

The Role of Art Education on the Development of the Children Creative Abilities of the Basic Level Pupils

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Abstract

This paper studies the role of art education on the development of the children creative abilities of the basic level pupils. The descriptive analytical and experimental methods are used in this research. The researcher expecting the development of creativity to basic level pupils from teaching art education. The study sample consists of pupils totaling (100) pupil 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. There are topics of development of the children creative abilities, were prepared depending on educational institutions can contribute to learn art education through well-structured artist-school and artist-teacher partnerships. The results showed there are significant differences between the experimental group and control group before and after the test, which confirms that the teaching of art education leads to development of the children creative abilities of the basic level pupils. The researcher recommended the Ministry of Education should be a comprehensive strategic plan focusing on the development of development of the children creative abilities of the basic level pupils.

Keywords: art education; children; creative abilities, basic level

INTRODUCTION

Effective professionals provide a balanced curriculum – that is, they plan for a wide range of curriculum or content areas including literacy, numeracy, expressive arts, technology, science, physical education, health, environmental and social studies. The Learning and Development Outcomes incorporate these different curriculum areas in a holistic way rather than as separate content areas. Children's dramatic or social play typically involves holistic learning that links to all five Learning and Development Outcomes.

Innovation, on the other hand, is the process of reducing creative ideas to practice, making some systems, components or equipment. The success of a creative process depends to a great extent on the individual, and the environment that exists around him.

Generally, a creative process involves five significant steps: first insight, preparation, incubation, illumination and verification. Innovation

The Association for Supervision and Curriculum Development (ASCD) is a non-profit member-based organization, founded in 1943, with more than 175,000 members from over 100 countries. The ASCD develops programs, products, and services for educators. Early in 2007, the ASCD launched a Whole Child Initiative to help ensure that children are healthy, safe, engaged in learning, supported by

caring adults, and academically challenged (Brown, 2008). There is ample evidence suggesting that the elementary school years are crucial for children to develop social, emotional, intellectual, and physical skills and sensibilities in order that they may lead healthy and active lives (Graber, Locke, Lambdin, & Solmon, 2008). Scholars, educators, and philosophers who hold a holistic view of child development share the view that education in elementary school should be education for life.

The UNESCO Director-General's international appeal to promote arts education in formal and non-formal settings stressed the message, "Creativity is our hope". Within this framework, the need to reform education systems in the region to include the "Arts in Education" approach, its benefits and its relation to the "art for art's sake" method was extensively discussed.

The key features of the Arts in Education (AiE) approach include:

- AiE uses the arts as a tool for equipping students with knowledge and skills across the curriculum to stimulate cognitive development and to encourage innovative and creative thinking.
- The AiE approach is often explained using the concept of "multiple intelligences", reflecting the belief that there are many kinds of intelligence and a number of ways of learning.

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).

IMPORTANCE OF THE STUDY

1. To recognize the importance of teaching art education for pupils.
2. The researcher expecting the development of creativity to basic level pupils from teaching art education.

THE OBJECTIVES OF THE STUDY

1. Development of thinking abilities.
2. Development of abilities needed for creative thinking.
3. Integrate critical and creative dispositions and abilities to meet learning needs.

THE STATEMENT OF THE PROBLEM

The objective of this study is to development of thinking abilities from the third year pupils from (Rofida) Basic School, (Private Education schools of the African council). The current study is checking status of role of art education on the development of the children creative abilities, in a selected number of the girls from basic level pupils.

HYPOTHESES OF THE STUDY

1. There are significant differences between the experimental group and control group before and after the test, which confirms that the teaching of art education leads to development of the children creative abilities of the basic level pupils.

LIMITATIONS OF THE STUDY

The major obstacle that was encountered in this research study was the difficulty in persuading invited pupils to actually participate in the study activities. Any number of theories might be advanced as to the lack of interest in participating. The amount of time required, a sense that the incentive was not worth the time, confusion or suspicion as to the nature of the study, or simply the levels of prior commitments that participants had during the full swing of the school year. Any or all of these may have contributed to the lack of participation.

This study involved a total population of (800) Pupil, the researcher has chosen the sample of the research totaling (100) 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.

SAMPLE OF THE STUDY

This study involved a total sample of (100) Pupil 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 (100) Pupil 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 100 students were asked to draw any shape. This test was marked out of 10 using the criteria below. After a 2-week period the specific creative concepts program was taught which depends largely on the individual, and the environment references and visits to explore for themselves different drawing. Each student was then given the same task to undertake: draw another shape based on idea.

The total score for the test is 10 marks and the marks were distributed as follows:

First: insight: two marks, preparation: two marks, incubation: two marks, illumination: two marks and verification. Innovation: two marks.

Art Education

A survey conducted in the Asia-Pacific Region revealed that arts education is present on the official curriculum of 42% of all countries in the Region. For the majority of countries surveyed, the ministries of culture and education handle arts education in an independent or joint capacity, and the implementation of integrated learning transpires in a variety of pedagogical approaches. The major obstacles to arts education were identified as lack of budget, resources and expertise.

The connections between feeling, making, and learning have been espoused for centuries. We would do well to take to heart John Dewey's 1906 definition of art:

To feel the meaning of what one is doing, and to rejoice in that meaning: to unite in one concurrent fact the unfolding of the inner life and the ordered development of material conditions - that is art (Dewey, 1906/1977).

As Jackson (2002) reminds us, the first four words of Dewey's definition – "to feel the meaning" – imply that meaning and feeling are connected, that "meaning can be felt as well as cognized (p. 168)". The logical positivists of Dewey's time and some cognitive psychologists of today might not be comfortable with the conjoining of meaning and feeling that Dewey heralded. But to experience something fully, one requires both understanding and feeling, and both understanding and feeling ought to characterize children's experiences in arts education (Jackson, 2002; Pessoa, 2008). Music educator Bennett Reimer (2004) makes an even more explicit link between music, mind, and feeling; he argues that recent research on brain function suggests that emotion is at the root of feeling, of learning, and of changes in the state of the body, because emotion serves a primary role in activating the brain and consciousness (Damasio, 1994). Many other researchers and educators espouse the importance of emotion to learning (Goleman, 1995; Pessoa, 2008; Rettig&Rettig, 1999).

Much furor has been generated by the research on brain structures and functions conducted over the past two decades. While more work needs to be done before the results of neuroscientists studies can be taken into the classroom, researchers, teachers, and neuroscientists alike agree that a child's brain needs to be stimulated in a variety of ways to foster development.

The brain is not fully developed at birth, or even in the first few months and years of a child's life. Research on brain development provides evidence that variety of experiences in early childhood are needed in order for a child's brain to fully develop. At birth, a baby's brain contains trillions of neurons; while some of these neurons have specific functions already assigned to them; many others remain to be shaped by experience. Through experience, these unconnected or "pure" neurons become connected with other neurons, thereby becoming integrated into the overall circuitry of the brain. Without experience, the pure neurons die out (Begley, 2007). The connections give the brain its power. The environment provides abundant stimulation for developing the neural circuitry, through objects, patterns, noises, and sounds (Bruer, 1998).

Even though there is strong evidence that the brain is most malleable during the first ten years of life, people can learn at any age because of what is termed the brain's plasticity – that is, the brain's ability to change and adapt throughout the human lifespan

(Flohr, 2010; Greenough, 1997; Jensen, 2008). The brain is part of a much larger system, which includes the spinal cord and the peripheral nerves, sending and receiving messages from the brain. Further, the brain regulates the release of hormones into the bloodstream, and as such, extends throughout the body (Flohr, 2010).

Recent brain research has examined the critical and optimal periods in brain development, the influence of experience on brain development, the relationship between cognition and emotion, and the transfer of learning from one context to another.

While researchers, teachers, and neuroscientists agree that a child's brain needs to be stimulated in a variety of ways to foster development, carefully designed studies are required to understand how the brain functions and to provide helpful evidence-based strategies for improving instruction. Existing brain research suggests that experiences in the arts – particularly extended musical experiences – contribute to a fully functioning brain and body. The research also suggests that we have a responsibility to provide rich arts teaching for all students. It is not the case that arts instruction should be concentrated on the so-called talented, as it is far more likely that experience, rather than genetics or brain structure, breeds accomplished artists (Ericsson &Charness, 1994).

We can agree to see the creativity on the basis that a system of cognitive mental processes of successive Sophisticated Mental Process-That system, which deals with many different types of information mission is to combine this information together to produce a coherent set of ideas Then turn those ideas to take the form of tangible products within the allocated Physical activities. Hence we get that creator child who needs to be a private mental skills to deal with each step of the things and organize with each other, Also need the skills of visual skills to coordinate between the output and production of the final ideas of the side And mental skills and knowledge to connect the optical network of relationships - knowledge of the other hand.

DISCUSSION OF THE RESULTS

Analysis Data of the First Hypothesis

(There are significant differences between the experimental group and control group before and after the test which confirms that the teaching of art education leads to development of the children creative abilities of the basic level pupils).

Table 1: Results of Paired Samples Statistics:

Paired Samples Statistics		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	Experimental Before	67.15	100	10.487	1.049
	Experimental After	68.29	100	10.676	1.068

Table 2: Results of T-Test and Descriptive Statistics for development of the child creator:

Paired Samples Test		Paired Differences				t	df	Sig. (2-tailed)	
		Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
					Lower	Upper			
Pair 1	Experimental Before & After	-1.142	1.966	.197	-1.533	-.752	-5.810	99	.000

According of the results and summarize the collected data and the analysis performed on those data relevant to the role of art education on the development of the children creative abilities of the basic level pupils. The researcher has arrived at the following results:

There are significant differences between the experimental group and control group before and after the test, since the potential value = (0.000) is less than (0.05); it means there is significant differences between the pupils grades before and after the exam. This suggests a significant difference between the two group’s performance before and after according training program.

Through the above tables (1-2) are there is a significant differences between the performance of the experimental group before and after the implementation of the program through the potential value, which amounted to (0.000) which is less than the level of error allowed (0.05%) for the benefit after applying the program through the arithmetic mean value, which is amounted to (68.29) that is greater than the arithmetic mean value before implementing the program, amounting to (67.15). Which confirms that the teaching of art education lead to development of the children creative abilities of the basic level pupils.

In a three-year study of young children aged two and a half through seven years, (Posner, Rothbart, Sheese, and Kieras,2008) determined how training in the arts influences other self-regulatory processes through the underlying mechanism of attention. Children in the study were randomly assigned to control and experimental groups and data were collected through questionnaires for teachers and parents, along with observations of the children. The findings resulted in a general framework for describing how arts training influences cognitive processes. Posner et al. found that heightened motivation to perform or take part in

an arts activity produced the sustained attention necessary to improve performance.

A comprehensive American study, tracking 25,000 middle school students over a ten-year period, indicates that for all students – but particularly for those in the lower socio-economic group – academic performance, attitudes, and behaviour are all positively correlated with high arts involvement (Catterall, Chapleau, &Iwanaga, 1999).Among students from low socio-economic households, 43.8% of those highly involved in the arts scored in the top two quartiles in reading, compared to 28.6% of students with little or no arts engagement. When the entire student sample was considered, 70.9% of students with high arts engagement scored in the top two quartiles in reading, compared to 46.3% of the students with low arts engagement. Catterall et al. also found that the probability of being highly involved in the arts is twice as high for economically advantaged students—not a surprise, of course, but an argument for the importance of the arts in the public school system.

In China’s Eleventh Five-Year Plan, announced in March 2006, the significance of fostering creativity or training children to be creative individuals, who are innovative and can come up with new ideas and products in their line of work, became a priority. In the Western world, creativity has been studied widely. Early years programmes that emphasise the role of creativity in the curriculum are found in Western educational settings (e.g. Jeffrey and Woods, 2003; Craft, 2000; Duffy, 1998). However, the significance of fostering creativity in Chinese educational settings had not received enough attention until recent years.

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).

RESULTS

There are significant differences between the experimental group and control group before and after the test, which confirms that the teaching of art education leads to development of the children creative abilities of the basic level pupils.

CONCLUSION

This paper studies of role of art education on the development of the children creative abilities of the basic level pupils. The researcher noted that the presence of the teaching of art education leads to development of the children creative abilities of the basic level pupils. The practical applications of this study are vast and should demonstrate the importance of art education in relation to developing creativity. Scientists can use the findings of this research to help create guidelines for art education teachers and professionals.

RECOMMENDATIONS

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

1. The curriculum administration at the Ministry of Education should be design a books of art education for the all of pupils levels.
2. A Comprehensive strategic plan focusing on the development of development of the children creative abilities of the basic level pupils.
3. Develop creativity, pupils should be encouraged / trained in divergent thinking and provide opportunities to cultivate these habits.

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