

THE EFFECT OF ART EDUCATION  
ON AFFECTIVE AND COGNITIVE DEVELOPMENT

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A Project Submitted to Faculty of  
The Evergreen State College  
In Partial Fulfillment of the Requirements

For the degree  
Master in Teaching

2009

This Project for the Master in Teaching Degree

Has been approved for

The Evergreen State College

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June 2009

## Acknowledgements

I would like to thank the faculty of the Master in Teaching Program for their help and support in my academic growth and development. I would like to thank Terry Ford who guided me and made it possible for me to complete this research paper. I would also like to thank Joe Behnke for inspiring me through his ability to write for long hours and go deeper into investigation. I would also like to recognize my art teacher Karen Kosoglad for allowing me to have such a transformative experience in education through her art classroom.

## Abstract

This critical review of literature examines the effect of art education on affective and cognitive development. The paper discusses the rationale for a critical review of existing research and programs, in order to find the meaning and place of art education in the public schools. The historical background of art education in the U.S. is also discussed and finds several controversies and barriers as to why art has not been fully supported. The articles reviewed and discussed, bring up issues concerning the many positive correlations between art education and student affective and cognitive development. These studies examine the effect of art education on creativity, academic achievement, student emotional development, and art education in schools. The studies reviewed found many positive correlations between students' exposure to art and their subsequent creativity and achievement in other areas. Unfortunately, since these were correlational studies no concrete claims could be made. The studies addressing student's development were written in the perspective of personal narratives using art as a means to motivate and problem solve in life. The studies on art education found several areas where art is not fully supported in the schools. There is still very little research and hard evidence as to why art is important even though people may believe it intuitively.

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## CHAPTER ONE: INTRODUCTION

### Introduction

The theme of this paper will focus on the following two questions: 1) does arts education affect student development, achievement, and motivation, and 2) should art have its own place in schools as a required part of student curriculum? This paper also aims to understand the conversations and issues surrounding these two questions, such as; why has art been a “core subject as defined in the National Education Goals” (Larson, 1998, p.7), yet there has been much controversy about how much art plays a role in students’ development and achievement in relation to education. Are the arts a high priority or a low priority? Should art be as important a part of student’s education as math and science? This paper will focus on art education and how it can affect student development, achievement and motivation. The first chapter explains the basis and relevance of the question for the educational community and myself. The second chapter examines the history of art education in the public schools. The third chapter is an integrative review of literature relating to the questions above. The final chapter draws a summary of research and conclusion to the overlying question of arts effects on students.

### Rationale

Recent studies suggest that the arts influence students’ motivation and development, and even academic achievement. Dobbs (1988) stated, “The emergence of art education facilitated by twenty years of empirical research demonstrates undeniable links between art and mind” (p.107). However, there is still a lack of support for the arts in many schools and some still do not require or believe it to be a critical part of education. As it is not a hard science, there tends to be a lot of ambiguity regarding why

art is important for students. Unlike other subjects taught in school, such as reading, writing, math and science, it is hard to quantitatively measure art.

There is no definite philosophy for a systematic way to assess the arts. As a result, art has often failed to become a standard subject in schools aside from language arts such as English and literature (Munro, 1960). The “No Child Left Behind” act has been structured so that schools will be funded and expected to meet standards of state tests in the areas of science, math, history and English. It has created a focused pressure on teachers and students to succeed in these areas being tested for annual yearly progress. Although the NCLB act claimed that art is definitely of the utmost importance, there is still no standard requirement for arts curriculum. While it has been shown that schools with arts programs generally do better on standardized tests (Chapman, 2005) there is still no standard requirement for arts curriculum.

There is now a complete lack of art capability assessment in current standardized testing and consequently, art has often been cut out from many school programs as an emphasis. More research is necessary in order to investigate and evaluate the true reason for arts in the schools by examining the effect it has and role it plays for student development and achievement. Students should have the best possible opportunities in education and development. All students should have access and involvement in the arts to help find personal fulfillment, motivation, knowledge, skills and aspirations.

Art is said to be “the embodiment of human imagination, the record of human achievement, and the process that distinguishes us as human beings” (Cawelti & Goldberg, 1997, p.1). Recent “research has begun to shed light on the power of the arts in improving the performance of our schools achievement of our students” (Cawelti &

Goldberg, 1997, p.2). In spite of all the claims of the significance of art and its benefits to students, art education in the schools is dramatically decreasing. In 2004, a Council on Basic Education survey indicated that 25% of principals had cut arts education and 33% anticipated further reduction. In high-minority schools, 36% reported decreases and 42% anticipated them in the near future. Only 10% reported increases or anticipated these. In states with high-stakes tests before the full force of NCLB, 43% of teachers reported they had “decreased a great deal” of time spent teaching fine arts, with its greatest impact in elementary schools and middle schools (Chapman, 2005). There is a possible connection to the recent reductions in arts and the standardized testing that is required for students in the fields of math and science, reading and writing; which is now required for students to move forward in school, to graduate as well as for schools to receive needed financial support. There is still a very limited awareness of the actual benefits of art in the schools amongst the teachers, principals and students. “They may agree that it is a pleasing activity for some students and that art products are occasionally worthy of respect, but the predominant judgment in American schools about the subject of art can be stated simply –pleasant, but not really very important” (Cohen, & Gainer, 1984). This statement shows that still the ways of seeing art as it benefits students, is a long way from having arts, as an integrated required subject in the school. If art truly has the ability to effect the development and achievement of students then the misconception that it is simply extra curricular is of great concern and demonstrates a need for action.

To become an arts teacher, it is necessary to use art as a medium to help students strive, develop and grow. If I am to be an effective arts teacher it is necessary to understand whether arts truly benefit students’ development and achievement and how it

may do so. I personally, have also experienced the effects of being a student who struggled to find meaning in my own public school education had no motivation or interest in developing knowledge or skill in the criteria underlined and emphasized in other academic areas. I was unable to make the connection and see the value and relevance the curriculum taught in school could have in one's life. All too many of my friends and fellow classmates were dropping out of school and many were completely unenthusiastic about the educational system. However after undergoing an experience with an amazing arts program and teachers, I was able to regain interest and motivation for school, and found my way on to post-secondary education and innumerable other new aspirations in my life. One of my primary aspirations is to give young people and student's many opportunities to encounter and have experiences with art, which can help them develop and grow.

#### Definition of Terms

For the purpose of this paper I will define the following terms: art, art education, aesthetic education or experience, student development and achievement, and motivation. Art will be visual arts, music, dance, performance, creative writing, and other creative activities. Art education is defined as the study and practice of art guided by a professional teacher or an artist usually within a school setting. The primary focus will be art education in the United States but it will refer to other countries in the world so that they may be compared and contrasted. Development is defined in terms of comparing students prior and post knowledge, skills, experience and ability to perform, problem solve and understand ideas, concepts in many areas in life. Motivation for the student is their own desire and excitement to accomplish something they deem to be worthwhile, to

strive to develop, and set goals. Achievement is the accomplishment of set goals or successes that the students felt they had been recognized for.

#### Limitations

This research is limited primarily to the U.S. public schools k-12 and does not include post-secondary education. Arts are limited to visual arts, dance, music, creative writing, and performance. The history of arts education is limited to art education in the U.S. and the influence of Western art and culture.

#### Statement of Purpose

The purpose of this paper is to examine two questions: 1) does arts education affect student development, achievement, and motivation, and 2) should art have its own place in schools as a required part of student curriculum?

#### Summary

Chapter one introduced the question of arts education and its effects on student development, achievement and motivation and should it be a required curriculum in schools. The rationale discussed why it is important to research this question and the issue of how arts are not emphasized in comparison with other subjects with the current standards based curriculum. The terms that will be used throughout the research paper and the limitations were addressed.

Chapter two provides an overview of the history of art education in the U.S. The chapter will discuss the perspectives of art education from distant to recent history and some of the influential people as well as movements in education and how they have affected art's place in the public schools.

## CHAPTER TWO: HISTORICAL BACKGROUND

### Introduction

Chapter one provided the question of the effect of art education on student development, the rationale and a personal statement of purpose for choosing the research in question. This chapter will present an overview of the history of art education. First it will discuss the history of art education in western civilization from 500b.c.-middle ages. Next it will examine arts place in education from the 1700's –1900's in the U.S. Last it will address the issue of art education and its place in the American public schools from the 1900's until present day.

#### The History of Arts in Education: 500B.C.-Middle Ages

For large segments of history, art is said to be the only clue to understanding thoughts and ideas expressed in different time periods and cultures. The arts provide a vivid illustration of how people lived and how they felt about ethics, morals, religion, philosophy, as well as whom their heroes and heroines were. Art was thought to teach us to strive toward a better way of life (Munro, 1960). From prehistoric times, art has been inseparable from the human record. The very nature of culture and civilizations is defined by art. Art has always been influenced by as well as helped to influence the essence and ideas of the times, and to record various elements of human history. There was education in the arts as far back as can be recorded. In Western society, it has been primarily recorded from ancient Greece and Rome. Greek philosophers such as Plato and Aristotle had many commentaries on art education as serious matters affecting the survival of their communities. They discussed that arts value not just for their aesthetic quality but also for their didactic impact as instruments for cultural maintenance (Efland, 1990). In fifth

century B.C. “Art had become a complicated subject and, there were technical books on painting, sculpture and music (Elkins, 2001, p.31).” In those days it was primarily available to the educated elite, and later as part of secondary education in Western societies. In Rome, painting was a form of higher education, or associated with the well-educated gentlemen who were the sons of noblemen. By the Middle Ages it was controlled and taught by higher-ranking clergy, who served as patrons and educators of the artists. The high Middle Ages regulated art education to the crafts guilds. The great diversity that characterizes the arts today was not the case in those days (Efland, 1990, p.2).

#### History of Art Education: 1700’s –1900’s

In the early 1700’s England dominated the United States, both politically and culturally. As fortunes grew the American artists, architects, furnishers and craftsmen looked to England for education in the arts. English ideals influenced the Americas, but in the middle of the 19<sup>th</sup> century institutions that supported the arts were engulfed in the industrial revolution. After the civil war, art was subdued by the chaotic conditions and it was hard for the arts to become integrated with the culture. In the early decades of the 19<sup>th</sup> century the movement to have state run public schooling began to be called “the common schools.” Around this time the working poor were increasing; and crime, prostitution and drunkenness became serious problems. Schools were established with the ideal of creating a moral agency to assure moral conduct of society. The common schools were established around the same time as the industrial era and this had a major influence on the ideas of how to educate students. The industrial workers were encouraged to be able to read and write and follow instructions. Some aspects of drawing were also

necessary for those who would become factory designers. Horace Mann, who was said to be the “father of the common school movement,” was an early advocate of including drawing as an important skill to be taught in the schools. His arguments were that 1) it would improve handwriting, 2) it was essential for industrial skills, and 3) it was a moral force. Despite Mann’s efforts, drawing in public schools was not implemented at this time. It was still considered a luxury to study art and was often taught in the private schools. Art education in the U.S. public schools was almost non-existent before the 20<sup>th</sup> century. The knowledge of art that most individuals may have had was through occasional viewings of reproductions. The contacts with original works of art were rare except to those who had wealthy masters or expressed an artistic talent. Before 1870 art instruction was seen as an extravagance only for the bourgeoisie. The subject was only taught in isolated situations and by volunteer teachers (Conant, 1964). Fifteen years after 1870 some form of drawing became a part of the public school curriculum in a number of large cities. Following the civil war, law in Massachusetts mandated drawing. At this time, the introductory to drawing was said to be an attempt to enable the populace to capitalize upon industrial revolution. The drawing act however fell short of the petitioners’ wishes as applying only to the towns of 10,000 instead of 5,000 as requested. It did not have the provisions needed to facilitate or enforce the legislation such as funds for drawing teachers, textbooks and supplies (Efland, 1990). By 1873, the position of industrial art was deteriorating. Economic hard times were making people anxious to reduce instructional costs, particularly with special subjects such as drawing.

Another factor that undermined drawing in schools was the vocational education movement. Drawing was emphasized not just as important for the industrial movement

but also as a mental discipline. In 1881, Walter Smith wrote “the great reason for them to draw is, that the process of drawing makes ignorance visible: it is a criticism for ourselves on our perceptions, and gives physical evidence that we either think wrongly, or even do not think at all” (Efland, 1990, p.101).

#### Recent History of Art Education: 1900’s -Present

By the 1900’s significant theories came about that encouraged the integration of arts in the public schools. Theorists such as Dewey, Sargent, Cizek, Bonser, Munro, Gropius, Read, and Taylor, although controversial, worked toward a conception of art as an integral part of general education. Dewey had a huge influence on the philosophy and encouragement of art in the public school. His work *Education through Art* was first published in England after WWI. “Dewey’s method emphasized student interests, student activity, group work, and cooperation” (Spring, 2008). The dissatisfaction with schooling and the mechanistic view spawned a cognitive revolution that uplifted promising speculation on how the human mind comprehends and learns (Smith, 1986).

Development in ideas about cognition and learning theories based on inner awareness and concepts helped to push this emphasis on how arts might affect student’s mental growth. In the 20<sup>th</sup> century, art was rapidly growing in the schools. Munroe (1956) asked “What would it mean then for a school system to develop a thorough, systematic program for the arts in general education, one having its claim in production of world-minded citizens in possession of the best of all humanity’s artistic heritage”. Throughout the 1920’s and 1930’s larger cities employed art supervisors to oversee elementary art instruction. They did not teach art but simply provided guidance to regular classroom teachers. Elementary art teachers were still rare at this time. The art supervisors were seen as extremely

important in keeping the arts alive in schools (Elfin, 1990). In 1947 the most influential textbooks on art education of the time called, *Creative and Mental Growth* by Lowenfeld, was introduced to the public and educators. Lowenfeld grounded his view of children's art in psychoanalytical constructs. He saw free expression as necessary for healthy development and mental growth of children. Lowenfeld argued when the children's creativity is thwarted there is a huge loss of self-confidence and this causes mental disturbances (Efland, 1990). Although Lowenfeld's views were a major success in creating a basis for understanding child art and the process of mental development, his theories were often challenged and not fully accepted.

An event that disrupted the progress of arts in the classroom has been linked to Oct. 1957, when the Soviets launched the first artificial satellite Sputnik. The U.S. government and educators were challenged in how to improve their education that would lead to technological achievements and outmatch the Soviet Union in military power. Eisenhower recommended federal funds to improve the teaching of science and mathematics through hiring of additional science teachers and purchase of equipment and materials. This became Title III. The National Defense Education Act appropriated \$70 million dollars for the next four fiscal years to be used for expansion and improvement of supervisory services in public schools in science and math and modern foreign languages (Spring, 2008). In 1957, science provided the model of curriculum reform for the whole of general education including the arts. This had a great impact on art education because as the studies became the focus for curriculum reform, a hierarchy was created elevating some subjects above others. All subjects that did not abide by certain discipline traits such as attributes of having an organized body of knowledge, specific methods of inquiry,

and a community of scholars who agreed on the fundamental ideas was in danger. This threatened the ideas of art education and it had to somewhat conform in order to meet this criteria. In 1961, President Kennedy added a panel to the educational research and development, which was chaired by people who expressed a concern for the lack of federal balance in assistance of the arts compared to that of science. In 1962, President Kennedy appointed Francis Keppel as Commissioner of Education. Keppel, in turn, appointed Kathryn Bloom who headed the Arts for Humanities Program that funded 17 conferences on the arts for Elementary and Secondary School Education in the visual arts. Bloom accepted a position as head of the Arts in Education program between 1967-1979 granting 5.5 million to school districts, state departments of education, art councils, and educational laboratories (Efland, 1990).

In the early 1960's terms like aesthetic experience or aesthetic education appeared with increased regularity. Barkan (1970) explained that "aesthetic life" was a reality for theorists, teachers, and students alike. Many viewed art education as a humane education that is valuable and important in the lives of men.

By the mid 1970's people questioned the idea that any subject must be taught through some deductive process of scientific reasoning. Many advocates of the arts in education movement resisted the notion of a "packaged curriculum" and that art was not a "discipline" but an "experience." Maxine Greene was a prominent advocate for the arts during this time. She followed Dewey's philosophy and argued that education in schools should not simply be in order for students to reproduce things the way they are. Greene also stated that "One of the reasons I have come to concentrate on the imagination as a

means through which can assemble a coherent world is that imagination is what above all, makes empathy possible” (Greene, 1995).

Arts projected an image of participatory activity that was going against the image of passive engagement that sometimes was characterized by discipline-oriented curricula (Efland, 1990). The movement for accountability continued to rise throughout the 1970’s. This movement reflected the political conservatism and behavioral objectives. By the 1980’s, the renewed concern for excellence in education redirected the public attention to quality in education. Although the national reports voiced respect for the arts they were still viewed superficially. Restoring excellence was triggered by the rising economic competition in world markets. This returned slightly to the methods used in the 1960’s that focused on discipline based curricula.

In the 1990’s, further discussions of the place of arts in the classroom have taken place. Howard Gardner’s theory of multiple intelligences pushed more emphasis on a wide variety of knowledge and understanding that backs up the need for arts in the schools (Jalongo & Stamp, 1997). Dobbs (1983) wrote how Gardner views art when he said, “artistry is the first and foremost an activity of the mind.” Gardner believed that art was a necessary discipline to be literate in symbol systems that could give shape and voice to perceptions ideas and feelings. Gardner linked visual and spatial functions to process intellect that emphasize problem-solving skills, which are important outcomes of an arts education (Dobbs, 1983). Gardner’s ideas influenced the educational world where various schools have been using his ideas to teach to multiple intelligences.

A significant turning point in art education in public schools was beginning to erupt in the 1980’s. The standards based movement brought about in 1980’s, had grown

significantly as they implemented the *No Child Left Behind Act of 2001 (NCLB)*. NCLB was a law that assumed all children an equal educational opportunity. All public school students were required to conform to federal requirements. This was a huge change in the way the schools and teaching would be run. By 2002-2003, states were required to provide annual report cards of student achievement scores and test scores by school district (Spring, 2008). The surveys done by Chapman (2005) documented various articles that showed the increasing focus on national standards as they revealed practices that marginalized art education. NLCB is said to be the most developed form of micromanaging of schools in the U.S. history. Now for schools to receive federal funds, they must make yearly progress in raising test scores in the areas of reading, math and science. Although the NCLB act does include the arts in the list of core academics, it does little to support education in the arts, foreign language, humanities or social studies. Since NCLB has been implemented, the Council of Chief State Officers has called these subjects “The Lost Curriculum”(CCSSO, 2002). Chapman (2005) stated that art educators were caught in catch-22 environments.

### Summary

Chapter two discussed the history of Art Education from 500 B.C. to recent instance in the U.S. Art has always existed in the conversation of education from early periods in western education. There has been more recent discussion on how much art should be emphasized in the schools. Many prominent educational reformers have included arts as an element of a well-rounded education. There has been much controversy in how much of a priority art education is and as a result lack of support and funds compared to other subject areas. There have been many influential supporters of

the arts movement to convince people the importance of arts in education. Although there are more and more supporters, evidence suggests a huge lack of arts in the schools today. Chapter three reviews the current educational literature on the effects of art education on students, also reflecting on the state of the arts in public education today

## CHAPTER III: CRITICAL REVIEW OF THE RESEARCH

### Introduction

Chapter one discussed the purpose for the question of arts education and the affects on student development and achievement. The second chapter gave an overview of the history of arts education in U.S. public schools. This chapter reviews existing research studies of art education and its position, influence and effects on the youth, students, teachers, and educational community. The chapter is divided up in three different categories to show a variation of approaches and perspectives related to the question of arts education and its effects.

The first section of research studies is on the effects of art education on students' development in academic achievement, SAT scores, creativity and transferring to other developmental areas. These studies take the wide perspective by investigating large samples of students and the data that is found relating to the issue of art instruction and its effects. The second set of studies takes the perspective of how art impacts each individual in relation to their personal lives. These studies are done through in-depth case studies, descriptive observations and narratives of youth from different backgrounds and different needs. These studies pose the question whether art is an approach and a way for enhancing meaning in the participants' lives and if it can have a positive impact on individuals, communities, and students with different developmental needs. The last set of article reviews take the perspective of art educators and faculty. The section describes how art educators feel working in the public schools and their status, support and place in the world of public education. All studies attempt to answer and understand the

underlying question and issue of art education and its effect on students and place in public education.

## Creativity, Transfer, Academic Achievement

### Creativity

Albert Einstein one of the greatest scientists of our time said, “The imagination is more important than knowledge.” He also said “logic will get you from A to B but the Imagination will take you everywhere.” The implications have been that through the imagination we are able to continue to discover new things and even question our pre-existing knowledge. Through creativity we are able to find better ways for people to live together and improve as a society. The first few studies acknowledge the importance of creativity and ask how it is developed through art education.

Luftig (2000), Haantra and Voom (1996), Moga, Burger, Hetland and Winner (2000), Erickson (1998) and Burton, Horowitz and Abeles (2000) examine student’s creativity, art appreciation, and cognitive development, and how it has been affected by the art instruction given.

The study by Luftig (2000) used a quasi- experimental model to identify desirable educational outcomes that might come about from the arts curriculum named SPECTRA+ (Schools, Parents, Educators, Children, Teachers Rediscover the Arts) in schools. This study found that there was a strong indication that creative thinking was facilitated by involvement in the arts (DF 2, 484,  $F=4.01$ ,  $p<. 019$ ).

The study was done in two different schools in two school districts in Southwest Ohio. There were 615 participants in the study from second, fourth and fifth grades. They conducted the study using both summative and formative evaluations to measure the

effects of SPECTRA+ in schools. Data was collected using a controlled empirical design with the largest sample used in arts education studies up until then. Assessments were measured using pre and post outcomes of student and teacher attitudes, student achievement (as measured by standardized tests), creativity, critical thinking skills, arts appreciation, and affective development. The standard tests include; Torrance Test of Creative Thinking, and Arts Appreciation Test (ATT). Academic achievement was measured using the Iowa Tests of Basic Skills and the Stanford Achievement tests. For all tests students were in their regular classes. Ethnographic data was also used, as well as archival information such as school attendance, school discipline, and school climate and community integration within the schools.

The results on creativity scores measured by analysis of variance (ANOVA) and a resultant Newman-Keuls analysis revealed that the group implementing SPECTRA+ arts integration group scored higher than the other two groups (df 2, 484,  $F=4.01$ ,  $p<.019$ ) There was no difference among the two control groups. In Originality scores the SPECTRA+ group scored significantly higher than both other groups (DF 2,486,  $f+11.79$ ,  $p<.0001$ ). Promising results were found in terms of showing the arts improving student's academic achievement, creativity, self-esteem, and appreciation for the arts. While no differences in improvements were found in School district B, large advantages were found for the SPECTRA + students in all grades for variables of total reading, reading comprehension, and reading vocabulary.

The strength of this study is that they used a pre and post-test and found quantitatively very significant levels of positive effects for multiple developmental areas from academic achievement, creativity, originality, self-esteem, and appreciation for the

arts. The limitation of the study is that they had no known control group to compare the effects to. The weaknesses of this article are that it makes generalizations from the two school districts that it would apply to all students. The data is limited by the fact that each school district used different standardized academic tests. It must be kept in mind that differences were only found in school district where a full control condition was compared. The lack of modified conditions in School district B raises the possibilities of reading achievement due partially to the Hawthorne effect. For this reason, it is suggested that further research be conducted using a design in which all conditions are available in each school.

An alternate perspective to what Luftig (2000) claimed was represented in the meta-analysis study by Moga, Burger, Hetland and Winner (2000). In their meta-analysis of research, they ask how *Studying Arts Engender Creative Thinking*. The study found that association between studying art and creative thinking depends on the experimental design and form of creativity measured.

The meta-analysis was done on eight studies with ten effect sizes. The studies were chosen from over 2713 studies, through a comprehensive search of seven electronic databases from their inception through 1999: Arts and Humanities index, Dissertation Abstract International, Educational resource Information Clearinghouse, Language Linguistics Behavioral Abstracts, Medline, PsychLit/PsychINFO, and Social Sciences Index. The data collected was limited to empirical studies assessing the relationship of studying art and performance on measure of creative, critical, and higher-level thinking. In addition they only chose studies that had a control group of students that did not receive arts study. The first meta-analysis was done on correlational studies (n=1153) and

the second was done on experimental studies (n=249) with verbal creativity outcomes and the third was experimental studies (n=546) with figural creativity outcomes. The findings on the meta-analysis for the correlational study demonstrated a modest link between studying the arts and performance on creativity measures. The effect size ranging from  $r = .09$  to  $r = .43$  with the significance of  $p = .04$ . The study for the experiential study of verbal creativity outcomes found that there was no casual link between arts instruction and verbal creativity, the effect size ranging from  $r = -.05$  to  $r = .16$  with no significance of  $p = .50$ . The experimental studies with figural creativity outcomes provided some support for the casual link between studying the arts and performance on the figural creativity tests. One consideration was that students in these groups were not exposed to the arts for a long enough period of time. All studies used had a mean level of  $r = .05$  or below. The results that were different seemed to be determined by the approaches of the studies. The different results indicated by the two experimental studies could have been the form of test of figural vs. verbal. The figural test found a positive link while the verbal did not.

One explanation may be that the students who self-selected the arts may have already been creatively inclined. The weakness of this study was the analysis of the empirical data to measure creativity in the effects of arts on students, and the limited qualitative description of the meaning of creativity. The study could have shown more description and had more data for effective interpretation if they also included qualitative studies to measure the personal impact creativity has on individuals.

The study by Haantra and Voom (1996) explored the learning effects of arts education projects among secondary school pupils. The study found that the students who

took part in the performance project had stronger appreciation for the project than those who simply attended.

A qualitative study was conducted through experimental design to compare different students that took part in experimental performing arts projects and those who did not. Two hundred and twenty two subjects participated in the study, 120 female and 102 male, between the ages of 14 and 16. There was a control group of students that only attended the performance and were measured in learning experience, descriptions and appreciation. The experimental group participated in the whole project of performances and workshops given by artists. The study had an eclectic approach using multiple methods of measurement from pre-structured questionnaires to open ended questions and interviews.

For the baseline data to determine if the experimental projects would affect student's conception of art and artists', two questionnaires were submitted to them before the project started. Some of the questions included were: A) does watching /listening to an artwork tell you what kind of person the artist was/is? B) Do you think when creating something, artists take into account the way in which the public or audience will react? C) Does one create a more attractive ballet, play or painting by using an appealing subject rather than an un-appealing one? A week after the projects had been finished the post-tests were given to answer the question of effects of the project on the appreciation of theatre and dance. They used the performances and an instrument called 'semantic differential' that included the judgment of persons, buildings, art objects, performances, and etcetera. The semantic differential measures different peoples' reactions in terms of ratings on bipolar scales with contrasting adjectives at each end. An example used had

students rate a scale from: Ugly 1-2-3-4-5 Beautiful. The scale measures directionality and intensity of reaction. Ratings were combined in various ways to analyze feelings and different dimensions of meaning involved. Content analyses of the statements on art and artists were carried out with a qualitative data analysis software system. A sample of responses was used to develop a taxonomy of response categories.

Through the evaluation and understanding of the different groups, the findings displayed the significant effect of artists' personal involvement with higher scores on appreciation and understanding in the experimental group. Students in the experimental group also learned about experiences of the creative process and the need for courage. This suggests that involvement in arts directly relates to the appreciation of arts. The strength of this study was that it used multiple forms of measurement and instrumentation that was used to get a variety of perspectives and data. The weakness of this study was that the statistical analysis reliability was not very significant at a  $p > .83$ , level.

The quantitative study by Erickson (1998) reported on the effects of art history instruction on fourth and eighth grade students' abilities to interpret artworks contextually. Findings suggested that instruction in art history at both grade levels could increase student's ability to interpret art works.

The participants for this study were taken from a culturally diverse group of students from large metropolitan areas in South West United States, fourth and eighth graders in four different art classes participated in the study (N=93). The study was implemented using a lesson unit given to the participants on historical and cultural perspectives of different art. The lesson unit consisted of a) Art historical inquiry questions, b) Ancient art of Americas, c) European Renaissance art, d) Compared and

contrasted arts and culture between European and American art before 1492, e) Discussed what happened to cultures that met around 1500, f) Engaged students in applying inquiry questions to the artwork, on the mentioned topics. The students were also given supplementary art making activities. After the unit, the students were given the post-test that asked them to interpret a painting by a Haitian artist. The study was assessing students' abilities to make historical and cultural connections and interpretations learned from studying historical perspectives of Mesoamerican and Renaissance art works. The teachers used contextual interpretations for pre and post-tests to be given to the students. The test asked students to interpret a painting from three perspectives, the historical artist, viewer, and culture. The students were told that they were not being graded on the answers but how well they could think and ask questions pertaining to the work. The three perspectives were scored from zero: no response, one: no clear reference to artist viewer or culture, two: reference to artist, viewer and culture but no contextual reference, three. A researcher and a person trained in art history scored the pre and post-test.

Findings revealed that the cumulative historical interpretations increased for students in both grades after the instruction ( $p < .000$ ). One strength of this study is that they used a pre and pos-test and found quantitatively very significant levels of positive effects. A limitation of the study is that they had no known control group to compare the effects to. A control group could have revealed improvements in the tests for students who did not have any instruction.

Burton, Horowitz and Abeles (2000) conducted a correlational study with added qualitative data, which examined the cognitive skills and areas of development through

exposure to the arts. They found that students exposed to a high level of arts scored consistently higher than students who had less arts exposure ( $p < .001$  to  $p < .05$ ).

The subjects were taken from a diverse population from 12 different types of schools. The research involved over 2000 children in fourth, fifth and seventh grades, and eight schools in New York City, New York State and one in Virginia, Connecticut and South Carolina. The study was done by developing variables, choosing sites, quantitative design and investigation and then qualitative design and investigation. Students were separated into 2 groups: those that had a high number of art classes (high art) and those that had a low number of art classes (low art). Students were measured on various tests of creativity known as TTCT, which measures creative ability in 13 different strengths including fluency, originality, elaboration, abstractness of titles, and resistance of premature closure. The Self-concept test known as SDQ-I, measured how assumptions of how arts impacted students' sense of competence and achievement may influence academic achievement. They attempted to understand transfer and the mechanisms by which they might take place within schools and students that had higher number of years or arrangements in arts to those with lower immersion in the arts. Five schools were selected for in-depth qualitative study. The purpose of the study was to determine cognitive study through arts. In the end the total number of students was 2,406 within target schools.

For the qualitative investigation, five of the twelve schools were chosen for data collection primarily done through interviews with teachers, administrators and students. The investigation focused on schools that provided the most descriptive data. The researchers met weekly to compare data that lead to preliminary qualitative conclusions.

They started with a pre-analysis of interview transcripts that lead to development of a codebook and coding textual data. Groups of three researchers formed to meet a common understanding of the coding.

The findings for the quantitative data, overall TTCT scores (creativity index) and individual scores were generally higher for the High-arts group students exposed to a greater amount of art instruction and opportunities. In TTCT measuring the scores of the number of years of in-school arts there was a difference in score of up to 30% between the High arts and Low arts group in relative index, Fluency, Originality, Elaboration, Abstractness of Titles, Resistance to closure. There were consistent correlations in the scores between SLEQ (scores and years of In-school arts) and high scores ( $r < .07$ ). In the student achievement orientation the significance level was  $p < .01$ .

From the qualitative data they found support for outcomes of compassion and empathy, cooperative learning and positive school climate. Teachers expressed the view that the arts classes were directly leading to changes in cognitive skills and social behavior. The indication of results suggested that expression of ideas and feelings and making connections were the most cited cognitive indicators.

This study conducted a thorough examination of the many possible effects that arts instruction had on different aspects of student development. The study was valuable that they directly examined the cognitive skills developed in students who participated in art and found positive impacts. Strength was in the multiple tests used to measure aspects of development. A weakness of this study is that the effect size of the correlation was not provided. Another weakness was that the correlational results alone do not allow them to claim a causal link between the arts and the cognitive and social dimensions explored.

However, because they were positively and significantly correlated, they were able to proceed with the next analysis phase to test theoretical models that described effects from arts learning on cognitive, social and personal areas. Their results were dependent on theoretical models, which most likely had an effect on the various variables.

### Transfer and Achievement

There is still little recognition of art education as a serious and valuable discipline to be pursued. It is rarely considered one of the core subjects that students are recommended to excel in or become successful through. However there have been many claims and encouraging links for using arts as a tool for integration and to help boost students' development in other school disciplines. This suggests in order for arts to be considered a worthy subject of study it needs to be able to help students develop in the other subjects such as math, science, language arts, and social studies.

The next few studies by Edens and Potter (2001), Vaughn and Winner (2000), Scribner, A., and Anderson, M. (2005), Burger, Hetland, Moga, and Winner (2000), Brewer, T. (2002), Winner and Cooper (2000), address the issue of if art instruction and whether it's benefits can be transferred to other disciplines such as science, spatial visualization, verbal and math SAT scores, and reading and academic achievement in general.

Edens and Potter (2001) investigated if descriptive drawing was a means to retain and understand scientific concepts. The findings from this study suggest that the pictorial representation was a viable way for students to learn scientific concepts.

An experimental design was conducted using 184 fourth and fifth-grade students (N=183-89 males, 95 females, including 100 African Americans, 78 European

Americans, and 5 Asian Americans) from an elementary school in the Southeastern United States. The students were randomly assigned to one of three conditions including: 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 pretest concluded that there was no statistically significant difference between the three groups in terms of scientific knowledge nor was there difference between the fourth and fifth grade students.

The subjects were given a text on roller coasters in which the law of conservation of energy was explained. Between the two groups the work they did in their science journals depended on which group they were in. The first group was to write about roller coasters using the principles of conservation of energy, 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 measured students' recollection of and ability to synthesize the studied concepts. Also considered were the student's demographic backgrounds, teacher's ratings of art and art effort and honor roll status.

The pre and post-test was analyzed using a "one-way multivariate analysis of variance (MANOVA)." In addition to the MANOVA test, 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 pretest among groups with the posttest conceptual comprehension.

The researchers used a Pearson Chi-square test to analyze the students who scored significantly higher on the posttest and see if the race, gender, art ability, art effort and honor roll was of significance.

The results of the study indicated that on the posttest for conceptual understanding using the ANCOVA the drawing group outperformed the writing group with the significance of  $p < .003$ . The factual understanding post-test results had no significant differences amongst the writing, copy illustration and learner generated drawing groups. On a post-test for accurately representing the conceptual knowledge, the learner generated drawing group scored significantly higher ( $p < .05$ ). The test revealed that the only significant contributor was gender ( $p < .003$ ). Correlation coefficients were computed among number and accuracy of concept units present in drawing or in writing were statistically significant, effect sizes for the correlation were  $r = .73$  to  $r = .86$ .

The study is a perfect example of how art can be used and transferred to other disciplines to help boost knowledge. The study strength was that it used both pre and post-tests with three different groups to measure and compare the mean and standard deviation difference in performance. They took into account gender, race and certain background information. The study did not examine socio-economic background or prior ability in art and drawing or other factors each student may have been predetermined in doing on the test.

The meta-analysis research study by Vaughn and Winner (2000) examined the correlation relationship of SAT scores of students who have studied art. Their analyses demonstrated that the students who took any kind of art course in high school have a higher SAT score in both Math and Verbal ( $p < .0001$ ).

The study was conducted by analyzing 12 available years of SAT data, from 1987-1998, and examined the amounts of art course experience of the subjects. They converted scores that rose over the years to the original scale, so scores could be comparable across years. They repeated the analysis three times in order to determine which types of scores were more highly associated with the arts.

An analysis of variance (ANOVA) revealed significant effect level of students with arts experience. Scores appeared to increase with each year of art experience from zero to three years and then jump at four years, with the significance of  $p < .0001$ . Students with arts experience less than four years had a significantly lower score, with significance of  $p < .0001$ . The achievement score for both verbal and math were a trend revealing a significant linear growth from every year experienced in art with a rise at four years. The mean weighted effect size for the verbal ranged from  $r = .17$  to  $r = .22$ ,  $p < .001$ . The math means effect sizes were considerably smaller from  $r = .08$  to  $r = .13$ ,  $p < .001$ . The study also compared the different forms of arts effects on SAT scores and found that the students scoring the highest on the verbal and math portions were students taking acting/play production courses and music history and theory. The students who obtained the lowest scores were taking dance. An important factor to consider was that the lowest scores in both sections were obtained by the students who took no arts at all. The final conclusion of the article stated that the analyses demonstrated students who took any kind of art scored higher on SAT scores, and students who take over 4 years of art score significantly higher.

This study has its strength in analyzing data of SAT scores from over ten years of data, they also do not make any claims because it is a correlational study, therefore the

suggest that further research is needed. The weakness of this study is stated in the article that they cannot conclude that taking arts will result in higher SAT scores. Another problem is that the study has little suggestion or understanding as to why arts may affect SAT scores. One factor to consider is also the socio–economic backgrounds of the students who are already higher achieving and going to more financially secure schools that can afford to keep the arts.

On the opposite end of the spectrum the following study by Scribner, and Anderson (2005) found a negative correlation between test scores and arts. The study by Scribner, and Anderson (2005) asked to determine whether novice drafter’s spatial visualization ability to visualize three-dimensional objects was related to student’s instruction in drafting, art or the use of multiple learning styles. The findings showed that a negative correlation existed between novice spatial ability of spatial visualization and experience with drafting and art.

This study was conducted on two intact groups of subjects – one to serve as the control group and one to serve as an experimental group. There was a pre-test given to both groups to avoid biases from the non-randomized grouping. The subjects were 49 full and part-time college students who volunteered. All students were enrolled in basic drafting or engineering graphic courses. There was a control group and experimental group. While the control group received traditional instruction of lecture and chalkboard demonstration, the experimental group received methods appealing to different learning styles of, visual, kinesthetic, aural, interactive, and others. The test instrument was used to pre and post-test the ability for subjects to do spatial visualization of a three dimensional object. The test had three sections with each section having 12 questions.

One interesting finding was that for the experimental group that received a modality of learning styles 56% of students increased from the pre to post-test, while in the control group only 23% of students increased.

Found were negative correlations between experience in drawing and art instruction and the ability to spatially visualize. A factor to consider is that the study was not even at a barely significant level ( $p > .05$ ), and no definite claims can be made. Weakness also arose in this study because of the time restraints causing the students to not be assigned randomly.

The meta-analysis study by Burger and Winner (2000) examined how instruction in visual art can help children read. They found that the previous claims of arts effect on students reading have yet to be proved.

The study was done by searching through seven electronic databases through their inception to 1998: Arts and Humanities Index (1988-1998), Dissertation Abstract International (1950-1998), Educational Resource Information Clearing house (1950-1998), PsychLit/ PsychINFO(1984-1998), and Social Science Index (1988-1998). The search yielded a total of 4133 and after elimination of all but empirical studies with control group testing they were only left with ten studies and 13 effect sizes. The mean effect size after being weighted by the size of the study was  $r = .12$ .

Studies were coded by year/outlet, outcome, sample size, design and control groups, teacher expectancy grade level, socio-economic status, remedial vs. non-remedial readers, integrated vs. separate, duration of arts instruction and intensity of arts instruction. The meta-analyses performed had nine effect sizes calculated from studies with instruction in art and no special instruction.

The research found that the studies generally showed an effect of arts instruction on reading skills. The problem arises that because the tests were often figural rather than linguistic; the outcome still remains a question. Another factor that contributed to a problem in the study is the teacher expectancy factor, since the study of art was often taught by the author of the study who expected a particular finding. This is almost impossible to test or work around because it is impossible to ask the teachers not to expect positive effects. The study found that because of lack of significance of the measurements, they were unable to demonstrate a reliable relationship between arts instruction and reading improvement.

The study by Brewer(2002) was done through a detailed demographic survey instrument that addressed the questions: How does the absence (no instruction), presence (intrinsic, studio based) or type of instruction affect the artistic drawing and performances between fifth and sixth grade males and females, and how does the demographic information about previous experiences with art affect student artistic achievement, art knowledge and art performances. After a thorough examination of gender differences within the group they found that females who had studio and intrinsic instruction scored significantly higher than males on observational drawing ( $p > .05$ ).

Three fifth grade students from three different school districts from large metropolitan areas in Southeastern United States participated in this study. Subjects were taken from three intact classes that prepared drawings. The subjects represented a cross section of the school population. The groups consisted of students who had an absence of instruction, studio based instruction, and integrated instruction. The students were measured in artistic drawing performance based on the judge's criteria. Artistic

drawing performance and scoring was judged using analysis of variance between groups (ANOVA).

At first glance the judges found no significant differences for any three groups on either the thematic or observational drawing. There was no positive or negative impact on student's artistic development. These non-significant findings of  $p > .05$ , may suggest that teachers simply do not have enough instructional time with elementary students to make a significant difference in their artistic learning. With further examination of gender differences within the group they found that females who had studio and intrinsic instruction scored significantly higher than males on observational drawing ( $M=9.09$ ,  $SD=3.20$ )( $p > .05$ ). It was also found that in the no instructional group females scored significantly lower on both the thematic and observational drawing ( $M=10.73$ ,  $SD=3.13$ ) ( $M=10.10$ ,  $SD=2.18$ )( $p < .01$ ). All students however answered that they were interested in making art and keep an art journal. An interesting finding showed that students who said that that they make art when they are not in school scored significantly higher on the thematic drawing task ( $F(1, 62)=5.16$ )( $p < .05$ ). The findings may imply that art teachers simply do not have enough instructional time to positively affect the student's achievement results. It also raises an interesting question on why the results were found different between the two genders.

The strength of this study was the detailed demographic instruments used to determine prior art knowledge. The weakness of this study is the limited to the length of time, three years, which may not be enough time to show significant effects. The specific cultural or socio-economic make up of the students was not represented. This study

should be looked at as a work in progress, it needs to be expanded and carried out to a larger scale in number of different geographic locations.

Five meta-analyses by Winner and Cooper (2000) critically examined the studies that claimed there was a link between arts study and academic achievement. They found that a positive relationship existed, but that no claims could be made.

The study was done through searching seven electronic data bases from their inception through 1998: Arts and Humanities Index (1988-1999), Dissertation Abstracts International (1950-1998), Educational Resources Information Clearinghouse (1950-1998), Language Linguistics Behavioral Abstracts (1973-1998), Medline (1966-1998), PsychLit/ PsychINFO (1984-1998) and Social science Index (1988-1998). They examined at relevant studies that linked arts to academic achievement. All studies that did not have sufficient data and lacked a control group were not included in the study. The two broad studies that they used to analyze were correlational ( $r=.03$  to  $r=.08$ ) and experimental.

These studies assessed academic achievement of students who were seniors in high school, which had intently been involved in the arts since eighth grade. After analysis of the studies, they found that indeed there was a relationship between arts education and academic achievement with the significance at  $p=.004$ .

The next met-analysis was done on 11 correlational studies. Ten of the studies were assessing arts courses affecting arts and verbal scores on the SAT test ( $r=.19$ ,  $p=.0001$ ). The three meta-analyses conducted showed that a positive relationship exists between art education and academic scores.

Although this is a significant finding because these were all correlation studies it does not allow them to conclude that art education is the cause of academic achievement. Another factor that needs to be considered was that students who self select in to art study are already high academic achievers. Two studies showed that even among poor, at-risk youth, those who choose to study the arts do far better in school than those who do not choose to study the arts. The final conclusion, however, is that there is insufficient evidence to show that studying art has an effect on academic achievement. The studies list other important relationship factors to consider that the arts can lead to cognitive skills that transfer to heightened academic achievement and engagement in the school. The study did reveal descriptive relationships and accounts of how art may have effected student's academic achievements. The study also used only other studies with sufficient data to prove its reliability. A weakness of this study is that it did not consider any qualitative studies that could have better elucidated beneficial outcomes of art education.

The prior section examined art programs and education's effect on student's creativity, artistic appreciation and cognitive development, academic achievement and SAT scores, creativity, and artistic development.

The studies on arts effects on creativity, originality, appreciation and interpretation had various valuable findings. All the studies related to creativity found positive correlations in relation to students receiving arts instruction. Luftig, R. (2000) found that there was a strong indication that creative thinking was facilitated by involvement in the arts. Haantra and Voom (1996) found that the students who took part in the performance project had stronger appreciation for the project than those who simply attended. Moga, Burger, Hetland and Winner (2000) found a modest association

between studying art and creative thinking, but that it depends on the experimental design and form of creativity measured. Burton, Horowitz, Abeles (2000), found students exposed to a high level of arts scored consistently higher than students who had less arts exposure.

The studies, focusing on arts instruction and its influence on different disciplines and academic achievement, demonstrated results that were both promising as well as inconclusive. Edens and Potter (2001) discovered that the pictorial representation was a viable way for students to learn the scientific concepts. The analyses by Vaughn and Winner (2000) demonstrated that the students who took any kind of art course in high school have a higher SAT score in both Math and Verbal. These were studies with many positive results and correlations, however other studies revealed that the effects of arts education's effect on achievement and transfer still needs to be questioned. The meta-analysis study by Burger and Winner (2000) found that the previous claims of arts effect on students reading have yet to be proved. This was echoed by the meta-analysis study by Winner and Cooper (2000) which critically examined the studies that claimed there was a link between arts study and academic achievement. They found that in fact a positive relationship existed, but that no claims could be made. In the study by Brewer, (2002), they found that females who had studio and intrinsic instruction scored significantly higher than males on observational drawings. Scribner, and Anderson, (2005) findings showed that a negative correlation existed between novice spatial ability of spatial visualization in experience with drafting and art.

Although all these studies showed promising relationships between art education and student development, because they were mostly correlational it cannot be claimed as

causal. The fact that arts cannot be scientifically measured or accounted for still, shows the difficulty in assessment of art education. The immediate relevance or effects cannot be confirmed simply through different standardized tests. These findings represent the cause of the controversy of art in the educational system. The ambiguity of arts status and its effects is reflected throughout these studies. This uncertainty of arts place can lead to fear and ignoring the possibility for utilizing it, but it can also help us to continue to question it and discover deeper implications art might have. The uncertainty can out source a certainty in art education that would lead to more utilization of great learning and enrichment for the students and education system.

### Individual Development and Different Needs

#### Individual Development

The following studies by Dahlman(2007), James (2000), Hafeli (2002), Wexler (2002), Strand (2006) Hustle (2007), and Wright, John, Ellenbogen, Offord, Duku, and Rowe (2006) review the investigations of individuals impacted by the arts. The descriptive data of personal accounts asks how art is helping with individual's development. The studies focus on the ways that art is a discipline that can engage and help students on a personal and emotional level.

The first study by Dahlamn (2007) uses qualitative study to investigate the theory that links arts with acquisition and knowledge as well as individual development. The study finds that 75 per cent of the participants considered the benefits of attending class were more than artistic ability. The study was done through the Graphic Arts and design of natural and social sciences course from 1994-2001 with 220 participants. The author collected the data for the study through written reflections and two questionnaires given

to the students. One questionnaire was sent prior to the students taking the class and the second was at the end of the course. The intention of the first questionnaire was to look at the previous experiences of the individual students.

The second set of questions was used to investigate what the students assumed they learned. The questions were divided in to five categories: 1) increased ability to solve problems, 2) new and different ways to observe the environment, 3) better self-confidence, 4) greater esteem in the process and, 5) more skillful drawings. The results of the reflections and questionnaire found that 75 percent of the participants considered that the benefits of attending the class were more than artistic ability; 34 per cent answered that they increased ability to problem solve, 33 per cent new different ways to observe the environment, 30 percent mentioned more self-confidence, ad 11 percent acquiring greater esteem in the process. 88 percent considered that the artistic activities affected their studies in natural and social sciences. An example of some of the students' answers to the following question, 'Do you think your vocational study is influenced by art study?' "Yes. It gives knowledge of other ways of looking at the same thing. It yields personal confidence. When it comes to problem solving, I feel that if I can make a painting into an abstract concept, for instance I should feel more confident in other problem solving situations as well. If you can solve seemingly difficult problems, you should be able to deal with problems of mathematics and physics, which are very tangible and adherent to the law in comparison.

The strength and credibility of this study is that they statistically analyzed the initial answers and compared how the students answered the questions to the opinion of how they said they learn. The weakness of this study is that it was done in a university and cannot be argued to fully be applied to elementary education.

The qualitative study by James (2000) explored how to develop meaningful art curriculum and experiences that harness student creative growth. Through her study James found that it is important that students learn to trust their own insights and to perceive themselves as able to create something insightful.

The project consisted of having students create their own “photomontage” to assemble cut images from a magazine to create a metaphorical concept of the self. After her initial project she realized that the students were not exposed to metaphorical or symbolic content in their art work and simply used very literal and media oriented images to convey themselves. The lack of skill reflects the possible lack of arts instruction received by the students. The teacher’s intention was to have the students use a more critical and in-depth look at themselves as well as the meaning in the art they were creating.

In order to record her study, she used her own written notes after each class session to describe classroom interaction and her own reflections and questions and tracking questions over time. To understand the learning process of the students she made a journal for the students to write their reflections in after each class session that answered specific questions. She took photographs of their work as well as a sample of interviews to further understand the process of students thinking.

After readjusting the curriculum by implementing different instructional strategies: flexible and focused restraint, artistic relevance, practice with creative and metaphoric concepts, expectations and expressive and reflective writing, James found more ways for students to develop their work. Over the three-year study the curriculum evolved and students' photomontages changed greatly. They went from stereotypical, literal images and poorly crafted to aesthetically rich and emotionally and intellectually evocative.

The research was well crafted in the way that the author was able to examine her own classroom over a period of three years and change curriculum based on her observations. The examiner was able to closely and personally examine her student's experiences and intermittently change the different strategies based on the outcome of the students work. The teacher was able to try different methods of teaching techniques to build and develop artistic growth and thinking in the students. A weaknesses of this study lies in the fact that it was conducted on college students that may imply different implications if done on pre-college students. The researcher had to play dual roles of observer and teacher that probably influenced biased findings. Areas of problems were her various personal views with little background reasons for the assumptions cited, about the student learning and framing of the assignments.

The qualitative study by Hafeli (2002) examined the place of content in teaching adolescent artists. The case study found that students make meaning through art by learning about ideas and stories in their own lives as well as different cultural surroundings.

The author explored the issue of life stories with high school students enrolled in a state sponsored, summer art program in New York. The summer program was used as the case site, which drew groups from different cultural and socio-economic backgrounds. Students were selected for admission through a portfolio review, and 130 participants came with a wide range of ability and experience. The qualitative data was developed through the “field text” for the study including, video taped interviews with individual students, informal conversation with program staff, and examination of students artwork. Prior to the interview, each student assembled a portfolio of works created during the session and was asked to choose three recently completed works to talk about. The interviews focused on the content and meaning of the work. The interview transcript was coded using thematic categories that emerged while reading and interpreting the data. In the separate interview text each statement was analyzed and coded for aspects of the work that the artist identified as having meaning. Through the interview the author found for some students aside from meaning derived from the finished work, the work was also about the challenge and stimulation that came from the act of creating the work. The students also were able to identify different kinds of context and environments that helped influence their work. One student’s account about his sculpture illustrated several aspects of content development and identified both personal and cultural beliefs and identities. The student described how he wanted to give the audience the “feeling that you’re interacting with an angel- because angels have been a part of my whole life since I was little, I used to hear stories about them from my grandparents”(p.34). The second student’s account demonstrated how narrative and aesthetic content could be strung together from very different sources and contexts. By taking the idea of always wanting

to be like something out of pop culture that had to do with being light, airy and magical, as seen in her two favorite movies *Romeo and Juliet*, and *The Little Mermaid*; she made wings for herself to wear.

The strength of this study is how the detailed individual narratives of the students show the direct impact of the art program in each student's life. The weakness of this study is that the participants had to apply by creating their own portfolio of artwork. The fact that it neglects students who are not already interested in the arts may determine little about the impact on these students.

The qualitative case studies by Wexler (2002), examined the use of art practice for adolescents in the Harlem Hospital Horizon Art Studio (HHAS). The study concluded that many young men who attended the HHAS demonstrated a change from anger and despair to optimism about their futures. The first study was conducted from January to April 1992. The author used methods of a base of inquiry, reflecting and purposeful conversation un-scripted before hand. The second study was from January to July 1994 the final study was January 1997 to December 1999. The data was collected through in-depth case studies of participants in the arts program. The participants were two young men who were involved in the program of HHAS. One participant named Moses who had fallen from three stories high, became a quadriplegic, and was confined to a wheel chair for several years, but remarkably recovered. The second participant was a thirteen-year-old boy named Ben who had Spina bifida characterized by a lesion on the spine, who struggled with making sense of his life in a wheelchair. There were positive data demonstrated through both case studies. Prior to Moses' recovery there was a prediction he would be in a wheel chair for life. Moses never accepted this life and his

determination; support and love of painting led him to recovery that his doctors thought impossible. During his time at HHAS through guidance, Moses learned to manage and control his shaking hands sufficiently to paint. As he improved the teachers provided larger challenges, until one afternoon Moses found himself unable to reach the top of the canvas and stood up.

This study shows that in these two cases, the physical and occupational therapy fell short of making a difference in Moses' emotional, physical and psychological life while painting seemed to address the totality of his life.

Ben's personal response to how he viewed the process of painting showed a way out of his negative circumstances and gang related activities that he was born into. He also believed that the art studio saved him from the inevitability of harm.

The strengths of this article are that it took personal accounts of the two adolescents with severe physical limitations and their experience with the positive effects of being in the arts program. The study is limited to only two case studies, which may imply that these two young adults already had an inclination toward the arts.

The qualitative study by Strand (2006) was a case study that examined the effects of arts integrated curricula. The author found that the value of arts integration lies in the great potential to help youth experience learning as a holistic endeavor that connects to their personal feelings with intellectual and physical skill development.

The study was done by the author, who was invited to a program to observe and assist in teaching in an arts program. The data was collected for the case studies through interviews with teachers, administrators, and students, field notes from planning meetings and observed lessons, transcriptions of lessons, correspondence with participants, and

student work. The author also used a journal of impressions during observations and analytical memos; diagrams of evolving patterns, kept along side the field notes.

The cases involved two programs: one was collaboration between a theater company and an urban neighborhood elementary school involving artist-teachers and the teachers who worked with the third grade students. The second program involved collaboration between pairs of arts and humanities teachers within an intensive residential summer enrichment program for a statewide selection of gifted and talented high school students in the performing and visual arts. There were four specific themes that the author used that explained the overall findings that signified the main contributors to the program success. The first was the “heart” of each curriculum and the philosophical mission behind the organization, which was strong and aligned to specific goals. Second were the personal characteristics of the student learning goals and teachers’ level of determination for collaborative success. Third were the administrator’s relationships with teachers and the support received. Fourth was the content approach to instruction focusing on process over product and stressing higher order thinking skills?

The outcomes of both case studies show implications of the values of arts integrated curriculum that are similar to other investigations. “The value of arts integration has great potential to help learners’ experience holistic learning and connect personal feelings with intellectual and physical skill development and helps them anticipate learning challenges with joy”(p.38). The author found various interwoven themes of the arts woven curricula including: teacher characteristics and interactions, student’s reflections and the chance to collaborate in general.

The weaknesses of this study were that student selection was based on already existing philosophies, which mirrored the organization. This made it difficult to determine actual change or development that occurred in the students.

A qualitative study by Hustle (2007), explored the effects of a community arts project on a general neighborhood. The author found through the youth and adult interview reports it revealed a deep commitment to improving the lives in their community.

The research took place in the West End Neighborhood of Cincinnati, Ohio. The chosen site had been reported to be very high in social issues and associated with many problems revolving around drugs and violence. The author implemented an asset-based community art curriculum that incorporated social action methods of art education, service learning and community. The study was done from spring to summer of 2004, using methods of ethnography, phenomenology, case study design, and participatory action research. The action research was structured to actively engage participants in the community of the West End through an arts project that brought attention to local issues. Participants were primarily African American including 8-10 youths, aged under 16 from a local summer community center program as well as 8-15 youths from a local arts activities summer program. Several adults also participated in the program: A new local white female arts teacher, and the supervisor from the local community center summer program, a member from the community council and two local residents. The participants carried out several activities including photographing the neighborhood and the assets, preparing mural ideas for buildings, and visions of how to improve their neighborhood to be incorporated in the public mural. Some of the comments by the students were how far

off the neighborhood was from their ideal and how much work they needed to do. The project included looking at the assets of the neighborhood.

Found in this study was collective identity and strong sense of community within the particular African American community and the need for more studies in regard to art education. While general education stresses individuality and competition, the community arts project encouraged and facilitated toward community engagement.

Some of the weaknesses seemed to be the author's preconceptions about the community. There are a lot of personal impressions of the author without any other data collection from the participants involved. There could have been more data of interviews with participants and their accounts of the situation to get a better sense of the issues and outcomes of the project.

The quasi-experimental study by Wright, John, Ellenbogen, Offord, Duku, and Rowe (2006) explored the effect of an arts program on psychosocial functioning of youth from lower income communities. They found comparisons with national statistics indicating that there was a significant decrease in emotional problems ( $p < .05$ - $p < .01$ ).

The participants were 183 youth from five low-income communities across Canada. The base line data was collected in September 2002. The arts program was free and offered twice a week for 90 minutes for 37 weeks. The program consisted of various art media including: improvisation, painting, mask-making, music, script writing, filming and so on. The focus was on exploration and having fun, and developing positive group dynamics.

There was a control group used known as NLSCY for comparison and estimation of the effects of NAYPD arts program. They used a total of six assessment measures. The

NLSCY is an ongoing household survey designed to monitor the well being of a sample group of Canadian children. Then progress of the arts students was rated with four observational measures, which were used in the NLSCY to gather teacher ratings of students' classroom behavior. Students were rated twice per week. The measures that were used were: joyful participation in activities, social skills development, and art skills development. The youth also completed a self-report questionnaire in their art class.

The finding in this study also suggested a positive effect of the NAYDP on youth. The NAYDP showed significant improvement from baseline to final assessment in joyful participation measure. The participation rate was also significantly high considering the characteristics of the low-income family communities and high rate of transience. The findings for social development skills were also significant in improving from baseline to final assessment ( $p < .05$ - $p < .01$ ). Results also indicated that there was a significant decrease in emotional problems ( $p < .05$ - $p < .01$ ).

The strength of this study was that they used a control group and statistical analysis to determine some significant results. The weakness is that they did not target children with behavioral difficulties so these students may have already been inclined toward a decrease in emotional problems. It also may be argued that the relationships built into the program with non-judging adults may have influenced these results aside from the arts program.

### Differing Needs

The following studies by Spina (2006), and Vargas, Sydney, Zentall, and Wilbur (2002), inquire if at arts place for youth going through hard times or have differing needs such adolescents in hospitals or students with English as their second language. The

studies focus on the ways that art has a place that can engage and help students on a personal and emotional level.

The quasi-experimental study by Spina (2006) assessed whether arts-based curricula facilitated the acquisition of English as a second language. Results suggested that art-based curriculum provided significant cognitive advantages to ESL students ( $p < .05$ ).

The study, which was done in one-school arts based program, was conducted in one of the two classes of ESL students in fifth grade. These classes were the experimental and comparison groups. The available scores from annual district-administered tests from 1997-98 were used as pre and post-tests. The tests included Spanish and English language batteries and reading. Twelve hours of on site observations were conducted, audio-recorded and transcribed. Teacher questionnaires for the purpose of descriptive data and verification were also administered. The arts based program involved in this study was founded in 1971 based on the framework that emphasized the interplay between social environment and higher-order thinking and reflects the theoretical work of Vygotsky. Students attended the program classes twice a week the same equivalent to the separate ESL classes.

The participants were from two fifth grade classes with sixty-three Latino students learning English, from an urban area with predominantly low-income families. The non-English speaking students were mainly immigrants from Puerto Rico, the Dominican Republic and Mexico. Five teachers also participated with different language backgrounds.

The results demonstrated a strong relationship between the arts based instruction and ability in English and Spanish. English skills of the students who participated in the arts program improved an average of 7.7 percentile points above the non-arts group. The reading skills in the arts program group improved 12.47 percentile points. Another interesting finding was that the non-arts group actually lost an average of 9-percentile  $p = .0001$  points in Spanish scores, while the art program students did not but maintained their Spanish with an average of 3 percentile points. All statistics were at the significant level of  $p < .05$ . The strength of this study was that they used a control group and an experimental group. They also accounted for the weakness of this study, which was that, each teacher and his or her personal approach was not taken into account for each group.

Similar to Spina (2006) the quantitative study by Vargas, Sydney, Zentall, and Wilbur (2002) assessed the attention and the art preference of Spanish speaking, bilingual students and of English speaking children with and without attention deficit hyperactivity disorder. The study found that they should recommend that professionals working with second language students a present visual-spatial mode and visual images rather than verbal descriptions for learning materials ( $p < .05$ ).

For one study, a child development specialist nominated 2<sup>nd</sup> through 5<sup>th</sup> grade students from two schools with relatively large Spanish speaking populations within a school district in the Northwest. To identify students for the non-ADHD comparison group, the child development specialist nominated students with low/average attention and behavioral responses. Ratings were obtained on the Conner Parent Rating Scale-Revised (CPRS-R), and Conner's Teacher Rating Scale Revised (CTRS-R), which contain rationally derived subscales that correspond to the DSM IV. The study had an

experimental training condition, where students were individually pre-tested and post-tested by having them look at different slides of artwork. They were also measured on the students' painting preference ratings, copying paintings, verbal descriptions of paintings, response and design. The students were also tested on several samples of art to determine appreciation.

The findings suggested that Spanish speaking students maybe more skilled with or motivated by art ( $p < .05$ ). Some weaknesses in the study were that there were a lower number of girls in the sample of students from the Spanish-speaking group that may have contributed to the findings.

The previous studies explored how arts can be used to help youth and communities with different needs. The personal accounts and descriptions of experience reviewed the place of arts education and individual's development and problem solving in their lives and communities. There were several studies that found important emotional and developmental aspect of art in individual's lives. The study by James (2000) found that it is important that students learn to trust their own insights and to perceive themselves as able to create something insightful. The qualitative study by Hafeli (2002) found that students make meaning through art and learning about ideas and stories in their own lives as well as different cultural surroundings Wexler (2002), found that many young men who attended the HHAS program demonstrated a change from anger and despair to optimism about their futures. Strand (2006) found that the value of arts integration lies in the great potential to help youth experience learning as a holistic endeavor that connects to their personal feelings with intellectual and physical skill development. Hustle (2007) found an art project helped to create deep commitment to

improving the lives in their community. Wright, John, Ellenbogen, Offord, Duku, Rowe (2006) found comparisons with national statistics indicated that there was a significant decrease in emotional problems. The two studies done on students with differing needs such as ESL, found that art can be a helpful medium and alternative way to encourage these students who are struggling with language and adapting to curriculum.

Spina's (2006) results suggested that art-based curriculum provided significant cognitive advantages to ESL students. Vargas, Sydney, Zentall, and Wilbur (2002) found that they should recommend that professionals working with second language students should present in a visual-spatial mode and visual images rather than verbal descriptions for learning materials. All the findings demonstrated how implementing arts could be used as a tool for making purpose and meaning in people's lives.

#### Art Education: Teachers Perspectives

Chapman (2005), Stokrocki (1988) Luehrman (2004) Leshnoff (1999), Galbraith (2001) Cohen-Evron (2002) Milbrant (2002), Lai, Ball (2002), Gooding-Brown (2000), Haansrta (2000) attempt to reveal the place of art education in the public schools through the perspective of the educational faculty and art teachers. The studies investigated art teacher's challenges and problems in the education system. Secondly reviewed are some of the educational backgrounds of the art teachers as well as supporting principals and how it effects their position and approach to art education. The section also examines different curriculum and approaches to teaching art that may influence success and multiple approaches and contribute to addressing issues for the greater community.

The meta-analysis study done by Chapman (2005) looked at the status of elementary art education from 1997-2004. The study found that state policies do not uniformly support studies in the arts as a core subject. The requirement for general elementary certificate nine states require 6-12 semesters of general humanities and half in methods of teaching leaving minimal amount for study of arts.

The focus of this study was done on elementary art education using survey's that assume traditional elementary school consists of 1<sup>st</sup> through 6<sup>th</sup> grades, ignoring middle school structures that may begin at grades 4 and 5. The survey's encompassed all of the arts including: music, dance, theater or drama and focusing on the visual arts. The data was collected, during 1999-2000, by the National Center for Education Statistics. The first sample of schools principal's responses that were weighted to provide a national estimate of policies and practices for approximately 33,000 public elementary schools. The survey for these reports asked these school principals many questions about the support for art education and other aspects of their school program. In these reports about 56% of the schools had dedicated art rooms and special equipment such as ceramic kilns, in a third of the schools art is taught in a regular classroom or gymnasium. The surveys find that the schools with higher concentrations of poverty are less likely to have access to art rooms or special art equipment the difference being about 25% less than a regular affluent school. An interesting finding on the difficulty or the limited funds for art can be seen by the finding that a third of art teachers are assigned to teach in two or more schools, a typical specialist meeting 555 students in a week 5 classes a day 22 classes per week. About half strongly agree that they feel supported by the administrators and even fewer than 31% feel that other classroom teachers support the arts as an important part of

curriculum. The surveys suggest that 42% of teachers say that the conditions to teach art are minimally or not adequate.

The validity of this article is that it uses a large database of surveys to get accurate percentages of responses of the principals in relation to their opinion of supporting the arts. The credibility that could be questioned about this study was how well to rely on the responses as opposed to actual proof of support and programs.

The quantitative research study By Leshnoff (1999), examined what is happening in elementary art education. This study revealed the less than ideal conditions that the current art teachers are dealing with. The method of the study was conducted through a survey/ questionnaire sent to 138 teachers in the United States and Canada who met criteria for having students' work submitted into exhibits. The average teacher had been teaching art for a total of 17.2 years, primarily teaching elementary grades. The survey focused on actual teaching conditions and practices of the teacher in the school. Statistical analysis was based on number of responses for each question.

Analysis of the data suggested that a significant number of art teachers commented on less than ideal conditions. Many teachers related 20 minutes or less of preparation time, they do not have an art room to teach in, and have more than six classes a day with 30 students or more at a time, and have a yearly budget of \$500 or less. Seventy three percent of teachers responded that they spend their own money for additional art supplies.

The article found many prevalent issues addressing the struggles of art teachers. The article strength was that it asked specific questions of classroom conditions

to be aware of that revealed how art may be expected to positively effect student development with less than ideal conditions.

One factor that the study did not account for was that the teachers chosen for this study who had the time and ability to submit student artwork into the yearly exhibit may also be better supported within, time, budget, district. It also did not account for the students with any specialized arts teachers.

The advantage of this study is that it looks at the background system or cycle of those actually responsible for teaching art teachers. Weakness of this study is that the questionnaire was limited and did not do a thorough investigation of one or more faculty but only approached some of their shallow perspectives.

The qualitative case study by Cohen-Evron (2002) examined the reason good art teachers find it difficult in the public school system. The teachers' responses revealed conflicts between their beliefs and usual public school practice.

The study was done on 28 former art teachers that graduated from the school of art in Israel. The study was conducted in Israel where the teachers who participated with art education programs and teaching conditions somewhat similar to those in the U.S. The data was collected through formal and informal interviews; school visits, class observations, letters, and personal communication. The data was from over three years from five of the art teachers and two of them from over six years.

Their narration was about their experience, practice and memories in relation to the environment.

The low status of art within the school was something that became evident in this study. Although the findings of descriptions varied, there was a strong

contradiction between the art teachers' expectations and beliefs, and the actual marginal status of the arts. The study found that often times the teachers felt especially isolated compared to other teachers because only one art teacher was represented in the whole school. The isolated feelings also caused much frustration and loneliness. The art teachers found themselves in different roles in the school depending on the context of the school. One teacher found her role as understanding the resistance of students and feelings of being an outsider in a school and wanted to help students re-establish a positive self-image. Another art teacher felt it was her job to expose and bridge the gap between art studies and the world of their students. One art teacher believed her work was to help students solve life problems and give them freedom to decide how to act. Certain schools expected the art teacher to constantly decorate the school or produce work according to the holidays. These teachers did not agree that that is the work and purpose of art educators. These are some of the many issues found that have created the conflict with what the school expects from the art teacher's role, compared to the art teacher's own view. All the misunderstanding and conflict of interest have caused some art teachers to want to leave or quit their position as a public school art teacher.

The strength of this study is that it is a good source of discourse directly from the various art educators and their experiences. The weakness of this study was that it took place in Israel as opposed to the U.S. It did however choose situations and case studies that could be considered very similar to situations of the low status of arts in place in the U.S.

One issue with the support of art education may be examined through the quality of education the art teachers themselves are receiving. The qualitative study by Galbraith

(2001) examined what is entailed in teaching art educators in the United States. The article concluded that art teachers are often not required to study teacher education and instead are active in pursuing their own creative artwork.

The data for this article was taken from an open-ended questionnaire and contacting respondents via electronic mail for in-depth discussion. The study examined the background of the professors who were teaching the teachers.

The questionnaire was sent to 500 faculty members working in different institutions and 167 returned from 44 states. Out of the 148 usable survey's 69 were from male and 79 from female faculty. Additionally, 40 were contacted via email. Out of the 148 respondents 50 did not have doctorates in art education or a related field. Out of the list of institutions where the participants responded, 108 art education programs were located in departments of schools of art while thirteen were in departments of education.

The study also found that the professors teaching the art educators may not have had the actual degree they were teaching in. Contrary to prior claims about art teachers primary interest is in creating their own artwork, all the respondents of the questionnaire felt they were primarily art educators responsible for teaching. Most were committed to their jobs and to continuously creating opportunities for others to create art. The findings also discovered that faculty art educators are not often questioned or heard for their views about their work and position. This article also found that these educators were not adequately funded or supported in their careers. This demonstrates one of the causes for the possible reasons for having no standard for art in the public school system as well.

The advantage of this study is that it looks at the background system or cycle of those actually responsible for teaching art teachers. Weakness of this study is that the questionnaire was limited and did not do a thorough investigation of one or more faculty but only approached some of their shallow perspectives.

The next study looks at possible outcomes and reasons why art teachers may feel support or no support depending on the experiences that the school principals had with art. A qualitative study by Luehrman (2004) examines the correlation between art experiences of school principals and their attitude toward art education. The findings suggested that principals' art experiences during college might have been particularly influential on their attitude toward art and art education( $r=.18, p=.0088$ ).

The study was conducted using a questionnaire that was mailed to 297 Missouri public school principals who were randomly selected from among a list of 2084 possible subjects provided by the Missouri Department of Elementary and Secondary Education. The sample was stratified by gender and school level to accurately reflect these demographic factors within the population. The questionnaire consisted of questions relating to the principals past art experiences and how it is reflected in their decision making for art policy. The principals who reported primarily positive art experiences dominated the pool of volunteers to be interviewed. Most principals who responded that they had negative experiences in art did not volunteer for an interview. There were three sources of distinct data sources: statistical data from objective items on the questionnaire, the narrative descriptions from the open items on the questionnaire, and the qualitative interview data. Two variables were: the number of college level art courses and the rating of influence of peers during college.

The relatively high average score on part one of the questionnaires, the Art Education Attitude Scale, appeared to indicate relatively positive attitudes toward art education. The mean score on the attitude scale was 95.8 out of possible 120. The group that took the time to describe a memorable art experience in part five of the questionnaire tended to have significantly higher scores on the attitude scale,  $F(1,225)=4.63$ ,  $p=.0324$ . A valuable finding through this research was that over all principals and teachers seem to value the arts and support the importance of the arts.

The strength of the study was they used a random selection of principals in Missouri and used both qualitative and quantitative measures to gather data. The weakness of the data is that it came from a single source of the principal and no other school and community members. The validity of the principal's claims would also take further research to support results. It may also be useful to research the interaction between the principal and the arts program in the community in relation to the responses collected.

The next article reflects on what can happen and contribute to schools through integration of arts. The evaluation studies by Haansrta (2000) asked to verify the extent to which extended arts after school program effect school success. The findings are the effects of after school programs on students' achievement, which is discussed on all school levels but its relevancy is still ambiguous. The goal of the after school arts program was to improve participants achievement in core subjects, reading arithmetic, and students educational careers.

The study was conducted through quasi-experimental research methods. Two evaluation studies were carried out verifying whether the schools achievement level went

up. One was done through national standard tests taken by a total of 400 students between the ages of ten and eleven. A pre-measurement was done in the experimental and controlled schools. Almost two years later, a second measurement was carried out amongst the groups.

The arithmetic scores of those who participated in the after school program improved but the control group showed significant improvement as well. With reading levels, both groups had dropped except the experimental group had dropped significantly more. Effects of student well-being were measured using two instruments of measure for social-emotional development. These contain scales for self-image, achievement and motivation, acceptance by peers, getting bored and aggression. The standardized instruments did not show any significant effects of participation in the after school arts but 66% of teachers had the opinion that participation and attitude in the school had changed. The students were enthusiastic about the activities and found them useful. The second evaluation was focused exclusively on achievement goals. No quasi-experimental design or control groups or standardized tests were used. Researchers based their data on teacher judgments after the experiment. Ninety-eight teachers from seventeen schools answered a questionnaire. The majority of teachers 66 percent out of 98 thought that students participating in the after school activities had acquired more confidence, appeared to collaborate more closely with each other, and had a more explorative attitude. The study found that the opinion of teachers on of the policy makers aimed too high in student's improvement of arithmetic, language and did not line up with the intermediary goals of social and emotional development. They suggested supporting to improve

achievement by using indirect effect on schools such as transferring arts learning to other subjects.

The strength of this research is that there is a reason to believe that the effects are beneficial based on teacher opinion although the standardized measurement did not indicate improvement. I think being able to consider both results is strength in this study. The weakness was that it was done in Holland and may not apply to the same circumstances in the schools in the United States. The next articles by Stokrocki (1988), Lai and Ball (2002), Gooding-Brown (2000), discuss the views, values and examples of practices of arts instruction from experienced teachers.

The qualitative participant observation study by Stokrocki (1988) analyzed the instructional aspects of one teacher of junior high art during a nine week program in a small school system to provide insights in teaching under time constraints.

The findings were that the participant teacher believed there were many aspects that needed to be addressed in the school system and community, one was the limited time for art study, and also the students' and community's negative attitudes toward art appreciation and formal appraisal were serious problems.

The study was done at a junior high school in the midwestern school system. The community consisted of 850 students supported by a predominantly white professional community, bordering a major city. The teacher observed, Mrs. L., has her master degree in art and has been teaching for over 20 years in this school system. The regional art association recognized her as an outstanding art teacher and leader in the organization. The observed students in her class were twelve seventh graders, ten boys and two girls and only one student was black. The methods used for the study included: participant

observation; process of observing, analyzing, and interpreting data gathered from observing everyday situations.

The study was done in two stages, data collection and comparative/content analysis. Documentation was done with notes, pre and post questionnaires, audiotapes and informal interviews. From the questionnaire given to the seventh grade students the responses showed that fifty percent of the students did not know what art is or had no response, the other half had a variety of answers. One third regarded art as something you had to take; some answers included that art was a way of “expressing oneself”. Fifty percent of the students favored three-dimensional projects such as sculpture, pottery and building sticks.

The teacher’s response to the question of the students knowing what art is was that most students do know but are lazy. The article also shows the motivation of Mrs. L is, “to help students become aware of their artistic heritage and create their own visual statement”(p.41). The main concerns were lack of time, and negative attitudes. Mrs. L believed that the reason for the negative attitude toward art stem from the community and administration’s attitude. The findings suggested that if this art teacher’s situation is common or typical amongst art teachers that there appears to be something seriously wrong with art education today.

The strength of this article is that it is very descriptive of the teacher’s responses as well as the students specifically about her art classroom. The weakness of this article is that it tells little about the situation outside of the teachers point of view, which seems to be full of personal opinion and judgments affected by experience with her students and school community. In order for this study to make claims and implications about art

teachers and art education in junior high schools it needs to be conducted on a wide range of art teachers and students over time

The qualitative survey study by Milbrant (2002) investigates the issue of how public school art teacher's value addressing social issues and incorporate that approach in their teaching. The study found that although the teachers were not in total agreement about how and why social issues should be addressed in their classrooms they were in agreement about the need to connect students to moral and civic issues.

The study was conducted by using a seven-item written survey instrument, with five multiple-choice questions, and two open-ended questions to address the research question. The sample of teachers who took the survey was taken from a membership list of Georgia Art Education Association (GAEA). The survey was taken in 2000, by a total of 153 Georgia public school art teachers.

The first question was "How important do you think it is for art education to address contemporary social issues within the art curriculum?" 31% teachers responded that it was extremely important, 42% responded that it was very important, 22% said it was somewhat important, and 2% responded it was not important and 3% did not respond. Secondly, teachers were asked were to list the reasons they thought social concerns should be important in curriculum. 32% of teachers thought that personal and social responsibility were most important reason, 28% viewed social concern as important to address creative problem-solving skills, 26% saw it as developing tolerance and cultural diversity appreciation. In the final question, teachers were asked the problems they encountered trying to address these issues in their classroom. The greatest problem art

teachers reported was the lack of time for substantial discussion of issues in the art classroom due to other priorities, such as meeting core curriculum objectives of the state.

The article demonstrated a thorough understanding of different purposes and curriculum that can be incorporated in art education from the teachers' perspectives. The weaknesses were that the sample taking the survey were neither randomized nor stratified, so responses do not represent any particular cross section of grade levels or locations.

The qualitative study by Lai and Ball (2002) demonstrated another way art could be implemented in different ways for the community. The study observed the projects of how art education can be used to explore the places people live. By analyzing the ethnographic descriptions in context the study found that yard art could be a means of investigating issues surrounding a local region while also revealing some specific ways art can function to frustrate or facilitate the development of a larger than local process.

The researchers conducted ethnographic field work- observations, photographic and textual documentation, as well as ongoing formal and informal interviews with local inhabitants in up state northern New York since 1999.

The ethnographic and analytical concepts were from disciplines beyond art education that have theorized culture in relation to place. The authors sought to locate and analyze examples of art that local inhabitants themselves have suggested are particularly meaningful to them and that the analyst found indicative of social and ecological issues with both local and global significance.

The study used examples of local artist yard art in Moreau, a rural area located in upstate New York. Main issues that arose included recycling emergence of consumerist sensibilities among semi-rural population.

They found that by examining local residents yard art it provided means for investigating pertinent issues to the surrounding region. Revealed were specific ways that local art can function to frustrate or facilitate the development of a larger then local process of issues. The study gave an example that may be transferred and used in assessing other local artist work to learn about local issues and concerns. Few examples given in the study have significant relationships and significant use of in a classroom or its effect on students.

A qualitative study by Gooding-Brown (2000) explored the uses of the disruptive model of interpretation that can be taught through art education.

Through this study, students became stimulated in areas of speculative thinking, risk taking and questioning of ones beliefs that they currently hold in order to open room for further discussion. The disruptive model used to practice with the students is to first have students look at authoritative interpretations of the art from the artists or critics, historians and teachers. They then worked to explore their own positions on the work and tried to justify a valid interpretation of their own. What this model intended was that the student develops a rich understanding of discourse within the limits of their experience in life. Where they position themselves in the discussion, they are asked to look at why they formed those perceptions. Through reflexive discussion students may be able to see their possibilities of choice and change in interoperations of the world around them.

The research looked at two-second year visual arts classes in two high schools in New South Wales, Australia. The author conducted six critical conversations about visual culture. The conversations were based on an installation art piece called Atomic Love, by a contemporary artist named Sandy Skoglund. The conversations were organized to

have students discuss and question the understanding of unfamiliar concepts in the work. The study chose to use a flexible set of questions to allow unexpected discussion or questions.

The questions were based on the understanding of the construction of self and the discursive practices embedded in visual culture. Data collection was done through observation, interviews, conversation, discussion and listening. The conversations were audio taped and video –taped with the transcribed text.

In the case studies, five pieces of writing were used to determine an authoritative interpretation of the Skoglund artwork.

The study and model did not have particular findings or answers but implied the possibility of reconnection between art and social construct. The model gave examples of opening up areas of thinking for students where they might understand the significance of self and difference in constructed discourse.

The strength of this study is that it gave an example of how the disruptive model can be used, and utilized for art educators to incorporate critical thinking in the arts class. The study does not have significant evidence of the analysis of impact on student's uses of the disruptive model of interpretation. The study was conducted in Australia, which may imply different factors and associations that cannot be generalized to all populations including the U.S public schools.

The previous studies sought to find what was happening with the art education, the teachers and faculties' views on art how it should be taught and the uses and need for it to be taught. The studies reviewed the status and place of arts in the school system and discovered much variation. There is little standard curriculum in place

compared to the other academic disciplines. It is considered enrichment rather than a study. There were many discrepancies and inconsistencies found in the art education, as a whole is still ambiguous. Chapman (2005), Stokrocki (1988) Luehrman (2004) Leshnoff (1999), Galbraith (2001) Cohen-Evron (2002) found the very real challenges and varied backgrounds of preparedness of the art educators.

The meta-analysis study done by Chapman (2005) found that state policies do not uniformly support studies in the arts as a core subject. Stokrocki (1988) analyzed that the participant teacher believed there were many aspects of art study that needed to be addressed in the school system and community. Luehrman (2004) suggested that principals' art experiences during college might have been particularly influential on their attitude toward art and art education ( $r = .18, p = .0088$ ). Leshnoff (1999) revealed the less than ideal conditions that current art teachers are dealing with. Galbraith (2001) concluded art teachers are often not taught to study teacher education and instead are active in pursuing their own creative artwork. Cohen-Evron (2002) found that the teacher's responses revealed conflicts between their personal beliefs and the practice of schools.

Milbrant (2002), Lai, Ball (2002), Gooding-Brown (2000), Haansrta (2000), found different curriculum and motivations for teaching art. Milbrant (2002) found that the teachers were in agreement about the need to connect students to moral and civic issues. Lai and Ball (2002) introduced curriculum to be implemented in different ways for the community by analyzing the ethnographic descriptions while also revealing some specific ways art can function to frustrate or facilitate the development of a larger than local process. Gooding-Brown (2000) discovered that uses of the disruptive model of

interpretation can be taught through art so students can be stimulated into areas of speculative thinking, risk taking and questioned on the beliefs and open for further discussion. Haansrta (2000) found that the effects of the after school programs on students achievement is discussed on all school levels but its relevancy is still ambiguous.

### Summary

This chapter reviewed existing research studies that examined art education and its position, influence and effects on the youth, students, teachers, community, and the educational system as a whole. The first section of research studies examined the effects of art education on students' development in academic achievement, SAT scores, creativity and transferring to other developmental areas. These studies found significant correlational relationships of the effects of arts. However, because they were correlational, no significant claims can be made, because of factors that can be attributed to other circumstances. The second set of studies examined how art impacts different individuals in relation to their personal lives from different backgrounds and different needs. These studies found significant descriptive data that linked a positive impact on many different types of students from students in the hospital to students with English as a second language. The last set of article reviews took an in-depth look at art educators, their status and place and practice in the world of public education. These studies revealed the dilemma of art educators and arts instruction as well as some successful examples and ways to approach art instruction in the education system.

All studies revealed that the status and place of arts is of much interest, but availability of resources and support for understanding of worth in the school system seems to be limited. These studies brought to light both the benefits of art education as

well as the many ambiguities and unreliable outcomes of studying the effects of art education.

## CHAPTER IV: CONCLUSION

### Introduction

Chapter one discussed the purpose for the question of arts education effects on student development and achievement. The second chapter gave an overview of the history of arts education in the U.S. public schools. In the previous chapter a critical review was conducted on the existing research studies of the effects of art education on student affective and cognitive development. This chapter will first provide a summary of the findings from the studies reviewed and discuss the implications for students, teachers and the educational community. The second section of this chapter will discuss the need for further research. In the third section of this chapter I will summarize and review this research paper and report my final conclusion.

The continuous search for the meaning and importance of arts in everyone's lives is reflected throughout the following studies that have been reviewed. The findings and implications are intertwined to the present and past history of art education in the United States. Although art is ingrained and immersed in everyone's lives now and throughout history, art education in schools was frequently limited or reserved for the educational elite. More and more people have recognized the significant learning aspects of art and it has been a battle to try and preserve it. There seems to be a steady stream of requests for more arts in the public schools today. However, recent focus on standard tests required by the establishment of NCLB School funding is limited and art is usually the first department to get cut. All research articles and findings reflected the past and current issues regarding the need to discover the relevance and meaning of art. The studies have

tried to find answers that will reveal arts effects on students in order to determine how crucial it is to support in the public schools.

#### Summary: Creativity, Transfer, and Achievement

The research studies focusing on art effects on creativity, transfer and achievement were promising and had several findings that gave rise for the need of further investigation on the subject. The studies on arts effects on creativity, originality, appreciation and interpretation had various valuable findings. All the studies related to creativity found positive correlations in relation to students receiving arts instruction. Luftig, R. (2000) found that there was a strong indication that creative thinking was facilitated by involvement in the arts. Haantra and Voom (1996) study found that the students who took part in the performance project had a stronger appreciation for the project than those who simply attended the final performance. Moga, Burger, Hetland and Winner(2000) study found a modest association between studying art and creative thinking, but that it depends on the experimental design and form of creativity measured. Burton J., Horowitz, R., Abeles, H. (2000) examined the cognitive skills and development through the arts and found students exposed to a high level of arts scored consistently higher than students who had less arts exposure.

The studies, focusing on arts instruction and its influence on different disciplines and academic achievement, demonstrated results that were both promising as well as inconclusive. Edens and Potter (2001) discovered that pictorial representation was a viable way for students to learn scientific concepts. The analyses by Vaughn and Winner (2000) demonstrated that the students who took any kind of art course in high school have a higher SAT scores in both Math and Verbal. These first studies had many positive

results and correlations, with the other studies it was revealed that the effects of arts educations on student achievement and transfer still need to be questioned. The meta-analysis study by Burger and Winner (2000) found that the previous claims of arts effect on students reading have yet to be proved. This was echoed by the meta-analysis study by Winner and Cooper (2000) critically examined the studies that claimed there was a link between arts study and academic achievement. They found that in fact a positive relationship existed, but that no claims could be made. The study by Brewer, (2002) found through an examination of gender differences within the group they found that females who had studio and intrinsic instruction scored significantly higher than males on observational drawings. Scribner, and Anderson(2005) findings showed that a negative correlation existed between novice spatial ability of spatial visualization in experience with drafting and art. Although there were significant findings, as far as factual representation of the effects of arts education on academic achievement, the data was not reliable enough to make any serious claims.

#### Summary :Individual Development and Different Needs

The second set of studies reviewed demonstrates the understanding of arts its benefits and affective developmental advantages through the case studies done on youth. The studies looked at how arts may be used to address students with different needs such as ELL students. The studies mainly revealed personal accounts and descriptions of art in the place of individual's development in their lives. The purpose and need for making meaning of their lives and how some have done that through art to have a positive impact on the individuals and even the community surrounding.

The personal accounts and descriptions of experience reviewed the place of arts in education and the individual's development and problem solving in their lives and communities. Dahlamn(2007) found that 75 per cent of the participant's considered the benefits of attending class were more than artistic ability. The study by James (2000) discovered that it is important that students learn to trust their own insights and to perceive themselves as able to create something insightful. The qualitative study by Hafeli (2002) found that students make meaning through art and learning about ideas and stories in their own lives as well as different cultural surroundings. Wexler (2005) found that many young men who have attended the HHAS program demonstrated a change from anger and despair to optimism about their futures. Strand (2006) found that the "value of arts integration lies in the great potential to help youth experience learning as a holistic endeavor that connects to their personal feelings with intellectual and physical skill development"(p.36). Huztle (2007) found a deep commitment among art students to improve the lives in their community. Wright, John, Ellenbogen, Offord, Duku, Rowe (2006) found comparisons with national statistics indicated that there was a significant decrease in emotional problems. Spina's (2006) results suggested that art-based curriculum provides significant cognitive advantages to ESL students. Vargas, Sydney, Zentall, and Wilbur (2002) study found that they should recommend that professionals working with second language students a present visual-spatial mode and visual images rather than verbal descriptions for various learning materials.

#### Summary: Art Education the Teachers Perspectives

The low status of art within the school was something that became prevalent in this last set of studies. The studies sought to find what was happening with art education,

the teachers, principals and their views on the value of art. Many findings were described from the perspective of educators on the status of art education and how it is being implemented and taught in the schools. Chapman(2005) found that state policies do not uniformly support studies in the arts as a core subject. Stokrocki (1988) analyzed that the participant teacher believed there were many aspects of art study that needed to be addressed in the school system and community. Haanstra (2000) found the effects of the after school programs on students' achievement were discussed on all school levels but its relevancy is still ambiguous. Luehrman (2004) suggested that principals' art experiences during college might have been particularly influential on their attitude toward art and art education ( $r=.18, p=.0088$ ). Leshnoff (1999) revealed the less than ideal conditions that the current art teachers are dealing with. Milbrant (2002) found that the teachers were in agreement about the need to connect students to moral and civic issues. Galbraith (2001) concluded that art teachers are often not taught to study teacher education and instead are active in pursuing their own creative artwork. Cohen-Evron (2002) found that the teacher's responses revealed conflicts between their beliefs and the practice of schooling. Gooding-Brown (2000) discovered that uses of interpretation can be taught through art so students can be stimulated into areas of speculative thinking, risk taking and questioned on their beliefs and open for further discussion.

#### Implications: Creativity, Transfer and Achievement

There have been significant correlations shown in the findings of these studies, that the arts do affect student creativity. There were very few arguments against this idea that arts enhance creativity or the ability to enhance originality . The process of art being a discipline in creating work that did not exist prior can be directly linked to the cognitive

development in creativity. Many studies further clarified this perspective with quantitative research and testing student's creative capacities after art instruction. The studies solidified the idea that there was a strong indication that creative thinking was facilitated by involvement in the arts. Implications for educational community are that involvements in the arts also lead to appreciation and enjoyment of the arts as well as a heightened worldview (Luftig, 2000). Through incorporating art curriculum in the schools we may give students a greater worldview. A greater worldview may help students open up their world to broader, more universal ideas and perceptions, and to creative problem solving skills. Having greater problem solving skills can be transferred to taking on more challenge in all areas. Being open to greater worldviews and perceptions can open students up for more dialogue in multicultural perspectives as well as learning to accept others differences.

The next studies can be used to imply that enjoyment in the arts could lead to enrichment of one's life and mental health that can help students with being more involved and motivated for school and achievement.

These studies revealed the potential of arts instruction to positively influence academic development and creativity, however this study suggested that measuring creativity can be very difficult and the results depend on how the study is designed (Moga, Burger, Hetland and Winner, 2000). Even if one study shows positive results it may not be the same if somebody designs a study to test creativity in a different form. The very act of producing art in itself is to create and develop something that did not exist before. The implications that the mental cognition that is involved in the process of learning about and creating art can be seen in results of the production of art (Burton,

Horowitz, Abeles, 2000, Luftig, 2000) .Art can demonstrate an ability to make choices and problem solve to create something that the student deems to be worthy and significant to a viewer or perhaps themselves. Art can be used as a medium to understand an idea held visually or express something physically. The results of the study by Burton, Horowitz, Abeles, (2000) indicated that using the arts increased cognitive development by claiming that “schools with the strongest arts provision provided evidence of cognitive indicators (a) expression of feelings, (b) layered relationships, (c) multiple or alternative vantage points, (d) construction and organization of meaning, and (e) focused perception”(p.246). If teachers want to help develop students’ creative and cognitive capacities implications all suggest they should seriously consider using art may be a superior tool and process for that along with the many listed traits it may enhance.

The promising relationships between arts education and academic achievement do entail that teachers should be very open and hopeful about the possibility of art contributing to academic achievement, as suggested by Luftig and the Vaughn and Winner (2000) study that demonstrated higher scores on achievement scores and the SAT for students. If these studies continue to demonstrate these higher achievement scores for students with higher arts involvement this is the highest indicator of arts effect on student cognitive development. This can imply that although art is not being tested or included in these academic tests, art should be incorporated in helping students receive high marks on them. Therefore have arts be a necessity in schools instead of just extra curricular or an elective activity. Although all these studies illustrate promising relationships between art education and student achievement, because they were frequently correlational studies it cannot be claimed as fact. The problems of unaccountability with these studies suggest

that there is still limited arts instruction and support and therefore limited resources for measurement. Because there have been positive results this should encourage more studies to be conducted.

The ability of arts to be used for transfer of knowledge is exposed in the research studies to imply how arts can be used to enrich the understanding of other academic areas. Findings suggest that arts contribute richness to learning across curriculum, concluding that schools should provide a wide range of opportunities for arts education in young people's lives (Burton, Horowitz and Ables; 2000, Luftig, 2000; Potter & Eden, 2001).

The studies on how art can be used as a means of transfer of knowledge can be indicated as a reason all educators should incorporate art in different subjects. This is not a difficult notion to grasp that by teaching things in multiple ways whether it is music, dance, or describing terms in other words using different ways to teach one concept has always seems to benefit the learner. Using art to develop understanding of science concepts through using pictorial representation, the implications were that learner generated drawings can directly contribute to the learning process. Pictorial representations can add another dimension to academic work, adding performance and visual to help understand abstract concepts and anything else to have concrete connections to ideas (Potter & Eden, 2001). It is another sort of language, the use and ability to make meaning and interpret a concept or idea. Educators could use arts to help students connect and represent abstract concepts in order to make them concrete and tangible. Another verification of the significance of art is in the increased understanding of historical and cultural education in relation to studying the art of that time. This study by the significant improvement in overall subject comprehension of students, who were

involved in the art's historical and cultural unit, showed the implications of teaching history and cultural understanding through the arts. Many transfer studies showed the significance in comprehension when integrating the arts, however one finding determined that some of the previous studies done on arts transfer to reading were less reliable. The previous claims of arts effect on students reading have yet to be proved, implies the serious need for further research in the area of art education and its effects (Luftig, 2000; Vaughn and Winner 2000; Moga, Burger, Hetland and Winner, 2000).

The fact that the effects of arts education has been hard to scientifically measure or be accounted for is one of the challenges it faces as far as the immediate relevance of art in education. There has still been no actual proof that art instruction leads to better scores on standardized tests. The unknown quantifiers of arts education and its effects are reflected in art's educational status in the educational system today. This uncertainty of arts place can lead to fear and ignoring the possibility for using it as a source of great learning and enrichment for the students and youth, as well as society.

#### Implications: Individual Development and Different Needs

Although empirical data seemed to be questionable in measuring the effects of art the qualitative accounts seemed much more convincing and applicable toward individuals. All the findings demonstrated how implementing arts could be used as a tool for making purpose and meaning in peoples' lives. These findings showed the direct effect of arts influence on individuals' lives. The studies have uncovered in-depth experiences of art that have the ability to inspire and create meaning for the individuals affected. The idea that students should trust their own insights and perceive themselves as creators of something insightful is one of the elements of arts that are free for students to personalize.

This is something that can be applied to many disciplines but is often associated with the freedom of expression in the arts. The ability for students to create something with personal meaning is something that cannot be measured by anyone else besides that student. It also can be shown that the way the school system is setup now with so many standards in all areas of academia the lack in concrete standards for the arts can actually be effective in giving students and teachers more choice and freedom that is lacking in their other areas.

These qualitative studies demonstrated the personalized accounts and descriptions of student's art could help us look into the workings of the students minds cannot be quantified. A key perspective for educators and teachers to understand is that it takes time to implement art education and to support individual students' deep discoveries. The qualitative studies revealed the deep impact art was able to have on many students' lives, therefore reality, regardless of incidental effect on standardized test scores. It is also hard for teachers because they have to teach 30-40 students at once and may have a hard time barely skimming the surface of the elements they need to teach with added pressure of teaching students with regard to standardized tests.

The arts programs and involvement were implemented to create enthusiasm, motivation and experience where students can feel empowered. The subjects in these studies found various treasures that were the effect of art in the student's lives. The example given of adolescent youth living in a hospital that were able to have hope and determinations for the future implied the ability for art to have a great impact. The study explored how arts can be used as a medium to help youth dealing with issues of disabilities as well as physical, emotional and social difficulties. Not only the opportunity

for self-expression was important in the process, but also a welcoming social atmosphere the arts' studio creates. Implications for teachers are that arts can be used as a means from transforming anger and despair into healing and optimism about the future. Although teaching toward hopes and dreams may not be given as a standardized test, it may be exactly what many students need to rebuild their motivation toward school and achievement. These ideas about the ability to problem solve and find personal meaning can be referred to as a primary tool and use of arts to help students with their lives and learning (Dahlamn,2007).

Many implications that educators should be creating a space for shared narrative experiences about their artwork could help build the classroom culture and bring people together in knowledge and empathy. The idea of classroom sharing is encouraged in the arts, and how student personal perspective as well as audience perspective is what art is all about (James, 2000, Hafeli, 2002). Hefeli further suggested that teachers also have to have understanding of the various cultures and perspectives that may arise in the students' narratives about their artwork. This implies that art can be used as a great tool to discover and appreciate students' different cultural backgrounds, to share, celebrate and acknowledge their lives. In many areas where it may be difficult to incorporate multi-cultural perspective art can be a way to make it easy (Hafeli, 2002, James, 2000, Strand, 2006,). Strand (2006) said "The value of arts integration lies in its great potential to help learners experience learning as a holistic endeavor that connects their personal feelings with intellectual and physical skills" (p.39)". Some of the benefits in art may be seen as creating this holistic perspective. The fact that a visual art work or dance or music that is opens for interpretation causes us to think critically and intellectually to make

understandings. This implication of arts being a way to seriously incorporate life problem solving skills and emotionally and socially developed individuals is a critical factor on why art teachers may need or should incorporate art in the classroom (Hafeli, 2002, James, 2000, Strand, 2006,).

The entire discussion of the life impact of art versus effect on standardized tests begs the question of the real purpose of education. Do we hope to produce well-rounded, creative, happy contributing citizens, or merely unhappy, cipher performing robots who have little understanding or connection to their society. It is a mystery. If art and its benefit could be reduced to a number or words there would simply be no need for it. They would simply write about it or put it in to number form. Because art captures and expresses visually a message that needs various forms, there is much depth and purpose of the benefits of art. It has been with humans from the beginning. Some may say it is what makes us human.

Arts were also shown to improve and help students with different educational needs. Teachers working with ESL students were recommended that arts should be incorporated in ESL education to assist and boost their learning (Spina 2006, Vargas, Sydney, Zentall, and Wilbur 2002) Educators who use art-based curriculum can be provided with significant advantages to ESL students. When students are not confident in their language ability, especially those who have a primary language outside of school, visual image and pictures are often a better form of communication than the unknown word. Implications for teachers are if students are growing up with English as a second language or just having a hard time with the English language, arts could let them have a voice, expression, empowerment, and motivation to go on to higher learning.

### Implications: Art Education the Teachers Perspectives

These studies showed the situation of arts in the schools, the frustrations of the teachers the actual different ways it can be used and implemented. There was a question of why arts are neglected or supported in the public schools. One study was done to see where some of the principals and schools representatives were coming from in relation to their own art experience. The passion and need for supporting arts in their own schools related greatly with their own experience in art and especially if they were able to take any art courses in their own secondary education. This showed the greater exposure to art the more benefits can be seen and the more willingness to support it in schools. The lack of prior support and exposure to arts in schools maybe one of the reasons for it still being marginalized. The implication for educators and principals is that is if they want to see more arts and more arts benefits in schools they have to implement and support more opportunities and perhaps have experiences with it themselves.

Because of the difficult environment lack of support, art teachers who have a difficult time staying in public schools revealed a conflict between the current education system and the art educators (Chapman 2005, Cohen-Evron, 2002, Leshnoff, 1999, Luehrman, 2004). In order of art teachers to feel more welcomed and willing to work well in public schools the appreciation and emphasis for arts in the school should change. The high ideals that the art educators held were often a cause of conflict with the rest of the situation in the school. This demonstrates a lack in the school system that must be repaired (Greene, 1978). Although it is not to uncommon for teachers in other disciplines to be dissatisfied, art educators tended to feel secluded and unsupported by other

educators. Implications are that art teachers maybe feel more supported if they had allies within the school and administration (Cohen-Evron, 2002, Leshnoff, 1999, Luehrman, 2004,). There are no standards for arts as of yet, which has its disadvantages and advantages. Because there is no standard there is limited funding as well as little support or expectations. The greatest problem art teachers reported was the lack of time for substantial discussion of issues in teaching art in the classroom due to other priorities, such as meeting core curriculum objectives of the state. The advantages may imply more opportunity for art teachers to teach what they are most developed in or passionate about and not worry about what others deem are the standards.

Art has been displayed to be used in many different ways depending on the teacher and program implemented. Art can be still the one area where teachers feel freer to teach what they really want. Art has been shown to be used in many different ways from academic achievement to self-improvement and development and even address other issues for student and community development. The implications were brought to light that using art could be a way to address social issues (Milbrant, 2002, Brewer's).

Many studies displayed the concern for making better art teachers is to continue to question and assist the student rather than simply giving them the answers(Hefeli, 2000, Brewer,2002). Through observations of conversations between art teacher and student, the sense of success of the student depended upon how the art was being designed and implemented and talked about. The implications reveal that teachers should try to make an effort to let the students come to answers on their own rather than judging their art for them. Further questioning of what content were being used to teach art as a factor in determining student achievement. Implications suggest that the education of art educators

is far from defined and underdeveloped in the world of higher education, therefore as seen in the public schools the amount of positive effect on student development may not be readily available. The fact that it cannot be quantitatively measured scares people and their ability to practically implement it into the educational context.

#### Need for Further Research

Almost all the studies used and cited discussed the need for further research. There were many findings providing promising results and effects of arts but that they were all still limited. This can imply the limited funds of the government to implement and support the arts. No definite answers were found on the effects of art education on student academic achievement. The quantitative data was limited to mainly correlation studies with various factors to consider. The qualitative descriptions gave several high quality impacts of arts but the participants were very few. Many of the studies did not even last a full year. Research is yet to be conducted on arts instruction done long term measuring the long-term effects. Many of the studies weaknesses were secondary to having limited populations of students, because those who have been affected by arts programs are generally students who self selected to participate in arts and already are high achievers. This shows further research needs to be done on students who do not self select into art and how the arts may impact them. Further research is also needed on whether it is the art-based curriculum or pedagogical model itself that results in reflective, communicative and psychological qualities that have been associated with the arts or both.

Many important discoveries about art education were made through this research on art education, its status, and its many effects on students. The most prominent finding was that there was still a lack of concrete proof and evidence based on the research

conducted. The questions and need for further research still remains on whether or not arts effect student's affective and cognitive development. One pressing issue revealed through this research was the unreliable outcomes of different standards and quantitative and research designs done for measuring arts effects. Based on a form of egalitarian measurement where you can assess all students equally and not accounting for individual differences and intelligences.

The findings have been inconsistent in finding links between arts and academic achievement. Many studies claimed that art does impact academic achievement yet other studies revealed that claims about art education's effect on academic achievement have yet to be proven. Further investigation is needed to truly determine which results are reliable. The qualitative reports were also limited and conducted mainly through biased parties. The numbers of participants were usually limited. However personal accounts proved to be the best way to understand how arts have helped individuals personally. If larger sample sizes were used in their research, it could prove to be a very reliable source. Unfortunately, the time and effort it would take to conduct these large numbers of thorough qualitative reports is very unlikely. One of the reasons for quantitative studies seems to be that it is easy to access and provide simple outcomes that people may base all their assumptions on and the assumption of truth because of using scientific instrumentation.

### Final Summary and Conclusion

Chapter one included the introduction and rationale for why I chose the topic of the effect of art education on affective and cognitive development. I first described the

dilemma in education on the effects of art being ambiguous and not emphasized as a core subject for students. How difficult it has been to assess the effects of arts and the recent act in schools coinciding with the “No Child Left Behind” act that has funded schools for academic achievement tests in science, math, history and English. The conflict between how art is valued and appreciated by people, and still not being too much emphasis or place for it in schools. The chapter also discussed my own personal discovery of art education and how it has undoubtedly helped me with struggles in my life as well as in school and academic achievement. The topic was chosen because of the need for knowledge as an educator who has chosen to become an art teacher. Also discussed was how art is an element that helped me to become a motivated individual with a wish to contribute to society.

Chapter two discussed the historical background of art education in the U.S. In the history of art education starting from 500-B.C. to the middle ages, art as well as education has been thought of as strictly for the elite and for those in secondary education. From 1700’s to 1900’s the English who influenced and dominated the Americas had a strong support for the arts and this contributed to ideas of art in education. When the first public schools known as “ the “common schools” began, drawing was taught in the schools to improve hand writing, improve industrial skills and moral force. However for the majority of its history art was still considered as a luxury. Following the civil war the law in Massachusetts mandated drawing in schools. When the economic hard times hit the U.S. after the industrial revolution people were cutting extra cost in schools starting with special subjects such as art.

In the recent history of art education from the 1900- present, discussed were the many theorists and writers who emphasized the importance of art in the schools including; Dewey, Sargent, Cizek, Bonser, Munro, Bropius, Read and Taylor. These theorist and educational advocates discussed the need for art as a core element in creating critical thinkers and leaders as opposed to followers, to integrate new thoughts and experience that lead to new thoughts. Through the 1920' and 30's the larger cities implored art instruction. An event that interrupted the progress of incorporating art in the classrooms was in 1957 science provided the model curriculum reform for the whole of general education including the arts. This impacted the art because a hierarchy was created elevating some subjects above others. This continued as competitive world markets rose in the 1980's for the car technology industry brought through other countries. Up until recent years there has been much controversy in how much funding art education is given compared to other subjects in schools. There have been many arts advocators yet much evidence suggests the lack of art education in schools today.

Chapter three gave a critical review of research done on the topic of art education and its effect on student development. This chapter found studies that examined art education and its position, influence and effects on the youth, students, teachers, community, and the educational system as a whole. The first section of research articles studies on effects of art education on students' academic, creative and test scores found significant positive correlational relationships of the effects of arts on student creativity and academic achievement scores. (Luftig, 2000; Haantra and Voom, 1996; Moga, Burger, Hetland and Winner, 2000; Erickson 1998; Burton, Horowitz and Abeles, 2000; Edens and Potter, 2001; Vaughn and Winner, 2000; Scribner, A., and Anderson, M.,

2005; Burger, Hetland, Moga, and Winner, 2000; Brewer, T., 2002; Winner and Cooper, 2000). However, because they were correlational, no significant claims could be made, because of factors that can be attributed to other circumstances. The second set of studies examined how art impacts different individuals in relation to their personal lives from different backgrounds and different needs (James, 2000; Harelip, 2002; Wexler, 2002; Strand, 2006; Hustle, 2007; and Wright, 2006; Spina, 2006; and Vargas, Sydney, Zentall, and Wilbur, 2002). These studies found significant descriptive data that linked a positive impact on many different types of students from students in the hospital to students with English as a second language. The last set of articles reviewed took an in-depth look at art educators, their status and place and practice in the world of public education (Chapman, 2005; Stokrocki, 1988; Luehrman, 2004; Leshnoff, 1999; Galbraith, 2001; Cohen-Evron, 2002; Milbrant, 2002; Lai, Ball, 2002; Gooding-Brown, 2000; Haansrta, 2000). These studies revealed the dilemma of the lack of support of art education and arts teachers as well as some successful examples and ways to approach art instruction in the education system.

All studies revealed that the status and place of arts is of much interest, but availability of resources and support for understanding of worth in the school system is limited. These studies brought to attention both the benefits of art education as well as the many ambiguities and unreliable outcomes of studying the effects of art education.

In this final chapter I discussed the summary of the findings from the research articles and the implications for teachers, which have shown that art can be used to enhance and increase many areas of affective and cognitive development in students. Still

there is a lack of opportunity resources funding and research that can prove the significant of art education.

“The value of arts integration lies in its great potential to help learners experience learning as a holistic endeavor that connects their personal feelings with intellectual and physical skills” (Strand, 2000, p.39). Through this critical review of research I discoverer that there actually are many studies done on arts effects on academic achievement signifying that it is of great interest to people who are in the field of education. This suggests that educators and others feel the great need and significance of arts in the lives of students. Educators and researchers are searching for a way to show others the tangible effects arts can have on students. They have used quantitative studies that test from the effects on creativity and elaboration to achievement scores in math science. Although positive results have been shown it has been hard to express the vast experience of art into a test or quantifiable form. They have done so many case studies of students who had been helped in their lives through art and this by far has been the most convincing data found that shows art education’s effect on student affective development.

One clear point made after reviewing research studies is the vast number of students who are genuinely interested in art making and art involvement. The studies that discovered the positive impact of art on students often found that the students mainly self-selected into the arts. The importance lies in that the students actually care about a subject and enjoy learning it can actually lead to practice and learning many other academic areas. They also found students who have the option of self-selecting into arts may already be high achievers. Even if that is the case, that students are already privileged or high achievers, it demonstrates that the arts are a discipline worthy of

pursuing in their eyes. It is worth considering that the best independent schools in the U.S. always keep a firm place for arts. This suggests that these schools that are doing well to recognize the value of learning attributed to the arts. The fact that the positive correlations between arts and academic achievement may be contributed by other factors leaves this issue very controversial. It is not sufficient concrete evidence, for those who deem standardized scores to be paramount in the education/creation of the future underclass.

Art has contributed to the ability for students to express themselves and have a voice and be risk taking creative active individuals. Art has also lead to findings of problem solving skills for students in their own lives. Art as therapy is a widely known practice that is becoming more and more popular. If these are not the values that we are wanting for the students to develop there may be a conflict of interest if we simply want students to be passive lambs that can be controlled and persuaded.

To prove arts positive effects by simply using standardized tests and making it quantifiable seems like a daunting task that may never show the true strength and benefits of the arts on students. Because it relates to such a deep personal level for the students that is different for everyone and can be represented in many forms besides tests, of a more holistic and nurturing style idea of learning. Those who are exposed to the arts, its creativity, cultural significance, individuality and non-linear thinking may just become the more insightful, confident, creative, and cooperative members of society that will help us to realize our true purpose as educators.

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