Comparative Study on Urban and Suburban Art Education

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Comparative Study on Urban and Suburban Art Education

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Abstract

The purpose of art education is to instruct students in technical skill sets of fine arts. The curriculum of art education in this basic principle has been modified for a desired task of an individual student. From the inception of modern art teaching, this has been apparent. The concept of teaching art is an old one. It stretches back thousands of years. Art education has been through various evolutions and revolutions throughout history. Its revisions have led to the common practices of the modern art teacher.

In the American Pre K to Secondary education school systems, art has been classified as a core subject. Art has been guaranteed to be a core subject through the enactment of legislation in the United States of America. Child education in the United States, has gone through a number of changes and hurdles. These changes have been an attempt to make a balanced and quality education for everyone in this country. Due to the various geographic, racial, ethnic, social, and, economic differences of this nation, it has not been a goal without hardship.

Education reform has been a hotly debated and contested subject since the early 20th century up until today. Various political and special interest groups have been the major contesters of this movement for better education of our children. The continuing issue with education in this country is how to give individuals with disparate economic backgrounds, an equal chance at a successful education. The primary example in this country of a lack of equal opportunity is the inner city or urban student. Urban school centers face a number of problems that are economic and social in nature. The chief comparison used to exemplify the failures of
the urban student, is the suburban student. It is blatantly apparent that the suburban student outperforms their urban counterparts almost consistently in every core subject.

The core curriculum that will be compared with these two groups of students is art education and all the processes that are associated with it. As mentioned before, art education has been around for a long time. Visual art education curriculum has gone through many changes. The modern integration of art education has been designed to be a broad open-ended curriculum. Art teachers in the past were focused more firmly on the fine art aspect, with historical components attached to specific lessons for a thematic unit regarding purely artistic themes and knowledge. However, in current scenarios, art educators have used their curriculum to increase a student’s aptitude for English, Math, and Science. This is due to current legislation in the last 20 years, such as the “No Child Left Behind Act” and “Common Core” which is a direct policy result of NCLBA. The outcome being a modern art teacher is charged to use pedagogy (teaching philosophy) as an enhancing method, for the other core subjects. As with other curricula in urban school centers, the art teacher is faced with issues of low results of student academic success.

The question is why with a creative and broad subjective discipline as art, do students in urban centers fail? Why it is suburban students succeed more in this curriculum, as they do in the other core subjects? What is it that makes suburban students more successful in art? Art has been characterized as a core school subject, which someone simply has to try and will be able to complete the required graded task. Art has been regarded by individuals who are not a professional artist or art educators, as a nonessential curriculum. With that type of thinking in mind, the grading policies of school districts result in a broader assessment structure for student work. With all the modifications put into place by art educators to garner success from their
urban students, the urban students still fall short compared to their suburban counterparts. Furthermore, art education has shown to be a subject with more success than other core curricula in urban school districts. So again why is it that urban students are less successful than their suburban counterparts? One can argue that it is simply a matter of resources. Simply put, suburban school districts have more money, which overall means more resources for their art teachers. Or does it have to with the economic and social hardships of the inner city students, which in turn affects their education? Then again, it could also be a policy issue regarding inner-city school districts, which inhibits the overall effectiveness of their art educators. In reality, it is a complex situation with varying degrees of dynamics, depending on the individual situation. However, there are a number of regular situational elements that foster a continuing situation of failure for the urban student in art.
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Chapter 1

Introduction
**Discussion of what art education is, where did it come from**

To understand how to fix a machine, you must know the components of that apparatus. Who designed it? Who made it? But above all, how it came to fail? The apparatus in question is art education, within urban and suburban schools today. American Education is a combination of European and other western methods, with its own evolution within the United States. Fine Art exemplifies this notion of the skilled application of art. Fine arts such as drawing, painting, and sculpture have existed for a long period of time; the earliest form of fine arts was drawing, painting and sculpture. As humanity evolved and formed civilizations, so did the definition of "fine arts". The fine arts disciplines also became refined and more sophisticated, among the early civilizations of Europe, East Asia, and Africa.

The history of art can be broken into major historical periods. The first measure of time is known, as prehistoric art which is between 2.5 million BCE to 800 BCE. This Incredibly large amount of time contains the earliest civilizations of humans. Creative works of these time periods are today defined as art. Examples of this period of time are petroglyphs or commonly referred to as Stone Age art, other names given to this time period are cupules cave paintings. Other civilizations existing concurrently around this time period are ancient Egyptians, Minoans, and Mycenaeans.

The Second measure of time in art is Classical Antiquity. This time spans from 800 BCE to 323 BCE. This time period involves the era of Greek art. Various genres of Greek art included fresco murals, ancient pottery, acaustic paintings, sculpture, flourish. The Greek style
continued to add different variations of visual art disciplines. These varying styles of art involving the Greeks include Daedalic, Archaic, Early Classical, High Classical, Late Classical and Hellenistic Age. Around this measure of time Roman art began, Roman art was heavily influenced by Greek Hellenistic art. The subsequent centuries after the era of Roman art started in the 300BCE, early Christian art began through reliefs and paintings in catacombs of buried members, of early Christian churches.

The fall of the Roman Empire was the beginning of the Dark Ages and Medieval art. This period of time spans from 450-1050 CE. Another movement during this period was Byzantine art, from the year 500 to 1200 and Illuminated Gospel Manuscripts developed in Europe from year 550 to 800. During this time period of 800 to 1387, the European Revival formed; creating the transition from the Dark ages to the Renaissance period. A result of this era was Carolingian Art, Ottonian Art, Medieval manuscript illumination, Romanesque art, Romanesque architecture, Gothic Art, Gothic architecture and a multitude of others.

Renaissance period spanned the 1400s through to the 1530’s; also known as the Italian Early Renaissance, High Renaissance, and the Northern Renaissance. Cities most associated with the Italian Renaissance were Florence, Rome, and Venice. Northern Renaissance developed due to geographic and climate differences in countries north of Italy. Begin examining the Renaissance period closer, we can see how the template of fine arts training for the western world developed. (Zaki,www.identifythisart.com)

A closer look at the Renaissance period, the typical artist was predominantly male. New trainee artists of that time belonged mostly to the artisan class; they usually were the sons of artists or related professions. The training methods of young artists varied from city to city, and the respective artist guilds of that city. Training times also fluctuated, usually anywhere from 3
to 5 years. There were cities that are the exception to this time frame; for example, in Venice an apprentice could be finished with his apprenticeship after two years. The basic format for a master teaching an apprentice began at an early age; some young male aspirants were placed with a master before they were ten years old. Young art aspirants still received scholastic preparation while training at a shop. Also, most master level artist of the time were literate, which allowed them to tutor their students in other areas of study. Artist workshops called “Garzoni” were for young boys to be trained in the fine arts. Young male apprentices became part of their master’s extended household, sharing in lodging and meals with the family. Master artists would be paid for their student’s keep at the workshop; other master artists would pay wages to their apprentices, depending on the situation of the apprentice and master. Wages increased as the apprentice’s skills grew. Young pupils began performing menial tasks, such as, preparing pallets and grinding pigments. Young students would learn to draw by copying drawings from their masters. The next step in the process was to draw from statues or casts. Apprentices’ practice converting a static three-dimensional object into a two-dimensional image was essential to the training process. Aspirants that gained an understanding of basic drawing techniques would then draw from live models. These models in the artist workshop would use dramatic gesture in their poses for the artists. Students then graduated to painting for their masters; this process involved prepping a painting for their master. An apprentice with the appropriate skill would execute landscapes and background images for their master’s paintings. The students would render the background image of the painting to their master’s specifications. The master would then paint the central figure of the painting. Once enough time had passed and the apprentice had gone through the training process in an art shop, he then graduated to Journeymen status. The Journeymen status allowed the artist to travel and create works of art,
such as paintings. Once the artist officially submitted his masterpiece, he was granted the title of master. This model of training new artists is still in use today. This form was also the blueprint for establishing former art schools in Europe and then the United States.

How did art education start in the United States of America?

To understand how art education came about in the United States of America, we first have to take a look at the systematic chain of events that lead to modern education evolving in the United States. The beginning of the modern era of education in this country started with National Education Association in the year of 1857. During 1857, one hundred educators answered a national call to unite as one voice in the cause of public education, at that time learning to read and write was a luxury for most children. The NEA sought to change this by promoting education models for the general population. (NEA, www.nea.org/home/1704.htm.)

In 1860 Elizabeth Palmer Peabody, an early leader of the kindergarten movement in the United States; took an active role in promoting education. She worked tirelessly to help create the early childhood education model in public education. (Britannica, www.britannica.com/biography/Elizabeth-Palmer-Peabody.)

In 1870 the Massachusetts legislature established the first statewide program for industrial drawing in both public schools and evening adult classes. Walter Smith, who later became the director of the new state Normal School, was brought from England to become the new supervisor of drawing. Walter Smith brought a background in industrial drawing, this type of drawing was concerned with lines and geometric forms. One of the first formal public art schools opened on November 6th 1873. The school was known as the “Massachusetts Normal Art School”. The original goal of this institution was to prepare teachers in drawing instruction. Around the same time, other notable events happened that directly affected art in public education. A major enactment involving art for public education was the Massachusetts Drawing Act. This law was prepared by John White, which made the provision of free drawing
classes, for women, men and children mandatory in all communities with populations over 10,000. As a result of this act, twenty-three cities provided these classes for their communities. Despite funds not being included in this act, it gave people the opportunity to take part in art. (Stankiewicz, www.personal.psu.edu/mas53/timln870.html.)

In the year 1883 on January 1st, The National Education Association established a Department of Art. Established art departments give educators guidelines and ideas to use in the classroom while discussing and aiding in solving major issues in art education.

In the years 1890 to 1900, the picture study movement brought art appreciation into the public schools. Arthur Wesley Dow’s textbook entitled Composition 1899, contained lessons in producing and studying art, in keeping with the elements and principles of design.

Continuing from 1900 to 1910, the child study movement focused attention on the unique needs of children. In the 1920s Franz Cizek from Austria began attracting the attention of art teachers in the United States. At this time, Sigmund Freud saw art as a therapeutic activity. During 1934 John Dewey wrote Art as an Experience, which stated that art is a process, an experience, and the product is the residue after the art has taken place. Around the 1940s Viktor Lowenfeld wrote Create and Mental, Teachers Appropriate Mythology Child’s Natural Stage in Art. The era of the 1950s saw a major change in how most Americans lived, with the rise of the middle class. This led to increased leisure time and more became people interested in art as a recreational activity. This period continued the general consensus that art education was an instrument for non-artistic means.

Art curriculum for the 1970s saw a variety of alternatives being developed as art educators tried to justify their place in formal education. The reason for this change is to make art education more accessible for all types of students; examples include “Environmental Art
Education”, “Art for The Handicapped” and “Art Therapy”. Entering the 1980s the Getty Center for Education in the Arts, recommends that school districts strengthen arts education by providing balanced sequential instruction in the disciplines of aesthetics art criticism, art history, and art production. As result of these measures, the DBAE (Disciplined Based Art Education) method is formed. The decade of the 1990s saw a call for accountability for the field of art education. Art educators` efforts to be brought into question, in terms of evaluating student learning and performance in art. This movement gained momentum throughout the 90s. In 2002 Doug Boughton and a group of other art educators published “Art Education and Visual Culture” In NAEA Advisory, marking the beginning of a national dialogue on visual culture in education. (Frattino,2012)
Who are the people that were responsible for making art education viable in the United States of America

The movement of making art education a reality for all children in the United States is connected with the evolution of public education in America. As mentioned in the previous paragraphs, individuals through history in the United States were pivotal in the forming of public art education. These individuals include Elizabeth Palmer, John White, Walter Smith, Horace Mann, Arthur Wesley Dow, Manual Barken, John Dewey, and Victor Lowenfeld. By looking closer at these individuals, we can understand how they were able to effect change, to influence art education into what it is today.

To understand public art education we first have to understand the origins of public education. One of the principal pioneers of public education in the United States of America is Horace Mann. Mann was born May 4th 1796; he died on August 2nd 1859. He came from a poor farming family; at age 20 he enrolled at Brown University and graduated in just three years. He was at the head of his class achieving valedictorian status. After 1819, the year he graduated from Brown University, he studied law for short time at Wrentham Massachusetts and at Litchfield Law School. Horace Mann was elected to the Massachusetts Legislature in 1827; he had an active interest in intellectual progressivism through public education. He was known for being an educational reformer and a Whig politician. His accomplishments included establishing in minds of American people at the time, education should be universal and free. He created the system of education in Massachusetts, and initiated programs for normal public schools. He is widely considered the father of common school movements. (Pierce,1972)

Another influential pioneer in the forming of public education was Elizabeth Palmer Peabody. She was born May 16 1804, in Billerica Massachusetts, and died in 1894 in Jamaica
Plain Massachusetts. Peabody embraced the premise children’s play was intrinsic developmentally and had educational value. She was an American educator and participant in the transcendentalist movement who is known for opening the first English language kindergarten class. Most of her life Peabody took an active role in pioneering new educational methods of teaching. Peabody wrote many influential articles and books and served as an inspiration to generations of teachers. In her early teaching years, 1834 to 1835, she worked as the assistant teacher to Amos Bronson Alcott in his experimental temple school in Boston. (Britannica, www.britannica.com/biography/Elizabeth-Palmer-Peabody.)

Walter Smith was born in Britain 1836, and he graduated from South Kensington School of Art. He was headmaster of Leeds Holbeck and Keighley Schools of Art. Smith’s career as an educator includes being headmaster of the drawing department for the Leeds Grammar School and principle art master at Haddersfield College. Early in 1860 he was commissioned by the British Lords Committee of Council on Education, where Smith made a comparison of French and English systems of art education. Walter Smith suggested improvements and modifications of existing doctrines of those systems. In the year 1864, he produced a published report on the works of pupils in French schools of design. At age 35 in 1871, Walter Smith immigrated to the United States to the city of Boston. He was appointed professor of art education in the Massachusetts Normal School of Art. Later appointed director of drawing for the city, he had responsibilities to provide art instruction and supervision to classroom teachers. Smith is credited for writing a series of books on art education and instructional works for teachers. He published a drawing book for students in the classroom, and wrote the first Art Education textbooks that were published in 1873. (Smith, November 20 2017,)
The history of Art Education is intertwined with the overall history of education in the United States of America. The steps taken to further public education involved understanding the needs of the children who occupied this new system of public education. The desired sphere of influential positive effects of public education, were for social, economic and even emotional needs of the public at large. These set of principles or goals by the forces pushing the public education agenda of the time, was understood as being essential for the betterment of society.

One of the early pioneers in this concept was John Dewey, born October 20th 1859 and died June 1st 1952. An American philosopher, psychologist and educational reformer, Dewey was very influential in education and social reform. Dewey is considered one of the primary figures associated with philosophy of pragmatism, and he also one of the pioneers of functional psychology. Dewey became a major voice for progressive education and liberalism. The movements he was involved with advocacy of democracy and fundamental elements of life. The issues he centered around were school and civil society, and he encouraged experimental intelligence and plurality. His publications include; *My Pedagogic Creed* 1897, *School and Society* 1900, *The Child and the Curriculum* 1902, *Democracy and Education* 1916 and *Experience and Education* 1938. The recurring theme of Dewey’s writings was an argument for the education and learning social interactive process. Further areas discussed in these publications are the concept of school as a social institution where reform of society should be a priority. (Gouinlock, November 20, 2017)

Another figure who contributed to the progression of education for art, between the times of late 19th century to early 20th century, is Arthur Wesley Dow. He was born April 6th, 1857 and died December 13th 1922. He was an American painter, printmaker, photographer and influential arts educator. In Dow's career, he taught three major American Arts training
institutions over the course of his career. His first professional education experience was Pratt Institute, his tenure there lasted from 1896 to 1903 and the New York Art Students League from 1898 to 1903. Then in 1900 he founded and served as the director of the Ipswich Summer School of Art, in Ipswich Massachusetts from 1904 to 1922. Dow was a professor of fine arts at Columbia University Teachers College. Arthur Wesley Dow’s ideas were considered revolutionary for his time period, he taught that rather than copying nature, art should create using elements of composition, using such concepts as line mass and color. He wanted leaders of the public to see art as a living force in everyday life for all. (Blumberg, November 21,2017)

Moving forward into the early 20th century, brings about changes to the established methodology of art education. One of the more influential individuals of change is Manuel Barkan; he was born in Brooklyn New York in 1913. His parents were Orthodox Jews who immigrated to the United States from Poland. Manual Barkan attended New York Public Schools and entered New College at Teachers College, Columbia University in the 1930s. As with many fellow collegiates of his time, Barkan participated in social and political movements. University discussion seminars were organized around pressing social issues of the day. Later in Manual Barkan’s professional career, he taught art for the Rosslyn Long Island school district. He left New York to accept a position in the education department of the Toledo Museum. During the years of World War II, he was an industrial designer. In the late 1940s, he was offered a position to teach design at the Ohio State University. He had initially accepted this position, but then had a change of heart; he realized art education was his doctrine. He worked on his doctorate and was a graduate instructor; he taught undergraduate courses in art education and became head of the art education department at Ohio State University after receiving his

The 20th century brought many new changes and ideas for art education. Viktor Lowenfeld contributed to this change. Viktor Lowenfeld was born in Linz, Austria in 1903 and died in 1960. Viktor Lowenfeld started painting at age five and was always drawn to the arts. Early exposure to the visual and performing arts led him to a career devoted to the practice of education and the publication of art. Dr. Lowenfeld graduated from College of Applied Arts in Vienna and the Academy of Fine Arts. Later he received his doctorate in education from the University of Vienna and during this time, served as an elementary and secondary school teacher. While in Vienna, he also served as the director of art. During 1938 he had temporarily moved to England and then to the United States; he became a citizen of the United States in 1946. He joined the Hampton Institute of Virginia in 1939 as assistant professor of industrial art, then as studio art teacher and later chairman of the art department. In 1945 he was named curator of African art in the Hampton Institute. In 1946 he became a professor of art education at the Pennsylvania State University, and later became head of the newly founded art education department. Lowenfeld was well known for his visual Haptic Theory in Art Education, which was assimilated from Viennese sources. He always regarded good teaching as a dialogue, with which to help students reach their potential. He was an active leader in the National Art Education Association, helping to bring about change for Art Education. Lowenfeld’s philosophy reached a large audience through his books, Genesis of sculpturing 1932, Sculptures by the Blind 1934, The Nature of Creativity 1938, Creativity and Mental Growth 1947, and “Your Child and His Art” (Lowenfeld, 1965)
“What is an Effective Art Education for Students?” Is not a simply question, or a black or white issue. Like all curriculums the student must be able to absorb it, understand it and retain it? Unfortunately, no two students or class groups are the same, there are a number of differences in the student that help or hinder the process of education. Where Art Education is concerned there is a great advantage disadvantage at the same time. One advantage of Art Education is that it is malleable. Art at least to the laymen or non-initiated in the ways of the visual arts is subjective, allowing for multiple focuses and influences. Making it ideal for other curriculum to be absorbed by students. The disadvantage of Art Ed is that it is malleable and formless. An Art Educator must adhere to education curriculum standards, while having to completely customize their own lesson plans. One must understand that the process of formal visual arts training and Art Education are similar and use many of the foundation skill sets. However, these two visual creative disciplines are different from one another. Fine Arts Training is primarily concerned with the skill application of visual arts, in various disciplines such as drawing, painting, sculpture, etc. Art Education is concerned with teaching the basics of visual application with other initiatives, there is the historical component such as learning about different individuals throughout history, not necessarily connected to art. Art teachers are concerned with the student’s ability to complete the task and gain the overall objectives from the project rather than just reaching a new level of artistic skill. Through the years and evolution of the Art Education lesson writing process, teachers have crafted a basic template to follow. Art Educators are trained with the ability to craft lesson plans with clear objectives that the student can theoretically achieve. Aspiring Art Teachers are instructed in this concept and procedure,
during their tenure as college students. The college courses these individuals experienced, gives them the tools to create varying lesson plan curriculums for different age groups.

In the article “How Do Novice Art Teachers Define and Implement meaningful Curriculum” Authors Christina Bain, Connie Newton Deborah Kaster and Meldody Milbrandt. Discuss processes which universities go through to prepare aspiring Art Teachers to administer art curriculum. As quoted by the article “The Process of teacher education is complex and daunting as universities grapple with the task of preparing teachers.” (Bain, Newton, Kuster, Milbrandt, pp. 233-247) “Effective curriculum must be designed, while knowledge teaches us facts understanding goes deeper in discovering the meaning of the facts.” (Bain, Newton, Kuster, Milbrandt, pp. 233-247) What can be gained from this statement is information being simply copied and regurgitated is not sufficient for learning. The curriculum must be understood by the student, the reason for the lesson and how it facilitates and meets the needs of the student. These notions’ are required of all educators and their specific curriculum. However, where Art Education is concerned the process of creating the finished artwork, is where the principle understanding of the curriculum can be obtained. This is where the essential question of the lesson is answered for the student. The “Why” with a process of the “How”. As quoted by the Article “Thematic investigation is striving towards awareness of reality and towards self-awareness, to investigate a theme is to investigate peoples thinking about reality and their reaction to reality aspirations motives and objectives that are human nature.” (Bain, Newton, Kuster, Milbrandt, pp. 233-247) The goal and standard that art education has evolved into is a vehicle for dissemination of other curriculum material
through the art creation process. As stated before, art is malleable which allows it to be molded for numerous purposes. To put it bluntly one does not even need to be an Art Teacher to use the visual creative process for educational purposes. As quoted from the article “Interdisciplinary approaches to art making, including integrating visual culture as well as forging connections to local and global communities through service learning.” (Bain, Newton, Kuster, Milbrandt, pp. 233-247) Other examples of statements mentioned in the article that show the worth of the creative art process is, "Meaning-making is a central curriculum goal of art education.” (Bain, Newton, Kuster, Milbrandt, pp. 233-247)

Personal teaching style or pedagogy is also important in determining an effective curriculum for any educator. One’s personal teaching style is developed during their initial year as an art teacher; after graduation from their respective universities. The article examined the purpose of research being able to examine how first-year Art Teachers define and design meaningful curricula. Including the factors that influenced their curriculum planning and implementation. The article sights professors teaching how to construct art curriculum and require that their students write units of at least three art lessons. These grouped lessons or thematic units focus the development of a theme or ending idea. The article continues stating that university programs require that preservice teachers connect their lesson plan to objectives stated within national standards. The Art Education college student’s practice lesson planning in coursework throughout the entirety of their respective programs. These college curriculums are founded on the idea, that children are more engaged in learning when lessons are connected to their personal and social lives. As quoted from the article “How to integrate art curriculum with other subjects is taught at all levels but is a particular focus in the elementary methods courses each program also instructs students; the use of technology in the elementary methods courses.” At the university level, Art Education professors are concerned with the accuracy of their curriculum, to prepare their student art teachers for the varying environments they will be
teaching in. As quoted by the article "Methodology: Participants and schools could learn the most about novice art teachers construction and implementation of the curriculum. Using a criteria sampling strategy each of the four researchers selected three participants and graded them on five key points. 1. Novice art teachers. 2. Received grades in their art education coursework, at the university showing proficiency or excellence (A’s or B’s). 3. Created units during their university coursework that demonstrated a strong interest in authentic or meaningful curriculum. 4. Interested in collaborating with the researchers on this project. 5. Supported and granted permission by their administration to work with the researchers. Ultimately an effective lesson must be able to satisfy the requirements of standard policy and be able to hold and stimulate the student's ability to learn and grow as a person.” (Bain, Newton, Kuster, Milbrandt, Vol. 51, No. 3 2010, pp. 233-247)
What standards were put in place for art education

Art Education has undergone many changes, during the past decades from the modern era to the late 19th century, to the current day. To address this increase in the need regarding structured public learning for the visual creative arts, laws were passed to grant guidelines for Art Educators to follow. As time passed on public education standards became more decisive and demanding, so did the guidelines for administering art curriculum. On the federal level laws and regulations were passed for Art Education in the United States of America, the individual states would respond to these mandates in their own way.

Through the years a number of organizations were created as a response to legislation for art curriculum or the direct cause of new legislation, concerning Art Education. The National Endorsement for The Arts was charged with the task, of enabling legislation to increase accessibility to the arts by providing education to all Americans. This concept was intended to spread diverse cultures through visual arts to urban and rural populations, by encouraging quality education in the arts at all levels. As Quoted from the article ‘Learning Through The Arts A Guide to the National Endowment and Arts Education”  "The Arts give a generation the ability to define its own time, it seems to me on a very grassroots level the future survival of the arts in this country may have something to do with the artists, playwrights, and dancers opening their worlds to the next generation."  As quoted from the Article “Today the arts weather conveyed in cyberspace or in the more traditional venues of the concert Hall Theater, museum or local arts center remains essential to individuals and society.”
The National Endorsement for the Arts is an organization dedicated to spreading of the visual arts curriculum in the United States. From the beginning in 1965 the Arts Endowment has supported Art education efforts at the state and local levels for example, NEA started pilot projects in artist residencies in the late 1960s. In the 1970’s and 1980’s arts endowment leaders and funds helped the residency concept grow. Bringing aid to thousands of schools and communities in all disciplines of the arts. The arts endowment supports school districts that provide sequential curriculum-based arts instruction beginning in the early years of students.

As quoted from the article “Learning Through The Arts A Guide to the National Endowment and Arts Education” “… recent studies increasingly point to connections between strong arts programs in schools providing an enriched learning environment and increased academic achievement by students” As quoted from the article “Learning Through The Arts A Guide to the National Endowment and Arts Education” “Research also suggests that Art Education has a positive effect on young people’s interpersonal skills. Confidence, motivation to succeed and preparation for work, the arts prepare young Americans not just for the lively hood but also life.” (Weinberg, Wood, Ball, Betz, Communications Office, 2002.)

One of the earliest public education legislation mandates to be enacted was the Massachusetts Drawing Act of 1870. This law provided drawing teachers for the public schools as well as training, professional artist-designers, and architects. Lawmakers passed legislation that drawing is to be one of nine required subjects, taught in all public schools of the State of Massachusetts. This law was regarded as an act relating to free instruction for drawing. The passing of this law made Massachusetts become the first state to have compulsory public school drawing education. The enactment of this legislation had a ripple effect through the country that
influenced other cities and states to follow suit. The law it’s self was a response to the need of multiple drawing education purposes and practices promoted by general citizens.

Twelve individuals and two businesses were the catalysts needed for the process, to start in making the Massachusetts Drawing Act of 1870. These parties endorsed a petition, which involved industry and politics in a manner that helped form a common purpose. Some of these individuals were well respected for their efforts to develop, the New England text tile copper manufacturing industry. As leaders of industry in their day, they had cause to help foster a skilled labor force through public education. Joseph White was Secretary of Massachusetts Board of Education at the time of the signing of the petition. Signers of this petition pushed public drawing education as a strategy for decreasing, the state's dependence on European trained draftsmen. The perception was that legislation is a means to possibly influence economic conditions, by helping train Massachusetts citizens. The reasons for these actions were the individual advantages gained by citizens with such an education and the State of Massachusetts benefiting as well. (www.noteaccess.com/APPROACHES/ArtEd/History/MADrawingAct.htm.)

The No Child Left Behind Act of 2002, has completely changed education during the almost two decades of the 21st century. This bill, signed into law by President George W. Bush brought sweeping changes to education in the United States. One of those changes was defining Art Education as a core subject. This provision in the law made it possible for children across the United States to receive Art Education, in theory would be quality, by schools receiving federal funds from national programs. These programs included teacher training, school reform, and technology programs targeting core academic subjects. The effect the NCLB Act had on Art Education is it forced a connection between the core academic subjects and art. This is known simply as common core today. Before this legislation, each state had their own individual
policies regarding art curriculum. After 2002 the entire country was bound by this legislation, subsequently created a standardized curriculum. (Duignan, Jeannette L., 22 Sept. 2017)

Such states like New York and California who had robust education programs were able to adapt to the new legislation more easily than states with less developed education programs. There have been a lot of controversies since the inception of the NCLB Act.
How did individual states respond to art education standards

The progression of public education through the United States has been an uneven one. Directing change on a national level in a democratic society relies on a bureaucratic process. Most economies at the state level especially in the early 19th century were agricultural based or consisted of a massive unskilled labor force. This was the case for most states leading into the early 20th century. As the economy changed so did the needs of society regarding its citizen’s capabilities, leading to the public education movements of the middle and late 19th century. As explained in the previous paragraphs public education began at the grassroots level, through interested parties with the means to affect change at their local and state levels. States responding to federal legislation had to organize change within their own government structure. Cities, towns and villages had their own individual needs of communities with a diverse demographic. Elaborating on this explanation, we will look at the New York State education system and its visual arts curriculum requirements. New York State does offer a broad range of curriculum standards in adherence to for all subjects. New York State has some of the most demanding standards in the country, with a fully developed education department administering those standards. Looking at their system will offer an example of how states adhere and are influenced by federal standards.

The New York State Art learning standards are broken into four main standards; these standards are designed to cover 4 categories which, the New York Education department has recognized as being in the realm of art. These 4 categories are Music, Dance, Theater and Visual Creative Arts. The New York State Art Standards cover a broad range of demographics for the arts.

Standard 1: Creating, performing and participating in the arts.
Standard 2: Knowing and using art materials and resources.

Standard 3: Responding to and analyzing works of art.

Standard 4: Understanding the cultural dimensions and contributions of the arts.

Each standard is divided into demographics involving student grade levels, elementary students, Intermediate Students, Commencement general Education Students, and Commencement – Major Sequence Students. These divisions are further organized into letter segments per grade group, per standard. We will use the full description for “Standard 1- Creating performing, and Participating in the arts”. “Students will make works of art that explore different kinds of subject matter, topics, themes, and metaphors. Students will understand and use sensory elements, organizational principles, and expressive images to communicate their own ideas in works of art. Students will use a variety of art materials, processes, mediums, and techniques, and use appropriate technologies for creating and exhibiting visual art works.

Elementary Students:

1a. experiment and create artworks, in a variety of mediums (drawing, painting, sculpture, ceramics, printmaking, video, and computer graphics), based on a range of individual and collective experiences.

1b. develop their own ideas and images through the exploration and creation of artworks based on themes, symbols, and events.

1c. understand and use the elements and principles of art (line, color, texture, shape) in order to communicate their ideas.
1d. reveal through their own artwork understanding of how art mediums and techniques influence their creative decisions. 1e. Identify and use, in individual and group experiences, some of the roles and means for designing, producing, and exhibiting artworks.

Intermediate Students:

1a. produce a collection of artworks, in a variety of mediums, based on a range of individual and collective experiences.

1b know and use a variety of sources for developing and conveying ideas, images, themes, symbols, and events in their creation of art.

1c. use the elements and principles of art to communicate specific meanings to others in their artwork.

1d. during the creative process, reflect on the effectiveness of selected mediums or techniques to convey intended meanings.

1e. identify and use, in individual and group experiences, some of the roles and means for designing, producing and exhibiting artworks and discuss ways to improve them.

Commencement-General Education Students:

1a. create a collection of artwork, in a variety of mediums, based on instructional assignments and individual and collective experiences to explore perceptions, ideas, and viewpoints.

1b. create artworks in which they use and evaluate different kinds of mediums, subjects, themes, symbols, metaphors, and images.
1c. demonstrate an increasing level of competences in using the principles of art to create works for public exhibition.

1d. reflect on their developing work to determine the effectiveness of selected mediums and techniques conveying meaning and adjust their decisions accordingly.

Commencement – Major Sequence Students: In addition to the General Education performance indicators, students:

1e. produce comprehensive and well-organized commencement portfolios of their work.

1f. reveal through their work a broad investigation of a variety of individual ideas at least one explored imaginatively and in depth.

1g. give evidence that they have developed an emerging personal style.

1h. use selected mediums and techniques and select most appropriate mediums and techniques to communicate their ideas.

The example given is as organized in the New York State Department of education website manuals involving the art learning standards. In conjunction with these curricular guidelines, New York State has a lesson plan format along with a grading rubric for art teachers to follow. In addition to the learning standards as a resource for art educators, there are the "Cognitive Applications” which is a word bank for educators to plug keywords into their lesson plan sections. The word bank “Action Verbs Relating to Bloom’s Taxonomy” for the Cognitive Application is divided into, Knowledge, Comprehension, Application, Analysis, Synthesis, and Evaluation These sections of the lesson plan would be the learning objectives, the performance task and etc. Other sources of information provided to art teachers are “Affective Applications”,
“Reflective Thinking”, Critical Thinking” “Creative Thinking” and “Societal Needs”. The Affective Application is organized into, Receiving – Becomes Aware, Responding – Responds Student, Valuing – Accepts As Own, Organization – Uses Consistently and Characterization – Becomes Philosophy of Life. Societal Needs is another component that is divided into different parts, such as "Self Directed Learner", "Collaborative Worker", "Effective Communicator/Producer", "Skilled Information Processor/Consumer", "Complex Thinker" and "Technologically Literate Citizen". (www.nysed.gov/gsearch/learning+standards.)

By the examples given it’s obvious that the New York State Art Learning Standards are broad by design. Art teachers are enabled to conduct a broad curriculum for the visual arts. However, it must be commented that the lesson format is a structured frame for administrators to understand the visual creative art process. In education, there must be a clear and present objective with boundaries for the student to fulfill the performance task. Using this, the teacher can grade their students by the standards of the school system method. Teachers can provide fair and objective bases for assigning a grade to the body of work as accomplished by the student.
How has art education evolved to be what it is today

What is Art Education today? How is Art Education’s worth measured against the rest of early to secondary curriculum? Simply put Art Education curricula has become the vehicle, to transport other core curriculums to a diverse population of students in the United States today. Due to the law passed in 2002 “No Child Left behind Act” The education game has changed. In the past it was suggested that different subjects foster dissemination of information from multiple curriculums, now it is required. Differentiation has become the rule of the day; teachers are trained to have their curriculum be inclusive too multifaceted ideas. School principals in current settings, instruct their teachers along with the local districts to be compliant with the standards set by the individual states, that intern is trying to be (NCLBA) compliant. The pedagogy or philosophy of the educator utilizing differentiation is one of cohesion with all subjects. How this pertains to Art Education is through the ability to be malleable. Visual art education can be formed into any expression, be used to convey or translate any curriculum. The limitation is the individual creating the art curriculum and requirements that the particular curricula must adhere to. Before the coming of the NCLBA or common core, the requirements of art educators regarding their lesson plans or thematic units varied from state to state. With the legislation of 2002, states had to comply with these federal regulations. A metropolitan state like New York State already had a sophisticated education department; allowing them to quickly draft new guide lines for their teachers to follow. Though it can’t be fully determined whether the New York State art learning standards were a completely NCLBA driven entity. It is conclusive that these art learning standards are designed for a broad encompassing set of rules, allowing the art teacher to design the lesson they need to meet this goal of curricular enrichment for groups of
children. But it will be an art curriculum that can be understood by those who are not formally trained in the fine arts.

Currently, a new set of national art standards for art teachers to adhere too has recently been formulated; they are titled “National Core Art Standards for Visual Arts”. “The National Core Art Standards for Visual Arts” contain categories from kindergarten to 12th grade. (See figures 1, 2, and, 3.)
<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td>Investigate, Plan, Make</td>
<td>Anchor Standard #1: Generate and conceptualize artistic ideas and work.</td>
<td>x x x x x x x x x x x x</td>
</tr>
<tr>
<td>Engage in exploration and imaginative play with materials.</td>
<td>Engage collaboratively in creative art-making in response to an artistic problem.</td>
<td>x x x x x x x x x x x x</td>
</tr>
<tr>
<td>Anchor Standard #2: Organize and develop artistic ideas and work.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investigate</td>
<td>Identify safe and non-toxic art materials, tools, and equipment.</td>
<td>x x x x x x x x x x x x</td>
</tr>
<tr>
<td>Create art that represents natural and constructed environments.</td>
<td>Anchor Standard #3: Refine and complete artistic work.</td>
<td>x x x x x x x x x</td>
</tr>
<tr>
<td>Reflect, Refine, Continue</td>
<td>Explain the process of making art while creating.</td>
<td>x x x x x x x x x x x x</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Artistic Process: PRESENTING</th>
<th>Interpreting and sharing artistic work.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anchor Standard #4: Select, analyze, and interpret artistic work for presentation.</td>
<td></td>
</tr>
<tr>
<td>Select</td>
<td>Select art objects for personal portfolio and display, explaining why they were chosen.</td>
</tr>
<tr>
<td>Anchor Standard #5: Develop and refine artistic techniques and work for presentation.</td>
<td></td>
</tr>
<tr>
<td>Analyze</td>
<td>Explain the purpose of a portfolio or collection.</td>
</tr>
<tr>
<td>Anchor Standard #6: Convey meaning through the presentation of artistic work.</td>
<td></td>
</tr>
<tr>
<td>Share</td>
<td>Explain what an art museum is and distinguish how an art museum is different from other buildings.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Artistic Process: RESPONDING</th>
<th>Understanding and evaluating how the arts convey meaning.</th>
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</thead>
<tbody>
<tr>
<td>Anchor Standard #7: Pensive and analyze artistic work.</td>
<td></td>
</tr>
<tr>
<td>Perceive</td>
<td>Identify uses of art within one’s personal environment.</td>
</tr>
<tr>
<td>Describe what an image represents.</td>
<td></td>
</tr>
<tr>
<td>Anchor Standard #8: Interpret intent and meaning in artistic work.</td>
<td></td>
</tr>
<tr>
<td>Analyze</td>
<td>Interpret art by identifying subject matter and describing relevant details.</td>
</tr>
<tr>
<td>Anchor Standard #9: Apply criteria to evaluate artistic work.</td>
<td></td>
</tr>
<tr>
<td>Interpret</td>
<td>Explain reasons for selecting a preferred artwork.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Artistic Process: CONNECTING</th>
<th>Relating artistic ideas and work with personal meaning and external context.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anchor Standard #10: Synthesize and relate knowledge and personal experiences to make art.</td>
<td></td>
</tr>
<tr>
<td>Synthesize</td>
<td>Create art that tells a story about a life experience.</td>
</tr>
<tr>
<td>Anchor Standard #11: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.</td>
<td></td>
</tr>
<tr>
<td>Relate</td>
<td>Identify a purpose of an artwork.</td>
</tr>
</tbody>
</table>

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**Figure 1**
<table>
<thead>
<tr>
<th>Artistic Process: CREATING</th>
<th>Conceiving and developing new artistic ideas and work.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anchor Standard #1: Generate and conceptualize artistic ideas and work.</td>
<td></td>
</tr>
<tr>
<td><strong>Investigate, plan, make</strong> Brainstorm collaboratively multiple approaches to an art or design problem.</td>
<td>X X X X X X X X X X X X</td>
</tr>
<tr>
<td></td>
<td>Make art or design with various materials and tools to explore personal interests, questions and curiosities.</td>
</tr>
<tr>
<td>Anchor Standard #2: Organize and develop artistic ideas and work.</td>
<td></td>
</tr>
<tr>
<td><strong>Investigate</strong> Experiment with various materials and tools to explore personal interests in a work of art or design.</td>
<td>X X X X X X X X X X X X</td>
</tr>
<tr>
<td></td>
<td>Demonstrate safe procedures for using and cleaning art tools, equipment, and studio spaces.</td>
</tr>
<tr>
<td></td>
<td>Repurpose objects to make something new.</td>
</tr>
<tr>
<td>Anchor Standard #3: Refine and complete artistic work.</td>
<td></td>
</tr>
<tr>
<td><strong>Reflect, refine, continue</strong> Discuss and reflect with peers about choices made in creating art work.</td>
<td>X X X X X X X X X X X X</td>
</tr>
</tbody>
</table>

<table>
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<tr>
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</tr>
</thead>
<tbody>
<tr>
<td>Anchor Standard #4: Select, analyze, and interpret artistic work for presentation.</td>
<td></td>
</tr>
<tr>
<td><strong>Select</strong> Categorize artwork based on a theme or concept for an exhibit.</td>
<td>X X X X X X X X X X X X</td>
</tr>
<tr>
<td>Anchor Standard #5: Develop and refine artistic techniques and work for presentation.</td>
<td></td>
</tr>
<tr>
<td><strong>Analyze</strong> Distinguish between different materials or artistic techniques for preparing artwork for presentation.</td>
<td>X X X X X X X X X X X X</td>
</tr>
<tr>
<td>Anchor Standard #6: Convey meaning through the presentation of artistic work.</td>
<td></td>
</tr>
<tr>
<td><strong>Share</strong> Analyze how art exhibited inside and outside of schools (such as in museums, galleries, and virtual spaces) contributes to communities.</td>
<td>X X X X X X X X X X X X</td>
</tr>
</tbody>
</table>

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</thead>
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<tr>
<td>Anchor Standard #7: Perceive and analyze artistic work.</td>
<td></td>
</tr>
<tr>
<td><strong>Perceive</strong> Perceive and describe aesthetic characteristics of one’s natural world and constructed environments.</td>
<td>X X X X X X X X</td>
</tr>
<tr>
<td></td>
<td>Categorize images based on expressive properties.</td>
</tr>
<tr>
<td>Anchor Standard #8: Interpret intent and meaning in artistic work.</td>
<td></td>
</tr>
<tr>
<td><strong>Analyze</strong> Interpret art by identifying the mood suggested by a work of art and describing relevant subject matter and characteristics of form.</td>
<td>X X X X X X X X X X X X</td>
</tr>
<tr>
<td>Anchor Standard #9: Apply criteria to evaluate artistic work.</td>
<td></td>
</tr>
<tr>
<td><strong>Interpret</strong> Use learned art vocabulary to express preferences about artwork.</td>
<td>X X X X X X X X X X X X</td>
</tr>
</tbody>
</table>

<table>
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<tr>
<th>Artistic Process: CONNECTING</th>
<th>Relating artistic ideas and work with personal meaning and external context.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anchor Standard #10: Synthesize and relate knowledge and personal experiences to make art.</td>
<td></td>
</tr>
<tr>
<td><strong>Synthesize</strong> Create works of art about events in home, school, or community life.</td>
<td>X X X X X X</td>
</tr>
<tr>
<td>Anchor Standard #11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.</td>
<td></td>
</tr>
<tr>
<td><strong>Relate</strong> Compare and contrast cultural uses of artwork from different times and places.</td>
<td>X X X X X X</td>
</tr>
</tbody>
</table>

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<tr>
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</thead>
<tbody>
<tr>
<td>Investigate, plan, make</td>
<td>Anchor Standard #1: Generate and conceptualize artistic ideas and work.</td>
</tr>
<tr>
<td></td>
<td>Elaborate on an imaginative idea.</td>
</tr>
<tr>
<td></td>
<td>Apply knowledge of available resources, tools, and technologies to investigate personal ideas through the art-making process.</td>
</tr>
<tr>
<td>Investigate</td>
<td>Anchor Standard #2: Organize and develop artistic ideas and work.</td>
</tr>
<tr>
<td></td>
<td>Create personally satisfying artwork using a variety of artistic processes and materials.</td>
</tr>
<tr>
<td></td>
<td>Demonstrate an understanding of the safe and proficient use of materials, tools, and equipment for a variety of artistic processes.</td>
</tr>
<tr>
<td></td>
<td>Individually or collaboratively construct representations, diagrams, or maps of places that are part of everyday life.</td>
</tr>
<tr>
<td>Reflect, refine, continue</td>
<td>Anchor Standard #3: Refine and complete artistic work.</td>
</tr>
<tr>
<td></td>
<td>Elaborate visual information by adding details in an artwork to enhance emerging meaning.</td>
</tr>
</tbody>
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<tr>
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</thead>
<tbody>
<tr>
<td>Select</td>
<td>Anchor Standard #4: Select, analyze, and interpret artistic work for presentation.</td>
</tr>
<tr>
<td></td>
<td>Investigate and discuss possibilities and limitations of spaces, including electronic, for exhibiting artwork.</td>
</tr>
<tr>
<td>Analyze</td>
<td>Anchor Standard #5: Develop and refine artistic techniques and work for presentation.</td>
</tr>
<tr>
<td></td>
<td>Identify exhibit space and prepare works of art including artists' statements, for presentation.</td>
</tr>
<tr>
<td>Share</td>
<td>Anchor Standard #6: Convey meaning through the presentation of artistic work.</td>
</tr>
<tr>
<td></td>
<td>Identify and explain how and where different cultures record and illustrate stories and history of life through art.</td>
</tr>
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<td>Anchor Standard #7: Perceive and analyze artistic work.</td>
</tr>
<tr>
<td></td>
<td>Speculate about processes an artist uses to create a work of art.</td>
</tr>
<tr>
<td></td>
<td>Determine messages communicated by an image.</td>
</tr>
<tr>
<td>Analyze</td>
<td>Anchor Standard #8: Interpret intent and meaning in artistic work.</td>
</tr>
<tr>
<td></td>
<td>Interpret art by analyzing use of media to create subject matter, characteristics of form, and mood.</td>
</tr>
<tr>
<td>Interpret</td>
<td>Anchor Standard #9: Apply criteria to evaluate artistic work.</td>
</tr>
<tr>
<td></td>
<td>Evaluate an artwork based on given criteria.</td>
</tr>
</tbody>
</table>

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<th>Relating artistic ideas and work with personal meaning and external context.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Synthesize</td>
<td>Anchor Standard #10: Synthesize and relate knowledge and personal experiences to make art.</td>
</tr>
<tr>
<td></td>
<td>Develop a work of art based on observations of surroundings.</td>
</tr>
<tr>
<td>Anchor Standard #11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.</td>
<td></td>
</tr>
<tr>
<td>Relate</td>
<td>Recognize that responses to art change depending on knowledge of the time and place in which it was made.</td>
</tr>
</tbody>
</table>

Figure 3

Figure 1, 2, and 3 are from Art in Action/ArtinAction.org 2017
The examples of the “National Core Arts Standards for Visual Arts” are Kindergarten: Figure 1, 2nd grade: Figure 2, and 3rd grade: Figure 3. The format of these guidelines are; Artistic Process: CREATING, Artistic Process: PRESENTING, Artistic Process: RESPONDING and Artistic Process: CONNECTING. Each “Artistic Process” has subdivisions of anchor standards, Artistic Process: CREATING has anchor standards 1.2.3, Artistic Process: PRESENTING has anchor standards 4.5.6, continuing with anchor standards 7.8.9 and finally anchor standards 10.11. There are keywords utilized with each anchor standard. "Anchor Standard 1: Generate and conceptualize ideas and work.” ,”Anchor Standard 2: Organize and develop artistic ideas and work.” ,” Anchor Standard 3: Refine and complete Artistic work.”, "Anchor Standard 4: Select, analyze, and interpret artistic work for expression.”, “Anchor Standard 5: Develop and refine artistic techniques and work for presentation.”, “Anchor Standard 6: Convey meaning through the presentation of artistic work.”, “Anchor Standard 7: Perceive and analyze artistic work.”, Anchor Standard 8: Interpret intent and meaning in artistic work.” , “Anchor Standard 9: Apply criteria to evaluate artistic work.”, “Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.” And “Anchor Standard 11: Relate to artistic ideas and works with societal, cultural, and historical context to deepen understanding.

(artinaction.org/standards/)

These “Anchor Standards” with their key sentences have different examples in the description, depending on the level of the program. Obviously, the situational objectives will be a bit different from kindergarten compared to 12th grade. However, these national standards allow for a plug and play of terminology in the lesson plan construction. As stated before it’s all about inclusion of multiple subjects for student comprehension. The fact is that education
administrators are usually of the laymen variety when it comes to fine art concepts, so a framework or curriculum guidelines must be in place to provide understanding to the NON artist.
Chapter 2

Urban schools compared to suburban schools for art education
Comparing the urban student to the suburban student

Understanding the disparity of measured success regarding art education for urban and suburban school districts relies on first understanding the key demographics with both types of institutions. Comparing the individual urban student and suburban student can be done utilizing a number of factors, compiled from aggregate data at hand. Varying individual details exist pertaining to urban and suburban school districts that can be analyzed to help determine the failure of that school system. Such factors can be population size, geographic history, economic history, current economic state, political history and current political makeup of the local area. The school districts in questioned education policies, track records, and its current implementations of new education standards; are essential in determining the students’ success record.

With all this put forth, the question is how can we accurately compare the two types of students? You must scrutinize habitual scenarios found in both types of school districts throughout the country. The recurring issues of the urban student are poverty, dangerous neighborhood environments, unstable family life, and lack of a strong educational foundation from their parents. It must be stressed that these factors are not indicative of all urban students, but for those who are experiencing chronic failing grades, it seems to be a recurring factor. As stated before the urban student is not one type of child, there are multiple ethnic or even Caucasian students in the inner city who are low performing at school. Historically in past decade’s cities in the south and north practiced segregation; by areas located in the urban, suburban, and rural centers. Northern cities traditionally had populations represented by European descendants now had an influx of African Americans and other diverse groups requiring education for their children. Due to the tremendous pressure of educating a diverse
population of individuals who have economic shortcomings, local urban school districts just
don’t have the resources to adequately service every child adequately. Now in bigger cities, they
do have larger budgets and more infrastructures. But the problem with larger cities is larger
populations of children; these students can have a range of issues that are potentially severe. City
school districts find it difficult to effectively administer a quality education to all of their diverse
student population equally. The urban school districts are at the mercy of their state
governments for education policy adherence and this has an effect on the range, from which a
teacher can develop their lesson plans to instruct a diverse student population.

A close look at the students' personal lives often the inner city student comes from a
single parent home. The students’ parental figure lacks resources needed for the expenditures of
having a child. Inner city students in many cases depending on their age have younger siblings’
they have to attend to, due to the fact their parental figure in the best case scenario are working
and in the worst case scenario are engaged in illegal activities. The urban student has a higher
tendency to suffer some kind of abuse from physical, emotional or sexual abuse. All too often an
urban student suffers from all of these types of trauma.

Environmental issues are also a determining factor in a child’s ability to learn. Inner
city neighborhoods suffer from chronic symptoms of disrepair are a danger to those children that
reside in them. Asbestos, dangerous and debilitating, can affect people especially children
whose bodies are still developing. Another factor that has been brought to light as an
environmental issue in the past is lead poisoning. Lead poisoning can cause children, especially
young children, to have their cognitive abilities impaired and affects their learning ability.
Another reason leading to learning disruption for the inner city student is lack of food. Case studies by doctors have shown that children who suffer from malnutrition have their cognitive abilities hampered. To put it bluntly, if an individual is so hungry they can't see straight, then they're not going to be doing much learning. Add to that scenario being a child who in the best of circumstances will have difficulties learning because again they are a child. This issue of malnutrition students in urban school districts is a very prevalent reality. The federal and state governments have programs for poor families to acquire food. But the large population of poor in this country, coupled with the state bureaucracy makes this goal of feeding poor children difficult to say the least. Many school districts implement both breakfast and lunch programs at no cost to poor students, however this is like a band aid on an ulcer and does not solve the problem.

Finally to sum up the factors that can lead to an urban student's downfall in terms of education is again mentioning the parental unit, but specifically referring to the parents' role as an educator to the student. A child's education is like building a house each step supports the next one, with that in mind the parents' influence in the earliest cognitive development of a child is critical. A parent's simple interaction with their baby can nurture or hinder cognitive growth. The principle recurring issues with urban student education problems are parent involvement with a child's education. The recurring feature in the inner city is the lack of schooling for parents of urban children. Parents who do not have the appropriate academic skills, cannot aid their children in process of learning. Children must be inspired and taught the value of education. Often because of the ambient hopelessness associated with life in the inner city, education is disregarded by the children who occupy the city. A necessity exists to guide a child to understand that education can lead them to have an actual chance at, being successful in life.
Comparing the suburban student with the urban student there are differences of environment, economic status, and educational resources. Suburban school districts have lower child populations and depending on the economic status of the area have moderate to large budgets to work with. This in turn means more money for each suburban student in their school district. Suburban school districts being traditionally less diverse than their urban counterparts have an advantage in terms of producing a quality education, which addresses the needs of each individual student. In recent years there has been a push for more diversification in suburban school districts, regarding population and economic classes within the suburban area. However, this diverse population is small while compared to the logistical difficulties of city size school districts. The issue of poverty in suburbs being prevalent is not to the extreme when compared to an inner city. While there are people less well off in the suburbs they still enjoy far more resources for their children, compared to families in the inner city.

Looking at the physical environment were suburban children occupy, tend to be more structurally sound houses or apartments. Which is conducive to more stable learning environments at home for students. It would be irresponsible to think that every structure in the suburban area is not deficient in any way. However, depending on the economic condition of the suburban area in question, determines the likely hood of decay for general residences. The point of the matter is that a structurally safe environment will help, by not being another impediment to a child’s learning development, and the general equality of child’s life.

Parent involvement with a student’s education for suburban children is another major factor for the superior success rate of suburban school districts. Parents of the suburbs tend to be more aggressive, in pursuing educational excellence for their children. This has led to the increased pressure felt by both private and public suburban institutions to have annual increases
in their success metrics. Studies have shown that suburban institutions have resorted in some cases of augmenting their student’s grades. As quoted from the article ‘Why Suburban Schools Are Inflating Kids Grades’ “Wealthier Students have advantage over lower income ones. Those enrolled in private and suburban public high schools are being awarded higher grades.” (Marcus, August 16, 2017) Suburban public and private institutions find it critical to have successful grade metrics for their students, because of the competition surrounding college admissions. The article states that grade inflation is accelerating in the schools attended by higher-income Americans. Studies have shown that the grade point average of students at private high schools who took the SAT climbed between 1998 and 2016 from 3.25 to 3.51, or almost 8 percent according to the author of the article ‘Why Suburban Schools Are inflating kids Grades’. Also suburban public high schools the grade point average went from 3.25 to 3.36. Comparatively inner-city public schools grade averages hardly budged moving from 3.26 to 3.28. Suburban school districts and private suburban institutions place an extremely high priority on college admissions for their students. Due to the increasing pressure felt by principals and teachers from parents regarding student grades, forced suburban schools to make concessions to appease parents. A reality which; results in administrators encouraging teachers to find ways to boost grades for students, despite student not really earning the grade. For public schools it’s the exact opposite there is no pressure for grade inflation, there is a process of pushing failing students forward to the next grade level after repeating the same grade a few times. In fact, there is a clear scenario were inner city kids are not given fair chances as their suburbanite counterparts, when it comes to college prospects. As quoted from the article. “Growing numbers of admissions offices make ACT and SAT tests optional and rely still more on GPA’s.” (Marcus, August 16, 2017)
The scenario of the suburbs making it ideal for their students to get into college, compared to urban students who have no support structure from home or the school is apparent. Now in recent years, there has been a push for more college prep courses and programs for inner-city school students. For example, New York States Upward Bound Program, provides after-school tutoring classes for at-risk students. These students are granted incentives through stipends and other forms of social assistance. The primary purpose of this program is a pathway to college. While the Upward Bound Program has been successful, the overall disparity of inner-city urban school districts college admissions record vs. suburban area schools is significant still.

Substance abuse regarding students is more of situational bases but evidence does show that, alcohol and other illegal drug use has been on the rise in the suburban areas during the last decade. As quoted from the article ‘Kids in High Achieving Schools: Addiction down the road’ "Privileged American High Schoolers can be at high risk for problematic substance abuse across early adult hood.” (Derra, May 31 2017) Because of the enormous pressure associated with achieving college acceptance. Many suburban students fall victim to eventual substance abuse. The atmosphere of the suburban neighborhood being of a general pleasant ideal situation, great pains are taken to ensure no negative light is cast down on aspiring students. (Derra, May 31 2017)
How the social economic backgrounds of both urban and suburban students affects their art education

Getting a child interested in learning is a complicated endeavor, in today’s environment with social media, cable television, internet; where information can be readily available at the click of a button. Because of these factors short attention spans are more rampant then every, as a generational issue due to the so-called cyber information age. Adding to the complexity of education is the social economic background of the individual student. As discussed in previous paragraphs a student’s individual experiences can have an effect on their learning. The urban student extensively suffers from this because of social environmental issues, such as poor economic status, chaotic family life and substance abuse. General core curriculums such as English, Math and Science have had poor results in terms of successful completion by students with these problems. Many have argued the issue is with improper curriculum planning that limit understanding of the education material. Lesson objectives of the core subjects are too inflexible to meet the specialized education needs, for inner-city kids.

Art Education curriculum has an advantage, that its malleable whimsical themes can be used to convey instructional material in a way that can be absorbed as stated in earlier paragraphs. The weakness as explained before, the process is as effective as the teacher ability to write and execute the lesson plan.

Other factors that hinder a teacher’s ability to successfully conduct a lesson plan is the behavior of the student. A child’s interest in education is vital to obtain the necessary retention, in a child achieving success. Traditionally such subjects like Math, Science and English have been considered boring and not given proper attention. This depends usually on the personal
interest of the child. But it must be stated that in these core curriculums such as Math, Science and English there is a profane issue with deficiencies in the inner city school districts. Fine Arts curriculum has had a mixed success amongst the inner city school districts. Art assignments allow for more freedom and flexibility to grade them allows the art teacher to help the student gain some measure of success. However the extent on the success depends on the cooperation of the student for the teacher. Behavioral issues have been the major issue plaguing urban schools for a long time. Urban schools tend overall to have more severe behavior problems, compared to their suburban counterparts. An unfortunate reality exists where the urban teacher, spends most of their time correcting or disciplining bad behavior from students. Also the severity of behavior can range from mere annoyance to out rite assault and battery, in some cases where the teacher is severely wounded. Coupled with these realities and complying with state standards for administering curriculum, leaves teachers with a difficult task teaching. The Art Teacher is not immune to this reality. While the application of visual art lessons allows for greater freedoms by the teacher and the student, the teacher is still required to fulfill the standards by the school district and the state.

Art education in general is about the process; the creative steps of an art project, how the learning objectives of the lesson can be met. However, as stated before attention spans for children are short, even when a student is interested in a subject, teaching them can be difficult. Students with extreme behavior problems can pose a particular danger in the art class room, because of the materials an art teacher is required to have. Such equipment being cutting boards paint, paint brushes, fountain pens, scissors, etc in the wrong hands can be dangerous and deadly. Another factor is time due to scheduling most art class periods range from 30 to 45 minutes for urban school districts. Where the suburban school districts’ have longer class periods especially
if they employ block scheduling. Because of the general lack of resources and space for so many poor children; art classrooms are often packed, sometimes with two different groups of students during the same period. A regular education class can be paired with special needs class, which have a range of moderate to severe behavioral issues of their own in addition to special needs. Resources for art supplies are case by case bases depending on the school district; a lot of urban school districts have low funding and don’t have much money for art supplies. In many cases art teachers are forced to use their own money to buy art supplies. Depending on the school itself, the art teacher may be limited in the type of visual art they can teach. For example lacking a furnace for clay sculptures, this would deprive the students of the opportunity, to form their own object and learn about form and volume.

Discipline for an urban school district is problematic within the political framework of the inner city, especially dealing with students who have extreme behavior problems. The theme of the revolving door scenario is an appropriate analogy. A child gets suspended for an amount of time; depending on the school districts policies then comes back, they do it again they get suspended, they come back. Unless the offense is particularly heinous; that is when it can lead to formal suspension or face outright expulsion, and depending on the school district and its policies, that can be a near impossibility.

Suburban school students do not have the same hurtles as the urban students, regarding resources. Suburban school districts enjoy larger budgets per student, regarding all the core subjects including visual arts programs. Examples being larger class rooms, more art supplies, a greater range of art supplies, and more frequency in replacing these supplies. In general there is more of an emphasis put on the visual art programs, which allow more flexibility for the Art Educator. The class room numbers are smaller which allows for personal attention to each
individual student. Also with a smaller community there is a more effective method of discipline and general interest in an individual child’s academic success. A consequence for an unruly suburban student has more bite than compared to an urban student, because of the involvement of the parent and discipline policies of that suburban school district.
Urban and suburban school districts policies for art education

The policies for urban and suburban school districts are heavily influenced by the general education policies of the state they are in. The differences are the enactment of the official state policies, the organization of oversight, such as managing of the districts art curriculum department. The number of schools in the district whether it’s an urban or suburban school district determines policies, also the type of visual arts programs offered at a school district. For example, an art teacher has a supervisor assigned to him or her from the main district office, the supervisor is required to assess the art teacher’s ability to follow the established guidelines of the district and state. These policies will range from the lesson plan development, class room arrangement, appropriation of materials, grading rubrics and overall effectiveness at administering education course material. The administrators of the school where the art teacher in question works will observe and review any issues found, in the teacher’s performance administering the curriculum.

It must be stated that each state has different methods meeting compliance with federal education standards. One state can be extremely strict and have several metrics to critique a teacher’s ability to do the job; another state can be very lax in their requirements to be a professional teacher. For example, in New York State to be a fully certified art teacher you must have a bachelor’s degree, a master degree, successfully completed student teaching, submit the EDTPA and successfully completed the required New York State certification exams. All of this leads to initial certification, a teacher still must do professional development for 3 years, after that they receive full certification. Also each year New York State teachers have to submit their artifacts; these are samples of their students completed work. New York State goes through annual reviews of all their teachers. Teachers are determined to be effective or not effective
based on the observations of their supervisors, school administrators and metrics provided by the New York State Department of Education.

An example of the bureaucracy that art teachers have to adhere too is the art department of Buffalo Public Schools in New York State and Amherst school district and other suburban districts art departments. Buffalo Public Schools is the largest school district in western New York. Looking at the Buffalo Public Schools website, the art department section is divided into categories (Department Staff, Art Teachers Resources, K-12 Visual Arts Course Listings and Descriptions, Revised 2016 BPS Visual Arts Curriculum, BPS Visual Arts Recommended Unit Plan and Lesson Plan Template, Standards; Benchmarks and Performance Indicators, National Coalition for Core Arts Standards(CCAS): the Arts Standards Framework, Common Core Learning Standards, Instructional Art Packet, Teacher Evaluation and Department, APPR, Lesson Ideas and Tips, Professional Development Sessions, etc.) As you can see the informational details are many for a professional art teacher in a city to consider. The need to meet all the standards are essential and be able to teach children in the inner city setting. (www.about.domains/buffaloschools.org/bcada.)

The Amherst School district web site Art Department section shows a picture gallery and some upcoming events with the communities involving the visual arts. Investigating further in the Amherst school district website, the only material that was discovered pertaining to the regulating of art curriculum for New York State was a memo about the APPR. The Annual Professional Performance Review; is a review of teachers and principals in the New York education system. (www.amherstschools.org/.)

New York State Department of Education has developed guide lines for their educators to make an effective flexible curriculum for the teacher’s particular subject of study. Because of
this necessity of having effective educators; the State of New York must have a way to gauge the ability of these teachers, to complete their tasks as an educator to the student. The ability to plan educational details; such as lesson plans and to effectively be able to grade the finished work of their students, must be tested to ensure quality education. To accomplish this New York State’s Education Department has developed training materials for its teachers to use, an example of this is below. (See Figure 4)

Figure 4

Figure 4 is from New York State education department 2012
Figure 4 above is a practice rubric provided by the New York State Education Department, it is designed to assess the teachers understanding of their student demographics through analyzing their lesson plan details. The practice rubric indicators are “Describes and plans using knowledge of developmental characteristics of students”. The range of metrics this rubric employs are; Ineffective, Developing, Effective and Highly Effective.
Curriculum practices and procedures

The format and guidelines of New York State art curriculum lesson plans will be used as an example. New York State has a general art lesson format and each individual district has their own formats of lesson plan development based on the central State Education Department. New York State provides detailed step by step points that an art lesson plan has to meet. Such as the big idea, what is the overall purpose of this exercise, the reasons, the why. Next would be the four lesson objectives, usually there are 4 or 5 goals that the lesson is designed for the student to reach. These goals can go beyond the lesson plan and have an impact on the student’s personal development. The performance task; is the general description of what the lesson will be about, how many steps to the lesson plan, and the sequence that the student must follow to achieve completion of the objectives. The lesson plan is then broken down into steps; each step coincides with a set number of minutes allotted in the class period. A lesson may take 3 to 5 periods normally consisting with a 30 to 45 minute period. Some school districts usually suburban ones utilize block scheduling, which consists of 85 to 100 minute periods. The lesson plan; will include the materials and each phase of the lesson, that the materials will be used for, to complete the performance task.

The grading rubric is a set of categories based on the lesson objectives and performance task indicators. New York State has a set of rules and guidelines for an art educator to follow when creating a grading rubric. Each rubric designed by an individual teacher has its own format or vocabulary, depending on the teacher’s pedagogy or personal teaching philosophy. The grading rubric will have a scale from lowest to highest and categories of the performance task. This is usual represented by rows and columns the grading aspect can be based on points or verbal distinctions for example such as; unsatisfactory, marginal, satisfactory, proficient and
exceptional. There are two examples of a rubric for a self portrait project. Figure 5 is 6th grade; Figure 6 is for 1st grade, both have a number grading system from 4 pts to 0 for each category there are five criteria totaling a possible of 20 pts. The only difference between the two rubrics for the self portrait project is the 6th grade version has “Value Shading” and the 1st grade version has “Color” instead. The standards for judging a students work are lowered for the 1st grade version compared to the 6th grade version. That simple difference accounts in the level of the student, competent educators will design their curriculum with the measured abilities of the grade level. (See Figures 5, and, 6)

<table>
<thead>
<tr>
<th>6th Grade Self-Portrait Rubric</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
<th>0</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Facial Features</strong></td>
<td>Accurately observed and drew the individual shapes and placement of facial features without assistance. No stereotypical noses, eyes, mouth, etc. drawn.</td>
<td>Tried to observe the individual shapes and placement of facial features. May have required some assistance, but did not draw stereotypical features.</td>
<td>Required assistance on how to observe facial features. Some features do not represent actual features, or are stereotypical depictions.</td>
<td>Required assistance on how to observe and draw facial features. Features do not represent actual features. Draw features without observing them.</td>
<td>No self-portrait. Any type was created, even without assistance.</td>
</tr>
<tr>
<td><strong>Proportions</strong></td>
<td>All above facial features are placed in proportion to each other. If body is included, it is proportional to the head and gives the illusion that the body has volume and form. Includes arms, legs, shoulders, feet, hands, torso, neck, hips, etc.</td>
<td>All included facial features are in relative proportion to each other. If body is included, it is relatively proportional, and includes arms, legs, feet, hands, torso and neck. At least half of the facial features are not drawn in proportion to where they should be. If body is drawn, it is not proportional and only includes arms, legs, feet, hands and torso. No neck, represents more of a stick figure than a body with volume.</td>
<td>Facial features not drawn proportionally. If body is included, it represents a stick figure not a body with form.</td>
<td>Facial features are not drawn proportionally. If body is included, it represents a stick figure not a body with form.</td>
<td>Facial features are not drawn proportionally. If body is included, it represents a stick figure not a body with form.</td>
</tr>
<tr>
<td><strong>Value/Shading</strong></td>
<td>Included a full scale of shading and value from dark to light in portrait. Created a smooth transition between values. Observed real shadows on face and included them in drawing. Used 3+ shading techniques.</td>
<td>Attempted to create a full scale of shading and value from light to dark. Had a slightly choppy transition between values. Did not observe more advanced details such as real shadows and highlights. Only used 1-2 shading techniques.</td>
<td>Only used 3-4 varying shades off the value scale with assistance. Did not observe advanced details. Added shadows where they weren’t observed. Used 1 shading technique with assistance.</td>
<td>Required assistance to create only dark and white areas of shading. No transition between the shades. Did not create shadows on face. Only used 1 shading technique with assistance.</td>
<td>No value or shading added even with assistance.</td>
</tr>
<tr>
<td><strong>Details</strong></td>
<td>Included at least 3 advanced features such as eye brows, eye lashes, dimples, moles, scars, neck, clothing, etc. Includes details such as long curly hair or short straight hair. Used a mirror to observe own features.</td>
<td>Included 3 advanced features from list to the left without prompting. Used a mirror to observe own features.</td>
<td>Included 3 advanced features from list to the left with prompting. Needed reminding to use a mirror to observe own features.</td>
<td>Included 1 advanced feature from the list on the left with assistance. Did not use mirror to observe own features.</td>
<td>No details are included, even with assistance.</td>
</tr>
<tr>
<td><strong>Time Management</strong></td>
<td>Used the allotted time to finish project. Did not finish early or need extra time.</td>
<td>Used allotted time to finish project, but may have been reminded to stay on task. Finished on time.</td>
<td>Easily distracted and was reminded to stay on task. Needed extra time to finish or finished with extra time.</td>
<td>Needed constant assistance to remain on task. Eventually finished after extra time was given.</td>
<td>Did not finish, even with extra time or with assistance.</td>
</tr>
</tbody>
</table>

Total Points: _____ / 20 = _____%
The grading of the student’s work is where the difference can be compared for the urban and suburban school districts. These differences are in individual grading policies not the planning of the grading rubric itself, but rather the standard by which a school district determines
what a failing to passing grade is. An example of this can be comparing the Buffalo New York public schools district with its neighbors such as Amherst and etc. City public school teachers are pressured to pass students for the need to move students along to the next grade level. Despite the students complete lack of ability or even interest in completing the assignment. Art Teachers in particular are expected to do this, for examples middle school art teachers are not allowed to give grades below a 65 in some cases even 75. A disturbing concept, this scenario is intended to pushing a student to the next grade despite their actual work effort, it is regularly practiced in particular for failing school districts. The reasons for this is overcrowding of students in many city districts, because of the number of students becoming repeaters of the same grade combined with the behavior problems it becomes a necessity. As stated before the art room potential with all the materials can be dangerous, note though that all art materials must be approved for child education. But the potential of danger is still there, because of the explosive possibilities with overcrowded class rooms filled with at-risk children.

Looking on the suburban side of things art teachers still have to follow organizational class room procedures. As stated before certified art teachers especially in New York State, have to adhere to federal and state regulations for curriculum development. The difference being for suburban art teachers is space to work with materials and demographics of their students. Suburban school center’s class room sizes regarding number of students are generally fewer than the city schools. Combined that with more money for materials, which allows suburban art teachers more flexibility with their class room art projects. Another factor that can be considered an advantage is the time allotted per class period. The scheduling of suburban school districts can be very different from the urban school districts, depending on the individual suburban districts policies. As mentioned before there are suburban school districts that employ block
scheduling which is usually around 80 minutes for a subject period. Because of the longer time frame, information and execution of a performance task can be more effectively adsorbed and executed. Having a less dense student population the art teacher with this allotment of time can effectively give more individual time to each student and maintain a higher complete level of assignments/projects.
Chapter 3
Final comparative analysis for urban and suburban school district’s art education
How effective both urban and suburban school districts are at administering art education to individual students

The individual experience of a child’s education is often lost in the pursuit of a successful student population. This is most evident in the urban school districts, due to large numbers of students. As mentioned before state-level education departments have their own metrics that are used to assess, whether a teacher is effective or not effective at their own field of study. The issue is how districts being urban or suburban, are effective when addressing the needs of their students. Taking into account the resources at their disposal, depending on the area that the school district is a part of influences that happen for the students benefit. In previous paragraphs it was stated that budgets for school districts largely depends on the economics of the state, such as funding. Some state education departments enjoy a large budget, such as the before mentioned New York State education department, however New York State still has some of the poorest city school districts in the nation. Such As Rochester and Niagara Falls New York, are smaller urban districts with all the issues of the inner city. With the combination of overworked under-equipped teachers and student population, with as mentioned before a number of emotional and psychological problems individual learning becomes problematic. Also to be blunt in the urban school setting there are other logistical issues, such as language and cultural barriers. For example in the Buffalo Public School districts recently due to the 2017 hurricane that hit Puerto Rico, there has been an influx of Puerto Ricans to western New York. Many of these students are only Spanish speakers which by its self are a challenge; further issues can be Autism, ADHD, psychological disorders and etc. Each Student is an individual, with their own host of issues and quirks. If we look at a school district with a population having these number of problems, combined with lack of space and resources, will
lead to turmoil. The public art teacher in the urban center is tasked with being able to effectively communicate the lesson objectives to the student despite their communication blocks. The Visual arts does have an advantage, being a universal elemental force for human beings. All cultures all races or creeds have some sort of visual creative practice. The difficulties lie in the art teacher to effectively communicate the performance task to students in the class room. Depending on the university art education program, aspiring teachers are trained in providing provisions with special needs children in mind. Public school art teachers have to find cohesion with their thematic units and individual care of struggling students. The issue being time and class room management, behavioral problems have been and continue to be extreme issues in the city districts. Teachers in urban class rooms usually have to spend around 50% to 80% of the time doing reprimands or outright disciplinary measures. For teachers who are struggling to effectively teach large class rooms, this situation is overwhelming.

Looking at suburban school districts in New York State, we can compare to situations under the same rules. That being the New York Art Education standards. The difference being the policies of the school district involving time appropriation for class periods and discipline policies for children identified at risk of failure. As stated before it’s a matter of population size with the resources as the disposal for the art teacher. Suburban school districts with smaller student populations enjoy more, money per student than their urban counterparts. With that a teacher has more physical tools to help an individual student in the art room. Regarding class room management of behavioral problem students, the discipline policies of suburban districts can be more effective than urban ones, because of parent involvement. With that ability to have the parent more readily available for consultation, and district policies that have more decisive discipline measures unrestrained by bureaucracy, the teacher can have more control. Special
needs children, such as autism, or severe mental retardation depends on the suburban district’s program involving Exceptional Education or formally Special Ed. But compared to the situation of an urban school district that has mass populations of special needs children with little to no vacancies, the suburban school districts special needs student body can be helped easier. In many scenarios for both urban and suburban schools, art curriculum has been essential in the education plans for special needs children. As stated before art is used as a vehicle for children to grasp other more formal subjects. The process for educating special needs children requires a more one on one attention from teacher to student. For example with student population density being higher in an urban district, schools many times will have to combine special needs children with regular education students. This has been going on for a long time to foster growth with the special needs children, this scenario is often played out in the art class room. However with art education many times entire classes will be merged in a single art room. The special needs children will usually have aids but, the combination of normal large class size with potential explosive special needs students can be troublesome. The issue of art education as with all curriculum administering to children, is one of logistics. Again, it’s about metrics so many students have to pass or appear passing to show an effective education system. Suburban schools have an advantage with fewer student population density. And more proportionate class size system in an ideal setting, suburban school districts do have their fair share of logistical problems too. But not the same level as their urban counterparts. With this advantage suburban schools enjoy; class room management is more achievable, which allows for more individual time for students.
How do you make art education better for, both urban and suburban students

Art Education has gone through a process of evolution regarding the dissemination of information, a process of achievable goals for the student and the overall beneficial effect for society. The concept of Art Education is the combination of visual art disciplines, formal educating methods with social and psychological aids in mind of the student. Art has been regarded and used as means of catharsis for individuals, such as young students. In fact an entire discipline of art has developed on this principle of treatment through art, being referred to as Art Therapy. The practice of Art Therapy is different from Art Education; Art Therapy uses the visual creative process as a treatment for deeply troubled individuals to find comfort with their personal emotional issues. This is another example of how visual arts have advanced society in the last 100 years along with Art Education. The process of art curriculum has been evolving through various introductions of new education methodology. These changes have been due to the progress of child case studies in psychology, or marker indicators in their emotional development. Visual arts have been used as an indicator of growth, for example the scribbling of a toddler is showing the developing of motor control of their appendages. Later indicators of development are around 5 to 8 years of age, by demonstrating the ability to form geometric shapes through drawing people and objects.

The question is; how the process of Art Education in today’s world can be improved? Well the first answer to that would be to utilize all the latest education tools available, such as technological resources. Using the Buffalo Public Schools as an example, many school art rooms are equipped with a smart boards, computers linked to a network. Teachers are trained in
education resources current in today’s class room. Another potential answer would seem to be have more interaction time with individual students. Having more exposure with the teacher exclusively would lead to stronger development of curriculum understanding. This notion works and doesn’t work for Art Education. With art curriculum the key point in student understanding of the lesson objectives, is the exemplar. Art teachers must be able to show concisely the steps into completing the desired finished product. However as stated before art is malleable and open to interpretation, each student in the art room will find a different way to complete the performance task. Because of the nature of art, a teacher should help a student one on one understanding the basic steps in the process of the task. But the student must be allowed to work to figure out how to achieve the task on their own. The scenario works only in the best of circumstances, that being were students are not misbehaving or are deficient cognitively. Though Art educators of today have been trained in the abilities to assess the child’s needs and adjust their curriculum.

The problem that affects both urban and suburban art educators is the bureaucratic requirements of adherence to education standards. The issue with visual art curriculum being each lesson has its own least of materials, instructions and process time. Even in specific areas of study such as sculpture or painting, one project can be completely different from the other. Considering all that a modern teacher has to be accountable for, in terms of paper work, art education has a heavy work load of both prep time and lesson plan development.

Utilizing New York State as an example again, the art educator in question not only has to provide quarterly thematic units, to his and her principle but must attend weekly meetings on curriculum development and etc. All this takes away from time, an already priceless commodity, especially in the urban school districts.
Conclusion

The historical context of Art Education is forced trial and error; with any discipline experimentation is necessary for advancement. We have looked at the beginnings of visual art education in this country. The connections of art from the dawn of civilization to the modern interpretations of visual arts for teachers, in today's class room. The development process of modern art education has had a trek of over a hundred years, moving in the same direction coinciding with public education itself.

Art Education in the United States of America has gone through a process of cultivation developing new strategies based on individual contributions during the ensuing decades. Allowing for a broad and flexible curriculum that has an emotional psychological component that allows for greater connection with the pupil, compared to other core subjects. The society shifts within the United States prompted different social environments, for which art education has been disseminated to multiple types of people. As time passed by these different segments of society became known as urban, suburban and rural areas. Each segment of the country having their own customs, economic geographic distinctions, making for unique multiple groups within the whole of The United States of America.

The question was asked, why do urban children perform less successfully at art education, compared to their suburban counterparts? Why with a subject as broad and open-ended as visual arts, do urban children still fail? To answer these questions we looked at all the factors that contrast an urban school district compared to suburban school district. Such factors being population density, demographics of the student population. The economic-political frame
work of the school district in question. We looked closely at the logistical situations of both type of school districts and what the art teachers in both scenarios have to work with. Such as class size, behavioral issues, physical issues and parental involvement for these two types of students. We looked at the state and federal regulations that an art teacher must adhere too.

We had compared these relevant issues between the urban and suburban school students; the conclusion is the urban students finds themselves in an increasingly hostile environment, which is detrimental to their education. There are so many factors that the urban student has to contend with. That in the best of circumstances it is extremely difficult for them to succeed. As stated before a child’s education is a structure, a built thing, and the foundation must be solid for the structure to be secure or it collapses. Adding to these issues of urban school districts is the multiplicity of the problems, the wide spread deficiencies suffered by these students. The unfortunate reality that not all inner city children who require special attention get what they need, because lack of resources at risk children needs cannot be met. Schools in urban districts just don’t have adequate funding for the demands for each one these students.

The direct effect on the art class room is the same felt by other curriculums in modern urban public education. An overwhelmed teacher with insufficient resources to compensate for so many children with needs that go beyond the boundaries of art education parameters. Even though there are programs specifically designed for urban at-risk children to succeed and further with that, art programs for after school that give opportunities to explore creativity through visual arts. A failure still exists when it comes to the overall graded success in terms of art education.
But again why? Why do children fail at a subject where all they have to do is literally try and will at least receive a passing grade? To put it simply the chronic failure in urban art education is lack of interest to do their school work. The reason for this is the overwhelming sense that education in any form even art is unimportant. It must be stressed that this explanation is not the sole reason for children not reaching their full potential. As explained before a child can suffer a number of disabilities being emotional, psychological and physical, which can inhibit their ability to learn despite their desire. These children can be successful given the right resources that would be available. But the underlining issue with these children being successful is desire, desire to learn. A teacher can have every kind of resource and skill needed to administer to a student with unique issues, but at the end of the day, the student must want to learn.

Who is to blame for children being unruly in the class room, a child is nothing but the experiences and examples that he or she has witnessed. You can’t really blame a child completely for his or her behavior, if a child has no positive structure at their home base. A child must be taught that the value of education or at least given a choice between academic achievement or darker paths. But on the counter-argument, to say that it is the fault of one singular source especially a child is wrong.

Looking back at all the problems consistently connected with inner-city schools systems the lack of adequate resources for the child populations in the city. The diverse population of students that the art teacher may not be fully prepared for, combined with chronic deviant disruptive behavior, leads to a failing scenario for the art room. The primary reason is interest, the interest of the parent and interest of the student. The reason suburban school districts art classes are successful is interest and intent to put pressure on students to succeed and excel.
With the relative advantage of a smaller population and better resources, leads to higher success rates for suburban students.

Society as a whole must address the decaying social fabric of inner city school systems; the family structure must be fixed so that teachers and parents together can help create successful adults.
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