

The Impact of Arts Education to Enhance of Aesthetic Sense Ability for Basic Level Pupils

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Abstract

This paper studies the impact of arts education to enhance of aesthetic sense ability for basic level pupils. The descriptive analytical and experimental methods are used in this research. The study sample consists of pupils totaling (20) pupils of the third level, batch (2005-2006) from (Rofida) Basic School - a private girl's school, one of the schools of: The private Education schools of the African council. - Republic of the Sudan. The aim of this study is to recognize of aesthetic sense and the arts as essential components of a comprehensive education leading to the full development of the individual that will ensure full and harmonious development and participation in social and artistic life. The results showed there are significant differences in the experimental group after the test, which confirms that the teaching of art education leads to enhance of aesthetic sense ability for basic level pupils. The researcher recommended to recognizing that art education brings the aesthetic sense through engendering a range of cross-cutting skills and behaviors and values.

Key Words: Art education, enhance, aesthetic sense ability.

Introduction

Some studies suggest that the degree of arts education within a school may be correlated with differences in school culture, including factors such as the way students and teachers interact, the learning culture within the school, etc. These studies suggest that the nature and degree of arts education within a school may support student learning and other outcomes in a variety of indirect ways, beyond simply the transfer of students' learning in arts domains to other learning domains. Some authors argue that more research should focus on the school-level effects of arts provision, that is, "what happens in schools when the arts are given a prominent role?" (Winner & Hetland, 2000), including the ways in which arts learning interacts with the school learning climate, school approaches to curriculum design and decision making and other variables such as families, communities and culture (Horowitz & Webb-Dempsey, 2002).

It is also worth mentioning that many researchers have pointed out that, through engendering a range of cross-cutting skills and abilities in learners and by motivating students to take an active participation in class, arts education is recognized as a means of achieving one of UNESCO's central educational goals: quality education. It is, therefore, critical that the arts be given a central place in all educational programs and activities, both formal and informal, with the ultimate goal of mainstreaming arts education worldwide (Shaeffer, S., 2005).

Some studies indicate the importance of visual arts in supporting students to develop visual perception (which could have an impact on literacy), although there are few studies that can yet demonstrate this. Proponents of the study of visual art as a tool for the study of visual culture suggest that this can support students to engage with, explore and critique their ideas, beliefs, values and identities, as well as the values of popular culture, society and so on. Of all the arts disciplines discussed in this review, visual arts may provide the least in terms of "conclusive" findings about the outcomes of arts learning, although qualitative and mixed-method studies provide insights into particular kinds of learning outcomes from particular kinds of visual arts learning experiences.

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This may be because, as outlined above, "the phrase 'visual arts' can mean any number of practices, objects, or processes" (Baker, 2002, p. 146).

Importance of the study:

1. To recognize the enhancing of aesthetic sense ability.
2. To communicate a vision on the importance of art education for building a creative and culturally aware society.

The Objectives of the study:

1. To recognize of aesthetic sense and the arts as essential components of a comprehensive education leading to the full development of the individual that will ensure full and harmonious development and participation in social and artistic life.
2. To development of aesthetic sense ability.
3. To recognizing the value of art education in preparing students and learning process and their role in developing cognitive and social skills, promoting innovative thinking and creativity.

The statement of the problem:

- The need for advocacy in art education is not new. Most of the studies have emphasized the value of arts education for its potential to enrich the lives of students by providing an outlet for their creative expression, developing their aesthetic sense, opening their minds to the full range of human experience, and helping them to see and feel the beauty inherent in shape, color, harmony and movement. These messages are vital and must continue to be communicated but, in today's environment, they are not enough.
- The objective of this study is to recognize of aesthetic sense and the arts as essential components of a comprehensive education from the third year pupils from (Rofida) Basic School, (Private Education schools of the African council).
- The current study is checking of the effect of art education to enhance of aesthetic sense and their role in developing cognitive and social skills, promoting innovative thinking and creativity.

Hypotheses of the Study:

1. There are significant differences in the experimental group after the test, which confirms that the teaching of art education leads to enhance of aesthetic sense ability for basic level pupils.

Sample of the Study:

This study involved a total sample of (20) Pupils the researcher has chosen the population of the research from the third year pupils from (Rofida) Basic School (2005-2006) a private girl's school, one of the schools of: The private Education schools of the African council- Republic of the Sudan.

Methodology of the Study:

This study involved a total sample of (20) Pupils the researcher has chosen the population of the research from the third year pupils from (Rofida) Basic School (2005-2006) a private girl's school, one of the schools of: The private Education schools of the African council. Firstly, the 20 Pupils were asked to drawing or painting any shape. The simple acts of drawing in actually play an important role in a child's physical, emotional, and cognitive development. Like no other activity, drawing allows young children to express emotions, experience autonomy, and build confidence. After a period of four weeks will be re-test. This opportunity it is quite enough to make decisions contributes to the emerging sense of autonomy which is so important for a esthetic sense development.

Aesthetics

The concept of "aesthetics" was coined by the philosopher Alexander von Baumgarten in the mid-eighteenth century. It is derived from the Greek aisthesis, meaning sense perception. For Baumgarten (1750), aesthetics had to do with the perfection of perception and only secondarily with the perception of perfection, or beauty. By limiting aesthetics to the perception of the "unity-in-multiplicity of sensible qualities," as he put it, Baumgarten hoped to insulate it from being reduced to "arid" intellection.

He believed that the intellect or "reason" was the poorer for the fact that it trafficked exclusively in "distinct ideas," as opposed to the "confused and indistinct ideas" which were the commerce of the senses. For Baumgarten, therefore, the aesthetic was rooted in the body - specifically, in the disposition to sense acutely - and involved attending to the nature of sensory experience in itself, rather than trying to intellectualize sensation (Gregor, 1983).

Baumgarten's new "science" was quickly appropriated and just as quickly subverted by his contemporaries. They replaced his emphasis on the sensuous disposition of the aesthete with taxonomy of "the five arts" (architecture, sculpture, painting, music, and poetry). The scope and criteria of the various arts were delimited in terms of the dualism of vision (epitomized by painting) and hearing (epitomized by either music or poetry). The "dark" or "lower" senses of smell, taste, and touch were deemed too base to hold any significance for the fine arts. Theatre and dance were also excluded on account of their hybrid character, since they played to more than one sense at once (Rée, 2000)

Baumgarten's worst fears concerning the intellectualization of aesthetic perception were realized in Immanuel Kant's Critique of Judgment (1790). Kant attempted to transcend the dualism of vision and hearing and replace it with a fundamental division between the "arts of space" (e.g. painting) and the "arts of time" (e.g. music), accessible to "outer intuition" and "inner intuition" respectively (Rée, 2000). It could be said that Kant rarefied aesthetics by divorcing it from perception and substituting intuition. After Kant, aesthetic judgment would be properly neutral, passionless and disinterested (Turner 1994; Eagleton 1990). This definition of aesthetics guaranteed the autonomy of the enclave now known as "art" but at the expense of sensory plenitude.

The arts as aesthetic experience

Many of the curriculum documents which were written in the period before the introduction of the national curriculum were influenced by writing in the philosophy of education. Hirst's (1974) philosophical analysis 'Liberal Education and the Nature of Knowledge' had defined seven 'disciplines' or 'forms of knowledge' which each had central concepts peculiar to the particular form and a distinct logical structure.² As liberal education is aimed at achieving an understanding of experience in many different ways, it was argued that syllabi should be constructed to include all the disciplines. Hirst's theory has been criticised and later revised (Pring, 1976; Smith, 1981; Hirst 1993) but its influence was apparent in many official documents of this period. The inclusion of 'literature and fine art' as a distinct form of knowledge or area of experience (the term often preferred in the less philosophical reports) ensured that the arts were not entirely neglected. The analysis sometimes took different forms. The HMI publication *A View of the Curriculum* published in 1980 identified the 'aesthetic and creative' as a key area of experience (Department of Education and Science, 1980). This terminology was continued in the 1985 DES publication *The Curriculum from 5 - 16*:

This area is concerned with the capacity to respond emotionally and intellectually to sensory experience; the awareness of degrees of quality; and the appreciation of beauty and fitness for purpose. It involves the exploration and understanding of feeling and the processes of making, composing and inventing. Aesthetic and creative experience may occur in any part of the curriculum, but some subjects contribute particularly to the development of pupils' aesthetic awareness and understanding because they call for personal, imaginative, affective, and often practical, responses to sensory experience. (DES, 1985:17) The primary implication of Hirst's forms of knowledge approach is that curriculum description tended to focus more on 'aesthetic and creative experience' rather than arts in education per se. Although all the curriculum documents leading up to the national curriculum acknowledged the value of the aesthetic, there was a strong feeling that the arts were slowly being marginalized. The Gulbenkian report was originally published in 1982 but its 32-33 is the introduction to the second edition in 1989 which provides a clearer perspective on the social and political context and the concerns about the arts which were predominant at the time (Robinson, 1982; 1989). It argued that the arts were at risk from two misconceptions (Robinson, 1989).

First, to those who argued that the main role of education is to prepare young people for work, arts education evidently seems unnecessary except for those looking for arts jobs. Second, through the emphasis in some teaching on creativity, self-expression, and personal development, the arts had become associated with nonintellectual activities, and therefore seemed to lie outside the priorities of those who argued for a return to 'traditional' academic values' (Robinson, 1989: xii). Here then is an implicit recognition of two polarities: the contrast between utilitarian and liberal views that had emerged in the pre-war period and were thought to be rising again; and secondly, the distinction between self-expression and tradition which inhibited the formation of a more integrated conception of the value of the arts.

The report itself identified six main areas related to the justification of the arts in the curriculum: developing a full variety of human intelligence (in contrast with academic study and logic-deductive thought); creative thought and action (for adaptability); education of feeling and sensibility; exploration of values; understanding cultural change and differences; developing physical and perceptual skills. The Gulbenkian report was authored by Ken Robinson who also wrote the National Advisory Committee on Creative and Cultural Education (NACCCE) report *All Our Futures* in 1999.

Discussion of the results:

Analysis data of the hypothesis:

(There are significant differences in the experimental group after the test, which confirms that the teaching of art education leads to enhance of aesthetic sense ability for basic level pupils.).

Table 1: Results of Paired Samples Statistics

One-Sample Statistics				
Variable	N	Mean	Std. Deviation	Std. Error Mean
Experimental group	20	165.85	29.290	6.550

One-Sample Test						
	Test Value = 196					
	t	df	Sig. (2-tailed)	Mean Difference	95% Confidence Interval of the Difference	
					Lower	Upper
Experimental group	-4.603	19	.000	-30.150	-43.86	-16.44

According of the results and summarize the collected data and the analysis performed on those data relevant to the impact of art education in enhance of aesthetic sense ability for basic level pupils. The researcher has arrived at the following results: There are significant differences in the experimental group before and after the test, since the potential value = (0.000) is less than (0.05); it means there are differences in the artistic sense ability for basic level pupils, from their counterparts.

Through the above tables (1-2) are there is a significant differences in the performance of the experimental group before and after the implementation of the art education program through the potential value, which amounted to (0.000) which is less than the level of error allowed (0.05%) for the benefit experimental group through the arithmetic mean value, which is amounted to (165.85) with mean of known students. When pupils introduced to cultures that included drawing, they tend to experiment, scribble, or attempt realistic drawings from the start. There seems to be great variation in first attempts. However, in general, we find that children tend to draw from a cultural perspective, imitating design and composition reflected in their drawings or other aspects of the adult culture including as it is shown in the drawings aesthetic sense.

Culture plays a large role in whether or not drawing will enter into a child's repertoire of behavior. For example, Taiwanese and Chinese American parents tend to plan more drawing time for their children than do European American parents. As a result of more time spent drawing, Taiwanese, and Chinese American children's drawings have been deemed more advanced than those of their counterparts (Berk, 1994). At present, 'foster creativity in children' is one of the most commonly used slogans in Chinese kindergartens. Its meaning is spelt out in the arts section of the latest national 'Guidelines for Early Childhood Education – Trial Version' (Early Childhood Education, 2001, in Chinese). In this document, the importance of encouraging young children to be creative and expressive and to respect independent thinking is highlighted, as well as the need to avoid training for skills and memorising of knowledge only. The document advocates a relatively children-centred educational ideology, which necessitates a child-centred pedagogy and is supported by the majority of Western educators. Nonetheless, the notion of creativity as understood by Chinese teachers, and the strategies through which creativity is fostered in a culture contrasting with the Western one, deserves thorough investigation. Teaching is not independent of learning. Moreover, for the study of creative pedagogies, the concept of teaching creatively and creative learning should be distinguished (Jeffrey and Craft, 2004).⁵

Results:

1. There are significant differences in the experimental group after the test, which confirms that the teaching of art education leads to enhance of aesthetic sense ability for basic level pupils.

Conclusion:

As this paper has shown, about "the impact of arts education to enhance of aesthetic sense ability for basic level pupils" is the development of the individual's capacity to realize of esthetic sense. The research in art education focuses on the impacts and outcomes for learners across a range of measures, including cognitive, social, attitudinal benefits. Benefits at the collective level can include development of social bonds and the expression of communal meanings. Most authors argue that empirical studies need to be specific about the type of arts activities in which students are engaging (McCarthy et al., 2004, p. 33). The researcher noted that the presence of the teaching of art education leads to development of aesthetic sense ability for basic level pupils. This step could be to contribute of a solid strategy within the art education Curricula to guide research for this area.

Recommendations:

According to the previous results, the researcher recommends the following:

1. Recognizing that art education brings the aesthetic sense through engendering a range of cross-cutting skills and behaviors and values.
2. Development of aesthetic sense through art education, it promotes the insights and perspectives, the creativity and initiative, and the critical reflection and occupational capacities which are so necessary for life.
3. Recognizing the value of art education in preparing students and learning process and their role in developing cognitive and social skills, promoting innovative thinking and creativity.

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