

## **2 REVIEW OF RELATED LITERATURE**

A literature review is a description of the literature relevant to a particular field or topic. It gives an overview of what has been said, who the key writers are, what are the prevailing theories and hypotheses, what questions are being asked, and what methods and methodologies are appropriate and useful. As such, it is not in itself primary research, but rather it reports on other findings.

A literature review uses its database reports of primary or original scholarship, and does not report new primary scholarship itself. The primary reports used in the literature may be verbal, but in the vast majority of cases reports are written documents. The types of scholarship may be empirical, theoretical, critical/analytic, or methodological in nature. Second a literature review seeks to describe, summarize, evaluate, clarify and/or integrate the content of primary reports."

Cooper, H. M. (1988)

### **2.1 Art Integrated Learning**

Integration of Arts with Education means an approach to learning in which students develop an understanding of different concepts or construct new knowledge through the use of different art forms by engaging themselves in a creative process that connects an art form with the concept being taught. Art when integrated with different subjects becomes the medium of teaching learning process and thus different concepts can be easily grasped in a joyful manner. Research has established its developmental and learning benefits on students. Students in schools where arts are an integral part of an academic programme tend to have an academic advantage over students for whom that is not the case. There is a deep connection in the cognitive, social and emotional development and Arts.

Arts learning is participatory and active and requires students to interact with content and materials using both their bodies and minds. This way of learning engages students by offering them many ways to gain understanding and express their knowledge. The arts can engage students who are not typically reached through traditional teaching methods, including those

from economically disadvantaged backgrounds, reluctant learners, and those with learning disabilities (Deasy, 2002; Fiske, 1999). In fact, children who frequently participate in the arts view themselves as more successful academically than those who infrequently participate in the arts

(Burton, Horowitz, Abeles, 1999).

## **2.2 Purpose of the Review of literature:**

The importance of related literature cannot be denied in any research. It works as guidepost not only with regard to the quantum of work done in the field but also enables us to perceive the gaps and lacuna in the concerned field of research. The similar or related studies carried out by researchers at various levels are called review of related literature. The various sources of it are the research reviews and survey books, journals, newspaper, records, and survey books, journals, documents, indexes, abstracts, dissertations and others information directly or indirectly connected with the problem of investigation. Importance of related literature can be presented below:

- It is crucial step to minimize the risk of dead ends, rejected topics, rejected studies, wasted efforts trial and error activity oriented towards approaches already discovered by previous investigations and even more important erroneous findings on a faulty research design.
- It makes study comparative and critical.
- It provides ideas, theories, explanations or hypothesis in formulating, solving problem and interpreting the finding.

### **2.2.1 It also suggests method of suitable research to the problem.**

Review of related literature is helpful at all the different levels of Research:

- i) Pre design stage: Where the review helps the researcher is getting the perspectives of the research area, identifying the gaps and finally selecting the problem.
- ii) Design preparation stage: Where the researcher by reviewing literature gets input for preparing his/her own design by finding out which of the tools an available which of them he/she has to construct/adopt, what methodology will be appropriate etc.
- iii) Post Research stage: At this stage, the researcher can compare and construct his/her findings with those of available researches and thus analysis his/her findings more systematically and draw meaningful conclusions.

## 2.3 INDIAN REFERENCES

### 2.3.1 AIL guidelines NCERT

Art Integrated Learning (AIL) is a framework of experiential learning which provides an equitable learning environment for all learners through their own access points. Students engage in art activities and construct personal meaning through their learning in an art integrated environment. AIL was envisaged as pedagogy applicable to all levels of school education with the objective of developing the target areas of cognitive, socio-emotional and psychomotor domains of the learner. At multiple levels of the teaching-learning process, Art integrated learning has opened spaces for the existence of a learning that is both interdisciplinary and holistic in nature. Prior to its implementation as a pedagogical tool, the framework has been field- tested at different schools across the country for its viability and efficacy in making the teaching-learning process meaningful and joyful. The ensuing results and feedback from various teachers, authorities and parents, have been extremely positive and overwhelming. The pedagogy of AIL has been made part of National Initiative for School Heads' and Teachers 'Holistic Advancement (NISHTHA) , an initiative of Department of School Education & Literacy, MHRD, to prepare teachers of elementary classes for holistic and competency based teaching. To ensure the smooth implementation of this mega capacity building program, of which AIL is a training module, this guideline shall be crucial in hand-holding of the teachers and also guide them in this process. These guidelines are meant to apprise all the stakeholders of school education with Art Integrated Learning as pedagogy and its innate relevance to education. It systematically explains all aspects of the innovative pedagogy of Art Integrated Learning, the teachers can help create vibrant AIL classrooms where we can hear the students singing, or see them dancing, acting, and creating works of art; all in ways that reflect a growing understanding of their core scholastic concepts.

Different studies were cited in the present chapter which gave significant input in illuminating varied dimensions and overview regarding the utility and role of art in enhancing achievement and learning process as a whole. This review focuses upon the varied scope of art in learning process. The purpose of this literature review is to facilitate the present study.



Research studies have examined both stand-alone arts programmes as well as those that integrate concepts and skills from the arts into other curriculum areas. Studies consistently show the students have a greater emotional investment in classes, work more diligently and learn from each other where arts are integrated into the core curriculum. Learning all subjects becomes attainable through the arts.

In another research, a series of studies were conducted to investigate how aesthetic ability and arts education correlate with improvements in children's reading abilities. As part of this research, new analysis tools for diffusion tensor imaging (DTI), a method that identifies likely connections among brain regions involved in the development of reading skills were developed. In this study how exposure to the visual arts might relate to phonological awareness (the ability to manipulate speech sounds), which is correlated with reading ability was studied. The findings indicate that the amount of musical training the children underwent in the first year of our study correlated with the amount of improvements in the child over the three-year study period.

Knowing the positive impact of Arts education and learning through different art forms on students holistic personality and learning, it was decided to broaden the horizon of this project and impart this training in art Integrated Learning to the ETE trainees as well. So that the ETE trainees are equipped with the knowledge and skills of using various art forms in different curricular as well as co-curricular activities in primary and upper primary classes.

The art education component in the teacher education and training- both pre-service as well as in-service- needs to be adequate. The teacher should apply teaching learning methods of various visual and performing art forms to be more innovative and creative. For Primary teachers, it is important to teach concepts of all subjects through art forms. This needs to be imbibed in the teacher education in such a way that the teacher herself becomes creative and innovative (NCF 2005, Position Paper, National Focus Group on Arts, Music, Dance and Theatre).

This was a brief presentation about how integration of art in education would benefit the young learners by making the teaching learning process child centric, individualized, engaging and enabling the learner to construct their own knowledge.

The importance of Arts in the development of certain areas of brain has been scientifically proven and there is ample amount of educational research showing the benefits of using Art Integrated Learning pedagogy in classroom. The National Curriculum Framework as well as Position paper on Arts, Music, Dance and Theatre have also recommended the use integrating arts in the school programme and teacher training respectively.

### **2.3.2 Study on Art Education**

Art as Curricular and Compulsory Subject in School Education Indian education has always highlighted the importance of art education, both through formal and non-formal methods from the preprimary stage to higher education with a vision to retain our unique cultural identity. The present NCF framed in 2005 by NCERT states that we need to give our children some taste of understanding, following which they would be able to learn and create their own versions of knowledge as they go out to meet the world of bits, images and transactions of life. Such a taste would make the present of our children wholesome, creative and enjoyable; they would not be traumatized by the excessive burden of information that is required merely for a short time before the hurdle race, we call examination. Education is not a physical thing that can be delivered through the post or through a teacher. Fertile and robust education is always created, rooted in the physical and cultural soil of the child, and nourished through interaction with parents, teachers, fellow students and the community.

### **2.3.3 Study on Indian Philosopher role in Art Integration**

It may be a noteworthy mention that conventionally India has always been a follower of the oral tradition of imparting education under the somewhat unstructured, but immensely elevating guru-shishya parampara (teacher-disciple tradition) institution. Followed in the Vedic era thousands of years ago, the practice ensured that every aspect of guru's teachings got passed on verbally. With its diverse social and cultural ethos, India in its many-splendored philosophy, finds academicians, philosophers, saints and the community of students converging in several different ways. In the traditional ethos of the country, the formal schooling had its roots perennially deep in the guru shishya parampara. A variety of subjects was introduced to the

students ranging from language, culture, environment, archery, horse riding, chanting and so on and each discipline emphasized on memorizing and reciting the teachings since the technique of writing was not yet prevalent.

In the performing arts, the concept of natyashashtra came into being following a vision that entailed physical, mental, spiritual and emotional involvement in comprehending the goals of natya (theatre) pertaining to both objective and subjective features. Nrtya (dance) is the visual and pantomimic representation of emotions and ideas. Nrta refers to movements of the body with gestures which are regulated by tala (musical time interval). Natya uses two key ideas which are abhinaya and bhava, and spells visual representation (abhinaya) in its fourfold forms such as using parts of the physical body (angika), verbal utterances (vacika), costumes and ornaments (aharya) and physical signs of mental states (satvika). Equal importance is given to detailed and specific physical and mental factors involved, and each of their transcendence is specified at the same time to broaden the scope of experience, both for the actor and the spectator.

In the visual arts too several creations evolved during the developmental stages of our culture from rocks to clay, to architecture, it was all visual, which developed into magnificent structures. Techniques used were also at par with the rest of the world and agreeable to the aesthetic standards. Understandably, with the changing times, our traditions and culture have also evolved. This bagful treasure of human endeavor, human awareness, achievements, self-development is the crux of the Art forms. Aesthetically, the Indians have manifested themselves manifold for hundreds of years through variegated expressions evident in their love for drawing, painting, sculpture, design in jewellery, pottery, weaving, fabrics, music, dance, theatre to name some in broad categories. Art education thus has invariably been central to our lives and thus education through the art forms has always been an inherent genre of Indians, a philosophy echoed by some of India's greatest thinkers like Rabindranath Tagore, Mahatma Gandhi, J. Krishnamurthy, Gijjubhai Badheka, Sri Aurobindo, Swami Vivekananda, etc. "The purpose of education is to bring out best in you."

This was stated by Mahatma Gandhi. His concept of basic education stated that crafts, art, health and education should all be integrated into one scheme focused on the individual, but reliant on co-operation between individuals concerned with learning within everyday life. He also said Literary education must follow the education of the hand the one gift that distinguishes man from beast. Another saint philosopher Swami Vivekananda also meant the same as he



elucidated, "Education means the process by which character is formed, strength of mind is increased, and intellect is sharpened, as a result of which one can stand on one's own feet". Swamiji attempts to establish, through his words and deeds, that the outcome of Education is human making which is the philosophy of Vedanta and the realization of then infinite power which resides in everything and every-where in our existence, consciousness and bliss (Satchidananda)." He was also a great musician and realized how concentration and consciousness develop to form the ideal character through the practice of these arts in daily life. He once mentioned in his writings that a sculptor has a clear idea about what he wants to shape out of the marble block; similarly, a painter knows what he is going to paint.

In general, these philosophers envisioned an education that was deeply rooted in immediate surroundings but connected to the cultures of the wider world. They felt education in arts takes place across the life-span as children, youth, and adults learn about art in community- based institutions and organizations such as museums, local arts agencies, recreation centers, places of worship, social service agencies, among many other possible venues. This is an empirical activity which involves seeing, observing, exploring, expressing, interpreting and discovering.

We realize art education is among the most exquisite expressions of every culture as its area of learning based upon the performing and the visual, arts ( Visual arts comprise of drawing, painting, sculpture, and design in jewelry, pottery, weaving, fabrics, etc. and the performing fields apply to music, dance, drama) remains a tangible prospect. The arts teach us about every historical period through its literature, visual arts, music, dance, and drama. In the present day it is being recognized as the only means to be truly educated. In Tagore's philosophy of education, the aesthetic development of the senses was as important as the intellectual if not more so and music, literature, visual arts, dance and drama were given great prominence in the daily life of the school. Drawing on his home life at Jorasanko, Tagore tried to create an atmosphere in which the arts would become instinctive. In keeping with his theory of subconscious learning, he forged ahead with his unconventional methods of teaching. He involved them with whatever he was writing or composing. The children were encouraged to follow their ideas in painting and drawing and to draw inspiration from the many visiting artists and writers. In other words, the depiction of life in all its glory formed the very basis of their evaluation, as well as their methodology.

### **2.3.4 Arts integrated teachers**

An issue commonly brought is that, not all teachers are artists meaning that there are not enough teachers capable of doing art to teach in every classroom. This is not the case, as any teacher can become an arts teacher. While art is, to its core, incredibly subjective, there is a basis for every practice. In the fine arts there are the elements and principles of design, the color wheel, etc. In music there is basic music theory. In drama, there is basic play structure, acting theory, etc. Whether or not a teacher can do these things is irrelevant; if they can be taught, that information can be passed on from the teacher to the student. The goal is not to create master artists, but rather teach basic arts skills, processes, and aesthetic quality, and encourage creative teaching techniques. This basic understanding can then be passed on to the students, who then learn by doing. These skills are simple and easy to learn and teach, and will be infinitely useful in creating lesson plans and in practice.

### **2.3.5 Indian Art**

The origin of Indian art can be traced to pre-historic Hominid settlements in the 3rd millennium BC. On its way to modern times, Indian art has had cultural influences (e.g., Indus Valley and Hellenistic), as well as religious influences such as Hinduism, Buddhism, Jainism and Islam. In spite of this complex mixture of religious traditions, generally the prevailing artistic style at any time and place has been shared by the major religious groups. In historic art, sculpture in stone and metal, mainly religious, has survived the Indian climate better than other media, and provides most of the best remains. Many of the most important ancient finds that are not in carved stone come from surrounding, drier regions rather than India itself. Indian funeral and philosophic traditions exclude grave goods, which are a main source of ancient art in other cultures.

## **2.4 FOREIGN REFERENCES**

### **2.4.1 A Study by Catterall, J.S., & Waldorf, L. (1999) published by Chicago Arts Partnerships in education**

Champions of change: The impact of the arts on learning. Catterall and Waldorf examined the impact of the Chicago Arts Partnerships in Education (CAPE) on public school classrooms, on teachers and artists, and on students. The authors used large-scale surveys of students and teachers, along with standardized test data. CAPE was extensively integrated into the public



schools. The visual arts and theater proved to be the most popular art forms with regular classroom teachers, and reading and social studies were most often integrated with the arts. “On teacher scale about school climate, quality of relationships with parents, professional development, instructional practices, and relationships with the community, CAPE schools outscored non-CAPE schools in every case, although the differences were small and not statistically significant. There was a high level of teacher-artist collaboration and teacher buy-in, but low levels of average attendance at the CAPE workshops. Students had positive attitudes about arts-integrated instruction, but there were no differences in student motivation between CAPE and Non-cape Schools. Student achievement on standardized reading and mathematics tests favored CAPE students over a period of years; in 1997-98, some of the difference became significant. Actual data are not reported. For a subsequent 1998-1999 study, CAPE school student achievement was compared to that of students in all Chicago public schools. On reading and mathematics standardized tests, students in CAPE schools outscored other students on all 52 comparisons. There were strong differences in 6th grade and moderate differences in third grade, using performance growth over a 6-year span. There were no achievement effects in eighth grade, while there were differences favoring CAPE students in high schools, but the sample was too small to make significant comparisons.

#### **2.4.2 Changing Education Through the Arts: Final Evaluation Report, 2005-2008**

Transforming a school’s learning environment to include successful and sustained arts-integrated instruction requires participation by the whole school community. Supportive administrators, ranging from superintendents to principals, are needed to ensure the continuity and depth of any partnership or program (Borden, 2006; Burton et al., 1999). Principals of arts-rich schools encourage teachers to take risks, to learn new skills, and to make changes in their instruction to support arts integration (Burton et al., 1999). Arts integration teaching methods, as well as the purpose, theory, and benefits of this pedagogy, must be made explicit to teachers through professional development (Betts, 1995; Borden, 2006; Werner & Freeman, 2001). Without these supports, teachers often think of arts integration as something extra and time-consuming that they must do (Werner & Freeman, 2001). With appropriate professional development, support, and collaboration with school based arts specialists and team members, teachers discover that arts-integrated teaching can and does meet existing curriculum standards. Sustained partnerships and professional development opportunities allow teachers to become

comfortable making natural connections in the curriculum and turning routine activities into deep knowledge for learners (Werner & Freeman, 2001)

### **2.4.3 Studies on Classroom Processes**

A study by Arnold April, Executive Director, CAPE (Programme of Chicago Arts Partnerships in Education), Summer 2004.

This study consider the possibilities for learning and growth when artists and arts educators come into a classroom and work with teachers to engage students in drama, dance, visual art, music, and media arts. It is a nuts-and-bolts guide to arts integration, across the curriculum, describing how students, teachers, and artists get started with arts integration, work through classroom curriculum involving the arts, and go beyond the typical "unit" to engage in the arts throughout the school year. The framework is based on six years of arts integration in the Chicago Arts Partnerships in Education (CAPE). The Chicago Arts Partnerships in Education (CAPE) is a network of Chicago public schools, including classroom teachers, arts specialists, and administrators; professional arts organizations and teaching artists; and university-based researchers and teacher educators. CAPE serves as a mediating agency, a catalyst, funder, and convener. It brings people together around research, school improvement, and the arts.

Examined effects on students and teachers, changes in standardized reading and mathematics scores, changes in student creative and critical thinking skills, impacts of after school programs on in school teaching and learning, development of reflective practice among teachers. Used multiple methods, including focus groups, document review, case studies, observations, interviews, surveys. Major findings of the study were as teacher change- most developed arts-integrated units (74%), School approach change - over 90% report integration of CAPE into school, 91% educators reporting collaborations with teaching artists. More success in co planning than co-teaching., Positive student attitude towards arts integrated teaching approach, Evidence for strong, significant achievement effects in elementary grades. For example, before CAPE school averaged around 40% of 6th graders performing at or above grade level in math; seven years of CAPE showed overall an overall rise to 60%. The average for all Chicago schools changed from 28% of 6th graders performing at or above grade level in math to around 40%,Arts-integrated teaching contributes to workplace and life skills; more than non-integrated classes.



#### **2.4.4 A Study by Catterall, J.S., Chapleau, R., & Iwanaga, J. (1999)**

Involvement in the arts and human development: general involvement and intensive involvement in music and theater arts. In e. B. fiske (ed.), *Champions of change*:

The impact of the arts on learning. Washington, Dc: the ArtS education Partnership. The research team used data from the National Educational Longitudinal Survey (NELS) to examine the relationships between general involvement in the arts and academic performance, between involvement in instrumental music and mathematics achievement, and between involvement in theater arts and human development. There was a focus on middle and high schools students, particularly on the gains made by economically disadvantaged students. Analyses of the quantitative data (e.g., standardized test scores, academic grades, and dropout rates) showed that the probability of having more arts experiences in school was greater for economically advantaged students than for low-socioeconomic status (SES) students. However, students with high involvement in the arts, across the socio-economic strata, performed better in school and stayed in school longer than students with low involvement.

A Study by Smilan, Cathy A. *International journal of human and social science* 2007

Art integration as educational reform has been the focus of recent debate. The suggestion has been made that the arts can provide unique learning opportunities in other content areas. To provide empirical evidence for this added value of the arts in learning, this study investigated the efficacy of teaching science concepts in and through the visual arts by implementing an art integrated lesson.

The study investigated the impact of an art integration to assist elementary level learners' visual perception so they could more accurately form mental models of the science ideas. The hypothesis suggests that participants in the art intervention who construct a three-dimensional representation of abstract science concepts will gain an increased understanding of those concepts. Specifically, students who work with parallel concepts in art and science to make and manipulate three-dimensional, kinetic models of the sun, earth, and moon will be able to more accurately visualize the relationships between these heavenly bodies.

Fifth grade students participated in the study which was integrated into the regular curriculum. Seventy-six randomly selected students comprised the experimental group and participated in the art project. After the completion of traditional textbook and lecture presentation by the



classroom teachers, a researcher developed Science Concept Test was administered to all fifth grade students. Statistically significant results indicated that the differences between the groups on the science concept test were due to the integration of the art intervention. These empirical data show significant differences between the group receiving the art intervention and the group receiving traditional classroom instruction, supporting the efficacy of the art integration model.

In conclusion, the study supports the literature that suggests the efficacy of art integration partnerships as alternative avenues for presenting and representing knowledge. The study additionally supports the literature establishing the need for concrete modeling of science concepts at the elementary level. Furthermore, the study indicates the need for further investigation into attitudes toward art integration partnerships, the role of the arts in the culture of education, and the viability of instruments to assess conceptual understanding in the visual arts and in science.

#### **2.4.5 A Study by Rita L. Irwin, Peter Gouzouasis, Kit Grauer and Carl Leggo**

Investigating Curriculum Integration, the Arts and Diverse Learning Environments, University of British Columbia, Vancouver, Submitted to the UNESCO Planning Committee for the World Congress on Arts Education, 2006. Using the arts as integrative tools for knowledge generation and appraisal is nearly always viewed as standard practice within Canadian elementary schools and preferred practice within Canadian secondary schools. Research into curriculum integration benefits professional practitioners, policy-makers, teacher educators and researchers interested in strengthening the intellectual vitality of the curriculum and particularly interdisciplinary work within the curriculum (see Irwin & Chalmers, in press). We live in a creative knowledge-based economy in which intellectually rigorous consumers and creators are needed to make strong connections within and across ways of knowing. This economy will dominate our economic system during the twenty-first century. Education is the foundation for ensuring our society can rise to the challenge of creating robust learning communities that can stimulate strong intellectual connections, which in turn can help students make well-informed, critical, and creative judgments. Although recent research has detailed connections between arts instruction and academic achievement as well as connections between long-term personally relevant professional development for teachers and the implementation of arts curricula, researchers have not examined how educators conceptualize

arts integration across a variety of arts programming models. Integration, or interdisciplinary curriculum, is often assumed to take place and is seldom problematized. If the arts are capable of enhancing academic achievement and teachers attempt to integrate the arts in an effort to enhance learning, then it behoves us to understand how teachers and learners alike conceptualize and understand integration, and how we can strengthen or enhance instruction. This is vitally important as teacher educators and policy-makers attempt to guide educators toward stronger pedagogical practices within a curricular mandate that persists in advocating for interdisciplinary studies.

#### **2.4.6 A Study by Deasy, Asbury & Rich, 2008, and Hetland et al., 2007**

Arts integration and arts education, in various formats, have positively and consistently been linked to increased student engagement, motivation, and persistence (Asbury & Rich, 2008; Deasy, 2002; Fiske, 1999; Hetland et al., 2007; Stevenson & Deasy, 2005). Art learning is participatory and active and requires students to interact with content and materials using both their bodies and minds. This way of learning engages students by offering them many ways to gain understanding and express their knowledge. The arts can engage students who are not typically reached through traditional teaching methods, including those from economically disadvantaged backgrounds, reluctant learners, and those with learning disabilities (Deasy, 2002; Fiske, 1999). In fact, children who frequently participate in the arts view themselves as more successful academically than those who infrequently participate in the arts. When the arts are used to create a frame of reference for learning, students can make meaningful connections to one another, to themselves, to their lived world, and to other content areas. Because they become “agents of their own learning,” students are often more willing to take responsibility for and give direction to their own learning experiences. As students experiment with different art forms and processes, they learn to take risks through exploration and to develop flexible thinking skills, envisioning from different vantage points and responding to new possibilities in the creative process.

#### **2.4.7 A study by Ingram, D., & Reidell, (2003). Arts for academic achievement: What does arts integration do for students?**

Arts for Academic Achievement (AAA) was a study implemented with the Minneapolis Public Schools in partnership with the Perpich Center for Arts Education. Unlike arts integration initiatives that focus on partnerships as a way to restore discipline-based arts instruction to the curriculum, the purpose of the Arts for Academic Achievement project was to instruct and improve student learning in non-arts areas such as reading and science. In this project, arts



integration was not intended to replace the comprehensive, sequential arts instruction already provided by trained arts educators in the district. Instead, the project was based on the belief that students benefit from a curriculum that includes both disciplinary-based instruction in the arts and non-arts instruction that is enhanced by integrating the arts. A preliminary evaluation conducted in 2002 involved 21 teaching artists as informants who participated in interviews and focus groups. This evaluation of the initiative revealed changes in three areas: Artists felt they deepened their sense of mission, expanded their professional networks, and learned valuable assessment skills. Teachers, according to participating artists, increased their ability to collaborate, grew in their ability to integrate the arts, and made changes in their practice. Schools, according to artist informants, improved in terms of school climate and the sense of community as a result of the arts integration work.

#### **2.4.8 Melissa D. McClure, the Effects of an Arts-Based Curriculum on Academic Achievement.**

The purpose of this study was to determine whether attending an arts-based middle school appeared to positively impact student academic achievement as measured by standardized achievement tests. In order to determine whether patterns of improved academic achievement were discernible following attendance at a four-year arts based middle school, achievement data from the grade four and grade eight Tennessee Comprehensive Assessment Program (TCAP) and the grade nine through twelve Gateway Test were examined. The study examined differences between score trends, differences between scores for students from an arts-based curriculum vs. those from a standard curriculum; specifically differences between the three standardized dependent measures of (a) language arts scores, (b) mathematics scores, and (c) science scores. The study found that the arts-based curriculum group had higher grade 8 and grade 9-12 overall standardized scores than the standard curriculum group. In addition, the overall standardized mean test score values for the arts-based curriculum group was higher than the overall standardized mean test scores for the standard curriculum group.

A Study of Bates Middle School in Annapolis, Maryland, arts integration has helped raise student achievement. Job-embedded professional development, differentiated arts instruction, and critical-thinking skills integrated into the curricula have been key to their success.

Arts integration has been shown by several rigorous studies to increase student engagement and achievement among youth from both low and high socioeconomic background. Arts integration in Middle School, in Annapolis, Maryland, as part of their school improvement plan



in 2008 after the district applied for and was awarded a four-year grant under the Arts in Education Model Development and Dissemination (AEMDD) Grant Program. Since arts integration was first implemented at Bates, the percentage of students achieving or surpassing standards for reading has grown from 73 percent in 2009 to 81 percent in 2012, and from 62 percent to 77 percent for math during the same period, while disciplinary problems decreased 23 percent from 2009 to 2011. According to the data, math and reading scores among students in grades 6-8 have shown a long trend of improvement across the state of Maryland. However, the percentage of students proficient or advanced at Bates has grown nearly 12 times faster than the state in reading, and four times faster in math. Science achievement among eighth graders also has outpaced the state from 2009 to 2011. Teachers and staff report that arts integration has been one of the key reasons for the school's improvement. Several research-based practices contribute to the success of arts integration at Bates Middle School.

Changing Education through the Arts: Final Evaluation Report, 2005-2008. Arts integration and arts education, in various formats, have positively and consistently been linked to increased student engagement, motivation, and persistence (Asbury & Rich, 2008; Deasy, 2002; Fiske, 1999; Hetland et al., 2007; Stevenson & Deasy, 2005). Art learning is participatory and active and requires students to interact with content and materials using both their bodies and minds. This way of learning engages students by offering them many ways to gain understanding and express their knowledge. The arts can engage students who are not typically reached through traditional teaching methods, including those from economically disadvantaged backgrounds, reluctant learners, and those with learning disabilities (Deasy, 2002; Fiske, 1999). In fact, children who frequently participate in the arts view themselves as more successful academically than those who infrequently participate in the arts (Burton, Horowitz, Abeles, 1999).

When the arts are used to create a frame of reference for learning, students can make meaningful connections to one another, to themselves, to their lived world, and to other content areas (Burton et al., 1999; Fiske, 1999; Hetland et al, 2007 Stevenson) students are often more willing to take responsibility for and give direction to their own learning experiences (Deasy & Stevenson, 2005). As students experiment with different art forms and processes, they learn to take risks through exploration and to develop flexible thinking skills, envisioning from

different vantage points and responding to new possibilities in the creative process (Burton et al., 1999; Deasy & Stevenson, 2005; Eisner, 2002; Fiske, 1999; Hetland et al., 2007).

#### **2.4.9 A Study by Lobo, Y. B., & Winsler, A. (2006) The effects of a creative dance and movement program on the social competence of head start preschoolers.**

This study assesses the effects of a creative dance/movement program on the social competence of preschool children. Preschool children in a Head Start program were randomly assigned to participate in either an eight-week creative dance/movement program or a control group in which the children had free play. The researchers found that students assigned to the creative dance/movement program improved their overall social competence, and experienced fewer internalizing problems (e.g., depression, withdrawal, and anxiety) and externalizing behaviors (e.g., aggression) compared to students who did not receive the program. The methodology adopted in the study was Preschool children in a Head Start program were randomly assigned to participate in either an eight-week creative dance/movement program (n=21) or control group (n=19) where the children played. The students were taken out of their classroom at the beginning of the day two times a week for 35 minutes for the creative dance instruction or free play. Parents and teachers did not know which students were in the creative dance/movement program or the control group. Parents and teachers completed the Social Competence Behaviour Evaluation: Preschool Edition (SCBE) prior to and after the eight-week program. The SCBE was used to measure children social skills, internalizing behaviour problems, and externalizing behaviour problems. Analyses of variance (ANOVAs) were conducted to determine whether there were significant differences in the behavioural problems and social skill between students in the creative dance/movement program and the control group.

#### **2.4.10 A study by Gullat, 2007” Art Integration help students learn.**

According to a survey that was administered for a public awareness campaign, 73% of the pool of people believed that the arts can help all children develop, not just children with high socio-economic status (Gullat, 2007). Those who responded also believed that children who are exposed to the arts in schools, have an opportunity to develop their sense of creativity and individuality through the way they express their ideas. When asked if the amount of arts instruction their children were exposed to was enough, 71% responded that they were content with the present level of arts instruction. The survey was conducted by means of telephone



interviews with 1,008 individuals who were over the age of 18 and who lived all over the United States. Many parents, teachers and administrators are preoccupied with making sure that students pass state exams. The one class a week of visual art may seem to be enough arts education when teachers feel strained for time. Those that do not know how to easily incorporate and integrate arts into the classroom may feel overwhelmed with that burden.

#### **2.4.11 Studies Impact on Teachers**

A Study of Burton, Deasy & Stevenson, 2005 The benefits of arts integration extend beyond students, affecting teachers and schools as well. While a multitude of arts integration models are currently being applied in schools, almost all are built upon the collaborative efforts of classroom teachers and arts specialists (which may include artists in residence, visiting artists, school-based arts teachers, arts coaches, or some combination of these). Such collaborative relationships contribute to increased teacher satisfaction, interest, and success, and lead to the development of a sense of community of practice in the school). These teachers are more willing to take risks, both in their curriculum planning and in front of their students. They are innovative in their teaching, willing to experiment, persevere in integrating the arts despite barriers, and approach their classes in a more child-centered rather than adult-centered manner.

#### **2.4.12 How Art Integration Supports Student Learning: Students Shed Light on the Connections, Karen DeMoss, Terry Morris**

Learning in and with the arts has been linked with increased student achievement, but the means by which the arts may support cognitive growth in students is relatively undocumented. Thirty students across ten classes in veteran teacher artist partnerships were selected to help explore the processes and outcomes associated with arts-integrated learning units versus learning processes and outcomes in comparable non-arts units. The student sample evenly represented comparatively high, medium, and low achievers.. Even though we observed differences in levels of arts integration across classrooms, students from all achievement levels displayed significant increases in their ability to analytically assess their own learning following arts-integrated units. No such gains associated with traditional instructional experiences. Students also described their arts-integrated versus nonarts learning differently. findings of the study showed Arts-integrated instruction created more independent and intrinsically motivated investments in learning, fostered learning for understanding as opposed to recall of facts for tests.



The review of the related literature as presented in the foregoing pages can be summed up as follows:

Some cross cultural studies reported that arts-integrated teaching contributes to workplace and life skills; more than non-integrated classes.

A sizable number of studies were conducted to determine significant achievement effects in elementary grades

Few studies were conducted in abroad which revealed that arts-integrated teaching contributes to workplace and life skills; more than non-integrated classes.

A good number of studies showed the relationships between general involvement in the arts and academic performance, between involvement in instrumental music and mathematics achievement, and between involvement in theater arts and human development

A few studies were done which suggested the efficacy of art integration partnerships as alternative avenues for presenting and representing knowledge.

The number of the studies interpreted that Art learning is participatory and active and requires students to interact with content and materials using both their bodies and minds. This way of learning engages students by offering them many ways to gain understanding and express their knowledge

In many of the studies it was reflected that the relationship between art integration and student achievement was more powerful for disadvantaged learners. A sizable number of studies reflected that integration benefits professional practitioners, policy-makers, teacher educators and researchers interested in strengthening the intellectual vitality of the curriculum and particularly interdisciplinary work within the curriculum.