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THE PLACE OF ART IN K-12 EDUCATION

by

Emily A. Bumguardner-Myers

A Research Project Presented in Partial Fulfillment
of the Requirements for the Degree
Master of Education

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ABSTRACT

The Place of Art in K-12 Education

Project Summary

Despite the fact that it is the law to include art in education, the arts are often inadequately funded, and/or given minimal attention in U.S. public education. This research project discusses the history of education, provides a review of literature on the benefits of art education, looks at the impact of Gardner's (1993/1983) theory of Multiple Intelligences, and the work of Gardner and his colleagues on the arts, thinking, and creativity. Collectively, all of this information was then formed into a guide called, *Have You Had Your Art Today? (Why you should build your school's art programs)*. This guide's intended audience was educators, administrators, and parents. Three professionals in art and education reviewed this guide and provided feedback in the form of an evaluation. The strengths and weaknesses from their evaluations were reviewed, and areas of further study were provided. This project concludes that schools in the U.S. need to further pursue increasing their arts programs.

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Chapter 1

INTRODUCTION

Massachusetts was the first state to legally require art education in school curricula with the passing of their Drawing Act of 1870 (Efland & Soucy, 1991). Isaac Edwards Clark served as the Specialist on Art Instruction for the Bureau of Education from 1870-1898. During this time, he advocated the teaching of industrial drawing, primarily, and used Massachusetts as a model for the rest of the United States. This was because of the importance and need to train and educate students to be able to design good machines to keep up with those of other world powers. In other words, the birth of art as a school requirement came out of a need for art. When it came to more decorative or aesthetic types of art, Clark did not prefer this type because it was not practical in society.

Thus, early in the history of art education, politics were at play. That is, the arts were supported only for practical reasons. However, a few students did receive some formal training in aesthetic or decorative art (Efland & Soucy, 1991). Most often, these students were females at private schools. This was appropriate for those times since men were to be the breadwinners and do the more serious jobs (e.g., in this case, serious art), while women were to enjoy art for its beauty and for the pleasure of creating art.

In Eisner's 1969 study (as cited in Gibson, 2003), he looked at the perceptions of art by parents, teachers, and children in the role of education and child development. He found that adults thought that art made great contributions to the *good life*. Yet when it

came to the place of art (e.g., visual art, music, and drama) in school, most parents and teachers argued that more emphasis should be placed on the subjects that students would use in future employment. Despite this misconception, students then, and especially now, need and use art skills in their future.

Statement of Problem

Over the past few decades, the fine arts have gained more credibility in K-12 education in the U.S. This is due to progressive movements in art education and to the No Child Left Behind Act (NCLB; 2002). However, art is still under emphasized in education in multiple ways. Time, funds, and attitudes are not consistent with the positive findings from educational research. Often, art is cut to provide more time for reading, writing, and mathematics in efforts to raise scores on standard tests. However, art has its own place in the teaching of these three skills. Additionally, there is a lack of state and national assessments for K-12 art programs. Assessments are important to ensure that all students learn proper art concepts and skills. The problem does not stem from students, but from parents, teachers, and administrators. Many of these people perpetuate an attitude that art is fun, but not a serious academic endeavor (Eisner, 1969, as cited in Gibson, 2003). This is despite the legal mandates that art is a core subject (NCLB). Therefore there is a need for administrators to support the arts more in their schools, and for parents to promote the arts in their children's education.

Purpose of Project

The purpose of this project will be to document and advocate the benefits of art education to parents, teachers, and administrators. The areas of child development, subject integration, and now more than ever, literacy are three areas that are greatly

benefited by learning through the arts. In addition, learning through art provides different ways to learn such as through kinesthetic, musical, and visual learning styles (Gardner, 1993/1983). In the review of literature, this author will demonstrate the effective use of the arts in K-12 education. Then, this information will be presented to a group of parents, teachers, and administrators in the form of an informational booklet.

Chapter Summary

In summary, this researcher's position is that school district administrators have deemphasized art education needlessly, especially because art can be used to enhance the subjects that are emphasized in the U.S. public schools. Also, art can provide another avenue for students to learn. Presented in Chapter 2 is the review of literature to support this claim. In Chapter 3, this author will explain the methods by which this project was developed.

Chapter 2

REVIEW OF LITERATURE

Art can be used to enhance the teaching of many other subjects than just art for its own sake. The information in this chapter connects to the purpose of this project because it will be transferred to a guide that will document the positive aspects of having stronger arts programs in schools. In this chapter, the author will briefly review the history of art education in the United States. This will include the legal obligations of educators to teach art in all schools as a core subject, as well as who is qualified to teach the arts (U.S. Dept. of Education, 2005). However, art is not taught in primary and secondary schools today because of legal responsibilities, but because art is a benefit for students. Art is crucial in child development for literacy, thinking, and communication skills, as well as the development of social skills that can possibly prevent or reduce juvenile delinquency. The other possible benefits of art, such as art integration in core curricula and overall academic performance, will be addressed. Last, the author will examine Gardner's (1993/1983) multiple intelligences (MI) theory and how the Project Zero at Harvard University (n.d.) has supported his theory.

History of Art in Education

Art has been part of human history since the cave dwellers in Europe during the Upper Paleolithic period, between 40,000 and 10,000 B.C. (Saccardi, 1997). In the U.S., art goes back many centuries with the art of the Native Americans (Smith, 1996). Although the teaching of art in the U.S. has been a legal obligation in some states since

1870, clearly, history demonstrates that art is an important part of human culture and learning (Efland & Soucy, 1991).

Beginning with Massachusetts in 1870, in some states in the U.S., it was required that the arts be included in K-12 education (Efland & Soucy, 1991). However, the mechanical art of the Industrial Revolution faded away. Early in the 20th C., art was seen as an important means of self-expression (Smith, 1996). This did not mean that art was embraced in schools, nor were there art specialists or teachers in the schools yet.

Picture study was a practice used in art education for nearly five decades and lasted into the 1920s (Smith, 1996). The purpose of this teaching method was to make arts accessible to all U.S. citizens, what Smith termed, “Democratizing art” (p. 79), which made it different from the teaching of art in Europe. Stankiewicz (1983, as cited in Smith), a pioneer in art education, believed that picture study fit into U.S. society then, because: (a) image reading was something that many immigrant children could do better than reading English, (b) many classrooms were taught by women, (c) of the improvement in the printing technology, and (d) of the growing interest in the arts.

Neale (n.d., as cited in Smith, 1996), of Stevens Point Normal School in Wisconsin, used this practice of picture study to educate teachers about how to teach art, especially to children. It was at this time that it became the practice for teachers to be trained to teach art. So many teachers were trained in art that, in the U.S., art unions were initiated.

In 1947, the National Art Education Association (Smith, 2000) was formed with the mission “to advance art education through professional development, service, and advancement of knowledge and leadership” (p. ii). Then and now, the NEAE continues

to serve as a union for art educators on many different planes. Teachers from elementary, secondary, and collegiate levels constitute the current membership, along with museum art council staff as well as professors from the U.S. and 66 other nations. The creation of this union helped to create a community of art teachers who play a critical role in the generation of research on art education and influence the writing of the national art standards.

As reported by Smith (2000), the NEAE, The Getty Foundation, The National Endowment for the Arts, and other policy groups emerged in the 1980s as loud voices in the need to advocate for a more intellectual approach to teaching the arts. The purpose of this approach was to give the arts more credibility and to be more discipline based. The focus is on the teaching of four aspects of the arts: (a) aesthetics, (b) art history, (c) art criticism, and (d) art production. These aspects are displayed through a play, song, painting, or poem (Clark, Day, & Greer, 2000, as cited in Smith). Also, use of this discipline based approach places more responsibility on those who teach art. That is, teachers are held more accountable for what they teach in their art curriculum and, furthermore, they have to demonstrate their expertise to teach art. This approach especially impacted elementary teachers at schools where there were no trained art specialists.

As of 1995, before the NCLB (2002) Act made art a legal mandate for the core curricula of all school districts, only 39% of the districts required secondary school credits in the arts for graduation requirements (National Center for Education Statistics, 1995). Of the districts in the NCEs study, 22% placed the arts, computer, and foreign

language in a group from which students were required to take only one class from that group.

Benefits of Art Education

There are many benefits from art in a student's education, and art is a subject worth study on its own. However, the arts are probably the only subject that can be used to influence and enhance every core subject area. This cannot be said for every subject. Additionally, as computer and digital technology based economies are developing, often, visual imagery is used more than written communication (Kress, n.d., as cited in Duncum, 2002). Hence, students need the arts, and the subsequent sections will show the importance of the arts in the visual literacy of students.

Building Cognition

Art can be used to develop human cognition (Smith, 2000). Therefore, administrators and educators need to take art seriously in the context of the developing child. This is especially true at the primary and intermediate school levels. "Learning to see, understand, to judge, and create" are vital roles in seeing and making art, as well as building cognition (Eisner, 2000 cited in Smith, 2000, p. 36). With the use of the discipline based approach to teaching art, highly qualified professionals classify the teaching of art into four categories: (a) aesthetics, (b) art history, (c) art criticism, and (d) making art. Yet, in this approach to art, it is important to acknowledge the developmental stages of children so that the material is age appropriate (Clark, Day & Greer, 2000, as cited in Smith).

Eisner (2000) explained how the use of art influences cognition with the example of working with clay. First, the child must have a symbol or image in mind. Next he/she

shapes and works the clay into what he/she sees in their brain, and the thought is moved forward. Through much practice of this skill, the child develops skills or sets of knowledge about the material and, thus, is able to judge whether his/her work is good or meets the standard that was conceptualized. In essence, problem solving about how to use art materials is just one avenue by which cognition develops in the realm of art.

Latin-Duke (2000, as cited in Smith, 2000) devoted her career to educating and demonstrating the value of art in child development and education to critics who did not believe art to be an important subject for students to learn. The cognitive approach to teaching art has been present since the 1980s, when the Getty Center for Education in the Arts was formed. The staff of the center studied schools and worked to research ways to improve arts programs in schools in order to help build cognition. In this research, the Getty Institute staff found that art education “contributes to every child’s emotional and intellectual development” (Latin-Duke, 2000, as cited in Smith, 2000, p. 17). Clearly, art is an important contributor to cognition, as cognition is important for the development of literacy.

Literacy Enhancement

Since the 1960s, educational researchers have become more interested in whether art education can help to develop student literacy. As noted earlier, picture study was a means of teaching about imagery, and it was appealing, particularly for the teaching of English through images (Stankiewicz, 1983, as cited in Smith, 2000). In other words, art served as an universal language between English and immigrants’ native languages. Piro (2002) termed this, visual literacy. In current English learning programs (e.g., ESL and ELL), the earliest levels of learning English very much resemble the picture study model.

Reading occurs by breaking the words into pictures, universal visual images that all vision capable people can understand. Indeed, the arts, especially the visual arts, are useful to teach literacy to new language learners.

Visual literacy is not only important for learning second languages, but it is important for learning one's first language. Sinatra (1986, as cited in Stewig, 1994) noted that visual literacy is the base for literacy in the sense of reading, writing, and oral communication. Stewig was interested in how visual art could be used in literacy instruction for first grade students in suburban and urban settings. In his study, he taught 35 minute art sessions once a week at a middle class suburban school (e.g., mostly Anglo American students), and at an urban school (e.g., low socioeconomic status and 55% minority students).

During these identical sessions, Stewig (1994) taught students how to read the pictures and asked them to think what the pictures meant or had them make up stories about famous artwork or their own art. This method of teaching was used for 1 school year. When the results from the pre and post tests were compared, it was found that these first grade students were able to generate more language, and the students in the urban school generated more language than those in the suburban school. Stewig concluded that the use of images through stories and especially artwork, increased students' language skills and vocabulary. Bartel (2005) found similar results when two South Carolina teachers incorporated art into their curriculum.

In the Bartel (2005) study, teachers not only utilized visual art, but incorporated drama, dance, and music as well. The curriculum was child centered, much like the schools in the Italian Reggio Emilia (Hendrick, 1997, as cited in Bartel), in which the

students take concrete experiences and expanded on them through the various avenues of art. In this urban South Carolina school, there were dramatic increases in the students' literacy abilities throughout the year. While the Stewig and Bartel studies were conducted with younger elementary children, especially struggling readers, the next application of the arts for the development of literacy was with students in grades K-12.

The use of dance and body movement with students, who interact in reading or units of study, can greatly enhance the content being studied. In Chicago, Rose (1999) reported that the use of Basic Reading through Dance (BRD), successfully improved the reading abilities of first grade students by teaching them the shape of letters through the use of their bodies. Dearsy (2002) found that the results from this study had implications for older students because the use of dance or movement can enhance the cognition process not only for learning to read, but also to increase reading comprehension.

Also, Hoyt (1992) reported that the use of dance, drama, and visual arts can increase reading comprehension. She cited Booth (1989) and stated that, "drama evokes a higher order thinking, problem solving, feeling, and language as students strive to demonstrate their knowledge orally" (p. 581). In her study, Hoyt found that, after students were exposed to dramatic interactions, they were able to retell those experiences with much expression and high recall memory. In addition, she found that use of the arts was a successful motivating factor for students in her Title I program in Beaverton, Oregon, especially those who had special needs.

Clearly, the arts can be used to improve literacy, which in turn, is very closely tied to skills in other realms in education such as communication and integration into other

subject areas. Next, this author will present the research that supports the use of the arts to enhance communication skills.

Communication Skills

Talking, itself, is an art of expression, and without talking, students cannot share what they have learned (Hoyt, 1992). Therefore, the use of the arts to boost the oral art of communication makes sense, particularly for children with learning disabilities (LD). Often, these children have low linguistic skills and, as a consequence they lack social skills (de la Cruz, 1995, as cited in Dearsy, 2002). In de la Cruz's study, the children with LD, who participated in a creative drama group program, improved their social skills in four different areas, more than the control group of children.

The de la Cruz (1995) study was conducted with 70 teachers who identified the weakest areas for children with low social skills. The four areas of behaviors that the use of drama helped to increase were: (a) courtesy to others, (b) self-control, (c) focus, and (d) following directions. There were 35 students, aged 5-11 with LD, who were chosen from two urban schools to participate in a 12 week session of drama classes. The students for the control and experimental groups were determined by which school they attended; 21 students from one school served as the experimental group, and 14 students from the other school were the control group. The drama classes were provided once a week for 40 minutes; in three of these weekly sessions, the focus was on the teacher identified weak social areas. Pre and posttests were administered to assess the progress of the students in the control group as well as those in the creative drama group.

The students in the creative drama group experienced the most gains in the improvement of their four weak areas of social skills (de la Cruz, 1995, as cited in

Dearsy, 2002). Additionally the students in the drama group increased their “oral expressive language skills” (p. 20), and the skills the students learned in the drama classes stayed with the students over time. Two months after the program was over, the students in the drama group were tested, and it was found that they maintained their improvement.

According to de la Cruz (1995, as cited in Dearsy, 2002), drama can be used to improve communication skills for students with social and learning disabilities. These research findings are important since approximately 8% of elementary and secondary students are placed in special education programs (Dearsy). In addition, these findings have implications for all students to improve their language and social skills through the use of drama.

The use of visual art is another means to improve and instill strong social and linguistic skills in students. According to Longhenry (2005), *Thinking Through Art* is a program conducted by the Boston Fine Arts Museum and Visual Understanding in Education (VUE) for students in the third, fourth, and fifth grades in Boston Public Schools (BPS). The members of all three groups work to improve “student learning through Visual Thinking Strategies” (p. 56) or the VTS curriculum. This curriculum is focused on the child development research by Piaget (n.d.) on “aesthetic development” and Vygotsky’s (n.d., both cited in Longhenry, p. 56) “relationships between language, thinking, social learning” (p. 56).

In this curriculum, teachers assist students in conversations about a selected piece of artwork and ask three questions: “What is going on in this picture?” “What do you see that makes you say that?” and “What else can you find?” (Longhenry, 2005, p. 56).

Students who volunteer answers must answer all three of these questions. The purpose is to improve students' communication skills in conversation, as well as being able to speak in front of their peers. Throughout the year, this curriculum is used to encourage students to think, write, and speak about art, which increases students' skills in communication. The year concludes with a trip to the Boston Fine Arts Museum.

The findings from the Longhenry (2005) study were similar to those of Stewig's (1994) with first grade students in which they talked about paintings. However, Stewig's study has implications for improved communication skills. In sum, after a year of practice in which students talked about art, wrote about art, and learned about certain artistic styles, the students were able to generate more language and better conversations about art at the year end test than in the pretest.

Thus far, this author has shown how the arts can be used to build cognition, increase literacy, and improve communication skills in a variety of different students. These three areas of study have direct ties to many different subject areas, as do the arts.

Integration into Core Curricula

Currently, core curricula consist of the subjects of "English, reading or language arts, mathematics, science, foreign languages, civics and government, economics, art, history and geography" (NCLB, 2002, Title IX, Part A, Section 910, (1)(D) (11) Definitions). Many of these core subjects have topics that can transfer to the other cores. For instance, reading skills are needed to study history and, often, skills in mathematics are needed for equations in science classes. Art is most likely the only core subject that can have a benefit to each of the other NCLB defined core subjects.

The link between the arts and literacy and communication are obvious (Hoyt, 1992; de la Cruz, 1995; Stewig, 1994). The arts are a benefit to both English and language arts cores. The visual arts (e.g., viewing and making) and drama/theatre have been demonstrated to help in the areas of learning and development (Eisner, 2000; Latin-Duke, 2000; both cited in Smith, 2000).

Traditionally, music has been linked to the improvement of scores in mathematics. Vaughn (2000, as cited in Dearsy, 2002) found that students who listened to music while they studied did notably better in mathematics than those who did not listen to music while they studied. Additionally, students who enroll in high school music courses were more likely to score high on the SAT or other norm-referenced tests (Vaughn).

The reason that music can benefit mathematics is that learning, playing, and listening to music develops spatial temporal reasoning (Scripp, 2002 as cited in Dearsy, 2002). This is the ability to think with the use of visuals or pictures to problem solve. Spatial temporal reasoning uses the type of problem solving needed by mathematicians, engineers, scientists, and artists.

Music is not the only form of art that is of benefit to the study of mathematics (Hansen, 2002). In geometry, art is constantly at play with the use of shape and form in geometric pictures and models. The use of an integrated approach to teaching mathematics with the visual arts resulted in a 90% increase in understanding of subject matter with 30 fourth grade students in the Midwest (Hansen). While, in many schools, art time is replaced by teaching mathematics so that students can pass standardized tests, visual art and music can support students' study of mathematics.

As for the sciences, different types of art require an understanding of scientific elements. For instance, Enfield (2002) noted that the development of photographic film is a process in which the artist needs to understand the chemistry of the different baths used to develop the negative for photographs. Time, temperature, and concentrations are just some of the many variables a photographer has to learn and understand. Other forms of art that require the knowledge of science are: (a) tie-dyeing; (b) painting (e.g., oils); (c) watercolor painting; (d) ceramics; (e) sculpture processes (e.g., welding, casting, and plaster); and (e) printmaking (e.g., etching, intaglio, screen-printing, and lithography).

In a study conducted by Tishman, MacGillivray, and Palmer (1999, as cited in Dearsy, 2002), who worked for the Museum of Modern Art in New York, 9 and 10 year old students were able to apply and transfer their skills of reasoning in the arts to science activities. The Visual Thinking Curriculum, similar to the VTS used at the Boston Fine Arts Museum (Longhenry, 2005), was used to teach 162 students how to look, reason, and talk about art. These sessions lasted for 40 minutes, once a week for approximately 8 weeks.

According to Tishman et al. (1999, as cited in Dearsy, 2002), the students were asked to do a scientific reasoning activity at both the beginning and end of the program. The pretest scores for this activity were equivalent to these for the control group of students who did not participate in the VTS program. The posttest scores showed that the VTS students scored higher on the science activity, an indication that they were able to develop stronger reasoning skills by their viewing of art that transferred to a science activity.

Foreign language can be linked to art (Smith, 1996). As noted earlier, the common language for all seeing people in the world is visual images or pictures. Smith's picture study program was based on visual literacy to tie what is understood visually to new words for students as they learn a second language. The visual arts can be used whether a student learns English as a new American, or whether a student studies a second or third language in a foreign language class. Initially, picture study was intended for students who learned English, but it can be applied to students in foreign language classes as well.

The subjects of civics and government, economy, history, and geography can benefit from music which, according to Scripp (2002, as cited in Dearsy, 2002), is a "more interactive model of learning" (p. 132). One way that music can be used to teach these subjects is with the acclaimed *School House Rocks* videos (School House Rock online, n.d.). These videos include simple cartoons and catchy songs. "I'm just a bill on capitol hill," describes the process involved in the passage of a bill in the U.S. Legislature. Also, the different branches of the United States government are presented. Both elementary and secondary teachers use these videos because the songs are catchy and help students remember the curriculum being taught.

In all core subjects, art can be used to enhance projects and presentations. This gives students a chance to become more self-motivated and express their knowledge in their own original way (Strong, Silver, & Robinson, 1995). This can be done through visual arts by making posters, models, or drawings so that the audience is more stimulated. Also, students can make the presentation itself an art form. An example of this would be an economics presentation on medieval Europe, given in Shakespearean

prose. Or perhaps students could write and perform a television commercial about the fall of Rome. The arts can be linked to every core subject in education. This supports the claim that students, who are involved in the arts do better in school than those who do not participate in the arts (Cantrell, 1998; Vaughn & Winner, 2000; both cited in Dearsy, 2002).

Improvement of Overall Academic Performance

Because the arts are a benefit to each and every core subject in K-12 education, it should be no surprise that researchers have been able to correlate participation in the arts with better overall academic performance. Cantrell (1998, as cited in Dearsy, 2002) examined data from 25,000 students from the National Educational Longitudinal Study (1988) and extrapolated from the data a notable trend for art and academic achievement at the middle and high school levels. Students, who were the most experienced in art or music scored higher in standardized tests, English classes, and tests of history/geography/citizenship. In addition, these same students, who were the most involved in art classes, participated in more community service projects and watched far less television than the students who had lower grades and less art interaction. When the data were analyzed for SES, it was found that it did not inhibit a student's participation in art. This eased the concern that poorer students had limited access to art participation.

Cantrell, Champleau, and Iwanaga (1999, as cited in Dearsy, 2002) furthered the research on Cantrell's (1998) findings for the Imagination Project at UCLA. With the use of the same sample as the previous study, Cantrell et al. found that 57.4% of the high arts involved students scored in the upper two quartiles of overall academic achievement, which was 14.1% more than the low involved arts students. This is a strong indication

that participation in the arts leads to high academic success, but rather students who *choose* to participate in the arts did better academically, and were more involved in school extracurricular programs.

In the Vaughn and Winner (2000, as cited in Dearsy, 2002) study, the sample consisted of 10 million U.S. high school students who took the SATs, who also completed a voluntary survey about their involvement in art in order to make connections between these two factors. It was found that students, who took art classes, had higher scores in all three SAT categories (e.g., mathematics, verbal, and computation) than students who did not take art classes. Furthermore, students who had experience in acting and music appreciation, or theory/history classes, were more likely to score higher on the verbal and mathematics sections of the SAT.

Also, at the elementary level, Chapman (1998) reported that students, who participated in the arts experienced all around academic success. Staff of the Getty Institute for Art Education developed an arts curriculum for elementary teachers, which was used at Shady Brook Elementary in Texas. In this type of curriculum, art was moved from a special to a core subject. During the 5 year span of this program, the standardized test scores for mathematics improved 61% and writing 14%. Additionally, teachers and parents were enthusiastic about how their students used their thinking skills more intelligently. The success of this program was attributed to students' learning to view art analytically, which transferred to their other academic subjects. Creativity, critical, and logical thinking are additional benefits to putting art in the mainstream of curriculum content.

In this section, the author addressed the connection of students in the arts and higher grades and scores on standardized tests (Vaughn & Winner, 2000, as cited in Dearsy, 2002). Students, who take art classes, not only are more likely to have higher academic achievements, but are more likely to be involved in extracurricular activities, and they are less likely to be in trouble with the law (Clawson & Coolbaugh, 2001, as cited in Dearsy, 2002). In addition, students, who have had difficulty with the law, have been able to benefit from involvement in the arts, as will be demonstrated below.

Prevention of Juvenile Delinquency

According to Clawson and Coolbaugh (2001), more often at-risk students misbehave, perform poorly, and even drop out of school. However, if these students can participate in an activity they enjoy and feel invested in, delinquent behaviors can be prevented. Arts based prevention programs for at-risk youth were developed in: (a) Atlanta (Art as Work), (b) Portland (Youth Arts Public Arts), and (c) San Antonio (Urban smARTS) between 1995-1997. These programs were linked with local art agencies to develop after school and summer programs to involve students in program design and projects. This kept students invested in the program and developed their confidence. Most importantly, these three programs were successful, in that, students: (a) dropped out less, (b) learned better communication skills, (c) interacted more with adults, and (d) did not get into trouble.

In a similar study, Mahoney and Cairns (1997) found that students involved in the arts in high school were less likely to drop out of school. Of 329 students, 27% dropped out of school and were more likely to not have participated in any extracurricular activities including the fine arts, sports, or vocational training.

The inclusion of art in K-12 education shows that the arts have a very important place in core curricula. Gardner (1993/1983) took this claim even further and identified the different ways in which students can learn, because not all students prefer to learn the same way.

The Impact of Gardner on Art Education

Gardner (1993/1983) is one of the most well known and world renowned developmental psychologist. Gardner's work is appealing to those in the world of art education because he has devoted much time and study to the field of art and its impact on cognition through child development. Gardner developed the multiple intelligences (MI) theory. In this section Gardner's different types of intelligences are explained as well as the research that Gardner and his colleagues conducted through the Harvard Project Zero.

Multiple Intelligences (MI) Theory

Briefly, the MI theory was conceptualized in the early 1980s, and according to Gardner (1993/1983), there are seven different forms of intelligence. Some explanation is needed to define these different intelligences. First, linguistic intelligence is being good with words through their use and being able to understand or read them. Poets, avid readers, and novelists are some of the people who are categorized with linguistic intelligence. Most likely, musical intelligence emerges the earliest of all the intelligences, and it includes the ability to compose and play music. Logical-mathematical products, (e.g., equations and formulas) are less available than novels or musical masterpieces to the average person. This intelligence requires good memory or recall, and the ability to work with patterns; these individuals tend to be good in science

and mathematics. Visual-spatial intelligence is a common strength for artists, engineers, and scientists. Although more abstract, and somewhat more difficult to define, visual-spatial intelligence is the ability to see and to reproduce what is seen. Yet, for those that do not have the ability to see, or those who see things differently, spatial intelligence is still something in which they can excel. Often, people, who work with their hands like potters, carpenters, or people, who use their entire bodies in athletics, exhibit bodily kinesthetic intelligence. Intrapersonal intelligence is the ability to see one's self accurately, and from that ability, he/she is able to make appropriate decisions about his/her life. Last is interpersonal intelligence, which has to do with the ability to communicate to others and to read and understand other people.

One might look at this list of intelligences and see an overlap with learning styles, or perhaps see the term, intelligences, as synonymous to words like talents or skills. This list does have some interconnectedness to learning styles, and Gardner (1993/1983) conceded this. However, intelligences and learning styles are different, because a learning style suggests how one learns, while in MI theory, intelligence describes one's strength areas in thinking and learning. Additionally, intelligence can be exchanged with words like talent or skill, so long as it is exchanged for every type of intelligence. This is because some people prefer to call musical intelligence, talent, instead, which gives the possession of musical knowledge a second class rating to other intelligences such as linguistic and logical-mathematical, since these are the intelligences to which educators teach to more frequently.

Almost 25 years after the development of these seven intelligences, Gardner (1993/1983) acknowledged that other intelligences may exist, such as a spiritual

intelligence. This is because the MI theory allows for other intelligences to be identified through the constant and inevitable changing culture in all corners of the world.

Therefore, this theory is not a culture specific or ethnocentric theory.

The implications for art and creativity in Gardner's (1993/1983) theory are much like how the arts can be integrated into all core curriculum subjects. Creativity exists across all of these intelligences; because creativity is the way an intelligence is expressed in all seven intelligences. Most often, creativity through the arts is associated with high musical, visual-spatial, bodily-kinesthetic, and interpersonal intelligences for the musical arts. For the more visual based arts, often, strong visual-spatial, bodily-kinesthetic, and interpersonal skills are exhibited. For theatre/drama arts, musical, linguistic, visual-spatial, and interpersonal skills are needed. Last, for the dance and movement based arts, interpersonal, bodily-kinesthetic, and visual-spatial intelligences are required. Also, artistic creativity can occur in mathematical and intrapersonal intelligences, although these intelligences are used less often. Additionally, one does not have to be strong in every single intelligence to be considered bright. In fact, most people are prone to being strong in a few intelligences.

In application of this theory in the classroom, Gardner (1993/1983) believes that education should be child specific, taught to the individual. With so many different intelligences in which one can excel or be weak, it is important that educators do not focus only on the typical intelligences of linguistic and logical-mathematical. Indeed, all seven (i.e., or more) intelligences have their place in the classroom. The point here is that students must be educated through all the intelligences, even if they have stronger areas

of intelligence. All people possess these intelligences, to differing degrees, due partially to genetics and partially due to nurture, or life experiences.

Harvard University: Project Zero

According to the staff at Harvard University, Goodman established Project Zero in 1967 at Harvard University to improve education in the arts (The Graduate School of Education, n.d.). Since 1972, Gardner has been an important member of Project Zero, in the study of the arts in education. Gardner was involved in research projects such as Arts Propel, Arts Survive, and Project Co-Arts, (Harvard Graduate School of Education).

The purpose of the Arts Propel Project was to improve assessment in the arts. Gardner (1989) and his colleagues pursued this study to provide alternative assessments in the arts. This stemmed from the belief that, typically, assessment in schools addresses only linguistic and logical-mathematical intelligences, and in the arts, these types of pencil and paper assessments cannot measure artistic growth (Gardner, 1993/ 1983). Conducted in Pittsburg Public Schools, the Arts Propel project was used to teach and assess three points: (a) production, (b) perception, and (c) reflection. In production, the emphasis was on the teaching of basic skills through exploration in art making. The purpose of perception was to show students the choices that artists make in their work, as well as their reasons to make compositions readable. Last, the purpose of reflection was on students' choices in their own work, in order to allow them to evaluate the strengths and weaknesses of their art through discussion (Gardner, 1989). Currently, Arts Propel is a widely used assessment tool and curriculum that is available in books and video (Harvard Graduate School of Education, n.d.).

Arts Survive was a study on the sustainability of art education partnerships with school districts (Seidel, Eppel, & Martiniello, 2001). These researchers found that, in successful art education partnerships, the members were able to put the needs of students and schools first, and because of this, were able to develop deep commitments about furthering arts in education. Strong leadership, a diversity of resources, and the presence of a continuous evaluative system in place helped the schools to maintain funding for these programs. The report from this study serves as a guide to schools and art programs on how to keep and improve art education partnerships and funding.

Project Co-Arts was concerned with the quality of art education in communities that were disadvantaged economically (Harvard Graduate School of Education, n.d.). The purpose of this project was to educate teachers and administrators about how to make quality decisions about the arts in their communities, and to back up their decisions and programs with written evaluation and assessment in their efforts to build stronger programs.

Chapter Summary

In this chapter, the author provided a brief history of art education in the U.S., and explored the numerous benefits that the arts bring to education, specifically through: (a) building stronger cognition, literacy enhancement, and communication skills; (b) showcasing other subjects through integration into other core curricula; (c) overall improvement in academics; and (d) prevention of juvenile delinquency. Additionally, this author presented the contributions of developmental psychologist Gardner (1993/1983). Gardner, who developed the MI theory, believes that art has a vital place as a core subject in education because the human race cannot exist without creativity

(Gardner, 1998). Also, use of the MI theory has been assessed in research projects through the Harvard Project Zero studies of art, creativity, and education, which have demonstrated support of the arts in U.S. K-12 education.

In Chapter 3, this author will discuss the methods to develop this research project proposal. A guide will be developed on the arts, especially for parents, teachers, and administrators who would like to enhance their school art programs.

Chapter 3

METHOD

The purpose of this project was to develop a guide for the arts that advocates the benefits of art education. Although art is defined as a core subject in the NCLB (2002), many people involved in education fail to recognize this, and the arts are minimized in comparison to other subject areas. In reality, art can be used to help other subject areas, like mathematics and language arts. This guide was used to advocate and inform people of the importance of the arts in K-12 education and persuade them to be more supportive of the school art programs.

Target Audience

This project was geared toward parents of students in Grades K-12, primary and secondary school teachers, K-12 school administrators, and anyone else involved in core subject curricular planning and policy making in United States education. Educators, who want to improve their curriculum through the addition of more arts, will greatly benefit from reading this guide.

Goals and Procedures

The goal of this project was to provide parents and administrators with a resource information booklet about the importance of art in education. More importantly, this booklet gave administrators the tools to seek more funding for arts programs. With more funds, hopefully, less art will be cut from the curriculum. This booklet was clear and to the point so that readers did not have to wade through a marsh of information. Also,

examples of how art has been kept as a strong core subject at other schools were provided to give school administrators ideas on how to use arts to the fullest in their schools.

Peer Assessment

Peer assessment for this booklet occurred through the review of three professionals in the field of art, art education, and school administration. Informally, they provided feedback on additions and deletions to the informational booklet, and they were asked to make suggestions on how to make the booklet more user friendly, as well as any other corrections that needed to be addressed.

Chapter Summary

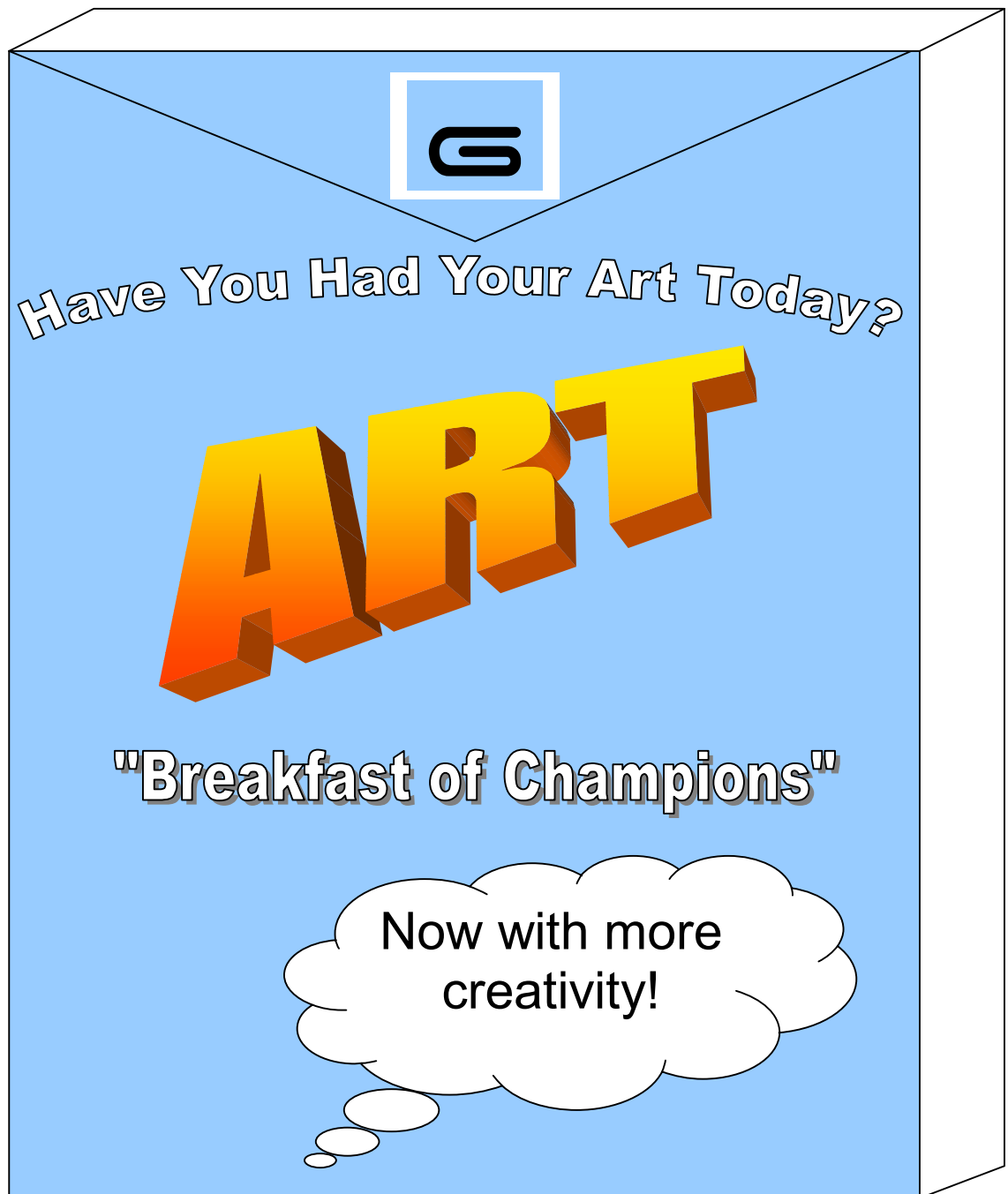
Art education is an important core subject in U.S. elementary and secondary education. However, there is no consistency in how educators use art in their curriculum. Some schools already have many resources and supports in place for teaching art and its integration into other subject areas. This teaches to the whole child, and gives students a balanced education. However, many schools are on the other end of the spectrum, and arts programs have been reduced in efforts to give time to subjects that are held accountable by state and national government agencies through standardized tests. Doing this is really a disservice to students and schools. Hopefully, the information in this booklet will be beneficial to future school district administrators and faculty who read it. With the help of qualified art professionals in education, this booklet was constructed to especially help parents and administrators to perceive the importance of art in their children's education.

Chapter 4

INTRODUCTION

This guide was written in July of 2006 for the benefit of administrators and parents with the goal of improving the amount of artistic interactions students have. In addition, this booklet serves as a resource for people who want to bolster arts programs in schools. This guide has an introduction of stories that share the success stories of adults who benefited from K-12 art education. Following this section, the booklet informs its audience of the benefits of arts in U.S. K-12 education. The third section provides avenues of increasing the arts in schools. A conclusion and resources sections that provides a list of reading that supplements the guide follow this guide.

Have You Had Your Art Today?
Why you should build your school's arts programs
by
Emily Bumguardner-Myers



Introduction

Where would you be without art today? Are you aware of the many times throughout the day that you are admiring art or



undertaking an artistic endeavor yourself? People young and old need art knowledge on a

daily basis. This guide will share personal stories of success from the arts, as will it explain the growing need for art education in United States education, the legal obligation to teach art, and the many benefits to art education.

Art Success Stories

Mr. B

Wade, (known as Mr. B to his students) is a dynamic and engaging visual arts teacher at Heritage High School in Littleton, Colorado. Wade himself is an alum from Heritage, and reflects on his student years as being meaningful because of

art. As a student, Wade had decent grades in most classes, and was involved in swimming, soccer, and was homecoming king. Even with that full plate, he was the most devoted to his art classes and had a special connection with his art teacher. It was



there, in the art classroom, where Wade found his niche at Heritage High School.

Years later, after college and becoming an acclaimed artist, he returned to that niche as an art teacher. He loves his job because he gets to connect with the students that may not otherwise find a niche in the high school scene, students like him.

Wade's classroom is built in such a way that students can come in to work on their artwork anytime they have a free period, even if there are classes in session. Students at Heritage find in "Mr. B" a teacher who understands them, and someone who is excited and passionate about what he teaches. Art skills and life lessons blend together seamlessly in his classes, and because of this, whether or not they become artists, students take this teacher's passion for art and life, with them to college, work, and beyond.

Andrew

Andrew is a landscape architect who relishes his work. If it were not for art, he would have very little inspiration for his work. Andrew specializes in Asian garden landscaping, and is fond of Asian art. When he was a student in high school, he took as many art classes as he could. Andrew's friends did this too, but for the preconceived stereotype that art was an "easy" class for their senior year for high school. But Andrew took art seriously, and because of this, he is a successful landscape professional, who is able to offer his clients a wide variety of options and styles.

Jennifer

Growing up in a small Wyoming town, and being interested in the arts, made Jennifer a rare breed. In high school she



was interested in painting and thought that teaching would be the best way to stay involved, and make a living in the arts. She loved how she was given a chance to have hands on learning, especially in college where she received both a BA and MA in art. Today, Jennifer is a gallery assistant in that same small town of Rock Springs, Wyoming. She is part of the local needlework guild, has shown her work in shows, and teaches local children, and adults, art history at the Community Fine Arts Center, so that students there could have access to the art education that students receive in more metropolitan cities.

My Students

In my short experience as a teacher, there have already been many students that I have seen blossom in the art classroom. At the elementary level, I have seen students develop a sense of accomplishment and pride in their work. This transcends into their self-esteem and builds a more positive self-image. Students like Joe, a struggling reader, developed a

stronger self-image from both his perceived and teacher-recognized success in art. This helped him gain general confidence at school, which, eventually carried over into his improvement in reading.

High school students in my art classes have mentioned that they enjoyed the arts because in school, it gave them an outlet to release their creative energy. Additionally, they wanted to learn more about visual arts so that they could relate and understand the world of media. Some of them hoped to pursue careers in the arts. My graphic design class taught students about lettering, composition, and market appeal. One student in this class wanted to pursue graphic design further, and was accepted to New York University's art school.

As for students who show interest in the arts, but have less talent, they too have had success due to art. A young freshman, who did not have the most mature social skills, was in my Design 1 class. He did not have any friends in the class, and was very

defensive when people spoke to him. However, he found that I was a teacher who gave him a lot of support and encouragement, and he enjoyed art so much that he came to the after school art club. There, he made a few friends, became interested in theatre, and began designing the props and backdrops for theatre productions.



(Picture Submitted with permission of student)

The picture above attests to the friendships that I built as a teacher at an arts friendly school. Amy, a senior at Heritage High School, where I student taught under “Mr. B.,” was one of many students that I was able to build a strong student-teacher friendship with during my time there. Teachers in other subjects build these positive relations as well, but I will argue that in the art classroom, teachers get to know more about their students because of the personal nature of self-expression in the arts. Art classrooms give students a break from the ordinary, and allow them to learn in a different, more kinesthetic and visual way.

Art: Then & Now



Then

In the 1950's art was considered to be a great activity on a rainy day, or when there was a gap in the lesson schedule. It was rare for elementary students to receive lessons from a highly qualified professional art teacher. At the secondary level, art did of course exist in the form of music, theatre, and visual arts.

Yet, in most schools, art was not a mandatory class for graduation requirements.

Art Now

Art education is very important to students in this technological day in age. In 2001 the passing of the No Child Left Behind Act, (NCLB)

made art a core subject in American education. This means that now, there is a legal obligation to teach art in our nations K-12 schools.



As you can see from the graphic above, art has many facets. Music, dance, theatre, and visual art are the different types of art that are specifically taught in schools around the country. But these general areas of art break down into subtypes of art. Music can be divided into vocal and instrumental subgroups. Dancing can stand

alone, or can be woven into drama productions. Theatre arts consist of acting, singing and performing in front of other people. Yet, visual arts help theatrical productions with the development of props, backdrops and advertisement posters. Finally, the visual arts include drawing, painting, collage, photography, ceramics/pottery, sculpture (e.g., woodworking and welding), printmaking, and graphic/web design to name a few.

Perhaps art instruction differs today from the 1950's because it is taken more seriously by the public, and by educational professionals. The NCLB Act of 2001 made art a legal obligation to teach in K-12 schools. This means that in over 200 years of public education in American history, art is finally considered a



core curricular subject. Additionally, art is now required to be taught by a “highly qualified professional” (NCLB, 2001). That is, art classes are to be taught by teachers who have degrees in the arts, and therefore the proper background knowledge. In the 1950s, no such requirement was mandated.



Today, there is a plethora of jobs in the arts, especially those in graphic design, advertising, marketing, and web design. Do you think that someone who never took an art class, and never had interest in art, came up with the ad concepts for

Apple's ipods? Or what about the moviemakers? It is not very often that a child grows up to be a famous artist, movie director, actor, song writer/ singer, or even fashion designer, but these industries are prevalent in our culture, especially through the Internet. In all honesty, art is more credible in schools today because of these promising and exciting careers and opportunities, few of which existed in the 1950's.

As our culture has evolved to be more visually based, we have come to need the arts more. Therefore, we need to develop much stronger K-12 art programs in American schools.

Benefits to Art Education

As discussed above, art education is a benefit to society because of our visually based culture. Students who learn to see and view the arts have an advantage in understanding media, people, and making sense of the world around them. Additionally, art education has even more specific benefits that help children's all-around development.

Building Cognition

Studies have shown that art can be used to develop human cognition.

This is because art helps teach students how to see, move, create, feel, make judgments, and



understand the world around them. Staff at the Getty Institute in the mid 1980s also found that art contributes to the development of emotional and intellectual development (Smith, 2000).

Think about the process a child goes through in drawing a picture. First that child must figure out how the drawing utensil works. Then that child applies that knowledge to create a picture or idea that they have in his/her mind. Art then becomes the tool that children, especially young children, use to express ideas and thoughts, through a medium other than words.

Enhancing Literacy

Art can help many different types of students in their quest to read and write. Stankiewicz used



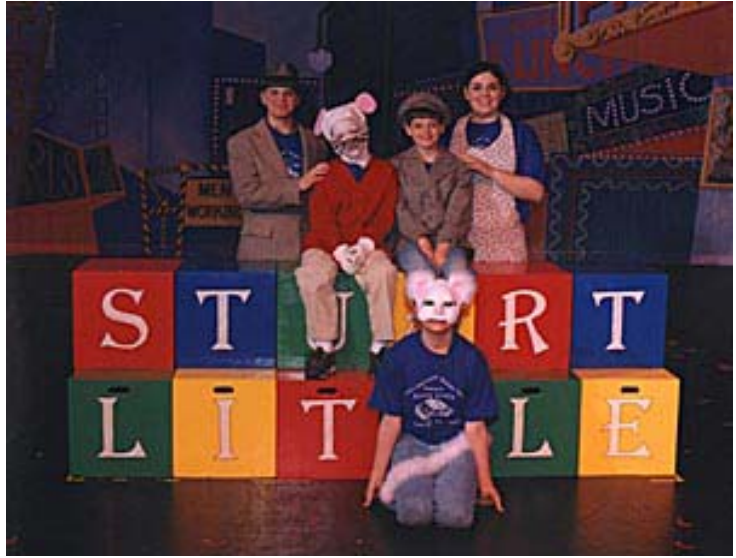
imagery to help second language learners to develop skills in reading and writing in English. This practice, called picture study, helped many immigrants learn English when they moved to the U.S. In this case, visual art helped bridge the gap between two languages to be a universal language.

Art is also important in the learning of a first language. Stewig used art to increase students' vocabulary and learning of how to read. In his study, a comparison of pre and post test results confirmed that after a year of using art discussion while reading that students increased their vocabulary, as well as their reading memory and comprehension.

Visual art is not the only type of art to help enhance literacy. Drama and dance have also been shown to help students to learn the alphabet through body movements. Likewise, through dance and music, theatre can be used to increase reading comprehension.

Building Communication Skills

Communication entails many artistic characteristics. For instance, using tone, voice inflection, volume and choice of words, a person can vary what they say and how they say it in

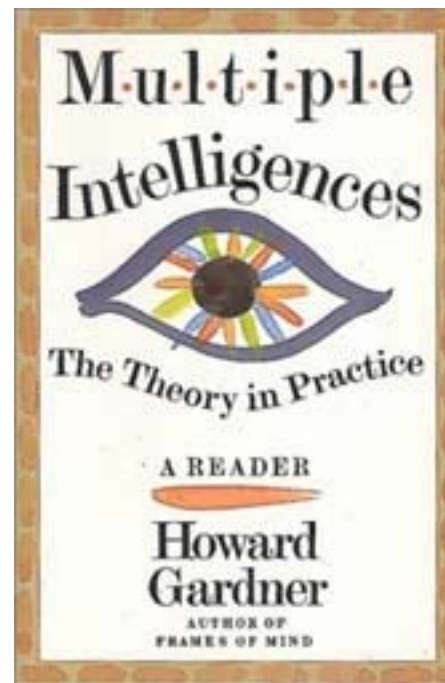


a number of ways. When students perform plays, musicals, vocal or instrument concerts, they develop a higher comfort level in being in front of others. This comfort carries into speaking in front of their peers in the classroom and to adults (Hoyt, 1992). Studies have shown that students who have learning disabilities and low social skills can improve their social and communication skills by taking part in drama classes or theatre productions, (see de la Cruz in, *Critical Links*, edited by Dearsy).

Multiple Intelligence (MI) Theory

In 1983, Howard Gardner developed the Multiple Intelligences (MI) theory. According to Gardner, there are at least seven intelligences. The term intelligence refers to different styles of learning and preferences in thinking.

Linguistic, musical, logical-mathematical, visual-spatial, bodily-kinesthetic, intrapersonal, and interpersonal are the seven most common intelligences, with a spiritual intelligence also recognized in some students.



Gardner argues that the more varied experiences that occur when teaching to all these intelligences, the more balanced and complete education becomes. If schools only teach to the test, then students only build strength in a few intelligences.

The arts help facilitate teaching and learning in most of these intelligences. Gardner and his colleagues have continued the work of project zero at Harvard University's Graduate School of Education, where they research creativity, the arts, and what impact these areas have on children's development. (For more information on the studies being conducted through project zero, at the graduate school of education at Harvard, visit <http://www.pz.harvard.edu/>).

Integration Into Core Curricula

How much art does your school provide for your students? How many artistic and creative experiences does your child have in a given day? Some schools, despite knowing that art is a core subject, and that the law requires art to be taught, have cut back on the arts in recent years. The reasons for this may vary from school to school, but in many cases, art is downsized to favor more time for the teaching of reading, writing, and mathematics

instruction. While these subjects are crucial to all students' education, if students only experience learning in only these avenues, the school experience lacks excitement, variability, and does a disservice by limiting students' learning experiences.

The arts are of a great benefit to the teaching of all subjects, especially reading, writing, and mathematics. This



guide has already mentioned the benefits of art education to expand learning language arts (English) and communication. These art

benefits include; (a) developing better reading comprehension; (b) a more varied vocabulary; (c) a higher comfort level reading in front of their peers, and; (d) art is useful as a motivator to build students' excitement to read, (Rose, 1999; Hoyt, 1992; and Stewig, 1994).

In the subject of mathematics, visual art is useful in teaching geometry with a more hands on approach. Many of the elements of art (line, shape/form, color, texture, space and value), are at play in forming and understanding geometric shapes and

theorems. One study found that integrating visual arts in the teaching of mathematics to fourth grade students resulted in a 90% increase in students' understanding of



subject matter (Hansen, 2002). Vaughn found that students who listen to music while they study did better in math than those students who did not listen to music. This researcher also found that students who were enrolled in music classes in high school scored higher on the SAT than students who did not take any music classes.

One reason for all the positive association between the arts and mathematics are the vast number of studies that have found a connection between these two subject areas. The arts develop stronger spatial temporal reasoning abilities. This type of reasoning is the ability of being able to think in pictures, which helps students problem solve in mathematics.

The arts are also a benefit to other core subjects like science and history. Many art processes are very scientific in



and of themselves. Photography depends on knowledge of chemistry for the developing of film and prints.

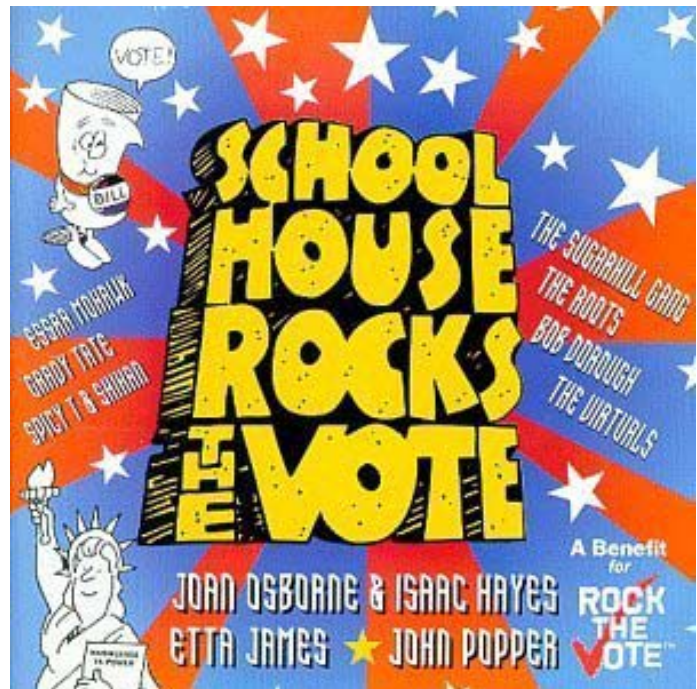
Painting uses different solutions and substances for mixing, drying, and preserving paintings. Welding, pottery, printmaking, and tie dying also require a background in science. These types of art can help students understand different scientific problems.

Students who learn to reason and view art can transfer those

skills into science activities. One study, involving the Boston Museum of Fine Arts, found that fourth grade students who learned to look, reason, and talk about art did carry those abilities into problem solving in science activities (Bartel, 2005).

There are a variety of artistic and creative resources for teaching history classes. Using catchy songs, students learn the fifty states, ABC's, and even how a bill gets passed in the U.S. legislature.

School House Rocks videos and DVDs have been around since the 1980s, but are still utilized today for teaching many different history and government



topics. *“I’m Just a Bill, on Capitol Hill”* is just one of the many examples from *School House Rocks*. History can also be

infused with creative project ideas that can involve acting, singing, making artistic visuals and models, and can also use the arts of the era being studied.

Overall Improvement in Academic Performance

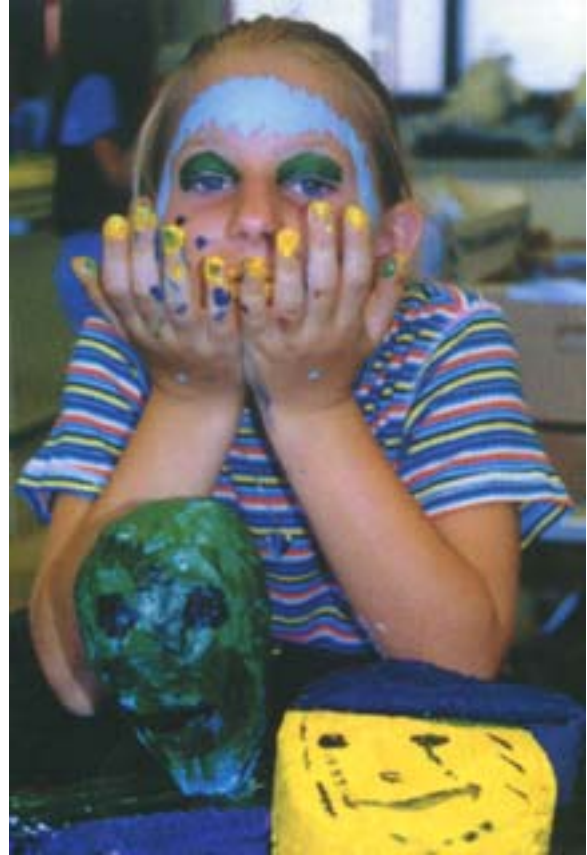
Since the arts have been found to benefit every school subject, it is not surprising that there is a positive correlation between students who take classes in the arts, and high overall academic success. One study found that students who were the most experienced in the arts, where also the same students who scored among the highest scores on standardized tests, and in English, history, and geography classes (Dearsy, 2002). This does not necessarily mean that the arts are the sole reason why students have high achievement at school, but rather, as another study found, that students who are involved in the arts tend to be students who get involved at their schools through extracurricular activities. Studies show that highly involved

students are less likely to drop out or perform poorly in school (Dearsy, 2002).

Support for At-Risk

Students

At-risk students are more likely to act out and misbehave at school, have poor academic standing, and drop out of school. After school and/or summer programs in the arts were



formed and studied in Atlanta, Portland, and San Antonio between 1995-1997 (Clawson & Coolbaugh, 2001). During the youth art sessions, students worked on various visual art projects. Students in this program, with instruction, were able to develop and sell their own artwork. This taught them how to

interact with other people and developed their self-confidence. These programs were found to provide an outlet for students to pour energy and time into, and as a positive consequence, kept students away from more destructive influences.



K-12 art education benefits the development of cognitive thinking, enhances literacy, strengthens communication skills, integrates into core curricula, improves overall academic performance, and supports at-risk students. Knowing this, how do you feel about the level of arts involvement at your school, or about the number of artistic experiences your child has on a daily basis. Have you had your art today?

How to Build Stronger Support for the Arts

Administrators: If after reading the previous section you have come to the conclusion that the arts are a little too skimpy in your schools, then keep on reading to find ways to improve and bolster the arts.

Teachers: Are you interested in including more of the arts in your curriculum? Then you too should continue reading this section of this guide.

Parents: Do you think that your children have a significant number of artistic and creative experiences in and out of school? If you would like to increase your children's time in the arts, then know that this section applies to you too!

This section will discuss three easy ways to increase involvement in the arts for administrators, teachers, and parents. These three avenues for helping promote arts are increased

funding, integration of art into the regular classroom, and through after school and summer programs.

Increasing Funding for the Arts

Reiss is the author of *Don't Just Applaud- Send Money!* This book outlines many different successful fund raising strategies of professional performing and visual art centers. These same ideas are applicable to school art programs at many different levels. The key to making any campaign for funding successful is relating to the community your students and their families work in. For instance, to encourage people in the community to attend your high school's production of a Shakespearean production, adapt the set of the play to a modern day scene. Have the students produce the images for posters. The images of these posters can be the student cast members in costume, or hand-drawn images of the character, or Shakespeare himself.

Having a more modern approach allows your students, and your community to relate to the play production, rather than seeing Shakespeare as a stuffy old dead guy whose characters talk like snobs.

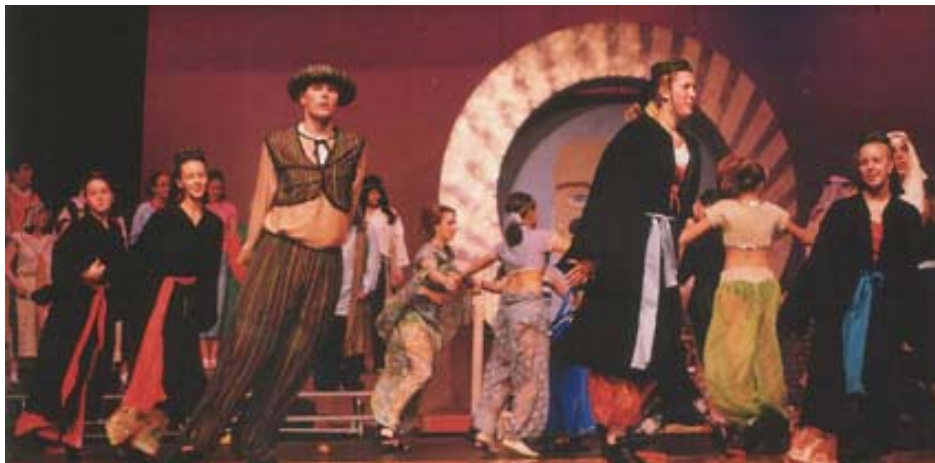
This production saves you money because fancy Elizabethan costumes are not needed, just



ordinary contemporary clothing. Additionally, your students do the advertising, so that is less money you spend promoting the show.

Now that you have saved money on this production, it is time to make some money, and this applies to any production or art event. As a recap, remember to make the event relate to the people you want to come. Keeping that in mind, we continue

with the strategy of getting someone famous involved in the endeavor. Reiss shares in his book that the Lyric Theatre in Chicago promoted their *Operaton* one year with the help of Bulls legend, Michael Jordan. Jordan appeared on posters with the opera stars, wearing a Lyric Theatre sweatshirt, and came to a show, (where he surprised everyone with a donation himself). The sight of Jordan on the promotions increased ticket sales drastically.



At your school, you may not be so privileged to get a Michael Jordan to come to your production or show. But fame is relative, and getting someone who is well known in a community to advertise or be apart of your event makes the community want

to support it too. This can be done through letter writing, and phone calls. But make the invitation more personal; get students involved with their artwork, or pictures of their theatre production.

Letter writing, phone calls, and personal visits are ways to



develop relationships with businesses in your school's community who are willing to support the building of your arts program. Knowing parents that work at various companies will make those businesses more likely to invest in your program. An

additional reason companies may want to make a donation to your school is for tax write-off purposes.

Whether it is the opening night of a theatre production, or if it is an art show, schools can make this night a memorable and

profitable night by selling tickets to a dinner or a raffle. Parents can help by volunteering to do the legwork for these types of functions. For instance, going to local grocery stores, parents may be able to secure refreshments and food for intermission or during a gallery show. Parents can also get other local businesses to donate goods that can be used to either reward students at art shows, or use for a paid ticket raffle, where the raffle proceeds go to the school's arts programs. Utilizing as many volunteers and volunteered free goods is crucial for saving funds.

Last, make your community feel involved in your school's art program by having



them literally own part of it. Selling inscribed bricks or floor tiles, with a donor's name on it as a fundraiser while adding or building a new arts complex.

Fund raising is not always raising funds, but is saving and pinching pennies. But if making some money for arts programs, is the goal, then appealing to your community's interests with your event is the most crucial starting block. From there, you can work with people of notoriety in your area (ranging from sports icons to artists, to the local politician). Working with local companies for funds will find you working with more invested givers because they will get to see the fruits of students labor.

Integration of the Arts in Other Subjects

Teachers over the ages have incorporated art into their teaching in the regular classroom. This is done in a couple ways at the elementary school level. In one scenario, teachers who are not as comfortable with the arts have a volunteer art specialist, or parent, teach art techniques and projects to students once a week. With NCLB, this would be in addition to the art instruction that is provided in the form of the school's employed art teacher.

The other more common scenario is that the classroom teacher teaches art to supplement to his/her math, science, language arts and social studies curriculum. Even if classroom teachers are uneasy about infusing arts into their teaching, the research is out there that supports a deeper understanding of

subject matter when art is used to check for understanding in students.

Similarly, teachers at the secondary level that teach single subjects can use art to facilitate learning, similar to the general education teacher at the elementary level. As a parent or an

administrator, you should ask your students' teachers to do this on a regular basis. Parents, with all the research that support



learning through artistic modes, you should demand teachers who understand that. Administrators, you can have a day of professional development to work on this with the help of your school's art teacher(s). A good starting point for this might be Gardner's Multiple Intelligences Theory. Another suggestion would be to see that your district gives continuing education credit to teachers who take art courses to enhance their

teaching. For future reading of studies of methods of using art in other core subjects, see the studies in *Critical Links* (Dearsy, 2002), in the resource section of this guide.



After School and Summer Arts Programs

School days fly by way too fast. Sometimes, students are left with a yearning to explore their interests more, and long for after school activities in which they can fulfill those wants.

Students do this through after school and summer sports camps, summer school, and tutoring. The arts can definitely help students get their needed and wanted servings of art outside of the school day. Parents can find information on summer theatre classes, visual arts workshops, music lessons, and dance studios through local community colleges, community galleries or fine arts centers, performing arts centers, museums, and through schools' art teachers. During the school year, administrators who are trying to boost the arts at their school should support the forming of fine arts clubs, (e.g., art club, theatre night, and dance programs) that meet after school.

Many times, students are not allowed to participate in these

programs because they have no ride home. Provide for these students by reserving after school buses on the days these clubs meet, or asking parents to arrange car pools.



Conclusion

For years, art programs may have been the easiest programs to cut to save money in school districts. Yet, with the legal obligation to teach art as a core subject, and the fact that fine arts programs can pay for themselves with a little bit of footwork, art should be a higher priority. It has been the intention of this author to help parents and administrators see why art is a benefit to students' development and education, and to help spark ideas to bring strength back to school art programs through increasing funds, infusing art in other courses, and providing after school and summer art workshops for students who are hungry for more art.

Hopefully this guide has been insightful reading for you, and hopefully you can say that you and your student(s) receive the recommended dosage of art each day. For further

information, please look to the resource section. There you will find the research that supports this guide.



“More art please!!”

Resources

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Chapter Summary

This chapter includes the information from the guide booklet that was written by this author to promote and advocate education in the arts. Chapter 5 will discuss the contributions of this booklet, as well as its resolutions, and limitations. It will also discuss suggestions for future research of the arts, especially in the area of advocacy.

Chapter 5

DISCUSSION

The quality of art education in the U.S. has gotten better since the 1950s. However, there are still many gains to be made in order to better students' knowledge of the arts. Since art is legally defined as a core subject by NCLB (2002), schools are obligated to provide art instruction through a highly qualified professional. NCLB has given the arts more credibility as a school subject, yet many schools are still trimming their arts programs due to a lack of funding, or for the sake of improving standardized test scores on more traditional subjects (e.g., reading, writing, and mathematics).

To attempt to remedy the aforementioned problem, this author wrote a guide called, *Have You Had Your Art Today?* The purpose of this booklet was to inform people employed in the educational work force of the benefits of art on child development through: (a) improving cognition; (b) building stronger communication skills; (c) enhancing literacy; (d) using many modes of learning and thinking through Gardner's (1993/1983) Multiple Intelligences theory; (e) integration of the arts in other core classes to enhance learning in other subjects; (f) improving overall academic performance and; (g) supporting at-risk students. After explaining these positive aspects of art education, the guide went on to give parents, teachers, and school administrators ideas on how to improve their arts programs through increased funding, how to integrate art into other subjects, and how to start after school or summer arts programs.

The next sections of this chapter will discuss the strengths, weakness, and future areas of study found by this author and by three professionals who reviewed and evaluated the project booklet.

Objectives Achieved

This guide contributed to the field of art advocacy by providing people involved with education a short guide of ideas on how to make arts programs better in their schools. It also provided educators with justification as to why stronger arts programs are needed in schools, since the arts are such a benefit to academic achievement. Evaluations from professionals in the field indicated that a strong area of this guide was the personalized introduction. These people liked this because it helped them relate to the reading better. Another positive aspect of this guide was that it provided solid supporting information on how the arts help child development, and other subjects. Last, this guide was easy to read, and was very timely in the push for schools to be more supportive of the arts.

Limitations of Project

This author found the biggest limitation of this project to be that it was developed during the summertime, and as a consequence, it was more difficult to get in touch with educators and administrators. In terms of the research in this project, correlations and causations were sometimes difficult to distinguish. For instance, it is not clear whether the arts cause students to have more academic success, or if students who are academically successful happen to take part in courses in the arts. Professionals in the field of art found that this guide would be more helpful with more direct citations so that readers can find the supportive materials easier. However, all of the research used is in

the reference section of the guide. Additionally, some of the evaluators felt that this guide should be more directed towards parents, rather than administrators. This is because of their ability to make things happen faster than administrators. Finally, one last limitation of this project was that it did not focus much attention on the relevant application of art therapy, and how that it too is another way that art is needed in education.

Recommendations for Future Research

This author recommends that further art advocacy should be undertaken to support growing arts movements in education. One area of research that could have been exploited more in this paper is the area of science of the brain, and whether or not this science has any findings that indicate if the arts stimulate brain activity and growth. Another area that should also be developed in this paper is the field of art therapy, as mentioned under the limitations section of this paper. Last, it would be beneficial to art and general educators, parents, and administrators if there were more books or guides written with clear and specific success stories in the arts. Possible this would look more like an encyclopedia of art programs that exist, that people could easily contact.

Project Summary

This project discusses briefly the history of education, provides a review of literature on the benefits of art education, looks at the impact of Gardner's (1993/1983) theory of Multiple Intelligences, and the work of Gardner and his colleagues on the arts, thinking, and creativity. Collectively, all of this information was then formed into a guide called, *Have You Had Your Art Today? (Why you should build your school's art programs)*. This guide's intended audience was educators, administrators, and parents.

Three professionals in art and education reviewed this guide and provided feedback in the form of an evaluation. The strengths and weaknesses were reviewed, and areas of further study were mentioned to further pursue increasing the value of art education in U.S. K-12 education.

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APPENDIX

Evaluations

Project Evaluation for: *Have You Had Your Art Today?*
By: Emily Bumgardner-Myers

⌘ Evaluator's printed name: Patricia A. Harwood

⌘ What did you find to be the strengths of this project?
Research & facts in support of the arts that are so often left cut and misunderstood.

⌘ What suggestions do you have for this guide on improving arts education in K-12 education?

Keep the subject in front of the parents, they are the ones who can pressure administrators and get things accomplished. It happened in the Cherry Creek (Colorado) School District.

⌘ Do you have any suggestions for further study or any further comments about art education and/or art advocacy?

Publish & get the word out & circulating! Give this to all principals, too many in administration do not understand the arts!

You might hit the therapy angle harder. It is truly a saving grace for so many students. The new field of art therapy is quite relevant.

Idea for fundraising: Auction of student work 1/year. Wilder Elementary (Littleton, CO), did this and made \$8,000 one year.

Thanks for your input!

⌘ Evaluator's signature: (Original draft is signed).

Date: 7-26-06

Project Evaluation for: *Have You Had Your Art Today?*
By: Emily Bumgardner-Myers

⌘ Evaluator's printed name: Jennifer Messer

⌘ What did you find to be the strengths of this project?

Both of the reasons to include the arts in school and ways to make that happen were well done. The text is clean, informative, and easy to read.

⌘ What suggestions do you have for this guide on improving arts education in K-12 education?

Including books, videos, and slides that can help incorporate the arts and where to get them may be helpful.

⌘ Do you have any suggestions for further study or any further comments about art education and/or art advocacy?

Examples of successful after school or summer programs, (CFAC Art Camp, WWCC theatre, Missoula Children's Theatre, Paul Taylor- Australian musician and story teller).

Thanks for your input!

⌘ Evaluator's signature: (Signature is on original copy).

Date: 7-19-06

Project Evaluation for: *Have You Had Your Art Today?*
By: Emily Bumgardner-Myers

⌘ Evaluator's printed name: Frank Prevedel

⌘ What did you find to be the strengths of this project?

Organization: from anecdotal examples, to rationale for strong programs, to how to do it!

⌘ What suggestions do you have for this guide on improving arts education in K-12 education?

Parents, I think, are not aware of the benefits of art education, but think of art as a break or a "recess" time. Use the guide to educate them, so they can demand good art programs.

⌘ Do you have any suggestions for further study or any further comments about art education and/or art advocacy?

Art is always on the edge, to be the first to be cut, and the last restored. Administrators should, in course of study to become administrators, be subjected to courses in the importance of the arts in the learning process.

Thanks for your input!

⌘ Evaluator's signature: (Signature is on the original evaluation form).

Date: 7/31/06

Project Evaluation for: *Have You Had Your Art Today?*
By: Emily Bumgardner-Myers

⌘ Evaluator's printed name: Deborah Soule

⌘ What did you find to be the strengths of this project?

Great intro- personalized for the reader- the informed voice makes this easy to read and comparing art and other areas of study and the interrelationship provokes the reader to consider the questions asked.

⌘ What suggestions do you have for this guide on improving arts education in K-12 education?

Use of the font for titles and subtitles- but text should be in times new Roman 12pt. Some "facts" need to be footnoted (NCLB- 200 yrs. of education).

⌘ Do you have any suggestions for further study or any further comments about art education and/or art advocacy?

More interviews/studies would provide more support from the connections drawn.

Thanks for your input!

⌘ Evaluator's signature: (On original copy of evaluation).

Date: 7-31-06