

THE EFFECTS OF ART EDUCATION ON LOW-INCOME YOUTH, YOUTH OF
COLOR AND QUEER YOUTH

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Abstract

This Masters paper is a critical review of literature based on the question: what are the effects of art education that include multi-culturalism on academic and social achievement for youth of color, queer youth and low-income youth. This paper discusses the rationale for the critical review of the effects of art education on said populations. The historical background of art education, specifically in the United States is discussed along with historical and current controversies as to why literature is limited in this area. The articles reviewed bring up issues of arts' transferability to other academic and social issues, art as a means to self-efficacy, art as an agent of social change and art programs and curricula. Critiques of the literature are made through an analysis of strengths and weaknesses. Suggestions for further research are made as well as implications for teachers working in public schools. There is still little evidence of the effects of art education on youth of color, queer youth and low-income youth.

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CHAPTER ONE: INTRODUCTION

Introduction

The educational system is currently in a state of crisis. There are many contributors to this crisis: lack of funding in the arts is one; another is youths' cultural backgrounds are constantly invalidated. Art is one of the major ways cultural background can be validated and supported, depending on how it is taught and approached. Every culture has art. It is a form of expression that brings people together within their individual cultural communities and that connects between communities (Chalmers 1996, Clark 1996). This paper will discuss the growing importance of arts education as a means to integrated learning especially for youth of color, queer youth, and low-income youth—populations typically defined as at-risk. The public school system and the United States government have disenfranchised these groups of students. Many of them are currently labeled as at-risk. They are at-risk for dropping out of school, drug abuse, teen pregnancy, suicide and delinquency (La Vigne 2005). The theme of this paper will center on the following question: What are the potential effects of arts education on youth of color, queer youth and low-income youth? The first chapter is an introduction of the issues and the relevance to modern schooling needs. The second chapter builds a context for current analysis by giving historical context to the question, tracing the history of schooling from ancient times into modernity. The third chapter is a review of the literature surrounding the question. It explores current quantitative and qualitative

research in regards to art education and youth of color, queer youth and low-income youth—otherwise called marginalized or disenfranchised youth. The fourth chapter is a summary of the findings, implications for teaching and suggestions for further research.

Rationale

One of the foremost needs for this paper is that youth of color, queer youth and low-income youth are disenfranchised by the public school system in the United States. There is a significant achievement gap between white students and students of color (Delpit 2006, Walker 1995). According to Spina (2006), “Instrumental and artistic thinking should be considered equally important forms of intelligence that use different kinds of semiotic mediation to actualized meaning. By activating mediational activity, symbol systems may stimulate covert responses such as internal schematic connections, rehearsal, comparison, and extracting and processing information in coordinate ways resulting in a synthesized process” (p 101). In her research she studied the implications of art instruction for English Language Learners. Achievement gaps may be mitigated if arts instruction is made more readily available for marginalized and disenfranchised youth.

A strength that youth of color, queer youth and low-income youth hold are the communities they have created among themselves with the help of mentors and teachers. The focus of many of these communities is art-based. They offer a great deal of support socially and therefore academically (Chalmers 1996). Potentially, respect and inquiry into students’ cultural backgrounds could support

academic growth. Therefore a deep sense of compassion and curiosity needs to exist in people who take on the mentor or teacher role (Dewey 1938/1997, Zull 2002). Because the number of teachers from a white, middle class background is disproportionately greater than the communities they teach, this is particularly important (Chalmers 1996). When these teachers encounter a new culture, a process of learning and integrating the culture and interacting with their student, co-worker or parent from a place of respect should follow. This way a whole systems approach to learning where cultural safety and understanding will be in place can thrive (Senge 1990, Rogoff 2003, Zull 2002).

One means to this end is art education. With art education falling to the wayside, the potential to encourage students academically through celebration of cultural art is decreased. This paper will focus on the effects of art education that includes multi-culturalism on academic achievement for youth of color, queer youth and low-income youth (Chalmers 1996). My personal bias that art is an essential academic subject underlines the paper. It is my position that the public school sector and federal government support a system of racism, classism and homophobia that is reflected in the public schools. I believe some of the research and funding for research provided in chapter three reflects these systems of oppression and is therefore incomplete in terms of providing a comprehensive understanding of the effects of art education. And because I believe these things it impacts the paper because my paper now reflects how this oppression permeates every aspect of art education.

Why art education? What must art do? According to Brown and Korzenik (1993), “art must do what other subjects have done and still do. It must help children grow in directions the community values” (p.110). Conde` and Beveridge said that, “One of the problems today is that art exists as something ‘external.’ We use ‘universal’ and institutionalized standards to evaluate the art work, rather than considering how it affects a specific community, or gives ‘expression’ to that community’s needs.” (Felshin 1995 p 195). By understanding and integrating community and therefore cultural needs, art education can thrive.

Educators in the United States have looked to the field of psychology to understand the necessity of art in schools and found that art allows students to express their feelings. Findings in the 70’s and 80’s that led to implementation of art in schools have recently been abandoned. The more recent approach has been to focus on achievement oriented work of students, leaving feelings in the wake (Brown, Korzenik 1993). When people do not have space to express their feelings and cultures they do not feel safe (Zull 2002, Rogoff 2003). It is possible that the arts can provide this kind of space. Also, as Walker (1995) states, “Fine arts require higher order thinking skills, individual and group efforts, and an atmosphere of controlled freedom which teaches responsibility” (p 16). This is one piece of the reason that art is important for marginalized and disenfranchised youth. Another is the need to provide skills. Art skills can be likened to writing and reading skills and when honed can be an avenue for youth of color, queer youth and low-income youth to gain access into the dominant culture (Delpit

2006). For example, if a student is trained in Photoshop(c) this could lead to a career in graphic design.

One strength of arts education is that it can acknowledge cultural backgrounds and establish safety for students. Public schools often fail to provide a sense of safety in the classroom for youth of color, queer youth and low-income youth. This is a result of many factors based in a racist, homophobic and classist society (Johnson 2003). At-risk youth encounter unsafe school situations because of lack of funding for programs that address cultural needs (Igoa 1995, Spring 2005). Although not unique to at-risk youth, they may face violence at home or on the streets and deal with issues of addiction that affect their feeling of safety in the world including in school (Orenstein 1995).

One of the most important supports for a growing mind is a safe environment free of bullying and fear. When students feel fear in the classroom this inhibits learning and actually stagnates the physical growth of the brain (Jensen 2005, Johnson 2003, Zull 2002). Part of teaching is establishing safety in the classroom. Much of this happens through the process of cultural understanding. "Vygotsky saw social reality as playing a primary role in determining the nature of internal intrapsychological functioning" (Wersch 1985 p. 63). Vygotsky saw intramental communication as the internalization or the integration of society's views and making them one's own in higher levels of mental function; therefore one's external environment is key to establishing creative freedom. If this is true, teachers have a responsibility to respond to students' current schema of understanding by providing an environment where

their schema is integrated and validated. Arts education that acknowledges cultural differences and backgrounds may do this. Intentional acknowledgement of differences and backgrounds creates safety. The eventual goal is to create learners who want to learn. Physiologically, adrenaline inhibits front-cortex function, the place in the brain where judgment and reasoning happen. Consequently, if students are scared they will not be able to think straight and their creativity will be impeded. If a student is worried about being beaten up or disrespected they will have a physiological response that potentially could stop them from learning. Teaching art needs to keep this in mind (Maturana, Varela 1987, Zull 2002).

Definition of Terms

Defining art is not a simple task. Stockstad (2005) claims that, "in our day art is not dependent on conventions, or on the skill of an artist" (p xxx). Given the diversity of cultures that interact in our day and age it would be difficult to define art in specific terms. For the purpose of this paper art will be defined as visual, musical, theatrical and dance that expresses the human condition either spiritually or emotionally. It will also fall under the category of utilitarian objects and elements of design such as architecture. The definition needs to flex given that the following discussion of multi-culturalism challenges the Eurocentric definition of art that commonly exists.

Multi-culturalism acknowledges that, "Cultural diversity is a fact. Most North Americans live in dynamic, non-static combinations of multiple cultures and subcultures. These overlapping groups may be identified by ethnicity, gender,

sexual orientation, age, geographic location and mobility, income, occupation, education and other factors” (Chalmers 1996 p 1). Exploring other cultures’ concepts of intelligence helps build a larger collective understanding of intelligence and helps to illuminate holes in old middle class European American models of intelligence (Rogoff 2003). Multi-cultural art education does not always acknowledge the above definition. It has been used as a blanket term to describe appropriation of cultures outside of the United States white-middle class (Smith 1996). However, for the purpose of this paper Chalmers’ (1996) definition of multi-culturalism will be used unless otherwise stated.

Although multi-cultural art often uses a child-centered approach and is more progressive than other school art methods, it was still developed from a European-derived middle-class perspective (Smith 1996). As Smith (1996) postulates, “The foundation for multi-culturalism is that there is a means to know the world in an objective or somehow *scientific* or *true* way outside the frame of reference built up from our own culturally embedded experience, personal and social” (p 216). This of course is impossible and when the art of other cultures is studied it becomes difficult to remain neutral given that not all cultures view art as something separate the way formalism has established it. Instead other cultures may have religious connections to art objects, therefore contradicting the separation between church and state that is maintained in the United States (Smith 1996, Spring 2005).

There are several schools for understanding multi-cultural art including transformationalists who believe that a new society can be attained by selecting

parts of many different cultures and building a new improved society. Another division of multi-culturalism in art appropriates minority cultures by glamorizing them and contrasting them with the dominant culture. Still another advocates for multi-culturalism to heal the damage the dominant culture has inflicted. This school of thought would use the study of African American artistic achievements to improve the self-image of African American youth. Smith (1996) spoke to the broad goals of multi-culturalism, "They emphasize social improvement or preferred psychological states and the *use* of art as a vehicle to attain those states, rather than the development of a full knowledge of what any society would regard as art, bearing in mind that it may not mean the same thing in all cultures" (p 216).

Johnson (2006) asserts that, "Like privilege, oppression results from the social relationship between privileged and oppressed categories, which makes it possible for individuals to vary in their personal experience of being oppressed. This also means, however, that in order to have the experience of being oppressed, it is necessary to belong to an oppressed category" (p 38). This is the case for queer youth, youth of color and low-income youth in the United States. For the purposes of this paper they fall into the category of at-risk. They are at-risk of not being fully integrated into the general educational system. The term at-risk has been used to define white-middle class male students who fail to meet the social standards of performance in school, but youth of color, queer youth and low income youth disproportionately fall into the category of at-risk more than straight, white, middle or upper middle class youth of European

descent.ⁱ There are many factors that lead to this differentiation. One oppression queer youth face is inherently connected to sexismⁱⁱ. In the United States we live in a society that values the contributions of straight, white men of European descent above anyone else. Anyone who is not included in that box is deemed lower status in our society. Those who challenge the status of straight, white men of European descent either overtly or inadvertently reap extreme consequences. Issues that Transgender, Lesbian, Gay, Bisexual, Two Spirit, Queer, and Questioning (TLGBTSQQ) youth deal with are inadvertently connected to feminism. Currently, youth of color face issues connected to ethno-centrism and immigration (Igoa 1995). Low-income youth come against a capitalist, classist society (Johnson 2005, Spring 2005). Multi-cultural arts education has attempted to bridge the gap between at-risk students and other students.

There are two major approaches to forming a multi-cultural arts education. One is coming from a modernist approach, and the other from a postmodernist approach. The modernist approach is discipline-based art education (DBAE). Clark (1996) speaks of DBAE as assimilationist and that, “assimilationist curricula merely camouflage systemic discrimination and perpetuate social inequities through cultural co-option” (p 32). The modernist approaches use similarity and commonality as their foundation and are in stark contrast to the postmodern approach that values difference and encourages diversity. Instead of melding and therefore marginalizing diverse voices in order to find understanding, the

postmodern approach suggests that through a conversation about differences, understanding can be reached (Clark 1996).

Limitations

The limitations of this paper are the lack of qualitative and quantitative studies of the potential effects of art education on youth of color, queer youth and low-income youth. This stems from a canon of art education that does little to discuss the art of Native Americans, Latinos, African-Americans, Queers, people of working class or poor backgrounds or the art of women as contributors to its history. This will be discussed in more detail in the second chapter. Where there was a surge of research on multi-cultural education and therefore multi-cultural art education in the eighties, in the last decade and a half research has dwindled due to No Child Left Behind laws (Smith 1996, Spring 2005). It seems that the people with the least distance to travel, who already come from privilege, are the students most likely to succeed in public schools. They are the ones researched. They are the ones who already have art in their schools because there is quantitative proof—highly valued in our society—that art is an effective means of promoting their academic achievement. I have worked to piece together research, both quantitative and qualitative, that begins to get at the question of art effectiveness for disenfranchised and marginalized youth despite the hurdles of racism, classism and homophobia that stand in the way.

A huge limitation of this review of the literature is the absence of information about the potential effects of art education on queer youth. Not only is there a lack of information regarding the arts and queer youth but there is also a lack of information regarding queer youth and education in general. Most quantitative and qualitative peer reviewed articles on queer youth are found in psychological magazines and not necessarily about the effects of education. Due to this unfortunate situation, I chose to include research on queer youth from psychological journals in hopes that this would give light to the experiences of queer youth in education and the challenges they are up against.

Statement of Purpose

Emerging evidence shows that youth of color, queer youth and low-income youth feel the brunt of lack of support in the arts most severely. Unfortunately, arts programming is often implemented in a way that the needs of the students go unaddressed (Quinn, Kahne 2001). The next chapter provides some historical background that will give insight into the current state of arts education. It will weave a more complete picture to answer urgent questions surrounding the current lack of multi-cultural arts education and elicit further evidence as to why multi-cultural arts education is a key to the foundation of a complete education (Chalmers 1996).

Chapter three is a review of the current literature surrounding art education and at-risk youth. A variety of studies are critiqued for their validity and accuracy. The stated question of inquiry begins to be answered as studies are analyzed.

The last chapter, chapter four, is a summary of the paper. It also makes suggestions for further research that will continue to reveal what society's best response to the question of inquiry may be and implications for teaching.

Summary

In this chapter I introduced the question of inquiry and the significance of this question to the field of education. It became evident an analysis of the current literature is needed in order to fully explore the potential effects of art education on youth of color, queer youth and low-income youth. Defining multiculturalism and oppression gave a more clear understanding of the subject to be expanded on. The next chapter focuses on the historical background of arts education and builds an understanding of the cultural impacts over time on modern art education.

CHAPTER TWO: HISTORICAL BACKGROUND

Introduction

Art has been deeply entrenched in human existence since the beginning of civilization. It can be and has been used for many means. In Catholic and Native American cultures it was used in ritual and to connect people more deeply with their spirituality. It has often been used as propaganda to promote the values of the ruling class as in the case of Louis XIV who was known as le Roi Soleil (“the Sun King”) (Stockstad 2005). Landscape painting in the nineteenth century was a means of promoting European ideals of manifest destiny connected to colonization. Art has forever been used as decoration and for adornment, from the shape of utilitarian items to modern day interior decorating (Smith 1996).

Although it may be obvious to many that art is innate to the human experience, art education has not always existed in public schooling. Today there are still many challenges to integrating the arts in every public school in the United States (La Vigne 2005). Multi-cultural arts education has been challenged and still struggles to find a whole place within the public school sector (Smith 1996). The history of art education in the United States along with some examples from other countries provide further insight and background into my inquiry around the potential effects of art education on youth of color, queer youth and low-income youth in public schools.

The form that art education currently takes in the western world is a result of many factors. To fully understand these factors it is necessary to trace history

from pre-historic times through modernity. The following chapter will reveal dynamics that contribute to the lack of art education for members of oppressed groups and the lack of representation of oppressed groups in the western art world in general.

In 1934 Dewey stated, “When an art product once attains classic status, it somehow becomes isolated from the human conditions under which it was brought into being and from the human consequences it engenders in actual life experience...Art is remitted to a separate realm, where it is cut off from that association with the materials and aims of every other form of human effort, undergoing, and achievement.” (p 3). Although there is currently greater diversity in access to the arts and in the ways art is taught, the practice of putting art into a separate realm and thus isolating it from human experience is the basis of how western art education is viewed today (Efland 1990). The separation of art from the human condition is like separating a mountain from the earth (Dewey 1934). There are people with feelings and lives behind works of art. By denying this, western society presents a situation where art is seen as an extraneous subject and a luxury.

According to Smith (1996) the modern art world’s philosophy of art—formalism—has kept the rest of the world from seeing art as a vital part of society. Dewey (1934) described separating the art from the artist. Formalism also excludes a great many artists, some of who are the focuses of this paper, from the art world. By not accounting for their contributions, a complete history of art cannot be written. Smith (1996) also describes Eisner’s view of the field of art

history as a way to avoid the work of trying to figure out how to teach art. This is not my purpose here. Instead, I will consider the history of art as a basis for understanding the current research and lack of research.

Prehistoric Art

What today we call art or craft our prehistoric ancestors just created. Prehistoric art justifies that art is an innate part of the human condition. Most modern day art historians do not consider the first paintings found in Chauvet cave in southeast France art. However, they have great interest in the images produced and upon even brief examination it is clear the images were made with highly developed skill and keen observation that only trained artists of today exemplify. Stockstad (2005) hypothesized that prehistoric art was not made for aesthetic means but instead served an essential need in the culture just as hunting or gathering did. Although art historians, archeologists and anthropologists do not have concrete reasons for why prehistoric peoples made these paintings, they agree on their centrality to the culture in which they were made (Stockstad 2005). Since prehistoric times there have been hundreds of art movements and genres. Prehistoric art is given mention here to illustrate the timelessness of image making. This is relevant to the said topic because it clarifies that art has an effect on people. To further comprehend the potential effects of art education on disenfranchised and marginalized youth of today, some understanding of the western origins of art education are needed. Within the origins we begin to see how limited the western canon of art is. If prehistoric art is not art, such exclusion shows the narrowness of the western canon of art.

What other vital contributions by youth from outside the white middle class culture might be excluded?

Western Origins of Art Education

Plato and Aristotle wrote about the role arts took in education. Greek influence is essential to note because we are still impacted by their attitudes toward art in education today. Greeks believed the visual arts should not be a part of general education although they advocated music because it was seen as a form of leisure. Aristotle had defined three categories of human endeavors: work, play and leisure. Music fell under the category of leisure. Efland (1990) describes the Greek view of leisure as, “neither the absence of toil nor the recreational activity involved in play. Instead, leisure is that which we do for the intrinsic satisfaction it gives, that which can give the greatest happiness” (Efland 1990, p 16). Aristotle spoke to music as, “the use of music for intellectual enjoyment in leisure; which is in fact evidently the reason for its introduction, this being one of the ways it is thought a freeman should pass his leisure...It is evident, then, that there is a sort of education in which parents should train their sons, not as being useful or necessary, but because it is liberal and noble” (Aristotle in Efland p 16). Aristotle further asserted that the true reason for including music in education is virtue. Although music was advocated in Greek society, visual art was seen as mere labor. The luxury of developing intellectual virtues began with Greeks’ music and although they did not see art as leisure the idea of leisure was stressed in the education of the upper class by means of music appreciation and consumption. This attitude passed through Roman times

and into the Middle Ages. The Renaissance created more space for production and consumption in art and indulgence in art as a leisure activity. With the Renaissance the theoretical aspects of art were explored and the idea of the artistic genius was developed. It was here that art began to separate from craft and come into the attitude in which it is regarded, having to do with formalism (Efland 1990). The Protestant Reformation is what initially laid root for American attitudes toward the arts. Art was seen as luxury and not essential to human educational development. Although there was the Catholic counter-reformation in Europe that promoted the arts, Protestantism is the basis for United States culture (Efland 1990, Stockstad 2005).

Puritanism and Early British Influences

Although Puritans are often blamed for the absence of art in the early Common Schools movement, Dillenberger (1989) observed that since Tudor times the Church of England was most often concerned with symbolism rather than painters and sculptors whose work was expressive (Dillenberger in Smith 1996). With the exception of Elizabeth who used the image of the Virgin Queen as emotional manipulation to gather support for more secular needs, the Church of England did not use or support the arts for more than symbolic means. Though Puritans did not teach art in schools, this does not indicate that they were completely against art; they were against luxury as defined in aristocratic terms. In fact, arts and crafts were seen as handicrafts and something to be taught at home. However, the Old Deluder Satan Act of 1647 held a parochial purpose—for saving souls—so Puritan schools were not particularly concerned

with the arts. Another contributing factor was, unlike other European countries, Britain did not develop middle-class art patrons. Thus, art in general did not have much ground in British society and therefore early schooling in the European-derived early America (Smith 1996).

Colonization of the United States

Part of the colonization of the land that has become commonly known as the United States involved art. Namely, the genre of landscape painting has played a role in colonization. Originally trained in Europe and later in schools developed in the Americas, landscape painters were essential to the glorification of westward expansion and the systematic holocaust of Native peoples. In their depiction of the land, they influenced and supported rhetoric of manifest destiny that coincided with systematic destruction of Native people and culture. The formation of the United States was under the guise of art and manifest destiny. It is from this point that the difficulty in integrating an engaged, inclusive art education was set. Non-European art's validation was threatened by the dominant European norm of formalism (Smith 1996, Stockstad 2005).

Common Schools

Before Common Schools were established, art education was indiscriminate and less widespread. The impetus for the development of the Common School movement was to respond to society's growing social ills, which included poverty, perceived disobedience and perceived immorality. The movement combined political, economic and social concerns and grew from a

need for a responsive work force with the budding industrialization in which the country was beginning to be grounded (Spring 2005).

During the nineteenth century, boys were not generally educated in the arts, but girls often had some contact with the arts in private schools. In these circumstances the arts were often seen as a preparation for marriage and included additional training in French, literature and elocution. This was in contrast to the Common School movement that promoted a "...rational emphasis based in geometric structure...characterized as masculine art education" (Efland 1996 p 147). Common School education echoed a society that was working from a means to an end mentality. Its purpose was to produce workers who could read instructional material, keep records and design products for consumption in a global market (Efland 1990). The result was an exploitation of the working poor. As Parker (2003) states, "Here, in the early stages of institutionalized public education in the United States, we can already observe the implicit use of art education to shape social identities, marked by differences in gender and class. These echo the prevailing division of labor among men and women, and the status distinctions of High Culture and common, utilitarian education" (p 7).

Horace Mann was the first documented European American to advocate for drawing in the public schools on the grounds that it would improve handwriting, a needed industrial skill. He also believed it would improve people's morals. Although already implemented in schools he also claimed that vocal music improved people's morals. This claim was made against the backdrop of a society continually plagued by poverty and crime. Although he did not see

drawing included in schooling during his tenure as board secretary in Massachusetts, years later, in 1848, the school committee of Boston integrated drawing into the Boston public school curriculum (Efland 1990). The incorporation of drawing into the public school system was met with conflict between the upper-class minority advocating for industrial drawing, and the middle class who were against this because they saw it as training for working-class jobs that they were trying to avoid (Efland 1990). Regardless of dissent and lack of integration, drawing became one of the listed grammar school subjects in Boston.

Education as Assimilation: An Ignored History

In the Common School there was an obvious attitude that schooling was for civilizing. Similarly, boarding schools created for Native Americans were created for assimilation. During the 1800's these boarding schools served to separate Native people from their traditional ways and indoctrinate them with Western religion, the English language and a way of life based in agriculture. These boarding schools often required people to move away from their homes and stripped them of their spiritual rights. Ways of expressing spirituality in Native cultures were frequently arts-based and included storytelling, weaving, singing and dancing. Although the United States was built on religious freedom, astonishingly the American Religious Freedom Act was not passed until 1978. This history is deeply entrenched in the psyche of United States culture. Attitudes towards Native art often echo attitudes towards prehistoric art. Native art is often seen as less than and fetishized (Smith 1996, Spring 2005). Before

Smith (1996), the art education history of Native Americans, Latinos and African Americans was largely ignored. People's of color contributions to art and art education have only recently gained much prestige and even now there is struggle for recognition (Smith 1996). We come to art education history with this sordid past. Attempts have been made more recently to reconcile this past. Some of this will be discussed in the next section.

The Nineteenth century

The theme of people of color, people of low income and queers being marginalized continued into the early 1900's. In the case of queerness, so much so that queers are not mentioned in the history of art education. That being said, during the early 1900's through the 1930's Picture Study became popularized in the United States in an attempt to democratize art, art making and art education. For the growing number of immigrant children who could understand pictures far better than words, this may have been to their benefit. Picture Study was developed by Oscar W. Neale and involved the education of students of the great masterpieces of European art. Although Eurocentric, the incorporation of visual imagery into public schools is significant. Exposure to art, however Eurocentric, gave students the message that visual imagery is significant and a part of academia (Smith 1996). Picture Study connected art education with the study of history and had the power to influence its viewers.

In the mid-twentieth century Logan (1955) spoke of the state of art education,

Never has so much been written and said about the arts; conversely, never in history have the arts been counted so negligible among the forces that supposedly shape or direct society. Potential catastrophic destruction makes the slow achievement of art seem less significant than research in medicine, in nutrition, in biology, in new destructive and constructive forces of all kinds.

Logan (1955) was writing about contrary positions within art education sixty years ago that still exists in modern day society. However, even before Logan, German influences were making their way into the American art education psyche. Of particular influence was the Austrian-born psychologist Lowenfeld, whose work had a major influence on what has come to be called the child study movement. Lowenfeld wrote the textbook that would be the most influential textbook in American art education for many years after its publication in 1947, *Creative and Mental Growth*.

Smith (1996) claims that much of American art education influence come from Lowenfeld. However, Lowenfeld's work rests in German theorists' interpretations of what is important for childhood art education based on German culture. Therefore, it may be problematic that much of American art education is influenced by Lowenfeld's work because his work stems from German cultural knowledge and needs rather than needs specific to American culture. Yet through *Creative and Mental Growth* and his work in the United States, Lowenfeld's ideas about the connection between art and therapy were

popularized. It is now well accepted in United States art education that art provides a means to achievement of selfhood, a concept popularized by Lowenfeld (Smith 1996).

The 1960's began to see some turn around in philosophical outlooks on art education. The book, *Preparation for Art* (1961) by June King McFee was an alternative to the Lowenfeld model and described arts variation among cultures. David Ecker's "The Artistic Process as Qualitative Problem Solving" (1966) introduced the artist as an intelligent problem solver. This introduced a new notion into art education: that art education could teach the student to develop experiences that would lead to corresponding inventiveness in art making instead of an artist being "imbued" with innate talent (Smith 1996).

Current Issues Affecting Art Education

The 1980's brought a surge of research and interest in the subject of multi-culturalism and the arts. Simultaneously there was an art-centered approach that became fairly popular. In 1983 Lelani Lattin Duke, the director of the Getty Center for Education in the Arts, made public at the National Art Education Association Conference a type of art education to be called Discipline-based art education (DBAE). DBAE sought to teach a conservative, art-centered approach in public education. However, by the late 80's, multi-cultural art educators were led back to the child-centered approach. During the 90's, DBAE and multi-cultural art education had merged in some ways and often existed as a similar methodology (Spring 1996).

In 2001 with the federal No Child Left Behind Act (NCLB), art education's place as last in the order of importance was legally confirmed. NCLB forces schools to prioritize math, science, language arts and reading and ties test scores to funding. Efforts by Native Americans, Mexican Americans and Puerto Ricans to ensure bilingual education in the public schools were nullified. These and other efforts to make schools more multi-cultural were put to rest by mandated standardized tests and state standards. A guarantee that the white middle class culture would govern the state of public schools was set in place (Spring 2005). It also meant there was little need for research regarding the importance of art education for at-risk youth because the question was not even given room to be asked. The result is a lack of studies exploring the effects of art education on at-risk youth. The federal government's plan on "producing workers to compete in a global economy" does not take into account the importance of art for the emotional and academic growth of students and glares in familiarity to the Common School movement (Spring 2005 p 461). The retreat from multi-cultural and bilingual education contributed to a climate of negativity towards people of color and immigrants.

We currently live in a society that values education for the use of producing what Spring (2005) calls, "workers to compete in a global economy". By 2007-2008, states were required to provide testing for science, math, reading and language arts and measure up to a national standard. With the focus on these subjects, arts education becomes less important and is not seen as

essential for building the consumer and worker in the values of the current administration (Spring 2005).

Summary

Where were people of color, poor people and queers in the history of art? It is now clear that they were mostly unacknowledged by public schools until recently. This fact, along with the lack of research on the effects of art education on disenfranchised and marginalized youth, becomes paramount to understanding the current research surrounding the question of the effects of art education on at-risk youth.

The critique of art offered earlier in the chapter by Dewey opened a dialogue in Western schooling of the definition of art. Smith (1996) hoped this definition would lead to a “rise of engaged art, an art that shows that images move the hearts of peoples,” and hoped it would, “enter the consciousness and practice of teachers and that art educators will realize that they can and must teach their students that art has a strong and vital relationship to their lives” (p 218).

The change in the mid twentieth century in art education from an innate talent that only a few possessed to a skill that could be taught is the basis of art education today. If art is a skill that can be taught then anyone can learn it and it is not just destined to the elite few who have always had access. However, with art becoming more common it has also become, in a sense, less valued. This can be seen in the following chapter, a review of the current literature.

CHAPTER THREE: CRITICAL REVIEW OF THE LITERATURE

Introduction

Chapter one discussed the basis for studying the effect of art education on youth of color, queer youth and low-income youth. Art education has been promoted by many as a cure-all to the ills of the current educational system. Some claim art education is unnecessary and a superfluous subject. Certainly current NCLB laws have condemned it as such, threatening the existence of arts in public schools. Examination of cultural norms surrounding art and art education were further explored in Chapter two. In that chapter an exploration of the roots of art education in the United States gave light to the need for more in-depth questioning surrounding the effects of art education on youth of color, queer youth and low-income youth. It reviewed prehistoric art, the Common School movement, early arts education in the United States and modern initiatives to promote multi-cultural art education. Chapter two also explored reasons why art education has historically been monocultural in the United States. Chapter three continues to examine issues introduced in Chapters one and two with a focus on reviewing the current literature surrounding the subject. The research is organized in five sections: transferability; cultural understanding and art understanding; promotion of self-efficacy through art: art as an agent of social change; and arts programs, curricula and projects. Each of the studies are analyzed and summarized. The breadth of understanding of the many facets of research surrounding the effects of art education on youth of color, queer youth and low-income youth is the focus. The review provides a basis for suggestions

for further research and implications for teaching, which will be discussed in Chapter four.

Transferability of Art Education

This first section explores the ability of art education to transfer to academic and non-academic development of youth. The question of art's usefulness in public schooling is currently under debate. This section provides a foundation for exploring the transferability of art to more specific cultural situations. Edens and Potter (2001) described these situations in the visual arts as "promoting problem solving in other areas" but they also include the transfer of art education specifically to other academic subjects (p 217).

In the first study, Erikson (1998), explores how art history instruction helps students gain a deeper understanding of visual cultural symbols, and an increased ability to analyze unfamiliar art in a more cognitively advanced way. The second study, by Nelson, Martin and Baldwin (1998), found there was a clear relationship between the science scores and the aesthetic drawing scores. The third study, by Edens and Potter (2001), found that the use of descriptive drawing increased students' ability to understand scientific concepts. In the fourth study, Vaughn and Winner (2001), found that students receiving intensive art instruction consistently achieved higher SAT scores than their counterparts. Next, Moga, Burger, Hetland and Winner (2000), found through three meta-analyses that an association between studying art and creative thinking depends on the experimental design and form of creativity measured. Catterall and Peppler (2007) found that disenfranchised youth who participated in intensive art

classes showed higher levels of self-efficacy upon completion than their peers who did not participate. Catterall, Chapleau and Iwanaga (1997) enlisted the National Educational Longitudinal survey to explore the links between increased cognitive and social development with intensive musical and theatre arts involvement. And finally, Burton, Horowitz and Abeles (2000) conducted intensive research on how arts involvement transfers to a variety of academic and social improvements.

In this first study, Erickson (1998), did a one group pre-test/post-test design on fourth and eighth graders ($N = 93$) to determine if art history instruction helped students interpret art contextually using the following three criteria: historical artist, viewer and culture. They found that eighth graders had more success generally in interpreting artworks contextually, and both grade levels accomplished deeper understanding while interpreting historical artist perspective. Older children were helped in all three areas by instruction in art history while younger children increased their ability to interpret art through the historical artist perspective.

The study—conducted in the Southwest—included students from two different school districts. The demographics of the group studied 42 Euro-Americans and 6 non-Euro-Americans of middle class backgrounds. From the lower income district there was 1 Native American student, 21 Latino/a students, 20 Euro-Americans, and 3 African-Americans.

Initially a pre-test was given that was also used later as the post-test. This contextual interpretation test asked students to interpret a Wilson Bigaud painting

by completing a series of sentences that tested students' understanding of historical artist, historical viewer and historical culture.

The pre-test was followed by an intervention consisting of art teacher instruction over a semester using a resource called *Artery*. *Artery* reviewed basic art vocabulary and focused on European art history interpretation. Although there was discussion within the units on colonization, the focus was on a European canon of art. They also did art activities that included a mix of European, Mayan and Ancient American art. Instruction time varied between fourth and eighth graders -- fourth graders met once a week and eighth graders met daily.

The two scorers constantly maintained interrater reliability by consistently referencing each other's lists. A multivariate analysis of variance (MANOVA) was used to measure the effects of age and instruction on the variables being tested. Eighth graders scored higher than fourth graders from the historical artist ($p < .010$) and historical culture ($p < .000$) perspectives. The artist, viewer, and culture scores in the historical interpretation section increased significantly between the pre-test and post-test ($p < .000$, $p < .000$, $p < .000$). For eighth graders, interpretation scores in general improved between the pre-test and post-tests (historical artist, $p < .008$, historical viewer, $p < .001$, historical culture, $p < .0001$), whereas the fourth graders only improved in the historical artist measure ($p < .003$).

A strong point of the study was that the authors thoroughly tested the art program before using it for the study. Refinement of the program was done

before it was used for the study. Another strength lies in the administration of the pre-test and post-tests. During these times, the students were told there was no correct answer nor were they expected to give a correct answer. However, interrater reliability of scoring was questionable; there was no specific protocol or structure used for analysis. The question the researchers raised about transfer was important, though the study was not developed or conducted in a way that allowed transfer to be quantitatively measured. This is unfortunate given the repercussions of quantitative proof about transfer.

Although this study did not adequately address whether skills learned in art instruction transferred to success in other academic or social endeavors, it did indicate that this type of intensive learning allowed students to acquire more critical and layered understanding of unfamiliar art. Erikson suggests that this may indeed transfer into an increased ability to ask deeper questions in other areas, and encourages further study.

When Nelson, Martin and Baldwin (1998) conducted a correlational case study with ninety-one students ($N = 91$) and asked about the link between drawing skills and science concepts, they found there was a clear relationship between the science scores and the aesthetic drawing scores.

The participants were 91 students ages four to eight years recruited from local preschool programs and public school in Arkansas. The majority of the participants of the study were Caucasian, approximately half enrolled in Head Start programs. There were 42 boys and 49 girls involved.

The study consisted of the distribution of a drawing task and a science material identification task. The students were free to draw with no time limitations and then their work was collected. The science task was based on the work of Dickinson and involved the identification of materials with correct responses tallied by observers.

Public school art educators made up a panel that analyzed the quality of drawings. All the people on the panel analyzing the quality of drawings received the same training. The instrument used for analyzing the work was called the Gestalt Holistic Assessment. The raters had to agree within one point of each other; if there was a discrepancy they would discuss it until mutual agreement was reached, using the initial training tool as their guide.

In order to measure the results, the researchers used a simple linear regression procedure, and found that there was a positive correlation between the total drawing score and the science score ($p < .001$). There is a strong link between artistic complexity and science object identification. Age was a factor in the materials score, the total drawing score and the developmental score ($p < .001$). Age was not related to the aesthetic drawing score.

The limitations of the study lay in the number of tasks used for measurement. There was only one drawing test and one material identification task. If more tasks had been measured, particularly around science skills, the study would hold higher validity. The researchers chose an abstract link in using material identification as the measurement tool. Obviously age would be a factor in identifying materials. The reference point of the panel and the process they

took to reach agreement brought strength to the study. The high standard of training the panel received speaks to the equality of the measurement tools.

In an empirical study looking at science aptitude in relation to arts involvement, Edens and Potter (2001) examined whether descriptive drawing was a means to retain and understand scientific concepts and explanations from a cognitive perspective. In an experimental design with subjects that included fourth- and fifth-grade students ($N = 183$) from an elementary school in the southeastern United States, they found that drawing encouraged conceptual understanding and meaningful learning. The students included 89 males and 95 females of which 100 were African Americans, 78 were European Americans, and 5 were Asian Americans. They were randomly assigned to one of three conditions:

1. Narrative text with instructions to write what they learned in a science log
2. Narrative text with illustrations and instructions to copy the provided pictorial representation in a science log
3. Narrative text with instructions to generate own pictorial representation, based on their understanding of the explanatory narrative, in a science log

A pre-test was given on science concepts associated with the law of conservation of energy. The pre-test concluded that there was no statistically significant difference between the three groups in terms of scientific knowledge, nor was there a difference between fourth and fifth graders. This study was

based on a cognitive approach to learning; therefore students in all three conditions participated in activities to activate prior knowledge of roller coasters (related to the science subject to be studied). They heard and read a passage connected to laws of conservation of energy and viewed a video featuring famous roller coaster rides and energy laws. These activities taught principles of potential energy, kinetic energy, gravity and friction. Then the students read text on roller coasters in which the law of conservation of energy was explained. Next, work done in their science journals was determined by which group they were in. The first group was to write about roller coasters using the principles, the second group was to copy a given representation of a roller coaster and the third was to make their own drawings of roller coasters illustrating the principles.

The post-test consisted of a modified pre-test and measured students' recollection of and ability to synthesize the studied concepts. Data from analysis of the student's writing and drawing abilities were included. Also considered were the student's demographic backgrounds, teacher's ratings of art and art effort and honor roll status. The post-test was analyzed using a one-way MANOVA and determined the effect of each task on the dependant variables and post-test scores that analyzed factual and conceptual understanding. As a result of the initial tests conducted, more tests were done to describe more in depth relationships between specific variables and outcomes. Therefore, an analysis of variances (ANOVA) on each of the dependant variables was carried out. Lastly a one-way analysis of covariance (ANCOVA) was used to adjust the original

differences on the pre-test among groups with the post-test conceptual comprehension.

Results from the ANCOVA revealed that the drawing group outperformed the writing group ($p < .003$). Although the interrater reliability of the scorers for writing and drawing was .86 and .73, there was 100% agreement for a number of concept units. Therefore positive results from the drawing and illustration groups were significant.

The researchers used a Pearson Chi-square test to analyze the students who scored significantly higher on the post-test and delay test to see if the race, gender, art ability, art effort or honor roll status was of significance. The test revealed that the only significant contributor was if the student was of a female gender.

One strength of this study is the high interrater reliability and the structure of the testing. Also, the number and diversity of the participants was significant. A weakness of the study is the small number of participants and ages analyzed. Also, dependant and independent variables used in the study were not specified in the researchers' report.

Another angle of arts effectiveness research investigated the effects of arts on standardized tests. Vaughn and Winner (2000) conducted a meta-analysis in a correlational study where 12 years of SAT data from 1987-1998 ($N = 8,500,621$) was analyzed in order to determine connections between arts course participation and SAT scores. The results showed a high correlation ($F(5,60) =$

93.977, $MSE = 83.791$) ($p < .001$) between higher SAT scores in both the verbal ($r = .19$) and math ($r = .11$) sections and number of years of arts courses.

The authors took the available SAT data, converted changed scores over the years for comparability and completed a one-way ANOVA. The number of years of art experience was the between-subjects factor. Students who participated in 0-3 years of art courses increased their SAT scores linearly each year, whereas a strong rise was seen in the SAT scores of students who participated in 4+ years of arts coursework. The researchers combined the scores by meta-analysis, one time each for math and verbal and found that the increase in verbal scores of students who participated in 4 years of arts courses were significantly higher ($r = .19$) than the increase in math scores (interval of $r = .08$ to $r = .13$) ($p = .001$) for the 0-3 students.

Lastly, the researchers asked if the type of art form in which students participated had any effect on SAT scores. It was found that participation in acting/play production and music history/theory/appreciation significantly increased both verbal and math scores. The lowest scores were from students who took dance, however all scores of students who took some form of art were higher than students who did not take art at all. The final analysis concluded that students who took any form of art courses scored significantly higher than students who did not take art courses.

Unfortunately this study does not take into consideration the fact that schools that can afford to offer art are often financially secure. Vaughn and Winner (2002) also discussed that students who take many art courses often

excel academically and the additional art classes are not necessarily connected to higher SAT scores. In fact the researchers relayed that extra time spent in any academic subject could potentially increase SAT scores. In general, correlations found were exceptionally low for this type of study.

Another analysis of how study of the arts transfers to other academic subjects can be found in the meta-analysis of correlational and experimental studies done by Moga, Burger, Hetland and Winner (2000). Researchers investigated the association between studying the arts and creative thinking, and found that it depends on experimental design (correlational vs. true-experimental) and form of creativity measured (verbal vs. figural/visual).

The researchers did a comprehensive search of seven electronic databases that resulted in 2,713 studies, then they hand-searched from journals dated 1950-1998 and sent requests to 200 art education researchers for unpublished studies. Each study selected had to follow certain criteria including that they had to be empirical studies that investigated the relationship between studying the arts and performance on measures of either creative, critical or higher-order thinking. Each study had to have a control group that did not have exposure to the arts and all studies had to assess visual art even if it was in combination with other arts. Each study was then coded by year of publication, sample size, effect size, age or grade level of participant, participant characteristics, duration, outcome and publication outlet. The researchers then conducted three “mini” meta-analyses, one for the correlational studies, one for experimental verbal creativity studies and one for experimental figural creativity studies.

The first meta-analysis of correlational studies found an association between studying the arts and performance on creativity measures ($r = .27$) ($p < .0001$), however since the studies were correlational, no causal conclusions can be drawn. Next a meta-analysis using verbal creativity scores as the outcomes was performed on three effect sizes calculated from experimental studies without significant results found. The last meta-analysis was performed on three effect sizes from experimental studies looking at the effect of arts education on figural creativity scores without significant results. Researchers found some transfer when students participated in the arts and then performed well on tests requiring drawing. However, no transfer was found when a student participated in the arts and then had to perform on a test requiring the generation of ideas, concepts or words. Researchers hypothesized that conclusions were limited because of the lack of experimental studies available and the kind of creativity measures used.

A strength of this study was the lengths the researchers went to retrieve applicable studies. Their requests for unpublished studies were intentional because they were looking for studies that did not have publication bias. If there had been more data available, especially in experimental design, the researchers would have been able to gather stronger evidence for their question.

The following studies most directly address the research question. In the first, Catterall and Peppler (2007) studied a treatment comparison group design and investigated if sustained high quality visual arts education would positively impact underprivileged children's motivation and sense of agency ($N = 179$). They found that there was significant growth in terms of self-efficacy ($p < .01$)

and in students' originality ($p < .01$) after participation in intensive arts programming. This first study was placed in the Transferability of Art Education rather than Art Programs, Curricula and Projects because the researchers' focus on issues of transfer.

For the terms of this study the researchers defined self-efficacy as a belief in an individual's ability to control their future, find solutions to problems and achieve goals. They also found significant gain in students' originality, which was about children's belief in themselves that they could come up with original ideas and solutions to problems. The authors believe these two measures may be linked because believing in one's own ability to come up with new solutions and new ideas is connected to a person's feeling of control over their future and optimism about the future. Classroom observations found that participating students in the experimental group were more engaged and focused in both arts classes and their regular classes than non-participating students. This finding was a more qualitative finding and useful to note.

The researchers used pre- and post-surveys based on the work of Wu and Ames using a Likert scale to answer questions. Included in the survey were questions from the Torrance Test for Creativity, adapted for elementary school students. Of the students, 103 were then enrolled in intensive visual art classes in two places. Professional artists staffed all the visual arts classes. In Los Angeles three third grade classrooms, ages nine to ten, took visual arts classes at a location called Inter City Arts for five months, twice per week for ninety minutes. In St. Louis, a program was brought into the school called Center of

Contemporary Arts that met weekly for an hour over the course of 30 weeks. Structured observations were made at least once per week to measure engagement and social relations with fellow classmates and adults. In Los Angeles, the demographic make-up of the school was 97% Hispanic, 97% free/reduced lunch and the school scored in the 21st percentile in math and language in a state-wide standardized test. In St. Louis, 100% of the students were African-American, 99% free/reduced lunch and 95% of the students scored less than proficient in math and language. There were three third grade classrooms from each of the cities who served as the control group ($N = 76$).

Results revealed that significant gains in students' beliefs in their self-efficacy were made in the experimental group ($p = .01$) in proportion to the comparison group. Similar values were found in the originality scale ($p = .01$) where again the experimental group scored higher than the comparison group. There were not significant differences in the elaboration, flexibility or fluency scales.

This study's strength lies in the quality of instruments used to measure results and significant findings. The researchers found statistical data for an idea that has been postulated but has not had much cited research documentation.

This next study continues in a similar vein. Catterall, Chapleau and Iwanaga (1997) enlisted the National Educational Longitudinal survey, a panel study that followed 25,000 students in United States for ten years. They used the available information to examine the effects of sustained involvement in a single discipline, specifically instrumental music and theatre arts, to look at the

links between cognitive development and music development at an early age. They found a significant ($p < .01$) difference in achievement, attitudes, and behaviors between youth who participate in the arts and no arts engagement. Also of note were the differences between high and low arts involvement with economically disadvantaged students.

The research was conducted in two phases. The first phase examined general arts involvement and the second phase focused on sustained involvement in a specific arts discipline, specifically instrumental music and theatre arts. Low-arts and high-arts in specific areas were separated into subgroups and then compared.

Findings of the study fell under three major categories. Under the first category, Involvement in the Arts and Academic Success, it was found that comparative gains for youth in late middle school and high school become more developed over time. In the second category, music and mathematics achievement, researchers found that students who had consistent high levels of involvement in instrumental music had higher levels of math proficiency by grade 12. In the last category, Theatre arts and human development, only students of low socioeconomic backgrounds were examined. It was found that sustained involvement in theatre arts is associated with gains in reading proficiency, gains in self-concept and motivation and higher levels of empathy and tolerance for others. Researchers found twenty differences favoring arts involvement to be significant at an extremely high level ($p < .001$) and four at not quite as high a level but also significant ($p < .01$).

The report failed to acknowledge the type of instruments used to conduct the research beyond the use of the National Educational Longitudinal Survey. However, not only did this study track academic achievement due to involvement in the arts but it also examined racial attitudes and found that students in high-theatre were significantly ($p < .05$) less likely to think it was acceptable to make a racist remark than low-theatre students. The examination of racial attitudes was a strength of the study because it connected arts involvement to a general social climate. That the study focused on the differences between high- and low-arts in youth from economically disadvantaged situations and found that there was a significant difference in achievement was another strength of the study.

Finally, Burton, Horowitz and Abeles (2000) conducted a correlational study with qualitative data on 4th, 5th, 7th and 8th grade students ($N = 2,406$) in public schools. They were interested in finding “if cognitive skills developed through the arts—such as higher order thinking—have an effect on learning and thinking in general, as well as on other subject matter domain” (p 231). They found that students with high levels of arts exposure scored significantly higher than students who had little exposure to the arts.

This study was conducted on subjects from twelve different types of schools, seven in New York City, two in New York State, and one each in Virginia, Connecticut and South Carolina. It is noted that the poverty index had a negative association with the amount of arts in schools. The students were of elementary and middle school age. Student groups were separated into high art classes (schools having a greater number of art classes) and low art (students

having a lower number of art classes). There were several indices that measured different ways that transfer might be coded. The quantitative method of obtaining data included: the Torrence Test of Creative Thinking (TTCT), which measured creativity; the Teacher Perception Scale (TPS), measuring expression, risk-taking, imagination and cooperative learning; the Self-Description Questionnaire (SDQ-I), measuring academic self-concept; the Classroom Teacher Arts Inventory (CTAI), measuring classroom teachers' practice and comfort level with art education; and the School-Level Environment Questionnaire (SLEQ), measuring school climate.

The first three phases of the study included investigation of sites, specific variables to be tested and the how those variables would be measured. The fourth phase collected quantitative data using the mentioned tests. Five of the twelve schools focused primarily on phase five, which constituted the qualitative part of the study. This included interviews and self-reporting from teachers and students where teachers voiced their viewpoint that there was a link between participation in art classes and cognitive and social behavior.

The overall TTCT scores were higher for the high art classes, with a 30% difference from the low arts groups. Other significant data rested in the SLEQ, which showed a high correlation between in-school arts and affiliation, student support, professional interest, innovativeness and resource adequacy ($p < .01$). In order to gather qualitative information, a lead researcher was assigned to each school. Interviews (with teachers, administrators, and students), observations, and examination of student's artwork, performances, and writing made up the

data collection. Lead researchers met weekly to compare data with the overall research team. A codebook was developed using NUD*IST qualitative analysis software based on systematic pre-analysis of interview transcripts. Numerical coding of interview transcripts and observational reports, with individual text lines were used as the unit of measure. The codebook was used in simultaneous analysis of quantitative data. The researchers compared the qualitative and quantitative results to develop, “models of possible avenues of the impact of arts learning within cognitive, social and personal learning dimensions” (p 250). They developed regression models using ANOVA (analysis of variance), measuring the levels of arts programming as the cause of differences in scores in creativity, imagination, risk-taking and school climate. The results found the amount of arts instruction a child received in combination with an art teacher’s effort at arts integration and collaboration with other arts providers had significant results on TTCT elaboration scores ($p < .000$), TPS risk-taking scores ($p < .000$) and SLEQ ($p < .000$).

The strength of this study is in the complexity of the design, the instrumentation, analysis and the complexity of the cognitive and artistic variables investigated. Although the researchers made great efforts, they noted the challenges in capturing all the possible variables of such a study. There was a recognition of the diversity of art teaching and an examination of everyday aspects to teaching the arts. The authors chose to focus on a layering of variables using quantitative and qualitative information that allowed for an examination of arts education that was holistic. Unfortunately there was not a

clear correlation of transfer from art to other disciplines although there was evidence that shows the relationship between the arts and other disciplines. Even though great lengths were taken in organizing the study and selecting the sample group, no mentions of the demographics besides age of children were given.

Cultural Understanding and Art Understanding

Studies in this section address two main ideas. Some discuss the effects that culture has on both interpreting and understanding artwork. Others examine how art education increases understanding about cultures different from one's own, and how this influences students' academic and social development. In the first study, Hafeli (2002) sought to improve art-teaching methods by understanding the content of the students' artwork; what students were expressing about their lives. Next, Spina (2006) studied whether art education programs could increase English language acquisition for Spanish speaking 5th graders without the student losing their Spanish language skills. In the third study, Vargas, Zentall and Wilbur (2002) investigated elementary students who were bilingual Spanish and English speaking, with and without attention deficit hyperactivity disorder (ADHD) in order to assess their attention to visual art as well as their performance responses to art. In the next study, Lopes da Silva and Villas-Boas (2006) explored whether exposing fifth graders to art from different cultures would improve their ability to appreciate and value cultural difference. Finally, Chanda and Basinger (2000) investigated if third grade students could

create culturally specific interpretations of artwork if given cultural information and background.

Hafeli (2002) conducted a qualitative study with eight adolescent students and sought to answer questions around development of content with adolescent artists. The researcher believed that there was a general lack of value in art classrooms surrounding the investigation of meaning in students' artwork by art teachers. Therefore further research was necessary to understand where students' drew inspiration for their art. Hafeli (2002) found that questioning of the content of student's art will improve studio art teaching. Beyond technical skills and emotional expression, Hafeli (2002) sought to understand the cultural content and aesthetic themes that emerged in students' art in order to improve art-teaching methods.

The study was conducted at a state-sponsored summer art program in New York. Of the eight students involved, they ranged in age from fifteen to seventeen. They were selected using purposeful sampling to include a diversity of gender, cultural background, art experience and socio economic background. All of the students attended public high school in either urban, suburban or rural areas. There were two second-language learners and one recent immigrant from South America.

The researcher used videotaped interviews with individual students, informal conversations with program staff, and an analysis of student artwork. The students were instructed to complete a portfolio of their artworks and then

subsequent interviews lasted from 45 minutes to one hour. Interviews were transcribed using coding based on emerging themes of content.

The author found that students' content was influenced by the quality of the art instruction, teachings outside the art classroom such as English class or research on social or political issues, visits to museums, by visiting artists and by family traditions and popular culture. Specifically, through the interviews the following characteristics were found to exist in students' artwork: "formal aspects and their effects, art materials/techniques and their effects, representing real, imagined, or documented event/experience/ story, representing ideas, feelings, beliefs, representing ideas through symbolism, development of skill, art lesson or teaching, other lesson or teaching, art world and culture—Family, Traditional, School, Local Community, Popular."

Hafeli's (2002) strength as a researcher lies in her questioning. She asked questions beyond the scope of most case studies. She sought to find out why students made the work they made and to validate a cultural experience. Unfortunately, the breadth of the study was limited to eight students. Hafeli (2002) initially described the demographics of the students as a group but never expanded upon the demographics of individual students.

Spina (2006) investigated through a nonequivalent group design and asked whether an authentic arts-based program contributes to the development of English language skills in fifth graders ($N = 58$) without sacrificing proficiency in the first language (Spanish) and found that the arts program was a positive factor in the continuity of Spanish acquisition and the development of English skills ($p <$

.0383). Using a Vygotskian framework that emphasizes the interplay between higher order thinking and social environment, the researcher addressed the question empirically by comparing two classes of ESL students. The control classroom ($N = 30$) used traditional ESL methods and the intervention classroom ($N = 28$) used an arts-based curriculum.

Participants of the study included 63 mostly Latino/a students of low-income backgrounds, all of whom were English language learners, most of whom were Spanish speakers. Due to missing data the sample was reduced to 58. Each group had an equal representation of gender, language spoken at home, place of birth and age. Before conducting the study, the author obtained demographic information and test scores from previously administered tests to account for the participants' prior academic and language proficiency from national achievement tests from 1997 and 1998. These tests included Spanish and English language batteries, and English Reading, which provided pre- and post-test information. The researchers also conducted 12 hours of on-site observations of participants and interviewed and administered questionnaires. Results revealed that students who participated in the arts program had a significantly higher score on the Spanish post-test ($p = .0383$).

One of the weaknesses of the study was low number of participants and that the arts group had more Spanish-speaking households in it. This could potentially influence the results, seeing that improvement in Spanish language acquisition may have to do with language skills learned at home. The pre-test showed little differentiation in Spanish ability between the two groups.

This study has many strengths, including the author's initial theoretical analysis, which provided a clear rationale for the study. The use of an experiment and comparison group was another strength in the study's design, as it accounted for any variation due to the natural maturation of the participants. The evolution of the program over time (it initially began as a monolingual program for English children and had evolved into a K-12 program for special education and bilingual students), along with the formation of the program from the theoretical work of Vygotsky, aligns the author's underlying assumptions with the theoretical basis of this paper. The relative demographic similarities between the two groups allowed for a clear comparison of the two groups based on the programs in which each group participated.

Next in a one-shot case study Vargas, Zentall and Wilbur (2002) investigated 2nd and 5th grade students ($N = 48$), bilingual Spanish and English speaking, with and without Attention Deficit Hyperactivity Disorder (ADHD) in order to assess their attention to visual art as well as their performance responses to art. The researchers found that visual analysis problems are worsened when a student is Spanish Speaking (S-S) with ADHD and that S-S students with ADHD respond to higher quality art instruction defined by the authors as, "presentations of visual images within the rich context of art and opportunities to verbally respond to those images" (p 172).

Two schools with large S-S populations in the Northwest were selected for the study. Ratings from the Conner's Parent Rating Scale-Revised, CPRS-R and the Conner's Teacher Rating Scale-Revised, CTRS-R that have corresponding

criteria from the *Diagonostic and Statistical manual of Mental Disorders, Fourth Edition (DSM-IV)* were used to characterize students as ADHD or not. The ADHD group contained 18 Caucasian English speaking (E-S) students with ADHD (12 boys, 6 girls) and 4 S-S bilingual students (3 boys, and 1 girl) ($N = 22$). The non-ADHD students contained 18 Caucasian E-S students (12 girls, 6 boys) and 8 S-S students (all boys) ($N = 26$).

Once the groups were established, the Peabody Vocabulary Test-III (PPVT-III) was given by a bilingual examiner to establish level of hearing vocabulary in the student's primary language. Paintings used for the study were selected by the following criteria:

- a. strong elements of design
- b. consistent representation of landscapes and groups of people within three criteria: incorporated realism, semiabstract (Impressionism) or abstract

After the PPVT-III was administered, a nonverbal creativity test was given followed by instruction on how to use the Semantic Differential Instrument (SDI), a tool for rating preference. The instructions for each of the three sections of the test were identical and as follows: the students were asked to view slides for as long as they were interested. Following a short two minute training session on how to use a pencil and make different kinds of lines, students were asked to copy and describe another set of paintings.

During the second session (one to three days later), students were asked to view another set of paintings using the following conditions: Essential Elements (EE) – a painting placed next to another identical painting that highlighted the

essential elements of the painting and Control Black/White (BW) – the original painting placed next to a black and white copy of the painting. After a two minute break the post training was administered, which included another viewing consisting of 13 slides.

Results of this study were assessed using an ANOVA assessment for the pre-training. For the ADHD and non-ADHD students, two language groups and three subjects of paintings, a mixed design analysis of variance (ANOVA, GLM model adjusts for unbalanced groups) was used. An ANCOVA was used to examine the two groups, with and without ADHD, the two languages and the EE and BW conditions. The researchers found that in terms of attention responses of all the groups ($p < .01$), “higher scores in early performance were related to higher scores during presentation of the conditions and during post training assessments of the variable” (p 167). In terms of verbal descriptions, it was found that the EE and BW conditions had a significant effect on positive outcomes for S-S ADHD students ($p < .01$). The improvement that students who were S-S ADHD showed after the EE and BW conditions is indicative of the usefulness of such visual cueing systems for arts appreciation and practice.

During the preferences exercise, students were clearly told that there were no right or wrong answers. This is seen as a benefit because it relieved pressure in a potentially stressful testing situation. Regarding brain research discussed in Chapter one, stressful situations can potentially create a feeling of not being safe, thereby inhibiting brain function.

This study accounts for language as a factor but does little to explore the cultural implications associated with English not being a first language. Another downfall to the study was in the reliability of the rating system on copying performance, 70% for re-ratings. The design of the study was a strength because it acknowledged and differentiated between Spanish speaking and English speaking as well as ADHD and non-ADHD.

The following study gives more insight into comprehension of art works related to culture.

In a one shot case study Koroscik, Osman and DeSouza (1988) wanted to determine if verbal comprehension was more sustainable than non-verbal responses to art and if there was variation in comprehension between cultures. Subjects were 36 college students from the Ohio State University, 36 elementary education majors from the Helwan University in Cairo, Egypt and 36 students from the Federal University of Espirito Santo in Brazil ($N = 108$). The overall findings revealed that there was highest level of verbal and non-verbal comprehension when viewing medium abstract art in all three cultures.

Students were given various tasks to measure their comprehension of art works. Test materials were developed in English and translated into Portuguese and Arabic. The design model was as follows; "Nine between-subjects groups ($N = 12$) were formed in the present study by factorially combining three levels of the cultural variable (American vs. Brazilian vs. Egyptian) with three levels of Presentation Time (.05 vs. 1.0 vs. 2.0 minutes). Viewing Task (nonverbal-focal, nonverbal-global, verbal-focal, verbal-global) and Abstraction (low, medium, high)

were manipulated as within-subjects variables for each of the nine between-subjects groups” (p. 93). The viewing tasks involved a series of verbal and nonverbal drawing and identification of art works. Then a four-part test used to determine information recall consisting of structural and semantic questions was administered. Presentations of 12 art works followed by questions were administered and a confidence rating for each question was given.

The results revealed through an analysis of variance (ANOVA) that the overall scores for retention were higher for the American group ($p < .05, .01$) however, the researchers considered that this was because they were looking at art work that was familiar to their cultural backgrounds from the European canon of art. In using verbal responses, all three groups scored higher than non-verbally in the retention measure ($p < .01$).

The authors did not give consideration to the gender make up or demographics of the participants. However, a strength of the study was in its design that allowed differences between and within groups to be variables. The studies that investigated transfer showed us that art education is effective when it is interactive and participatory. This study shows that among a diverse group of cultures verbal engagement is a factor in overall art comprehension.

Lopes da Silva and Villas-Boas (2006) developed and conducted a quasi-experimental study in Portugal with fifth graders from two classrooms ($N = 39$). The study examined three components of art education: if art education is effective in creating respect and positive relationships between students of different ethnic groups, if looking at art from a variety of ethnic cultures would

encourage respect of ethnic groups other than their own and if art analysis could help marginalized students integrate into the larger group. They found that instruction in multi-cultural art analysis increased students respect for each other and other ethnic groups and diversity in general. The demographics of the groups included 44% female and 56% male and a mix of ethnicities including students from Angola, Brazil, Cabo Verde, Mozambique, Lusa (Portugal) and Saint Tome. The mean age of the students was eleven. All the art teachers involved had similar training, professional experience, style of teaching and were of similar age.

The experimental ($N = 20$) and control ($N = 19$) groups were divided for the pre-test and post-test and told to draw a picture of a European and non-European person to the best of their ability and in whatever style they chose. This consisted of an adapted version of Goodenough, Harris and Machover's 'Draw-A-Person-Test' that the researchers renamed, 'Draw-Two-Persons-Test'. Then the experimental group was given ten sessions of ninety-minute art analysis lessons. They studied art images from different cultures and the key cultural components that the art symbolized. Some of the parents of students from ethnic groups also visited the class wearing traditional clothes. The control group did not have any art analysis lessons or exposure of parents of students.

The authors collected significant data from the pre-tests and post-tests by using measurable differences. For example, they measured how much space students left in their drawings for non-European people with a significant decrease in the control group ($p < .05$). So if students got less exposure to

different cultures they left less room for marginalized populations in their drawings. In the post-test there was found to be a significant distance between the two drawn people in both the experimental and control groups ($p < .002$). The experimental group drew more accentuated cultural group differences in their drawings in the post-test ($p < .05$). This was not necessarily a positive result seeing that students may have stereotyped marginalized groups.

Unfortunately the researchers did not use a randomly selected sample. If they had that would have contributed to the validity of the research. The size of the sample also did not show the actual effect an experiment like this would have for a larger population. The claim the researchers made about the experimental group having no discriminatory attitudes prior to the experiment is suspect because they do not explain how they came to that conclusion. Therefore the results cannot be generalized.

Chanda and Basinger (2000) did a case study where students ($N = 19$) from Ohio examined images of Ndop statues and other visual information from the Kuba people of the Democratic Republic of Congo to see if children could construct culturally relevant meanings of these statues. Although the researchers found variation in culturally relevant understanding of the statues, the research may provide a basis for developing methods for children to understand art from cultures different than their own.

The subjects included third graders from a French immersion Ohio public school. There were eleven females and eight males of mixed ethnicity and class background. The study was a case study of a specific event and a design

experiment. The researchers used ethnographic description and participant observation and interviews. The study was conducted in French and English and collected data through observation, photographic documentation, audio recordings and was collected in two phases: class inquiry and individual interviews. Most of the data analysis came from the final interviews.

Phase one of the data collection included discussion and interaction of images of a Ndop statue and an image of Henri VIII. Then they did art history constructivist inquiry activities including iconography, comparative analysis, contextual analysis and correlations with visual data. No historical or cultural explanation of the statues was given to the students. Phase two included individual interviews. Ten students were chosen by their teacher to be interviewed. Questions were used to assess cultural understanding of the statues using Perkin's (1993) theory of cognitive understanding.

The results of the study were not conclusive, however there was enough evidence to call into question the notion that children are not capable of contextual understandings. Anecdotal data revealed that third graders are capable of constructing a culturally relevant understanding of art.

The research method focusing on the examination of images that represent power in culture was a strength of the study. Regrettably, the number of students and the lack of information about students' demographic information did not allow for the full breadth of potential data collection and the data collected is not generalizable. Another point of contention was in phase one, activities were group discussion centered. This did not allow for reliability of individual

responses. However, this study indicated that given the structure and opportunity, children and youth are more capable of contextual and multi-layered understanding than many believe. This relates directly to success in a variety of areas including academic and social competency. While there is no conclusive evidence found in this study, future research could be done with both a more substantive participant pool and with a focus on how this transfers to other areas of life.

The research in this section illuminates the importance of art in cultural and multicultural value and appreciation. They also show how the arts support English language learners, especially when verbal engagement is included in the art education methodology.

Promotion of Self-Efficacy through Art: Art as an Agent of Social Change

The literature in this section explores how art influences the lives of marginalized youth, promotes self-efficacy and how art can introduce social issues. Self-efficacy is defined by Wallace-DiGarbo and Hill (2006) as, “empowering themselves to become self-sufficient agents in creating their world” (p 119). All but two of the studies in this section are specifically researching art programs. The two programs not specific to art education are included to show clearly the need for more support for the safety and success of queer youth, which research is showing can be influenced by art education.

In the first study of this section, Wallace-DiGarbo and Hill (2006) investigated if involvement in art programs could impact at-risk students’ sense of

self and confidence in the world. Next, Wexler (2002) found through case studies that young people in a hospital program gained hopefulness about the future through participation in art programs. Albers (1999) conducted an ethnographic study to see how the development of art literacy contributes to personal identity development and sense of self. Next, Oreck, Baum and McCartney (2000) in a longitudinal case study examined the obstacles to talent development faced by urban youth. The next study by Stanley (2003) investigated how positive role models affect young people's community involvement and sense of belonging, necessary for positive outcomes. Ellis and High (2004) found that although homosexuality is mentioned more often in schools than it used to be, that there is also increased violence and harassment. Cohen-Evron (2005) did extensive work with Israeli children to reveal and reverse violent stereotypes of Palestinians. In the final study in this section, Milbrandt (2002) took a different angle and studied art educators' views and practices about using art to address social issues and Luehrman (2002) examined administrator's attitudes towards art education.

In a one group pretest/posttest study that also looked at qualitative results by Wallace-DiBarbo and Hill (2006) a group of students ($N = 6$) from a small city in a mid-Atlantic state participated in an art program. The goals of the program were to involve at-risk students in the making of art to empower them and revolved around the question of whether engagement in an art intervention program would impact their sense of self and promote confidence to act effectively in their world. The results found that although there was no

quantitatively significant change over time ($p < .78$), qualitatively, there was a chance that the program produced positive results.

This study defined individuals as at-risk because, “of negative involvements and circumstances in their lives that hinder their development. The key risk factors include compromised mental health, school struggle and failure, family disruption, psychoactive substance use, and lawbreaking/deviancy” (Wallace-DiBarbo, Hill 2006 p 119). Participants fell into this category because of documented school struggles. The underlying assumptions of this research was that art is a positive contributor to confidence and increase in self-esteem as well as the importance of making art under the instruction of a safe mentor or teacher who allows for emotional expression.

Participants came from a small learning community within the school district that included 55 truant seventh and eighth-graders who were part of a transition program because they had not reached performance levels to move on to eighth and ninth grade. Originally the program included 12 students (eleven girls and one boy) however, the director of the school-district transition program suspended several of the participants for not completing schoolwork. The six students who completed the program included four Latinos, one Black/Latino and one African American. A local artist assisted by an undergraduate psychology intern facilitated the project and a clinical psychologist who specializes in art therapy supervised the project. The project occurred over six weeks and in ten sessions and concluded with a community reception for the presentation of the mural completed during the project.

The participants completed a pretest, posttest and follow-up and used family adjustment, psychological adjustment and deviancy as the scales. The assessment instruments were completed over a four day period and included: the Adolescent Self-Assessment Profile (ASAP) ($\alpha = .74-.94$) and the Outcome Inventory (OI) ($\alpha = .74-.94$). The scales used within the ASAP included: family adjustment, psychological adjustment, peer influence, school adjustment, deviancy and attitude. The OI was completed during the last week of the project and again six months after the projects completion.

Unfortunately this study is lacking consistency and reliability in several areas. There was not an experimental design and therefore no control group or random assignment of participants to control versus experimental conditions. The researchers did not describe what kinds of tests were used in the pretest, posttest and follow-up. The number of participants, the amount of time spent in the program (ten hours in total) and the lack of much improvement statistically for a quantitative study is adverse. Although there was improvement for the said variables the study occurs in tandem with other intervention programs and there was no way to tell which program produced what results. To run a statistical test on such a small number of people doesn't provide much useful information.

To their credit, Wallace-DiGarbo and Hill (2006) also made unstructured observations during the study and found that the most at-risk participants made the greatest progress. These improvements related to attitude, an exhibition of trust in the facilitators and recognizable confidence increase. Again, without a noted differentiation between the art project and the other initiatives the students

were involved in, it is difficult to measure from where the results can be attributed.

This next study continues to examine arts programming from an art therapy viewpoint. Although small in scale in terms of participants in the case studies, results are intriguing and offer us impetus for more investigations using this methodology. In this qualitative study, Wexler (2002) was interested in how youth find solutions to artistic and physical problems with limited intervention and found that through participation in an arts program called Harlem Hospital Horizon Art Studio (HHAS), adolescent men made changes in attitudes about their futures from antagonism and hopelessness to optimism. Through examination of HHAS Wexler also sought to connect art therapy and art education. Participants were examined closely to track changes made through participation in the program using unscripted interviews and conversations as the methods to obtain qualitative data.

The case studies consisted of two young men from Harlem, Moses and Ben ages 15 and 13. Moses was a quadriplegic who didn't respond well to occupational and physical therapy. However, during his time at HHAS and through teachers providing more and more challenges, he learned to paint and eventually had a miracle recovery and stood up in his wheelchair. Ben had Spina Bifida and hydrocephalus, which resulted in neurological problems. During the program Ben made significant improvements in his attitude about himself and said that he believed the program helped keep him from harmful situations he came from.

The youth who participated in HHAS had little or no art exposure due to lack of funding in their areas before they entered the program. Although the author references HHAS as a program who has served many children no specific numbers were reported. More investigations into these types of programs that are using art as agents of change in disenfranchised communities would be useful to answer the research question. Wexler prefaced and concluded the article with research citing highly regarded theorists in the field of education such as Lowenfeld to provide a point of reference for the case studies. This helped to frame the research in an educational and theoretical base.

These first two studies provide an introduction to art as a positive agent of change towards self-efficacy, using theories of art therapy as their basis. These studies provide a psychological framework for art education having physical and psychological effects on youth. The following studies focus more directly on use of art in education to change attitudes and build community.

In a two year ethnographic study Albers (1999) explored literacy in art in terms of individual social understanding in a sixth grade art classroom. She sought to investigate ideological beliefs that emerge through the art making process and how literacy in art and art educators' response to this literacy affects students' beliefs about themselves. Through observations, conversational interviews and discussions the author found that given a supportive arena to express themselves and explore their identities students will reflect on their identities and become more aware of stereotypes.

The reporting on this study was purely conversational and provided little solid data. Fortunately the researcher stated her personal prejudices about art education plainly, acknowledged her support of arts as an agent for broader social transformation and critiqued the western standard of art that is most often taught in public schools. Insightful conversations about students' identities surrounding gender, sexual orientation and race were discussed. The researcher found that through purposeful art projects students begin to express and identify their gender identities and perceptions of gender both verbally and through their art. Attitudes about sexual orientation were also revealed.

Oreck, Baum and McCartney (2000) in a longitudinal case study examined the obstacles to talent development faced by urban youth, the factors that helped students overcome these obstacles and the impact of artistic development on their life and found four primary areas including family support, instructional opportunities, community and school support and innate personal and psychological qualities which hindered or advanced their talent. Researchers studied 23 urban youth, from primarily marginalized populations between the ages of 10-26 in New York City who had studied dance or music in their elementary school years.

Of the total subjects ($N = 23$) included twelve females, eleven males of which 16 were African America, five Latinos and two Caucasian and of the total number, 19 were eligible for free lunch. Researchers interviewed students, their families, teachers and arts instructors and evaluated student accomplishments and observable behaviors and found that family was imperative to student

support. Researchers noted that the students in this study were from households from extreme poverty and faced extreme situations concerning drugs, gang violence, peer pressure to underachieve academically, crime and violence in their homes. The researchers used semi-structured interviews and comparisons within and among participants. Although concerned with all academics, researchers found that parents of these students held the arts in high regard and supported their children's artistic endeavors. Other outcomes of arts involvement involved development of personal qualities such as resilience, self-regulation, sense of identity and flexibility.

One strength of the study was that it proved that marginalized youth have parent support that enables them to succeed in the arts and this study breaks the stereotype that marginalized students don't have support from their families and communities. It showed that these families rely on a community of support such as grandparents and relatives. The questions that were asked of students, teachers and parents were not divulged therefore it renders this study incomplete. It's important to note that this study examined students who have significant life obstacles that are wedged in the path of their success, including having their talent go unrecognized because of lack of resources both within their families and within their schools. Although this study reports the use of art education to positively effect marginalized and disenfranchised youth researchers did not describe methods used to assert this claim.

Other helpful studies may be a comparison between students from privileged backgrounds with students from disenfranchised backgrounds; to

study multiple ethnic communities individually and compare the support of their communities and artistic endeavors.

Stanley conducted a case study that revolved around a project at a queer youth center called, The Café Project. Interviews were used to collect data from a group of volunteers as the representative sample ($N = 10$). The author was interested in the effects of a community outreach program on queer youth and their interactions with the college students leading the program and found that queer youth are in need of positive role models, queer youth learned concrete skills and queer youth learned how to work in a group as well as the importance of giving back to the community.

Although the study was focused on the effectiveness of a community project on graduate students it also revealed important findings of the effects of a community project on queer youth. A group of graduate students from the University of Pennsylvania worked with a local LGBTQ youth center to apply concepts and theories of community psychology through involvement in a youth driven community project. The first year of the project involved visioning and fundraising for a café that would be a safe, social space within the center where youth were free to be queer without the encroaching threat of homophobia. The second year involved the implementation of the project. The second year of the project attracted more youth involvement. Data collection was collected after the project's completion.

Stanley was the interviewer, the transcriber and the author of the study. After the project was completed, which included graduation from the program

and receiving a degree, interviews were conducted with participants from the project. The timing of the interviews was a strength of the study. Students were able to give non-biased feedback because their success was already guaranteed. However the subjects used for the study volunteered to be interviewed. This is a weakness of the study because it can be assumed that if willing to be interviewed they had a positive experience and had the time to do the interview. Interviews included five graduate students and five youth from the LGBTQ center. The youth interviewed included two females, three males ranging in age from 16 to 24, three were African American, two Caucasian, two lesbian, two gay and one transgendered and gay.

The author found that youth learned practical skills about developing and implementing a community project and life basic skills such as working in groups and working as colleagues with the graduate students. The youth also had the opportunity to have mentors and role models in the graduate students. Community involvement and the strength of their impact on their greater world were developed. A strength of the study was the interest in the development of life skills, which are highly transferable to potentially academic subjects.

Ellis and High (2004) were interested in the experiences in secondary school of young people who identify as lesbian, gay or bisexual. The researchers investigated how young people ($N = 3$) in Britain who identify as LBBTQ felt about how issues of sexuality and sexual identity are dealt with in the curriculum, how problems in secondary schooling are experienced and if there

has been any change since 1984 and found that there has been significant change in several areas.

This study followed a similar study conducted in 1984. The researchers used a similar questionnaire that was used in 1984. A paper-based version was distributed in the Sussex city of Brighton and Hove to 119 participants and a web distributed version, which reached 265 participants. Ages ranged between 18 and 23, employment status ranged from being employed to unemployed to being a student/trainee or something else completely. There were a significantly larger group of males who participated, which is a weakness because it doesn't give the whole range of gender experience that exists.

Researchers found that homosexuality is mentioned more in school curriculum than in 1984 especially in English and Sex Education classes ($p < .001$). However, a significant percentage of students never heard it mentioned in 2001, 21%. This is an improvement from 1984, 58% but still unfortunate. In 1984 33% said homosexuality was talked about in an unhelpful way and this increased to 59% in 2001. Never mentioning homosexuality is clear indication that there is a lack of safety in school surrounding minority sexual identities. It is in line with the lack of research that I found surrounding queer youth and the affect of art education on them. The increase in speaking about homosexuality in an unhelpful way is disturbing given that there is an increase in talking about it. The increase in talk may be unhelpful talk. The researchers also found a higher increase in verbal and physical abuse, teasing, physical assault, isolation, pressure to conform and exclusion ($p < .001$).

One weakness of the study was the lack of age consistency between the 1984 study and the 2001 study and that the study was self-selecting. Perhaps it was difficult to distribute the questionnaires to minors but it is clear that students of younger ages could have significantly different experiences to older, sometimes college age students. Fortunately, these students are older and reported on their past experiences as well. It was also a strength that in the conclusion researchers discussed the importance of incorporating education about LBBTQ issues as a cultural issue instead of taking a morally neutral stance. This study supports the need for more education of queer issues in schooling in order to provide safety. As other studies discuss the positive affects of art education on general safety in schools, this study establishes the need for safety of queer students and therefore more art in schools.

One of the most compelling studies in this section was conducted by Cohen-Evron (2005); a qualitative study in Israel/Palestine with high schoolers. Data collected was based on case studies of six art student teachers and two experienced teachers. Seven of the teachers were Israeli and one was Arab. The author was interested in exploring the impact of art education on high school students involved in political conflict and found that through art education there was a powerful change in students' attitudes towards the "other".

According to the researcher there were three specific foci to the study: "1. Art creation as an act of therapy involving the expression of feelings and thoughts related to violent experiences. 2. Art education as a means to broaden

the gaze on the “other” and beyond the conflict. 3. Art education as dealing with political art and imagery without detaching it from the students’ reality.”

Six student art teachers and two experienced art teachers taught art classes between the years of 1996 and 2003. During the seven years of the study informal and formal interviews were done including, school visits, class observations, personal communication, feedback conversations, reflective journals from the students and written feedback from students. The basic premise of the program was to give students more information about the Israeli/Palestinian conflict through the viewing, discussion and analyzing of photographs of Palestinian survivors. Then the students’ were given art assignments to further explore their feelings. Through these assignments students began to change their attitudes and even staged photographs that transformed the conflict. For example, they had originally seen photographs of Israeli violence on Palestinians. In the assignment where they were to stage their own photographs they depicted Israelis and Palestinians as friends or as Israelis helping Palestinians. The student’s furthered their critique through more complex lessons that allowed them to see even more in depth complications and contradictions in the conflict. In one classroom where initially there had been overtly racist comments made, a change occurred. By the end, all of the students left out any marks of racism in their own artwork.

A strength of the program was its’ ability to bring up difficult subjects and through the use of well thought out art projects and the complementary skill of facilitators to bring open discussion. Difficulties laid in the inexperience of some

of the art educators. Cohen-Evron (2005) failed to give complete information about the demographics of the students involved. However it was clear that many of the students were extremely racist. One question that came up included: How do educators allow students to come to their own conclusions and interrupt existing racism? There isn't solid quantitative evidence from this research. Regardless, this study shows a positive effect of art education for youth. All the youth who participated will be mandated by the country of Israel, as Israeli citizens to participate in the military. The hope is that members of this class will question and perhaps resist such mandates.

In order for art to exist in schools, teachers and administrators must support it. The next two articles examine teachers and administrators attitudes towards art education. The first article investigates principals' attitudes towards art education in general and the second article focuses on art teachers attitudes towards incorporating social issues into the art curriculum.

In a qualitative study that used written surveys, Milbrandt (2002) examined attitudes and practices of Georgia public school art teachers concerning the use of art to address social issues. The researcher found that many teachers supported the use of art for addressing social justice issues and often did address these issues in art history and art criticism. Also noted was the resistance from administration and parents art teachers experienced regarding the use of art to address social issues.

A seven-item written survey instrument, with five multiple-choice questions, and two open-ended questions was used. Because the membership

list of Georgia Art Education Association (GAEA) represents characteristics of the larger national population of professional art educators, it was used as the distribution base. 153 responses were received and used for data collection. Although 62% of the respondents were from the Atlanta area, no other significant information about what schools, what the demographics at the schools were or length of time teachers had been teaching was reported.

Through the surveys the researcher found that 31% viewed teaching social justice issues within the context of art education as extremely important, 42% very important, 22% somewhat important, 2% not important. In the second question 32% saw addressing social issues most important for teaching personal and social responsibility, 28% saw art content and creative problem solving as the most important reason for social issues, 26% saw it for cultural diversity and tolerance, 11% saw it for raising awareness of the world issues and 3% listed other. The third question addressed what social issues were being taught. 63% of respondents taught issues related to tolerance or appreciation of cultural diversity, 54% addressed issues of violence and the remaining addressed racism, gender homelessness and censorship. The teachers were also asked to rank issues in order of importance and issues actually taught. Surprisingly they differed. The list, in order of importance was: appreciation of cultural diversity, environmental issues, violence, abuse, war, racism, homelessness, poverty, hunger, gender issues, effects of mass media and censorship. Issues actually taught in order of importance: appreciation of cultural diversity, violence, abuse, war, effects of mass media, gender issues, racism, gender issues,

homelessness, poverty and hunger and censorship. The fifth question revealed that the biggest problem teachers face when addressing social concerns in the art curriculum involved lack of time for discussion because of other priorities such as meeting objectives from the state. Teachers also feared lack of parental and administrative support and found a lack of information for developing curriculum that dealt with these issues. Other notes from the surveys found that a few participants thought art should not be mixed with social issues.

In this next study Luehrman (2002) used a group of Missouri principals ($N = 297$) to examine their attitudes towards art education and found that principals' art experience during college may be particularly influential on their attitude toward art and art education ($p < .0088$) . The purpose of the study was to examine attitudes of administrators to help with arts advocacy work.

Principals were randomly selected from a list of 2084 possible participants provided by the Missouri Department of Elementary and Secondary Education. In order to accurately reflect demographic factors, the sample was stratified by gender and school level. Data sources came from statistical data from objective items on the questionnaire, narrative descriptions from the open items on the questionnaire, and qualitative interview material. Principals answered questions related to their past art experiences and how that may be related to their decision making for art policies. After completing the questionnaire participants could volunteer to be interviewed. Researchers found two major variables on positive art experience, the number of college level art courses and the rating of influence of peers during college.

The majority of interviewees reported positive attitudes towards art. This is a weakness of the study seeing that people who have positive attitudes towards art are likely to favor positive art policy. A strength of the study is in its' subject choice. Principals are influential and can set the tone in schools about whether or not art is valued. Therefore, their attitudes towards art and art policy are significant.

Overall, this section indicates that art can indeed be used to promote social change and self-efficacy, starting in the individual participants of art programs and extending possibly into relationships and worldviews.

Art Programs, Curricula and Projects

This last section looks at the effects of specific art programs, curricula and projects. The last two sections reviewed literature surrounding marginalized populations. If art does affect marginalized populations what are the specific art programs, curricula and projects that are being used and how effective are they? This section reviews a number of projects starting with a report by Walker (1995) that examined a fine arts program in Michigan that aimed to increase academic performance and commitment to school in participating students. In the second study, Strand (2002) investigated the effectiveness of integrated arts programs that linked schools with community organizations. Next, in a Canadian study, Wright, John, Offord, Duku, and Rowe (2006) looked at the psychosocial implications of art programming for low-income communities. Luftig (2000)

investigated another integrated arts program and its impact on participant's creative thinking, self-esteem, and other positive indicators. Then, Hutzler (2007) found in a qualitative participatory action research study that art programming that acknowledges the lives and experiences of its students, contributes to social change. In another community-based study, Clark and Zimmerman (2000) conducted a three year qualitative study about the effect of culturally specific programming for rural elementary school students. Finally, Catterall (2006) studied how participation in interactive drama instruction impacted participants' motivation and group skills.

In this first study, Walker (1995) discussed the effects of an art program developed by J. W. Sexton High School in Lansing, Michigan built on the premise that students who are involved in the fine arts perform better academically and have more commitment to school life, The students involved in the study consisted of a control group and an experimental group ($N = 40$).

The program at J.W. Sexton began its' focus on fine arts because the administrators found that students who participated in the fine arts received the most honors, awards, highest grade point averages and had higher rates of involvement in extra curricular activities. The program, funded by the State of Michigan for "at-risk" youth, took place after school twice a week for two-hour periods over a course of eighteen weeks. The goals of the program were to: increase attendance by 35%, raise GPA to at least 2.0, decrease discipline referrals by 30%, receive a certificate of successful completion and join a sport or school club in 10 percent of the target group.

Although the target group consisted of 40 students, the number of students who participated in the program was 68. The results reported were for the total number of students who participated in the program. This was a weakness on the authors' part. Why a target group was picked and then a larger group reported on made the reporting unreliable. The ethnic/racial/gender background of the larger group was two Latina females, two Asian females, four Caucasian females, one Caucasian male, 19 African-American males and 40 African-American females. 37% of the students in the school received free or reduced lunch.

According to the author, results of the program were exceedingly positive: 45% of the students involved increased their GPA, 100% of the students joined a school club or sport and in many cases excelled, school officials noted improvements in discipline and relations among students and staff.

The author of the report never said if they were personally involved in the study and framed the study within what is now outdated brain-based research. The inconclusiveness of brain research was acknowledged briefly but it was also depended on greatly for the study. Although an increase in GPA was reported, the amount of increase was not.

Although an interesting topic and what sounds like a successful program, this study did not report on quantitative and qualitative data needed to make any sound conclusions. Though this study has substantial weaknesses, it supports many of the other findings on the effectiveness of art education for youth.

Another study evaluating the effects of an art program was done by Strand (2002) who used a grounded theory research approach. Strand (2002) sought to understand the process of and how curriculum of an integrated arts program develops through partnerships between community groups and schools. Through involvement in and observation of two case studies she developed a conceptual analysis and found several things: that the philosophical mission of the individual organizations was a strong component of its' success, that student and teacher learning goal characteristics contributed to the programs success, that supportive administration of teacher/partnership work protected curricula and that the focus of the programs on process rather than product contributed to higher level cognitive thinking because it challenged children to think in ways they weren't necessarily comfortable with.

The data collection process included interviews with teachers, administrators and students, field notes from planning meetings and observed lessons, transcriptions of lessons, correspondence with participants and student work. In addition the author kept a journal with her personal impressions in order to separate that from pure observation. Along side the field notes she kept analytical memos and diagrams of evolving patterns. The process of analyzing the data included: category coding, relationship-seeking analysis and a constant comparison between the analyzed data and the incoming data.

The first program was a collaboration between a theatre company and a school. Little was reported about the third grade participants in terms of demographics. It was said that the school was well funded in the arts, it was an

urban school and it was a math and science magnet school. The theatre company worked with artist teachers and administrators collaboratively one day a week for one year. Teachers participated in classes to enrich their art teaching methods each week. The second program involved an intensive residential summer enrichment program where arts and humanities teachers collaborated. The participants were high school students labeled as gifted and talented from within the state. Both programs sought to integrate the arts with other subjects holistically through student/teacher led programming.

Data was collected through descriptive narrative and then analyzed using open coding, then organizing codes into categories and finally connecting categories to developing themes. The researcher then sought to use the themes to develop a model for successful arts integrated curricula.

Results from both programs implied that integrated arts programs are valuable. The author found that there were several major forces affecting the success of the programs. The first was when the heart of the program's goals was focused on play, improvisation, developing a learning community, reflection and student inquiry. The second was the balance of teacher characteristics such as strong convictions, tenacity, flexibility and trust. The third was the relationships between teachers and the support by the administration for teachers to process the teaching experience.

Next, in an involved longitudinal examination with Canadian youth ages nine to 15 of low-income background, Wright, John, Ellenbogen, Offord, Duku and Rowe (2006) reported on the recruitment and retention of participants as well

as improvement in artistic ability and exhibition of improved psychosocial behaviors in an arts program and using comparisons with national statistics, found that there was a significant decrease in emotional problems for youth who participated in the study.

Extensive work was done to recruit youth for the program from five different low-income communities across Canada. The program was called the National Arts and Youth Demonstration Project (NAYDP) and the control group, NLSCY was an established ongoing household survey used to monitor the well being of a sample group of Canadian children. NAYDP was free and lasted for 37 weeks, meeting biweekly for ninety minutes a session. The program focused on exploring in the arts, free expression, building group dynamics and having fun. Many arts media was used in the program including, improvisation, mask making, music, painting, filming and script writing. In addition to a self-report questionnaire filled out by students, six measures were used twice a week to assess success in the program, some of which included, joyful participation in activities, art skills development, and social skill development. Teachers in the NLSCY also used these ratings.

Results of this study suggested a significant decrease in emotional problems and a significant increase in social development skills. Researchers considered characteristics of low-income families and concluded that the participation rate of the program was high. Attitudes of joyful participation were also noted as improved given participation in NAYDP.

Researchers considered a breadth of factors when analyzing the data and developing the study. The focus of the study on low-income youth was also a strength because it showed that additional time in the arts has a positive effect for this specific population.

Children ($N = 615$) involved in a program called SPECTRA+ -- a multi-disciplinary, integrated arts program that works to help schools integrate art in daily curriculum --were the subjects Luftig (2000) used to do a quasi-experimental study using a modified non-equivalent control group design of students at three grade levels. Luftig investigated SPECTRA+'s impact on creative thinking, academic achievement, self-esteem, locus of control and arts appreciation and found that students involved in the SPECTRA+ program scored significantly higher than students in the control group in creativity, social and parental control and art appreciation.

Four schools in two school districts, grades two, four and five from southwest Ohio participated in the study. This was the largest study to use an empirical design up until this point, which contributed, to the validity of the data collected. Along with in depth summative and formative evaluations of the students, pre and posttests were given to measure academic achievement, self-esteem, creativity, fluency, originality, abstractness of titles, elaboration and resistance to closure. These tests consisted of the Iowa Tests of basic skills and the Stanford Achievement tests, The Culture-Free Self-Esteem Inventory (SEI), The Bialer-Cromwell Locus of Control Scale (B-C), Torrance Test of Creative Thinking and the Arts Appreciation Test (AAT). Tests were administered in

student's regular classrooms. Researchers considered school attendance, school discipline, school climate, community integration within the schools and ethnographic information.

Through an analysis of variance (ANOVA) and from that a Newman-Keuls analysis, creativity scores were measured and revealed that the SPECTRA+ arts integration group score higher than the other two groups ($p < .019$). The originality measure in the SPECTRA+ group was also significantly higher than the control groups ($p < .0001$). Large advantages in reading, reading comprehension and reading vocabulary were seen in students involved in SPECTRA+. In school district B the reading achievement levels may be due to the Hawthorne effect because of the lack of a modified condition. Further research of this kind would be useful if a design was used where all conditions are available in each school.

In a qualitative participatory action research study, Hurtzel (2007) sought to examine the effects of a community based arts project on social change and attitudes among participants. She found that an art curriculum that acknowledges the reality of its' participants and that is acting toward social change can foster community development through art.

Approximately eight to ten youth between the ages of ten to 16 and another group of eight to 15, ages ten to 14 from the west end of Cincinnati constituted the participants. A number of adults participated in the project including members of the city council, an art teacher from public school, two residents from the neighborhood and a couple of adults from the Arts

Consortium. The first group of youth was from the Arts Consortium – the local African American community arts center – and had more experience and opportunity to participate in arts projects. Everyone discussed how this might impact the project and brainstormed ways to include all people regardless of past experience in the arts.

The programs overall focus was service learning with the goal being the completion of two murals within the community. Initially, youth participants were involved in drawing projects that explored their sense of community. Through interviews with the participants the researcher found that the drawings revealed optimistic visions of community. They then did a mapping exercise that stressed the positive aspects that already existed in their community. This exercise helped to identify the location of the murals they were planning to paint and build a positive moral of the already existing strengths in the community.

Findings were collected through observations, interviews, group discussions and analysis of participant drawings. Youth empowerment and leadership building were developed through the project; it was the youth's ideas that were on the murals. A community leader spoke to the impact of the murals on the youth and community as a way to claim safety and the childhood of the participants and the greater community. The park became used in the community more by youth and there was an overall sense of hope and connection within the community that violence and problems would change. The project also prompted the community to continue using art as a means to community change.

The author reflected on her position as a white woman facilitating the project, “As I experience several initial negative comments toward my own presence, I witnessed the fear and distrust many felt toward those they considered outsiders. At first I was insulted by some residents’ reactions toward me, but I quickly came to realize that there had been many people before me who perhaps looked like me but who had made false promises to this community. It was apparent to me that the combination of participatory action research methodology and community-based art education for social change developed a trust from the community.” This acknowledgement by the author along with her discussion of her partner being an African American man in the community contributed to her legitimacy as a researcher. A limitation of the project was her position as an outsider to the neighborhood and being a white facilitator.

The researcher acknowledged her position as an educated white woman working in an African American community. Although she lived in the community she conducted the study and spoke to her position as an outsider. She noted that she was initially greeted with hostility in the community because of her race.

Another strength of the research was the focus the researcher took with participants to identify positive characteristics that already existed in the community and build on that rather than the typical needs based approach of most of the research out there. Hutzler took a popular education approach and set up the program so the participants decided for themselves where they wanted their project to go. This was seen in her data collection and project implementation.

The next study further builds on community arts education research. In a three-year qualitative research and development program called ProjectARTS (Arts for Rural Teachers and Students) Clark and Zimmerman (2000) co-directed economically disadvantaged and racially and/or ethnically diverse youth from seven rural elementary schools. They sought to recognize the historical and cultural backgrounds of students that go mostly unrecognized in statewide guidelines. The project took place over a period of three years and identified third grade students who had high interest and ability in the performing arts, developed curriculum for them in fourth and fifth grade and then evaluated their success. Researchers found that although the participating schools received funding from an array of sources, this program was successful and may indicate that art teachers in rural communities could enhance and assess curriculum that used a community-based art education approach.

The project's strength was in its development and included local teachers, parents, community members and ProjectARTS staff. It also incorporated a diverse sample set which included two schools from Indiana with people of Scottish-Irish, German, American Indian and southern Appalachian backgrounds, two schools from New Mexico one with a Latino population who had lived in the area since the mid 1500's and the other a school with an entirely American Indian population and three schools in South Carolina on the coast with large Gullah heritage populations. The project involved parent and community advisory groups, emphasized local cultural art knowledge, skills and expression, exchange of curriculum among participating schools and evaluation processes.

The students were assessed using a variety of methods including portfolios, peer critiques, self-evaluations, teacher observation notes, video interviews, work by students in response to specific tasks, group presentations and art exhibitions. Researchers found that teacher's who involve community positively and follow through on art program implementation including final projects that involve a public form, use student based evaluation material, focus on local culture as a basis for establishing self-esteem -- establish successful programs, increase art skills and techniques and appreciation of their local cultural communities.

In the final study reviewed in this section, Catterall (2006) conducted a comparison group design experiment in the form of a 24 week long drama program aimed at increasing peer-to-peer conflict resolution skills with young adolescents. The program involved 71 students ($N = 71$) and 84 non-participating students ($N = 84$) in the control group. Students were from three different middle schools in Los Angeles: a south-central area school (42% Latino and 57% African American), a northwest area school (51% Latino, 27% White, 9% African American, *% Asian) and a northeast area school (76% Latino and 22% Asian). Over 80% of participants were low-income and school populations experienced difficulties with behavioral, academic and language difficulties.

The program involved children exploring ideas by acting out concepts and creating scene studies, taking on roles in conflict situations to test dynamics, rationales and consequences of actions and created scenarios where conflict could be resolved. There were three program sites and at each of the sites participants wrote, produced, directed and acted in concluding plays. The goals

of the program were to encourage general group skills, promote problem resolution skills and to work with interpersonal differences. The researcher was also interested in the ways students learned and attitudes toward acting. The program took place once a week in ninety-minute time blocks.

The researcher used pre and post-treatment and comparison design with a matched control group. The pre and posttests included a survey of twelve open ended questions that pertained to student's perceptions of learning during the activities. These surveys were the primary means of obtaining data. The comparison group also completed the surveys during the same time periods therefore the researcher asserted that the reliability and generalizability was sufficient. Positive results were found in five of the seven scales designed to measure student motivation and group skills. The largest gains were in student attitudes about acting, including liking to act and perform ($p = .02$) metacognition ($p = .02$), problem resolution skills ($p = .02$), including ability to work effectively in groups ($p = .02$), and self-efficacy ($p = .01$).

One weakness of the study was the method for obtaining data, the student surveys however; by measuring results with the comparison group, the method gained greater reliability. The studies strength was in the subject investigated and in its' design. It was also based on well-researched theoretical information.

Summary

The literature reviewed in this chapter provides a variety of responses to my research question. While some of the results vary, there is some evidence that art education positively affects disenfranchised and marginalized youth. This

was shown across a variety of research methodologies, in a variety of communities and contexts, and using varied art programming strategies.

Catterall (1997,2006, 2007) along with other researchers found that involvement in the arts transfers into increased self-efficacy, including student's increased sense of agency in solving problems and achieving goals, and increased student motivation and originality. These main outcomes of the art education programs he studied were mirrored and supported by many of the researchers reviewed in this chapter.

CHAPTER 4: CONCLUSION

Introduction

The history of art education has continuously marginalized youth of color, low-income youth and queer youth. The 20th century began to make moves to include these populations, however progress is still needed. There have always been theorists and writers who seek to bring social change and illuminate the truth of inequities in public education such as Dewey (1954) and Smith (1996). Successful and innovative studies reviewed in this paper were often performed with small numbers of participants. Even the Canadian study by Wright, John, Ellenbogen, Offord, Duku and Rowe (2006) only had 183 participants. Lack of innovative studies such as the one Hutzler (2007) performed that used a radical pedagogy to investigate the effects of art on a community were also lacking in the available literature.

The literature reviewed in Chapter three provided a multitude of responses to my research question some of which led to a correlation between art education and positive outcomes. This chapter will summarize the findings of the literature review. There will also be a discussion about implications of these studies for teaching in the classroom. Finally a discussion of suggestions for further research will be made.

Summary of Findings

Transferability

In summary this section provided a framework for understanding the implications of art education on academic and social outcomes. In the first study Erikson (1998) revealed knowledge of cultural symbols and an increased ability to analyze unfamiliar art in a cognitively advanced way were developed through art history instruction. Because of the large age range, the researchers use of the two sample groups is questionable. As seen in the study by Vargas and Zentall (2002), instruction in interpretation and preferences of art varies according to demographics. Erickson (1998) discussed that the intervention included instruction in cultural understanding and how that may account for eighth grader's ability to transfer knowledge while interpreting the Haitian painting. Why the authors chose to study students with such a large age difference is questionable and was not discussed in the study.

The connection between art and science comprehension was investigated in two studies. The first examined the relationship between science scores and aesthetic drawing scores by Nelson, Martin and Baldwin (1998) followed by Edens and Potter (2001) who found that use of descriptive drawing increased students ability to understand scientific concepts. Nelson, Martin and Baldwin (1998) did not find a significant difference in aesthetic quality among ages. This study claims that children who demonstrate more complex artistic skills also have strong scientific abilities. However, a transferability of art ability to science ability was not thoroughly explored. This study could serve as a base for further research that would show a clearer link between art skills and knowledge in science.

Vaughn and Winner (2001) did correlational work to find out if SAT scores were linked with art participation and found positive results although they also found that long-term exposure to any subject would increase SAT scores. This study's weakness lies in the topic of research, the correlation between SAT scores and arts participation. Additionally the correlations they did find were low. While the authors claim that any concentration in additional subjects would increase SAT scores that is disregarding the erroneous nature of using SAT scores to measure intelligence. Although the study was clearly conducted to attempt to prove the importance of arts in education, using SAT scores as a measure of this importance contradicts itself. As long as SAT scores are used to measure intelligence, the arts will be second on the list. One reason for this is the SAT's do not test artistic intelligence therefore they de-validate its importance. The researchers also failed to account for demographics related to arts participation and SAT scores. Therefore this study does not provide much relevant evidence for the question of this paper. However it does provide ample proof that students perform better on standardized tests when they spend concentrated time in a specific subject. This study was included because standardized tests are the way that current administration measures academic relevance. Further research is warranted that examines study in other subject areas.

Moga, Burger, Hetland and Winner (2000) found through three meta-analyses that an association between studying art and creative thinking depends on the experimental design and form of creativity measured. This study indicates there

is a lack of qualitative studies on the effects of art education. With more studies that focus on demographics, a clearer answer as to the effects of art education on marginalized and disenfranchised youth could be made. The following studies began to do that work.

Catterall and Peppler (2007) did critical work concerning disenfranchised youth that showed an improvement in self-efficacy after completing intensive art classes. That the researchers chose to study issues related to one's self-concept and self-esteem's connection to art participation is important because it gave validity to the arts as a means to transform people's ability to be agents in their lives. This ability can be transferred to other life endeavors. If children have a positive view of themselves in society this not only contributes to potential academic growth but to social change.

Catterall and Peppler's (2007) study was followed by a study done by Catterall, Chapleau and Iwanaga (1997) that explored the links between intensive musical and theatre arts involvement and increased cognitive and social development. The study found positive results in students who studied music over a long period of time. That the study focused on the differences between high and low-arts youth from economically disadvantaged situations and found that there was a significant difference in achievement was a strength of the study because of its possible implications for federal funding. This study directly applied to my research question and indicated that there is indeed connection between art education opportunities and increased security in schools for

disadvantaged or marginalized youth. The more positive social climate it fosters supports youth in succeeding in school, which leads to better future outcomes.

Lastly, extensive research was done by Burton, Horowitz and Abeles (2000). They found that students with high levels of arts exposure scored significantly higher than students who had little exposure to the arts in cognitive, higher order thinking skills. This study provided qualitative and quantitative evidence that arts involvement does affect positive outcomes for disenfranchised and marginalized youth.

In conclusion, many studies in this section found that exposure to the arts and using the arts to teach other disciplines have positive effects on cognitive development for youth from a variety of backgrounds including marginalized youth. The weaknesses in some studies made it difficult to draw clear conclusions and clearly more research is needed.

Cultural Understanding and Art Understanding

Conclusions of studies by Spina (2006) and Vargas, Zentell and Wilbur (2002) indicated that use of art is effective when working with English Language Learners and youth with ADHD. Spina (2006) used a Vygotskian framework as the theoretical basis of the research, however the tests used to measure and collect data were more skills-based. This was positive because that is what is valued in our society. However, this is a potential problem because there is no way to evaluate the more holistic results using standardized tests. It doesn't give a good glimpse into the richness of the learning process. Vargas, Zentell and

Wilbur (2002) found that visual analysis problems are worsened when a student is Spanish speaking with ADHD however when there was higher quality art instruction, a visual presentation of the art and an opportunity to verbally respond to the work, analysis is improved. Also, a more in depth analysis of the description of the painting using the quality of sentences, descriptive words and metaphors may have been a more accurate measure of understanding than the scale that the researchers used.

Hafeli (2002) found that improvement in art teaching methods could be made by understanding the cultural information from which student's artwork came from. She delved into the content of students' artwork and validated the relevance and importance of where the artwork came from and therefore validated students' backgrounds. She risked breaking the mold of traditional research. Though many students were not involved, time was taken to interview each student and identify in detail the sources of the work they produced. This study could have elucidated more specifically how to serve different demographics, although more students would be needed to draw more concrete conclusions.

Koroscik, Osman and DeSouza (1988) found that verbal engagement created more sustainable comprehension of art works. Unfortunately the researchers did not use art works from more diverse cultures, therefore comprehension measures are not completely dependable. The researchers discussed the importance of prior exposure to art works in comprehending abstract art. They understood this was significant because it acknowledged a

bias in the study toward American comprehension. This study suggests that verbal strategies to responding to art are the most efficient across cultures. This is significant in considering testing approaches in public schools, to validate the effectiveness of verbal comprehension. This study raises a further question of if interactive, verbal participation is more effective than passive non-verbal participation. Verbal participation, the ability to explain comprehension verbally rather than in written form is important to consider when working with diverse cultural populations. Current policy that advocates for more standardized testing relies on written responses as opposed to verbal responses.

Lopes da Silva and Villas-Boas (2006) found that exposure to art of different cultures created more acceptance of a diversity of cultures. An experimental group involved in more intentional diversity education rather than just exposure to different cultural images would have been useful.

Chanda and Basinger (2000) did research that may provide a basis to develop methods for children to understand art from cultures different from their own. Because researchers did not include details about demographic information of participants the information collected can not be generalized. Also, individual responses were not acknowledged due to the discussion centered activities. This study did however indicate that given the structure and opportunity, children and youth are capable of contextual and multi-layered understanding. Success in areas such as academic and social competency was related to this capability. Future research is suggested with both a more

substantive participant pool and with a focus on how this transfers to other areas of life.

All studies, some directly, some indirectly provided a basis for the validity of art education to provide a positive effect on marginalized and disenfranchised youth.

Promotion of Self-Efficacy through Art: Art as an Agent of Social Change

In conclusion, this section explored the ways in which art promotes self-efficacy and art as an agent of social change. Community building and building of compassion were two of the ideas investigated through these studies.

First in this section Wallace-DiGarbo and Hill (2006) found that involvement in arts programs could impact at-risk students' sense of self and confidence in the world. However, they found this purely through observation and their study was lacking in quality of design. Too little participation was one of the flaws as well as lack of a structured design. Because students were involved in other programming that may have affected the researchers results, their results were unreliable.

Through participation in arts programs Wexler (2002) found that the arts gave hospitalized youth hope and in some cases physical health. The strength of a small intimate study of this kind is that it shows the power of art to make positive changes in individuals' lives. Due to there only being two participants in the study, it cannot be generalized. Important information could be gathered with more studies that observed individuals with the attentiveness this study did.

Albers (1999) found through interviews and observations that art literacy development is linked to personal identity development and sense of self. This ethnographic study explored literacy in art in terms of individual social understanding in a sixth grade classroom. Albers (1999) found that art was a way in which students expressed and identified gender identities and perceptions of gender. Studies that discuss sexual orientation and attitudes towards sexual orientation are rare and one of the reasons I chose to include this study in this paper. I wish there had been more research done on the broader affects on social change that this study showed art education elicits.

Oreck, Baum and McCartney (2000) found that arts involvement affected disenfranchised youth by contributing to a greater sense of self-resiliency, flexibility, and a sense of identity. The researchers used a longitudinal case study that examined the obstacles to talent development faced by urban youth, the factors that helped students overcome these obstacles, and the impact of artistic development on their life. This study found four primary areas including family support, instructional opportunities, community and school support and innate personal and psychological qualities which hindered or advanced their talent. The findings were reported over a significant length of time and outlined the community and family involvement that supported the youth.

Stanley (2003) found that queer youth were in need of positive role models. If queer youth had these role models they would feel a greater need to participate in their community and have a sense of belonging.

Ellis and High (2004) found that there is an increase in violence and harassment of queer youth despite an increase of mention of homosexuality in schools. In conclusion, queer youth are in need of more safety in schools and more research is needed in order to draw any solid conclusions about the effects of art education. The lack of applicable or substantial research indicates that queer youth are a population that is not being adequately served. I feel it is safe to say that more programs in general that increase self esteem, positive social climates and a clear sense of being able to achieve goals are necessary to support this underserved group of people, who are currently at higher risk for being victimized by violence, and therefore more self destructive behavior and negative life outcomes.

In a gripping study Cohen-Evron (2005) saw students overcome racist attitudes through involvement in an arts program. Over the course of seven years the researcher conducted five case studies examining changed attitudes towards Palestinians among Israeli students through the use of art. Though there wasn't solid quantitative evidence from this research, it gets to the core of a human experience, which is invaluable. That these youth experienced such profound changes in attitude due to art education is indicative of the power of art to positively affect youth in general.

Milbrandt (2002) introduced a study that revealed art teachers do address social issues in art classes although they are met with some resistance. One question asked of art teachers in the survey revealed that a high percentage of art teachers addressed issues of violence, and tolerance and appreciation of

cultural diversity was particularly important in regards to the topic of this paper because it shows that issues being dealt with in art classrooms are issues that disenfranchised and marginalized youth deal with regularly.

The researcher noted that art teachers voiced concern for the lack of time provided to develop sustainable teaching materials and mediation skills for dealing with social topics. This is of concern regarding the research question because it demonstrates that art education does not get the support needed to necessarily fulfill the needs of middle class or upper middle class students let alone underprivileged students. It is encouraging to read that many art teachers are interested in issues of social justice and work to include it in their curricula, but often did not have the support or resources available to do so as thoroughly as they wished.

Finally, Luehrman (2002) found that if principals have had past art experience they are more likely to have positive attitudes toward art and art education. This study is helpful in understanding current policy and attitudes towards art education. Principals are influential and can set the tone in schools about whether or not art is valued. Another study of this sort that examined policy makers attitudes towards art education would be even more revealing into the state of art education today.

In conclusion, art programs and education can be effective in creating social change, which in turn has a positive effect on low-income youth, youth of color and queer youth. However, more studies are needed to solidify such a claim.

Art Programs, Curricula and Projects

This section examined a variety of arts programs, curricula and projects and found some positive results of arts programming. Walker (1995) had some evidence of art being important for African American high schoolers' academic and social achievement. Her study however was lacking in substantial or reliable quantitative and qualitative data. Significantly, the program reported on began its' focus on fine arts because administrators at the school found that students who participated in the fine arts received the most honors, awards, highest grade point averages and had higher rates of involvement in extra curricular activities. More organized research may have showed quantitative evidence of these claims.

Strand (2002) found delivery of art instruction and connections with community made for successful arts programming. The authors' process of data collection was involved and well thought out. Consideration of personal involvement was taken into account. Through involvement in and observation of two case studies she developed a conceptual analysis and found the philosophical mission of the studied organization was a key factor in its success, that participants' learning goal characteristics contributed to the programs success, that supportive administration of teacher/partnership work protected curricula and that a focus on the process of the program rather than product contributed to higher level cognitive thinking because it challenged children to think in ways they weren't necessarily comfortable with.

Wright, John, Offord, Duku, and Rowe (2006) found that arts programming with low-income youth affected psychosocial functioning certainly. Researchers did not have an instrument to measure the effect that non-judging adults in the program had on participants and it can be postulated that it was significant. It would have been interesting to track youth with behavioral difficulties in a program like this to see if there was an even more significant decrease in emotional problems.

Although this study took place in Canada where they have socialized healthcare and their culture varies from the United States, comparisons to public education in the U.S. can still be made because the United States and Canada have similar economics and are based in capitalism. Therefore, this study is relevant to the research question and provides more examples of the positive effects of art education on marginalized and disenfranchised youth.

Luftig (2000) found that social and academic skills were improved through participation in an arts program. Although some improvements could be made in the design, the size and design of this study are significant. Creativity and originality are measures that could be beneficial for developing skills that transfer to other subjects and therefore relevant to the effects of art education on marginalized youth.

Hutzel (2007) found that an art curriculum that acknowledges the reality of its' participants and that is acting toward social change can foster community development. Most researchers focus on the demographics of their group by identifying minority groups. Hutzel however, only spoke to demographics when

identifying herself and the public school teacher involved as white. She did say that the program took place in an African American community. I see this, as a strength because it challenges the assumption that people of color are other and white is the norm. One relative weakness to the study surrounds the fact that it only took place in one community.

This study is extremely valuable in exploring my main research question in that it created community relationships that transcend the immediacy of the art project. The study showed positive results from the program, and left important connections in place.

Clark and Zimmerman (2000) also worked with disenfranchised youth in an arts program over three years in seven rural elementary schools and found that acknowledgement of cultural background and participant's reality contributes to successful arts programs. The goal of the school they worked with in New Mexico with an entirely American Indian population was to protect and preserve their cultural traditions. This was useful for the study because there was already a focus in the community on the value of culture and I imagine the same was true in the South Carolina community where Gullah heritage was largely represented. Assessments of program success were also valuable because researchers considered student and teacher interpretations of how well they did. This was in conjunction with researchers own interpretations and pushed traditional research methods that allow for only an outsiders perspective on the outcomes. This would be useful for further research because it uses a popular education model that emphasizes student empowerment and challenges them to take charge of

their own education. However, in terms of garnering support for the arts in our current regime this could be seen as a weakness because researchers don't have quantitative proof of success or failure.

Catterall (2006) found that through a drama program conflict resolution skills, as well as meta-cognitive skills increased. This is another study that positively correlates art involvement with positive enrichment for disenfranchised and marginalized youth. Students reflected on their own experiences with the program and that was used as part of the analysis of the programs' success.

In conclusion, some of the studies in this section point to the success of arts programming to affect youth's lives. Most programs focused on marginalized populations. Although many studies found positive results, because many of the studies were correlational, no generalizable claims can be made.

Implications for Teaching

The studies just summarized leave room for many implications for teaching in the public school classroom. Literature on the research topic was limited and there were significant weaknesses in many of the studies, which makes it difficult to draw strong conclusions. However, some studies did show that arts programming can significantly increase students' abilities in many areas of academics and social achievement including creativity, emotional improvement, higher cognitive skills and engagement. Some studies indicated that greater understanding of historical and cultural issues were increased through studying the arts. The study done by Erikson (1998) showed that art

history instruction provides deeper cognitive experience of cultural understanding; therefore we can assert that art history is a benefit in classroom instruction for having a greater understanding of a breadth of cultures. With quantitative proof federal funding for the arts could be challenged more directly and the question Erickson (1998) asked concerning the use of art history instruction to help students interpret art contextually warrants more careful study in the future.

Several studies suggest that the arts should be promoted because of its impact on other areas. This is because the practice of art making facilitates, “cognitive, perceptual, and technical skills while promoting disciplined risk-taking, which should transfer across disciplines” (Edens and Potter 2001 p 217).

Programs that focused on verbal engagement and art had high success rates, especially for English Language Learners such as in the studies by Spina (2006), Koroscik, Osman and DeSouza (1988) and Vargas, Zentall and Wilbur (2002). This is understandable when many of ELL students and marginalized youth struggle to succeed in reading, writing and standardized testing. Creating a mural, participating in the creation of a skit or puppet show or drawing to exercise science and math skills all provide outlets for success. Many of these techniques also build community, which in turn fosters a sense of identity, self-esteem, and hope as seen in the work of Hutzler (2007), Clark and Zimmerman (2000), Albers (1999) and Venable (2005). Building community in the classroom reinforces strengths that some marginalized communities already exhibit and

gives youth positive reinforcement that community building is a valid and essential skill in life.

Involving community in the classroom or art program was seen as an asset. Clark and Zimmerman (2000) tracked ProjectARTS and found that programming that honors and integrates ethnic communities of participants are successful. When teachers know the strengths, cares and cultural communities of students' families and greater communities, curriculum can be built around that. Curriculum can be student and community driven. There is a richness of art knowledge at the heart of every culture and sometimes all it takes is an opportunity to bring it to the surface.

Not everyone learns in the same way and the arts provide for a diversity of learning to occur. Programs that acknowledge students' individual cultural backgrounds such as Hutzell's (2007) were successful. Programs that used culturally specific art increased cultural awareness and cross-cultural respect were also useful, such as in the study done by Lopes da Silva and Villas-Boas (2006).

Another significant implication for teaching is in administrator's attitudes toward art education. Apparently positive attitudes breed positive attitudes as Luehrman (2002) demonstrated in the study that looked at attitudes of principals. Attitudes of administrators impacts advances in funding, a huge implication for teaching because in it holds the very existence of art education in public schools.

Art teacher's attitudes toward introducing social issues significantly impact program effectiveness in terms of youth of color, low-income youth and queer

youth. Milbrandt (2002) effectively examined art teacher's attitudes towards social issues and found that art class is often a place where students are exposed to social issues. Because of lack of support from administrators and parents these issues do not have a full chance to be explored. If more studies were done like Cohen-Evron, Nurit (2005) perhaps the impact of art to address social change would become more widely known. This study showed the power of art education to break stereotypes and work towards peace.

In conclusion, schools can benefit greatly from a deeper commitment to art education. By including more art throughout the curriculum space is made for a more diverse group of students. Marginalized and disenfranchised youth are given a space to thrive in such an environment.

Suggestions for Further Research

Many of the studies reviewed in Chapter three lacked valid sample sizes and alternative testing practices. Although some studies used a diversity of ethnographic populations not enough did to make the kind of change in policy needed. In order to elicit more arts advocacy more research that is culturally and geographically specific to marginalized and disenfranchised populations is needed. The current work from Caterall and Pepler (2007) may provide the kind of quantitative data necessary for such change.

More studies like Hutzler (2007) that acknowledge the demographic make up of the researcher and are not just quantitative studies that use up children's time. The usefulness of a study like Hutzler's was that within a research framework a positive impact on the community was made.

Another essential suggestion is for more studies to be done with incarcerated youth. By conducting more studies in Juvenile Halls perhaps more attention for alternative therapies and education would be explored. This is one of my main suggestions for further research.

More studies are needed for queer youth in general and specific to this paper, on the effects of art education on queer youth. There is a lack of research done on the relationship between queer youth and art education. Information regarding the position of queer youth and effective motivating projects in queer youth's lives was gleaned from two studies by Stanley (2003) and Ellis and High (2004). It's apparent that queer youth need more general support from the public school system. We can hypothesize that programs that have increased self-efficacy and academic achievement with other disenfranchised populations would also have a positive effect on queer youth. Obviously this needs further study, especially because both of the studies are from Britain. Although there are surely common cultural contexts, research is needed on the effects of art education on queer youth in specific communities in the U.S.

Overall, more long-term studies are needed. Studies that examine student growth in measures such as self-esteem, academics, attitude and creativity over long periods of time that track life goals into adulthood would be beneficial and provide evidence for the long term effects of art education on marginalized and disenfranchised youth.

Conclusion

Research shows that art education positively affects the outcomes and self-perception of disenfranchised and marginalized youth. Studies using a combination of quantitative and qualitative data usually came to the same conclusion: that art education positively affects youth. Research also found that art programs help create community connections and lasting relationships. More than one study found that integrated programs were especially beneficial. This may be because it helps create relationships that last beyond the time frame of the official art program. This is a crucial and necessary area of future research. It is widely accepted that youth need more positive and hopeful views of themselves and their futures, and the literature reviewed asserts that art education can play an important role in increasing hope for disenfranchised and marginalized youth. Art can indeed be used to promote social change, starting in the individual participants of art programs, and extending possibly into relationships and worldviews.

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Footnotes

ⁱ There is a notable difference between straight, white, middle or upper middle class male-bodied youth and female-bodied youth as far as sexism is concerned. Straight, white female-bodied youth receive privilege through their connections to straight, white male resources and therefore attain a level of privilege. The ways sexism play out will be discussed in depth later. This form of oppression also applies to straight, white female-bodied people.

ⁱⁱ This paper is not long enough to cover the breadth of sexism, although it will be discussed briefly. An excellent resource on sexism in school is *Schoolgirls: Young women, self-esteem and the confidence gap* by Peggy Orenstein.

