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## **OTHER ONGOING CONCERNS**

### **Discussion Prompts: Research**

- What research questions do you want answered?
- How would having these answers to these questions impact your practice?

### **Discussion Prompts: Standards, Equity, Other Ongoing Concerns**

- What other issues are increasingly critical to the practice of the arts in your community? Why?



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### **Transcripts (As Spoken) Research**

**Lois Hetland on Why Quantitative Research is Important (audio)** It troubles me a lot when I hear people in the arts talking about getting rid of those damn numbers and all that can't be said through numbers and world. No Child Left Behind and high stakes testing is in no way a model of how quantitative educational research should be done. That's a given. But experimental work is profoundly powerful. It does reduce the complexity of the world.

### **Doug Blandy on the State of the Field**

We're in a period where quantitative research has been so de-emphasized in our Ph.D programs. I think that we need our Ph.D programs to be thinking about how we're seriously under-preparing our doctoral students in this area.

### **Kent Lydecker on the Importance of the Qualitative**

The whole notion of the power of qualitative is one which I think our culture consistently underestimates and that one of the great potentials of the NAEA is to provide a language for talking about that qualitative condition of the human experience.



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### **Transcripts (As Spoken) Standards**

**Laura Chapman on How Many Standards There Are (audio)** The last exercise for Goals 2000 resulted in 256 standards, 4100 grade level benchmarks in 14 subjects, 77% of which was regurgitating academic knowledge. 20% about content knowledge .

**Susan Sclafani on How Standards Became Too Broad (audio)** I think people recognize that in almost every discipline that standards have not achieved what they had hoped to because frankly we allowed the experts to come together rather than synthesizing their ideas. Teachers finally walk into their classrooms and forget all about them.

**Mac Arthur Goodwin with a Concern (audio)** When I was in Department of Education in South Carolina, a group of us took all the standards we had from all the disciplines. And we looked at them. We'd say, "Wow, that is not possible." See, because the standards—a discipline-specific teacher takes those standards, and they say, "Oh, okay, I can do this." But the problem is you're running every kid through all of those standards.



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### **Transcripts (As Spoken )**

#### **Equity Issues:**

**Laura Chapman on Trends in the Field** Before NCLB, about 50 percent of high school students graduated without taking any visual arts courses in high school. The other half likely had instruction from a reasonably well-qualified teacher in one exploratory course, either in the fifth or the sixth or the seventh grade, not all three, and only for half a year or less. They couldn't find enough eighth graders enrolled in schools where art was taught regularly to all kids to do large sections of the national assessment.

As in other subjects, all of the data we have indicates that access to instruction in schools is more limited, of less assured quality, in elementary and secondary schools, where many students are classified as minorities or living in poverty. Of the high school graduates who go on and complete a college degree, 80 percent will graduate without studies in the arts, only five percent will major in the arts. In effect, a perfectly normal outcome of K-16 education is being unschooled in the arts.

**Lois Hetland on Who Gets Art in School** There's no community that has resources that doesn't give their kids visual arts education. But where parents don't have the money, those are the schools that don't have arts. So I really think we are talking about a social justice issue just in the access to visual arts education.