

CHAPTER II

REVIEW OF THE RELATED LITERATURE

This chapter attempts to review the related literature relevant to the present study. The area of Art Education is very vast and it would be difficult to review all the studies conducted in the same area. Since the present study deals with school education, with reference to Visual Arts, the review of the related literature has been limited to those which are directly related to school art education.

The researches conducted in school art education have been arranged in two parts. The studies conducted abroad have been included in the first part and the second part deals with the studies conducted in India. The first part, which deals with, the studies conducted abroad, has been categorized into 5 groups. Out of five groups the first four are dealing with the studies related to different stages of schooling. The fifth group deals with the studies related to the problems of Art Education in general. They are presented as follows.

- (1) Studies related to Art Education in Kindergarten.
- (2) Studies related to Art Education in Elementary School.
- (3) Studies related to Art Education in upper Elementary School.
- (4) Studies related to Art Education in Secondary School.
- (5) Studies related to School Art Education in general.

2.1.1 Studies Related to Kindergarten

Kindergarten is the stage where, for the first time child is introduced to the school. The child feels separated from parents and remains in the school with a slight feeling of insecurity. Art education at this stage appears to be quite relevant from the point of view of self-expression and comparatively interesting for children. Many researches have been conducted in this area. Some of the researches related to the stage of Kindergarten art education conducted in the last two decades are presented subsequently.

Waldrup (1984) studied to know the Effects of an Art Programme on the Readiness Skills of Rural Disadvantaged Kindergarten Children. The sample was composed of the Kindergarten teachers and students from a rural, low-income Mississippi Delta Public School District. It was hypothesized that there would be no significant difference in the readiness skills of Kindergarten Children and in the attitude of teachers towards art education before and after the art education program. A systematic and sequential art education program and a modified program employing Afro-American arts and crafts were incorporated into the regular Kindergarten, program for six weeks. An attitude scale was used to know the teachers attitude towards art education through pre-test and post-test and a t-test compared the scores of the students on subtests and total. An analysis of variance was used to compare the results of the two groups Lollipop Test Scores. Findings in the study can be summarised as follows: (1) There was no significant difference in the attitudes of teachers toward art education before and after implementation of the art education program. (2) A significant difference existed in the readiness skill of the children who participated in the program. This may be a result of a

systematic and sequential art education program (3) A significant difference appeared in the readiness skill of kindergarten children in two subtests and total Lollipop Test scores, which could be attributed to the employment of Afro-American arts and crafts in a systematic and sequential art education program.

Campbell (1987) studied the effects of a method of art instruction on the visual perception ability of kindergarten children. The study was conducted to investigate the value and effects of two different methods of art instruction : a thematic, open-ended, divergent art program, with a visual perception training component, called the Campbell Art Activities, and the same thematic, open-ended divergent art program without the visual perception training component. The purpose was to provide the children with an opportunity to attend to the details of the visual world. The study was to determine which program would improve visual perception ability. The specific areas of visual perception that were being studied were figure/ground, position in space, and eye-motor coordination. The subjects were 215 kindergarten children who were randomly signed to the classes and to the treatment groups. The design of the study involved pre-and post-testing the children with the *Marianne Frostig Developmental Test of Visual Perception*, Third Edition. Results obtained from the test scores indicated their visual perception ability. However the Campbell Art Activities significantly benefited the child's eye/hand coordination to transcribe designs. The ability to perceive the visual world enables the child to attend to the details of their milieu. Therefore, art programs that offer children greater opportunities to detect varied qualities in the environment will produce visual results that incorporate these details.

2.1.2 Studies Related to Elementary Schools

Some studies have been conducted in relation to art education in Elementary schools and its different aspects. An attempt is made here to present the above mentioned:

Philip (1983) conducted a study to know the status of Arts and Other Specialist Directed Programs in Michigan public elementary schools, 1982-83. The purpose of this study was to determine the present levels of specialist directed programming in Michigan Public Elementary Schools in the areas of Art, Vocal Music, Band, Orchestra, Drama, Dance, Physical Education and Guidance and Counseling. The study also measured the changes in the programming over a five-year period; compared the existing level of data from similar studies in 1974, 1977 and 1979; and gathered information on the reasons for the change as perceived by Elementary Principals. The study revealed that specialist directed programming was found to have declined from previously reported levels in all categories examined. The presence of existing programs was significantly related to district size for Art and Vocal Music but not for Instrumental Music, Physical Education and Guidance Counseling; though Physical Education did exhibit the same linear relationship of Art and Music showing that larger districts were more likely to have programs.

When the formula state aid factor was compared to programs, significant relationships were established for Art, Vocal Music and Physical Education, but not for Instrumental Music, Drama or Guidance Counseling.

Roland (1983) studied the effects of open-ended design experiences upon divergent thinking abilities of elementary school students. The investigation was conducted in an effort to determine as to what extent, exposure to open-ended design experiences affects divergent thinking abilities in elementary school students. The problem developed from identifying the divergent – productive dimension in Guilford's structure of the Intellect model and de Bono's invention of design sessions as a means of developing lateral –thinking abilities. Two intact classes with a total of 43 fourth grade students and two intact classes with a total of 32 fifth grade students comprised the sample for this study. The experimental treatment consisted of ten design sessions involving students in drawing and exploring alternative solutions to design problems through discussion. The control group received teacher directed art instruction. The Torrance Tests of Creative Thinking was the instrument used to evaluate divergent productive performance by subjects, in the treatment groups. Overall the experimental treatment produced greater figural gains among fourth grade subjects and greater verbal gains among fourth grade subjects and greater verbal gains among fifth grade subjects when compared with all other groups. It was concluded that the experimental treatment was effective primarily in modifying visual models of thought among fourth graders.

Tiranasar (1984) made a study on Art Education for Elementary School Teachers: A study of educational needs in Thailand. The purpose of the study was to determine the perceptions of people in teaching profession regarding art education and teaching art in elementary schools in Thailand. The people include (1) pre – service teachers, (2) in – service teachers, and (3) College instructors. The results are to be used as information in tailoring a fresh guideline for the art education curriculum for elementary school teachers. The procedure used in this study included: (1) reviewing literature (curriculum contents organization; the art education for elementary school teachers; and the background of the setting under study – Thailand), and (2) conducting field research procedures (constructing the research instrument – self – administered questionnaire, selecting the sample groups in the population, conducting actual survey, and analyzing the data with non-parametric measurements). The analysis of data revealed the need for improving art education curriculum for elementary school teachers. The majority of the teachers who participated in this study indicated that the curriculum should cover more than simple art teaching methods, and art activities that are typically included in conventional art methods course. The content components in order ranked by the teachers from the most important to the least important were: (1) Art Curriculum and Instruction, (2) Discipline of Art, (3) Human Behaviour in Art and (4) Philosophical and Sociological Issues Relative to Art Education. Major guidelines recommended were: (1) the course should cover areas deemed necessary for the student teachers' professional life; (2) the course should be organized using a particular content construction that allows a curriculum planner to assign various weights to content components in accordance with specific conditions, and (3) in addition to the basic content structure suggested the

specific content element to be selected and organized following the principles of related utilization and learning.

Izenzon (1987) studied a method for stimulating awareness in elementary school of the role of artistic intention in art. The study was of a three – year project designed to demonstrate that elementary school children can understand that the artist works from a viewpoint, and that the children can discuss works of art demonstrating this ability. A class of seven bright children was shown the work of 50 different artists in the first grade. In the second year artists ideologies are introduced and discussed by the author, and in the third year the children's comments about works previously unknown to them were elicited and their conversations are documented. It was concluded, that the children do understand that artists express ideas and that a work of art is an expression, in part or in whole of those ideas. The children demonstrate the understanding that, some artists reflect the times they live in, their art is a statement about their society and that some artists deal with painterly issues. The study included a videotape of the children's discussion and teachers' comments, evidencing the children's capacities as developed through the program.

Reeve (1988) made a study to compare the effects of computer – assisted instruction (C.A.I.), interactive video, and traditional instruction on third – grade students in art education. Ninety subjects were randomly selected from classrooms in three elementary schools and assigned to one of three treatment groups. Each subject was administered a pretest of cognitive knowledge on fundamental art concepts and was

required to create an original drawing. Subsequently, all subjects were exposed to different instructional methodologies according to the treatment group. The subjects in the traditional group were given classroom presentations, in accordance with a lesson plan pertaining to the concepts of line, shape and patterns. Subjects in CAI received the same lessons delivered on a floppy disk using computer-generated graphics. Subjects in the interactive group were given the same lessons, except that video segments of the instructor were presented through computer-controlled, instructive video instruction. After the subjects underwent the instruction, each was required to complete the cognitive test and to create a second drawing as posttest measures. The study concluded that interactive video and CAI were effective means of teaching art concepts to third grade students. Recommendations for further research were made, including the use of interactive video and CAI in longitudinal investigations and replication, to determine why artistic expression sub test scores revealed contradictory patterns among the treatment groups.

De Almeida (1994) made a study on the status of art education at the elementary school level in Caracas, Venezuela. During the summer of 1991 and 1992 questionnaires were distributed to selected schools in order to obtain information concerning the status of the elementary art education programme in the city of Caracas. Responses provided information concerning (1) the commitment to the visual arts program, (2) human resources and professional development (3) aesthetics in curriculum, (4) art history in the curriculum, and (5) art production in the curriculum. Field interviews were also conducted in order to obtain information directly from the teachers. The study indicated

that though in the area of commitment to teaching visual arts, the program was neither weak nor strong, in the area of provision of supplies and textbooks it was very weak. So also the provision of visual human resources for teaching the program was found to be extremely weak. The program was also found weak in provision of consultative services to classroom teachers, and in service and workshops. The findings also indicated that in the area of providing field trips the program was neither weak nor strong. In the area of teaching aesthetics, different artistic manifestations, and art history, the program was again found to be neither weak nor strong. In the area of art production, the study indicated great difficulty for teachers and students due to lack of supplies, classroom space, and time allocated for instruction. The goals of the nationally implemented curriculum were being partially met in the city of Caracas. The weakest areas were those of human resources, professional development, lack of a budget for supplies, and hands on activities.

2.1.3 Studies Related to Upper Elementary School

A few studies were conducted on the Upper Elementary school category. They are as follows:

Kiechel (1984) made a study on the influence of mode, size and type, as it affected painting preferences of Fifth Grade Children. Mode referred to whether a painting was an original or a reproduction. Size referred to whether a painting was small or large. Type referred to whether a painting was realistic, semi abstract or abstract.

A selected population of 230 fifth grade students from the Lincoln public schools in Lincoln, Nebraska was tested. Both experimental and control groups contained 115 students. The experimental group was tested at Sheldon Memorial Art Gallery in Lincoln, Nebraska. This group viewed six original paintings, one small and one large abstract painting. These students viewed each painting for 30 seconds and marked their preference by using a six-point preference scale. The control group was tested in a similar manner using slides of the six original paintings projected to the same size as the original. Data was analyzed using a statistical analysis of the variance test with repeated measures and nested cells. Results revealed that fifth grade children (1) revealed higher preference rating for original paintings than for reproductions, (2) preferred small to large paintings, (3) preferred realistic to semi abstract and abstract painting, (4) preferred abstract to semi abstract painting (5) were not influenced by the mode/size or mode/type interaction and (7) were influenced by the size/type interaction.

Norman (1984) studied the research and development of a mediated approach to Upper Elementary level Art History / Appreciation Instruction. Art history serves as a record of civilizations' cultural heritage. Yet, there is a paucity of art history or appreciation materials for the elementary level child that are historically ordered. The problem with which this study is concerned is the development of a proto type of a slide-tape series on art history for instruction of upper elementary students. The purpose of this investigation was to produce a slide-tape set that designed to use advance organizers, direct attention, proceed with moderate speed, elicit responses, and give feed back. The series also guided the student in analyzing art with a historical approach. Moreover, the

media stress key ideas on the cultural and development. By compiling an educational research and development model, and a model for media production, an outline study was devised. Objectives, content outlines, and storyboards were developed for Cave Art, Egyptian Art. A panel of experts then judged the work. The media were field tested and revised on three levels: a preliminary test in school, a main test in five schools, and an operational test in ten schools. In addition, each test site was surveyed in terms of the class and school district setting and income levels of the students' homes. The findings revealed that most tests were conducted in targeted settings and with students that fit the target audience specifications. In reference to product, teachers requested more information on Egyptian culture and an audible advance signal on the tape. It was recommended that a tape with audible advance signals and a study guide for the Egyptian Art set be produced. Moreover, the storyboards for Cave Art and Greek art should produce acceptable product if the plan of study is followed.

Mc Allister (1990) made a study on pencils or computers as drawing media: a comparison of drawings and attitudes towards drawing of fifth grade children. The thesis presented results of a quasi – experimental study in which six classrooms of 120 fifth grade subjects received randomly assigned media designations. Control group subjects worked with traditional drawing media and experimental group subjects worked with microcomputer graphics media for drawing practice and production of realistic portrait drawings. The study explored subjects' attitudes toward drawing activities and drawing media before and after a short course on portrait drawing, how subjects manipulated their media while drawing, and how drawings made with the two types of media compared or

differed. Primary statistical procedures used to analyse performance of the two groups were descriptive statistics and chi-square analysis of categorical data. Pre and Post test drawings were scored on four index variables related to introductory realistic drawing: proportion, facial expression, shading, and use of contour lines. Results confirm that computer based drawing instruction involving computer graphics technology was a beneficial as the strategy relying upon traditional art media for instruction and practice. Results suggested that art educators may appropriately pursue developing computer managed instructional sequences at the fifth grade level, which required learner drawing input as component.

2.1.4 Studies Related to Secondary School

The students of secondary school are in their adolescence. It is a transitional period from child hood to maturity. Though children are filled with lot of creative potentialities they face many emotional troubles. Critical awareness develops in them due to which they start realizing their likes, dislikes, abilities and disabilities. They need individual attention. They must be equipped with appropriate methods to meet the needs of the age group in relation to their creative activities. Thus, they must be encouraged and ensured better participation in their creative art activities. Some of the relevant studies conducted in the area of secondary school stage as follows:

Wright (1985) Studied Art education in secondary school classrooms: factors related to what students learn. The attention of the study was to explore relationships among many elements of teaching and learning in classrooms. The study used data

collected in a national research project, a study of schooling. The sample consisted of 122 arts classes in 25 secondary schools. A conceptual framework for teaching and learning was developed to guide the selection of variables. Sources of data included classroom observations, teacher surveys and interviews, student surveys and curriculum materials. Canonical correlation analysis was used to examine relationship between student's perceptions of what they learned in their art classes and several sets of variables: teachers demographic characteristics and self concepts; class room environment; curricular contents, teachers behaviour regarding use of time, decision – making and instructional practices; type and variety of class activities; and the nature of students interactions and relationships with teachers and peers. Statistical associations were examined across all arts classes, for visual and performing arts classes, and four junior and senior high classes. The results of the study revealed that four sets of variables - Teachers behaviour, Interactions and relationships; curricular content and student characteristics - accounted for the greatest variation in students perceptions of what they learned. Difference between levels of schooling and type of arts classes emerged. The implication of the study were that (1) the conceptualization should be revised by modifying the sets of variables and by investigating direct and indirect relationships, (2) arts teachers should communicate and organize their classes better, (3) students decision – making opportunities should be increased, (4) more attention should be given to class room interaction and relationship, (5) more specialized arts classes should be offered in junior high schools, (6) Co-operative group activities should characterize more visual arts classes, and (7) multivariate research and multifaceted school improvement efforts need to be more prevalent in arts education.

Bator (1986) made a study to develop a Holistic and Responsive Evaluation Procedure for Secondary Art Education. This study was to develop procedures and instrumentation, to gather data of a holistic and responsive nature for the evaluation of secondary art programs. These procedures and instrumentation were incorporated into the Bator Holistic Responsive Evaluation Procedure (B H R E P), which was then field-tested in a public school setting. The B.H.R.E.P. employees' multiple observations preceded by continuous feedback to and from the program staff. The design of B H R E P include the following: pre-observational visit, preparation for the recording of Antecedents, Transactions, Out comes and Recommendation, Collection of data, Conferences with faculty, Formal report, and Follow-up visit. Conclusion of the study was that the data collected was utilized to determine whether the B H R E P provided a holistic and responsive view of an art program. In considering the effectiveness of this, in relation to an established evaluation procedure, the data provided the B.H.R.E.P was consistent and more comprehensive. More detailed information was provided in the areas of student participation; class room instruction, and out come categories.

Shotwell (1987) studied the descriptive analysis of a magnet program of visual and performing arts in an urban high school. Many affirmative studies have concluded that arts programs have demonstrated value in children's development and the education system offers, perhaps the ideal medium through which, arts can be introduced to children. This study had two major components. The first involved the investigations of the origin and development of a significant curriculum project called Visual and

Performing Arts Centre (VAPAC), including its program's integration and involvement, the essentials of a five-year plan, the program's needs and demands for leadership to insure a long-term success. The second component involved a survey of students' perception of the VAPAC program as they had actually experienced it. Formal and informal interviews were conducted, which include the program coordinator, the program consultant, the high school principal, parents, students, educators and others to obtain perceptions of the community-at-large about the VAPAC program. In addition, available documents such as letters, memos, and various reports were reviewed. The study revealed illustrations of program involvement and integration, the essentials of a five-year plan, the program needs, and VAPAC's strong leadership role in the community – at-large. The analysis of the survey identified 41 statistically significant findings. The analysis offered strong support that: participation in the VAPAC program significantly affected the students' appreciation for the arts and their decision to remain in the arts as an avocation or vocation. Eight dependent variables gave support that the majority of students were satisfied with the various aspects of the VAPAC program, and possible changes, which could be made, to further improve the VAPAC program and make it even stronger.

Robkin (1987) studied on creativity and productivity: the relationship of talent, interest and energy among secondary students. The hypothesis that productivity and creativity require the interaction of talent with high interest and high energy, was tested with two groups of secondary students. The creative, productive group was participants in a summer arts camp for gifted/creative high school artists and the control group was

students from untracked English classes in rural and urban high schools. Demonstrated interest in the arts was assessed by self-reports of the number of in and out of school art classes. Affective interest was measured by feelings about creating and viewing art on evaluative, potency and activity semantic factors of the semantic differential technique. Demonstrated energy was measured by self-reports of participatory activities in and out of school. Affective energy was assessed by a dynamism score on an abstract drawing task, independently judged, and by action and challenge scores on a verb action preference test. Analysis of variance showed significant interactions between creative and control students on variables of gender, environment, parent's occupation, art media and age. Creative students showed greater energy, demonstrated by participation in more arts classes and activities, including jobs. Higher dynamism scores on the drawing taste and higher challenge scores on the action preference test suggested greater affective energy. The responses on the semantic factors of evaluative, potency and activity indicated greater interest in creating art. Several findings were not limited by group differences. Both groups', semantic responses to viewing art, were similar. Younger control students indicated greater interest in the arts than older control students. Rural students among both groups showed greater interest in creating art than urban students. Performers had greater energy and interest than visual artists/writers as measured by reported activities and art classes, greater affective interest in creating and viewing art, and greater affective energy as indicated by the challenge score of the action preference test. Visual artists/writer's feelings about making and viewing art were more ambiguous than performer's feelings as shown by lower affective interest scores. These findings

suggested that creativity, talent, and motivation in the various arts media develop in distinct ways and at different rates such as among visual artists/writers and performers.

Dowell (1988) studied the effects of visual referents upon representational drawing of the human figure. The purpose of this study was to assess the effects of two and three-dimensional visual referents upon selected aspects of human drawing by first year public high school students. The subjects for this study were enrolled in a drawing and painting I program in a Maryland public high school. Three intact classes were randomly assigned to three factor level: (1) students who receive instruction and practice drawing from a live model, (2) students who receive instruction and practice drawing from photographs, and (3) students who receive instruction and practice drawing only from copies of drawings by master draftsman. The sample population consisted of 69 male and female students ranging in grade level from 9 through 12. All groups received identical lessons exclusive of the visual referent. At the end of the 15 days of instruction and practice, the subjects were post tested using all three of the visual referents. A rating scale, based upon the criterion of a rating scale designed by R.A. Salome, was used to objectively measure the art elements of proportion, foreshortening, value, texture, line and gesture present in each drawing. Four raters (drawing in structures) were employed to evaluate the posttest drawings. A measure of integrated reliability was determined with the aid of the SPSSX statistical package by computing the correlation between the rater's scores, by art element, for each posttest. The Kruskal-Wallis statistics, a test appropriate for independent random samples with an ordinal scale of measurement, was used to measure the distribution of scores for all three groups within each art element. The findings from this study suggested that the three visual referents in terms of supplying

information to learn to apply the art elements of proportion, foreshortening, value, texture, line and gesture to drawing were equal. This conclusion focused attention upon the need to reexamine the traditional notion that representational drawing, specifically figure drawing, should be taught and practiced, only from life.

Wilson (1989) made a study on a role for representational styles in secondary Art Education. The study consists of two parts: the first, a body of work consisting of eleven photo realistic paintings, the second, a study which deals with the candidate's relationship with representational styles, presenting a case for their instruction in secondary Art Education. The hypothesis was that, styles such as realism and figurative forms by the representational and illustrative nature have the ability to meet adolescent students at their level of aesthetics and visual understanding. They may also be useful in encouraging the elective study of the visual Arts. Representational and figurative styles, when used effectively, have the ability to communicate program goals, content and values effectively to parents, administrators, and school officials. The researches carried out by Arnheim, Burton, Gardener, Lowenfeld, Wilson and Wilson etc, have been explored. These works indicate that many adolescents have a desire to depict the world realistically, representing things as they see or interpret them to be. The writer's experience, as a realist painter, high school and college teacher and a public school K-12 Art supervisor, has afforded him the opportunity to observe and experience the effect which this style of art has had on adolescents. Their attraction to the use of technical skill and their desire to learn and master these skills often opens the path for them to experience many other styles and methods of creating art. It is this circumstance, which

may make the use of representational style most valuable. The role of representational art instruction points out the need of adolescents to participate in the world they know and understand before they may move into those areas that are unknown to them. Representational imagery can serve as an inspirational source for artistic pursuits and serve as the foundation for further academic training in the visual arts. In addition, it may become a source of instruction to their classmates, their families and the community at large.

Smith (1992) studied on the development of a conceptual framework and model for uncovering meaning in contemporary print advertising in secondary schools. America's consumer society runs on desire. The mass media are instrumental in feeding this desire, transforming common objects and experiences from peanut butter to political candidacy into signs of things people covet most: security, health, beauty, love, and so on. They successfully use, as commodity, our most instincts in this way. With the current proliferation of mass media advertisements, it seems appropriate that art education, decaling as it does in visual imagery, should prepare students to intelligently address advertising imagery. The purpose of this study, then, was to develop a conceptual framework and model to teach secondary students to understand commercial print advertising. It was thought that the value of it lied, in helping students become informed participant rather than manipulated subjects within larger social context. A review of literature provided the data for the study. First, an overview of advertising theory and history established advertising's philosophical foundations and reasons for being, and advertising philosophy's relationship to the methods it used to portray visual imagery in a printed



format. Second, teaching and learning theories were examined that potentially provided qualitative thinking skills necessary for critically studying advertising imagery. Third, educational art criticism methods were reviewed, analysed, and evaluated to determine their effectiveness and appropriateness in both addressing advertising imagery and in promoting critical thinking skills. A synthesis of the information led to the formation of a critical model composed of nine stages: receptiveness, reaction, contextual information (Option I), description formal analysis, characterization, interpretation, contextual information (Option II), and synthesis.

2.1.5 Studies Related to School Art Education in General

Some studies have been conducted in relation to area of art education in school in general, which are as follows:

Pearce (1984) has made a study to know the opinions of administrators and teachers in the Elizabeth city/Pasquotank, North Carolina school system of arts education in the public school curriculum. Art educators are today concerned with the place of arts education in the public school curriculum. Art programs are often the first programs to be eliminated in times of fiscal stress for public education. A review of the literature reveals that there is a felt need among art educators for more basic research in the field, and that studies of opinions regarding the arts in public school education would be helpful to both curriculum planners and policy makers alike. The purpose of this study was to survey the opinions of administrators and teachers at a local school system district level: the Elizabeth city/Pasquotank, North Carolina school system, regarding art education. It was

anticipated that the results of the study would indicate whether these local educators differed with respect to their opinions of arts programs in the public school curriculum. It was also expected that participation in the survey would provide opportunities to the respondents to investigate their own personal view points toward art education and to develop rationale for class room practices utilizing various arts. The findings of the study revealed that respondents concurred in the opinion, that arts programs have a valid role in the curriculum. In addition, the opinions of all respondents appeared to reflect positive attitudes towards the inclusion of the arts in public school education. Recommendations made on the basis of the study and the review of the literature were that (1) such studies be conducted more widely in order to ensure curriculum developers a current and realistic view of local level administrator/teacher opinions, concerning the arts education aspect of general education; (2) that findings of such studies be shared with state level educational planners in order to provide insights into positions local educators regarding arts education; (3) that studies concerning opinions of other segments of the local population regarding arts education be conducted; and (4) that various other types of studies be undertaken to investigate such factors as the current status of arts programs in school at local, state, and national levels.

Sullivan (1984) studied a covariance structure model of symbolic functioning: a study of children's cognitive style; drawing, clay modeling and story telling. The study investigated the relationship between individual styles of symbol use and performance in a variety of media. Models of symbolic functioning across media were defined, based on theoretic view described by researchers at Harvard Project Zero. Measures on patterner

and dramatist cognitive style, drawing, clay modeling, and story telling were obtained from a sample of 217 first graders. This data was used to test the plausibility of the models using the multivariate technique of covariance structure modeling. The LISREL program provided an empirical method of confirmatory data analysis used to determine the goodness of - fit- of a model that was grounded in theory, with a sample of data. Results indicated the models that defined cognitive style as an underlying behavioral characteristic that described children's approach to symbol use across media were in need of reassessment. As a composite construct, cognitive style was found to be significantly related in competence in some media areas and others. A modified model that emphasized the distinction between visual and verbal media was found to be a moderately better fitting model. Statistical support for cognitive style, defined according to the patterned, dramatist definition was not obtained. Some alternative descriptions of individual difference were outlined and further research that examined the cognitive nature of artistic learning was suggested.

La Tour (1985) made a study on district art supervisions: selected linking agent roles and functions in educational change. The study addressed the problem of differences between art educational curricula in public schools and the knowledge base of art education derived through systematic research and development. One strategy for facilitating knowledge utilization and curriculum change was the use of intermediate personal (linking agents) between an experimental knowledge base and classroom teachers. The study examined the contents and process expertise of district art supervisors as potential interval linking agents. It was the purpose of the study to describe current

curriculum practices of districts with art supervisors and to describe the supervisors' perspectives of curriculum change, the influence of knowledge resources, and the supervisors performance of selected linking agent functions. The study used the linking Agent/District Art supervisor (LA/DAS) survey questionnaire, developed by the researcher. The LA/DAS questionnaires were mailed to a population of 561 district supervisors employed in American Public Schools and whose supervision responsibilities were solely, for art education. Two mailings of the survey resulted in the return of 360 (69.5%) surveys of which 322 were usable. Survey results indicated little evidence of systematic linking efforts by art supervisors other than some resource gathering functions. Despite nearly two decades of curricula research and development in art education, challenging the traditional studio oriented art program, the majority of supervisors reported support and satisfaction with art programs that provide an opportunity for creative and expressive growth through the making of art projects. The high degree of satisfaction may partially account for the lack of curriculum change at the district level. Additionally, It was found that supervisors who expressed a desire to make major changes to the art curriculum generally lacked the knowledge and skills for developing systematic change or improvement strategies in their class. The study suggested the need for increased awareness and sophistication by art educators of the process of planned educational change. Specifically, art educators need to be more familiar with the concepts and strategies associated with knowledge utilization and linking strategies with complex social, political, and cultural setting represented by public schools.

A1- Zahrani (1988) made a study to know how policy stakeholders perceived the value and importance of art education in Saudi Arabia's schools. The study focused on: (a) the adequacy of policies and programs; (b) the need for change in art education programs and practices (what should be taught, when, to whom, how well, and who should teach art in public schools; (c) the adequacy of supports (facilities, physical, human and financial resources, and supplies). The data were obtained from (1) formal interviews with stakeholders of art education policy in Saudi Arabia (i.e., policymakers at the Ministry of Education, superintendents, art supervisors, art teachers, and school principals); (2) the national education policy document, art education policy document, and reports on art education implementation and practices prepared by art supervisors in 1979 and 1986; (3) audit check survey questionnaires distributed to all groups who participated in the interviews. The data were primarily analysed in a quantitative format, and were qualitatively compared and discussed according to the issues raised as a result of the interview findings. The findings showed that the policy appeared not to be the problem; the problems were ascribed to the inadequacy of the means of implementation, execution, and practice. The shortcoming of these aspects appeared in: (1) the insufficiency of the curriculum for art education in public schools, due to the poor content; (2) the inappropriateness of art teacher education, due to the lack of substance of the curriculum and the short duration of study; (3) lesser considerations taken by the Educational Development center for developing art education; (4) the insufficiency of support (i.e., art references, physical, human and financial resources; (5) the incapability of school system to support art education (i.e., space, time, scheduling, and supplies); (6) the public attitude toward art being an insignificant field of study.

Chumely (1987) made a study to compare computer Koala Pad drawings with paper and pencil drawings to determine if there were any differences in regard to detail, relationship, and uniqueness that occurred in three specific drawing tasks: flying bird, flower, and tree. A sample of 95 students in four intact classes from a total population of 19,233 students was selected. Students were randomly assigned to the experimental group, which drew with the computer Koala pad, or the control group, which drew with the paper and pencil. Four judges scored the drawing using the scoring instrument entitled, *The Chumely Scales: Detail, Relationship, and uniqueness in traditional Media and Computer Drawings of Flying Birds, Flowers and Trees*. The differences were explained by the limitations of the particular type of electronic drawing utilized and the lack of experience with the electronic medium. Results of the study implied a need for both practical applications regarding the use of computer drawing in school class rooms and a need for further investigations regarding electronic drawing.

Parks (1987) made a study of using in-service training in visual imagery to develop an art curriculum for the state of Delaware. The main purpose of the study was to initiate curriculum development for the state of Delaware through in-service teacher training in imagery and to develop an art curriculum guide designed to encourage the enhancement of visual imagery in the learning of art. The second purpose of the study was to see if participants trained in imagery could enhance their ability to image as measured through a pretest –posttest questionnaire designed to check the vividness of visual imagery. The third purpose of the study was to investigate student’s abilities to

improve their visual images over a period of time. This curriculum study involved ten practicing middle and high school art teachers randomly selected from a list of art teachers in the state of Delaware. Each of the teachers and their students took two pre and posttest measures, involving a questionnaire and a drawing exercise. The teacher and a “selected” group of students were introduced to relaxation exercises and five imagery exercises designed to enhance visual imagery. A control group of students received only the pretest posttest instruments and received no training in visual imagery. A third group of students helped develop and evaluate lessons that the teachers incorporated in to an art curriculum *Designed to Enhance Visual imagery for the Middle and High school*. The results of the t-test on the mark’s vividness of visual imagery questionnaire pretest and post test showed significant gain in mean scores after imagery training. The students who received no training in visual imagery did not improve significantly from pretest to post test. There was no significant difference between the mean scores of the “selected” group and the control group on the pretest. A chi-square test was employed to evaluate the data collected from the pre and post drawing exercise, (“Draw A Room with Tree People in it and make it as Real and Detailed As you can”). There was a significant difference between the “selected” and the control group, in the number of students, whose post test drawings were judged to be better than their pretest drawings. The results of this study supported the contention that imagery may be an effective strategy in developing curricula within the art program.

Aldoyhi (1994) made a study on children’s drawings in Saudi Arabia: a comparative study between the drawings of Saudi children who have lived in the United

states and Saudi children who have never resided outside Saudi Arabia. This study was designed to examine the influence of the American culture and the Saudi Culture as it was depicted in the drawings of Saudi Children. The subjects were divided into two groups. Group one consisted of 79 children who had never resided outside Saudi Arabia, while Group two was comprised of 88 children who had resided in the United states for at least three years and had since returned to live in Saudi Arabia for at least three years. Chi-square statistical analysis was employed to test the null hypothesis. Ultimately the null hypothesis was rejected. Significant differences were found in the drawings of both the groups. Saudi Children who never resided outside of Saudi Arabia showed no interest in drawing any subject matter. All the drawings could be related to the Saudi culture. The Saudi children resided in the United States showed strong interest in drawing subject matter that reflected the American culture as well as subject matter that reflected Saudi culture.

2.2 Studies Conducted in India

Researches carried out related to Art Education in India have been reviewed below:

Pathak (1995) studied the children's drawing – a measure of intelligence. The inquiry aimed to study the Draw-a-Man test and evolve a suitable scoring method for Indian children. The Good enough's Draw-a-Man test was selected for the purpose of this study. The Koh's Block Design test and the Kamat's Intelligent test were administered for validating the scoring method. The test was administered for validating the scoring method. The test was administered to a random sample of sixty boys of age group seven

plus, drawn from seven Marathi medium schools. In the modified new scoring scale, there were twenty-one major points and the highest weighted according to the number of details included in the drawings and the symmetry and accuracy maintained. The major points were head, eyes, nose, ears, hair or hat, forehead, chin, mouth, neck, trunk, arms, fingers – indication of thumb, legs-indication of hip joint, toes or feet, motor coordination, dress, proportion of head, arms, legs, symmetry and general action. The validity of the new scoring plan was thus established: (i) The coefficient of concurrent validity between the scores of new modified scoring scale and the Kanat's test was 0.50. (ii) The test was also found applicable to the age groups of six plus and eight plus as the validity coefficient were 0.15 and 0.54, respectively with reference to those age groups. (iii) The correlation coefficients between the scorings by the investigator and the scorings by three other scores were 0.959, 0.900, and 0.884. (iv) The reliability coefficient by the test-retest method was 0.817. (v) Norms were calculated on 722 drawings of children belonging to age group six plus, seven plus and eight plus. (vi) Validity of the major scoring points was tested by the simple criterion of increase in the scores at successive ages. (vii) Grade norms were calculated on a group of 561 boys from grades I, II, III and IV in primary schools. (viii) With the modified scoring scheme, the performance of Indian children was found to be similar to that of American children.

Chaturvedi (1957) studied craft as an educational medium in elementary schools. The author sought to discuss the role of craft as a medium of education in elementary schools. The major observations are as follows: Craft occupies an important place in the education of the child and teaches the dignity of labour. It helps in maintaining continuity

between home and school life. It clarifies other school subjects and makes the child more adaptable to the varying conditions of modern industrial and social living. Physical activity provides for the healthy growth of the mind. Children gradually learn to handle things and their constructive and creative powers can be employed to better understanding of science, geography, history and other subjects in the school curriculum. Handwork should be made compulsory and bear relation to the child's environment and ease in execution. He should be able to produce something as a result of his labour. The scheme should be flexible to cover diverse capacities. A group job encourages cooperative effort. Skill, and discipline should be achieved in their social setting. Children can also be educated through play. As regards the training of craft teachers for entrusted with the teaching of craft, teachers should, therefore, be given liberal training in wood-work, metal work, clay modeling, cardboard work, paperwork and applied arts. Knowledge of the elements of architectural design, applied mathematics, regional geography, economic history etc., is essential besides practice in class teaching. Selection of crafts in schools should be done according to the stage of development of children. In the manipulative stage lasting up to the age of six years children are active, their movements are random, instinctive and changing. Variety and capriciousness characterize their activities. During this stage, pliable material like sand, clay, plastic, etc. may be suitable to attract their interests. In the symbolic stage lasting up to the age of nine years, pliable material such as paper, cotton, wool, leather, etc. should be supplied. In the third stage, when the sense of cause and effect and better muscular control is developed, useful articles from materials like, cardboard, cane, bamboo, etc. can profitably made. The selection of craft is also effected by the conditions like. natural

correlation with other important human occupations and other subjects in the school curriculum, the local conditions, finance and facilities, and the staff available. Moreover, the selected craft should be suitable for being adopted either as a vocation in adult life, or as a hobby during leisure. As regards the forms of educational handiwork, not only cardboard, clay, plastic, high work, cane, wire, etc., but also the old waste material like empty tin cans, corks, spools, cigarette boxes, etc. may be used. The craft classes should not have more than twenty students. In the lower classes, the teacher should demonstrate and the children should be required to copy the same. The analytical method should be adopted in upper classes. The students should be encouraged to work out practical drawings and execute models according to their own dimensions.

Punja (1981) studied on an approach to art education: a survey and tryout of a renewed programme. Data were collected through reports of the various committees, curriculum analysis and a questionnaire administered to art teachers (Data collected through administering questionnaire to art teachers was not used because of the poor performance of the responses.) On the basis of first phase of the study, the investigator developed renewed approach to art education, which was implemented in class VIth comprising of 100 students for two weeks. Social study class was chosen for the try out so that the two main aspects of the renewed approach could be tried out. The first aspect being the role of art as an aid to teaching integrated units of syllabus, and secondly the process of learning through art about other subjects and the skill related to art activities and history. The data related to try out were collected with the help of observation schedule, reactions and observation by teachers and students, only qualitative analysis

was done to improve the general frame work of art education. The purpose of the observation schedule was to highlight the process activated in the class room by implementation of the renewal units and not to study the effectiveness or outcome of the same. The major findings of the study were:(i) The effect of an inconsistent educational philosophy gave art education low status in schools as an extra-curricular activity, (ii) The philosophy of aesthetic and art history analysed during the period 1947-79 was not based on democratic ideals. (iii) An examination of art education content revealed that education in the fine arts had no cultural history content and the activities were restricted to drawing and painting (iv) Art-making contributed to the development of qualitative concept format and qualitative problem-solving skill.

Dutta (1982) studied the need and importance of aesthetic creativity in life as well as in education by analysing the life of different personalities like Rabindranath Tagore, Abanindranath Tagore, Ramkinker, Shanku Choudhary etc.

Ramesh (1982) made a study to evaluate the work of Herbert Read in the application of art and aesthetics to education. The major works were (i) to critically evaluate the educational theory of Herbert Read and relate it to some of the vital problems of education (ii) to critically evaluate the existing theories of art and compare Read with educator's like Plato, Schiller, Dewey and Rabindranath Tagore, and (iii) to critically evaluate the education at different levels to highlight the significance of art or aesthetic in Indian curriculum. The study revealed the following finding.

- (i) Herbert Read was known for his many innovations and concepts in the field of education. The core of educational teaching was art as a medium of education. This included art orientation methods and also art education media. According to Herbert Read, art as a symbol had outshone all other influences upon education.
- (ii) Herbert Read craved for the natural environment of the school, home and society. Herbert Read concluded that it was not possible to create a natural environment within the scope of the present technological society, but advocated several ways to make the present situation attain a maximum extent of neutrality in all respects.
- (iii) Herbert Read in his philosophy of education referred to the role of a teacher as a guide in education and like Rousseau he was not for the abdication of the teachers responsibility. The status of a teacher was more significant in Read than in Rousseau. A teacher according to Read, was concerned with triphasic activities in education, namely, expression, observation and appreciation.
- (iv) The status of morality in education was too high in Read's theory; Read equated art with morality, what is rational is moral for Herbert Read. Read did not indicate the exact methods of art instruction and even communication in his theory and practice of education.
- (v) Read's idea of the pre-school education was rooted in artistic and aesthetic organization. Read recommended art, at the pre-school level to avoid the divisions

of classes and subjects as far as possible except for purpose of supervision. The methods and techniques were so free and non-deterministic, that they tended to evoke natural impulses and natural inclinations among the children. There was a clear-cut discussion of the pre-school, school and higher learning in Read's system of education.

2.3 Implications of the Review for the Present Study

The researches carried out related to the area of art education have been reviewed above. The first part of the studies is the researches done Abroad related to the school art education. While second part of the chapter reviewed the researches conducted in India in the area of art education. The researches conducted abroad reveals that a few studies have been conducted in the area of art education in kindergarten. Some studies have been carried out in the area of art education in Elementary and Upper Elementary school level. In the area of secondary school art education Wright (1985) made an attempt to know the factors related to what students learn in classroom.-Bator (1986) made a study to develop a holistic and responsible evaluation procedure. Robkin (1987) studied on creativity and productivity: the relationship of talent, interest and energy among secondary students. Dowell (1988) studied the visual referents upon representational drawing of human figure. Wilson (1989) studied a role of representational styles in secondary art education. The researcher opined that styles such as realism and figurative forms, by the representational and illustrative nature, have the ability to meet adolescent students at their level of aesthetics and visual imagination, Smith (1992) studied on the development of a conceptual frame work and model for uncovering meaning in contemporary print

advertising in secondary schools. Some studies have also been carried out in the area of school art education in general. It is better to mention here that, the above-mentioned data reveals that many aspects of secondary art education have been studied. However, a study, fully concentrating up on the development of art education curriculum for secondary school has not been attempted so far.

The studies conducted in India reveals that Pathak (1955) made a psychological study of childrens drawing as a measure of intelligence. Chaturvedi (1957) studied the role of craft as a medium in elementary schools. Punja (1981) studied on an approach to art education: a survey and try out of a renewed programme. Apart from analyzing different government policies and curriculum, content of different courses for knowing the status accorded to art, the study also attempted for a renewed approach to art education. The tryout was experimented on VI class comprising of a total of 100 students for two weeks. The social study classes were chosen for the same purpose so that the two main aspects of the renamed approach would be tried out. The first aspect being the role of art as an aid to teaching integrated units of syllabus, and secondly the process of learning through art about other subjects and the skills related to art activities and cultural history. Dutta (1982) studied the need and importance of aesthetic creativity in life as well as in education, by analyzing the life of different personalities like Rabindranath Tagore, Abmindranath Tagore, Ramkinker, Shanku Choudhary etc. Ramesh (1982) made study to evaluate the work of Herbert Read in the application of art and aesthetics to education.

The review of the researches carried out in India reveal that researchers in the field of education have not paid attention to study the present secondary art education system, with a view of modifying the same to update it to the present context. Though Punja (1981) had tried for a renewed programme, it was, in fact a different kind of approach to art education. The study attempted to integrate art with other subjects i.e. a new method of teaching other subjects like social science through art. It was not at all an attempt to develop a school art education curriculum.

The studies related to art education conducted in India and abroad revealed that a study to develop an art education for secondary school has not been identified so far. It clearly indicates towards the need for a systematic research in the concerned area to update it to the present context. As has been mentioned earlier that a critical awareness develops in the early adolescence of students due to the changes taking place in the spheres of their minds and body. So the children of that age become conscious about the final product of their creative works. If the students of this age level are not well equipped with appropriate methods to meet the needs and requirements of the age group in relation to art education, they will opt the easiest method immediately available to them i.e. the path of imitation. The aspects like self-expression, imagination, creativity, etc. will become non-issues at the above-mentioned situation. The students will slip into the abyss of darkness, without fulfilling the objectives of art education.

The methods of teaching art at the secondary level should be designed in such a way that they ensure all the opportunities for self-expression. They must also be able to

meet the needs and requirements of the age group. Do the existing secondary art education curriculum provide all the opportunities for self-expression? What are the methods and drawbacks of the present system of secondary art education? What are the practical problems faced by the secondary school art teachers at the implementation of the existing art curriculum? These are important questions, which have to be answered if one wants to modify the existing system of art education. The answers to such questions can be obtained only through systematic research investigations. The studies conducted in India show that ample importance has not been given so far to study the present system of secondary art education or to develop or modify the same to update. It is also necessary to state that, it seems, much effort has not been made to use the available knowledge based upon studies conducted in the discipline of art education. The timely modifications of the system and the continuous research in the same field, not only make the system to survive but they also enable it to lead into the path of progress. Actually it is the duty of the researcher to study the present day secondary art education system, renew it and also to study the effectiveness of the same. All the preceding facts indicate the need for a systematic research in the field of secondary art education in India. The present study based upon the above-mentioned questions clearly differs from all other researches conducted in India and abroad. Present study not only tries to develop an art education curriculum, but it also tries to understand the present problems related to art education guide-lines of the Central Board of Secondary (C.B.S.E) and the Rajasthan State Board of Secondary Education (R.S.B.S.E) and also the practical problems faced by art teachers in the Rajasthan State. So the present study will definitely contribute a substantial amount of knowledge into the area of secondary school art education in India.