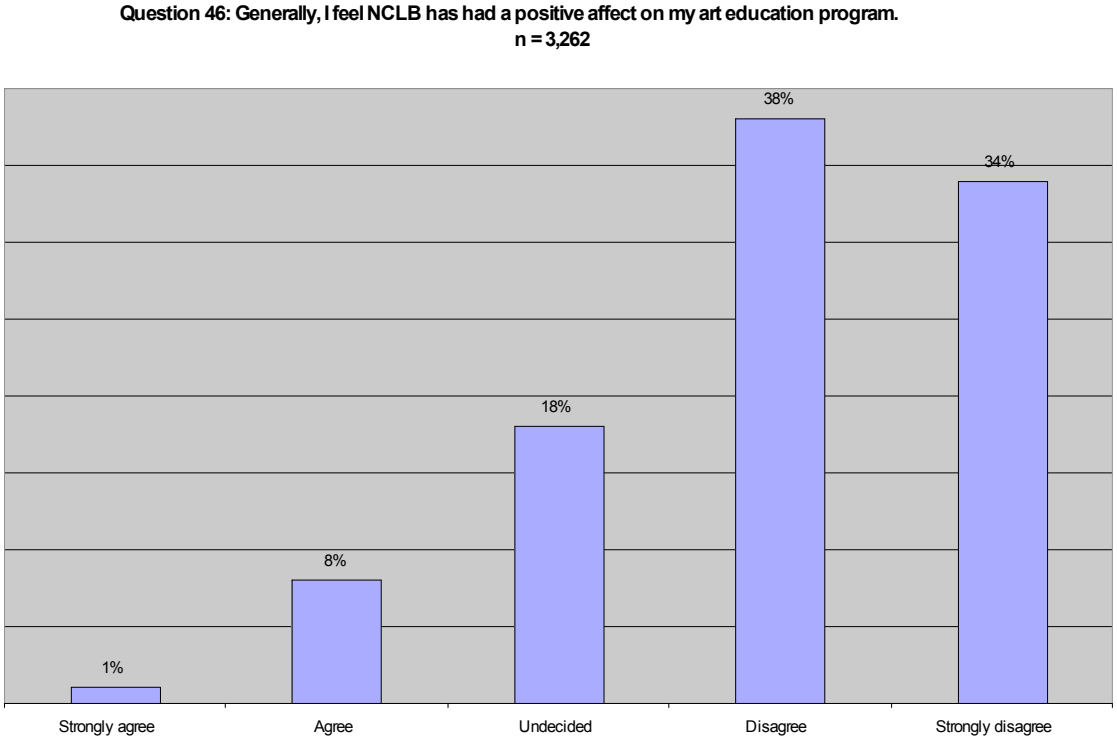

Figure 41: Generally, I feel NCLB has had a positive affect on my art education program.

The Impact of NCLB on the Status of Art Education Programs

Question 26: The status of Art Education has been improved by NCLB.

In various educational settings or locations and at different instructional levels, the status of art education programs may vary for numerous reasons. In some communities, art education is highly valued and supported. It may be valued because of its ability to draw culture or business and industry to those communities, because it contributes to the economic base of the community, or because employers recognize the benefits art education may provide to worker productivity and in improving the quality of life for members of communities. Art education also may be valued at different instructional levels, because of its need in supporting the artistic development of students, for providing a comprehensive education, or for the development of aesthetic sensitivities in students (Sabol, 2006c).

In other communities, art education may be viewed as being of lesser importance or significance. It may only be seen as having supplemental value, with the community deriving few direct benefits from it. It also may be perceived as a distraction or form of entertainment or "fun" for students. In some cases the field of art may be viewed as an area in which limited employment opportunities exist with limited possibilities of providing a lucrative income and not being worthy of the pursuit of employment. In other communities negative stereotypes about artists being odd or different from others in the community or that the life styles of those in the visual arts may be viewed as questionable

or unacceptable often contribute to diminished status for art and art education programs in local communities (Sabol, 2006c).

Often the value of art education programs is tied to the perceptions of the community about the merits or stature of the art teacher in the community or to forms of recognition or awards and honors students in the art education program may have received (Sabol, 2006c). In all of these cases, the value of art education is in direct relationship to the status it receives within communities and in our country.

Art educators have been keenly aware that art education programming has been perceived as being of lesser importance than education in other disciplines (Eisner, 2002; Sabol, 1998b, 1999, 2001a, 2005, 2009). Many believed that inclusion of education the visual art as a core subject in American schools would produce elevated status for the field.

When asked whether NCLB had improved the status of art education, 70% of respondents "disagreed" or "highly disagreed" that it had, while only 10% "agreed" or "strongly agreed" that it had, with an additional 19% being "undecided." (See Figure 42.) Respondents supported their perceptions with examples of students being removed from their classes for remediation in other subjects, budgets being cut with funds being given to language arts and mathematics programs, losing funding for field trips and for studio materials, and increased pressure to include curriculum content from language arts, mathematics, and science curriculum in their art classes.

Respondents sited the fact that because art education is not included in the group of subjects being tested on high stakes tests, it is not likely to achieve the elevated status of those programs in which high stakes testing is done. As previously reported, no

respondents recommended that art education should be included in high stakes testing associated with NCLB. (For further discussion of this topic, see The Impact of NCLB on Assessment in Art Education Programs, p. 128.) Derogatory comments by colleagues, administrators, parents, and others from the community to art educators about the second class status of art education indicated that the general perception of the public continues to place lesser importance on the visual arts and, as a result, the status of art education has not appreciably benefited from being included in the core of subjects recognized in the NCLB legislation.

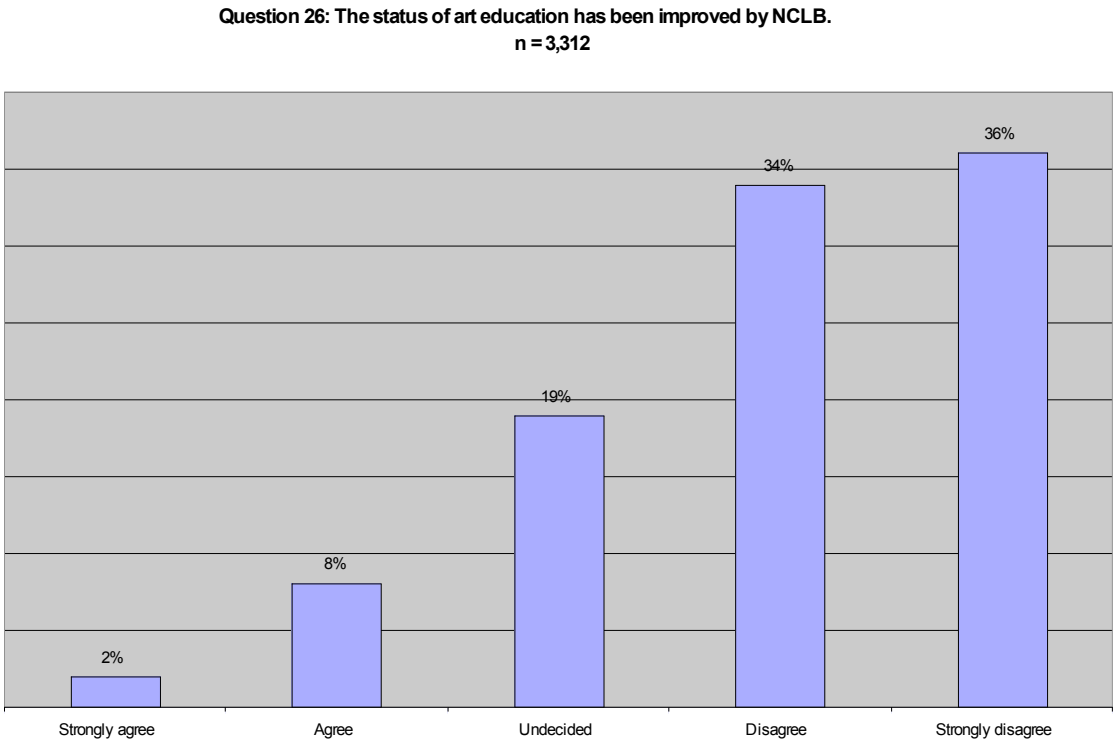

Figure 42: The status of art education has been improved by NCLB.

The Impact of NCLB on the Quality of Education in Schools

Question 33: The quality of education in my school has improved because of NCLB.

The American public has demanded high levels of quality in all programs in its schools and it has supported accountability measures to maintain high standards of quality. The public has devoted enormous local, state, and national resources to providing quality education for students in our schools and it is dedicated to knowing whether these resources have produced desired levels of educational achievement in our schools. Some members of the public also understand that art education is an important part of a quality education and they have supported the demand for equally high levels of quality in art education programs in their children's schools. Art education is an important part of comprehensive education provided in American schools and art educators are aware of the role art education plays in this total education. They understand their responsibility for improving the quality of education in their programs and continuously work to improve that quality.

When asked whether NCLB had improved the overall quality of education in their school, nearly two thirds (64%) of respondents felt that it had not. Slightly less than a quarter (24%) felt that NCLB had improved the quality of education in their school, while a quarter were undecided. (See Figure 43.)

In written responses, art educators reported that NCLB forced many teachers in their discipline and in others to remove activities and content from their curriculum that provided enrichment and breadth to learning experiences that would significantly

improve the quality of education in their programs. As reported earlier, art educators sited the removal of funding for field trips and other cuts from art program budgets that caused removal of certain media and activities that required higher levels of funding. Many wrote that the academic achievement in their schools had remained essentially at the levels it had produced prior to the passage of NCLB. They contended that NCLB had disrupted the educational flow of schools and the process of education in unacceptable and unprecedented ways. They felt that the psychological atmosphere in their schools was less nurturing, less focused on children and their development, and more focused on test scores and making AYP. One respondent wrote:

> AYP is a punitive measure used on schools who are struggling in so many fronts and against teachers who give it their all. When they don't make it, funding is taken away – Go figure- Hits them when they're down. Let's see how far we can punish them before they disintegrate & the public school is no more! (Respondent 0287)

They suggested that because of NCLB American schools are under such unrealistic demands and excessive pressures to improve academic performances that the effect of these demands and pressures has contributed to choking learning and the diminished appreciation of knowledge and life long learning. They were concerned about the long termed affects of NCLB and were equally worried and concerned about the reauthorization of the Elementary and Secondary Education Act and what new changes and punitive actions it will bring to their classrooms and schools.

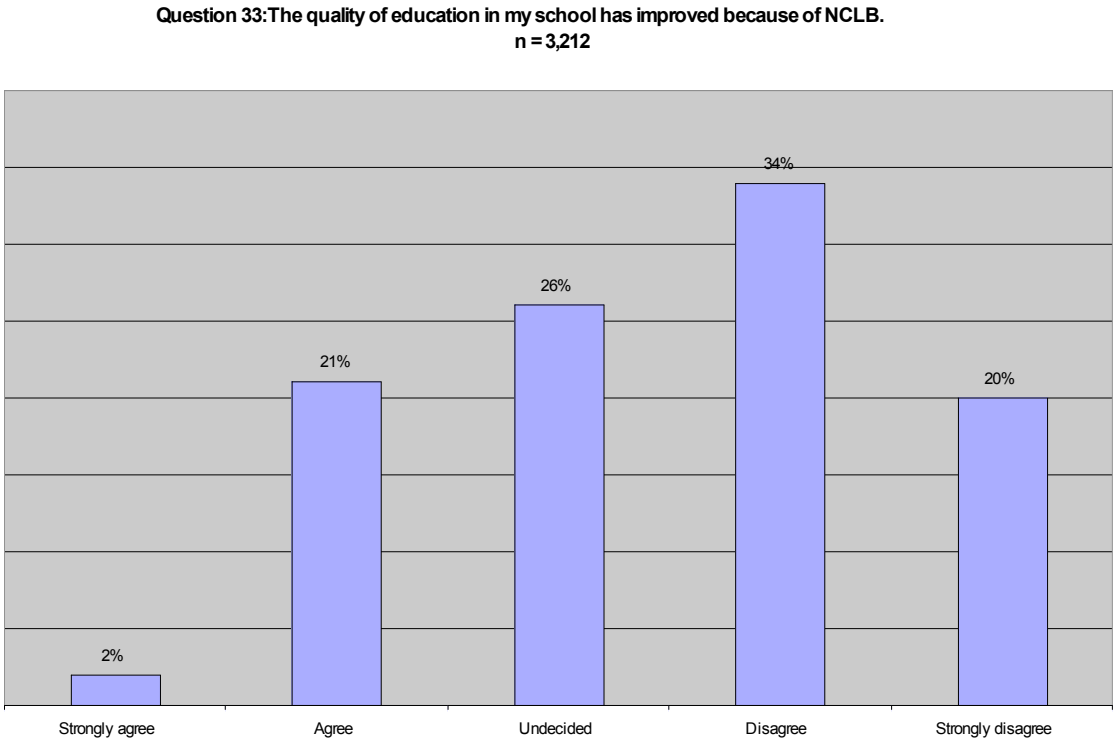

Figure 43: The quality of education in my school has improved because of NCLB.

Discussion

No Child Left Behind has been the focus of much controversy and upheaval in the American educational system for the past decade. Stakeholders representing many interests have engaged in debate about the impact NCLB has had in our schools. Numerous studies have been conducted by government bodies and others concerned about the affects NCLB has had on American schools. Central questions about the goals and purposes of education have been raised. Educational philosophies have been rewritten and others have been discarded. However, common beliefs about education continue to influence the debates. The value of education is undisputed in enabling American citizens to pursue their aspirations and ambitions. Education is viewed as the key to opening the doors of opportunity. Education is critical for maintaining the security and vigor of our nation. Education is still highly regarded as an essential element for living a rewarding and successful life. In short, education is a key to our nation's future.

The American public has never been more interested in having its school systems provide the highest quality of education possible for all children. Legislators, business leaders, and other decision-makers have committed themselves to utilizing the full economic and political resources of the government to provide exceptional levels of education in schools. The public also has demanded high levels of accountability to insure that the quality of education being provided in American schools meets the needs

of citizens as they seek opportunities to live their lives in a democratic society. The public also demands that its educational systems produce quality education that will support the nation as it endeavors to lead and compete in the world.

The preceding report included findings from a study of the impact NCLB has had on art education programs across the country. Having previously summarized findings from the study, a number of conclusions will be presented below about what the findings mean for the field of art education.

(1) Members of the art education teaching profession are "highly qualified." Respondents who participated in the study are accomplished and experienced educators. They are primarily females (85%), who are middle-aged (47.7 average years of age). They have taught an average of 16 years and they hold graduate degrees (76%). They continue to engage in professional development and participate in activities of their professional associations.

As a group those who participated in the study demonstrated qualities that are illustrative of high levels of professionalism and commitment to the field of teaching. Their written comments about the various topics investigated in the study created a comprehensive portrait of their knowledge of the field of education and their views about the affects No Child Left Behind has had on their programs and the larger field of art education. They raised numerous questions and issues that focused on central philosophical questions about the nature, purposes, and goals of education in schools. They clearly understand and are aware of the range of affects NCLB has had on their students' achievement and art education programming. Their willingness to participate in the study and the levels of reflection about their programs in relation to NCLB suggest

that the field of art education has dedicated, thoughtful, and responsible individuals teaching in its programs. Further, the emphasis on students and the level of commitment they feel about their responsibility for providing the highest quality of education possible for their students, suggests that members of the art education teaching profession have genuine concern, respect, and consideration for all the students they teach.

They also understand the role a quality education in the visual arts plays in the lives of each person in the world and the importance having a comprehensive art education plays in producing fully literate citizens in the United States. Their concerns about the impact of NCLB on their programs and their descriptions of how they have continued to make adjustments and to cope with the ever changing landscape of education clearly shows that the field of art education is on solid ground and members of the art education profession will use their creativity, knowledge, and skills to continue to provide the highest quality art education possible in their art programs.

(**2) In some areas art programs have experienced limited negative consequences because of No Child Left Behind.** In all areas of concern this study addressed, art education programs experienced varying degrees of impact from NCLB. However, in a few of those areas the affects were less pronounced and created less impact on the overall quality of the programs than in others. Findings for some questions examined in the study suggest that art programs generally have not experienced significant negative consequences because of NCLB in the areas of staffing, teaching loads, and enrollments. Although modest negative effects were reported in each of these areas, with some being more pronounced than in others, the overall impact of NCLB in them has been limited.

Art teachers have worked to overcome reductions in staffing, increased teaching loads, and growing enrollments. They have kept the interests of their students and programs above their own personal interests in maintaining a vision for quality art education in their schools and communities. They have demonstrated professional commitments to educating students in their programs and they have maintained high standards of quality in these areas, in spite of these challenges.

(3) No Child Left Behind has created a number of negative affects on art education programs. In a number of areas, art education programs have experienced significant barriers that teachers in those programs attributed to the restructuring of educational priorities brought about by NCLB. In the area of scheduling, increasingly complex and unmanageable schedules, increased schedule interruptions, and reductions in courses, class time, and class sections were identified as areas of significant negative impact caused by NCLB on art education programs.

Increased workload was another critical area of negative impact. Art educators detailed expanded assignments that were not related to their art education programs. These assignments included responsibilities related to management and supervision of students on playgrounds and in lunch rooms, study halls, detention facilities, and busses. Teachers in most other programs may have elected to assume these duties, but were not required to assume such duties as many art educators have been. In addition, these duties are not included under most state teacher licensing provisions or for which art educators have received specialized training or guidance. These duties are assigned in addition to their regular teaching duties and management of their art education programs. Other direct influences of NCLB on art teacher workloads include increased record keeping,

assessment data management, increased time dedicated to curriculum building and revision, and additional preparation of instruction and materials required for providing remediation for students with disabilities and underperforming students in subject areas that do not include the visual arts.

Reduction in funding for art education programming was another major area of negative impact on art education programs caused by NCLB. Some funding cuts were the result of decreased financial support from the state or because of decreased enrollments and some of these cuts may not be directly related to NCLB. In many cases related to the impact of NCLB, decreased enrollments were caused by the loss of elective courses in order to accommodate increased credit hour requirements in language arts and math or because of decisions prohibiting students from enrolling in art education courses until they had successfully passed all language arts and math courses required for graduation or for AYP measures. Funding cuts ranged from 5% to 75%, with some art programs losing all funding. A number of art education programs were cut entirely because of funding issues. Generally, funds were cut from art education budgets to support other programs identified for testing. These funds were used to hire remediation staff and to purchase additional instructional resources or materials for remedial courses and to purchase test preparation materials for low performing and special needs students. Loss of funding from art education programs caused by the impact of NCLB that led to reductions or elimination of funding for studio and other consumable supplies, field trips, instructional resource materials, professional development, and equipment were common. The collective affect of these cuts in funding led to elimination of visual arts

programming, removal of essential visual arts curriculum content, decreased quality in visual arts studio products, and increased stress among students and art educators.

(4) Art educators generally have negative attitudes about the overall impact NCLB has had on art education programming. The general response participants in this study had about the impact of NCLB on their programs was not positive. Art educators in this study, as a group, have negative attitudes about the impact NCLB has had on a number of essential aspects of their programs. Collectively, these negative affects have damaged the scope and quality of art education in the United States. Moreover, they appear to be widespread and present to varying degrees, at all instructional levels within public schools.

Many respondents suggested that instead of improving the status of art education, NCLB has contributed to furthering its marginalization and diminishing the status of art education. They suggested that NCLB has not contributed to making teachers better teachers or to helping students become better learners in their schools or in their art education programs. The evidence supports the conclusion that NCLB has contributed to diminished quality of students studio work, negatively affected students' attitudes about coming to art classes, negatively affected visual arts curriculum, negatively affected funding for art education, negatively affected faculty morale, and negatively affected learning in schools. In short, NCLB has had powerful detrimental affects on nearly all aspects of art education programming which in turn fueled the marginalization of art education and accelerated the loss of status for art education. Not only has NCLNB left visual arts students behind, but it has contributed in substantial ways to eliminating or

preventing quality education in the visual arts from being provided to students in art education programs in our schools.

(5) Some aspects of art education program have experienced positive affects from NCLB. Art educators found a number of positive effects from NCLB. As a group art educators feel that NCLB has contributed to making them become more reflective about their programs and their teaching. They have come to the understanding that adjustments to accepted practices and expectations have enabled them to make improvements in their programs and instruction. They reported spending more time revising curriculum and instructional practices and increasing their emphasis on assessment of learning in art. Art educators have looked at what they do and why they do it with new eyes. They have gained in levels of professionalism that can ultimately bear positive results in the education of all students in art classrooms. In most cases art educators took advantage of the opportunities NCLB offered to improve their programs in ways they could manage or fund. They embraced the opportunity to utilize their creativity, knowledge, experience, and training to cope with the evolving field of art education and the general field of education. They embraced the idea that by making changes necessary to assist in the national goals of improving education in our nation's schools, they were making comparable improvements in their programs and in the quality of their art education programs.

This report of the impact NCLB has had on art education programs provides a foundation for better understanding what is happening in art education programs across the United States. This study attempted to answer some fundamental questions about the impact NCLB has had related to a number of common aspects of art education

programming. Findings and generalizations produced by the study provide a number of frames of reference through which educational policy and actions can be created. Decision makers, policy makers, and all stakeholders concerned with providing the highest levels of education and art education in American schools should consider the findings reported from this study as they deliberate about how best to positively change and improve education in local schools and as they decide what changes should be included in the forthcoming reauthorization of the Elementary and Secondary Education Act.

Recommendations

Findings reported from this study provide a complex portrait of a number of areas in which NCLB has affected art education. Although the report provided aggregated summaries of findings the data produced, differences exist in how NCLB affected art education programs locally and within instructional levels. In some cases the impact was more profound than in others. Just as art education programs vary because of resources, local values and beliefs, and priorities established by teachers, administrators, school boards, and the variety of decision makers and stakeholders in communities, it cannot be denied that NCLB has affected all educational programs in all settings to some extent. Keeping these variations in mind and the need to be responsive to local needs of communities, schools, and students, the following recommendations are offered.

(1) Visual arts education must be at the core of education in public schools. With the passage of NCLB, visual arts education was identified by the national government as a necessary discipline at the core of education in American schools. Such placement put art education among the national education concerns. With this decision political leaders demonstrated their understanding of the need for providing comprehensive education in the visual arts for all students and the value the American public places on such education. They embraced the realizations that in having a quality art education, citizens are more productive in the workforce; the economy is positively

affected; the quality of life of citizens is dramatically enhanced; cultural and communications connections with the rest of the world are significantly expanded and improved; and the cultural heritage of the country is established, built, and refined. Additionally, they demonstrated their understanding that citizens with an education in the visual arts have increased potential to contribute to the economic, political, and social development and maintenance of the nation. The secondary benefits of this potential have implications for all people in all stations of life and for enhancing the ideals of democratic societies.

Placing art education at the core of education in American schools must be more than a well-intended action. It must actually take place. All too often in the past, the actions of proponents and decision makers have not always produced the desired outcomes. In some cases actions designed to produce results failed to successfully accomplish the goals due to local circumstances or resources, and because of failure to adequately understand the goals, loss of motivation to accomplish goals, or because of differences among priorities held by those charged with implementing action, or a myriad of additional reasons.

Those with decision-making power must provide action and support for making this goal a reality. This involves educating stakeholders and others who can contribute to the realization of this goal. Art educators and all stakeholders must be vigilant and proactive in keeping focused on achieving the goal. They must marshal all available resources to campaign for the achievement of this goal in all communities. They need to strengthen their base of support by initiating and building relationships with those who have similar needs and concerns in order to strengthen their collective voices. They

should use every opportunity to make the goal more visible to the broader population. In short, they must construct long-ranged strategies and action plans that are inclusive and proactive and take continuous measured actions that will make this goal a reality. Efforts should focus on convincing power sources that achieving this goal will contribute to achieving the goals of others and increase the capacities of everyone. It must be made clear that achieving this goal is in the best interests of all individuals, communities and the nation. With placement of arts education at the core of disciplines in American schools, art education was identified as a national priority. Now it must be treated as one and action must be taken to make it so.

(**2) Art educators must be provided professional development that will expand their knowledge and skills for providing quality education in the visual arts.** Art educators understand that the ultimate responsibility for their professional development rests on themselves. They know that in order to improve their teaching and to develop their capacities as educators, they must continuously learn. They need to be life-long students of their profession and of the fields of art education and general education. They have to seek opportunities for professional development in all of its forms. They should communicate their professional development needs to their local administrators and school boards. They must be creative in addressing their needs through all means. They should be open to new developments and information and be flexible and willing to explore them. It is essential that they delay judgments about the possible outcomes of initiatives and allow time for changes they may produce to happen. By contrast they must also be cautious about embracing ill-considered, ill-conceived, or impractical approaches that clearly may be counter-productive or contrary to achieving

the outcomes they need to achieve. Art educators should investigate developments in the field and ask probing questions about the purposes and motivations fueling initiatives and outcomes they may produce. They should be circumspect about embracing initiatives that have not produced evidence of achieving the goals for which they are intended or in implementing initiatives that do not match the local needs, resources, or circumstances that shape art education programs. The history of education is littered with the ruins of failed initiatives that were hailed as panaceas or enlightened approaches to solving complex problems and answering intricate questions education must address. Such failures have impacted the lives of students and their learning. They have created long-termed effects on students that have closed opportunities, shifted priorities, and stifled their interest in pursuing education. Providing high quality continuous professional development for art educators can contribute to producing positive development and outcomes for art education programs, art educators, and students in them.

Professional associations at the local, state, and national levels must be committed to providing professional development for all art educators whether they are members of such associations or not. Professional associations must understand that they have a responsibility to meet the professional development needs of educators in order to enhance the professionalism of their members and also to positively impact the quality of visual arts education provided in all schools. By providing quality, ongoing, and meaningful professional development experiences for art educators, professional associations meet the continuous needs of their members and enhance their importance by providing guidance and support for the professional development of art educators. It is equally important for art educators to view professional associations as a critical partner

in contributing to the quality of education their programs provide and to improving professionalism among art educators. By this same token, it is important for art educators to participate in the activities of their professional associations in order to provide their input and experiences for shaping the services and direction of these associations and by contributing to the development of them.

Preservice education programs must provide the highest quality preparation and professional development of art educators. Such programs must continue to monitor their curricula and make improvements to keep their preservice programs current and to make them as encompassing as possible. It is of utmost importance that preservice art education programs establish and maintain ongoing contact with art educator practitioners to better understand the ever changing needs of art educators in the field. Those in higher education must conduct research about art education that is tied to the art classroom. As a field, art education has a limited research base about pedagogical concerns and other educationally based issues, when compared to other fields in education. Research should provide information that enables art educators to better understand and improve education in the visual arts. Stronger emphasis must be placed on research that is focused on what is currently happening in art classrooms and on how the training and education of preservice and practitioners can be meaningfully altered and enhanced to address these issues and needs in the art classroom. Such research must probe into questions of significance to the field while employing the full range of research methods that are best able to produce comprehensive and meaningful information for the field. None of this is to say that investigations of philosophical and theoretical research should be diminished or lose importance. Without such research the practical questions of art educators lack the

broader contexts and frames of reference necessary to support actions and outcomes that will improve the field. In order to conduct research, researchers must seek and be provided with resources necessary to conduct this work. They should be supported in their efforts through all possible means. Researchers need to be encouraged by their institutions, professional associations, foundations, and governmental entities through the resources available in them to engage in research that contributes to growth and development of preservice preparation of art educators and for enhancing the work of practitioners in the field. Professional development of art educators is a constant that influences the quality of teaching, program development, and learning in all art education programs and it must included as a priority among all educators.

(**3) Art educators must be allowed to concentrate their full effort toward providing quality art education for their students.** Ideally, art educators are drawn to the field of art education because they have a significant interest in the visual arts and equally significant interest in teaching children and young adults. These interests are of paramount importance for all successful art educators. Motivated by these interests, art educators devote themselves to providing comprehensive meaningful education in the visual arts. Art educators are motivated by their desire to combine these interests in educating students about the wonders of the visual arts and for developing the talents of all students in the visual arts.

In practice art educators often are called upon to participate in assignments or activities that distract them from these interests or prevent them from pursuing them to their fullest. Factors such as limitations in funding, schedule interruptions and complexities, lack or loss of classroom space, teaching loads, limited resources, and

numerous other influences may contribute to altering the effectiveness of their teaching and program development, while negatively influencing the quality of learning and student achievement their programs are capable of producing. Unfortunately, these factors are part of the educational milieu in which art educators find themselves. Dedicated art educators work to overcome such distracters and to continue their quest to provide the best art education possible in light of these influences.

Art educators need to be supported in their efforts to improve their programs and develop themselves as educators. They must be permitted to devote their full efforts to providing quality education in the visual arts. It is objectionable that they are required to provide supplemental instruction in subject areas outside art education. It is demeaning for art educators to be assigned menial tasks such as lunch room, play ground, or detention supervision. It is not the best use of their knowledge, skills and training to have them monitor study halls and bussing activities. It is inappropriate to require them to provide remedial instruction and test preparation instruction for students in subjects not included in the visual arts or in which they are not licensed. It is incorrect uses of their time and talents to prepare instructional materials, lessons, and instruction in subjects being tested in other disciplines. It is equally objectionable and unfair to students needing this support to have it provided by art educators who may not be trained or qualified to provide it. It must be asked how these abuses serve the needs of the students and how do they promote learning in the visual arts?

Art educators must be treated with the same levels of respect and professionalism as educators in other disciplines. Other solutions must be created and explored to meet the needs outside the art education programs that art educators have been forced to meet.

If art education is to be placed at the core of education in schools, then art educators must be treated in the identical manner as educators who teach in the traditional areas included in the core. They must be allowed to utilize their knowledge, skills, training, and motivation in concentrating their full efforts on providing art education for their students. Abuses of art educators reflect poorly on school leadership and on the character and quality of education schools produce while setting standards for future abuses of other educators that will further erode the overall quality of education in all disciplines.

(4) Visual arts curricula, instruction, and assessments must be revised, developed, and expanded to provide the finest quality of education possible. Curriculum, instruction, and assessment are the cornerstones of educational programming. As such they reflect the development and growth of the disciplines they represent. As disciplines evolve changes must be made in curriculum, instruction, and assessment to capture and reflect these changes. Curriculum, instruction, and assessment must not be thought of as static entities, but rather, they should be understood as evolving organic components of educational programming. Art educators should consider them as fluid "works of art in progress" or sketches for possibilities that need to be pursued. They must understand that by clinging to established content, ways of doing things, and ways of understanding, they are inhibiting the growth and revitalization of their programs and restricting the education of their students. Changes in curriculum, instruction, and assessment can take on various appearances and produce unexpected results. Art educators should embrace changes in these areas and be willing to explore them while being cognizant of the impact such changes are having or are capable of having in the future.

Including language arts, math, and interdisciplinary learning in art education is necessary at all instructional levels. Knowledge, skills, and processes from these disciplines should be included in visual arts education, but content from these areas must support art education and never take the place of art education content. Research has proven that connecting learning from disparate disciplines enhances learning in all disciplines. Relationships between thinking processes, problem solving abilities, and product creation are enhanced through such connectivity. Art educators must always be mindful that art education content should not be sacrificed or removed from curriculum in order to substitute learning from other disciplines. They must be vigilant in insuring that learning about art is of paramount importance in their art education programs and in educating administrators and other decision makers that the focus of learning in the art classroom must always be on learning about art.

(**5) Visual arts educators must be given resources necessary for providing quality education in the visual arts.** Education depends on the overall impact of a full range of contributing factors. Each of these factors influences the quality and scope of learning. One such factor exists in the form of resources that support educational programming. To be sure, variation exists among communities and within schools with regard to resources available to support education. It has been argued that the range and quality of resources provided to support education directly relates to the quality of learning and levels of achievement students accomplish in schools and within programs.

As in all disciplines, art education programs need resources to support learning and teaching in them. Resources such as adequate funding, workable schedules, classroom spaces, technology, studio materials, equipment, and supplies, instructional

materials and aids, and other resources are essential for teaching and learning in the visual arts. Lack of these kinds of support creates obstacles that prevent or inhibit learning in the visual arts. Without adequate funding, art programs cannot provide consumable materials necessary for introducing, developing, and refining learning and production of artistic creations and studio products. Instructional materials and teaching aids necessary for supporting instruction are essential for introducing curriculum content and for enabling students to understand it. Workable schedules and elimination of interruptions to them provide time for curriculum content to be introduced and for students to engage in learning in the art classroom. Access to technology to support curriculum development, teaching, assessment, learning, and creation of works of art is essential to providing education that meets the needs of students in all art programs. Removal of these resources or redirecting them into other disciplines cripples art education programs in significant and meaningful ways. Preservation and expansion of such resources are vital for sustaining the quality and vitality of art education programs. Art educators have shown creativity and innovation in their attempts to address shortages and the loss of such resources. They have worked to maintain their programs and to enhance learning in them in spite of such hurdles.

Art education programs should not be singled out for cutbacks or other actions that remove resources or diminish the quality of education provided in them. If cutbacks in funding and other resources needed to support art education programs must be made, they should be equivalent or comparable to cutbacks in all other programs. Individual programs or clusters of programs that have been marginalized should not bear the brunt of reductions or diversions of resources. Resources should not be siphoned from art

education programs in order to support programs that are being tested. Practices such as these, reflect lack of support for learning in art education and position art education programs in lower tiers of importance and ultimately contribute to denying students education in the visual arts they deserve and expect.

How Art Educators Can Use This Report

Art educators should use findings in this report in a number of ways to examine and evaluate their programs and their performances in them and to advocate for art education. Below is a list of suggestions for art educators for using this report.

(1) Use findings in the report to examine the quality, strengths, and areas needing improvement in your program. This report identified a number of areas art educators should focus upon in order to determine how their programs are performing. Self-studies of programming and evaluation of them can be time-consuming and laborious tasks. Such undertakings require unrestricted study and in-depth reflection about the strengths and weaknesses of programming in order to set a course of action needed to address inadequacies and to correct weaknesses. They also provide opportunities to identify strengths and aspects of programming that are functioning well, while identifying ways of enhancing those areas. Art educators should view such undertakings as essential to improving the quality and productivity of their programs.

(2) Use findings in the report to support requests for program development. Findings in this report provide objective references for making cases or requests for improvement of art education programs or for the development and expansion of them. Decision makers take into account and respond to comparisons of circumstances and situations when making decisions. In many cases anecdotal illustrations of needs and

issues are magnified when quantitative data supplement critical points in arguments or rationales supporting such requests. Larger frames of reference, such as those provided by this study, place issues and needs in larger contexts by comparison. Findings in this study provide much needed metrics by which the severity of need or imperatives for improvements can be judged.

(3) Use findings in the report to examine your role as an art educator and your efforts to improve yourself as a professional and to improve your program. In evaluating their own performances, art educators must be willing to strip away personal feelings and biases that may cloud their judgments about their performances as educators. They need to be reflective and honest in their evaluations of themselves. They must be willing to see themselves from objective perspectives in order to identify and correct inadequacies, make improvements, and pursue their development as educators. They must understand and embrace the need for such evaluation and display courage and willingness to make bold changes that may require personal sacrifices and investments of time and resources that may be in short supply. Findings in this report can be used as a gauge for measuring their professional development needs and for determining areas in need of personal and professional growth.

(4) Use findings in the report to educate administrators, colleagues, parents, decision makers, and the public about the needs of art education programs. Share the report with others. Findings in this report can provide convincing evidence stakeholders need to know about art education programs in order to inform their opinions and influence actions they may choose to take to can impact these programs. Information, such as that reported here, is in limited supply for the field. As a result this information

can serve the purpose of educating those who can provide support for art education. Art educators need to take advantage of this resource and share it with those who find themselves in situations like those described in this report and for establishing agendas and plans of action for the development of their programs and advocacy efforts.

(5) Seek professional development that supports, develops, and increases your knowledge of the field of art education and the broader field of general education. Art educators must constantly strive to increase their capacities as educators. In order to successfully accomplish this, they must continuously seek professional development that meets their needs. Art educators need to embrace the idea that they have a personal stake in their professional development and regularly act upon that understanding. The fields of art education and general education are in a constant state of change. It is imperative for art educators to keep informed about developments and changes in these fields in order to be better prepared to address them when they impact their local programs. By becoming informed about new developments and coming changes, art educators will be better positioned to take proactive actions and influence decisions that can positively affect the scope and impact these developments have in their programs and schools, rather than being in reactive positions and having to accept and deal with the decisions made by others.

(**6) Use findings in the report to be proactive in advocating for art education with the public, colleagues, administrators, students, and decision makers.** Art educators traditionally have been engaged in advocacy efforts for their programs. They find themselves in the position of having to justify the need for visual arts education and their programs. Often they find themselves using timeworn arguments and illustrations

that fall on unsympathetic ears. Findings in this report provide new perspectives that can be powerful in convincing stakeholders and decision makers about the need for art education and for the kinds of support that are lacking. National studies, such as this one, combined with local information can be used to provide contexts and support necessary to enable art educators to advocate for visual arts education on the local front. Advocacy must utilize any and all arguments and resources available to make convincing arguments that will influence policy and decision making designed to impact the field of art education. Art educators must utilize such information as they work to build and strengthen the field of art education.

Conclusion

NCLB has caused the American public to focus its attention on the purposes of education in the United States and its expectations for the education systems in the nation. Without question, NCLB has made an indelible mark on the history of American education. It has contributed to placing education at the forefront of the nation's agenda. Huge amounts of national, state, and local resources have been devoted to and consumed by this legislative action. The results of which continue to be unclear. The Congress will be considering the reauthorization of Elementary and Secondary Education Act at some time. As it does this, a number of factors will be considered and a wealth of information will be examined. The controversies and differing views about essential questions and issues raised by NCLB will be studied and debated.

It is likely that the reauthorization of the Elementary and Secondary Education Act will include a number of revisions. It is unlikely that the current focuses of NCLB on assessment and improvement of teaching and learning will be removed. Instead it is easy to imagine that all educators and schools will be required to abandon unproductive approaches to schooling and entrenched models of education that have failed to meet the changing needs of our country in the 21st century.

Without question, NCLB has forced educators, parents, and all citizens to take a long hard look at what is happening in our schools and to challenge accepted practices

and to question their productivity. NCLB has caused every community in our country to ask what it expects of our schools and what our country needs from its education systems in order for our country to continue to grow and prosper. It has asked every person to consider what is needed educationally for any citizen living in a free democratic society to survive in the world and to contribute to such a society. It has asked our schools to look into the future and to take necessary steps now to prepare our country for the challenges and opportunities that surely await our nation and each of us. If the national belief in the value of education in providing gateways to opportunity continues to be embraced, the state and national governments must take steps to insure that the highest quality of education can be provided for all citizens, regardless of their age, gender, race, ethnicity, sexual orientation, or economic or social status, regardless of their ability, and regardless of their personal goals or interests. Education must account for these and all other considerations it must address.

It is highly likely that the creativity and resourcefulness that every art teacher uses in their daily teaching and encourages in each of their students will provide insightful models for solving the educational crisis in which our country currently finds itself and through their dedicated efforts will continue to open the wonder and inspiration the visual arts have held for every civilization since the beginning of time.

Visual arts education must play a central and significant role in shaping the educational future of this country. All past civilizations have left lasting marks of their times of dominance in the forms of the products of their visual artists. One must ask what kinds of lasting marks will the United States leave behind following its time of dominance in the world? What kind of lasting evidence will America produce for future

generations to study if its citizens fail to receive a quality education in the visual arts that is of equal or higher quality than the education currently demanded in language arts, mathematics, and other disciplines? What lasting mark will Americans leave behind if it is not found in the products of our nations' artists, musicians, dancers, and actors? In our educational systems, no child should be left behind from receiving the highest possible quality education in the visual arts. Surely, if we leave behind any of our children or fail to provide an education that includes the visual arts in this effort, our nation will be left behind.

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Appendix

No Child Left Behind: A Study of Its Impact on Art Education

Sponsored by the National Art Education Foundation

Dear Fellow Art Educator,

Much national attention has focused recently on the Elementary and Secondary Education Act, more commonly known as the No Child Left Behind (NCLB) act. Perhaps no other piece of education legislation has affected educational practice or aroused the public and educators to express their views about the nature and outcomes of education in our public schools, than this law. The current discussions about the reauthorization of NCLB raise a number of unanswered questions. Among these are: How has NCLB affected Art Education? What can art educators tell us about the impact NCLB has had in their classrooms and on their programs? To date no substantial study of these questions has been done. This study will attempt to find answers to these questions.

Your voluntary help in this research is vital. Less than 7% of the 70,000 art teachers in the United States will take part in this survey. You have been randomly selected as a participant. You will be representing many art teachers from your state and instructional level. Your participation is especially important. Findings from this study may be used to generate actions, policies, and practices that can positively influence the quality of art education locally and at the state and national levels.

I realize that during the school year art educators' schedules are filled and very demanding. With this in mind, I am asking you to please take ten or fifteen minutes to complete the enclosed questionnaire. I am requesting information that is available to the public; however, all responses will remain confidential. Identification of individual responses will not be made public or given to others under any circumstances. It is my hope that assurances of confidential treatment of your responses will encourage you to provide open in-depth responses on all items. If you choose not to participate in the study, no penalties will be imposed. A postage-paid envelope to return the completed questionnaire has been provided for your convenience. It would be helpful if you could return the questionnaire by **within the next two or three weeks** or sooner. If you prefer to complete the questionnaire online, it may be found at the following web address: **http://web.ics.purdue.edu/~bobsabol/nclb/study.html.** If you have already completed the questionnaire on the website, accept my personal thanks. You may disregard this message. **Please feel free to share the web address or duplicate copies of this questionnaire with your art education colleagues. Participants do not need to be members of the NAEA.** If you have questions about this research project, you can contact me, (Dr. Robert Sabol, 765-494-3058, or bobsabol@purdue.edu). If you have concerns about treatment of research participants, you can contact the Committee on the Use of Human Subjects at Purdue University, 610 Purdue Mall, Hovde Hall, Room 300, West Lafayette, IN 47907-2040 or call the committee secretary (765-494-5942). The email address is irb@purdue.edu.

Improving the quality of art education in our schools is a goal we must continue to pursue. Your help in this study will provide much needed information that can lead to understanding the impact NCLB has had on Art Education and may contribute to shaping its impact in the future. I appreciate your time and value the information you provide.

Thank you very much,

F. Robert Sabol, Ph. D.
Professor of Visual and Performing Arts
Purdue University

Thank you for agreeing to participate in this national study of the impact the federal government's No Child Left Behind legislation has had on Art Education. Your participation is voluntary. All responses on this questionnaire will be confidential. You may choose not to answer any items without consequences.

Section 1: Participant Profile
Directions: Please complete all items that apply. Place a check in boxes provided.

1. In which state do you teach? _____

2. At what instructional level do you teach? (Check all that apply.)
- □ 1. Elementary
- □ 2. Middle/junior high
- □ 3. Secondary
- □ 4. Supervision and Administration
- □ 5. Higher Education
- □ 6. Museum Education

3. How many years have you been an art educator?
- □ 1. 0-4 years
- □ 2. 5-8 years
- □ 3. 9-12 years
- □ 4. 13-16 years
- □ 5. 17-20 years
- □ 6. 21-25 years
- □ 7. 26+ years (How many?) _____

4. What is your gender? □Female □Male

5. What is your highest degree level?
- □ 1. Undergraduate degree
- □ 2. Undergraduate degree +15 hours
- □ 3. Masters degree
- □ 4. Masters degree +15 hours
- □ 5. Doctoral degree

6. What is your age?
- □ 1. 21-24
- □ 2. 25-30
- □ 3. 31-35
- □ 4. 36-40
- □ 5. 41-45
- □ 6. 46-50
- □ 7. 51-55
- □ 8. 56-60
- □ 9. 60+

7. In what setting/location is your school?
- □ 1. Urban
- □ 2. Suburban
- 3. Town
- □ 4. Rural

Section2: The Impact of NCLB on Art Education Programs
Please complete all items that apply. Place a check in the box(s) that most appropriately answer(s) the item for you.

8. My understanding of the NCLB law is:
□ 1. Excellent □ 2. Above average □ 3. Average □ 4. Poor □ 5. N/A

9. My principal sources of information about NCLB are: (Check all that apply.)
1. Professional development experiences
2. The Internet
3. News media (Television, newspapers, etc.)
4. Professional journals or newsletters
5. My state art education association
6. National Art Education Association (conventions, newsletter, website, etc.)
7. Colleagues
8. My administrators
9. Other (Please list.)

10. Have you had professional development experiences or in-service sessions to teach you about the NCLB law?
1. Yes (Go to question 11 below)
2. No (Go to question 14 below)

11. NCLB professional development experiences or in-service sessions were provided by: (Check all that apply.)
- □ 1. My school district
- 2. My school
- 3. My department
- 4. My state art education association
- 5. My state
- 6. Other (Please list.)

21. Enrollment: Because of NCLB, enrollment in my program has:
1. Stayed about the same. 2. Increased (Describe.) 3. Decreased. (Describe.)

22. Curriculum: (Check all that apply.) Because of NCLB, I have:

1. Not changed my curriculum.
2. Increased the focus/emphasis on state and/or national standards in my curriculum.
3. Increased my time spent on curriculum building and revision.
4. Made my curriculum more rigorous.
5. Accelerated the pacing of my curriculum.
6. Expanded my curriculum. (See Question 50. List curricular expansions i.e. more

Section 3: Participant's Opinions about the Impact of No Child Left Behind
Circle the response that most accurately reflects your opinion. Responses include the following:
A = Strongly Agree, B = Agree, C = Undecided, D = Disagree, E = Strongly Disagree, NA= not applicable

Section 3: Participant's Opinions about the Impact of No Child left Behind
Circle the response that most accurately reflects your opinion. Responses include the following:
A = Strongly Agree, B = Agree, C = Undecided, D = Disagree, E = Strongly Disagree, NA= Not applicable

	SA	A	U	D	SD	NA
26. The status of Art Education has been improved by NCLB.	A	B	C	D	E	NA
27. I feel NCLB has made me a better teacher.	A	B	C	D	E	NA
28. My attitude about being an art educator has been positively affected by NCLB.	A	B	C	D	E	NA
29. I feel NCLB has helped students in my program become better learners.	A	B	C	D	E	NA

	SA	A	U	D	SD	NA
30. The quality of my students' work has improved because of NCLB.	A	B	C	D	E	NA
31. Students' attitudes about school have not been affected by NCLB.	A	B	C	D	E	NA
32. Students attitudes about art classes have not been affected by NCLB.	A	B	C	D	E	NA
33. The quality of education in my school has improved because of NCLB.	A	B	C	D	E	NA
34. NCLB has had a positive affect on faculty morale.	A	B	C	D	E	NA
35. Funding for my program has not been affected by NCLB.	A	B	C	D	E	NA
36. Scheduling for my program has not been affected by NCLB.	A	B	C	D	E	NA
37. Enrollment in my program has not been affected by NCLB.	A	B	C	D	E	NA
38. Staffing for my program has not been affected by NCLB	A	B	C	D	E	NA
39. Curriculum for my program has not been affected by NCLB	A	B	C	D	E	NA
40. My teaching and instructional practice have improved because of NCLB.	A	B	C	D	E	NA
41. Assessment in my program has not been affected by NCLB.	A	B	C	D	E	NA
42. I have been asked by my administrator about the impact NCLB has had on my program	A	B	C	D	E	NA
43. My workload has increased because of NCLB.	A	B	C	D	E	NA
44. NCLB has contributed to making art educators "highly qualified."	A	B	C	D	E	NA
45. Professional development activities related to NCLB have been provided by my school.	A	B	C	D	E	NA
46. Generally, I feel NCLB has had a positive affect on my art education program.	A	B	C	D	E	NA

Part 4: Open-ended Response Items about the Impact of NCLB

Complete all applicable items. Provide as much information/detail as possible. You may use the back of this sheet or attach additional sheets for responses.

47. Describe how Funding for your art program has been affected by NCLB.

48. Describe how Scheduling for your art program has been affected by NCLB.

49. Describe how Staffing for your art program has been affected by NCLB.

50. Describe how Curriculum for your art program has been affected by NCLB.

51. Describe how Instructional Practice in your art program has been affected by NCLB.

52. Describe how Assessment in your art program has been affected by NCLB.

53. What drawbacks has your art program or school experienced because of NCLB?

54. What benefits has your art program or school experienced because of NCLB?

55. What other things about NCLB would you like to discuss? (Use an additional sheet if necessary.)

Please return your completed questionnaire as soon as possible.
Thank you for your time and input.
Notes