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THE PROGRESS OF THE VISUAL ARTS
IN NORTH CAROLINA'S PUBLIC EDUCATION
SINCE 1946

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By

Sara Louise Markley

Dr. Ann Horton-Lopez

Thesis Advisor

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Sara L. Markley

Dr. Ann Horton-Lopez

Thesis Advisor

ABSTRACT

This historical narrative reviews the progress of the visual arts in North Carolina's public education system since 1946. It follows those movements and policies of the state's public education system that have influenced the patterns of instruction in the visual arts. From private art academies of 1813 to Curriculum Bulletin Number 2 of the Raleigh Public Schools in 1928, the introduction recounts North Carolina's distant educational past, explaining the lagging state of the educational system in the eighteenth century and attempts to modernize education in the early nineteenth century.

Archival research has provided specific historical insight into North Carolina's visual arts education since 1946. A sound post-war economy increased educational spending nationwide, but the significant impetus for the visual arts, and more broadly the cultural arts, came from the greatly increased spending of the federal government in the early 1960's. This study follows the development of the visual arts education in North Carolina from 1946 until the present time.

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Chapter I: Introduction

INTRODUCTION

The earliest history of North Carolina's public education indicates that it has seldom been a leader in national movements. Only in recent years has North Carolina moved to the forefront of educational leadership. This is particularly evident in the area of visual arts education. The movement of the visual arts programs into the educational mainstream has progressed from a period of virtual non-existence in the early years of the twentieth century to the substance of a full curriculum embracing kindergarten through twelfth grade.

Programs that focus on the arts as the core of the curriculum are the culmination of a long journey for arts education and the visual arts in particular. The fruits of this progress are in programs such as the A-Plus Schools curriculum. In A+ schools, the arts are the core of the curriculum and all instruction incorporates or integrates the arts into all other academic studies.

North Carolina's educational road has been paved with difficulties. While education initiatives nationally, and North Carolina specifically, have progressed in this century, initiatives in visual arts programs lagged until the latter part of the twentieth century.

STATEMENT OF RESEARCH PROBLEM

The purpose of this historical investigation was to follow the movements and policies of North Carolina's public education system and to determine where they have influenced the evolution of education in the visual arts in North Carolina. The period, beginning with 1946, reflects a historically significant point as our nation began to rebuild its' post-

war national identity. Domestically, United States residents settled in to create families, broaden communities and, of course, to educate the children. The result was one of the greatest population explosions in our nation's history. The "baby boom" would affect the direction of education for the next twenty years. A current and comprehensive study of the history and evolutionary process of the visual arts in education in North Carolina can be a tool for art educators. A clear perspective on where we have been and how we arrived will better allow us to steer our future course.

Chapter II: Review of Literature

DEFINITIONS

Before discussion of the topic, it is necessary to clarify terminology. As used in this paper the terms 'arts' and 'visual arts' are not interchangeable. The arts and by extension, arts education refers to the broad spectrum of cultural arts and education in these fields. The North Carolina Department of Public Instruction (NCDPI, 2002) states: "Arts education is a collective term that denotes learning and instruction in four separate areas: dance, music, theater arts and visual arts." Visual art, as a unique subset of cultural arts refers to a broad category of different art types. NCDPI includes the traditional fine arts of drawing, painting, printmaking and sculpture as well as the design arts such landscape, architecture, interior and works of art such as ceramics, jewelry, and other materials (NCDPI 2002).

The term "regular classroom teacher" or "classroom teacher", as used in this paper refer to the teacher of a group of elementary students. The classroom teacher instructs in all subject matter and sees the students throughout the school day. The classroom teacher was often responsible, in past years, for teaching visual art. The term 'art teacher' refers to the teacher, normally certified through a state as a specialist in art, responsible for the visual art education of students.

While the growth of the visual arts has often paralleled the growth of the cultural arts in general, the scope of this paper will be the visual arts, specifically fine art. Other aspects of visual arts education are important but recent designations for vocational occupation areas are outside the realm of this research.

REVIEW OF LITERATURE

An examination of the literature surrounding the growth of visual arts education is incomplete at best. The most comprehensive work at the state level is that of North Carolina artist and former Raleigh newspaper columnist, Ola Maie Foushee. Foushee wrote *Art in North Carolina* (1972), which is a detailed history of the fine arts in North Carolina from the Colonial Era to the 1960's. This work is of some importance to the topic of visual arts education in North Carolina as it provides a unique picture of the people involved in the developments that eventually lead to the hiring of a state Art Supervisor. Foushee also covers the influences of professional artists and post-secondary educators of North Carolina. While Foushee created an interesting account of developments in the fine arts of North Carolina from 1585-1970, Frederick Logan's *Growth of Art in America* (1955) and Arthur Efland's *Art Education in the Twentieth Century* (1990) provided a national perspective on the arts in education from colonial times until 1996. Their relevance to North Carolina is limited and both lack information on the teaching of visual arts. Efland's (1990) book in particular is useful because of its historical framework of influential national art education initiatives. This work covers the important trends in education and how they relate to arts education.

Sources useful for reconstructing the progress of visual arts education in North Carolina begin with Julia Wetherington's *Art in the Public Schools*, Publication no. 238(1942). This book provided a thorough art program for regular classroom teachers of the 1940's. Wetherington's work followed national art trends of that period and, for the first time, applied these trends to an educational program for North Carolina's students. *Art in the Public Schools* was the only art curriculum for teachers before 1946. As such,

it provides a limited view of the trends and issues that went into the development of North Carolina's arts education policies during the 1940's.

At this point, the literature on the growth of visual arts education becomes scant. This is particularly true when North Carolina is separately considered.

CONCLUSION

The framework of the story of the visual arts education in North Carolina through the 1940's, as told through these works, is fragmented. Current existing bibliographic literature is concentrated at the national level with little state or local synthesis of information. Any new information about the post World War II growth of visual art in North Carolina will have to come through new research, such as this. There are historical records to provide the primary data. These records require an examination and evaluation in order trace the growth of visual art in North Carolina.

Chapter III: Research Orientation and Historical Analysis

COLLECTION OF DATA

Since the available literature provided little insight into the growth of visual arts education, new research is necessary. I gathered much of the new data in this paper from the unprocessed archived arts education material in the Old Records Building of the North Carolina State Archives. The information from eight boxes of records includes: Business correspondence, short papers, newspaper clippings, speech transcripts, federal program information, trip itineraries, art society bulletins and instructional curriculum information. This collection provided valuable sources for reconstructing the growth of visual arts in North Carolina. Most of this material dates from 1962, which is the year of the creation of the Division of Art Education in North Carolina. Information before that time is sketchy and any conclusions about this era must consider this.

Historical Analysis: Our Educational Beginnings

To follow the progress of the visual arts in education in North Carolina's public schools from the mid-twentieth Century onward it was necessary to view our distant educational past. This is important, as history does not happen in a vacuum. The actions of today often have their roots in events of the past. This is true with the development of the visual arts in North Carolina. The larger picture of education in North Carolina and in the entire United States early in the 20th Century indicated a trend toward expansion of the core curriculum courses. The three R's were a staple in the educational cupboard at the secondary level in North Carolina's public education, but music, foreign language and a drawing course were considered important enough to be included in Raleigh curriculum

revision of the late 1920's's (Raleigh Public Schools, 1928). Trends of the 18th century and Civil War era help explain the foundation of the education at the beginning of the 20th century and even today.

In general, public education in North Carolina has traversed a difficult path. Beginning with the earliest days of our nation, the North Carolina constitutionally mandated school system was slow to develop. Once begun, North Carolina's education system shut down during the Civil War Era. After the war, there was little growth due to meager funding and economic turmoil. This continued through the depression years of the 1930's. The deep poverty of the depression years, 1929 to 1942, created a scenario statewide and nationwide that was incompatible with innovative educational programs or higher educational goals. While general education was in poor condition visual arts education lagged even further behind (Efland, 1990).

While formal education relegated visual arts to secondary status, or no status at all, there was some progress toward raising the status of the visual arts. Early 18th century North Carolina saw the emergence of an upper socioeconomic citizenry. Life for this new class was centered on an agrarian economy, both large scale and small (Foushee, 1972). North Carolinians desired to show off their new position and wealth by investing in paintings of themselves and their families. Itinerant artists, encouraged by the rising prosperity of the state came not only to visit North Carolina but also to live. Artists gave private drawing lessons to affluent citizens, spreading the influence of a visual art education in a small way.

Jacob Marling, an important local figure in Raleigh, North Carolina, established a private art museum in 1813. Marling's wife taught art at the Raleigh Academy.

Because of figures such as Mrs. Marling and because it was the capital city in North Carolina, Raleigh became an important hub in art and societal circles of the 18th Century. North Carolina's aristocratic society opened their arms and their pocketbooks to artists, furthering the influence of the visual arts. This led to the growth in the nineteenth century of numerous academies that taught courses in visual art, such as drawing and painting. The formation of academies was not limited to North Carolina and surely fostered growth in the visual arts in other parts of the young nation. North Carolina's academies were located in Raleigh, Greensboro, Salisbury, Fayetteville, and Tarborough, among other cities. All of these academies were private and catered to wealthy clients (Foushee, 1972).

Nationally the importance of the visual arts was growing. Boston's Horace Mann, in the mid 19th Century, wrote, in his reports on education, of the values of teaching drawing. Mann concludes that drawing would be indispensable in achieving greater literacy and ability to express ideas (Logan 1955). In Massachusetts, under the influence of Walter Smith in the Boston Schools of 1873, the emphasis was also on drawing as an aid to developing manual skills. Smith's aims were vocational, but issued to teachers was a manual entitled "Teacher's Manual of Freehand Drawing and Designing" (Logan, 1955).

While Horace Mann was influencing art education nationally as early as 1873, North Carolina was struggling with the effects of post-Civil war poverty. The Civil War slowed educational progress in North Carolina. Many of the private academies disappeared during the war as North Carolina sent more young men to fight than any other southern

state. The loss of those men as teachers, as community leaders, and as taxpayers affected North Carolina well into the twentieth century.

The first two decades of the twentieth Century were what Foushee declared (1972) to be a "veritable wasteland," as far as public art endeavors. Creation of a state museum of art was the ultimate goal for those in the art circles. The Art Society, which sprang from the idea of a state museum in the 1920's, had artists and notable society figures working to fund a museum. The efforts of the Art Society ultimately affected visual art education statewide. Art society members and their friends on local boards of education purchased art pieces for schools statewide. This was an effort to create an aesthetically pleasing atmosphere in the schools as well as to encourage students to appreciate art. In later decades, the educational role of the Raleigh Museum of Art had both positive and negative implications for North Carolina's students (Foushee, 1972).

In the 1920's, those few art teachers in public education seemed aware of John Dewey's philosophy of progressive education. This introduced a measure of creative leeway (Efland 1990) into the curriculum. In 1928 art was included for the first time in the *Statement of the Aims and Educational Program of the Raleigh Public Schools*, (Raleigh Public Schools, 1928). This is the first North Carolina educational document that states that art education is part of the aims and objectives for a curriculum revision plan.

The "new school of the 1930's looked back at the "old fashioned" school ideas of 1900 in Raleigh as the Committee on Public Information of the North Carolina Education Association, 1930 introduced a Course of Study for students. Included in the new 1930 Course of Study (Committee on Public Information NCEA, 1930) for Raleigh's students

was a visual arts course. This visual arts course consisted of drawing for secondary level students. Drawing skills became increasingly important; educators considered this a necessary skill that would encourage the student to become a more productive part of society (Logan,1955).

In the 1930's, Raleigh, North Carolina became the national headquarters for a project branching from the Works Project Administration (WPA). This was the Federal Art Project (FAP) (Foushee, 1972). Artists, artisans and photographers found work plying their skills for the government by building parks, creating murals, restructuring old buildings and creating other fine art works. The project gave jobs to large numbers of artists and artisans throughout the Depression and into the early war years of the 1940's.

This New Deal program appears to be a point of artistic awakening in North Carolina. In 1938, the first students of North Carolina Universities with a Bachelor of Arts degree in the Fine Arts graduated. College Art departments expanded with the implementation of the WPA Federal Art Project. Nationally, the FAP employed 8.5 million people at one time or another and raised the art consciousness of many more.

Joseph Albers was a German immigrant and a well-established artist of the Bauhaus School of Germany. Albers headed the Art department of the short-lived Black Mountain College in Western North Carolina for sixteen years starting in 1933 (Foushee, 1972). He brought Art luminaries such as Robert Motherwell and Walter Gropius, both colleagues of Albers in Germany, to this country and to teach at Black Mountain College. The influence of such noted artists brought the "less is more" approach of Bauhaus to North Carolina's Schools of higher education, whose graduates influenced art students in public education for years to come.

While North Carolina schools were in the infant stages of visual art education, Leon Loyal Winslow of Baltimore City Schools in Maryland wrote *The Integrated School Art Program* (Winslow, 1938). Winslow's work demonstrated a method for using art as a catalyst in learning all academic subjects (Hurwitz and Day, 1991). This approach to art education in North Carolina did not gain credence until the 1990's. North Carolina would not vigorously apply this integrated approach until 1993, when the A + Schools program was developed.

Another progressive program was the Picture study Movement of the 1930's. It was an antecedent to the current Discipline based Art Education (DBAE) movement which stresses art within the various disciplines. With the leap of technology present in print and color reproduction, the Picture Study Movement used pictorial images as vehicles to transmit societal values such as patriotism and family. Schools nationwide used the reproductions supplied through each state. Unlike some national trends, North Carolina was a participant in this program. Classroom teachers taught art lessons using these reproductions as models for the children to emulate. The focus, though, tended to be the behavior and the values present in the art and not the art itself.

CONCLUSION

An examination of the growth of the North Carolina visual arts education program indicates a lack of consistency at the state level. Any growth there has tended to be at the impetus of a few state patrons or the federal government. National trends bypassed North Carolina or implemented in a piecemeal way. By the 1930's, The North Carolina Public School system had no established program for the visual arts. The few students who attended high school looked for a life other than college, as few of them would be getting

a higher education. Existing art education focused on the vocational applications. Statewide and nationally, the predominant educational topic was about cutbacks in educational funding due to the United States' financial woes due to the Depression. These problems continued through the World War II years of the early 1940's.

CHAPTER IV: Results of the Study

THE WAR YEARS

During the United States' participation in World War Two (1941-1945) funding for public education continued to be low statewide as well as nationally. Educational goals were secondary to the goal of winning the war. But there were bright spots for art education even during the war years as regular classroom teachers in North Carolina were offered the opportunity to teach art with a manual entitled *Publication No. 238, Art in the Public Schools, Years I-XII* (Wetherington, 1942). Julia Wetherington, an Associate in the Division of Instructional Services, along with a committee of Art Teachers and Directors of North Carolina Colleges provided this publication for use by North Carolina's classroom teachers. Its' aim was to aid teachers in carrying out a "functional" art program. Wetherington wrote *Art in the Public Schools, Publication no.238* in 1942 and revised it in 1949. (NCDPI, 1942) She was an associate with the Division of Instructional Services at the time she wrote the publication.

The timing of the publication is the same year that noted art education advocate Victor D'Amico wrote *Creative Teaching in Art* (D'Amico, 1941). In addition, in 1941 D'Amico chaired the Progressive Education Association, which published *The Visual Arts in General Education*. His views on creative teaching and advocacy of art education that teaches the fundamentals of art made this work a solid companion reader for Wetherington's work. Also noteworthy is the influence of the 1933 Minnesota, *Owatonna Art Project* in Wetherington's work. The Owatonna Project promoted and advised on art in public spaces and home decoration, emphasizing the role of art in daily

life, as does Wetherington's book. The Owatonna Project continued through 1938 and influenced art nationwide through the Works Project Administration (WPA), inspired by the Owatonna Project. Most states had diverse public projects for which the WPA was responsible. Those men in need of a job worked for the government on construction jobs and in artisan positions. This was also true in North Carolina, as the original Museum of Art in Raleigh was a WPA project (Foushee, 1972). Artisans, construction workers, and men of many trades worked together to create aesthetically pleasing, practical and lasting works in North Carolina as well as across the whole of the United States.

Another influence on the art educational philosophy of the time was the 1899 National Educational Association Report (NEA). This report was forty-three years old when Wetherington wrote her text, but may provide the basis for many of her concepts. The NEA appointed a committee to report on the teaching of drawing in the public schools. The final report stressed art appreciation, the teaching of drawing and teaching drawing as a vocational preparation (Hurwitz and Day, 1991). The committee rejected the idea of using the public schools to train professional artists, a position Wetherington supported. Wetherington wrote: "All people are artists whether as producers or as consumers" and parallels the report in stating that, "No longer is the chief purpose to train artists" (Hurwitz and Day, 1991).

Wetherington wrote *Art in the Public schools* for regular classroom teachers who were also trying to teach their students art without the aid of an Art Teacher. This is important because until 1945 the Normal school was still the path by which most elementary teachers received their teacher education (Efland, 1990). Normal schools paid little attention to teaching art so Wetherington's book was the first real tool for

educators to use in art instruction. Secondary teachers were educated at liberal arts colleges. Most normal schools, after 1945, assimilated the education format into a liberal arts format, forming colleges and universities.

Wetherington's thesis for her text was that art should functionally be a part of every phase of living. She espoused the idea that every person is a consumer and should have guidance in art problems and that art is worthy for its own sake. Wetherington believed that art was worthwhile as a leisure time interest, a vocation or for the satisfaction of an individual in creating.

This text was to aid the regular classroom teacher in carrying out a functional art program at the elementary and the secondary level. It includes Wetherington's philosophy of teaching art, a program of art with content and methods, practical suggestions that related to art materials and correlated art with other class subjects (a novel idea for that time). She laid out a program for grades 1 through 12, outlining the art education goals for the student in each of the twelve years.

In giving her point of view as to what constitutes an acceptable art program, Wetherington wrote that she believed "that the opportunity for creative expression is the right of every child, but should not aim to make professional artists of the student." She felt that every school should provide a program for creativity, "with materials to work with under stimulating circumstances." She was also a proponent of Frank Cizek, often called, "the father of child art." He emphasized drawing from memory rather than from life and believed that the educational swing away from teacher guidance of the young art student was a poor idea. Wetherington wrote of her approval of Cizek's methods.

There were few public school art teachers in the state of North Carolina in the early 1940's, almost all of these taught at the secondary level (Foushee, 1958). This text was a small powerhouse for its time with Wetherington's innovative views on art education stressing that all children could love, enjoy and learn about art.

In 1942 Dr. Clyde Erwin, then State Superintendent of Public Schools, wrote as a forward to Julia Wetherington's publication: "The public schools of the state have a responsibility to act as a unit in guiding and in equalizing opportunities for every child from school years one through twelve"(Wetherington, 1949). In *Art in the Public Schools*, Wetherington noted changes from the old ideas of the past decade that stressed copying of famous artworks and formalized drawings. She considered the new school of thought to emphasize changes in the definition of the term "artist," and a new philosophy of educating the child to be productive in society.

The broader concepts of Wetherington's philosophy state that all classroom teachers can be art teachers. The classroom teacher could give instruction in the art elements and principles and then give direction in applying them in an art lesson. The classroom teacher would then have seen to the personal development of the child as he or she refined the techniques. The intensity of the desire of the student to create and the ability of the classroom teacher to communicate the lesson decided the level of art education the student received. This manual was to be the guiding classroom influence in North Carolina art education for the next twenty years. Her work is consistent with the national movement of that time, de-emphasizing rigid formalism and the "training" of artists. She noted that concepts have changed in art aims; that "the acceptable art program in a progressive school is one in which the child judges his work by that of the work of other

children, where each child is encouraged to work in a variety of media”(Wetherington, 1949).

From 1944 through 1946, only forty-two public high schools in North Carolina offered a separate art course, usually a drawing course. There were only 1,834 students enrolled in art classes at the secondary level, statewide. These were mainly in city school systems as opposed to county systems(Foushee,1958). The reason for this discrepancy appears to lie in the larger numbers of students within a city school system.

It was in 1947 that Viktor Lowenfeld, while a professor at Pennsylvania State University, published a major work titled *Creative and Mental Growth*. This influential work is still in use and reorganizes a developmental study in child art begun in Europe (Hurwitz and Day, 1990). Lowenfeld emphasized art for self-expression and creativity. Lowenfelds' philosophy appears to have influenced the expressionist movement that, in turn, influenced art education from the post-war period until 1960.

Expressionists broadly believed in fewer social constraints or academic rules for the child. The open-classroom concept and alternative schools of the 1960's was representative of the expressionist philosophy. This philosophy was not prevalent in art classrooms or regular classrooms in North Carolina during the 1940's. Wetherington's book was a guide but not a substitute for training. Elementary classroom teachers did not receive supervised training until 1962.

Fine Artists and Art Societies throughout the state were continually lobbying for a North Carolina State art museum. The intention was to use the museum not only to house art for viewing but to combine this with an education director who would work with teachers statewide to educate North Carolina's students through field trips and in-

school presentations. The goal of a museum and education director was important to the future of art education in that the same fine artists and art societies would be an influence in the later push for expanded art education opportunities in North Carolina. Ever hopeful and persistent in their task, art-lovers statewide lobbied state representatives for the museum. They would still be lobbying in the 1950's.

SEEDS OF CHANGE

During the mid-1950's, Ola Maie Foushee, a noted North Carolina Artist and Raleigh newspaper columnist of the time, wrote that "of the estimated 1,067,000 children enrolled in the public schools of North Carolina in 1957-58, over three-fourths of them received inadequate instruction in art"(Foushee, 1958). In 1956, North Carolina's Governor Hodges spoke at the opening of the North Carolina Museum of Art saying:

The North Carolina Museum of Art is the logical outgrowth of a mental attitude regarding education which has dominated North Carolinians since 1900, as expressed in Governor Aycocks vision embracing not only things that are useful and practical but also those intangibles that nurture the soul of man. (Foushee, 1972)

Still, in 1958 there were only 40 full time Art teachers in the North Carolina Public Schools. Charlotte City Schools employed 17 of the 40. There were six art supervisors (at the city school level) and only one at the county level (Foushee, 1958).

Doc McCulloch, State Art Consultant, noted that the most significant impact for the Arts (in North Carolina) was "allowing time to structure and organize the individual art and music teachers thinly spread across the state"(McCulloch, 1982). Art educators continued to lay the foundation for the coming decades. The seed of an idea for the creation of a statewide Supervisor of Art Education developed in the late fifties. The lack

of a State Supervisor for the Cultural arts was declared, "the missing link in education" in a paper authored by Ola Maie Foushee (1958).

Professor George Kachergis, Director of Art Education at the University of North Carolina (Chapel Hill) in 1958 placed 'practice' teachers in some public schools in the state because, "The art programs in the state schools are lagging so far behind music and athletics as to be an indictment of our claim to cultural development. There are a few school systems in North Carolina that have good art programs –because of an enlightened community, an enlightened local school administration or by pure luck."(Foushee, 1958)." He added that "North Carolina is inconsistent because we are the only state in the union that supports an art museum...the real value of art for children comes from the participation in it –for art's own sake, or as an aid in teaching other subject matter". Kachergis trained Art Teachers for over 25 years and maintained his assertion that the state needed an Art Supervisor "to oversee the visual arts, to develop, encourage and coordinate a statewide art program."

The long awaited funding for the North Carolina State Art Museum created its own set of problems. Awarded to the museum was the position of curator of education and the legislature did not believe that a position of State Art Supervisor for the Department of Education was necessary. Robert Lee Humber, Curator of Education for the Museum believed that both positions were necessary. He was adamant to the point of taking the stance that the funding for a State Art Supervisor should take priority over his own position. Other noted educational specialists throughout the United States were taking the position that Art education was definitely an important part of the learning

experience. Various groups throughout the state began lobbying efforts to fund the position of Art Supervisor (Foushee, 1972).

Although there were only minor advancements for art education in the 1950's, it is important to note that many of the ideas conceived in the 1950's bore fruit in the 1960's. The discussion of creative use for federal funding of a variety of school programs began in the late 1950's though the programs were not funded until the 1960's. The idea of a State Supervisor of the Cultural Arts would only become a reality in the 1960's, after legislative discussion throughout the late 1950's.

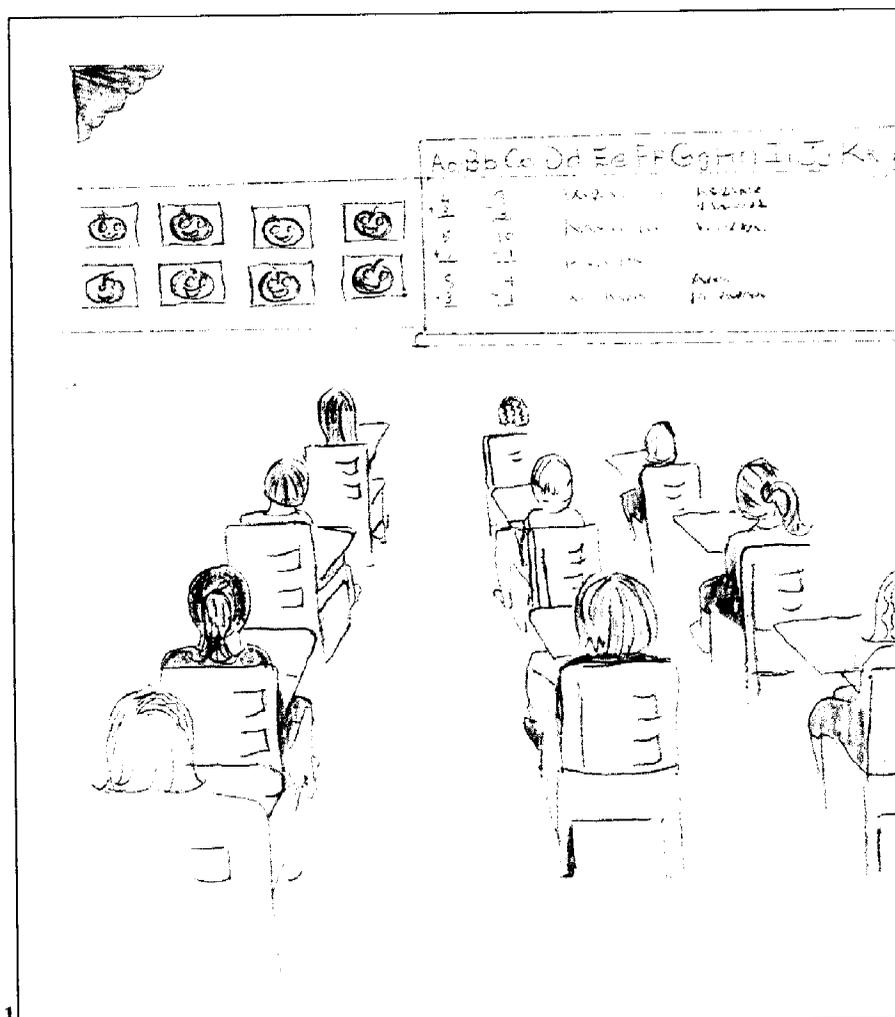


Figure 1

BOUNTIFUL OPPORTUNITY

In 1962, The North Carolina Department of Instruction hired the first State supervisor of Art Education, Mr. Antony Swider. The News and Observer of Raleigh, North Carolina wrote that, "Antony Swider was appointed to set up an Art Education program at the state level"(August, 1962). The 1960's hailed the true beginning of visual arts education for North Carolina's Public School children. This is so for two reasons: First, the North Carolina School system was beginning to understand that students require more from an education than reading, writing, and arithmetic. This trend is evident in the creation of the North Carolina School for the Arts, established in 1963, in Winston Salem, during Governor Terry Sanford's tenure (Foushee, 1972). In 1970, incorporated in the School of the Arts program was a Diploma Program. Talented students could study the visual arts as well as other cultural arts, receiving their education through an infusion of the arts into the regular curriculum. Secondly, money for new programs was becoming available from a new source, the Federal Government. The state funding for the North Carolina School for the Arts were available because of the Federal grants (US Department of Health, Education and Welfare, 1962).

Even as the populace had become more enlightened to the educational value of art and the money had begun to flow, the number of Art programs statewide remained low. This changed in 1960 when the number of high schools that offered Art courses jumped to 100, with 4,684 students enrolled in Art classes by 1962. This had doubled from the 1946 numbers. The number of students enrolled in art classes in North Carolina more than doubled again in 1964, as did the number of high schools offering Art courses.

In 1962, Victor D'Amico (Foushee, 1972) spoke at a state conference for art educators at the North Carolina Museum of Art in Raleigh. As the Director of Education for the Museum of Modern Art in New York, D'Amico spoke on the responsibility for aesthetic quality. He urged Art educators on all levels to search for new standards in education through the arts. Over 128 North Carolina art educators attended the conference.

It was also in 1962 that "*Transitions in Art Education: Changing Conceptions of Curriculum Content and Teaching*" (Barkan, 1962) was published in the Art Education Journal of the NAEA. This was the beginning of an emphasis on art content in all areas of education.

As North Carolina's Art Supervisor, Antony Swider also worked to motivate teachers as well as conducting many workshops around the state that were structured to teach the classroom teacher new methods of instruction in Art. To this end, he wrote a manual for the classroom teacher titled "*Art Education in the Elementary Classroom*" (1963). This manual updated the long used publication by Julia Wetherington, *Art in the Public Schools, Publication No. 238* published by the North Carolina Department of Public Instruction in 1942 and revised in 1949.

As North Carolina was still not a racially integrated state educationally, Mr. Swider worked with both Black and White schools, bringing teachers up to date on new visual art techniques. He personally visited many schools, taking new ideas to the classroom teachers. Invitations to speak to faculties from many of the public schools as well as from individual teachers were enough to more than fill his available schedule and Swider sometimes had to turn down an invitation to present or speak at a school due to lack of

space on his calendar. Records indicate that Mr. Swider appears to have been an active and highly motivated supervisor, though Swider's term as Supervisor of Art Education was short-lived (State Agency Records, 1962). He moved on to another position in July of 1963. Dr. Perry Kelly replaced Mr. Swider in 1963. Dr. Kelly was able to expand art programs statewide due in part to the monetary funds that flowed from Washington during the 1960's (Kelly, 1966).

The ESEA or *Elementary and Secondary Education Act of 1965, or Public Law 89-10, Title I, II, III, IV* was enacted in 1967 and had implications for the arts in education. With the passage of the ESEA of 1965, Federal policy for funding made a shift toward programs that had a strong social agenda (Efland 1990). The ESEA represented the largest single commitment by the federal Government at that time to strengthen and improve educational quality and opportunities in elementary and secondary schools across the nation. It offered broad headings under which an educational system could encourage exemplary programs such as art education. This program allowed school systems the latitude to develop viable projects for differing needs across the state and country (ESEA Profile, 1967).

In the 1960's, North Carolina was slow to enact laws that provided for racial integration of the schools. This sustained a separate and unequal public education and was an obstacle to a forward-thinking educational system.

During the early sixties, under the presidency of John F. Kennedy, a national curriculum reform effort began. The President's Panel on Educational Research adopted a resolve in support of cultural arts education in 1964. The panel expressed concern on the lack of balance in federal assistance to the arts and suggested "curriculum reform as it

developed in science education could be applied to education in the arts" (Efland, 1990). Educational reforms were a national response to the loss of international prestige of our educational system. In 1965, there was a seminar in art education for research and curriculum development at Pennsylvania State University. This was to have far reaching influence upon art education in North Carolina as well as nationwide (Mattil1966). This seminar reiterated the notion that art is a discipline in its own right, with goals stated in terms of their power to help students engage independently in a disciplined inquiry into art.

Dr. Kelly implemented a North Carolina program of studies in art. This spurred the growth in new art programs in the public schools and an interest in improved programs in art instruction. It was a guide toward a sequential art instruction program. Statewide there was a rapid response to this message as the number of art programs in North Carolinas high schools increased dramatically between 1962 and 1964, with the number of students enrolled in art doubling during that same period. By 1964, 28 % of the high schools in the state provided art instruction and Four percent of all high school students enrolled in art classes by 1964 (Kelly 1966). During the late 1960's, the number of Art teachers in North Carolinas' schools had risen to 385.

It was noted by Dr. Kelly, State Art Supervisor, "Inadequate materials and facilities for high school art instruction were evident in the need for storage space, audio-visual materials, display space, sinks and kilns" (Kelly, 1966). Kelly also shows evidence that it is unrealistic to expect every classroom teacher to be an effective art teacher, "The wording of the state certification requirements in art permit wide interpretations of those requirements, permitting elementary teachers to be certified who had no art instruction."

His conclusion also states that there is evidence that the limited art instruction received by elementary teachers makes this expectation unrealistic (Kelly, 1966). In this vein, he also states, "Art specialists were more often available to white schools than to non-white schools". From these conclusions Kelly ascertained "that certain actions were desirable at the state and local level.... to ameliorate these weaknesses".

Dr. Kelly used his tenure to promote new media in art education, such as eight-millimeter films for the art classroom with single concept filmstrips, large art prints from Shorewood, and kilns to fire clay sculpture and pottery. He also worked to motivate teacher awareness of the arts through workshops and art conferences. He established connections with other art societies, and precipitated North Carolina Art Council tours for the Art teachers and consultants in North Carolina. In the sequential art program he espoused 90 minutes a week of visual art instruction, eschewing tracing, copying or mimeographed work for any grade level (Kelly, 1966).

In 1969, the United States Office of Education sponsored The National Assessment of Art. The basis for the assessment was the National objectives of art education. The assessment looked at 9, 13 and 17 year olds attitudes, skills and knowledge of Art.

Dr. Perry Kelly was the Supervisor of Art Education in North Carolina until 1970. He received letters of thanks and appreciation from teachers across the state for the Art Teacher Study Tours of Raleigh, New York, Philadelphia, and Washington provided through the North Carolina Arts Council and arranged by Dr. Kelly. Teachers were thankful for the opportunity to view such a vast amount of notable works of art. Dr. Kelly's seven years with the State Department of Instruction served to further the

position of the Art educator and were certainly fruitful years for the students of the Visual arts.

THE DECADE OF THE ARTS

The Department of Public Instruction (DPI) of North Carolina declared the 1970's to be the 'Decade of the Arts.' The DPI informed colleges and universities throughout North Carolina in September of 1970 of a planned study of the teacher education programs. J.P. Freeman, Director, Department of Teacher Education and Certification, wrote Art Department heads, as well as other department heads "there would be a thorough review with the objective that teacher education programs would be revised, consistent with the demands of the 1970's"(Freeman, 1970). In 1971, the Division of Art Education for the State of North Carolina published a tentative draft of a cultural arts program for the preparation of Art teachers. This included the purpose, goals, objectives, and competencies for the Art teacher candidate. In 1973, the State Department of Instruction Devised a planning book to help in the classroom planning process of the Art Teacher. The Superintendent of Public instruction, Craig Phillips wrote that,

The majority of schools in North Carolina are moving into a mode of management which might be called "planning by objective". In simple terms this means that we define what we want our students to achieve during their years at school, and we construct programs to achieve these ends. (NCSDI, 1973, p. 1).

It was not until the 1970's that the Division of Cultural Arts created a mechanism for art, music and drama to begin cooperating as one unit in the arts (McCulloch 1982). Doc McCulloch, A state Art Consultant, noted in a report to the Arts Curriculum Study Committee: "Unfortunately the early concept of a cultural arts program was subsequently misunderstood, misleading some LEA's into hiring a single individual to teach all of the

arts” (McCulloch, 1982). In the early 1970’s, the Division of Cultural Arts changed its name to the Division of Arts Education. One of the most significant developments in art education in North Carolina may have come in 1977, with the advent of the North Carolina Course of Study, and its companion, The Competency Goals and Indicators. These publications describe the philosophy, program content and assessment models for Art Education in North Carolina. The specific objectives of the new curriculum were stated as outcomes, concepts that students will achieve, behavioral objectives for national assessment, and awareness objectives for North Carolina students. Teachers would work through units of planning by objective by defining what the student should learn and then constructing programs to meet those ends.

It seems clear that North Carolina strove to lead in arts education reform initiatives. Curriculum drafts mandated an educational responsibility to the public schools that offered to every child is the opportunity for cultural experiences. The curriculum position stated that the arts are an integral part of the general curriculum in the early grades and offered as arts courses in the upper grades. The new curriculum followed the path of the re-constructionist movement (Efland, 1990). This movement referred to the idea that education is a force that can transform society, and in the relation to art meant that the arts were a tool to enliven the curriculum (Efland, 1990).

The National Assessment of Educational Progress scheduled the first of five National Art assessments for 1974. This was a nation-wide assessment of eighth grade students with a random sample of art students. The testing involved 27,000 students, using both performance skills and question-answer testing. There was a second assessment of visual arts in 1978, using the same instrument. This assessment involved 33,000 students there

would not be another assessment until 1997. As the results have been lost, there are no conclusions to draw in comparing the first two assessments of the visual arts with the more recent assessment, as to how scores have changed over time.

The late 1970's brought two interesting developments to North Carolina's art education: A National Parent Teacher Association (PTA) sponsored visual art contest and a state legislature funded initiative to create diverse art programs. The National Parent Teacher Association showed interest in art education by sponsoring a visual arts contest for elementary and secondary students in 1978, with the theme being "Reflections". The contest placed emphasis on the visual arts at a time reflecting national awareness of art in education. First place winners in all grade categories received \$125.00 each, with monies provided by sponsoring companies. A North Carolina student, Jeff Warren of Charlotte won the second place award for senior high students, nationally. In another development for the visual arts, the North Carolina state legislature funded the North Carolina Arts council Grassroots program during the late 1970's. This was to create local funding for diverse educational art initiatives in the public schools.

FINALLY! ART STATEWIDE

It was in 1980 that North Carolina's Governor Jim Hunt spoke at the Arts and Child Conference, in Raleigh, North Carolina on behalf of art education and of his deep concern with "nurturing the whole child". He believed that "each school system in this state needs to have a full complement of arts specialists". He added further that the state has said that the arts are a part of a child's educational needs, but that the state had not supplied funds to support art education. Governor Hunt believed that there must "be

balance in education to educate the child in a broad cultural curriculum”(1980). Hunt requested five dollars per student for the cultural arts or about 3 million dollars. This would provide 150 new art teachers and a start at providing art education in every school in every county in North Carolina.

The state legislature formed an Arts Advisory Committee in 1980, to work with the Division of Arts Education. The Committee was composed of presidents from all of the professional arts organizations in North Carolina. This promoted cooperation between the organizations and the educational system. The adoption of an elementary art textbook for North Carolina’s public schools came about in 1982. This adoption was the largest in the nation; making music and art textbooks available from grade two through grade twelve. The reviewing of textbooks began as early as the mid-1970’s.

In 1982, the Arts Education Curriculum Study committee began a thorough review of the arts education program in North Carolina under the direction of Dr. Melvin Good, Director of the Division of Arts Education. In 1982, North Carolina chose a Music teacher as teacher of the year, and as he stated in a speech in Raleigh of that year, Jim Williams, of East Burke High School declared that, “the good news is that it was not his being a cultural arts teacher but that the subject matter had no bearing on his selection.” The year 1982 was also important nationally as the J. Paul Getty Trust discussed the idea of establishing a center for education in the arts. Soon after, the Getty Center formed under the direction of Leilani Latin-Duke. The Getty center promoted all of the Cultural Arts with an emphasis on Discipline Based Art Education (DBAE).

A national movement in education grew slowly and steadily out of the allegations made in the publication *A Nation at Risk* (1983), of an educational system that gave (and

expected) minimum effort. Excellence in Education became a by-word in all subject matter, visual arts included.

Staff development activities for art teachers in the North Carolina became commonplace in the mid-1980's as the Department of Public Instruction looked for ways to update teachers on new concepts. It is believed that the major block to progress in the arts education in North Carolina during the mid-1980's was the lack of comprehension among administrators as to what constituted an arts instructional program; often perceiving arts as frills or entertainment. The Division of Art Education proposed an Arts Leadership Institute. This was to be a planned series of workshops, seminars and in-service training, continuing through 1985.

Higher education programs that included art education were becoming more prevalent in North Carolina in the 1980's. Schools of education graduated art teachers who had a sound foundation in methods for teaching along with insight into the psychology of the student. The Art teacher received not only an education in the fine arts of the studio but one that included art history. As the art teacher of the 1980's became a well-rounded teacher academically, they also became more important to the school that employed them.

Discipline Based Art Education came to the forefront of art Education in the late 1980's. Discipline Based Art Education or DBAE, is the comprehensive approach to instruction in Art. DBAE provides exposure to content from four disciplines of Art knowledge. The four disciplines of art production, art history, art aesthetics and art criticism are explained further. Art production is the hands-on creating of an artwork;

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Aesthetics is the study of the nature and value of art. Art history is the study of art through time and Art criticism is the process of understanding and studying artworks.

DBAE was more theory than practice in the United States during the late 1980's (Krug and Cohen-Evron, 2000). There were few real-life comprehensive Art programs to serve as models in the classroom. This theory was taught to students of education in 1989 and these the teachers took Discipline Based Art Education into the classroom. In *Art Education in the Twentieth Century*, (Efland 1990) Arthur Efland paralleled The Discipline-based approach to the scientific rationalism movement, which refers not to science in its pure form but to science-based ideologies. It is his understanding that art educators believe that the teaching of art could be more exact by following the scientific path through pure educational objectives.

DBAE has its detractors also. J. Ulbright (2001) writes, "Industrialists in 1850...advocated drawing classes as an aid to industry just as the Owatonna Project..... had practical benefits." He concludes, "The current approach (DBAE) emphasizes the disciplines of Art but excludes the application of artistic principles for home, industry and student." By 1980 only 40 public school art programs in the United States emphasized career education (Efland, 1990).

The 1980's marked a rite of passage for the visual arts in North Carolina's public schools. The state made a commitment to its' Art Teachers and held to this commitment. Governor Hunt had much to do with this posture, with his continuous commitment to the Cultural Arts.

NEW INITIATIVES

The Basic Education Plan (BEP) of the early 1990's brought good news for North Carolina's Art Teachers. The North Carolina plan did not eliminate art positions, and in fact, included the visual arts as a part of the basic education for every child in the North Carolina school system. The Basic Education Plan established certain courses that are essential to a complete education.

As the art programs gained a foothold in the schools, it became more common to use visual art in teaching other subjects. The Art teacher could integrate a science lesson into the Art classroom lesson; students might learn the types of clouds in the sky by drawing, painting and naming them in the art classroom. Integration of the cultural arts into the daily schedule was becoming a widespread idea not only in North Carolina, but in other states as well. Russ Chapman (1998) a Texas High School Principal wrote, "It never would have entered my mind 25 years ago that art education could be such a powerful force in boosting academic performance." Chapman has incorporated the comprehensive approach developed by the Getty Education Institute.

Initiated in 1993 by the Thomas S. Kenan Institute for the Arts, the A+ Schools Program is funded privately by the Kenan Foundation. The North Carolina A+ Schools strove to improve the methods of teaching using the Standard Course of Study. The purpose was to accommodate children's multiple intelligences so that all students would be successful in attaining the knowledge that they need to thrive. Grounds for the approach is the belief that the arts can play a central role in how children learn. The A+ approach teaches the North Carolina Course of Study through interdisciplinary thematic units. Students should have some daily instruction in at least one of the Arts. It is a

program initiated outside of state government and planned by school district personnel in conjunction with a professional art organization. In an interim report in 1996 (Noblitt, et al), the numerous schools in the program rated as 'promising' by the evaluation team. Increasing interest in the program has prompted the Kenan Institute to offer new openings for a waiting list of schools. Entering the program requires extensive planning and preparation. Teachers have access to on-going professional development and workshops.

Visual art teachers, as well as all teachers in public education, found themselves working to keep up with the rapidly changing status of technology. The computer is increasingly becoming a tool for graphic design. Public education administrators realized during the mid-1990's that teachers must stay in touch with technology. It is now required that three educational units be completed for every five year cycle of certification for all teachers.

Art has moved from the margins of the educational curriculum to a central position. The 1997 NAEP visual art assessment emphasizes this position. This was a nation-wide random sample of 6,480 art students in the eighth grade (as was the 1974 assessment) with a cross-section of schools. 580 students in the assessment represented the Southeast portion of the United States. As noted earlier it is regrettable that results of this later assessment did not reflect the 1974 or 1978 assessments.

Art teachers who were accustomed to working by themselves are now working as key members of school planning teams (Krug and Cohen-Evron, 2000). Also nationally, in 1993, the National Art Education Society (NAEA) formed a commission to encourage research in Art Education. Ultimately the commission formulated proposals and

recommendations. One of the recommendations was for a handbook of research and policy in Art Education that Elliot Eisner (1996), noted Art Education curriculum specialist, called “the most significant publication in the history of Art Education”.

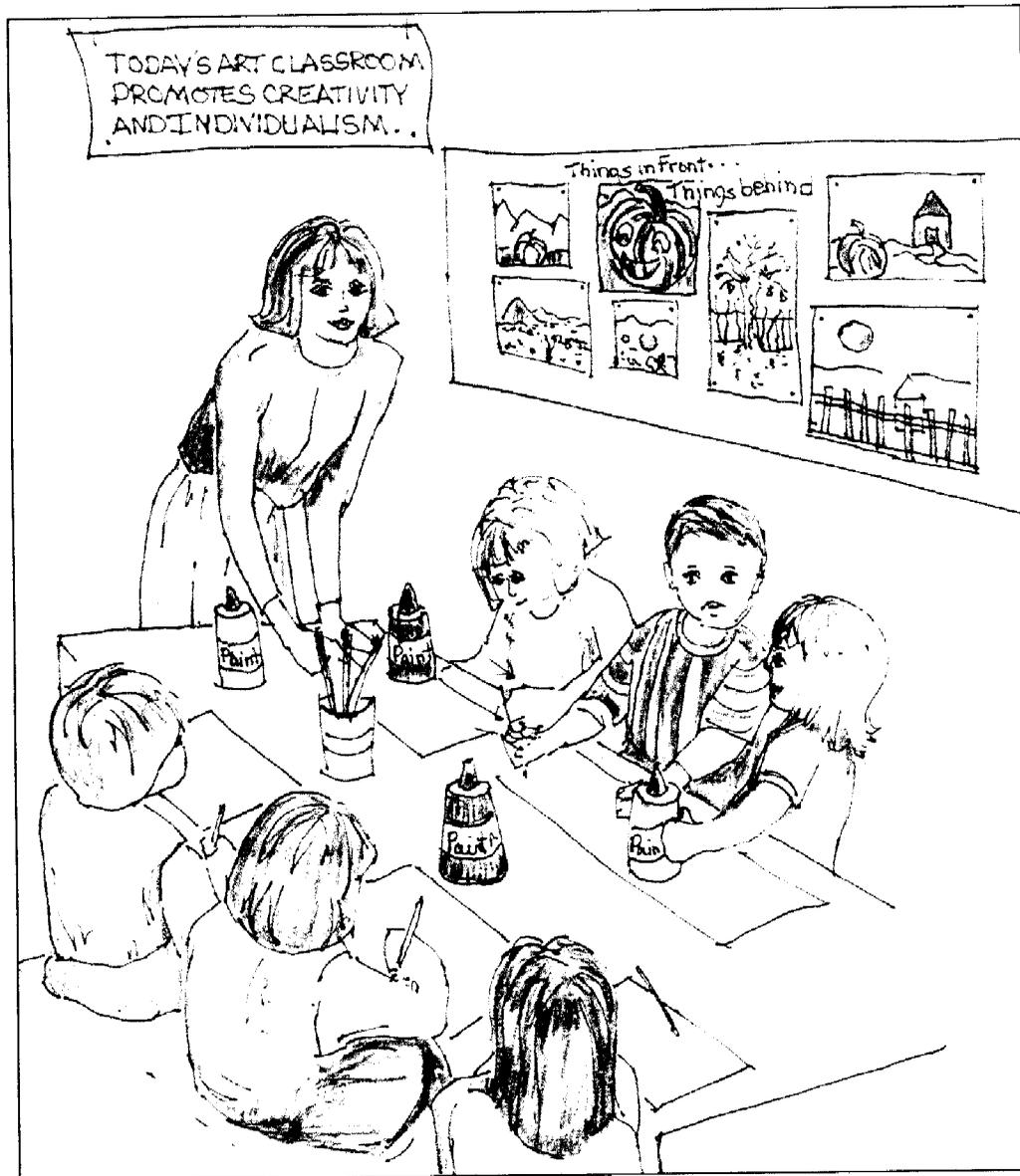


Figure 2 Today's art classroom

Chapter V: 21st Century and Beyond

CONCLUSION AND IMPLICATIONS

As we entered a new decade, century and millennium, North Carolina's Art teachers faced the prospect of impending accountability through assessment while the rest of education was tapering its' demand for evaluation. It may have become clear to educational leaders that an overload of assessments in all subject matter has become detrimental to meaningful learning.

Nevertheless, the challenge is on the teacher of the visual arts to provide proof of learning by appropriate assessment. Twenty years after North Carolina began providing a structured art program in the public schools, Art Teachers face the possibility that meaningful content will be subordinate to assessment. If standardized testing becomes an overriding concern in the 2000's, there are fears that lower cognitive levels will dominate the art curriculum (Krug and Cohen-Evron, 2000).

The NAEP has shown in several previous National Assessment sampling evaluations since 1977 that testing can be effective through use of multiple forms of evaluation, such as short and long answer questions and performance-based assessment.

The Visual Art Teacher is in high demand in North Carolina as well as in most of the United States. Some states, such as Florida, have a scarcity of Art teachers. There is a possibility the Art teachers in the United States aren't encouraged to pursue the field of Art Education due to the low emphasis on vocational fields of art within the art classroom.

A variety of curriculum information has evolved since the late 1990's. A few counties in North Carolina, such as Cumberland, have created their own Art curriculum.

Art Teachers across the country have a variety of curriculum styles to choose from due to increased research. Research journals have made differing approaches to teaching Art available in the past several years. As we form a clearer understanding of how students learn, the role of the visual arts will increase in educational value and art will not be a follower of trends but a leader. As teachers of all subject matter grapple for ways to provide a learning connection with students, the Art Teacher down the hall may have the answer.

CONCLUSION

North Carolina went through years of growing pains while developing an educational system. The Years of civil war, a depression and racial division have conspired to slow the pace of education in North Carolina. Art education has mirrored this slow start.

In the early part of the twentieth century, North Carolina was a follower of art educational trends where there was art education at all. Until the influx of Federal money in the 1960's, there was little chance for advancing art education in the public schools. The advent of an Art Supervisor in North Carolina's public schools created momentum in the Visual arts maintained throughout the years since the 1960's. The "Decade of the Arts, the 1970's brought goals and objectives into the classroom." This was a positive step but not a welcome one to all art teachers.

National art education specialists have researched the field of art education and created curriculums that incorporate the visual arts into every aspect of education. Art teachers have moved from being professional artists whose training was in the fine arts or as a classroom teacher with little art background, to being fully certified teachers of art education. Trends in teaching visual arts have come and gone as with general education themes. The visual arts teacher appears to have an expanding role in North Carolina's public education.

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