

ADVOCATING FOR VISUAL ARTS  
IN THE SMALL PRIVATE SCHOOL

BY

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**ABSTRACT OF CAPSTONE PROJECT SUPPORTING PAPER IN LIEU OF THESIS**

PRESENTED TO THE GRADUATE SCHOOL OF THE UNIVERSITY OF FLORIDA

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE

DEGREE OF MASTER OF ARTS

**ADVOCATING FOR VISUAL ARTS IN THE SMALL PRIVATE SCHOOL**

By

DeNeal Pederson

March 2012

Chair: Craig Roland

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**Abstract**

There is an entire population of students that have no formal visual arts education in their school curriculum; this is the population of students in small private schools. I define a small private school as having a total population of less than 200 students or 10 or fewer faculty/staff members. I previously performed a quantitative pilot study (Pederson, 2011) of small private schools in Central Florida and determined that the small private school is least likely to have a designated visual arts program in their curriculum. According to my independent research project (Pederson, 2012) the main reason given for this deficiency is financial limitations. As a result of these earlier studies, I decided to focus this capstone project on advocating for the inclusion of visual arts education in the small private school curriculum.

I have researched a wide variety of art advocacy methods from various sources to determine the most effective approach to advocate for the visual arts in small private schools. I have also researched available art curriculum that could be used by private school educators to integrate the visual arts into their school's curriculum even teachers who have no art background. I have also investigated free on-line resources for lesson plans and museum

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resources that are available to any teacher interested in incorporating visual art into his or her curriculum.

My capstone project consisted of an article for submission to the publications of various private school agencies and organizations along with a supporting website providing links to the resources I discovered during my research. This website is a one-stop guide for teachers and administrators of small private schools.

## CHAPTER 1: ADVOCATING FOR THE VISUAL ARTS IN THE SMALL PRIVATE SCHOOL

### Introduction

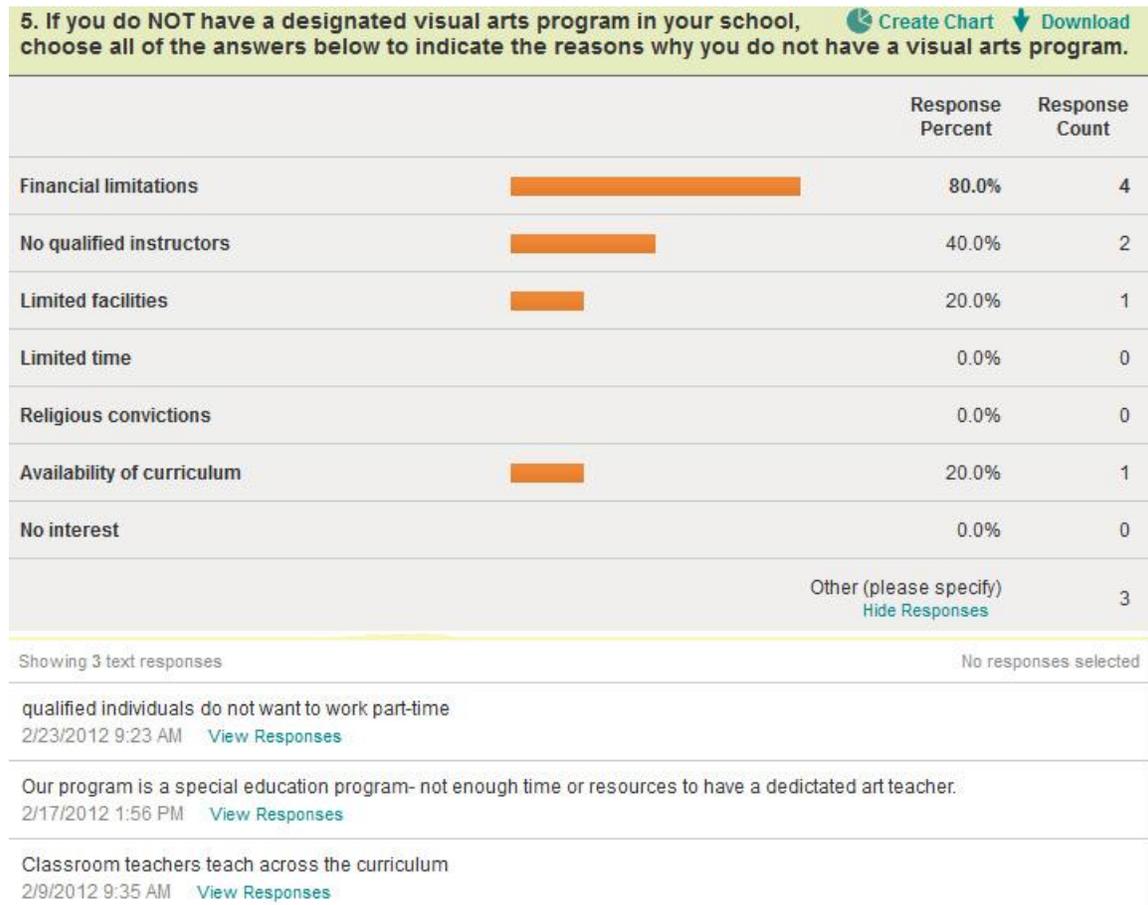
The reason for the existence of private schools in the United States today is mainly to provide a high quality educational experience that meets the needs of individual students in a way that is not available through the public school system. According to W.J. Stauch-Nelson (2002) parents in private schools assumed that their children are receiving art education in their private schools, "...They did not realize that schools could choose whether or not to offer art...Yet, when asked whether or not they felt that art instruction is important to their children's education, nearly all offered multiple reasons for its inclusion in the curriculum" (p. 241).

Most private schools see the value of a quality arts education to a child's overall educational experience, including visual arts, and theater. For the small private school, however, there are major challenges to offering this quality arts experience. According to my recent study of private schools in Central Florida (Pederson, 2012), small private schools, defined as 200 or fewer students or 10 or fewer faculty/staff members, were the most likely not to have a designated visual arts program in their overall curriculum. In those schools that don't have art, the main reasons were financial limitations, lack of qualified instructors and curriculum resources (See figure 1-1).

My capstone project serves to advocate for the visual arts in these small private schools through an article to be submitted to publications for the private schools in various organizations and a website that provides numerous resources for planning an art curriculum, plus free lesson plans and museum resources that can be used by both

## ADVOCATING FOR THE VISUAL ARTS

qualified art instructors and regular classroom teachers. It is made clear that financial limitations should not prevent a school from providing a valuable visual arts experience for their students.



**Figure 1-1 Reasons for No Art Program – Pederson (2012)**

### Statement of the Problem

My previous research project indicated that the small private school is not likely to include a visual arts program in their overall curriculum (Pederson, 2012). My capstone project addresses the following questions:

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- Research question: What is the best method to advocate for the visual arts in the small private school?
- Sub question? What are the limitations that prevent a small private school from including the visual arts in their curriculum?
- Sub question: What resources are available that will be most beneficial to the small private school to include the visual arts in their curriculum?

There currently is very little research on the issue of the visual arts in private schools. None of the research looks at ways to advocate for the visual arts in the small private school. My research provided insight into the reasons these small private schools do not offer visual arts as part of their curriculum. In order to effectively advocate for the visual arts to these schools, I believe it is necessary to: (1) reinforce the importance of the visual arts in a child's education; (2) help small private schools overcome the limitations of inadequate finances; and (3) highlight the availability of low-cost art curriculum, readily available art lesson plans and art museum resources.

### **Definition of Key Term:**

**Art Advocacy** – Art advocacy is the process of developing sound and educationally supported reasoning for inclusion of the arts in every child's education.

**Curriculum** – The particular course of study used in teaching a specific discipline. Most states have guidelines and standards that must be met through the curriculum.

**Art Education** – The educational discipline of teaching art including, art history, art production, art evaluation/critique and art careers.

**Small Private Schools** – For the purposes of this paper the small private school refers to a school with a student population under 200 students and/or a faculty and staff of 10 individuals or less.

**Visual Arts** – The arts created primarily for visual perception such as drawing, graphics, painting, sculpture, photography and the various aspects of visual culture.

### **Limitations of the Study**

A limitation of this study is that I am only looking at small private schools in Central Florida. It is possible that small private schools in other parts of the country would have different priorities in their curriculum. From my research study there appears to be a direct correlation between the size of the school and inclusion of visual arts in their curriculum. My assumptions are that the same would hold true for schools in other parts of the country.

The schools for my study included two different licensing organizations, The Florida League of Christian Schools that obviously is limited to private Christian schools, and the Florida Conference of Independent Schools which includes all types of private schools. Since nearly half of the responding schools are private Christian schools it may bias the value that these schools place on the visual arts, however, it appears that there was no difference between the schools in the two groups.

## CHAPTER 2: LITERATURE REVIEW

My research of supporting literature and existing research did not produce very much useful information. A limited quantity of literature has been written or researched regarding the visual arts in private schools. One item of significance was a doctoral dissertation (Stauch-Nelson, 2002) regarding the state of art programming in the private school choice environment in the Milwaukee school system. In her dissertation, Dr. Stauch-Nelson investigates the state of the visual arts in various types of private schools in Milwaukee, based on the school choice program available there. She determined through her studies that many parents deemed visual art education to be important yet they usually did not use that as criteria for choosing a private school and most of them *assumed* that all private schools were required to provide a visual arts education since it was required in the public schools. Most parents that choose to put their students in a private school expect that their students will be getting a better education than what they would receive in the public schools but in reality, that often is not happening in relation to the visual arts. This supports my idea for the need for art advocacy in private schools so that administrators, educators and parents will know the value of visual arts in a child's overall education.

### Art Advocacy

There is a great deal of information on art advocacy that I researched in order to determine the best approach of advocacy to encourage the small private school to include the visual arts in their curriculum. From my research study (Pederson, 2012) it is apparent that the majority of small private schools that do not offer visual arts as part of their curriculum are religious schools.

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There is one entire issue of, *The Journal of Adventist Education*, which deals with art advocacy for the Christian school. There are a number of articles that would be good resources to use to convince a small Christian school of the need for visual arts in their curriculum. In the first article, *Why Are the Arts so Important?* Dickenson (2008) published a list of reasons why the arts are so important to education (Appendix C). This list is a quick reference that could be presented to parents, administrators and educators in small private schools to give them an understanding that visual arts is not just a fun enrichment activity, but should be part of every child's education.

In another article, *Integrating the Arts into the Classroom*, Elkins (2008) discusses her research in art education that has centered on curriculum integration and visual culture. She has a middle school and high school teaching background that led her to seek solutions for the challenges faced by the average educator in teaching art. She concluded that in multi-grade schools, the only way to successfully teach the arts is to integrate them into the regular curriculum. She feels that a classroom teacher does not have to have artistic talent to expose students to the traditions and history of art that are vital to an understanding of different cultures.

John Wesley Taylor (2008) in an article for *The Journal of Adventist Education* states, "The arts are forms of expression that clarify, intensify, and interpret life. They stimulate our capacity for observation, train our power of reflection, and help us to identify and empathize with others" (p.5). The arts are a reflection of who we are as thinking, creative beings and our understanding of our lives and relationships. The fact that art in some form has been part of every culture since before written history speaks to the value it has in the human experience. From the cave painting in Lascaux, France to graffiti art of today's contemporary street artists, man has always used art to tell his story and to express his feelings and place in this world.

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There are many on-line resources for advocating for the visual arts including the NAEA website and their published *Advocacy White Papers for Art Education*. They also include E. Eisner's, *10 Lessons the Arts Teach* (Eisner, 2002). Many of these resources are listed on my website for this project, [artonadime.weebly.com](http://artonadime.weebly.com).

### ART ON A DIME

[Home](#) [Art Advocacy](#) [Curriculum Resources](#) [Museum Resources](#) [Lesson Plans](#) [Personal Biography](#)



**Figure 2-1 Art on a Dime Website (Pederson 2012)**

Parents can play a big role in advocating for visual arts in their children's schools if they have adequate knowledge of the benefits of the arts in their child's overall education. I looked at, *Empowering Parents to Advocate for the Arts*. Davila, (2010) addresses the major questions of how parents can be involved in art advocacy in their children's schools. She looks closely at parent's understanding of the need for the arts, their understanding of school structures and how to provide them practical tools for advocating for the arts in their schools.

Another source that gives a well-rounded look at art advocacy is, *The Four Principles of Art Advocacy: Public Awareness, Professional Development, Policy-making, and Patronage* (Irwin, 1993). Irwin criticizes some of the art advocacy methods

used to promote the arts in education as a commodity for consumerism and instead encourages an approach that really values the arts for themselves by developing public awareness, professional development, policy-making and patronage.

### **Curriculum Choices for Small Private Schools**

A paper I used to help develop resources for curriculum choices for the small private school is a thesis, *Art for the Home Schooled Student: A Document Analysis of Art Curricula Commonly Used by Georgia Homeschoolers* (Albright, 2010), where the author evaluates various curricula that are used most often by home-schooling educators in Georgia. Many small private schools already use similar type of curricula that allow for the regular classroom teacher to teach a subject that they may not have a particular expertise in. This thesis gave me a starting point for exploring additional art curricula that could be recommended on my website.

I also read several books on various teaching methods to determine if and how they integrate the visual arts in their curriculum. I read *Montessori: The Science Behind the Genius* (Lillard, 2005) to get a better understanding of the Montessori Method and how basic elements of art are incorporated into their learning processes. I discovered that they incorporate basic art concepts along the way with their manipulative items from the earliest stages of learning. Color, shape, form, line, value and texture are part of the learning experience in many forms. Art can be integrated into a core curriculum in numerous ways.

The Reggio Emilia approach is more project oriented allowing students to thoroughly explore an area of study while using art as a method of exploration. This

approach can be used in a school with limited resources. From the book *The Language of Art: Inquiry-Based Studio Practices in Early Childhood Settings* (Pelo, 2007) states,

*“The preschools in Reggio Emilia have full-scale art studios in each school building, as well as mini-studios in each classroom...we have only makeshift studio spaces, and no art teacher. Most of our studio spaces don’t have sinks, and the spaces are small, with every bit of space at a premium. Our studio spaces double as eating and napping spaces during the course of our days with children...But within our space, we aim to create a community of children, families, and teachers engaged together in collaborative inquiry and joyful play. We aim to embrace beauty and full-bodied sensory experiences. And we aim to use art media to anchor these inquiries and to bring beauty to our lives.”* (p. 1).

This book provides very practical methods of integrating art in the overall learning process.

Waldorf schools also integrate the arts into their learning experiences. In *Understanding Waldorf Education: Teaching from the Inside Out* (Petrash, 2002) states, “I have seen how artistic activities help children to become emotionally engaged in the learning process. Emotional activity is an integral part of the Waldorf grade school experience. Drawing, singing, painting, and poetry have their regular place in the educational program because they provide nourishment for the effective aspects of a child’s development” (Ch. 4). Waldorf is another teaching method that successfully integrates art into the learning process and can be of benefit to educators with limited resources to help them find ways themselves to incorporate the visual arts into their curriculum.

### **CHAPTER 3: Research Methods**

In order to accomplish the goals of my capstone project; which was to provide resources to small private schools to integrate the visual arts into their curriculum, I needed to first define what the reasons were that prevented them from including the visual arts in their programs. Through a quantitative survey of private schools in the Central Florida region (Pederson, 2012, Appendix B) I was able to determine that the small private school was most likely not to include the visual arts in their overall curriculum and the top three reasons were; 1) limited financial resources, 2) lack of qualified educators, and 3) lack of available curriculum. This gave me direction for developing my project which is an article for publication in the publications of the agencies involved in the study and a website giving a wide variety of resources that meet the needs of these small private schools including art advocacy, curriculum resources, free lesson plans and museum resources.

My research also investigated, through critical analysis, scholarly writings and resources of various organizations on art advocacy to determine which methods of art advocacy are most advantageous to present to these schools and parents. Many of these resources are listed on my website as part of this project and were used in the article presented to the licensing agencies.

Through on-line research I found numerous art curriculum resources that are used by home-school groups, small private schools as well as art curriculum from well-respected publishers of art curriculum such as Davis Publications. While some of the schools in the study felt there was not curriculum available, I was able to show that there are many resources that are affordable and easy to incorporate in a school curriculum even with teachers that do not have an art education background.

I also looked at teaching methods of art integration and curriculum that could be used effectively by these small private schools. I looked at curriculum available for home-school students. I also investigated Montessori, Waldorf and Reggio Emilia teaching methods and philosophy to determine if, and how visual arts are incorporated in their curriculum.

### **Population**

The target population of this project was administrators and teachers in small private schools. From my pilot study (Pederson, 2011) it is apparent that the small private school is much less likely to include the visual arts in their overall curriculum. This leaves an entire population of students that do not have visual arts as part of their education. By focusing on this population of small private schools, I was able to provide them with adequate reasons and resources to make the effort to make the visual arts an integral part of their overall curriculum. The majority of them are certified by the Florida Council of Independent Schools or the Florida League of Christian schools.

### **Analysis**

Small private schools are not likely to include a visual arts program in their overall curriculum. My capstone project addresses the best method to advocate for the visual arts in the small private school. These schools perceive that there are limitations that prevent them from including the visual arts in their curriculum. Through my research I have discovered resources that are available that will be most beneficial to the small private school to include the visual arts in their curriculum.

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Using the information gained from my research study, I evaluated which art advocacy methods would best meet the needs of the small private school, its students and parents. The majority of the larger private schools had full visual arts programs with art teachers and a full line of courses available. The small private schools did not seem to put the same emphasis on the visual arts since most of them said they didn't provide it because they couldn't afford it. They evidently did not take the effort to explore other means of integrating the visual arts into their curriculum. In my article I gave them numerous examples of how the visual arts enhance a child's educational experience as well as engage them in life-long learning that is cross-curricular and valuable.

I gathered curriculum resources that were very affordable that use materials that most educators would have available in their classrooms. These curriculum resources do not require the educator to have a background in art education or to have any particular artistic skills. Many of the resources integrate the arts into the core disciplines while actually teaching art-understanding and skills. I also gathered resources of free lesson plans that are written by art educators that are easily adapted for the classroom teacher (See figure 3-1).

ART ON A DIME

Home Art Advocacy **Curriculum Resources** Museum Resources Lesson Plans Personal Biography



**Curriculum Resources**



Links are provided here to various publishers of art curricula that can be used in stand-alone classes or integrated into an overall curriculum. Some of these resources are intended for home-school use but are easily adaptable to a small private school setting. These are not meant as endorsements of these products, merely a resource for educators looking for ways to integrate visual arts into their student's education.

**Figure 3-1 Art on a Dime Curriculum Page**

I have also provided links to numerous on-line museum resources that offer incredible virtual museum tours accompanied by lesson plans on historical and cultural subjects that can be beneficial in engaging students in study of history and the cultures of other countries all over the world (See figure 3-2). With these resources at their fingertips, there is no reason that the small private school should not be able to integrate and incorporate the visual arts into their overall curriculum.

ART ON A DIME

Home Art Advocacy Curriculum Resources **Museum Resources** Lesson Plans Personal Biography



**Museum Resources**



Many well known museums across the country and around the world have on-line resources available to any educator interested in teaching art history or integrating art into their core curriculum. Many have virtual museum tours that can be presented to the classroom with accompanying lesson plans. These resources are free and available on-line.

**Figure 3-2 Art on a Dime Museum Page**

## CHAPTER 4: REFLECTION

Based on my pilot study, it is clear that the small private school is much less likely to have any type of visual arts program in its overall curriculum. The main reason for this is a perception that the schools don't have enough available funds to include the visual arts in their program. It is possible to integrate the visual arts into a school's curriculum without having to have a trained art specialist, even though that would be the ideal situation. It is clear that the visual arts can be integrated into an overall curriculum in a small school by the classroom teacher. There are also art curriculum resources, often used by home school groups, which can be taught by a regular classroom teacher without special training in the arts. By providing affordable art resources to the schools, lack of funds is no longer a reason for not providing visual arts.

According to Stauch-Nelson (2002), many parents agree that they want their children to have a visual arts experience in their schools, and many of them assume their children are receiving that teaching but don't know to ask for it when choosing a school. I anticipate that parents do have influence and input into what is taught at small private schools but if they are not educated in the value of the art experience, they may not know to ask for it when they are choosing a school. Future research may need to be done on how to reach these particular parents that choose the private school.

I researched scholarly articles on art advocacy and developed a web site as a resource for educators to show them the value of a visual art education for their students. This web site also provides resources for various types of art curriculum that could be implemented by a regular classroom teacher. It makes available links to free on-line lesson plans created by art educators that can be used by the classroom teacher to integrate art into their curriculum. I also researched on-line museum resources and provided links to museums all over the world that offer virtual on-line tours with

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accompanying lesson plans. Making these resources available to the schools is the goal of this project.

I have written an article for the publications of various private school organizations to advocate for the visual arts and share the link to my website, [artonadime.weebly.com](http://artonadime.weebly.com), that gives them the means to access all of the resources I gathered during my research process. By distributing this information to these private schools, my desire is that it will impact the lives of the young people in these schools by convincing their schools that they are able to incorporate the visual arts into their overall curriculum.

APPENDIX A

**The Status of Visual Arts Education in Private Schools**

**Pilot Study**

**November 27, 2011**

**Introduction**

The intent of this pilot study is to determine the validity of my proposed capstone project for my Master's thesis. The purpose of this pilot study is to determine whether private schools offer a designated visual arts program as part of their overall curriculum. From my personal experience, I have found that small private schools are less likely to offer a visual arts program than larger private schools. My thesis focuses on the reasons that small private schools do not have visual arts programs and what type of art advocacy would be most effective in assisting these small private schools to initiate a visual arts program in their curriculum. In order to determine the status of the visual arts in private schools, this pilot study looks at the websites of various types and sizes of private schools to get a more accurate picture of whether they offer visual arts or not.

**Hypothesis**

The research question that is addressed in this pilot study is, "Do private schools offer a designated visual arts program as part of their curriculum?" My hypothesis is that the small private schools are much less likely to have any type of designated visual arts program or curriculum. This would leave an entire student population in small private schools without any type of visual arts experience in their educational career. My passion and desire is to find a way to encourage these small private schools to

incorporate the visual arts and to help them understand the value of a visual arts experience for every student's education.

### **Research Design**

The research of this pilot study is a statistical analysis of information obtained from the websites of various types of private schools. The schools are identified by type of school; Catholic, Christian, Hebrew, Independent Day School, Military, Art Schools, Montessori, Waldorf and Reggio Emilia. They also are categorized as a small private school defined as having fewer than 200 students and/or 10 or fewer faculty and staff members, or as a large school having more than 200 students and a larger faculty and staff. Using on-line databases to obtain the websites for the various types of private schools, I determined the size of the school and whether the visual arts are offered as a designated part of their overall curriculum. This data was categorized according to the type of school, the size of the school and the place the visual arts place in their overall curriculum. Conclusions were then drawn as to whether the hypothesis that small private schools are much less likely to offer visual arts as part of their curriculum is correct.

### **Findings**

My research looked at a total of 57 school websites, primarily in Central Florida, broken down as follows; Catholic – 10, Hebrew – 10, Christian – 10, Independent Day Schools – 10, Art Schools – 5, Montessori – 3, Waldorf – 3, Reggio Emilia – 1. It was more difficult to find and identify Montessori, Waldorf and Reggio Emilia schools in the Central Florida region on the internet but since it is already known that the visual arts are an integral part of their educational philosophy, they were included mainly to verify that

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they do in fact integrate the visual arts as stated in their websites. Below is a breakdown of the statistics.

**Pilot Study Statistics**

<b>Type of School</b>	<b>Large School</b>	<b>Small School</b>	<b>Designated Visual Arts Program</b>	<b>Integrated Visual Arts Program</b>	<b>No Visual Arts Program</b>
Catholic	10		9		1
Catholic		0			-
Hebrew	9		8		1
Hebrew		1			1
Christian	4		4		-
Christian		7			7
Independent	9		9		-
Independent		1			1
Military	5		5		-
Military		0			-
Art	4		3	1	
Art		1			1
Montessori	2			2	
Montessori		1		1	
Waldorf	0				
Waldorf		3		3	
Reggio Emilia	0				
Reggio Emilia		1		1	

Breakdown of Findings by Type of School

**Catholic Schools** – All ten Catholic schools were large schools and 9 out of 10 provided a designated visual arts program in their schools.

**Hebrew Schools** – Nine of the schools were large and 8 out of the 9 provided a visual arts program, one did not provide any visual arts. The one that was small had no visual arts program.

**Independent Schools** – Nine of the schools were large and all of them provided a designated visual arts program. One was small and had no visual arts program.

**Military Schools** – All five schools were large schools and did provide a designated visual arts program.

**Performing Arts Schools** – Four were large schools, three provided a designated visual arts program and the fourth had visual arts integrated in the curriculum as it was also modeled after Montessori and Waldorf educational models. One performing arts school was small and did not provide a visual arts program.

**Montessori** – Two of the Montessori schools were large and one was small and all three had visual arts integrated in their curriculum.

**Waldorf** – All three Waldorf schools were small and all three integrated the visual arts in their curriculum.

**Reggio Emilia** – The Reggio Emilia school was small and integrated the visual arts in their curriculum.

### **Breakdown by Size of School**

**Large Private Schools** – Forty-three of the 57 schools were large schools and of those 38 had designated visual arts programs, 3 integrated the visual arts in their curriculum and 2 had no visual arts programs.

**Small Private Schools** – Fifteen of the schools were small private schools. Of the 15, 10 had no visual arts programs and 5 integrated the visual arts in their curriculum. If you exclude the Montessori, Waldorf and Reggio Emilia schools which integrate the visual arts as part of their educational philosophy, the remaining 10 small private schools have no visual arts programs whatsoever.

### **Conclusions**

Based on the hypothesis that the small private school is much less likely to provide a designated visual arts program, the statistics seem to support the hypothesis. Of the 43 large private schools, only 2 did not provide a designated visual arts program, one Catholic school and one Hebrew School. Excluding the Montessori, Waldorf and Reggio Emilia schools, the remaining 10 small private schools had no designated visual arts program. These statistics give value to my thesis project of looking at why small private schools do not offer visual arts as part of their overall curriculum and as a result of that study, I was able to determine the best art advocacy approaches to reach this student population that is being deprived of a valuable art experience.

APPENDIX B

**Research Survey Summary**

**February 2012**

**Why the Small Private School is Least Likely to Offer the Visual Arts**

The purpose of this research project was to determine why the small private schools often do not include a visual arts program in their overall curriculum. The research was focused on small private schools in the Central Florida region that are members of the Florida Council of Independent Schools and the Florida League of Christian Schools. A small private school was defined as schools with 200 or fewer students or 10 or fewer faculty/staff members.

A multiple choice question survey was sent via Survey Monkey to the schools that were identified from these organizations. Of the 20 schools that responded, 12 were determined to fit within the definition of a small private school. Some of the results of the questions are contradictory and conclusions cannot be drawn since only one school indicated that they did not have a dedicated visual arts program but on question #5 "If you do not have a dedicated visual arts program in your school...choose the reasons why you do not have a visual arts program," there were at least 4 schools that responded.

Since the main purpose of the study was to determine the main reasons that small private schools often do not include the visual arts in their overall curriculum, the information from question #5 was used as the indicator for the resources I chose to provide in my project.

## 1 Private Schools

Design Survey

Collect Responses

Analyze Res

Default Report ▾

+ Add Report

### Response Summary

Total Started Survey: 20  
Total Completed Survey: 20 (100%)

PAGE: 1

#### 1. What is the student population of your school?

[Create Chart](#) [Download](#)

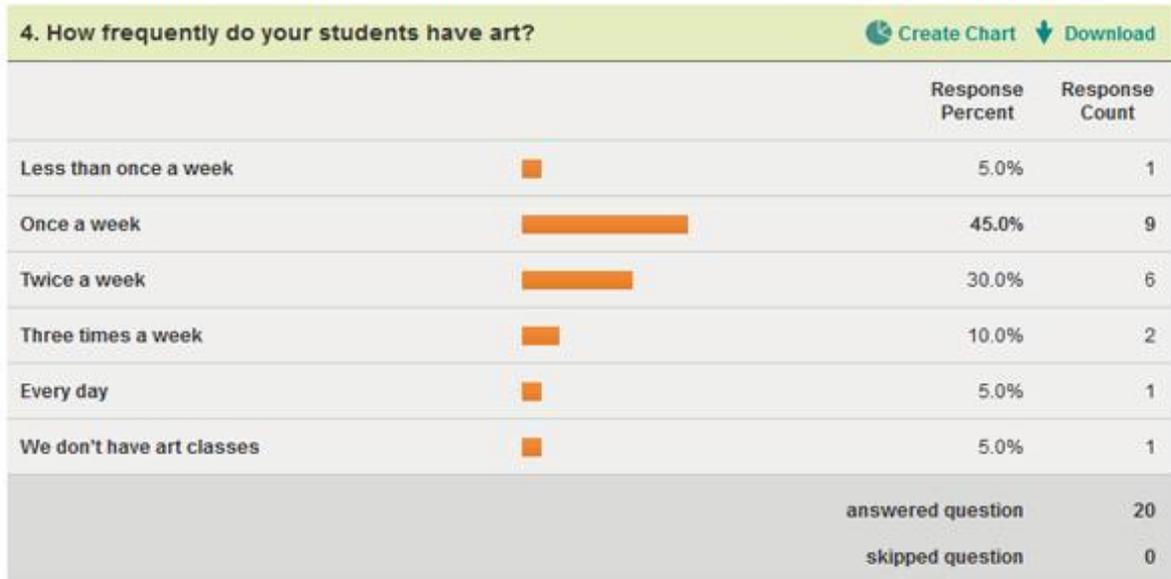
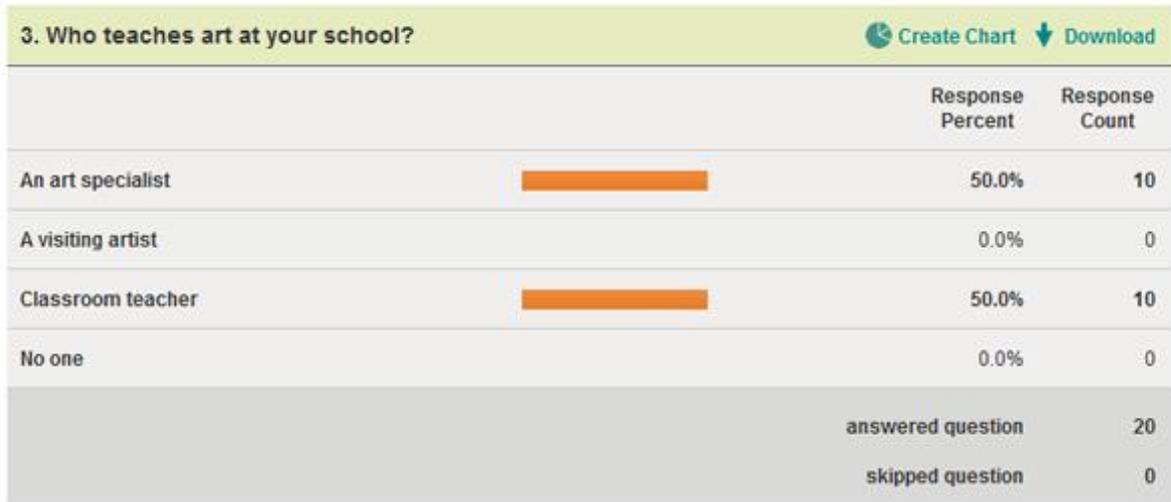
	Response Percent	Response Count
Less than 100 students	30.0%	6
101-200 students	30.0%	6
201-500 students	30.0%	6
over 500 students	10.0%	2
answered question		20
skipped question		0

#### 2. Does your school have dedicated visual arts program?

[Create Chart](#) [Download](#)

	Response Percent	Response Count
Yes, Elementary only	15.0%	3
Yes, K-12	15.0%	3
Yes, Elementary and Middle School	40.0%	8
Yes, Middle/High School only	5.0%	1
No, art is taught within the classroom curriculum	20.0%	4
No art program	5.0%	1
answered question		20
skipped question		0

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5. If you do NOT have a designated visual arts program in your school, [Create Chart](#) [Download](#)  
 choose all of the answers below to indicate the reasons why you do not have a visual arts program.

	Response Percent	Response Count
Financial limitations	80.0%	4
No qualified instructors	40.0%	2
Limited facilities	20.0%	1
Limited time	0.0%	0
Religious convictions	0.0%	0
Availability of curriculum	20.0%	1
No interest	0.0%	0

Other (please specify) [Hide Responses](#) 3

Responses (3) [Text Analysis](#) [My Categories \(0\)](#)

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- qualified individuals do not want to work part-time  
 2/23/2012 9:23 AM [View Responses](#)
- Our program is a special education program- not enough time or resources to have a dedicated art teacher.  
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- Classroom teachers teach across the curriculum  
 2/9/2012 9:35 AM [View Responses](#)

APPENDIX C

By Dee Dickinson

1. They are languages that all people speak that cut across racial, cultural, social, educational, and economic barriers and enhance cultural appreciation and awareness.
  2. They are symbol systems as important as letters and numbers.
  3. They integrate mind, body, and spirit.
  4. They provide opportunities for self-expression, bringing the inner world into the outer world of concrete reality.
  5. They offer the avenue to “flow states” and peak experiences.
  6. They create a seamless connection between motivation, instruction, assessment, and practical application—leading to deep understanding.
  7. They are an opportunity to experience processes from beginning to end.
  8. They develop both independence and collaboration.
  9. They provide immediate feedback and opportunities for reflection.
  10. They make it possible to use personal strengths in meaningful ways and to bridge into understanding sometimes difficult abstractions through these strengths.
  11. They merge the learning of process and content.
  12. They improve academic achievement—enhancing test scores, attitudes, social skills, critical and creative thinking.
  13. They exercise and develop higher order thinking skills including analysis, synthesis, evaluation, and “problem-finding.”
  14. They are essential components of any alternative assessment program.
  15. They provide the means for every student to learn.
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### **Narrative Biography**

DeNeal Pederson has been an art educator in Tampa, FL for the past 11 years and has been teaching at the same high school for the last 10 years. She holds a Bachelor of Science degree with distinction in Art Education from the University of Minnesota. Her interests are in drawing, painting and hand-building ceramics as well as being a professional photographer working in the Tampa Bay area. She and her husband own their own photography business doing weddings and portraiture and have been selected as Album Designers of the Year for the last 4 years by the Tampa Area Professional Photographer's Association.