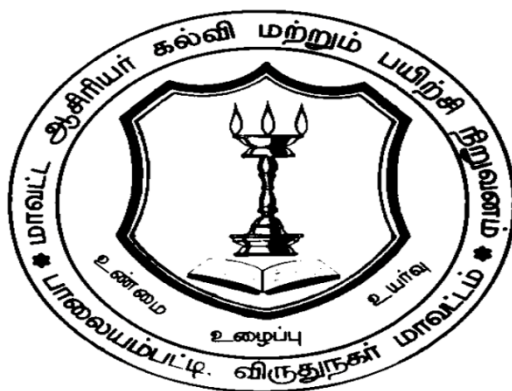


**A study to understand the role of visual arts in the
teaching and learning of social science of High
Schools in Sivakasi Block**

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RESEARCH PROJECT REPORT



**Submitted to
THE STATE COUNCIL OF EDUCATIONAL RESEARCH AND TRAINING
CHENNAI- 600 006**

February 2022

DECLARATION

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I hereby declare that the project entitled “**A study to understand the role of visual arts in the teaching and learning of social science of High Schools in Sivakasi Block**” submitted by me to the State Council of Educational Research and Training, Chennai - 6 under project work 2021-2022 is the original and independent project work carried out under the guidance of Dr. P. Selvi, Principal, DIET, Palayampatti, Virudhunagar District. This work has not been submitted earlier for completing any project work or other similar titles in this or any other institution.

Place: Palayampatti

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I hereby declare that the project entitled “**A study to understand the role of visual arts in the teaching and learning of social science of High Schools in Sivakasi Block**” submitted by me to the State Council of Educational Research and Training, Chennai - 6 embodies the results of Research project work carried out by Mrs. S. Saravanakumari, Lecturer, DIET, Palayampatti, Virudhunagar District. This work has not been submitted earlier for completing any project work or other similar titles in this or any other institution.

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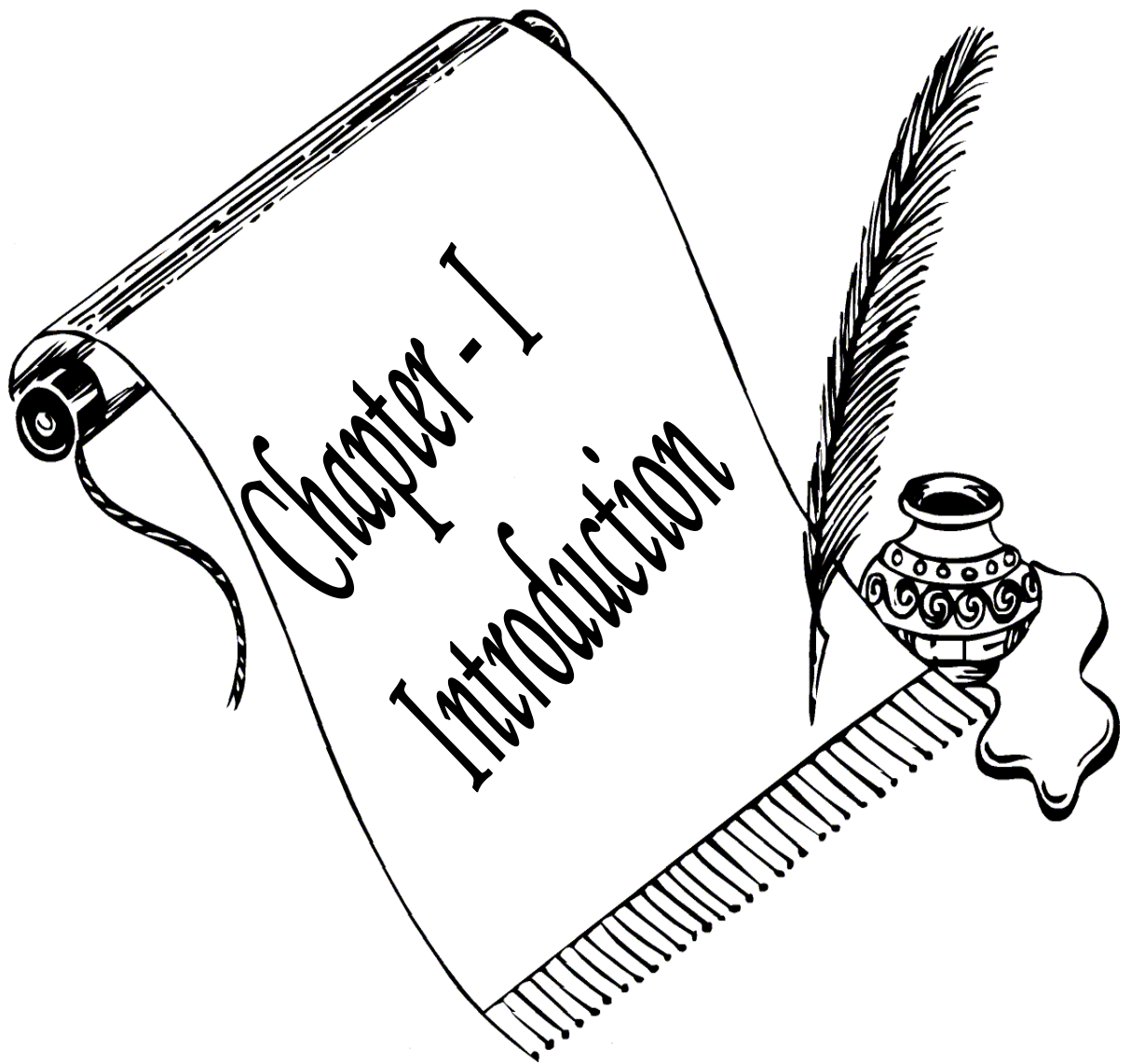
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Chapter - 1

INTRODUCTION

"Education is the most powerful weapon which you can use to change the world."

– Nelson Mandela

The word 'education' must have been derived from Latin words, namely Educere and Educare. Education is a fundamental pillar of any society, playing a crucial role in shaping the development and progress of individuals as well as the nation as a whole (Durkheim, 2015). Education can be defined as learning for its own sake. (Hinchliffe, 2001). Education is not only important for the financial development of indigenous people, but it also plays a significant role in strengthening their society and equipping them to face the challenges of life (Ramli & Dawood, 2021).

Education is a key issue for donors wanting to bring about social change in India (Vahil, 1953). A quality education enhances the intellectuality of a nation and contributes to its economic development. Furthermore, education is crucial for fostering holistic national development (Domfeh & Hunsaker, 2020). It is evident that countries worldwide are actively seeking ways to promote quality education for their citizens, as it enables individuals to

acquire the skills, knowledge, and behaviours necessary for society (Domfeh & Hunsaker, 2020).

Education is a fundamental pillar of any society, shaping the future of individuals and nations alike. In India, the landscape of education is as diverse and complex as the nation itself. With a rich history of ancient educational institutions like Takshashila and Nalanda, India has long been a hub of learning and knowledge. Today, the country's education system is a blend of traditional wisdom and modern advancements, reflecting the unique challenges and opportunities of a rapidly evolving society. From schools to universities, the quest for quality education is a driving force behind India's quest for inclusive growth and sustainable development. Education in India is a topic of great importance, as it plays a vital role in the overall development and progress of the nation. India has made significant strides in terms of providing education to its citizens, especially after gaining independence in 1947. However, there are still several challenges that need to be addressed in order to ensure quality education for all.

The importance of high school education is underscored by its role in preparing educators to meet the needs of students in a rapidly changing society (Crow, 1951). This is further supported by the inclusion of education as a subject in the high school curriculum in several states, indicating its growing recognition as a suitable subject for secondary instruction (Sies, 1908). The significance of high school education is also evident in students' perceptions, with a majority expressing their intention to pursue higher

education after completing high school (Sparta, 2005). The academic success of students in grades six through eight is poor. Middle and early college high schools offer traditionally underserved students the opportunity to simultaneously engage in high school and college classes (Born, 2006). Educators perceive subject selection, career pathing, personal and social issues as challenges in their task of preparing learners to cope with the transition from high school to university (Setlalentoa, 2013).

India's education system, particularly in higher education, has seen significant growth in the number of institutions and colleges (Pethe, 1963). However, there are still challenges in achieving universalisation of elementary education, particularly in terms of equity, inclusion, and quality (Rustagi, 2010). The country's higher education market is substantial, but there is a need for more universities and colleges to increase the percentage of students pursuing higher education (Gupta, 2012). The historical context of education in India is also important, with a focus on the educational work done in the early 20th century (Mohanty, 1914).

1.1 Visual Arts

Visual Arts education is a crucial platform for the development of future artists, designers, and art historians, providing a space for critical dialogue and professional practice (Honour, 1995; Walmsley, 2021; Bryant, 2021; Richards, 2021). This education encompasses a range of media, including animation, digital design, drawing, illustration, painting,

photography, and transmedia sculpture, and is grounded in both art and media theory and practical knowledge (Honour, 1995; Walmsley, 2021; Bryant, 2021; Richards, 2021). The study of art history is also a key component, integrating historical knowledge with critical writing and analysis (Honour, 1995; Walmsley, 2021; Bryant, 2021; Richards, 2021).

Visual arts encompass a wide range of artistic disciplines, including painting, drawing, sculpture, printmaking, photography, filmmaking, and more. These forms of art utilize visual elements to express ideas, emotions, and concepts. Visual arts have been an integral part of human culture for millennia, serving as a means of communication, expression, and reflection of societal values and beliefs. They can evoke a wide range of responses from viewers, provoke thought, challenge perceptions, and inspire creativity. Additionally, visual arts play a significant role in documenting historical events, shaping cultural identities, and fostering individual and collective imagination.

Visual arts encompass a vast array of creative disciplines that utilize visual elements to convey ideas, emotions, and concepts. From ancient cave paintings to modern digital installations, visual arts have been an integral part of human expression throughout history. This expansive field includes traditional mediums such as painting, drawing, sculpture, and printmaking, as well as more contemporary forms like photography, filmmaking, digital art, and installation art. Each medium offers its own unique set of tools and techniques for artists to explore and manipulate, allowing for a rich tapestry of visual experiences.

Painting, perhaps one of the oldest and most revered forms of visual art, involves applying pigment to a surface, typically canvas, paper, or wood, to create images and compositions. Artists use various tools such as brushes, palette knives, and even fingers to manipulate the paint and convey their intended message. Painting encompasses a wide range of styles, from the realism of the Renaissance masters to the abstract expressions of the modern era, providing artists with endless possibilities for experimentation and innovation.

Drawing, another fundamental aspect of visual arts, involves creating marks or lines on a surface, often with the use of pencils, pens, charcoal, or pastels. Drawing can range from simple sketches to highly detailed Visual Arts Integrated Learning and intricate works of art, serving as a means of exploration, observation, and communication for artists. It is a versatile medium that allows for spontaneous expression and precise rendering, making it a favorite among artists of all skill levels and backgrounds.

Sculpture, on the other hand, is the art of creating three-dimensional forms and shapes, often using materials such as clay, stone, metal, wood, or found objects. Sculptors employ a variety of techniques, including carving, modeling, casting, and assembling, to transform raw materials into sculptural works that engage with space and form in unique ways. Sculpture can be monumental or intimate, figurative or abstract, and it has the power to evoke tactile, visceral, and emotional responses from viewers.

Printmaking is another important aspect of visual arts that involves creating multiple copies of an image or design using various printing techniques, such as etching, engraving, lithography, screen printing, and relief printing. Printmaking allows artists to produce editions of their work, making it more accessible and affordable to a wider audience. It also encourages experimentation with different materials, surfaces, and printing processes, leading to innovative and unexpected results.

Photography, a relatively young medium compared to painting and sculpture, has revolutionized the way we see and understand the world around us. By capturing light and shadow on light-sensitive surfaces, photographers are able to freeze moments in time, document reality, and create compelling narratives through imagery. From documentary photography to fine art photography, this medium offers endless possibilities for exploration and interpretation, blurring the lines between reality and imagination.

Filmmaking, yet another modern addition to the visual arts landscape, combines elements of visual storytelling, cinematography, sound design, and editing to create immersive and engaging cinematic experiences. Films have the power to transport audiences to different worlds, evoke powerful emotions, and provoke thought and introspection. With advancements in technology, filmmakers now have access to a wide range of tools and techniques for capturing, editing, and presenting their stories in innovative and groundbreaking ways.

Digital art, a relatively recent development in the world of visual arts, encompasses a broad spectrum of creative practices that utilize digital technologies such as computers, software, and the internet to produce art. From digital painting and illustration to 3D modeling and animation, digital art offers artists new ways of working, collaborating, and sharing their creations with global audiences. It blurs the boundaries between traditional and new media, challenging notions of authorship, authenticity, and ownership in the digital age.

Installation art, yet another contemporary form of visual art, involves creating immersive and site-specific environments that engage with space, architecture, and the viewer's senses. Installation artists often incorporate a wide range of materials, objects, and technologies to transform galleries, museums, and public spaces into interactive and thought-provoking experiences. Installation art invites viewers to explore, interact, and participate in the artwork, blurring the boundaries between art and everyday life.

Visual arts encompass a diverse and dynamic range of creative practices that have evolved and expanded throughout history. From traditional mediums like painting, drawing, and sculpture to more contemporary forms like photography, filmmaking, digital art, and installation art, visual arts continue to push the boundaries of creativity, innovation, and expression. Whether it's capturing the beauty of the natural world, exploring the depths of the human

psyche, or challenging social and political norms, visual artists play a vital role in shaping our understanding of ourselves and the world we inhabit.

1.2 Visual Arts in Education

Visual arts education plays a crucial role in fostering creativity, critical thinking, and cultural awareness among students. Incorporating visual arts into education provides students with opportunities to explore, experiment, and express themselves in meaningful ways. Through engagement with various artistic mediums, techniques, and processes, students develop a deeper understanding of visual language, aesthetics, and the role of art in society. Visual arts education not only nurtures artistic skills but also cultivates essential life skills such as problem-solving, collaboration, and self-expression. The role of visual arts in education is multifaceted, as highlighted by Taylor (1992) and B Visual Arts Integrated Learningey (2005). Taylor emphasizes the importance of the aesthetic field and the teaching of art as a felt experience, while B Visual Arts Integrated Learningey explores the use of community-based contemporary art in education. Baker (1990) focuses on the early childhood education, underscoring the significance of visual arts in this developmental stage.

At the elementary level, visual arts education introduces young learners to basic artistic concepts and techniques while encouraging exploration and play. visual art education in elementary schools highlights its importance in developing students' visualization literacy (Alper, 2017), contributing to their

social, mental, and emotional development (Demirel, 2011), and enhancing their academic performance (Conway, 2019). However, Bresler (1992) points out a gap between teachers' advocacy for art education and their actual classroom practice, suggesting a need for further exploration of effective teaching methods. Students experiment with a variety of materials and mediums, such as paint, clay, collage, and drawing, to develop their fine motor skills and sensory awareness. Through hands-on activities and creative projects, students learn to observe, interpret, and communicate their ideas and emotions visually. Visual arts education at this level also helps foster imagination, curiosity, and a sense of wonder, laying the foundation for future artistic endeavors.

In middle school, visual arts education builds upon the foundational skills acquired in elementary school while introducing more complex concepts and techniques. However, Paris (1999) highlights a gap in the application of visual arts history and criticism in middle school education, suggesting a need for further exploration in this area. Krauze-Sikorska (2021) emphasizes the role of visual arts in developing visual literacy and competence in children, underscoring the importance of incorporating these elements into middle school education. Students explore a wider range of mediums, styles, and cultural traditions, deepening their understanding of art history and aesthetics. They learn to analyze and critique artworks, both historical and contemporary, developing their visual literacy and critical thinking skills. Middle school visual arts education also emphasizes creativity, self-expression, and personal

voice, encouraging students to explore their unique artistic identities and perspectives.

At the high school level, visual arts education becomes more specialized and focused, allowing students to delve deeper into specific mediums, techniques, and artistic practices. Elpus (2020) found that school size, type, and student demographics play a significant role in the availability of arts courses, with larger traditional public schools being more likely to offer such courses. Sosin (2010) and Gross (2021) both highlight the potential of visual arts education to promote social justice and inclusion, respectively, through the incorporation of relevant content and the use of a disability studies framework. Ghalayants (2022) further emphasizes the importance of integrating visual arts education into the broader school curriculum, as it can enhance students' critical thinking and participation in lessons. Students have the opportunity to pursue advanced coursework in areas such as drawing, painting, sculpture, photography, printmaking, and digital media, honing their technical skills and artistic vision. High school visual arts education also emphasizes portfolio development, art critique, and exhibition practices, preparing students for further study in art and design or careers in the creative industries. Additionally, visual arts education at this level encourages students to explore interdisciplinary connections between art and other subjects such as science, history, literature, and social justice, fostering a holistic approach to learning and creativity.

Beyond the classroom, visual arts education also plays a vital role in promoting cultural understanding, social justice, and community engagement. Katz-Buonincontro (2013) emphasizes the potential of mobile applications to enhance the learning experience, while Goldfarb (2002) highlights the educational applications of visual media in various institutional settings. Lundy (2015) underscores the importance of visual literacy in the 21st century, particularly in discussions of race and diversity. Shulsky (2015) advocates for the integration of art-making and arts education throughout the curriculum, emphasizing its role in promoting critical thinking and problem-solving skills. Through collaborative projects, public art initiatives, and community partnerships, students have the opportunity to address social issues, advocate for change, and make a positive impact in their local and global communities. Visual arts education also provides opportunities for students to develop empathy, compassion, and appreciation for diverse perspectives and experiences, fostering a more inclusive and equitable society.

Visual arts education is essential for nurturing creativity, critical thinking, and cultural awareness among students of all ages. By providing opportunities for exploration, expression, and engagement with various artistic mediums and practices, visual arts education fosters holistic development and prepares students for success in an increasingly complex and interconnected world. As educators, policymakers, and community leaders, it is imperative to recognize the importance of visual arts education and advocate for its inclusion in

school curricula and community programs. By investing in visual arts education, we can empower students to become creative thinkers, lifelong learners, and agents of positive change in society.

1.3 Visual Arts in the Curriculum

Visual arts hold a significant place in educational curricula worldwide, offering students opportunities for creative expression, critical thinking, cultural exploration, and personal growth. Integrating visual arts into the curriculum enriches learning experiences across various subjects and disciplines, fostering interdisciplinary connections and enhancing students' overall cognitive development. Harris (2013) emphasizes the importance of this integration, while Cárdenas-Pérez (2014) highlights the role of the visual arts curriculum in promoting critical thinking and personal growth. Sosin (2010) further underscores the potential of the visual arts curriculum to promote social justice awareness, particularly through the inclusion of labor studies content. These studies collectively underscore the value of visual arts in the curriculum for fostering creativity, critical thinking, and social consciousness. A comprehensive visual arts curriculum encompasses a diverse range of mediums, techniques, and artistic practices, providing students with a well-rounded education in the visual arts and preparing them for a lifetime of artistic exploration and appreciation. Conway (2019) and Yatsky (2020) both emphasize the positive impact of visual arts on students' academic performance, motivation, concentration, confidence, and teamwork. They also

stress the need for collaboration among educators and institutions to maintain visual arts in schools. Demirel (2011) further underscores the role of visual arts in enhancing students' social, mental, and emotional development.

Art-based approaches into curricula can offer many benefits and are often cost-effective ways to engage students (Dueñas, 2020). At the primary level, visual arts play a crucial role in fostering creativity, imagination, and sensory exploration among young learners. Through hands-on activities and playful experimentation, students engage with a variety of artistic mediums such as paint, clay, collage, and drawing, developing their fine motor skills, sensory awareness, and visual literacy. The primary visual arts curriculum emphasizes exploration, self-expression, and experimentation, encouraging students to take risks, make mistakes, and learn from their experiences. By nurturing a love for creativity and self-expression from an early age, the primary visual arts curriculum lays the foundation for future artistic development and lifelong learning.

As students progress to the elementary level, the visual arts curriculum expands to include more structured instruction in foundational artistic concepts and techniques. However, Bresler (1992) points out a gap between teachers' advocacy for visual arts and their actual classroom practice, suggesting a need for further exploration of the challenges and barriers to implementing visual arts in the elementary curriculum. Students explore elements of art such as line, shape, color, texture, form, and space, learning how these elements interact to create meaning and communicate ideas. They

also study principles of design such as balance, contrast, rhythm, pattern, and unity, applying these principles to their own artistic creations. The elementary visual arts curriculum incorporates art history and cultural studies, introducing students to diverse artistic traditions and movements from around the world. Through guided lessons and creative projects, students develop their observational skills, critical thinking abilities, and cultural awareness, laying the groundwork for more advanced study in the visual arts.

At the middle school level, the visual arts curriculum becomes more specialized and focused, allowing students to delve deeper into specific mediums, techniques, and artistic practices. Visual arts in middle school curriculum suggests that it can enhance the learning experience and meet the developmental needs of early adolescents (Lorimer, 2011). However, there is a predominant focus on art production in the curriculum, with less attention given to art history and criticism (Anglin, 1993; Paris, 1999). To address this, there is a call for an interdisciplinary approach that transcends subject boundaries and encourages meaningful discussions (Darlington, 1994). Students have the opportunity to explore a wider range of artistic mediums such as painting, drawing, sculpture, printmaking, photography, and digital media, honing their technical skills and artistic vision. They also engage in more in-depth art historical and cultural studies, examining the work of influential artists, movements, and periods in art history. The middle school visual arts curriculum emphasizes creative expression, personal voice, and critical inquiry, encouraging students to explore their unique artistic identities

and perspectives. Through hands-on projects, critiques, and exhibitions, students develop their ability to communicate visually, think critically, and reflect on their own artistic process.

In high school, the visual arts curriculum becomes even more specialized and rigorous, offering students opportunities for advanced study and portfolio development. Pennisi (2012) and Sosin (2010) both highlight the potential for visual arts to be integrated with other subjects, such as history and social justice education, to engage students and promote critical thinking. Dadzie (2020) emphasizes the importance of adequate resources and teaching methodologies in visual arts education, particularly in terms of studio facilities and teacher competency. Elpus (2020) provides a broader perspective, identifying school size, type, and student demographics as factors influencing the av Visual Arts Integrated Learningability of visual arts courses in U.S. high schools. These studies collectively underscore the value of visual arts in high school education and the need for supportive resources and teaching practices. Students have the option to pursue coursework in specific artistic mediums or disciplines, such as drawing, painting, sculpture, ceramics, photography, graphic design, or digital media, allowing them to develop expertise in areas of interest. They also have the opportunity to engage in independent research and studio practice, exploring personal themes, concepts, and techniques in their artistic work. The high school visual arts curriculum emphasizes creativity, innovation, and self-directed learning, preparing students for further study in art and design or careers in the creative

industries. Additionally, high school visual arts programs often incorporate opportunities for exhibition, collaboration, and community engagement, allowing students to showcase their work, build connections, and make meaningful contributions to their communities.

Visual arts can be used in the process of preparing children, already at the level of middle and late childhood, to become visually competent persons in the future (Krauze-Sikorska, 2021). Beyond the classroom, visual arts education also plays a vital role in promoting cultural understanding, social justice, and community engagement. Through collaborative projects, public art initiatives, and community partnerships, students have the opportunity to address social issues, advocate for change, and make a positive impact in their local and global communities. Visual arts education also provides opportunities for students to develop empathy, compassion, and appreciation for diverse perspectives and experiences, fostering a more inclusive and equitable society. Training can build the capacities of teachers, arts specialists, and administrators to implement an interdisciplinary curriculum (Cunnington, et al., 2014).

The visual arts curriculum is an engaging and worthwhile avenue toward meeting visual arts standards and promoting social justice awareness among students (Sosin, A.A., Bekkala, E., & Pepper-Sanello, 2010). By providing opportunities for exploration, expression, and engagement with various artistic mediums and practices, visual arts education fosters holistic development and prepares students for success in an increasingly complex

and interconnected world. As educators, policymakers, and community leaders, it is imperative to recognize the importance of visual arts education and advocate for its inclusion in school curricula and community programs. By investing in visual arts education, we can empower students to become creative thinkers, lifelong learners, and agents of positive change in society.

1.4 Visual Arts Nurturing Cognitive Development

Visual arts play a fundamental role in nurturing cognitive development by engaging students in creative exploration, critical thinking, and problem-solving. Visual arts can significantly contribute to cognitive development in children. Danko-McGhee (2007) emphasizes the role of the arts in nurturing cognitive, social, and personal competencies, while Ankyiah (2023) specifically highlights the potential of studio-based art practices in fostering critical thinking skills. Through hands-on experiences with various artistic mediums, techniques, and processes, students develop essential cognitive skills such as spatial reasoning, visual perception, and analytical thinking. The process of creating art requires students to observe, interpret, and manipulate visual information, stimulating neural pathways and strengthening cognitive connections in the brain. By encouraging experimentation, risk-taking, and reflection, visual arts education fosters a growth mindset and resilience, helping students develop the confidence and perseverance needed to overcome challenges and achieve success in all areas of their lives. Silver (1977) further supports this, demonstrating the

effectiveness of art techniques in developing and evaluating cognitive skills in learning-impaired children.

One way in which visual arts nurture cognitive development is by enhancing spatial reasoning skills. Spatial reasoning refers to the ability to understand and manipulate spatial relationships between objects and forms in two- and three-dimensional space. Through activities such as drawing, sculpture, and architecture, students develop their spatial awareness and perception, learning how to represent and manipulate objects in space accurately. For example, when drawing a still life or constructing a sculpture, students must consider the proportions, perspective, and spatial relationships between objects, honing their ability to visualize and manipulate spatial information in their minds. These spatial reasoning skills are not only essential for success in the visual arts but also for proficiency in subjects such as mathematics, engineering, and architecture, where spatial thinking is crucial.

Visual arts also play a key role in developing visual perception skills, which involve the ability to interpret and make sense of visual stimuli. Through activities such as observational drawing, pattern recognition, and color theory, students learn to analyze and interpret visual information, identifying patterns, relationships, and underlying structures within complex images and compositions. Peterson (2005) provides a comprehensive framework for understanding the connections between the arts, cognitive development, and the brain, underscoring the potential of visual arts in enhancing cognitive development. For example, when studying the work of a master artist or

analyzing a piece of abstract art, students must carefully observe and interpret the visual elements such as line, shape, color, and texture, developing their ability to perceive and understand visual information accurately. These visual perception skills are not only essential for success in the visual arts but also for proficiency in subjects such as science, medicine, and design, where the ability to interpret visual data is critical.

Furthermore, visual arts education fosters critical thinking skills by encouraging students to analyze, evaluate, and synthesize information from multiple sources. Through activities such as art critique, art history, and creative problem-solving, students learn to think critically about art and its cultural, historical, and social contexts. For example, when critiquing a work of art, students must consider factors such as artistic technique, composition, symbolism, and cultural significance, evaluating the strengths and weaknesses of the artwork and formulating well-reasoned arguments to support their opinions. These critical thinking skills are not only essential for success in the visual arts but also for proficiency in subjects such as literature, history, and social sciences, where the ability to analyze and evaluate complex ideas and arguments is crucial.

Thinking about artworks can be used by teachers to help their students extend their thinking skills (Wilks, 2005). Additionally, visual arts education fosters creativity and innovation by encouraging students to explore new ideas, experiment with different materials and techniques, and take risks in their artistic practice. Creativity involves the ability to generate novel and original

ideas, solutions, and perspectives, and it is a cornerstone of success in the visual arts and beyond. Through activities such as brainstorming, improvisation, and collaborative projects, students learn to think outside the box, push the boundaries of their imagination, and approach problems from multiple angles. For example, when creating a piece of artwork, students may experiment with unconventional materials, techniques, or subject matter, allowing them to express themselves authentically and develop their unique artistic voice. These creative thinking skills are not only essential for success in the visual arts but also for proficiency in subjects such as entrepreneurship, innovation, and leadership, where the ability to think creatively and adaptively is critical.

The emergence of visual artistic skills is supported by plasticity in neural pathways that enable creative cognition and mediate perceptuomotor integration (Schlegel, et al., 2015). Moreover, visual arts education promotes emotional intelligence by encouraging students to explore and express their thoughts, feelings, and experiences through art. Emotionally intelligent individuals are better able to recognize, understand, and manage their own emotions as well as the emotions of others, leading to improved communication, relationships, and overall well-being. Through activities such as self-portraiture, narrative art, and expressive abstraction, students learn to use art as a vehicle for self-expression and reflection, exploring complex emotions and experiences in a safe and supportive environment. For example, when creating a self-portrait, students may reflect on their own identity,

experiences, and emotions, using visual symbols, metaphors, and colors to convey their innermost thoughts and feelings. These emotional intelligence skills are not only essential for success in the visual arts but also for proficiency in subjects such as psychology, counseling, and social work, where the ability to empathize and connect with others is crucial.

When children find an art form that sustains their interest, the subsequent strengthening of their brains' attention networks can improve cognition more broadly (Patoine, B., & Posner, 2009).. Through activities that emphasize spatial reasoning, visual perception, critical thinking, creativity, and emotional intelligence, visual arts education helps students develop essential cognitive skills that are essential for success in school, work, and life. As educators, policymakers, and community leaders, it is imperative to recognize the importance of visual arts education and advocate for its inclusion in school curricula and community programs. By investing in visual arts education, we can empower students to become creative thinkers, lifelong learners, and agents of positive change in society.

1.5 Visual Arts Nurturing Emotional Development

Lavrychenko (2022) and Chevalier-Amy (2020) both found that incorporating visual arts into educational programs can significantly improve children's emotional well-being, including their self-esteem, confidence, and sense of identity. Visual arts play a profound role in nurturing emotional development by providing students with opportunities for self-expression, exploration, and

reflection. Through creative activities and artistic processes, students are able to explore their thoughts, feelings, and experiences in a safe and supportive environment, fostering emotional awareness, resilience, and empathy. Morris (2005) and Ebert (2015) further support these findings, showing that visual arts can be used to increase emotional awareness and recognition, as well as to teach emotion and creativity skills. Visual arts education encourages students to engage with their emotions through various mediums such as painting, drawing, sculpture, photography, and mixed media, allowing them to express themselves authentically and communicate their innermost thoughts and feelings visually. By encouraging self-expression and creative exploration, visual arts education helps students develop a deeper understanding of themselves and others, leading to improved emotional intelligence, communication skills, and overall well-being. One way in which visual arts nurture emotional development is by providing a means for self-expression and communication. Through activities such as drawing, painting, and collage, students are able to express their thoughts, feelings, and experiences in a tangible and visible form, allowing them to communicate with others and share their innermost thoughts and emotions. For example, when creating a self-portrait or autobiographical artwork, students may use visual symbols, colors, and compositions to convey their unique identity, experiences, and emotions, allowing them to express themselves authentically and connect with others on a deeper level. By providing a platform for self-expression and communication, visual arts education helps students develop

the confidence and skills needed to express themselves effectively in various social and emotional contexts.

Children showed greater knowledge of how emotions can be used to facilitate thinking and behavior in everyday life scenarios (Ebert, 2015). Visual arts education also fosters emotional development by encouraging students to explore and process their emotions through artistic expression. Through activities such as journaling, narrative art, and expressive abstraction, students are able to explore complex emotions and experiences in a safe and supportive environment, allowing them to gain insight into their own emotional landscape and develop coping strategies for managing difficult feelings. For example, when creating a piece of narrative art or storytelling, students may use visual imagery, symbolism, and metaphor to explore themes of loss, grief, or trauma, allowing them to process their emotions and find healing and closure. Art therapy can be used to treat a wide range of mental disorders and psychological distress (Dilawari, K., & Tripathi, 014).. By providing opportunities for emotional expression and exploration, visual arts education helps students develop the emotional resilience and self-awareness needed to navigate life's challenges and setbacks.

Arts experiences help children to develop an enhanced understanding of the responses, emotional expressions, and actions of other people (Brouillette, 2009). Furthermore, visual arts education promotes empathy and perspective-taking by encouraging students to explore the experiences and perspectives of others through artistic expression. Through activities such as collaborative

projects, community art initiatives, and cultural studies, students are able to learn about diverse cultures, perspectives, and experiences, fostering empathy, understanding, and appreciation for others. For example, when participating in a community art project or cultural exchange program, students may collaborate with peers from different backgrounds to create artwork that explores themes of identity, diversity, and inclusion, allowing them to gain insight into the lived experiences of others and develop a sense of empathy and solidarity. By providing opportunities for cross-cultural dialogue and collaboration, visual arts education helps students develop the empathy, cultural competence, and global awareness needed to thrive in an increasingly diverse and interconnected world.

Art intervention in school can become an affective-emotional aim in educator-student relationship (Rusu, 2017). Moreover, visual arts education promotes emotional well-being and mental health by providing students with opportunities for creative expression, stress relief, and self-care. Research has shown that engaging in artistic activities such as drawing, painting, and sculpture can have therapeutic benefits, reducing stress, anxiety, and depression, and improving overall well-being. By providing a creative outlet for students to express themselves and process their emotions, visual arts education helps students develop healthy coping strategies for managing stress and building resilience. For example, when participating in a mindfulness-based art activity or relaxation exercise, students may use visual arts techniques such as drawing, painting, or collage to promote relaxation,

self-awareness, and emotional regulation, allowing them to find peace and balance in their lives. By promoting emotional well-being and self-care, visual arts education helps students develop the skills and habits needed to maintain their mental health and thrive in all areas of their lives.

Arts education affects preschool-age children's knowledge of emotions and social-emotional competence (Qiao, 2021). Through creative activities and artistic processes, students are able to express themselves authentically, explore complex emotions and experiences, develop empathy and perspective-taking skills, and promote emotional well-being and mental health. By investing in visual arts education, we can empower students to develop the emotional intelligence, resilience, and empathy needed to thrive in an increasingly complex and interconnected world. Visual arts have the potential to enhance subjective well-being outcomes for adults with mental health conditions. (Tomlinson, et al., 2020).

1.6 Visual Arts Nurturing Physical Development

Visual arts play a significant role in nurturing physical development by providing students with opportunities for sensory exploration, fine motor skill development, and physical coordination. Through hands-on engagement with various artistic mediums and techniques, students develop their manual dexterity, hand-eye coordination, and spatial awareness, laying the foundation for fine motor control and physical literacy. Visual arts education encompasses a wide range of activities, including drawing, painting,

sculpture, printmaking, and crafts, each of which offers unique opportunities for physical development and expression. By encouraging students to manipulate materials, experiment with tools, and engage in tactile experiences, visual arts education helps promote physical well-being and motor development in learners of all ages.

Edwards (2018) found that arts-based programs can enhance psychosocial well-being, including physical function, in children with disabilities. One way in which visual arts nurture physical development is through activities that engage the senses and stimulate sensory exploration. Through activities such as finger painting, clay sculpting, and mixed media collage, students are able to explore different textures, colors, and materials, stimulating their senses and promoting sensory awareness. For example, when finger painting with vibrant colors and textured paints, students engage their sense of touch, sight, and proprioception, developing a greater awareness of their bodies and the physical world around them. By providing opportunities for sensory exploration and tactile experiences, visual arts education helps students develop their sensory processing skills and promote physical development.

Milner (1957) and Danko-McGhee (2007) both emphasize the role of visual arts in promoting mental and physical well-being, with Milner specifically highlighting the importance of visual stimulus and understanding craft. Graham (2002) Visual arts education also promotes fine motor skill development by providing students with opportunities to manipulate small objects, tools, and materials. Fine motor skills involve the coordination and

control of small muscles in the hands and fingers and are essential for tasks such as writing, drawing, and manipulating objects. Through activities such as drawing with pencils, painting with brushes, and sculpting with clay, students develop their fine motor skills and hand-eye coordination, honing their ability to manipulate tools and materials with precision and control. For example, when drawing intricate designs or sculpting det Visual Arts Integrated Learninged forms, students must use their fingers and hands to manipulate tools and materials with finesse and accuracy, developing their fine motor skills and manual dexterity. By providing opportunities for fine motor skill development, visual arts education helps students build the foundational skills needed for academic success and d Visual Arts Integrated Learningy living.

Physical activity and play in kindergarten activities were evidenced through the significant improvement of children's several specific motor and psychosocial competences (Serpentino, 2011). Furthermore, visual arts education promotes physical coordination and spatial awareness by encouraging students to engage in activities that involve movement, gesture, and spatial manipulation. Through activities such as gesture drawing, kinetic sculpture, and environmental art, students develop their spatial reasoning skills and physical coordination, learning how to navigate and interact with three-dimensional space. For example, when creating a kinetic sculpture or environmental installation, students must consider factors such as balance, proportion, and scale, as well as their own body movements and gestures, to create a cohesive and harmonious composition. By providing opportunities

for physical coordination and spatial awareness, visual arts education helps students develop a greater understanding of their bodies in relation to space and movement.

Physical education is necessary during the phase of childhood education (Madrona, 2008). School physical education has the potential for promoting positive youth development by helping students acquire life skills and psychosocial and behavioral attributes that can transfer to other important domains concurrently and over the life span (Weiss, 2011). Moreover, visual arts education promotes physical well-being and health by providing students with opportunities for creative expression, stress relief, and relaxation. Research has shown that engaging in artistic activities such as drawing, painting, and sculpture can have therapeutic benefits, reducing stress, anxiety, and tension, and promoting relaxation and emotional well-being. Physical exercise influences the social, emotional, and cognitive aspects of development (Carlson, 1990). By providing a creative outlet for students to express themselves and process their emotions, visual arts education helps promote physical and mental health. For example, when painting with watercolors or sculpting with clay, students may experience a sense of calm and relaxation, allowing them to release tension and stress and promote a sense of well-being. By promoting physical well-being and relaxation, visual arts education helps students develop healthy habits and coping strategies for managing stress and promoting overall health and well-being. By investing in

visual arts education, we can empower students to develop the physical skills, creativity, and well-being needed to thrive in all areas of their lives.

1.7 Visual Arts Nurturing Social Development

The visual arts have been shown to play a significant role in nurturing social development. Danko-McGhee (2007) emphasizes the arts' ability to foster cognitive, social, and personal competencies in young children. In order to foster social development, visual arts are essential at every level of a student's educational journey, from early childhood to high school. Visual arts are a cornerstone of social contact and teamwork in early childhood education, giving young students a chance to express their creativity, interact with others, and grow as people. Young children learn to collaborate, share ideas, and work together towards a shared goal through activities like group discussions, peer reviews, and collaborative art projects. Potash(2011) further explores this, demonstrating how art therapy can promote empathy and understanding, particularly for marginalized groups. These activities also help to build a sense of belonging and community in the classroom. Through artistic expression, children are encouraged to explore other perspectives, cultures, and experiences, which further fosters empathy and perspective-taking. Creative arts interventions helped these young people to negotiate the crisis of a social situation of development (Thompson, 2017). By providing a platform for creative expression and cultural exchange, visual arts education helps

young children develop empathy, understanding, and appreciation for others, laying the groundwork for positive social relationships and interactions.

Vitulli (2013) and Moxley (2013) both highlight the potential of the visual arts to enhance critical thinking and cultural development, with Vitulli specifically focusing on the integration of visual arts and social studies. The visual arts continue to be essential in fostering social development in primary school kids by offering chances for cooperation, communication, and teamwork. Students in elementary school learn how to collaborate well, respectfully express their thoughts and opinions, and provide and accept constructive criticism through exercises including group critiques, peer evaluations, and cooperative art projects. Visual arts introduce pupils to a variety of artistic traditions, movements, and artists from around the globe, which helps to develop empathy and cultural awareness. Elementary school children learn about the range and depth of the human experience through interacting with artwork from many cultures and eras, which promotes empathy, understanding, and respect for others. The visual arts curriculum is an engaging and worthwhile avenue toward meeting visual arts standards and promoting social justice awareness among students (Sosin, 2010). Additionally, visual arts education promotes social responsibility and civic engagement by encouraging students to use art as a tool for social change, advocacy, and activism. Through activities such as community art projects, environmental initiatives, and social justice campaigns, elementary school

students learn to use their artistic voices to address pressing social issues and make a positive impact in their communities and society.

Integrating the visual and performing arts is one clear and concrete strategy to engage students in learning social studies content and concepts while making them interactive and relevant to their lives (Burstein, 2010). In middle school, visual arts continue to promote social development by providing students with opportunities for collaboration, communication, and creative expression. Middle school students engage in more complex and challenging art projects, allowing them to further develop their collaborative skills, communication abilities, and creative problem-solving techniques. Visual arts also foster empathy and cultural understanding by exposing students to a wider range of artistic traditions, movements, and artists from diverse cultural backgrounds. Through activities such as art history research, cultural studies, and community engagement, middle school students gain a deeper appreciation for the complexity and diversity of human experience, fostering empathy, understanding, and respect for others. Additionally, visual arts education promotes social responsibility and civic engagement by encouraging students to use art as a tool for social change, advocacy, and activism. Middle school students participate in community art projects, environmental initiatives, and social justice campaigns, learning to use their artistic talents to address pressing social issues and make a positive impact in their communities and society. The arts education allows schools to

provide the students with knowledge of ethics, see social realities and understand their rights and responsibilities (Punzalan, 2018).

High school visual arts programs continue to be essential for fostering social development in students by giving them chances for teamwork, communication, and artistic expression. Gross (2021) extends this discussion by examining the role of inclusive artmaking in high school visual arts classes, emphasizing the value of diverse image making and the potential for students with emotional disabilities to express their individual viewpoints. Students in high school work on complex art projects that test their technical proficiency, creative vision, and capacity for critical thought. By exposing pupils to a wide range of artistic traditions, movements, and artists from throughout the world, visual arts also promote empathy and cultural understanding. High school students gain a deeper grasp of the cultural, historical, and social contexts of art through activities including advanced art history study, cultural studies, and community engagement. These experiences also help students develop empathy, understanding, and respect for others. Additionally, visual arts education promotes social responsibility and civic engagement by encouraging students to use art as a tool for social change, advocacy, and activism. High school students participate in community art projects, environmental initiatives, and social justice campaigns, using their artistic talents to address pressing social issues and make a positive impact in their communities and society.

The arts education allows schools to provide the students with knowledge of ethics, see social realities and understand their rights and responsibilities (Punzalan, 2018). The Impact of Visual Arts in Students' Academic Performance.. Visual arts education prepares students to become active, compassionate, and socially responsible citizens by fostering a sense of connection, community, and social responsibility through activities that promote collaboration, communication, empathy, and cultural awareness. It is essential for us to acknowledge the value of visual arts education and push for its inclusion in curricula and community initiatives as educators, legislators, and leaders in the community. Students to become involved, compassionate, and socially conscious adults who make valuable contributions to their communities and society by funding visual arts education.

1.8 The impact of Visual Arts in teaching and Learning

Visual arts encompass a broad range of artistic mediums, including painting, sculpture, photography, and graphic design (Makarova, 2015). These forms of creative expression have a profound impact on teaching and learning, particularly during the crucial stages of childhood to adolescence. Research has shown that incorporating visual arts into education can greatly enhance the learning experience for students. Visual arts provide a unique avenue for self-expression and creativity, allowing students to explore their thoughts, ideas, and emotions in a tangible and visually captivating way (Wright, 2001). By engaging in visual arts, students are not only encouraged to think critically

and problem solve but also develop skills such as observation, imagination, and communication. These skills are transferable to various subjects and areas of life, making visual arts an invaluable tool in education. Moreover, visual arts have the power to stimulate curiosity and foster a love for learning in students. According to various sources, incorporating visual arts into teaching and learning helps students to understand concepts in a more experiential way. Visual arts offer a multi-sensory experience that engages students on a deeper level, encouraging them to use their senses of sight, touch, and even sometimes sound in the case of performance art. This immersive experience can lead to stronger retention of information and a more profound understanding of complex concepts. Additionally, the process of creating visual art can be therapeutic for students, providing a way to manage emotions and reduce stress. It allows them to express themselves in a non-verbal manner, which can be especially beneficial for those who struggle with verbal communication or expressing their feelings.

Furthermore, the study and appreciation of visual arts can help students develop cultural awareness and empathy. Through exposure to diverse artistic styles and traditions, students can gain a greater understanding of different cultures and perspectives. This can contribute to a more inclusive and tolerant learning environment, fostering respect for diversity and interconnectedness.

Visual arts have a profound impact on teaching and learning across all stages of a child's development, from early childhood through adolescence. In early

childhood education, visual arts serve as a powerful tool for engaging young learners, stimulating their creativity, and fostering holistic development. The use of visualization in education, including visual arts, is widely believed to enhance student learning (Naps, 2003). However, the effective integration of visualization techniques in classroom instruction is crucial, and this requires a deep understanding of the needs of instructors (Naps, 2003). The evolution of electronic tools and technologies has significantly impacted the teaching and learning of visual arts, providing new resources and tools for art education (Lockee, 2014). The Visual Arts curriculum is recognized as a powerful educational tool that can help students express their ideas and emotions, and contribute to their personal growth (Cárdenas-Pérez, 2014).

As students progress to elementary school, visual arts continue to play a central role in teaching and learning by providing opportunities for interdisciplinary exploration, critical thinking, and self-expression. In addition to developing foundational artistic skills, elementary school students engage in activities that integrate visual arts with other subjects such as mathematics, science, language arts, and social studies, fostering interdisciplinary connections and enhancing learning outcomes. For example, students may use geometry and symmetry to create tessellations, explore the principles of light and color through the study of optics, or learn about cultural traditions and

historical events through the analysis of artwork from different time periods and cultures. Visual arts education also promotes critical thinking and problem-solving skills, as students analyze and interpret artwork, evaluate artistic techniques and concepts, and apply their knowledge to create original compositions. Furthermore, as students explore their identities, experiences, and emotions through artistic expression and develop confidence and self-awareness in the process, visual arts education promotes self-expression and personal growth. Teachers can design dynamic and captivating learning experiences that foster students' creativity, critical thinking, and holistic development by incorporating visual arts into elementary school curricula.

In middle school, visual arts continue to play a vital role in teaching and learning by providing students with opportunities for exploration, experimentation, and artistic development. Middle school students deepen their understanding of artistic concepts and techniques through hands-on projects and guided instruction, building upon the foundational skills acquired in elementary school. Visual arts education also promotes cultural literacy and global awareness, as students study art history and explore the diverse artistic traditions and movements from around the world. By engaging with artwork from different cultures and time periods, middle school students gain insight into the social, political, and cultural contexts of art, fostering empathy,

understanding, and respect for others. Additionally, visual arts education promotes interdisciplinary learning and real-world application, as students collaborate on projects that address contemporary issues, advocate for social change, and make connections between art and other subjects such as science, technology, engineering, and mathematics (STEM). By integrating visual arts into middle school curricula, educators can create dynamic and relevant learning experiences that prepare students for success in the 21st century.

In high school, visual arts play a critical role in teaching and learning by providing students with opportunities for advanced study, portfolio development, and career exploration. High school students have the opportunity to pursue specialized coursework in specific artistic mediums or disciplines, such as drawing, painting, sculpture, ceramics, photography, graphic design, or digital media, allowing them to develop expertise in areas of interest. Visual arts education also prepares students for further study in art and design at the college level or careers in the creative industries, as students build portfolios, develop professional skills, and explore career pathways through internships, mentorships, and real-world projects. Additionally, visual arts education fosters critical thinking and aesthetic appreciation, as students analyze and critique artwork, evaluate artistic techniques and concepts, and develop their own artistic voice and vision. By providing opportunities for

advanced study and career exploration, visual arts education empowers high school students to pursue their passions, express themselves authentically, and make meaningful contributions to their communities and society.

Incorporating visual arts into education not only enhances academic learning but also nurtures essential life skills such as creativity, resilience, and adaptability. As students engage in the creative process, they learn to embrace uncertainty, experiment with different ideas, and persevere through challenges, skills that are increasingly valued in today's rapidly changing world. The impact of visual arts in education extends far beyond traditional academic boundaries, shaping students into well-rounded individuals with a deep appreciation for creativity and the power of expression.

1.9 The Role of Visual arts in social science teaching

Visual arts play a significant role in the teaching of social sciences. The incorporation of visual arts in social science lessons allows for a more holistic and engaging learning experience for students. Dhanapal (2014) found that visual arts can enhance students' learning and motivation in science, a finding that can be extended to social science. Through the use of paintings, photographs, videos, and other forms of visual arts, students are able to visualize and better understand complex concepts and ideas. Visual arts also provide a means for students to express their own thoughts and

interpretations, allowing for a more interactive and participatory learning environment. Additionally, visual arts can be used as a tool for critical thinking and analysis, as students are encouraged to analyze the messages and symbolism portrayed in different artworks. This not only enhances their understanding of social issues and human behavior but also fosters their creativity and appreciation for diverse perspectives. Furthermore, the integration of visual arts in social science teaching promotes cultural awareness and sensitivity as it exposes students to various artistic expressions from different cultures and societies. Overall, the role of visual arts in social science teaching goes beyond just enhancing the aesthetic aspect of education, but also contributes to the development of well-rounded individuals with critical thinking skills and an understanding of the complexities of society.

The role of visual arts in social science teaching is multifaceted and invaluable, serving as a powerful tool to enhance students' understanding and engagement with complex concepts. Watt (2017) further supported the integration of visual methods in social science teaching, providing a practical and theoretical framework for their use. By incorporating visual arts into social science teaching, educators can stimulate critical thinking, foster empathy, and promote interdisciplinary connections, encouraging students to analyze, interpret, and question the world around them. Furthermore, visual

arts provide a platform for diverse perspectives and marginalized voices, offering opportunities for students to explore issues of identity, inequality, and social justice. Through experiential learning and creative expression, students can develop a deeper appreciation for the complexities of human society and the interconnectedness of past and present, thereby cultivating a more nuanced understanding of social phenomena and fostering empathy-driven action towards positive social change.

One of the key benefits of incorporating visual arts in social science teaching is its ability to bring abstract concepts to life. Many social science topics, such as inequality, poverty, power dynamics, and cultural diversity, can be challenging for students to grasp solely through reading textbooks. Visual arts can provide a tangible representation of these ideas, allowing students to visualize and internalize complex concepts. For example, a photograph depicting a crowded urban slum can convey the realities of poverty and social inequality more effectively than words alone. In this way, visual arts provide a more accessible entry point for students to engage with social science topics.

Moreover, visual arts can elicit emotional responses and empathy, creating a deeper connection between students and the subject matter. Artworks that depict human experiences, emotions, and social conditions can invoke strong emotions in viewers. By interacting with such artworks, students can develop

a sense of empathy and a nuanced understanding of social issues. For instance, a sculpture evoking the pain and anguish of war can help students comprehend the human impact of conflict, leading to a greater appreciation for peacekeeping efforts and diplomacy.

Visual arts can also facilitate a multidisciplinary approach in social science teaching. By integrating art into social science curriculum, educators can encourage students to explore the relationship between disciplines such as history, sociology, anthropology, and psychology. For example, studying the works of art movements like Realism, Impressionism, or Cubism can provide insights into the historical, cultural, and social contexts in which these movements emerged. By exploring the connections between visual arts and social science, students develop a more comprehensive understanding of societal dynamics and encourage critical thinking skills. Furthermore, visual arts allow for diverse perspectives and voices to be represented in social science teaching. Many marginalized communities and experiences are often overlooked or underrepresented in traditional social science curricula. Incorporating visual arts from various cultures, ethnicities, and historical contexts allows for a more inclusive and equitable approach to social science education. By exposing students to a range of artistic expressions, students

gain greater awareness and appreciation for diverse perspectives, contributing to their ability to navigate and engage with a multicultural world.

In conclusion, the role of visual arts in social science teaching is invaluable. It enhances the learning experience by making complex social concepts more accessible, evokes empathy and emotional responses, encourages a multidisciplinary approach, and promotes inclusivity. By integrating visual arts into social science teaching, educators provide students with a deeper understanding of society, culture, history, and human experiences, preparing them to be active and engaged citizens in an ever-changing and interconnected world.

1. 10 Visual Arts at High School Level

Learning through arts can take place at all levels of schooling. Visual Arts Integrated Learning is experiential in nature and makes all the students respond with their imagination and emotional strengths. This pedagogy enhances the cognitive, psycho-motor and socio-emotional/ affective domains of the learner. The needs of students will vary with age, social contexts and ability. Phase wise objectives at Secondary stage for engaging students in art integrated learning are as follows:

Classes IX and X Students of these classes are in the age group of 14–16 years. The focus of visual arts integrated learning should be on developing clarity of concepts through different forms of art. It also aims to give an introduction of the selected art being used as an educational tool. The objectives of visual arts integrated learning during this phase of high school stage are:

- To understand multiple perspectives of different concepts (teaching learning is not limited to any one art form, thus providing a pluralistic approach to construct knowledge and appreciate different possibilities).
- To promote teamwork for building mutual respect, understanding and appreciation for one another.
- To nurture inclusive practices such as respect, care, empathy, tolerance, compassion, etc.
- To cultivate the 21st century skills like communication, creativity, collaboration and critical thinking.
- To develop an understanding of a wide range of contemporary societal, environmental and cultural issues through traditional and contemporary art experiences.

- To create awareness about the rich heritage and cultural diversity of India in the global context.
- To understand and regulate their emotions at adolescent stage.
- To make the understanding and internalising of the content in all areas of the curriculum, easier and natural.

1.11. Adolescence

When students begin to seek meaning in life and set life goals. Students at the Secondary Stage are adolescents, going through a period of rapid physical growth and psychological development. They are self-conscious, assertive, identity-conscious and have strong preferences and choices. They demand to be heard and respected. Students at this stage develop a nature where they are sensitive to criticism and like to take control of their situations. They want to improve on their own. They listen to themselves and their peers. Unlike the younger learners who are more protected by their families, these students have exposure to the real world with both its well-designed as well as its flawed systems, processes and products. Introducing Design Thinking projects as a part of Visual Arts Integrated Learning will help these students understand the thinking processes involved in designing creative solutions to complex real world challenges. The same thinking processes will stand them

in good stead when they progress to higher education and even beyond that when they take their place as contributing members of society.

According to Diket (2003), adolescents approach learning as a whole much more seriously when the arts are a part of the core curriculum. Learning through art experience gives them autonomy and satisfaction of learning— to learn and share with each other. Moreover, at the Secondary Stage, students are capable of taking the art experiences seriously. The art experiences help them in shaping their individual personality. They can get deeply involved in arts and evolve professional skills. They can make clear connections and relate art experiences with abstract concepts. The objective at this stage is to make art experiences challenging and interesting for them. out arts programming in schools. This work highlights important findings that correlate arts learning with biological changes as well as cognitive and academic advantages. Further, it explores how the arts may be the key to promote twenty-first century skills of creative thinking and problem solving.

The review also hopes to influence educational practices and policies on considering arts education and art integrated learning. Harland et al. (2000) in their large scale study ‘Arts Education in Secondary Schools: Effects and Effectiveness’ examined the effects of secondary school arts education (in visual arts, drama, dance, or music) in England and Wales. The data was

derived from four sources: (1) case studies of five secondary schools, (2) secondary data analysis of information from the National Foundation for Educational Research's (NFER) Quantitative Analysis for Self-Evaluation (QUASE) project, (3) a survey of Year 11 (Class XI) students and schools, and (4) interviews with employers and employees in the work sector. Results demonstrated positive effects of arts education in several areas including students' intrinsic enjoyment, art form knowledge and skills, social and cultural knowledge, creativity and thinking skills, communication and expressive skills, personal and social development, effects that transfer to other contexts (e.g., learning in other subjects, work-related benefits such as teamwork), culture of the school, and benefits to the local community.

At the Preparatory and Middle Stages, art is used as a tool to make learning concrete, but at the Secondary Stage, learning is related to personal experiences of the student. Art at this stage acts as a foundation of sustainable learning, where students are using various arts as a tool for solving issues related to social and cultural problems, and not simply to learn the subject matter in their syllabus. Adolescents, who are in the process of discovering themselves, tend to question the prev Visual Arts Integrated Learning notions, say, regarding etiquette in the society. They often ask numerous questions and indulge in risk taking behaviour. The arts provide a rich medium to deal with

such situations and help students solve complex issues related to their well-being and future. Let us also remember that students currently in school have experienced the COVID-19 pandemic, which caused trauma at a mass level. Many students may be dealing with personal experiences of loss and suffering. Apart from the pandemic, the realities of life, natural and manmade disasters often cause emotional turmoil that can disturb a student's school life. Visual Arts Integrated Learning pedagogy provides a flexible format allowing the teachers/ facilitators to give them individual attention. Also, engagement with arts has been seen to offer healing opportunities in such situations. Participating in performing arts during adolescence has been linked to positive school outcomes such as attainment of important learning dispositions (Heath and Roach, 1999) and higher academic performance when compared to non-art peers (Caterall, Chapleau and Iwanaga, 1999; Elpus, 2013). The visual arts have been found to provide adolescents with a context for abstract thinking about the ideas of personal significance and are important for them to make meaning and communicate their ideas (Graham, 2003).

1.12 Life Long Effect of Visual Arts

Arts provide adolescents with the opportunity to contribute constructively to the society beyond the self. One pervading feature of observing and practising

the arts is that it enhances the level of sensitivity, responsibility, self-reliance, design thinking and industriousness in an individual. Therefore, students exposed to the arts develop these qualities which are essential for living a balanced and healthy adult life. “Arts not only help young people to understand themselves and their surroundings but foster a sense of belonging and provide an insight into the deeper meaning of their culture” (Diket, 2003).

While at every stage of school education, the focus of Visual Arts Integrated Learning is more on exploration of regional arts near the location of the school, it is also important to expose secondary school students to a wider perspective. This can help them understand multiple cultures and develop global outlook, and arts play an integral role in evolving this global culture. Therefore, apart from the existing curriculum, where students are studying local/regional folk art, an exposure to international arts (traditional and contemporary) would help in enhancing students’ appreciation and understanding of multicultural and pluralistic expressions found across the globe.

The flexibility of Visual Arts Integrated Learning pedagogy helps teachers to improve their methods of facilitating and provide necessary inputs according to the needs of the students. NEP 2020 states, The wide variety of additional skills and topics of which students get a glimpse when studying a subject

through Visual Arts Integrated Learning pedagogy widens their perspective with respect to their future paths. Some may discover their fine mechanical skills and opt for a career that calls for such talents. Apart from conventional professions like Engineering and Surgery, these talents could be used in a wide variety of art related streams. Such streams could include jewellery designing and making, ornaments designing for Indian dance and theatre forms, theatre related technology including lights, sound, set design and execution. In addition, students may be interested in handicraft and textile-related professions which India possesses in infinite variety. Other such professions include instrument making and repair, sound recording and amplification technology, event management, etc. Many of the vocational courses currently being offered at the Secondary Stage could be aligned with students' interest in the above mentioned streams. The courses being offered also prepare students for office-based jobs. Regardless of the vocational stream chosen, all students would benefit from the application of Visual Arts Integrated Learning pedagogy for the obvious reason— Visual Arts Integrated Learning is organic to learning and development in every field. If a teacher finds that a particular student has a special interest and unique talent in arts and would like to pursue art as a profession, they can be provided career guidance for taking well informed decisions. Help from local artists, artist(s)-

in-residence and art teachers, to all such students can equip them best for the field.

1.13 Journey of Visual Arts in India

Visual Arts Integrated Learning originated as an initiative of NCERT following the recommendations made in the National Curriculum Framework 2005. In the Position Paper on Music, Arts, Dance and Theatre of NCF 2005, the process of education through arts was described as: ‘education through the arts, where learning takes place using different art forms as tools in the teaching-learning process’. The development of Visual Arts Integrated Learning as a model was a result of systematic research and field testing. It was designed to promote experiential learning where every learner is provided opportunities to go through the art experience (in visual and performing arts) to understand and learn different concepts. The sequence in which Visual Arts Integrated Learning commenced its journey is as follows:

Need Analysis

Interactive sessions and Focus Group Discussions (FGDs) with different stakeholders were organised to identify the need of the system and to design ways to form a capacity building programme to implement Visual Arts Integrated Learning. The stakeholders comprised teachers and heads of

schools with faculty members from SCERTs, DIETs and Departments of Education of different States. The data was collected in the form of interactions and discussions with stakeholders, which led to many issues and concerns which needed immediate attention.

Designing of Training

Modules Based on the frequently raised questions, issues and the difficulties faced by different stakeholders, it was decided to develop seven training modules with appropriate audio-video content for the capacity building of teachers, HoS and teacher educators on Visual Arts Integrated Learning in the year 2010. The seven modules package in two volumes included written exercises on: (i) ice-breakers, (ii) art in everyday school activities, (iii) methods and materials, (iv) art and art education, (v) integration of arts with other subjects, (vi) role of museums in education, and (vii) evaluation.

Designing of Training Modules

Field Testing of the Training Module Before finalisation of the package, it was field tested in the Municipal Corporation Primary Schools of West District of Delhi in collaboration with the District Institute of Education and Training (DIET), Rajinder Nagar, SCERT, Delhi and Deputy Director (Education, MCD) of West District, New Delhi. It was also tested in government schools

of Bihar, Maharashtra and Haryana. The finalised package was then used for the capacity building of selected teachers in Delhi schools and other States.

Capacity Building of the Schools

The capacity building programme conducted in Delhi involved the orientation of educational administrators, including the Directorate of District Education (DDE), Assistant Education Officers (AEO), SIs and Principals of the selected schools. Teachers underwent a 10 day intensive training which included hands-on experience of the Visual Arts Integrated Learning practice. The capacity building design also covered the provision of monthly handholding sessions for three consecutive months.

National Seminar

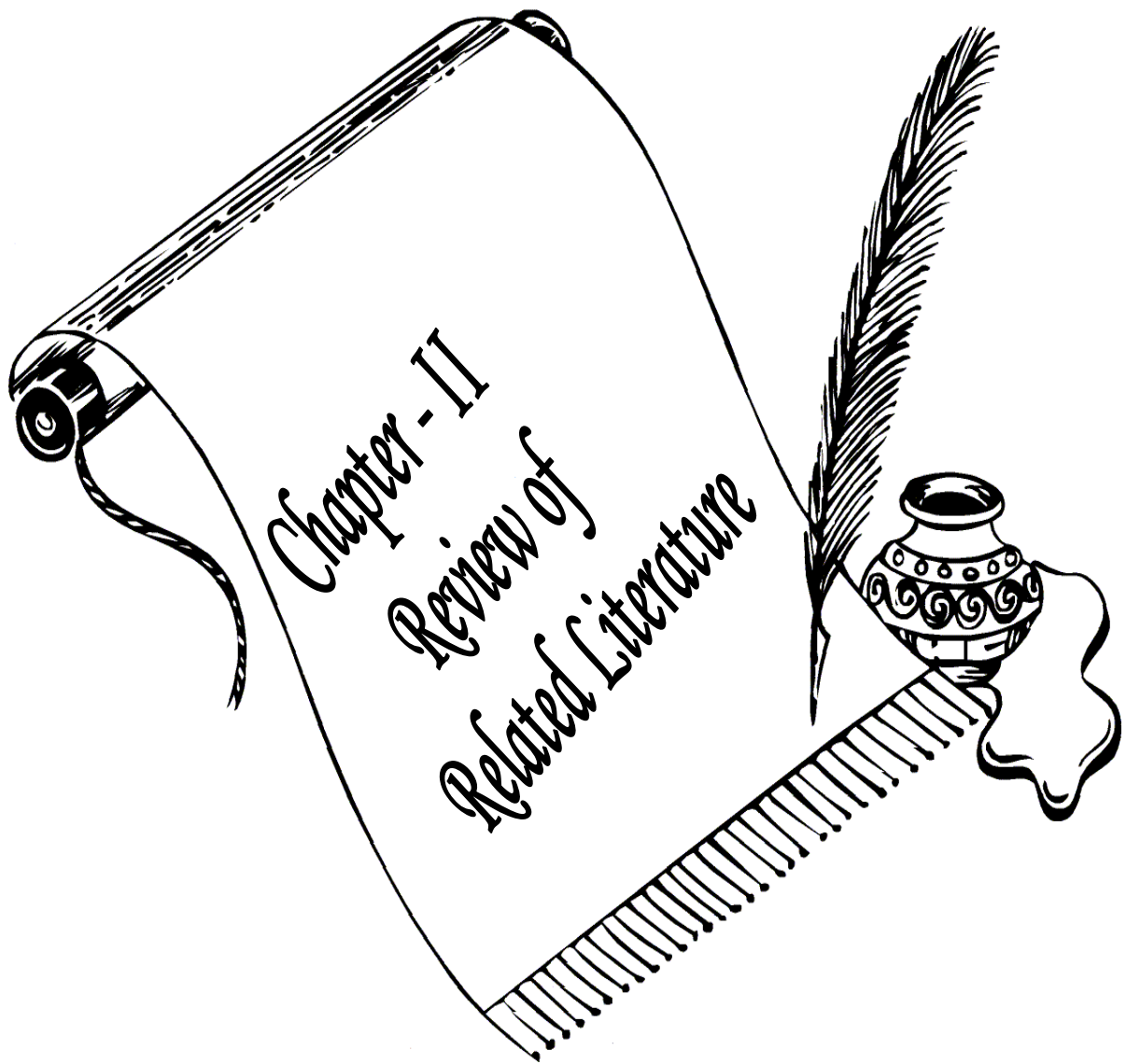
A National Seminar on Visual Arts Integrated Learning was held in December 2012 by NCERT with an objective to provide a platform to Visual Arts Integrated Learning practitioners (teachers and teacher educators) to share their classroom experiences, case studies, and the impact of Visual Arts Integrated Learning on the lives of students and practitioners both. It also provided a platform for educational leaders from DIETs and SCERTs to meet Visual Arts Integrated Learning practitioners face-to-face, with a clear focus on advocacy of Visual Arts Integrated Learning for its scaling up in different regions of the country.

Promotion of Visual Arts Integrated Learning as Experiential Pedagogy by NCERT

By 2017, NCERT had conducted Visual Arts Integrated Learning capacity building programmes in 15 States and Union Territories. Visual Arts Integrated Learning had successfully been introduced as the pedagogy of experiential and joyful learning in its ongoing initiative of block level research in five regions in collaboration with the Regional Institutes of Education (RIEs). To make the learning process in classrooms holistic, enjoyable and engaging, NEP 2020 envisioned education at all stages to be experiential through Visual Arts Integrated Learning. NEP 2020 stated in clear terms that ‘In all stages, experiential learning will be adopted, including hands-on learning, arts-integrated and sports-integrated education, story-telling-based pedagogy, among others, as standard pedagogy within each subject, and with explorations of relations among different subjects’ (pp.12).

By following the recommendations of NEP 2020, Visual Arts Integrated Learning was included as a module of generic pedagogy in NISHTHA (National Initiative for School Heads’ and Teachers’ Holistic Advancement), for implementing Visual Arts Integrated Learning for experiential learning at Preparatory, Middle and Secondary stage of school education. The NEP 2020 based ‘Guidelines for 50 Hours of Continuous Professional Development

(CPD) for Teachers, Head Teachers and Teacher Educators' was published in the year 2022. It recommended educating teachers to use art as a pedagogy to enhance creativity and innovation among students and strengthening their personal-social qualities for their holistic development.



Chapter - 2

Review of Related Studies

2.1 INTRODUCTION

Studies which are related to the present problem either as a whole or part thereof find a place in this chapter. These endeavours help the researcher to be familiar with the emerging trends on one hand and start some mental thinking on the other.

A review of related studies provides a comprehensive overview and analysis of existing research and literature related to the topic of study. This review serves as a foundation for the current study by identifying gaps, inconsistencies, and limitations in previous research, and by highlighting the key findings, concepts, methodologies, and theories that have been explored about the topic. A literature review was a research method that aims to collect and analyse the principal elements of several previous studies (Hasibuan & Wahyono, 2021). By systematically reviewing literature related to the topic, researchers could gain a deeper understanding of the current state of knowledge on the subject. Academics have traditionally investigated pre-existing research through the established practice of literature review, have done in this article. A literature review could be briefly described as "a comprehensive overview of prior research regarding a specific topic" that "shows the reader what was known about a topic, and what was not yet

known, thereby setting up the rationale or need for a new investigation" (Neumayer & Rossi, 2016).

Best (2016), "practically all human knowledge could be found in books and libraries. Unlike other animals that must start a new in each generation...men build upon the accumulated and recorded knowledge of the past." The research for reference material John (2016), observes, "is time-consuming but fruitful phase for investigation. Familiarity with the literature on any problem area helps the students to discover what was already known. What others have attempted to find out; what methods have been promising or disappointing; and what problems remain to be unsolved." In other words, it means conducting an effective piece of research. It was worthwhile to go through the previous studies carried out in the related field.

This also helped the researcher to know if there were certain gaps in the theories, whether the existing theories applicable to the problem under study were inconsistent with each other, or whether the findings of the 69 different studies do not follow a pattern consistent with the theoretical expectations and so on. Studies on related problems were useful for indicating the type of difficulties that may be encountered in the present study as also the possible analytical shortcomings. At times such studies may also suggest useful and even new lines of approach to the present problem. The review of the literature studied is posited in this chapter under five titles i.e. i) Studies done on Visual Arts in Education. ii) Studies done on Visual Arts in Curriculum. iii) Studies Done on Visual arts and social Science integration. iv) Studies Done

on Visual arts and cognitive Development v) Studies Done on Visual Arts Nurture Emotional and Social Development. This chapter is an attempt to examine the related studies to understand the role of visual arts in the teaching and learning of social science of High schools in Sivakasi block. The literature reviewed here for the present study is not directly related to the problem but has an interconnection with the variables of the concerned topic. Related literature that has been reviewed by the investigator is systematically arranged in the following way:

Studies done on Visual Arts in Education. -15

Studies done on Visual Arts in Curriculum. -12

Studies Done on Visual arts and social Science integration. -13

Studies Done on Visual arts and cognitive Development -18

Studies Done on Visual Arts Nurture Emotional and Social Development -11

2.2 Studies Done on Visual Arts in Education

Aldabbagh, M. (2020). conducted a study on “The Importance of Art Subjects Implementation in the Education System. Case Study in Jeddah, Saudi Arabia”. The aim of the study was to find dthe implementation of arts subjects in the school curriculum was pivotal subject which plays an instrumental part in the development of human beings in several ways such as: it enhances creative-thinking, motivation, critical thinking, communication

capabilities, teamwork, confidence, develop well-prepared students with more knowledge about the diverse cultures and societal values along with norms and traditions, enabling them to attain long-term success. Art subjects defined as fine arts, clothing design, embroidery, textile art, dance, drama, music, and the media and industrial, visual as well as literary arts, and any artistic field. Quantitative and Qualitative research has been undertaken for this particular research in order to explore the phenomenon or answer the question regarding the importance of executing arts subjects in the school curriculum. A number of 312 respondents from Jeddah region in Saudi Arabia answered a questionnaire in regard to the importance of implementing strong art curriculum at schools, and several schoolteachers were interviewed. With regards to literature review and the questionnaire along with interview findings, it can be stated that the importance of implementing arts subjects' in the education system of Jeddah, Saudi Arabia would exist in developing various learning skills of the students and thereby lead to the progression of the region's economy as per the expectation level.

Birsa (2018) conducted a study on "Teaching strategies and the holistic acquisition of knowledge of the visual arts". The study aimed at adopt an appropriate teaching strategy that enables students to acquire knowledge efficiently and holistically, encouraging the creative solving of art tasks. The present article presents some conclusions of experimental research undertaken to determine the effects of the implementation of a teaching process involving cross-curricular integration. The study involved 274 fifth-grade students and

14 single-class teachers from seven selected Slovenian primary schools. It was found that teachers achieved better learning outcomes by using teaching strategies with cross-curricular integration in sculpting tasks as part of the learning process in art education. The proposed guidelines for teaching art concepts will help teachers to overcome specific obstacles in planning activities for the visual arts learning process, while students will benefit from an increased connection between subjects and integrated knowledge of the visual arts.

Čerkez,(2015) in his study entitled on “ Teaching and Learning through Art” . The aim of this issue was to present research examples of the resolution of didactic questions through the implementation of methods, activities and approaches that are characteristic of the arts, in order to improve teaching and learning in other educational areas with various goals. The need for individualisation of the educational process demands creating flexible, alternative and dynamic teaching and learning strategies. Art expression in all of its variants offers a path to deep insight into and reflection on a range of content from different points of view, fostering integrative and multisensory experiences. In this way, the artistic experience accumulated through various modalities of transfer becomes a connection issue between different content and objectives, a support and point of departure in the design of didactic materials for different subjects, and a source of motivation to improve teaching and learning in other educational areas.

Chapman, et al.,(2022). entitled a study on “Transforming Learning Environments in

Early Childhood Contexts Through the Arts: Responding to the United Nations Sustainable Development Goals”. UNESCO’s Education for Sustainable Development Roadmap highlights the need to transform learning environments by integrating the 17 Sustainable Development Goals from United Nations Agenda 2030. This presents challenges for early childhood education in establishing a trajectory to transform the way young children see the world and themselves. These challenges include: reviewing adults’ views of children’s capabilities, developing strategies to support children’s resilience and ensuring that children have their say, and pushing back against narrow views of children’s learning. ECE supporting sustainability, global citizenship, human rights, and peace can be underpinned by arts experiences that allow young children to engage with others’ lived experiences. This paper supports the notion that the arts can play a crucial role in supporting transformative education and addressing the challenges facing ECE for sustainability. Through an Arts Immersion approach to learning and teaching, the arts can be accessed as unique languages for inclusive learning and communicating. In support of this broader pedagogy, understandings of literacy and numeracy, physical development, social-emotional development, and learning that are presented in the SDGs 4.2 and 4.7 were critiqued. In considering challenges for ECE for sustainability and the role that the arts can play in transforming ECE, this paper argues that the languages of the arts can

enable young children to understand issues relating to sustainability, to express this understanding more vividly, and to build their agency as global citizens in a more sustainable, just, and peaceful world.

Punzalan, (2018). Did a study on “The impact of visual arts in students’ academic performance”. The major problem of this study was to assess the impact of visual art on the performance of the students from the College of Education, Bulacan State University. The study made use of experimental research design. Results of the study revealed that significant difference exists in the post-test performances of the experimental and control groups, in other words, the group who utilised the visual arts in studying art appreciation recorded significantly helps performance than those who used the traditional lecture-discussion method. Moreover, further analysis of data suggested that using visual arts in different learning areas encourages students to participate and this will develop their confidence and advantage in the learning process. Some pedagogical implications were drawn based on the findings of the study.

In his book, “Visual Arts-based Teaching-Learning Methods”, **Roldan, (2015).** Concerned with relationships between visual arts and educational methods. Visual arts based teaching methods are pedagogical proposals that introduce and create works and processes from visual arts in order to design, program, implement and evaluate within the process of teaching-learning in the arts. This involves artistic projects directly related with the ways contemporary artists create, particularly in relation to performance,

installation art and happenings (Roldán & Marín- Viadel, 2010). The objective of visual arts based teaching methods was to use artistic creation in visual arts as a process of teaching and learning in education. The creation of artistic images or actions in order to teach in art education, instead of utilizing other strategies, was characteristic of this methodological perspective. Visual arts based teaching methods are complete artistic and educational projects and use creative concepts and processes that contemporary artists use.

In their book “Teaching the Arts: Early Childhood and Primary Education”, **Roy, et al., (2012)**. *Teaching the Arts: Early Childhood and Primary Education* offers a comprehensive and exciting introduction to Arts education in Australia and New Zealand. In this second edition, each chapter encourages readers to engage with the Arts and provides students with opportunities to develop their understanding and practical skills through reflective questions, examples and activities. Updated content includes: • significant extensions to each chapter, reflecting the five art forms of dance, drama, media, music and visual art • additional practical activities • alignment with current research and theory • extended online resources, including PowerPoint slides for lecturers. *Teaching the Arts, Second Edition* draws important links to the finalised Australian Curriculum: The Arts, the New Zealand Curriculum, the Early Years Learning Framework and TeWhariki, and includes substantial references to Indigenous histories and cultures, relationships with Asia and sustainability. Generously illustrated and supported by excellent online

resources, *Teaching the Arts*, Second Edition was an indispensable resource for pre-service teachers.

Samadzadeh, et al., (2013). Investigated a study on “The Effect of Visual Arts on Education of Coping Strategies in Annoyed Children”. The main goal of this study was investigation of visual arts effect on education of coping strategies in annoyed children. The study design was Semi-experimental. Statistical population included all children 6 to 12 years old (boys and girls) that were Child care homes in Shush and Nasser Khosro at part time. The study samples of present research included 14 annoyed children selected as available samples from two Child care homes (Shush and Nasser Khosro). The questionnaires of Children's Coping Strategies Checklist (CCSC) and Child Symptom Inventory (SCI) were used to collect research data. In addition to descriptive statistics, Independent t-test and dependent t-test were used for data analysis. The results showed using of visual arts is effective on education of coping strategies in annoyed children. Intensity and duration of annoying was determine factor in rate of cooperation and learning in children In general: based on findings: a) visual arts are effective on learning of coping strategies in children. B) Reducing of abnormal behavior and pathologic signs due to increase of children's coping. C) Reducing of abnormal behavior and pathologic signs due to visual arts. Annoyed children will be damaged less if better coping strategies.

Siaw et al., (2011) analysed a study on “ Teaching and Learning of Visual Arts in Senior High Schools in Ghana”. The study aimed at discovering the

effect of visual arts in teaching and learning. This study used qualitative and quantitative research methods in tandem to compare teaching and learning processes to illuminate differences in students' academic performance gap in Visual Arts in urban, peri-urban and rural Senior High Schools in the Ashanti Region of Ghana. The purposive and simple random sampling techniques enabled the sampling of six schools – two in each setting, comprising 120 students and 18 teachers. Using interview, questionnaire and observation to solicit data, the study revealed that urban schools perform better than rural schools because they have prestigious names and character, more qualified teachers, and attract and admit high performance BECE applicants into the Visual Arts programme. In sum, the geographical settings of the school and educational opportunities directly influence the academic performance and achievement of its students. Environmental factors, lack of studio facilities, and differences in teaching methodologies in the different geographic settings seem to influence students' learning and performance.

Sotiropoulou. (2012). in his article entitled on “Aesthetic Teaching: Seeking a Balance between Teaching Arts and Teaching through the Arts”. This article aimed to examine the kinds of teaching practices that correspond to the various educational roles ascribed to the arts within school curricula. Three teaching approaches were analyzed: (1) teaching the arts, in which the arts were treated as distinct cognitive teaching subjects; (2) teaching through the arts, in which the arts were used as teaching tools in the curriculum; and (3) aesthetic teaching, in which the arts were treated as alternative ways of

approaching and processing other academic subjects. The first two approaches were used regularly in elementary education settings, while the third, which could be considered a combination of the other two, is a potential future development that could constitute the basis of a revitalized arts education policy. This article illustrated the theoretical underpinnings of these approaches with examples of activities used in a pilot program in public elementary schools in Greece.

Tomljenović (2015) investigated a study on “ an Interactive Approach to Learning and Teaching in Visual Arts Education.” This research focused on modernising the approach to learning and teaching the visual arts in teaching practice, as well as examining the performance of an interactive approach to learning and teaching in visual arts classes with the use of a combination of general and specific (visual arts) teaching methods. This study used quantitative analysis of data on the basis of results obtained from a pedagogical experiment. The subjects of the research were 285 second- and fourth-grade students from four primary schools in the city of Rijeka, Croatia. Paintings made by the students in the initial and final stage of the pedagogical experiment were evaluated. The research results confirmed the hypotheses about the positive effect of interactive approaches to learning and teaching on the following variables: (1) knowledge and understanding of visual arts terms, (2) abilities and skills in the use of art materials and techniques within the framework of planned painting tasks, and (3) creativity in solving visual arts problems.

In his book, “ Visual Thinking Strategies Using Art to Deepen Learning Across School Discipline”, **Ulger, K. (2018)**. This book was explain a fairly simple addition to classroom practice called Visual Thinking Strategies (VTS) that can extend teacher capacity and student performance. VTS equips student to meet common core standards in a simple, doable, real, and substantial way. For students, VTS build a variety of related skills: visual literacy, complex thinking and the language to express it, listening, increasing interest in and capacity to write, and collaborative problem solving. For teachers it provided a strategy to bring out students who often hang back, to level the field, to introduce discussion as a vehicle for collective meaning making that extends across disciplines, and to establish a clear means of scaffolding students’ abilities/peer learning. This book respond to request from hundreds of teachers, principals, and other who are looking for a new paradigm that nurtures deeper learning as a counterpoint to repetitive exercises and standardised tests. This book also illustrates how VTS appears in classrooms of differing age and grade levels and how different teachers with specific populations-English language learners, for example, or special needs students - apply it to achieve desired outcomes.

Ulger, K. (2016) conducted a study on “The creative training in the visual arts education.” The main purpose of this study was to examine the effect of creative training on creative thinking and problem solving of students in visual arts higher education. The participants were Turkish university students. The findings indicated that the effect of creative training on students’

creative thinking was significant and effect size medium. However, creative training was not effective significantly on problem solving of students. The results indicate that the creative training as educational approach is effective on the creative thinking, but it is not effective on problem solving of students. Accordingly, it was concluded that open structures in the learning activities as component of creative training, can be cause of open-ended thinking in the thinking process. This result suggests that open structures as ‘open-ended thinking’ and open-minded in learning activities with the liberated-flexible learning environment and teacher’s encouragements plays important role in the development creative thinking and problem solving of students.

Vanderpuye, et al., (2020) analysed a study on “The Use of Thumbnail Sketches in Visual Arts Education: Exploring High School Students’ Perspective in the Design Process”. The study explored the understanding of SHS students on thumbnail sketches as a key tool in the design process. The study utilized the qualitative research approaches using observation and informal interviews to solicit for data. The activity theory was adopted to engage students in the activity of thumbnail sketching. The study revealed the positive mindset of some students to the acknowledgment of thumbnail sketches as ways of generating ideas. The study also revealed negative attitudes of students towards thumbnail sketching activities when undertaking a design activity. The idea of performing thumbnail sketches using both technological and the traditional methods is recommended as effective ways of achieving insightful ideas for effective designing.

In their book, “Studio Thinking: How Visual Arts Teaching Can Promote Disciplined Habits of Mind”, **Winner et al., (2020)**. were able to find four studies assessing the effect of dance instruction on nonverbal, performance IQ scales and on nonverbal paper and pencil spatial reasoning tests. Meta-analysis of these four studies found a significant relationship and concluded that dance does enhance nonverbal skills. This finding, limited in significance because of the small number of studies combined, was one of “near transfer” given that dance was a visual-spatial form of activity. Teachers in visual arts classes present their students with projects that engage them, and they teach their students to persist in their work and stick to a task for a sustained period of time. Perhaps the most obvious habits of mind that students are taught in an art class are about craft. Students are meant to learn about the community of people and institutions that shape the art world—the “field” of art.

2.3 Studies Done on Visual Arts in Curriculum

Alter, (2011) a study done on “Exploring visual arts pedagogies that support critical and creative thinking.” The aim of the study was to exploring visual arts pedagogies to improve critical and creative thinking. The complex natures of the visual arts appear to provide an excellent platform to actively engage students in critical and creative thinking - both higher-order cognitive skills. This article presents information about a series of four qualitative ethnographic case studies that were conducted in primary and secondary schools in northern New South Wales, Australia. Developing the four cases

allowed the researcher to assemble a set of descriptive portraits that reflected teacher practitioners' theories and the value they ascribed to critical and creative thinking. In addition, they reflected the way these theories and beliefs impacted on education practices and students in the visual arts classroom.

Bailey, (2005) entitled a study on “Visual Art and Education: Engaged Visions of History and Community.” The visual arts, like multicultural education, play a vital role in our understanding of diverse human experiences. In this article we explore the role of community-based contemporary art in education. We consider the ways that art practices speak to issues of history and culture as a site of investigation and a method of investigation in pedagogical practices. Two different approaches to community-based contemporary art forms are described and their possibilities for use in education are discussed.

Freedman, (2005) in his book entitled on “Teaching Visual Culture.” This is the first book to focus on teaching visual culture. The author provides the theoretical basis on which to develop a curriculum that lays the groundwork for postmodern art education (K-12 and higher education). Drawing on social, cognitive, and curricular theory foundations, Freedman offers a conceptual framework for teaching the visual arts from a cultural standpoint. Chapters discuss: visual culture in a democracy; aesthetics in curriculum; philosophical and historical considerations; recent changes in the field of art history; connections between art, student development, and cognition; interpretation of art inside and outside of school; the role of fine arts in curriculum;

technology and teaching; television as the national curriculum; student artistic production and assessment; and much more.

Harris, (2012) did a research entitled on “Integrating visual arts into the curriculum.” This research paper is designed on planning meaningful visual arts integration into the classroom curriculum." The findings are to providing clear reasons for arts integration, and offering strategies as to how to best use the integration through thematic curriculum, obtained through an extensive literature review and face--to--face interviews. Differentiated instruction, inclusive education, and opening the classroom door to both fellow faculty and the community are addressed throughout the research paper. The findings from the research are highlighted in three key points that mirror that of the literature review: 1) why is visual arts integration necessary towards an authentic learning process, 2) how best can one implement visual arts integration without jeopardizing the legitimacy of visual arts itself, and 3) potential issues and considerations that need to be kept in mind throughout the integration process. This research paper will hopefully not only encourage others towards visual arts integration, but gradually all of the arts, creating a heightened, socially relevant, and real--world connected learning experience.

Imonikebe, (2013) conducted a study on “Overview of the Visual Arts Curriculum, and Its Relationship with Evaluation and Instruction.” This study aimed to examine the Visual Arts curriculum and its relationship with evaluation and instruction. Evaluation and instruction play very important roles in curriculum implementation. As a result, the two concepts are often

enshrined in the curriculum document. Furthermore, the roles of Evaluation and Instruction in curriculum planning and implementation were investigated. The article was approached as follows: Overview of curriculum; Overview of Art Education and the Visual Arts curriculum; Evaluation; Instruction; and Relationship between curriculum, instruction and evaluation. It was revealed that curriculum, evaluation and instruction are inextricably linked. That, while the Visual Arts curriculum is planned by the curricularist, instruction is what the Visual Arts teacher plans to realize the curriculum; that, evaluation is an enterprise carried out by the teacher at the implementation level. The findings were discussed as they apply to the Art Education Programme.

Öztürk, et al., (2011) in their study entitled on “Turkish preschool teachers' beliefs on integrated curriculum: integration of visual arts with other activities.” This study investigated preschool teachers' beliefs about integrated curriculum and, more specifically, their beliefs about integration of visual arts with other activities. The participants of this study consisted of 255 female preschool teachers who are employed in preschools in Ankara, Turkey. For the study, teachers were asked to complete ‘teachers' beliefs about integration of visual arts questionnaire’. The questions in the instrument were constructed as open-ended and closed-ended. Results indicated that teachers have positive beliefs about an integrated curriculum in general; however, teachers revealed that they tend not to integrate visual arts activities with subjects, rather they use them as a consolidation of other activities. The results also revealed that there was a significant link between both teachers' years of experience and

their educational background and their beliefs about the integrated curriculum and integration of art activities into early childhood curriculum.

Prosser, (2007) in his article entitled “Visual methods and the visual culture of schools.” This article examines visual methods for understanding the visual culture of schools. It adopts an institutional culture perspective to equate the visual culture of schools with the ‘hidden curriculum’ of schooling. A range of visual subcultures is touched upon including architecture, non-teaching space and postures of teaching and learning. The possibility of conceiving the visual culture of schools as a holistic entity raises the problematic of devising broader more encompassing visual-centric methodologies combining mixed methods and cross-disciplinary approaches.

Susannah F.Harris, (2013) did a research entitled a study on “Integrating Visual arts in Curriculum”. The research paper was designed on planning meaningful visual arts integration into the class curriculum. The findings are to providing clear reason for arts integration, and offering strategies as to how to best use the integration through thematic curriculum, obtained through an extensive literature review and face to face interviews. Differentiated instruction, inclusive education, and opening the classroom door to both fellow faculty and the community are addressed throughout the research paper. The findings from the research are highlighted in three key points that mirror that of the literature review: 1) why was visual arts integration necessary towards an authentic learning process, 2) how best can one implement visual arts integration without jeopardizing the legitimacy of

visual arts itself, and 3) potential issues and considerations that need to be kept in mind throughout the integration process. This research paper will hopefully not only encourage others towards visual arts integration, but gradually all of the arts, creating a heightened, socially relevant, and real-world connected learning experience.

Ramon et al., (2014) investigated a study on “Importance of visual arts in education: A challenge in teacher Formation”. addresses the redefinition of the Visual Arts curriculum as established by the Ministry of Education of Chile, as well as the action-reaction strategies that primary education teachers should consider when teaching different artistic skills to students grades 1 through 6. It was concluded that the proposed Visual Arts curriculum was a powerful educational tool to assist teachers to contextualise arts teaching; help students to express their ideas and emotions based on a critical, reflective, and permanent attitude; and generate opportunities for personal growth focused on the acquisition of creative skills and models of arts education which contribute, as a whole, to the development of human capacities.

Trafi, (2008) analysed a study on “ A Visual Culture Art Education Curriculum for Early Childhood Teacher Education: Re-Constructing the Family Album.” This article reflects on the reading and writing of an art education curriculum for teacher education centred on the biographical and social reconstruction of childhood. The foundations of this curriculum interconnect ideas from different fields like postmodern childhood studies, visual studies, and the performance of subjectivity and memory. This is an

interpretative curriculum centred in narrating aesthetic encounters for imagining and producing alternative views of childhood. It stresses the relevance of biographic work in the formation of teaching identities, and constructs dialogues and connections between the private and public discourses of childhood. In this context the family album becomes a powerful resource for visual analysis, cultural critique, and subjective re-construction.

Turgut et al., (2022) conducted a study on “Evaluation of the Outcomes in the 2018 Primary School Visual Arts Curriculum in terms of Creativity”. The main purpose of this study was 2018 revised visual arts curriculum (1-4) was the examination of classroom outcomes in terms of creativity. The research was a qualitative study and carried out using the document review. The data source consists of the primary school visual lesson (1-4th grade) curriculum selected through purposeful sampling from the visual arts course (1-8th grade) curriculum revised in 2018. Descriptive analysis was used in the analysis of the data. The results obtained from the research determined that the primary school visual art curriculum was related to the creativity divergent thinking sub-dimension from the total (n=65) outcome (n=25). However, it found that the outcomes related to creativity gathered in the field of "Visual Communication and Formation learning, and the outcomes of the "cultural heritage and art criticism and aesthetics" learning fields are limited. Based on the results, it suggested to increase the number of achievements related to creativity in primary school visual arts course outcomes and distribute them homogeneously in learning areas.

Westraadt,(2011) conducted a study on “The endangered subject of quality Visual Art education.” Quality and meaningful Visual Art education provides opportunities for learning and holistic development to all children at school. Research projects in this regard highlight the problems that teachers experience in this field. The contribution of higher education in the training of educators to provide for teachers in Visual Art education was important. Curricula of four local and one overseas university for the B.Ed training in the Arts are compared and discussed. The importance of literacy and numeracy at school level was not disregarded, but the fact that visual literacy is an important part of being literate was emphasised. The current shortage of well-trained Visual Art educators was a challenge. Overcoming this challenge will provide all members of future generations in schools with the learning opportunities that are available through quality Visual Art education. The impact of several reviews of the South African Educational system and the effect thereof on Visual Art education were discussed.

2.4 Studies Done on Visual arts and social Science integration

In their book “Social and critical practices in art education.”, **Atkinson, et al., (2005)**. This book shows how children and students can use art to explore personal, social and cultural issues that touch their lives. It covers new ground, responding to increasing diversity and to recent government initiatives worldwide to support active citizenship. That art has a place in this dynamic is clear from the comments of art educators from several countries

and working with all ages who write here about their innovative projects with young people. Tim Rollins discusses his work over two decades with disaffected youths in the Bronx and John Johnston describes work in art to bring communities together in Northern Ireland. Dennis Atkinson questions the traditions of art teaching in English Schools, while Henry Ward describes how he engages his secondary school students in contemporary art practice. Danielle Souness and Rob Fairley describe room 13, a dynamic space for art in practice in a Scottish primary school. Viv Golding looks at the use of museums and galleries for teaching young children about art, while Diedre Prins, curator of the Robben Island museum in South Africa, describes some of the art based projects for youngsters. Folami Bayode and Lucy Davies describe a gallery project with disaffected teenagers. Identity is explored or expressed through art by Sarnath Banarjee from India, who uses comics, and by Susan pui san Lok, who explores Chinese and English-Chinese identifications. The rich diversity of our society needs to be incorporated into the art curriculum in schools, argues Paul Dash. This exciting volume is rounded off by Leslie Burgess and Nick Addison's account of how they have developed critical and social practices in teacher education at London's Institute of Education. This wide-ranging and groundbreaking book is for all those working in art education, in museums and galleries, schools and communities.

Bown, et al., (2010). Conducted a study on “Information visualization and the arts-science-social science interface.” In a world of ever-increasing and newly

discovered complexities, and rapidly expanding data sets describing man-made and natural phenomena, information visualization offers a means of structuring and enabling interpretation of these data in the context of that complexity. Advances in graphics hardware, art asset pipelines and parallelized computational platforms offer unprecedented potential. However, harnessing this potential to good effect is challenging and requires the integration of skills from the arts and social sciences to support scientific endeavor in the physical and life sciences. Here, we consider those skills and describe four case studies that highlight interoperation among disciplines at this arts-science-social science interface.

Brewer, et al., (2009) entitled a study on “Perspectives on Social Studies and Visual Arts Integration.” Imagine a classroom where elementary students were learning about social studies and visual arts through a study of Japan. In this classroom, the educator confidently promotes the study of a Japanese tea ceremony with the knowledge that the national and state standards for both social studies and visual arts are being addressed. In this classroom, students were actively engaged in simulating the tea ceremony, discussing Japanese values and norms, and creating their own ceramic chawans (teacups). This classroom becomes a reality for those educators who planned a unit of study with a conceptual or thematic focus that connects appropriate national and by Ernest Andrew Brewer and Susannah Brown

Burstein,et al., (2010) conducted a study on “Creating Connections: Integrating the Visual Arts with Social Studies.” Integrating the visual and

performing arts was one clear and concrete strategy to engage students in learning social studies content and concepts while making them interactive and relevant to their daily lives.¹In this article, we offer a rationale for teaching integrated arts with social studies, provide a framework for planning, and illustrate specific classroom examples in two different grade levels. These strategies and lessons were taught in real classrooms and provide a sample of possibilities that elementary teachers can implement with their own students.

Foels, et al., (2018) A study on “Revitalizing Social Work Education Using the Arts.” Social work education has increasingly used small groups and the arts as a strategy to enhance learning and teaching, raise critical consciousness in terms of self, and inspire social justice. This study highlights the use of creative and expressive arts, within groups, in undergraduate social work education. Global Well-Being, Encounters in Human Diversity, and Grief and Bereavement in a Diverse World are the three courses whose assignments were examined. Results reveal the effectiveness of using expressive and creative arts in teaching social justice issues, self-awareness, and transformation. Implications for teaching, practice, and research are discussed.

Kim,(2023) a study entitled on “Integration of Visual Arts and Social Studies Exploring Propaganda: Promoting Learners to Be Critical Thinkers Taking Social Action.” This study explores how art depicted in propaganda stimulates critical thinking and promotes learners to express their own opinion about social issues or social justice concerns. The research was conducted using the

Teaching as Inquiry [TAI] model. Data from observations, learners' works, interviews, and notes were used to understand student motivation and self-efficacy. The study set out to investigate ways to facilitate learning and stimulate critical thinking and self-efficacy through using the visual arts and social science curriculum. An outcome of the project necessitated learners to create their own propaganda poster that either contained a positive message or raised awareness of a social concern. In relation to critical thinking, they were encouraged to uncover some misleading or manipulative messages behind propaganda posters. Further, they learnt to use propaganda expressions and art techniques in a positive manner to express an opinion about a social issue or awareness of social justice

Lomax, (2012) in this book entitled on "Visual research methods in the social sciences: Awakening visions." Stephen Spencer's promisingly entitled volume suggests a much welcome addition to the growing body of literature on visual research methods. A book of two halves, the first considers the contribution of the visual to social science knowledge, the research process and analysis and includes chapters on 'visualising identity' and 'mapping society'. The second is comprised of what Spencer entitles, 'practitioner essays' in which Panizza Allmark, Sarah Atkinson, Roger Brown and Roger Canals explore respectively: photography of the city; the interactive film process; photography as process, and a visual ethnography of the image. For the social scientist and visual researcher these are enticing themes through which Spencer promises readers 'a critical review of some of the key theoretical

ideas which underpin visual research’ and ‘an integrated approach to doing visual research, showing the potential for building convincing case studies using a mix of visual forms’ (i). In both endeavours however, there was scope for more to have been delivered.

Pepperell, (2012). conducted a study on “The perception of art and the science of perception.” For many centuries, artists have studied the nature of visual experience and how to convincingly render what we see. The results of these investigations can be found in all the countless artworks deposited in museums and galleries around the world. Works of art represent a rich source of ideas and understanding about how the world appears to us, and only relatively recently have those interested in the science of vision started to appreciate the many discoveries made by artists in this field. In this paper I will discuss some key insights into vision and perception revealed by artists, and show how they can help current thinking in science and technology about how best to understand the process of seeing. In particular, I will suggest some artistic ideas continue to present fundamental challenges to conventional ideas about the nature of visual experience and how it was represented.

Rawlinson, et al., (2007) did a research entitled on “Thinking Critically About Social Issues Through Visual Material.” This aimed to addresses an arts-integrated social studies curriculum. The design and implementation of the program was done concurrently with a three-year evaluation of the curriculum's impact on visual literacy and critical-thinking skills conducted

by Curva and Associates. The research was conducted in low-performing urban schools in Miami-Dade County and targeted students at risk for failing Florida's standardized achievement tests in reading and math. Artful Citizenship was created by a museum with a collection specializing in art and design—mass-produced objects that reveal how design reflects and shapes social, political, and technological change. Because of the collection's nature, the aim of Artful Citizenship was to use inquiry-based strategies that focused on the critical understanding of objects as agents of social change (as opposed to understanding their aesthetic or art-historical significance). The longitudinal study provides a framework for a definition of critical thinking that relates to a school-based intervention targeting social studies skills. The study also documents the effectiveness of Visual Thinking Strategies as a foundational strategy for developing critical-thinking skills upon which a multi-modal teaching approach that integrates visual material and promotes artistic response can be built. In this article, we share findings from the study that have major implications for designing museum-school partnerships and help illuminate the interconnection between visual literacy and critical thinking when related to complex social issues.

Russell, (2012) in his study entitled on “The Art of Teaching Social Studies with Film.” Teaching with film is a powerful and meaningful instructional strategy. This article discusses five classroom-tested methods for teaching with film: (1) film as a visual textbook, (2) film as a depicter of atmosphere, (3) film as an analogy, (4) film as a historiography, and (5) film as a

springboard. Each of the methods discussed includes examples of a variety of films that could be used, along with suggested focus questions and conversation topics. Furthermore, this article discusses relevant legal issues surrounding the use of film in the classroom.

Taylor, et al.,(2014) conducted a study on “ Arts integration in the social studies: Research and perspectives from the field”. The objective of this study was to examine the use of art by practicing social studies teachers. Teaching with primary sources has long been recognised as a vital practice, yet only recently have the educational merits of arts integration come under examination in the social studies. The findings show that educators are teaching with a variety of art forms with some frequency in instruction, and they view the study of art as having positive effects on students’ motivation and learning. The social studies teachers, who participated in the study by completing surveys, reported that studying images of art improves students’ comprehension of concepts, enhances their understanding of the past, and stimulates dialogue.

Vitulli, et al., (2013) investigated a study on “Visual Arts and Social Studies: Powerful Partners in Promoting Critical Thinking Skills.” Drawing from research on art integration, we discuss why visual arts and social studies can be powerful partners in promoting critical thinking skills. Because this is an increasingly visual society, visual literacy is becoming progressively more important. Through the visual arts, students have the opportunity to analyze and evaluate information, which are critical academic and citizenship skills.

The integration of these two content areas and skills facilitates effective use of the limited time teachers have with students. In order to demonstrate the integration of art and social studies, we provide a lesson plan on Western Expansion.

Watt, et al., (2017) in their book entitled on “Teaching Visual Methods in the Social Sciences.” Teaching Visual Methods in the Social Sciences presents a practical and theoretical framework for those wanting to introduce visual methods into their curricula. Drawing on the expertise of contributors from across the social sciences, the book provides a comprehensive introduction to visual methodology, learning and teaching theory, and the ethical considerations involved. Divided into three parts, the book begins with an overview of how visual methods have been used in academic research, and how this can be applied to teaching and pedagogy. It then goes on to introduce different methods, including photography, film and drawing, describing how they can be used in various locations. Finally, the book pulls everything together, advocating the wider use of teaching visual methods in further and higher education curricula across the social science subjects. The book features a plethora of examples, as well as practical resources for FE and HE teachers, making it an essential companion for anyone interested in utilising visual methods in their teaching.

2.5 Studies Done on Visual arts and cognitive Development

Abdolmalekian (2019) investigated a study on “The meanings of visual art education on emotional, cognitive and social developments of pupils” .The aim of this study was to study meanings of visual art education on emotional, cognitive and social development of pupils. The goal was also to discover the different dimensions of these developmental factors in relation with art education. For describing these meanings, the method of open-ended interview was done, through which data from 5 number of teacher training students and 2 art teachers was gathered. Data was analysed by conventional content analysis method in section of results, and for assessing the accountability of findings, they have been compared with the reference data of section two, in the final section of discussion. According to the main findings of this study, the added value of visual art education is that it can improve pupils’ emotional, cognitive and social development, while there are divers number of themes in meanings of pupils’ learning, related to each developmental aspect. This study aims to create ideas for future studies of visual art education regarding the neoliberal policies dominant in educational settings, particularly in developing countries, considering the political and social problems there

Admiraal, et al., (2014) in their study dome on “Enhancing Divergent Thinking in Visual Arts Education: Effects of Explicit Instruction of Metacognition.” This study aims to examine the effects of explicit instruction

of meta-cognition on students' divergent thinking. A quasi-experimental design was implemented with 147 secondary school students in visual arts education. In the experimental condition, students attended a series of regular lessons with assignments on art reception and production, and they attended one intervention lesson with explicit instruction of meta-cognition. In the control condition, students attended a series of regular lessons only. Pre-test and post-test instances tests measured fluency, flexibility, and originality as indicators of divergent thinking. Explicit instruction of meta-cognitive knowledge had a positive effect on fluency and flexibility, but not on originality. This study implies that in the domain of visual arts, instructional support in building up meta-cognitive knowledge about divergent thinking may improve students' creative processes. This study also discusses possible reasons for the demonstrated lack of effect for originality.

Alter, F. (2009). conducted a study on “Understanding the role of critical and creative thinking in Australian primary school visual arts education.” Much attention has been devoted to critical and creative thinking within the field of education in recent years. One reason for this burgeoning interest results largely from research that has shown it is possible to increase students' critical and creative thinking capacities through instruction and practice. In the past this was often regarded as an innate individual disposition and education was

thought to have little impact on development (Presseisen, 1999). Another reason for the increased attention given to these forms of thinking is due to rapid sociological changes. With movement to what is often referred to as ‘the information age’ the ability to be both a critical and creative thinker is considered an important element of life success. This paper discusses theoretical underpinnings and some findings from my case study research concerning the critical and creative thinking orientation of students in primary school art classes.

Anggraini, et al., (2022) in their study entitled on “Improve Creativity of Early Children Age with Art Activities.” Improving the ability of children's creativity needs to be improved to find out how to develop children's creativity through art activities. art is very important and very influential in the process of growth and development of early childhood in various aspects. Early childhood will more easily accept the fun learning process, with learning and dominating the child. With various art activities that provide opportunities for children so that children can develop their creativity through art activities such as visual arts and performance art consisting of pictures, paintings, collages, clay, wood, playdough, songs, the combination of movements, musical instrument play, drama and many more, to develop creativity lift the talents and potential possessed by early childhood. So that children can freely express themselves to foster children's creativity to create

something new that will further develop. This study uses qualitative research with the literature review method.

Baker, (2013) conducted a study on “Art Integration and Cognitive Development”. Art integration involves learning core content subjects (math, reading, language, science, social studies) through the arts (drama, dance, music, visual arts). The focus of this qualitative pilot study was to examine and describe how the arts are integrated with curriculum concepts to promote cognitive development. The theoretical framework was based on standard theory of intelligence and cognitive development. Curriculum concepts were taught through experiential methods and hands-on projects integrated with state Standard Course of Study. Data collection consisted of field ethnographic description and passive observation to identify behavioral correlates of cognitive and intellectual functioning as well as to capture how state standards are integrated within arts-based instruction. Field notes were analyzed to look for patterns, themes, and defining categories for data analysis. Analysis revealed multi-layered and complex domains within instructional delivery. Context and culture were running themes across observations. Thematic units provided vehicles for cognitive development that promoted vocabulary development, reasoning, comparing/ contrasting, abstraction, integration of concepts, and conceptual development. This information informs instructional delivery and the use of arts-based instruction to promote greater understanding of underlying development of cognitive and intellectual abilities in the classroom.

Bowen, et al., (2014) conducted a study on “Learning to think critically: A visual art experiment.” This article examines whether exposure to the arts has an effect on the ability of students to engage in critical thinking. We conduct a randomized controlled trial involving 3,811 students who were assigned by lottery to participate in a School Visit Program at the newly opened Crystal Bridges Museum of American Art. Students who participated in the School Visit Program demonstrated significantly stronger critical thinking skills when analyzing a new painting. These effects were larger for students from more disadvantaged backgrounds. In light of recent declines in the availability of the arts for disadvantaged populations, our results have important policy implications for efforts to restore and expand access to the arts.

Chiang, et al., (2023). Visual art therapy and its effects in older people with mild cognitive impairment: A systematic review. The potential benefits on cognition from non-pharmacological measures such as art-based interventions are of increasing interest. Randomised controlled and quasi-experimental trials evaluating the efficacy of VAT in older persons aged over 60 years with MCI were included. A narrative descriptive approach was used to outline the findings. Seven studies were identified from 4311 articles screened. Improvement in cognition was reported in five studies, with two of these reporting sustained improvement at 6–9 months, while the remaining three studies showed improvement only at the immediate post-intervention period. A positive impact was reported in four of six studies that examined the effect of VAT on participant psychological wellbeing. The overall methodological

quality of the studies ranged from moderate in four of five RCTs, to high in the quasi-experimental studies and one RCT. However, the low study power in the context of small sample sizes limits the applicability of these studies to the population of interest. VAT is potentially an effective non-pharmacological intervention that may enhance cognition and provide benefits for psychological wellbeing in older persons with MCI.

Cullen, (2022) did a research on “The Effects of Art Education on Childhood Cognitive Development: A Literature Review Thesis Surveying Brain Architecture and Neural Activity”. The goal of this research was to understand the effects of art education on the developing human brain. This I seek to accomplish by looking at qualitative and quantitative studies on the development of visual processing, executive function, hand-eye coordination, and creativity. Surveying literature on the subject, I was examine what effect art education has on the cognitive development of children. As education was about children solving cognitive problems, arts inquiries engaging neural centers, connections, processes, and systems contribute to a child’s development differently from other classes. I consider art education to be essential to healthy cognitive development, and argue the subject be protected within our school systems. This literature review thesis surveys terms and biomedical studies potentially grounding pedagogy informed by empirical neuroscientific research that can not only drive innovation and efficacy in art classrooms of the future, but also advocate for art and other elective programs in every school.

Demarin, et al., (2016) conducted study on “ Arts, Brain and Cognition”. Art is a product of human creativity; it is a superior skill that can be learned by study, practice and observation. A specific functional organisation of brain areas was found during visual art activities. Marked hemispheric dominance and area specialisation is also very prominent for music perception. Brain is capable of making new connections, activating new pathways and unmasking secondary roads, it is "plastic". Music is a strong stimulus for neuroplasticity. fMRI studies have shown reorganization of motor and auditory cortex in professional musicians. Other studies showed the changes in neurotransmitter and hormone serum levels in correlation to music. The most prominent connection between music and enhancement of performance or changing of neuropsychological activity was shown by studies involving Mozart's music from which the theory of "The Mozart Effect" was derived. Results of numerous studies showed that listening to music can improve cognition, motor skills and recovery after brain injury. In the field of visual art, brain lesion can lead to the visuospatial neglect, loss of details and significant impairment of artistic work while the lesions affecting the left hemisphere reveal new artistic dimensions, disinhibit the right hemisphere, work is more spontaneous and emotional with the gain of artistic quality. All kinds of arts (music, painting, dancing...) stimulate the brain. They should be part of treatment processes. Work of many artists is an excellent example for the interweaving the neurology and arts.

Erim, et al., (2017) in their study entitled on “Determining the Motor Skills Development of Mentally Retarded Children through the Contribution of Visual Arts.” This study aimed to determine the influence of visual art studies on the motor skills development of primary school first grade level trainable mentally retarded children and the difficulties faced related to this process. The target population of this study consists of special education teachers working for private special education institutions and the sample of this study consists of eighty-five special education teachers working for fifteen special education institutions within the province of Bursa. In this screening survey model study, questionnaires have been used as a data collection technique. The results have been interpreted by analyzing in table forms. According to the findings obtained in the research, most of the participating teachers think that visual art education plays an important role in the development of mentally retarded children and visual arts classes are beneficial to developing motor skills and improves hand-eye coordination. In accordance with the findings obtained in the research, it has been suggested that the applications containing fine motor skills development movements should take place more in art education programs, and that special education institutions should have an art educator and art studios in order to improve motor skills level of mentally handicapped children.

Hauser, (2018) a study on “Educators' perspective: Understanding the role that visual arts programs play in the cognitive development of elementary students”. This study examined elementary visual art educators' perceptions

concerning the role they and their programs play in increasing student cognitive development. This study explored roles visual arts teachers perceive themselves and their programs playing in increasing student cognitive development. The sample was comprised of public school elementary visual arts educators with five or more years of experience located in ten Iowa school districts. A qualitative phenomenological design was selected to gain deeper understanding of the elementary visual arts learning phenomena. Data included transcribed interviews and detailed field notes. Continuous coding and cycling revealed emergent themes. Results of findings suggested interviewees positively influence cognition and witness student growth. Increases were recognized when student experimented, collaborated, and problem-solved. Allowing students to have time to think critically and communicate was deeply embedded within respondents' philosophy of visual arts education. Multiple cognitive skills were recognized. This study made apparent visual art educators' perspectives are that student cognitive skills increases due to visual arts inclusion at the elementary level.

Kozhevnikov, et al., (2013) conducted a study on "Creativity, visualization abilities, and visual cognitive style." The main goal of this study was to investigate the relationship between different dimensions of creativity (artistic and scientific) and dimensions of visualization abilities and styles (object and spatial). In addition, we compared the contributions of object and spatial visualization abilities versus corresponding styles to scientific and artistic dimensions of creativity. Twenty-four undergraduate students (12 females)

were recruited for the first study, and 75 additional participants (36 females) were recruited for an additional experiment. Participants were administered a number of object and spatial visualization abilities and style assessments as well as a number of artistic and scientific creativity tests. The results show that object visualization relates to artistic creativity and spatial visualization relates to scientific creativity, while both are distinct from verbal creativity. The results suggest that styles might be a more ecologically valid construct in predicting real-life creative behaviour, such as performance in different professional domains.

Mason, et al., (2005) conducted a study on “ Arts integration: How do the arts impact social, cognitive, and academic skills.” To gain a better understanding of the role of the arts in social, cognitive, and academic learning for students with disabilities, we conducted 34 focus groups and interviews with teachers and resident artists in 16 states over two years. Participants enthusiastically described how music, visual arts, and drama have impacted individual children and youth. According to participants, through art activities students gained and demonstrated skills in problem solving, sequencing, following directions, teaming, communicating, planning and organizing, and selfassessment. Across a wide array of circumstances, teachers and artists alike portrayed the arts as giving students choices and opportunities to display both their talents and their knowledge.

Pérez et al., (2007) investigated a study on “The influence of imaging capacity on visual art skills.” Imaging is a component of fundamental cognitive processes employed in a variety of cognitive activities. In particular, imaging is of special relevance to artistic skills. As part of our research on the relationships between mental images and the plastic arts, the influence of the imaging capacity in the visual art skills was investigated. Seventy-two fine arts students were administered the Vividness Of Visual Imagery Test and performed tasks testing spatial skill, spatial manipulation skill, and visual memory. Imaging capacity was associated with all three-task scores. We also found that women were more proficient in spatial tasks and spatial manipulation tasks than men. These results lead us to consider future studies with other tests of imaging capacity, with the aim of confirming and generalizing the relation between mental imagery and artistic skills. If the ability to create mental images is connected to artistic skill one would have to take this into account in the teaching of art and in designing programmes for mental image training.

Peterson, R.W. (2005) conducted a study on “Crossing Bridges that Connect the Arts, Cognitive Development, and the Brain.” The purpose of this study was to explore the figural bridges that connect the arts with cognitive development and the neurosciences. The first view explores our human attraction to visual images in response to the environment and to the arts. This view considers prehistoric, early historic, and recent examples of humankind's contracted visual images. A second view explores our response to sounds in

the environment and sounds associated with the arts. The connections that link our auditory perception with our visual memory are also given consideration. Music and literature serve to illustrate the significance of these auditory-visual connections. A third view explores neuroscientists' discoveries of how our brain processes and integrates the information we take in, and considers the contribution of the neurosciences to our understanding of cognitive development. A final view from the bridge explores the potential contribution of the arts toward enhanced cognitive development. This view was framed in terms of future research and an analysis of the implications for those who teach the arts.

Ramón et al., (2014) a study entitled on “Importance of visual arts in education: A challenge in teacher Formation.” This article describes an atypical multimodal approach to assessment in a pre-service teacher education course. The author argues that many students enter programmes at South African universities with an underdeveloped competence in academic English. She argues that although they are learning English as an academic language, their learning is evaluated in written language via summative assessments that require verbal fluency. In this article the author reports on the use of a semiotic mix of drama and visual art as well as social learning experiences, as alternative ways to assess students’ learning. Components of Universal Design for Learning (UDL) are put forward as a theoretical framework for the course and assessment design, focusing on the flexibility of presentation and student engagement, and support for students who are still

struggling with English academic language proficiency. The significance of the article lies in the analysis of the outcome of the multimodal approach to assessment, by presenting examples of students' work and their response to this multimodal manner of conducting assessment. The author concludes that students could draw on atypical modes to express what they have learnt, since they have, initially, an opportunity to explore other forms of representation while they are still getting acquainted with academic language.

Santos, (2021) did a research on “Old thoughts on visual arts role in education close windows to its contribution on thinking skills development.” The study was aimed to reflect on how the school community understands the role of art education in the school curriculum. Art experiences in the school context may contribute to children's development that transcends the physical ones. Cognitive and aesthetic development is crucial for building the new citizen, and visual arts at school has an enormous contribution to give in that project. Art education practices suffer resistances when art teachers propose non-practical activities like; observing, describing, and reflecting on art pieces. It was found that frequent problem that, in the following lines, readers are invited to reflect and find ways of changing such culture and inspire educational practices, lined with 21st-century competencies. Therefore, the method that scaffolds that reflection is the critical ethno-research which follows the phenomenological philosophy principles. It means a reflection that starts from the concrete reality and intends to find concrete answers. The answer found and expressed here does not intend to be absolute.

Still, just one among many others possible because classroom contexts are infinite, so the invitation is for a permanent reflection on art education practice and its contribution to forming the new and future citizens.

Schlegel, et al., (2015) in their study investigated “The artist emerges: Visual art learning alters neural structure and function”. The study aimed at investigated three aspects of cognition vital to many visual artists: creative cognition, perception, and perception-to-action. We found that the art students became more creative via the reorganisation of prefrontal white matter but did not find any significant changes in perceptual ability or related neural activity in the art students relative to the control group. Moreover, the art students improved in their ability to sketch human figures from observation, and multivariate patterns of cortical and cerebellar activity evoked by this drawing task became increasingly separable between art and non-art students. Our findings suggest that the emergence of visual artistic skills is supported by plasticity in neural pathways that enable creative cognition and mediate perceptuomotor integration.

2.6 Studies Done on Visual Arts Nurture Emotional and Social Development

Arslan, (2014) a study done on “The Effects of Art Education on Children at the Socialisation Process.” While the education of art aims at making children people with creative minds, researchers, with self-esteem, productive and with developed aesthetic perception and taste, it is likely to see that the effort of

creating a modern and social community has the same purpose. The stages of individuals' attaining the values, behaviours and knowledge of the community they belong to define the process of socialization. In this process, the child puts every experience he sees and acquires in his life. The fact that children have an education of art to improve their personality and nurture them with aesthetic values of the future life will contribute their professional and social lives to become more successful and systematic. It is clear that children having an education of art improve self-esteem and the self-respect due to the feeling of success and satisfaction they get. A child being able to express himself through art is able to develop healthy features of personality, participating in the social life actively and becoming beneficial. In the research, the behavioural changes which the art education helped to improve at children in terms of adaptation to their environment was investigated.

Bradshaw, et al., (2016) conducted a study on “Art Integration Fosters Empathy in the Middle School Classroom.” In this article, highlight findings from a nine-day unit embedded within a larger, four-month long qualitative action research study set in a public middle school. The study aimed at conducting this research was examination of relationships between visual culture and art integration as a method of fostering students to find voice while taking risks. A collaborative process was central to the unit in which the non-art educator and I developed and taught persuasion using art and art history. Students engaged in creating collaborative ecological installations, the integration of visual culture bridged art and other curricular areas while

creating spaces for authentic learning. Through making art, students built shared knowledge, engaged in safe discourse, and expressed empathy.

Clark, (2006) conducted a study on “The Relationship between Fine Arts Participation and the Emotional Intelligence of Fifth-Grade Elementary Students.” A study was conducted to investigate the relationship between fine arts education participation (in the Art Works for Kids Program) and the emotional intelligence of 506 fifth-grade elementary students attending schools in 4 school districts in Utah. Findings indicate that participants of the arts program scored significantly higher on tests of emotional intelligence than nonparticipants and that students in the dance and music emphasis groups outperformed those in the drama, visual art, theatre/drama, and control groups. The resulting synthesis serves as a theoretical framework for the view that emotional learning and expression should be integral components of a child’s education and that participation in the arts provides a viable means to that end.

Chevalier (2020) did a research entitled on “Becoming: How Expressive Arts Nurture Self-Esteem, Identity and Empowerment, Development of a Method.” A vigorous art-centered curriculum was created and implemented amongst elementary students in a community-based program. The curriculum primarily involved step-dance incorporating movement and music therapy, while also including visual arts, music and aspects of drama therapy. These interventions were included to measure and test if the use of the arts within a community could help improve the participants self-esteem, confidence, sense

of identity and empowerment as aspects of their becoming. The participants consisted of six elementary students (four girls and two boys), who were referred by their mentors to receive additional support surrounding their social-emotional development, self-advocacy, timidity, and low self-esteem. Results illustrated a great increase in the participants confidence from the first to the last group session. Several themes emerged such as disengagement, awareness and advocacy. Further research on how these interventions positively impact older young people in a group setting is recommended.

Mynaríková, L. (2012) analysed study on “Art-Based Program for Social and Emotional Development of Children.” Their goal was to improve the class climate by drawing attention to the feelings of children towards their class and classmates, to their ability to cooperate in the class setting and to communicate with each other without fear, shame, or aggression. For eight weeks, they ran an art-based program for social and emotional development in Grade 5 of primary school for children aged 11-12. They met once a week for 45 minutes and worked with 25 children on improving their skills in communication, cooperation, manifestation, and recognition of emotions and identity enforcement. The use of art-based methods appeared as the most useful way because of the general inability of the children to express their thoughts and feelings in words because of the fear of being laughed at and misunderstood. Particular activities were based on art-therapy in the broader sense and on art education, helping children to express themselves and communicate with others by using drawings, music, or movement. The final

evaluation revealed that after the whole program, children were more confident in expressing their identity, more content with the class climate and they thought of their class as more safe, intimate, and cooperative environment.

Hoffmann, et al., (2020) conducted a study on “Emotions, Creativity, and the Arts: Evaluating a Course for Children.” Art-based programming has been proposed to be one of the most promising approaches for teaching creativity because it provides meaningful learning through a pleasurable activity. We describe a course for children that sought to increase both creativity skills (problem finding and idea generation) and emotion skills (abilities to perceive one’s emotions accurately, use one’s emotions to guide creative thinking, and understand emotions). Sixty-four children were recruited from primary schools in Santander, Spain (mean age = 9.73 years, 59% females) to test a six-session course at Centro Botín, an art center based in Santander, Spain. Significant effects were found for the creativity skills of problem finding and idea generation, as well as for self-reported creative behavior, though several effects were not sustained at 2-month follow-up. We discuss potential solutions for sustained creativity training and transfer of skills outside of the course setting.

Hursen, et al., (2017) in their study entitled on “The effect of a school-based outdoor education program on Visual Arts teachers' success and self-efficacy beliefs”. The aim of this research was to determine the effect of an education programme developed based on the school-based outdoor education approach

on the academic achievement of visual arts teachers, as well as their self-efficacy beliefs for using museums and the natural environment. The aim was likewise to explore the views of the teachers on the implementation of the education programme. The study, which utilised a mixed method of qualitative and quantitative data collection, lasted for seven weeks. The results demonstrate that the developed programme is effective. At the end of the study, a significant difference was revealed in terms of the participant teachers' knowledge and skills regarding the approach as well as their self-efficacy belief levels in relation to the use of museums and the outdoors as teaching environments. Face-to-face interviews conducted with the teachers who participated in the experimental practice revealed that they were satisfied with the experience.

Kastner,et al., (2021) conducted a study on “Designing Visual-Arts Education Programs for Transfer Effects: Development and Experimental Evaluation of (Digital) Drawing Courses in the Art Museum Designed to Promote Adolescents’ Socio-Emotional Skills.” The aim of the present study was to design and experimentally investigate a theory-based visual-arts education program for adolescents aged between 12 and 19 years ($M_{age} = 15.02$, $SD_{age} = 1.75$). The program was delivered in a museum context in three sessions and was expected to yield specific and objectively measurable transfer effects. To conduct a randomized field trial, three strictly parallelized and standardized art courses were developed, all of which addressed the topic of portrait drawing. The courses mainly differed regarding their instructional

focus, which was either on periods of art history, on the facial expression of emotions, or on the self-perception of a person in the context of different social roles. Results indicate that an instructional focus on drawing the facial expressions of emotions yields specific improvements in emotion recognition, whereas drawing persons in different social roles yields a higher level of self-complexity in the self-concept task. In contrast, no significant effects on socio-emotional skills were found in the course focussing on art history. Therefore, our study provides causal evidence that visual-arts programs situated in an art-museum context can advance socio-emotional skills, when designed properly.

Qiao, et al., (2021) a study entitled on “Role of art programs in young children's social-emotional learning.” The purpose of this study was to determine the relationship between arts participation and social-emotional development of 300 preschool children (4 to 5 years) in Wuhan (China). Children received improvisation classes, sessions where they were asked to listen to and discuss music, and typical art lessons. Children were administered the Emotional Matching Test and the Ages & Stages Questionnaires: Social-Emotional. This study demonstrates that arts education affects preschool-age children's knowledge of emotions and social-emotional competence. The results showed a direct strong correlation between emotional knowledge and arts education with the correlation coefficient ranging from 0.718 to 0.8923. The findings of this study may be useful in designing programs for kindergartens to prevent psychosocial development delays and

behavioural problems in children that are related to insufficient knowledge of emotions. Future research will benefit from the comparative study of social and emotional learning (SEL) programs, extracurricular social-emotional skills training, and SEL integrated into lessons.

Rusu, M. (2017) investigated a study on “Emotional Development through Art Expressions.” Aesthetic education forms and develops a mental quality of the individual, namely, general receptivity to the world and life. It can be said, however, that aesthetic education includes a multiplicity of meanings, formative and educative in relation to personality. All this has a profound echo in the whole personality, whether at the emotional or behavioral level. Art touches and contributes to creating prints from which the later emotional pleasure, taste, artistic judgment and discernment on human values will develop. Emotion refers not only to the aesthetics but involves more often, ethics, behavioral preferences in choosing one or another conduct. Emotions enrich the register of artistic self-expression and complements the temperamental and the character profile of a person. Here we analyze these relevant issues in an experiment conducted at the “Elena Cuza” Primary School of Iasi, Romania. We also present the conclusions of Art Intervention in school for these students. Art intervention in school can become an affective-emotional aim in educator-student relationship and may have important, long term evolutionary consequences, referring to the achievement of personal ideals and efficiency of educational activity.

Theodotou, (2019) conducted a study on “An empirical study comparing different art forms to develop social and personal skills in early years education.” Social and personal development is a very important area within child development. The purpose of this study is to investigate the effects of different art forms in children’s social and personal skills. The ‘Play and Learn through the Arts’ programme was used for the art intervention in three experimental groups that were compared against a control group. The sample included 61 5–6-year-old children from state and private early years settings in Attica in Greece. Data analysis showed that an arts-based methodology is indeed beneficial for children’s social and personal development such as confidence, independence, relationships etc. but there was no difference among the different art forms. This leads us to suggest that it is the arts in general and not a particular art form which contributes to child development.

2.7 Synthesis of the Review Studies

The investigator reviewed

- a) Studies done on Visual Arts in Education. -15
- b) Studies done on Visual Arts in Curriculum. -12
- c) Studies Done on Visual arts and social Science integration. -13
- d) Studies Done on Visual arts and cognitive Development -18
- e) Studies Done on Visual Arts Nurture Emotional and Social Development -

11

Total number of Studies - 69

From 2005 to 2023 studies conducted using the size of the sample varied between 4 and 356 reviewed. The sample selected for the study were preschool to college Students.

Sampling technique employed in the reviewed studies

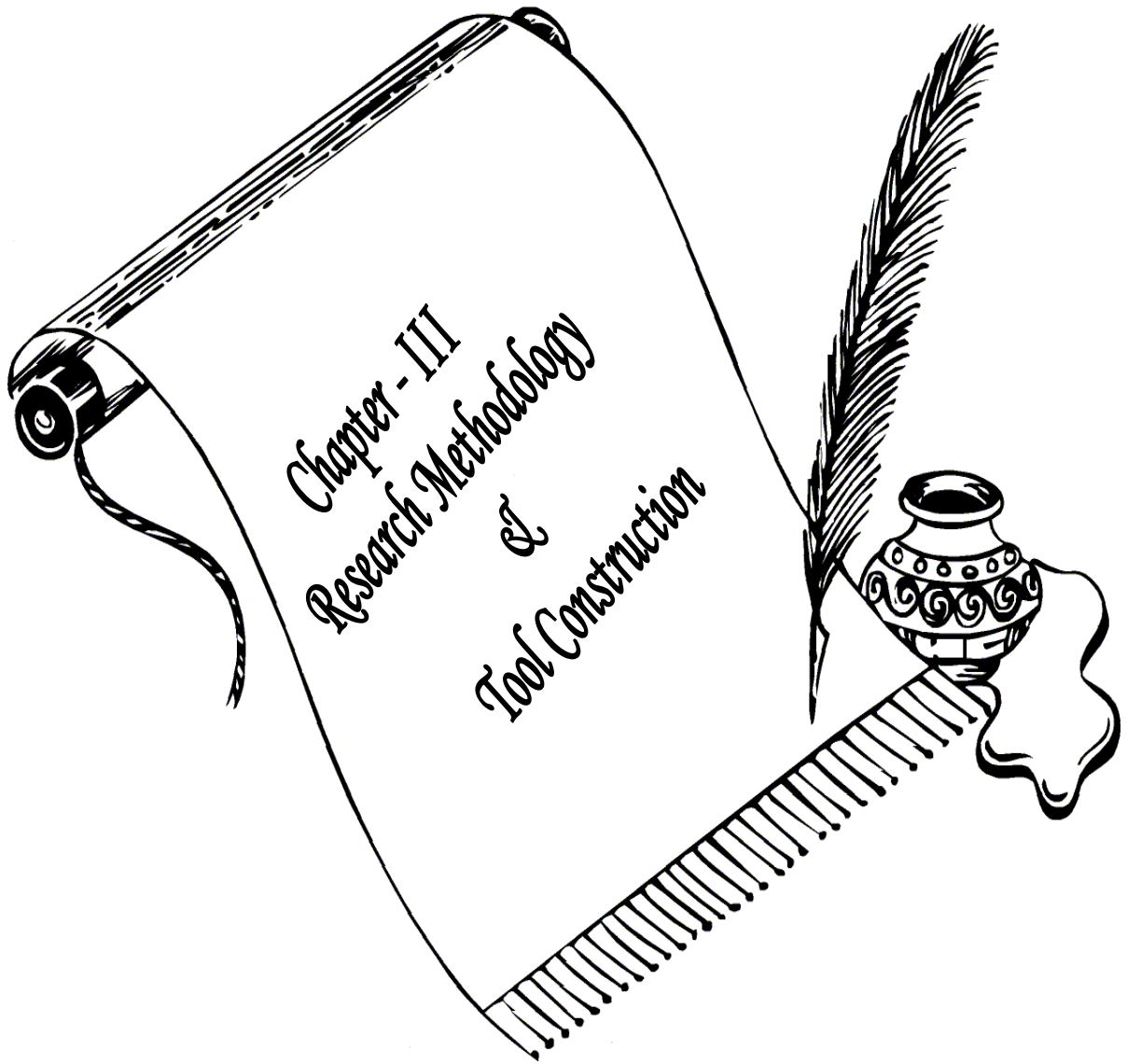
Purposive Sampling, Random Sampling and Probability Sampling. As far as the methodology of the above studies was concerned 26 studies were conducted in survey method, 9 in mixed method 18 in Qualitative method, 12 studies followed quasi-experimental method and 4 books were reviewed. All studies except the studies followed survey method adopted Pre-Test Post-Test experimental design and they conducted diagnostic test, achievement test, Gain Score Analysis and Retention Test to collect the data. The studies employed various statistical technique such as frequency, percentage distribution, mean, SD, t-test, coefficient of correlation, analysis of variance and analysis of covariance.

Findings of the reviewed studies

As far as the findings of all these studies were concerned, every study showed that the Visual Arts was more effective than the conventional way of teaching and Learning. The reviews revealed to the investigator that none of the studies was found using a visual arts in the teaching and learning of social science. Hence, this review of related studies helped the researcher to arrive at a conclusion that the present study was afresh.

2.8 Research Gap

The investigator reviewed the related studies on the present topic and perceived that there was a vast research gap between the present and the past study. Few studies were done on Visual Arts to teach or train in Maths & Science subjects, but not in social science. Though there were studies on High School students, No study was found for giving better remedial measures for them. So the investigator after a careful review of the studies perceived that the present study was different from the reviewed studies in a way that only in a few of the studies the investigator find in Visual arts in teaching and learning none of the research especially for High School Students children made to social science. Hence the investigator wishes to take up a piece of a study titled **“A Study to Understand the Role of Visual Arts in the Teaching and Learning of Social Science of High Schools in Sivakasi Block”**.



Chapter 3

METHODOLOGY

3.1 Introduction

The methodology is the part of the research which outlines the entire research plan. The research methods, the size of the sample, procedure of selecting the sample, reliability of the instruments selected and the statistical procedures used in the analysis are carefully described in this chapter. A systematic, quantitative and qualitative procedure is necessary to collect the needed data. It includes a bright presentation of procedures used to collect data, data gathering instruments employed and the method of analysis.

3.2 Methods of Educational Research

All research involves the elements of observation, description and analysis of what happens under certain circumstances. Researchers use different methods in their research activities. For the solution of problem of the study, a simple three-point analysis may be used to classify research. Usually all studies fall under one or a combination of these types. Some important methods of research are the following:

- i. Historical Research
- ii. Survey or Descriptive Research
- iii. Experimental Research

i) Historical Research

It describes „what was“. The process involves investigating, recording, analyzing and interpreting the events of the past for the purpose of discovering generalization that are helpful in understanding the past and the present and, to an extent, in anticipating the future.

ii) Survey or Descriptive Research

It describes “what is”. The process involves describing, analyzing and interpreting conditions that exist. It involves some type of comparison or contrast and attempts to discover relationships between existing non manipulated variables. Some form of statistical analysis is used to describe the results of the study.

iii) Experimental Research

It describes “what will be”, when certain variables are carefully controlled or manipulated. The focus is on cause effect relationships. As defined, here a deliberate manipulation of variables under controlled conditions is always a part of the experimental research (John W.Best, 2006).

3.3 Significance of the study

In the realm of education, the integration of visual arts into the teaching and learning process has garnered increasing attention due to its potential to enhance students' comprehension, critical thinking skills, and overall academic performance. However, despite its recognized benefits, there remains a dearth of comprehensive research examining the specific role of

visual arts in the teaching and learning of social science subjects, particularly in high schools situated within rural areas like Sivakasi Block. Therefore, this study seeks to address this gap in the literature by investigating the significance of incorporating visual arts into the social science curriculum and its impact on students' academic achievement, engagement, and socio-emotional development in high schools within the Sivakasi Block region.

Sivakasi Block, located in the Virudhunagar district of Tamil Nadu, India, is renowned for its thriving fireworks and printing industries. Despite its economic prosperity, the region faces numerous educational challenges, including limited access to quality resources and a traditional pedagogical approach that often relies heavily on rote memorization rather than active learning strategies. Consequently, there is a pressing need to explore innovative approaches to instruction that can effectively engage students and foster deeper understanding and critical thinking skills, particularly in subjects like social science, which play a pivotal role in shaping students' understanding of society, history, and human behavior.

By investigating the role of visual arts in the teaching and learning of social science in high schools within the Sivakasi Block, this study aims to provide valuable insights into the potential benefits and challenges associated with integrating visual arts into the curriculum in resource-constrained educational settings. The findings of this study have the potential to inform educational policymakers, curriculum developers, and educators about the efficacy of

incorporating visual arts-based pedagogies to enhance the teaching and learning of social science subjects in similar contexts.

Furthermore, understanding the role of visual arts in social science education within the specific cultural and socio-economic context of Sivakasi Block can shed light on the ways in which local traditions, histories, and cultural practices can be leveraged to enrich students' learning experiences. By exploring the use of indigenous art forms, historical artifacts, and community resources as educational tools, educators can create culturally relevant and meaningful learning experiences that resonate with students' lived experiences, thereby fostering a greater sense of identity, pride, and connection to their cultural heritage.

Moreover, investigating the impact of visual arts on students' socio-emotional development, empathy, and cross-cultural understanding can provide valuable insights into the role of art education in promoting social cohesion, tolerance, and global citizenship in diverse communities like those found within the Sivakasi Block region. By nurturing students' creative expression and encouraging them to explore complex social issues through artistic mediums, educators can empower young learners to become critical thinkers, compassionate leaders, and agents of positive social change in their communities.

In conclusion, this study holds significant implications for educational practice, policy, and research by advancing our understanding of the role of visual arts in the teaching and learning of social science subjects in high

schools within the Sivakasi Block region. By elucidating the potential benefits and challenges of integrating visual arts into the curriculum, this study seeks to promote more inclusive, engaging, and culturally responsive educational practices that empower students to become informed, empathetic, and active participants in shaping their communities and the world at large.

3.4 Statement of the Problem

The integration of visual arts into the teaching and learning process has gained recognition for its potential to enhance students' comprehension, critical thinking skills, and overall academic performance. However, despite the acknowledged benefits of incorporating visual arts into education, there remains a notable gap in the literature regarding its specific role in the teaching and learning of social science subjects, particularly in high schools situated within rural areas like Sivakasi Block. Therefore, this study aims to address this gap by investigating the role of visual arts in the teaching and learning of social science in high schools within the Sivakasi Block region of Tamil Nadu, India.

Lack of Comprehensive Research:

One of the primary issues that this study seeks to address is the lack of comprehensive research examining the specific role of visual arts in the teaching and learning of social science subjects, particularly in the context of high schools in rural areas such as Sivakasi Block. While there is a substantial body of literature discussing the benefits of incorporating visual arts into

education more broadly, there is a paucity of research that specifically focuses on its application and efficacy within the social science curriculum at the high school level in rural settings.

Pedagogical Challenges:

Furthermore, there are significant pedagogical challenges associated with teaching social science subjects in high schools within the Sivakasi Block region. Traditional pedagogical approaches often rely on rote memorization and didactic instruction, which may limit students' engagement, critical thinking skills, and ability to apply theoretical concepts to real-world contexts. The incorporation of visual arts-based pedagogies has the potential to address these challenges by providing students with alternative pathways to understanding complex social phenomena and fostering deeper connections with the subject matter.

Socio-Economic Context:

The socio-economic context of Sivakasi Block presents unique challenges and opportunities for educational practice. While the region is known for its economic prosperity, fueled by industries such as fireworks and printing, it also faces educational disparities, limited access to resources, and entrenched socio-economic inequalities. Understanding how visual arts can be effectively integrated into the social science curriculum in high schools within this context is crucial for developing culturally relevant and responsive educational practices that meet the needs of diverse learners.

Cultural Relevance and Identity Formation:

Moreover, there is a need to explore the role of visual arts in fostering cultural relevance, identity formation, and pride among students in high schools within the Sivakasi Block region. By incorporating local art forms, historical artifacts, and community resources into the curriculum, educators can create learning experiences that resonate with students' lived experiences, thereby promoting a greater sense of cultural identity and connection to their heritage.

Impact on Socio-Emotional Development:

Finally, there is a dearth of research examining the impact of visual arts on students' socio-emotional development, empathy, and cross-cultural understanding in the context of high schools in Sivakasi Block. Understanding how visual arts-based pedagogies can promote socio-emotional skills such as empathy, communication, and collaboration is essential for nurturing well-rounded, compassionate individuals who are equipped to navigate diverse social landscapes and contribute positively to their communities.

In conclusion, the problem statement outlined above underscores the need for empirical research to investigate the role of visual arts in the teaching and learning of social science subjects in high schools within the Sivakasi Block region. By addressing these key challenges and questions, this study aims to contribute to the advancement of educational practice, policy, and research by providing valuable insights into the potential benefits and challenges associated with integrating visual arts into the social science curriculum in

rural high schools. Hence the topic is entitled as **“A Study To Understand the Role of Visual Arts in the Teaching and Learning of Social Science of High Schools in Sivakasi Block”**.

3.5 Operational Definitions of Key Terms

A role of Visual Arts

Visual arts are an integral part of arts education, fostering creativity, critical thinking, and visual literacy skills. They can enhance students' understanding of social science and promote interdisciplinary learning.

Teaching

In the context of visual arts, teaching involves the deliberate and systematic dissemination of artistic concepts, principles, techniques, and art history to students. It encompasses lesson planning, instructional strategies, demonstrations, and providing guidance and feedback to facilitate students' learning.

Learning

Learning in visual arts involves the active participation and acquisition of artistic knowledge, skills, and understanding by students. It encompasses observing, experimenting, creating, reflecting, and interpreting various art forms. It includes both practical, hands-on experiences (such as drawing or painting) and the development of critical and analytical thinking abilities to understand and appreciate art.

Social Science

It is a multidisciplinary field that systematically studies human society, behavior, and social relationships. It contributes to our understanding of society's dynamics, cultural practices, economic systems, political processes, and individual experiences, and helps us comprehend the complex social world we live in.

High School

It's typically refer to individuals who are enrolled in grades 9 in a education institution. These students are typically between the ages of 14 and 16.

Sivakasi Block

It refers to students who attend high schools located within the Sivakasi block, which is an administrative region in Tamil Nadu.

3.6 Objectives of the Study

The objectives of the study were:

1. To identify teachers' perceptions on the incorporation of visual arts in the teaching and learning of social science.
2. To ascertain students' perceptions on the incorporation of visual arts in the teaching and learning of social science.
- 3.To analyse how the usage of visual arts motivates students to learn social science.

3.7 Specific Objectives of the Study

1. To find the difference in the students' perception on social science lesson using visual arts with regard to their gender. (Boys and Girls)
2. To find the difference in the students' perception on social science lesson using visual arts with regard to their locality of school. (Rural and Urban)
3. To find the difference in the students' perception on social science lesson using visual arts with regard to their type of family. (Joint and Nuclear)
4. To find the difference students' perception on social science lesson using visual arts with regard to their type of management. (Government and Aided)
5. To find the difference among students' perception on social science lesson using visual arts with regard to their Father's educational qualification. (School Education, Higher Education and Professional Education)
6. To find the difference among students' perception on social science lesson using visual arts with regard to their Mother's educational qualification. (School Education, Higher Education and Professional Education)
7. To find the difference among students' perception on social science lesson using visual arts with regard to their Father's occupation. (Government, Private and Own Business)
8. To find the difference among students' perception on social science lesson using visual arts with regard to their Mother's occupation. (Government, Private and Home Maker)

9. To find the difference in the Teacher's perception on the incorporation of visual arts in social science with regard to gender. (Female and Male)
10. To find the difference in the Teacher's perception on the incorporation of visual arts in social science with regard to age. (Below 35 and above 35)
11. To find the difference in the Teacher's perception on the incorporation of visual arts in social science with regard to marital status. (Unmarried and Married)
12. To find the difference in the Teacher's perception on the incorporation of visual arts in social science with regard to locality of school. (Rural and Urban)
13. To find the difference in the Teacher's perception on the incorporation of visual arts in social science with regard to experience. (Below 10 years and Above 10 years)
14. To find the difference in the Teacher's perception on the incorporation of visual arts in social science with regard to type of school. (Government and Aided).
15. To find the difference in the Teacher's perception on the incorporation of visual arts in social science with regard to educational qualification (U.G B. Ed / P. G. B. Ed / P. G. M. Ed).
16. To find the difference in Teacher's perception on the incorporation of visual arts in social science with regard to monthly salary. (Below 15,000/ Between 16,000 – 24,000 / Above 25,000) .

3.8 Hypotheses of the Study

3.8.1 Hypotheses (For students)

The following are the hypotheses formulated null hypotheses for the present study

1. There is no significant difference in the students' perception on social science lesson using visual arts with regard to their gender. (Boys and Girls)
2. There is no significant difference in the students' perception on social science lesson using visual arts with regard to their locality of school. (Rural and Urban)
3. There is no significant difference in the students' perception on social science lesson using visual arts with regard to their type of family. (Joint and Nuclear)
4. There is no significant difference students' perception on social science lesson using visual arts with regard to their type of management. (Government and Aided)
5. There is no significant difference among students' perception on social science lesson using visual arts with regard to their Father's educational qualification. (School Education, Higher Education and Professional Education)
6. There is no significant difference among students' perception on social science lesson using visual arts with regard to their Mother's educational qualification. (School Education, Higher Education and Professional Education)
7. There is no significant difference among students' perception on social science lesson using visual arts with regard to their Father's occupation. (Government, Private and Own Business)

8. There is no significant difference among students' perception on social science lesson using visual arts with regard to their Mother's occupation. (Government, Private and Home Maker)

3.8.2 Hypotheses (For teachers)

9. There is no significant difference in the Teacher's perception on the incorporation of visual arts in social science with regard to gender. (Female and Male)
10. There is no significant difference in the Teacher's perception on the incorporation of visual arts in social science with regard to age. (Below 35 and above 35)
11. There is no significant difference in the Teacher's perception on the incorporation of visual arts in social science with regard to marital status. (Unmarried and Married)
12. There is no significant difference in the Teacher's perception on the incorporation of visual arts in social science with regard to locality of school. (Rural and Urban)
13. There is no significant difference in the Teacher's perception on the incorporation of visual arts in social science with regard to experience. (Below 10 years and Above 10 years)
14. There is no significant difference in the Teacher's perception on the incorporation of visual arts in social science with regard to type of school. (Government and Aided).
15. There is no significant difference in the Teacher's perception on the incorporation of visual arts in social science with regard to educational qualification (U.G B. Ed / P. G. B. Ed / P. G. M. Ed).

16. There is no significant difference in Teacher's perception on the incorporation of visual arts in social science with regard to monthly salary. (Below 5 lakhs/ Between 5 - 10 lakhs / Above 10 lakhs) .

3.9 Survey Method

The survey method deals with large number of cases. It is a distinctive form of research methodology that owes much of its recent development to the field of sociology. The survey method is an organized attempt to analyze, interpret and report the present status of a social institution or group or areas. It suggests the course of future development.

3.9.1 Nature of Survey Method

The nature of survey method is as follows;

- i. It deals with the present.
- ii. It is oriented towards the determination of the status of given phenomena
rather than isolating causes or factors accounting for its existence.
- iii. It is generally based on cross sectional samples.
- iv. It has a fact-finding approach.
- v. It studies significant relationship among phenomena.

3.9.2 Purpose of Survey Method

The following are the main purpose of the survey method:

- i. It provides necessary information which helps the administrator for making decisions.
- ii. It provides necessary information and plan for improvement.

- iii. It interprets, synthesis and integrates data and points out their implications.
- iv. It is more realistic because investigation in this method is done in natural settings.
- v. It is the only method through which the researcher can obtain the opinion, attitude and suggestions for improvement.
- vi. Hence, the investigators used survey method for the present investigation.

3.9.3 Characteristics of Survey Method

The following are the main characteristics of survey method or research. The survey method gathers data from a relatively large number of cases at a particular time.

- vi. It is essentially cross sectional
- vii. It is not concerned with the characteristics of individual.
- viii. It requires expert's imaginative planning.
- ix. It involves clearly defined problem.
- x. It involves definite objectives.
- xi. It requires careful analysis and interpretation of the data gathered.
- xii. It requires logical and skilful reporting of the findings.

3.9.4 Importance of Survey Method

Survey method is important than the other research methods for the following reasons;

- xiii. Factual information regarding existing status enables members of the profession to make efficient plans about future courses of action.
- xiv. It provides comprehension of understanding issues in the area of the study.
- xv. It focuses attention upon the needs that otherwise could remain unnoticed.
- xvi. It provides extensive information about the nature of educational phenomena.
- xvii. It gathers data from relatively large number of cases at a particular time.
- xviii. It is concerned with generalized statistics of the whole population and with the characteristics of the individuals.

3.9.5 Steps in Survey Method

As the problem selected for the present study is concerned with one of the current problems, the investigator described to employ the survey method for the collection of the data.

According to William Wiersma, (1985) detailed steps in survey are as follows;

- i. Planning
- ii. Development of application of sampling plan
- iii. Construction of interview schedule or questionnaire
- iv. Data collection
- v. Translation of data

vi. Analysis

vii. Conclusion and reporting

i) Planning:

The plan to action has to be drawn upon to ensure scientific and objective merits of the study. Definition of the problem, operational definitions of variables, review and development of the survey design, all such items of plan should be clearly drawn out.

ii) Development and application of sampling plan:

The geographical area to be covered, the sample to be selected and detailed sampling procedures should be defined and formulated.

iii) Construction of interview schedule or questionnaire:

The tools of investigation generally used are interview schedule or questionnaire and the like. Specified investigation should require specified tools of inquiry. If no readymade tool is available, a suitable one will be prepared in a systematic manner. The tools should be tested in a pilot study before it is administered to the vast sample.

iv) Collection of the data:

The investigator should approach the head of the institution and seek permission for the data collection. After getting permission from the head of the institution the investigator with the help of the teacher in charge of the class should administer the tool to the students the investigator should clarify the need and purpose of collecting the data, necessary information needed to

answer the questionnaire and about the confidentiality of the data supplied by them.

v) Translation of the data:

Depending upon the extensiveness of the survey data upon the nature of the material collected, handling of the data usually takes initial tabulation, construction of category systems as necessary and technical preparation for analysis.

vi) Analysis:

Analysis of data comprises various approaches designed to dissect the phenomena in their constituent parts with a view to obtain greater insight into specified aspects. The statistical analysis of data is principally based on counts or numbers and totals, the arithmetic means can be computed for different classes. Basic summary table can then be compiled more critical can now be applied.

vii) Conclusion and Reporting:

After collecting and analyzing the data, the researchers have to accomplish the tasks of drawing inferences followed by reporting, it is only through interpretation that the research can expose relations and processes that come under his findings. Research report is considered a major component of the research study for the research task remains incomplete till the report has been presented or written.

3.10 Methodology

Area of the Study:

The area of study consists of only, Sivakasi, block in Virudhunagar district.

3.10.1 Population

The population for the present study consisted of high / higher secondary school heads in Government and Government – aided schools of Sivakasi block in Virudhunagar district.

3.10.2 Sample

A total of 10 school heads from 6 schools of Sivakasi, 4 schools of sivaksi blocks in Virudhunagar district are taken to complete a questionnaire-based survey with respect to understand the role of visual arts in the teaching and learning of social science. The survey form questionnaire is prepared and administered for data collection and the distributions of responses are presented as frequencies and percentages. Descriptive statistics were performed for all groups and subgroups based on their responses.

3.10.3 Distribution of the Sample

Table 3.1 Distribution of sample with respect to school

Sl.No	Name of the School	No of Students	No of Teacher
1	Amman Kovil Patti GHSS, Sivakasi (G)	20	5
2	AVT GHSS, Sivakasi (G) (U)	20	5
3	AVT GHS, Sivakasi (G) (U)	15	4
4	S.H.N. Girls HSS, Sivakasi (A) (U)	20	5

5	S.H.N. Boys HSS, Sivakasi (A) (U)	20	5
6	GHSS, Visvanatham (G) (R)	20	5
7	Rathnavilas HS (A) (R)	15	4
8	GHSS, Maraneri (G) (R)	20	5
9	GHS, Anaiyur (G) (R)	15	3
10	GHS, Perapatti (G) (R)	10	3
	GHS, Anuppangulam (G) (R)	15	3
	GHS, Meenampatti (G) (R)	10	3

The above table clearly shows the school wise distribution of the sample.

The following tables explain the distribution of the sample (Students) with respect to some background variables:

Table 3.2 Distribution of the sample with respect to gender

Gender	Number of Students	Percentage
Boys	80	40%
Girls	120	60%
Total	200	100%

The above table shows that the sample consists of 40% male and 60% female students.

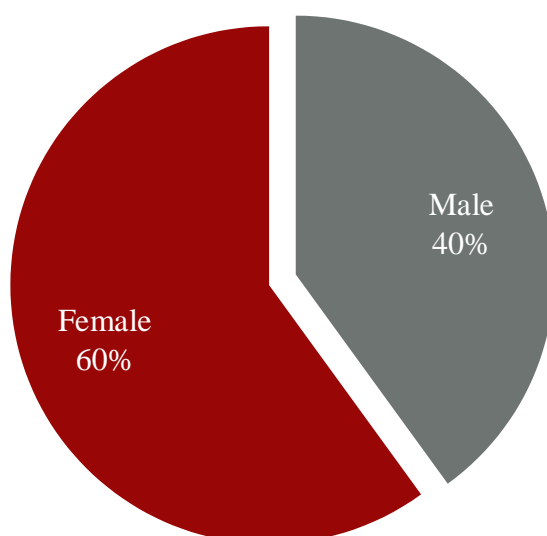
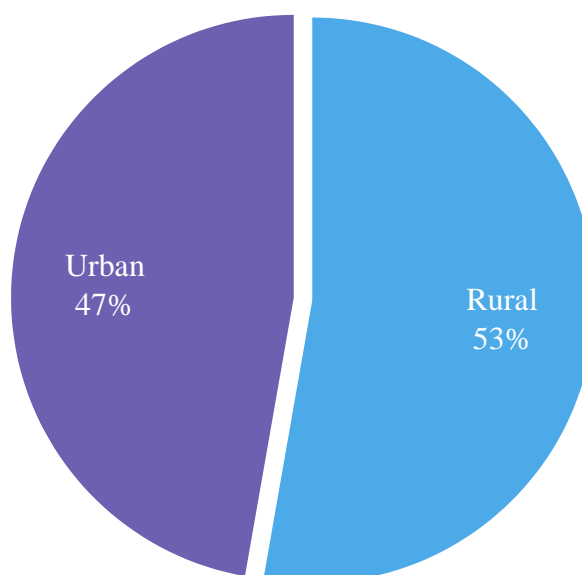


Figure 3.1 Distribution of the sample with respect to gender

Table 3.3 Distribution of the sample with respect to locality of school

Locality of school	Number of students	Percentage
Rural	105	52.5%
Urban	95	47.5%
Total	200	100%

The above table shows that the sample consists of 52.5% students from rural and 47% them from urban area.

Figure 3.2 Distribution of the sample with respect to locality of school**Table 3.4 Distribution of the sample with respect to type of school**

Type of school	Number of Students	Percentage
Government	145	73%
Aided	55	27%
Total	200	100%

The above table shows that the sample consists of 73% students from Government school and 27% from Aided school.

Figure 3.3 Distribution of the sample with respect to type of school

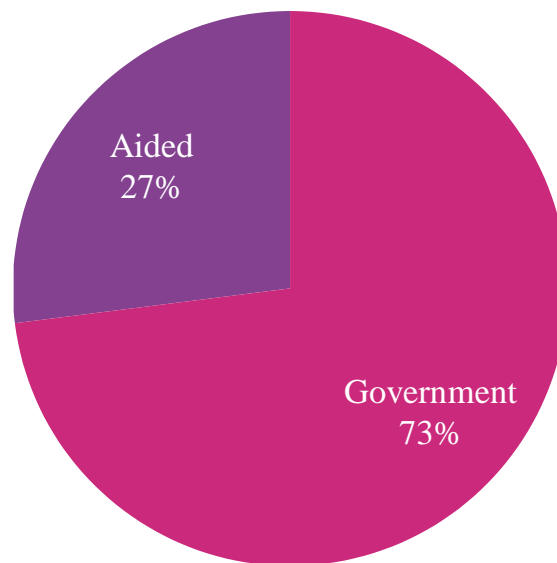


Table 3.5 Distribution of the sample with respect to type of family

Type of Family	Number of students	Percentage
Joint	65	33%
Nuclear	135	67%
Total	200	100%

The above table shows that the sample consists of 33% Joint Family and 67% nuclear family.

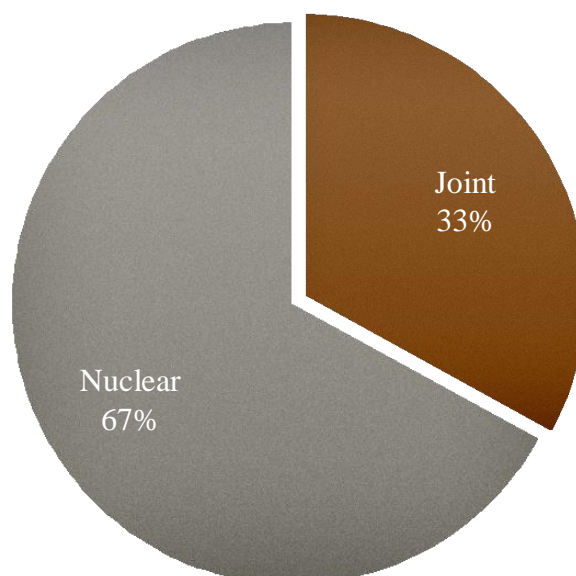


Figure 3.4 Distribution of the sample with respect to type of family

Table 3.6 Distribution of the sample with respect to Father's Educational Qualification

Father's Education	Number of students
School Education	23
Higher Education	152
Professional Education	25
Total	200

The above table shows that the sample consists of 23 Father's completed school education, 152 father's completed Higher Education, and 25 father's completed Professional Education.

Figure 3.5 Distribution of the sample with respect to Father's Educational Qualification

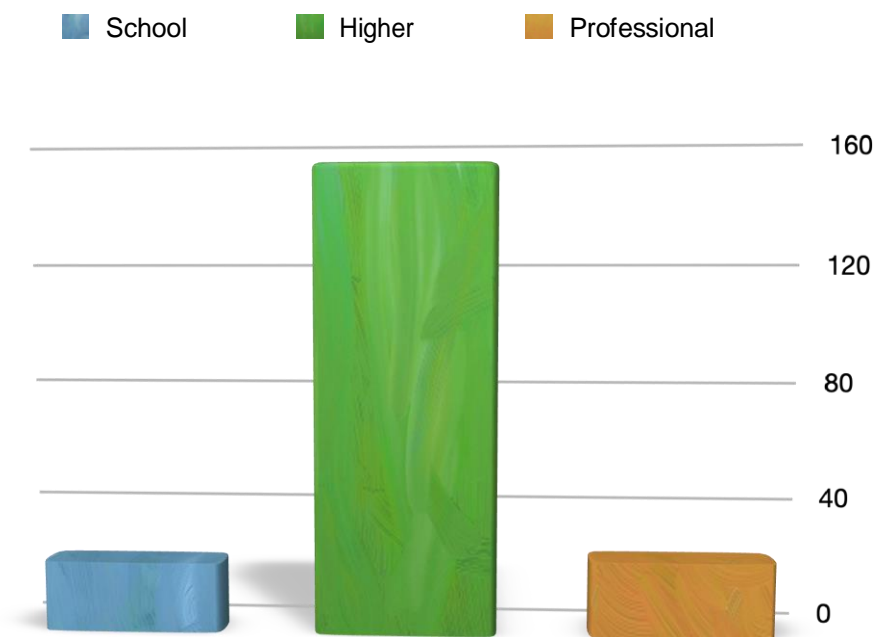


Table 3.7 Distribution of the sample with respect to Mother's Educational Qualification

Mothers Education	Number of students
School Education	26
Higher Education	142
Professional Education	32
Total	200

The above table shows that the sample consists of 26 Mother's completed school education, 142 Mother's completed Higher Education, and 32 Mother's completed Professional Education.

Figure 3.6 Distribution of the sample with respect to Mother's Educational Qualification

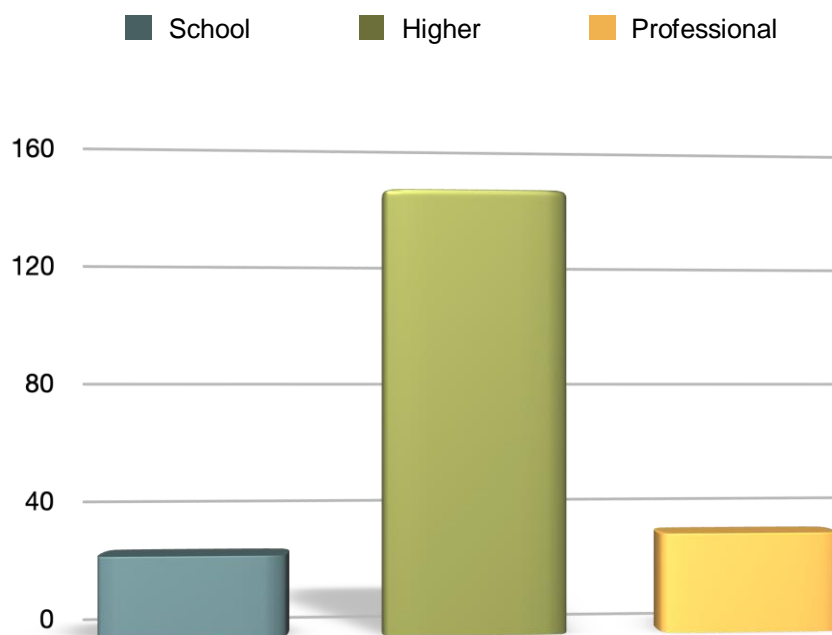


Table 3.8 Distribution of the sample with respect to Father's Occupation

Occupation	Number of students
Government	14
Private	162
Business	24
Total	200

The above table shows that the sample consists of 14 Father's worked in Government Organisation, 162 Father's worked in private Organisation and 24 Father's doing business.

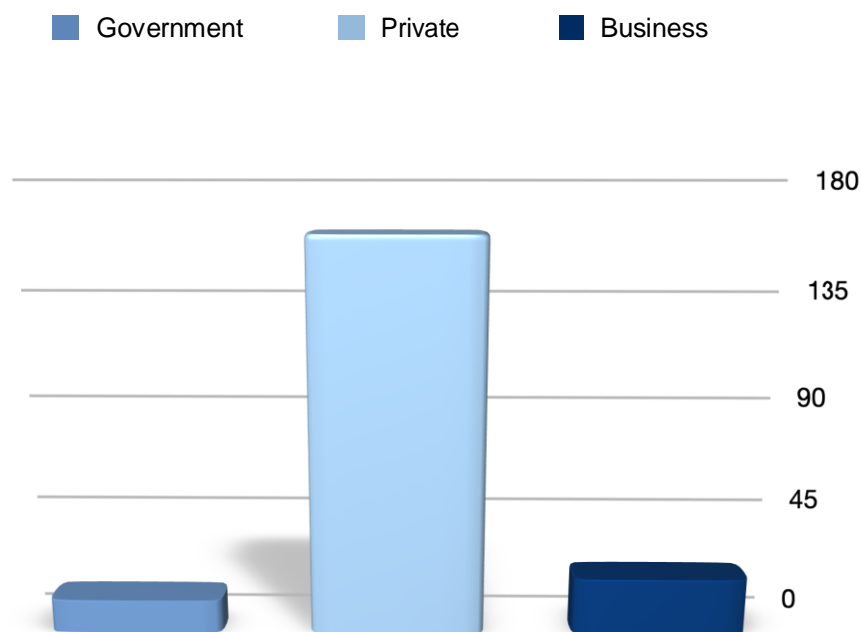
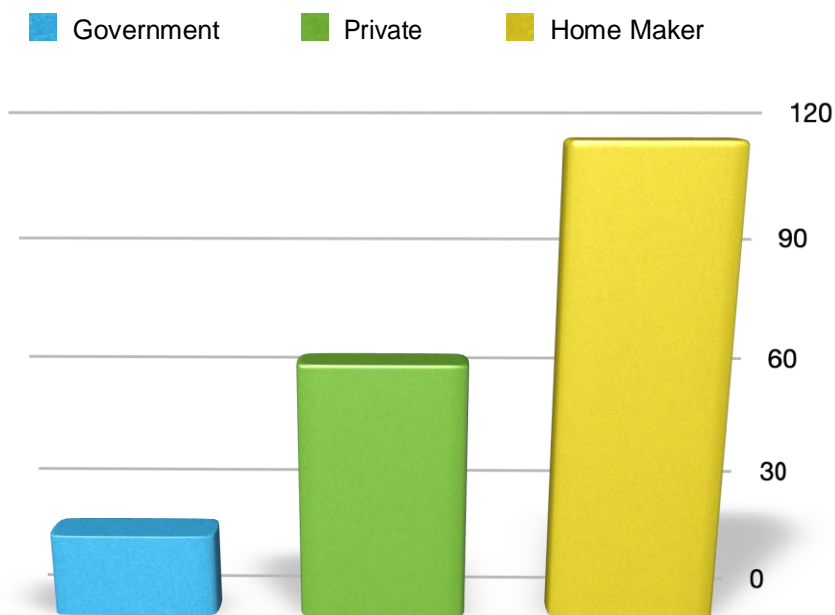
Figure 3.7 Distribution of the sample with respect to Father's Occupation

Table 3.9 Distribution of the sample with respect to Mother's Occupation

Occupation	Number of students
Government	21
Private	64
Business	115
Total	200

The above table shows that the sample consists of 21 Mother's worked in Government Organisation, 64 Mother's worked in private Organisation and 115 Mother's as a home maker.

Figure 3.8 Distribution of the sample with respect to Mother's Occupation

Background Variable wise Distribution of Sample (Teacher)

The following tables explain the distribution of the sample (Teacher) with respect to some background variables:

Table 3.10 Distribution of the sample with respect to gender

Gender	Number of Teachers	Percentage
Male	15	30
Female	35	70
Total	50	100

The above table shows that the sample consists of 30% male and 70% female Teachers.

Figure 3.9 Distribution of the sample with respect to gender

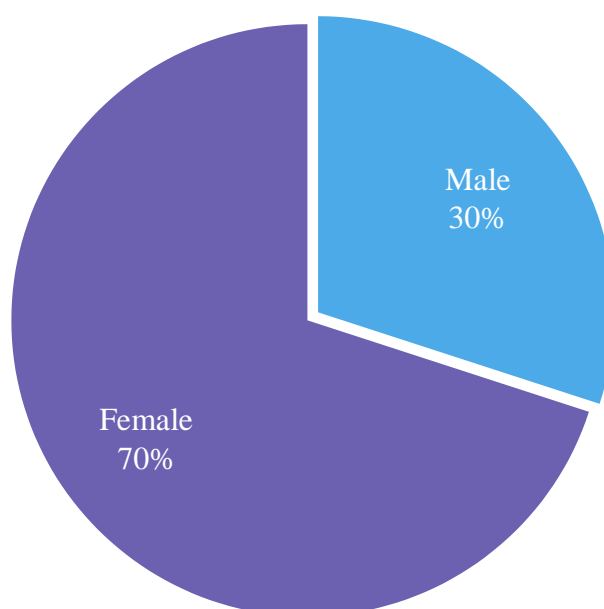
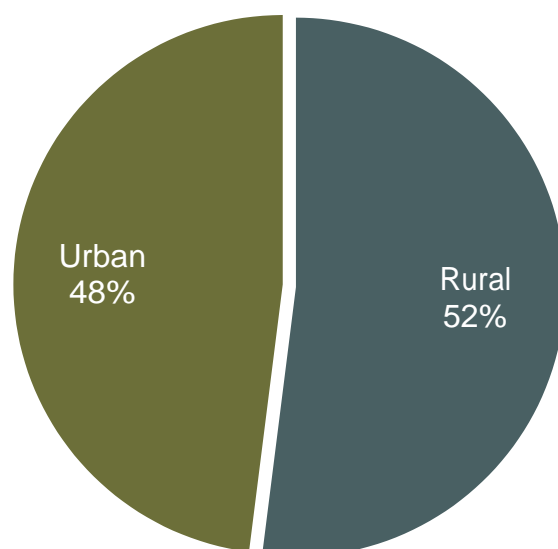


Table 3.11 Distribution of the sample with respect to locality of school

Locality of school	Number of Teachers	Percentage
Rural	26	48%
Urban	24	52%
Total	50	100%

The above table shows that the sample consists of 48% Teachers from rural and 52% them from urban area.

**Figure 3.10 Distribution of the sample with respect to locality of school****Table 3.12 Distribution of the sample with respect to type of school**

Type of school	Number of Teachers	Percentage
Government	36	72%
Aided	14	28%
Total	50	100%

The above table shows that the sample consists of 72% Teachers from Government school and 28% from Aided school.

Figure 3.11 Distribution of the sample with respect to type of school

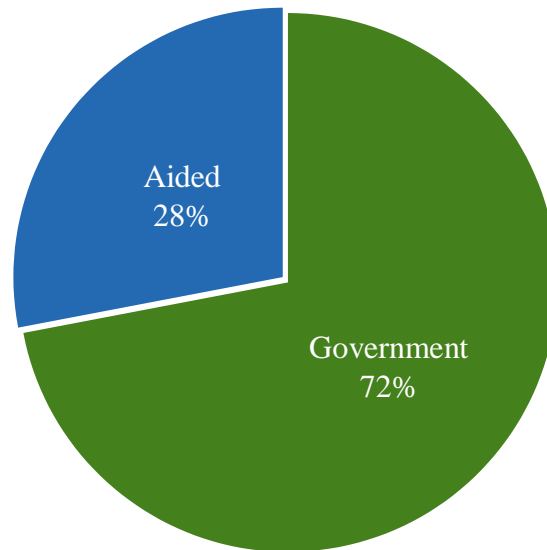


Table 3.13 Distribution of the sample with respect to Marital Status

Type of school	Number of Teachers	Percentage
Married	32	64%
Unmarried	18	36%
Total	50	100%

The above table shows that the sample consists of 64% married teachers and 36% Unmarried Teachers.

Figure 3.12 Distribution of the sample with respect to Marital Status

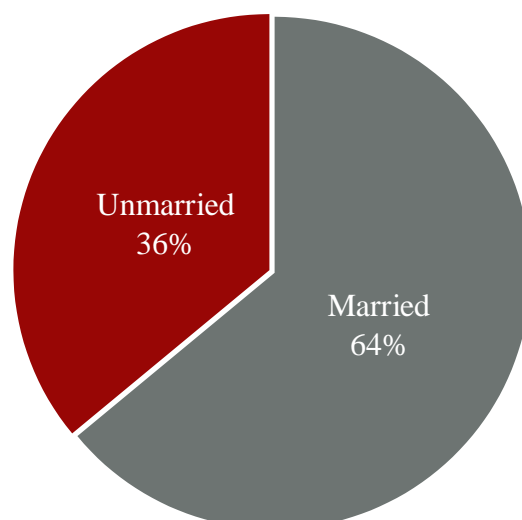


Table 3.14 Distribution of the sample with respect to the experience of teachers

Experience	Number of Teachers	Percentage
Below 10 years	23	46%
Above 10 years	27	54%
Total	50	100%

The above table shows that the sample consists of 46% of teachers have below 10 years experience, 54% of teachers have more than 10 years experience.

Figure 3.13 Distribution of the sample with respect to qualification of teachers

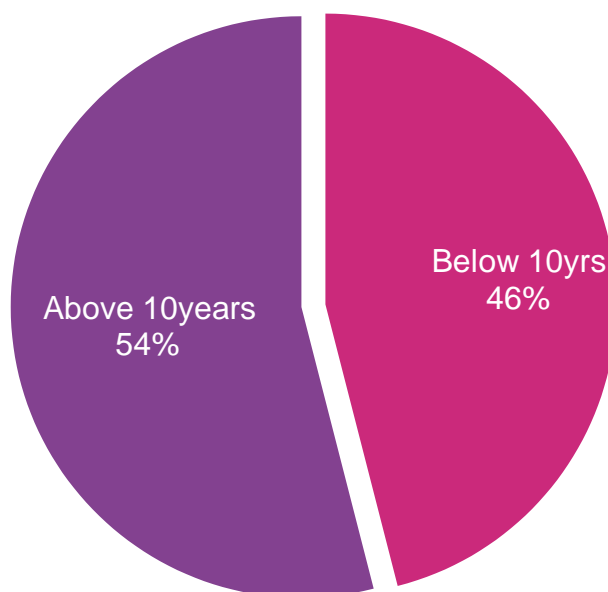


Table 3.15 Distribution of the sample with respect to the age of teachers

Age	Number of Teachers	Percentage
Below 35	28	44%
Above 35	22	56%
Total	50	100%

The above table shows that the sample consists of 44% Teachers having below 35 years age, 56% Teachers having above 35 years age.

Figure 3.14 Distribution of the sample with respect to the age of teachers

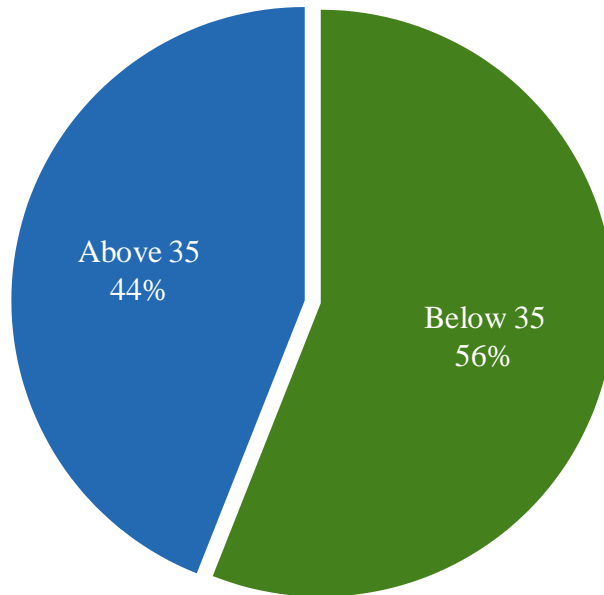


Table 3.16 Distribution of the sample with respect to annual income

Annual Income	Number of Teachers
Below 5 lakhs	13
5 - 10 lakhs	24
Above 10 lakhs	13
Total	50

The above table shows that the sample consists of 13 Teachers have below 5 lakhs annual income, 24 Teachers have 5 - 10 lakhs annual income, and 13 Teachers have above 10 lakhs annual income.

Figure 3.15 Distribution of the sample with respect to annual income

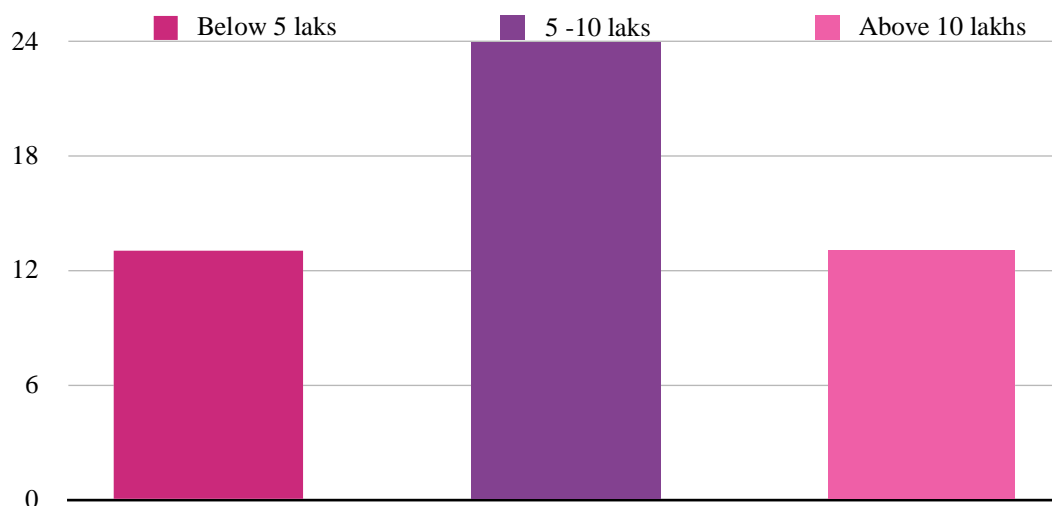
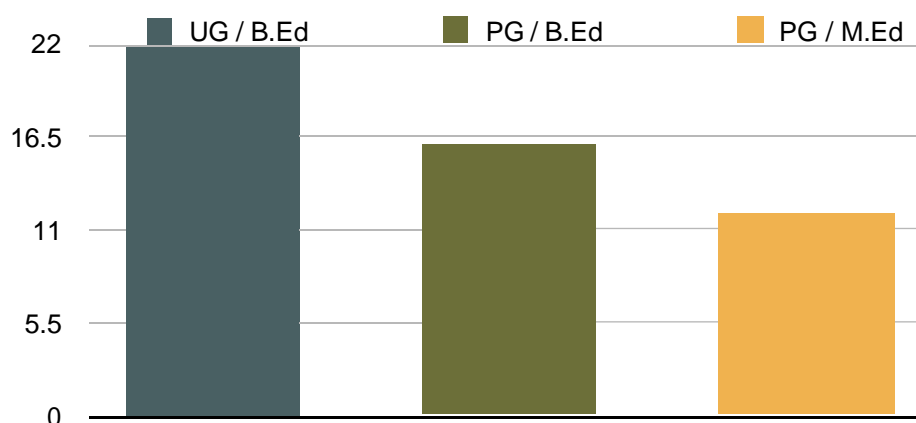


Table 3.17 Distribution of the sample with respect to Educational Qualification of teachers

Type of school	Number of Teachers
UG / B.Ed	22
PG / B.Ed	16
PG / M.Ed	12
Total	50

The above table shows that the sample consists of 22 Teachers completed UG/ B.Ed, 16 Teachers completed PG/ B.Ed and 12 Teachers completed PG/ M.Ed.

Figure 3.16 Distribution of the sample with respect to Educational Qualification of teachers



The selection of the tool is an important ingredient of a successful research study. There are various tools available to collect the necessary data for the research study. A researcher can select an existing research tool if it is suitable for his study. In case such tools are not available it may be advisable to prepare necessary tools which are appropriate for the study.

3.11 Tools used in the Present Study

As the study aims to find out Objectives to identify teachers' / students' perceptions on the incorporation of visual arts in the teaching and learning of social science the investigators have used the following tools:

1. Personal Data Sheet
2. Visual Arts in Social Science Pedagogy Scale
3. Visual Arts in Teaching Competency Scale

3.11.1 Personal Data Sheet

It includes general information about the respondents regarding gender, locality of the school, level of school, qualification of the teacher, experience of the teacher, type of management, Medium of study, annual income of the teacher and age of the teacher.

3.11.2 Visual Arts in Social Science pedagogy Scale (VASSPS)

This tool was developed by S. Saravana Kumari (2024).

3.11.2.1 Construction of VASSPS

As a preliminary step towards the preparation of the scale for the study, the

investigators reviewed the literature related to area under investigation. The investigators have gone through the books and journals on psychology of teaching and learning and social psychology. The items were added with the necessary information along with the guidance of experts in the field of investigation. Further, with the consultation of guide the investigators prepared a rough draft of the VASSPS consisting of 30 items. All the items were having three choices namely “always”, “sometimes”, “never”. The rough draft of VASSPS is appended (Appendix I).

3.11.2.2 Item analysis

The rough draft of the tool consists of 36 items were given to the 9 schools, in Sivakasi district. The numbers of students were 200. The responses were scored and analysed using item total correlation to find out the “value of each item. The items possess the “value 0.361 and above were retained and the other items were deleted. The final VASSPS consists of 30 items. The item analysis sheet is appended (Appendix II).

3.11.2.3 Establishing validity of VASSPS

To establish the validity of VASSPS, the VASSPS was given to a panel of experts Dr.B. Anandha Krishnaveni, Principal, Arulmigu Kalasalingam College of Education, Virudhunagar and Dr.R.P. Deepa, Assistant Professor Sri Sundareswari College of Education, Virudhunagr. With the help of their suggestions the face validity was established.

3.11.2.4 Establishing reliability of VASSPS

To establish the reliability of the tool, the investigators followed test- retest method. The investigators administrated the VASSPS to 9 Schools in Sivakasi district. The numbers of students were 200. After a gap of 10 days the investigators again administrated the tool to the same set of 200 students. The score obtained from them two tests were analyzed found to be consistent to each other. The reliability of the tool was found to be 0.765. The final draft of VASSPS is appended (Appendix III).

3.11.2.5 Scoring procedure of the VASSPS

For the purpose of scoring, numerical values were assigned for three categories of the responses names, Some Times(ST), Always(A), Never(N). The score of the positive item were 3,2, and 1. The score will be reversed for negative items. The total of scores obtained for all the items.

Table 3.18 Scoring procedure of the VASSPS

Negative items	Positive items
7, 8, 17, 24, 25, 30	1, 2, 3, 4, 5, 6, 9, 10, 11, 12, 13, 14, 15, 16, 18, 19, 20, 21, 22, 23, 26, 27, 28, 29

3.11.3 Visual Arts in Teaching Competency Scale (VATCS)

This tool was developed by S. Saravana Kumari (2024).

3.11.3.1 Construction of VATCS

As a preliminary step towards the preparation of the scale for the study,

the investigators reviewed the literature related to area under investigation. The investigators have gone through the books and journals on psychology of teaching and learning and social psychology. The items were added with the necessary information along with the guidance of experts in the field of investigation. Further, with the consultation of guide the investigators prepared a rough draft of the VATCS consisting of 15 items. All the items were having three choices namely “always”, “sometimes”, “never”. The rough draft of VATCS is appended (Appendix IV)

3.11.3.2 Item analysis

The rough draft of the tool consists of 20 items were given to the 15 schools, in Sivakasi district. The numbers of teachers were 30. The responses were scored and analysed using item total correlation to find out the value of each item. The items possess the “value 0.361 and above were retained and the other items were deleted. The final VATCS consists of 15 items. The item analysis sheet is appended (Appendix V).

3.11.3.3 Establishing validity of VATCS

To establish the validity of VATCS, the VATCS was given to a panel of experts Dr.B. Anandha Krishnaveni, Principal, Arulmigu Kalasalingam College of Education, Virudhunagar and Dr.R.P. Deepa, Assistant Professor Sri Sundareswari College of Education, Virudhunagr. With the help of their suggestions the face validity was established.

3.11.3.4 Establishing reliability of VATCS

To establish the reliability of the tool, the investigators followed test- retest method. The investigators administrated the VATCS to 9 Schools in Sivakasi district. The numbers of teachers were 30. After a gap of 10 days the investigators again administrated the tool to the same set of 30 Teachers. The score obtained from them two tests were analysed found to be consistent to each other. The reliability of the tool was found to be 0.765. The final draft of VATCS is appended (Appendix VI).

3.11.3.5 Scoring procedure of the VATCS

For the purpose of scoring, numerical values were assigned for three categories of the responses names, Some Times(ST), Always(A), Never(N). The score of the positive item were 3, 2, and 1. The score will be reversed for negative items. The total of scores obtained for all the items.

Table 3.19 Scoring procedure of the VATCS

Negative items	Positive items
12, 15	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 13, 14

3.12 Administration of the Tools

The investigators approached the heads of the institutions and sought permission for the data collection. After getting permission from the heads of the institutions, the investigators themselves with the help of the Head Master

administered the tools. Before administering the tools to the teachers, they were given clear instruction to answer the items given in the inventories. The investigators clarified the need and purpose of the collection, necessary information needed to answer the questionnaire and about the confidentiality of the data supplied by them. Then the inventories were collected from the respondents. They were scored with the help of the scoring key provided by the author of the inventory.

3.13 Statistical Techniques Used

Statistical techniques are necessary for understanding the general trends and group characteristics from a variety of individual characters. Appropriate statistical measures like mean and standard deviation are calculated for each variable. “t” test is calculated to find out the significant difference between two means. ANOVA is calculated to find out the significant difference between more than two variables.

i) Percentage Analysis

The percentage analysis has been used to find out the percentage of teachers having low, moderate and high level of Educational Challenges.

Arithmetic Mean

It is defined as the quality obtained by adding together all given items and by dividing this total by the number of items. The investigators have used the following formula for calculating arithmetic mean,

$$M = \frac{\Sigma x}{N}$$

Where,

M = Arithmetic mean

Σ = Sum of Scores

X = Individual Score

N = Number of Items

Standard Deviation

The investigators have used the following for calculating standard deviation.

$$S.D = \frac{1}{N} \sqrt{N \Sigma x^2 - (\Sigma x)^2}$$

Where,

S.D = Standard Deviation

X = Individual Score

Σx^2 = Sum of square of scores

Σx = Sum of Scores

N = Total number of items

$$X^2 = \Sigma \frac{(O - E)^2}{E}$$

ii) 't' test

$$t = \frac{M_1 - M_2}{\sqrt{\frac{S_1^2}{N_1} + \frac{S_2^2}{N_2}}}$$

Where,

M_1 = Mean of the first group

M_2 = Mean of the second group

S_1 = Standard deviation of the first group

S_2 = Standard deviation of the second group

N_1 = Number of cases in the first group

N_2 = Number of cases in the second group

iii) ANOVA Test

Analysis of variance has been used to find out the differences among the variables.

$$F = \frac{\text{MeanSquareVarianceBetweenthegroups}}{\text{MeanSquareVarianceWithinthegroups}}$$



ANALYSIS OF DATA**4.1 Introduction**

Data analysis is the process of collecting, analyzing and interpreting the numerical data. The term analysis refers to the computation of certain measures along with searching for patterns of relationship that exists among data-groups. It involves breaking down of existing complex factors into simple parts together in new arrangement for the purpose of interpretation (Kothari, 2008). In the process of analysis, relationships or differences supporting or conflicting with original or new hypotheses should be subjected to statistical tests of significance to determine with what validity data can be said to indicate any conclusions (Kothari, 2004).

According to wolfe(1969), “The discovery of order in the phenomena of nature not with standing their complexity and apparent confusion is rendered possible by the process of analysis and synthesis which are the foundation stone of all scientific methods”. It means studying the tabulated material in order to determine the inherent facts or meanings. Large divisions of material should be broken down into smaller units and rearrange in new combination to discover new factors and relationships. This process requires an alert, flexible and open mind. Data should be studied from as many angle as possible to find out new and relevant facts.

Statistical analysis was the process of collecting analysing and interpreting the numerical data. It was one of the basic steps of research process. In this chapter, the investigator used the mean, standard deviation, t-test and ANOVA to analyse the data. Analysis of the data means studying the tabulated materials in order to determine inherent and facts or meanings. It involves breakdown existing complex factor into simple parts and putting the parts together in new arrangement for the purpose of interpretation. A plan of analysis should be made in advance before the actual collection of data.

The collected data or to be processed and analysed systematically. Processing employees editing, coding, classification and tabulation of collected data, so that they are amendable to analysis. Analysis include competition of certain measures along with searching for patterns of relationship that exist among data groups. In the process of analysis, relationship ,conflicting with original or new hypothesis should be subjected to determine with that validity system. Data can be arrange properly analysed, systematically and preciesly. The important task of the investigator is to analyse the collected data without any manipulation.

The analysis is the ordering of data into meaningful parts in order to obtain answers to research question the analysis of research is done in four stages.

There are

1. Categorisation
2. Frequency distribution
3. Measurement

4. Interpretation

Categorisation

categorisation are setup according the research problem and purpose of study.

These are mutually exclusive independent exhaustive.

Frequency Distribution

Frequency Distribution is classes. It indicates the number of cases or distribution cases falling into different categories.

Frequency Distribution is of two types

- 1) Primary analysis is descriptive and only gives the number of case in each class.
- 2) Secondary Analysis is comparison of frequency and percentage

Measurement

Measurement could be in the form of Central tendency or statistical averages.

Measurement could also be in terms of coefficient of correlation. The reliability and validity of the measures of the variable is important in all social scientific research. There are four scale used for measurement, nominal, ordinal, interval and ratio. The nominal scale is merely classificatory scale on which a number is assigned to each object for identification. The ordinal scale is like an ordinal scale plus the fact that interval or the distance between the numbers on the scale are equal. The ratio scale is used for determining ratios of the numbers assigned to categories.

Interpretation

Interpretation of data can be descriptive or analytical or it can be a form

theoretical standpoint. Negative results or much harder to interpret than positive results.

Variables of the study

This section deal with the variables used in the present study. The variables of the present study are visual arts and teaching & learning among high school students & teachers moreover the background variable selected for the study or gender, locality, medium of institution, type of school, age, parents annual income, parents educational qualification, parents occupation of students and gender, locality, medium of institution, type of school, age, year of experience, Salary, Subject handling teachers and educational qualification of teachers.

4.2 Hypotheses Analysis For Students

4.2.1 Hypotheses Testing Using t-Test (For Students)

H₀₁: There is no significant difference in the students' perception on social science lesson using visual arts with regard to their gender(Boys and Girls).

Table 4.1 Students' Perception on social science lesson using visual arts with regard to their gender.

	Gender	N	Mean	S.D	Calculated t value	Remarks
Students Perception on Social Science	Girls	120	1.9833	0.12856	0.636	NS
	Boys	80	1.9875	0.1180		

Table value at 0.05 level is 2.00

Table 4.1 showed that mean and standard deviation of girls is 1.9833 and 0.12856 respectively. The mean and standard deviation of boys is 1.9875 and 0.11180 respectively. Here the calculated t value was 0.636, Which was less than the table value 2.00 at 0.05 level of significance.

Therefore, on the basis of the results given in the table 4.1 H_{01} which stated that, “ There is no significant difference in the students’ perception on social science lesson using visual arts with regard to their gender. (Boys and Girls)” was accepted.

H₀₂: There is no significant difference in the students’ perception on social science lesson using visual arts with regard to their locality of school (Rural and Urban).

Table 4.2 Students’ Perception on social science lesson using visual arts with regard to their locality of school.

	Locality	N	Mean	S.D	Calculated t value	Remarks
Students Perception on Social Science	Rural	105	1.9905	0.09759	0.667	NS
	Urban	95	1.9789	0.14432		

Table value at 0.05 level is 2.00

Table 4.2 showed that mean and standard deviation of rural area is 1.9905 and 0.098 respectively. The mean and standard deviation of urban area is 1.979

and 0.1443 respectively. Here the calculated t value was 0.667, Which was lesser than the table value 2.00 at 0.05 level of significance.

Therefore, on the basis of the results given in the Table 4.2 H_{02} which stated that, “ There is no significant difference in the students’ perception on social science lesson using visual arts with regard to their locality of school (Rural and Urban).” was accepted.

H_{03} : There is no significant difference in the students’ perception on social science lesson using visual arts with regard to their type of family. (Joint and Nuclear)

Table 4.3 Students’ Perception on social science lesson using visual arts with regard to their type of family. (Joint and Nuclear)

	Type of Family	N	Mean	S.D	Calculated t value	Remarks
Students Perception on Social Science	Joint	85	1.988	0.108	0.332	NS
	Nuclear	115	1.982	0.131		

Table value at 0.05 level is 2.00

Table 4.3 showed that mean and standard deviation of joint family is 1.988 and 0.108 respectively. The mean and standard deviation of Nuclear family is 1.982 and 0.131 respectively. Here the calculated t value was 0.332, Which was lesser than the table value 2.00 at 0.05 level of significance.

Therefore, on the basis of the results given in the Table 4.3 H₀₃ which stated that, “ There is no significant difference in the students’ perception on social science lesson using visual arts with regard to their type of family. (Joint and Nuclear).” was accepted.

H₀₄: There is no significant difference students’ perception on social science lesson using visual arts with regard to their type of management. (Government and Aided)

Table 4.4 Students’ Perception on social science lesson using visual arts with regard to their type of management. (Government and Aided)

	Type of Managemen	N	Mean	S.D	Calculated t value	Remarks
Students Perception on Social Science	Government	145	1.979	0.143	1.073	NS
	Aided	55	2.000	0.000		

Table value at 0.05 level is 2.00

Table 4.4 showed that mean and standard deviation of government school is 1.979 and 0.143 respectively. The mean and standard deviation of Aided school is 2.000 and 0.000 respectively. Here the calculated t value was 1.073, Which was lesser than the table value 2.00 at 0.05 level of significance.

Therefore, on the basis of the results given in the Table 4.4 H₀₄ which stated that, “ There is no significant difference in the students’ perception on social

science lesson using visual arts with regard to their type of management. (Government and Aided).” was accepted.

4.2.2 Hypotheses Testing Using ANOVA (For Students)

H₀₅: There is no significant difference among students’ perception on social science lesson using visual arts with regard to their Father’s educational qualification. (School Education, Higher Education and Professional Education)

Table 4.5 Students’ Perception on social science lesson using visual arts with regard to their Father’s educational qualification.

Source	SS	Df	MS	F	Remarks
Between Groups	1371.89	2	685.95	3.027	S
Within Groups	44640.82	197	226.60		

Table value at 0.05 level is 3.02

Table 4.5 revealed that there existed no significant difference among the three group’s namely School Education, Higher Education and Professional Education in their father’s educational qualification. Since the calculated F value 3.027, which was greater than the table value 3.02 for (2,397) degree of freedom at 0.05 level of significance.

Therefore, on the basis of the results given in the Table 4.5 H_{05} which stated that, “ There is no significant difference among students’ perception on social science lesson using visual arts with regard to their Father’s educational qualification. (School Education, Higher Education and Professional Education).” was rejected.

H₀₆: There is no significant difference among students’ perception on social science lesson using visual arts with regard to their Mother’s educational qualification. (School Education, Higher Education and Professional Education)

Table 4.6 Students’ Perception on social science lesson using visual arts with regard to their Mother’s educational qualification.

Source	SS	Df	MS	F	Remarks
Between Groups	1493.389	2	746.69	3.304	S
Within Groups	44519.33	197	225.98		

Table value at 0.05 level is 3.02

Table 4.6 revealed that there existed significant difference among the three group’s namely School Education, Higher Education and Professional Education in their Mother’s educational qualification. Since the calculated F value 3.304, which was greater than the table value 3.02 for (2,397) degree of freedom at 0.05 level of significance.

Therefore, on the basis of the results given in the Table 4.6 H_{06} which stated that, “ There is no significant difference among students’ perception on social science lesson using visual arts with regard to their Mother’s educational qualification. (School Education, Higher Education and Professional Education).” was rejected.

H₀₇: There is no significant difference among students’ perception on social science lesson using visual arts with regard to their Father’s occupation. (Government, Private and Own Business)

Table 4.7 Students’ Perception on social science lesson using visual arts with regard to their Father’s occupation.

Source	SS	Df	MS	F	Remarks
Between Groups	148.08	2	74.04	0.318	NS
Within Groups	45864.63	197	232.82		

Table value at 0.05 level is 3.02

Table 4.7 revealed that there existed no significant difference among the three group’s namely Government, Private and Own Business in their Father’s occupation. Since the calculated F value 0.318, which was lesser than the table value 3.02 for (2,397) degree of freedom at 0.05 level of significance.

Therefore, on the basis of the results given in the Table 4.7 H_{o7} which stated that, “ There is no significant difference among students’ perception on social science lesson using visual arts with regard to their Father’s occupation (Government, Private and Own Business).” was accepted.

H_{o8}: There is no significant difference among students’ perception on social science lesson using visual arts with regard to their Mother’s occupation. (Government, Private and Home Maker)

Table 4.8 Students’ Perception on social science lesson using visual arts with regard to their Mother’s occupation.

Source	SS	Df	MS	F	Remarks
Between Groups	89.44	2	44.722	0.192	NS
Within Groups	45923.28	197	233.113		

Table value at 0.05 level is 3.02

Table 4.8 revealed that there existed no significant difference among the three group’s namely Government, Private and Home maker in their Mother’s occupation. Since the calculated F value 0.192, which was lesser than the table value 3.02 for (2,397) degree of freedom at 0.05 level of significance.

Therefore, on the basis of the results given in the Table 4.8 H_{08} which stated that, “ There is no significant difference among students’ perception on social science lesson using visual arts with regard to their Mother’s occupation. (Government, Private and Home Maker).” was accepted.

4.3 Hypotheses Analysis For Teachers

4.3.1 Hypotheses Testing Using t-Test (For Teachers)

H₉: There is no significant difference in the Teacher’s perception on the incorporation of visual arts in social science with regard to gender. (Female and Male).

Table 4.9 Teachers’ Perception on social science lesson using visual arts with regard to their gender

	Gender	N	Mean	S.D	Calculated t value	Remarks
Teachers Perception on Social Science	Male	15	37.00	11.129	2.425	S
	Female	35	30.09	8.336		

Table value at 0.05 level is 2 .00

Table 4.9 showed that mean and standard deviation of Male is 37.00 and 11.129 respectively. The mean and standard deviation of female is 30.09 and 8.336 respectively. Here the calculated t value was 2.425, Which was greater than the table value 2.00 at 0.05 level of significance.

Therefore, on the basis of the results given in the table 4.9 H_{09} which stated that, “ There is no significant difference in the Teacher’s perception on the incorporation of visual arts in social science with regard to gender. (Female and Male)” was rejected.

H₀₁₀:There is no significant difference in the Teacher’s perception on the incorporation of visual arts in social science with regard to age. (Below 35 and above 35)

Table 4.10 Teacher’s perception on the incorporation of visual arts in social science with regard to age.

	Age	N	Mean	S.D	Calculated t value	Remarks
Teachers Perception on Social Science	Below 35	29	9.170	0.09759	0.157	NS
	Above 35	21	10.587	0.14432		

Table value at 0.05 level is 2.00

Table 4.10 showed that mean and standard deviation of Below 35 is 9.170 and 0.098 respectively. The mean and standard deviation of Above 35 is 10.587 and 0.1443 respectively. Here the calculated t value was 0.157, Which was lesser than the table value 2.00 at 0.05 level of significance.

Therefore, on the basis of the results given in the Table 4.10 H_{010} which stated that, “There is no significant difference in the Teacher’s perception on the incorporation of visual arts in social science with regard to age. (Below 35 and above 35)” was accepted.

H_{011} : There is no significant difference in the Teacher’s perception on the incorporation of visual arts in social science with regard to marital status. (Unmarried and Married)

Table 4.11 Teachers’ Perception on social science lesson using visual arts with regard to marital status.

	Marital Status	N	Mean	S.D	Calculated t value	Remarks
Teachers Perception on Social Science	Married	32	9.728	0.108	0.449	NS
	Unmarried	18	9.840	0.131		

Table value at 0.05 level is 2.00

Table 4.11 showed that mean and standard deviation of married is 9.728 and 0.108 respectively. The mean and standard deviation of unmarried is 9.840 and 0.131 respectively. Here the calculated t value was 0.449, Which was lesser than the table value 2.00 at 0.05 level of significance.

Therefore, on the basis of the results given in the Table 4.11 H_{011} which stated that, “There is no significant difference in the Teacher’s perception on

the incorporation of visual arts in social science with regard to marital status. (Unmarried and Married)” was accepted.

H₀12: There is no significant difference in the teachers’ perception on social science lesson using visual arts with regard to their locality of school (Rural and Urban).

Table 4.12 Teachers’ Perception on social science lesson using visual arts with regard to their locality of school.

	Locality	N	Mean	S.D	Calculated t value	Remarks
Teachers Perception on Social Science	Rural	26	32.54	10.269	0.285	NS
	Urban	24	31.75	9.218		

Table value at 0.05 level is 2.00

Table 4.12 showed that mean and standard deviation of rural area is 32.54 and 10.269 respectively. The mean and standard deviation of urban area is 31.75 and 9.218 respectively. Here the calculated t value was 0.285, Which was lesser than the table value 2.00 at 0.05 level of significance.

Therefore, on the basis of the results given in the Table 4.12 H₀12 which stated that, “There is no significant difference in the teachers’ perception on social science lesson using visual arts with regard to their locality of school (Rural and Urban).” was accepted.

H₀13: There is no significant difference in the teachers' perception on social science lesson using visual arts with regard to experience (Below 10 years, Above 10 years).

Table 4.13 Teachers' Perception on social science lesson using visual arts with regard to experience.

	Experienc e	N	Mean	S.D	Calculated t value	Remarks
Teachers Perception on Social Science	Below 10	23	33.70	9.402	1.035	NS
	Above 10	27	30.85	9.910		

Table value at 0.05 level is 2.00

Table 4.13 showed that mean and standard deviation of below 10 years is 33.70 and 9.402 respectively. The mean and standard deviation of above 10 years is 30.85 and 9.910 respectively. Here the calculated t value was 1.035, Which was lesser than the table value 2.00 at 0.05 level of significance.

Therefore, on the basis of the results given in the Table 4.13, H₀13 which stated that, "There is no significant difference in the teachers' perception on social science lesson using visual arts with regard to experience (Below 10 years & Above 10 years)." was accepted.

H₀14: There is no significant difference in the Teacher's perception on the incorporation of visual arts in social science with regard to type of school. (Government and Aided).

Table 4.14 Teachers' Perception on social science lesson using visual arts with regard to with regard to type of school.

	Type of School	N	Mean	S.D	Calculated t value	Remarks
Teachers Perception on Social Science	Government	36	31.25	10.440	1.067	NS
	Aided	14	34.50	7.219		

Table value at 0.05 level is 2.00

Table 4.14 showed that mean and standard deviation of Government school teachers is 31.25 and 10.440 respectively. The mean and standard deviation of Aided school teachers a is 34.50 and 7.219 respectively. Here the calculated t value was 1.067, Which was lesser than the table value 2.00 at 0.05 level of significance.

Therefore, on the basis of the results given in the Table 4.14 H₀14 which stated that, "There is no significant difference in the Teacher's perception on the incorporation of visual arts in social science with regard to type of school (Government and Aided)." was accepted.

4.3.2 Hypotheses Testing Using ANOVA (For Teachers)

H₀15: There is no significant difference among teachers' perception on social science lesson using visual arts with regard to educational qualification (U.G B. Ed / P. G. B. Ed / P. G. M. Ed).

Table 4.15 Teachers' Perception on social science lesson using visual arts with regard to educational qualification.

Source	SS	Df	MS	F	Remarks
Between Groups	221.970	2	110.985	1.192	NS
Within Groups	4376.750	47	93.122		

Table value at 0.05 level is 3.02

Table 4.15 revealed that there existed no significant difference among the three group's namely U.G B. Ed , P. G. B. Ed , P. G. M. Ed educational qualification. Since the calculated F value 1.1192, which was lesser than the table value 3.02 for (2,397) degree of freedom at 0.05 level of significance.

Therefore, on the basis of the results given in the Table 4.15 H₀15 which stated that, "There is no significant difference among students' perception on social science lesson using visual arts with regard to educational qualification (U.G B. Ed / P. G. B. Ed / P. G. M. Ed)." was accepted.

H₀16: There is no significant difference in Teacher's perception on the incorporation of visual arts in social science with regard to monthly salary.
(Below 5 lakhs/ Between 5 - 10 lakhs / Above 10 lakhs)

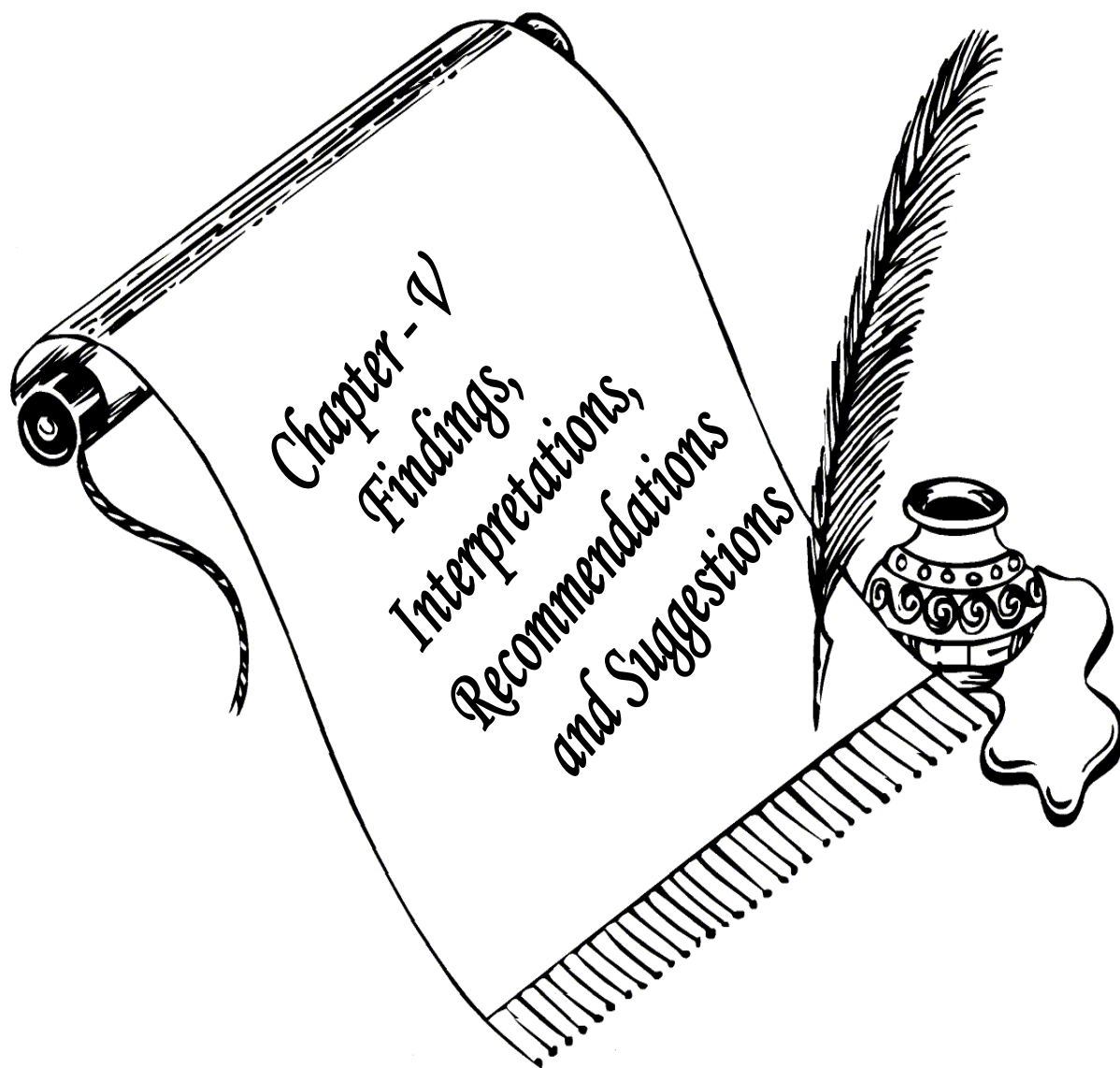
Table 4.16 Teacher's perception on the incorporation of visual arts in social science with regard to monthly salary (Below 5 lakhs/ Between 5 - 10 lakhs / Above 10 lakhs).

Source	SS	Df	MS	F	Remarks
Between Groups	273.26	2	136.63	1.485	NS
Within Groups	4325.458	47	92.03		

Table value at 0.05 level is 3.02

Table 4.16 revealed that there existed no significant difference among the three group's namely Below 15,000, Between 16,000 – 24,000, Above 25,000 monthly salary. Since the calculated F value 1.485, which was lesser than the table value 3.02 for (2,397) degree of freedom at 0.05 level of significance.

Therefore, on the basis of the results given in the Table 4.16 H₀16 which stated that, “There is no significant difference in Teacher's perception on the incorporation of visual arts in social science with regard to monthly salary. (Below 15,000, Between 16,000 – 24,000, Above 25,000).” was rejected.



Chapter 5

FINDINGS AND RECOMMENDATIONS

5.1 Introduction

In this pivotal chapter delves into the culmination of the research journey, where the findings emerge as the ripe for interpretation, and ultimately, actionable recommendations and suggestions. Through meticulous data collection, analysis, and synthesis, the aim has been to unravel the complexities of the research questions, seeking not only to understand but also to provide insights that can inform decision-making and drive positive change within the relevant domain. The findings presented herein are not merely an assemblage of statistical figures or qualitative descriptions; rather, they represent the synthesis of multifaceted data points, perspectives, and contexts.

Moreover, the interpretations offered in this chapter are not presented in isolation but are deeply intertwined with the recommendations and suggestions that follow. Drawing upon the insights gleaned from the findings, the aim is to offer practical guidance and actionable strategies for stakeholders, policymakers, practitioners, and researchers alike. These recommendations are not intended as prescriptive mandates but rather as

catalysts for informed decision-making and proactive intervention. It is important to recognize that the journey does not end with the presentation of findings, interpretations, recommendations, and suggestions. Instead, it serves as a launching pad for further inquiry, dialogue, and action. The hope is that this chapter will spark curiosity, stimulate debate, and inspire collaborative efforts towards addressing the challenges and seizing the opportunities identified through the research.

5.2 Statement of the problem:

The integration of visual arts into the teaching and learning process has gained recognition for its potential to enhance students' comprehension, critical thinking skills, and overall academic performance. However, despite the acknowledged benefits of incorporating visual arts into education, there remains a notable gap in the literature regarding its specific role in the teaching and learning of social science subjects, particularly in high schools situated within rural areas like Sivakasi Block. Therefore, this study aims to address this gap by investigating the role of visual arts in the teaching and learning of social science in high schools within the Sivakasi Block region of Tamil Nadu, India.

Lack of Comprehensive Research:

One of the primary issues that this study seeks to address is the lack of comprehensive research examining the specific role of visual arts in the teaching and learning of social science subjects, particularly in the context of high schools in rural areas such as Sivakasi Block. While there is a substantial

body of literature discussing the benefits of incorporating visual arts into education more broadly, there is a paucity of research that specifically focuses on its application and efficacy within the social science curriculum at the high school level in rural settings.

Pedagogical Challenges:

Furthermore, there are significant pedagogical challenges associated with teaching social science subjects in high schools within the Sivakasi Block region. Traditional pedagogical approaches often rely on rote memorization and didactic instruction, which may limit students' engagement, critical thinking skills, and ability to apply theoretical concepts to real-world contexts. The incorporation of visual arts-based pedagogies has the potential to address these challenges by providing students with alternative pathways to understanding complex social phenomena and fostering deeper connections with the subject matter.

Socio-Economic Context:

The socio-economic context of Sivakasi Block presents unique challenges and opportunities for educational practice. While the region is known for its economic prosperity, fueled by industries such as fireworks and printing, it also faces educational disparities, limited access to resources, and entrenched socio-economic inequalities. Understanding how visual arts can be effectively integrated into the social science curriculum in high schools within this context is crucial for developing culturally relevant and responsive educational practices that meet the needs of diverse learners.

Cultural Relevance and Identity Formation:

Moreover, there is a need to explore the role of visual arts in fostering cultural relevance, identity formation, and pride among students in high schools within the Sivakasi Block region. By incorporating local art forms, historical artifacts, and community resources into the curriculum, educators can create learning experiences that resonate with students' lived experiences, thereby promoting a greater sense of cultural identity and connection to their heritage.

Impact on Socio-Emotional Development:

Finally, there is a dearth of research examining the impact of visual arts on students' socio-emotional development, empathy, and cross-cultural understanding in the context of high schools in Sivakasi Block. Understanding how visual arts-based pedagogies can promote socio-emotional skills such as empathy, communication, and collaboration is essential for nurturing well-rounded, compassionate individuals who are equipped to navigate diverse social landscapes and contribute positively to their communities.

In conclusion, the problem statement outlined above underscores the need for empirical research to investigate the role of visual arts in the teaching and learning of social science subjects in high schools within the Sivakasi Block region. By addressing these key challenges and questions, this study aims to contribute to the advancement of educational practice, policy, and research by providing valuable insights into the potential benefits and challenges associated with integrating visual arts into the social science curriculum in

rural high schools. Hence the topic is entitled as **“A Study To Understand the Role of Visual Arts in the Teaching and Learning of Social Science of High Schools in Sivakasi Block”**.

5.3 General Objectives of the Study:

The Objectives of the Study Were:

1. To identify teachers' perceptions on the incorporation of visual arts in the teaching and learning of social science.
2. To ascertain students' perceptions on the incorporation of visual arts in the teaching and learning of social science.
3. To analyse how the usage of visual arts motivates students to learn social science.

5.4 Variables of the Study

- Visual Arts in the Teaching and Learning of Social Science
- Demographic Variables Such as Gender, Locality of School, Types of Family, Type of Management, Father's Educational Qualification, Mother's Educational Qualification, Father's Occupation and Mother's Occupation of Students
- Demographic Variables Such as Gender, Age, Marital Status, Locality of School, Year of Experience, Type of School, Educational Qualification, and Monthly Salary of Teachers

5.5 Method: Survey questionnaire

5.6 Specific Objectives of the Study

1. To find the difference in the students' perception on social science lesson using visual arts with regard to their gender. (Boys and Girls)
2. To find the difference in the students' perception on social science lesson using visual arts with regard to their locality of school. (Rural and Urban)
3. To find the difference in the students' perception on social science lesson using visual arts with regard to their type of family. (Joint and Nuclear)
4. To find the difference students' perception on social science lesson using visual arts with regard to their type of management. (Government and Aided)
5. To find the difference among students' perception on social science lesson using visual arts with regard to their Father's educational qualification. (School Education, Higher Education and Professional Education)
6. To find the difference among students' perception on social science lesson using visual arts with regard to their Mother's educational qualification. (School Education, Higher Education and Professional Education)
7. To find the difference among students' perception on social science lesson using visual arts with regard to their Father's occupation. (Government, Private and Own Business)

8. To find the difference among students' perception on social science lesson using visual arts with regard to their Mother's occupation. (Government, Private and Home Maker)
9. To find the difference in the Teacher's perception on the incorporation of visual arts in social science with regard to gender. (Female and Male)
10. To find the difference in the Teacher's perception on the incorporation of visual arts in social science with regard to age. (Below 35 and above 35)
11. To find the difference in the Teacher's perception on the incorporation of visual arts in social science with regard to marital status. (Unmarried and Married)
12. To find the difference in the Teacher's perception on the incorporation of visual arts in social science with regard to locality of school. (Rural and Urban)
13. To find the difference in the Teacher's perception on the incorporation of visual arts in social science with regard to experience. (Below 10 years and Above 10 years)
14. To find the difference in the Teacher's perception on the incorporation of visual arts in social science with regard to type of school. (Government and Aided).
15. To find the difference in the Teacher's perception on the incorporation of visual arts in social science with regard to educational qualification (U.G B. Ed / P. G. B. Ed / P. G. M. Ed).
16. To find the difference in Teacher's perception on the incorporation of visual arts in social science with regard to monthly salary. (Below 15,000/ Between 16,000 – 24,000 / Above 25,000) .

5. 7 Hypotheses of the Study

5. 7.1 Hypotheses (For students)

The following are the hypotheses formulated null hypotheses for the present study

1. There is no significant difference in the students' perception on social science lesson using visual arts with regard to their gender. (Boys and Girls)
2. There is no significant difference in the students' perception on social science lesson using visual arts with regard to their locality of school. (Rural and Urban)
3. There is no significant difference in the students' perception on social science lesson using visual arts with regard to their type of family. (Joint and Nuclear)
4. There is no significant difference students' perception on social science lesson using visual arts with regard to their type of management. (Government and Aided)
5. There is no significant difference among students' perception on social science lesson using visual arts with regard to their Father's educational qualification. (School Education, Higher Education and Professional Education)
6. There is no significant difference among students' perception on social science lesson using visual arts with regard to their Mother's educational qualification. (School Education, Higher Education and Professional Education)
7. There is no significant difference among students' perception on social science lesson using visual arts with regard to their Father's occupation. (Government, Private and Own Business)

8. There is no significant difference among students' perception on social science lesson using visual arts with regard to their Mother's occupation. (Government, Private and Home Maker)

5.7. 2 Hypotheses (For teachers)

9. There is no significant difference in the Teacher's perception on the incorporation of visual arts in social science with regard to gender. (Female and Male)
10. There is no significant difference in the Teacher's perception on the incorporation of visual arts in social science with regard to age. (Below 35 and above 35)
11. There is no significant difference in the Teacher's perception on the incorporation of visual arts in social science with regard to marital status. (Unmarried and Married)
12. There is no significant difference in the Teacher's perception on the incorporation of visual arts in social science with regard to locality of school. (Rural and Urban)
13. There is no significant difference in the Teacher's perception on the incorporation of visual arts in social science with regard to experience. (Below 10 years and Above 10 years)
14. There is no significant difference in the Teacher's perception on the incorporation of visual arts in social science with regard to type of school. (Government and Aided).
15. There is no significant difference in the Teacher's perception on the incorporation of visual arts in social science with regard to educational qualification (U.G B. Ed / P. G. B. Ed / P. G. M. Ed).

16. There is no significant difference in Teacher's perception on the incorporation of visual arts in social science with regard to monthly salary. (Below 5 lakhs/ Between 5 - 10 lakhs / Above 10 lakhs).

5. 8 Findings of the Study

1. There is no significant difference in the students' perception on social science lesson using visual arts with regard to their gender. (Boys and Girls)
2. There is no significant difference in the students' perception on social science lesson using visual arts with regard to their locality of school. (Rural and Urban)
3. There is no significant difference in the students' perception on social science lesson using visual arts with regard to their type of family. (Joint and Nuclear)
4. There is no significant difference students' perception on social science lesson using visual arts with regard to their type of management. (Government and Aided)
5. There is a significant difference among students' perception on social science lesson using visual arts with regard to their Father's educational qualification. (School Education, Higher Education and Professional Education)
6. There is a significant difference among students' perception on social science lesson using visual arts with regard to their Mother's educational qualification. (School Education, Higher Education and Professional Education)
7. There is no significant difference among students' perception on social science lesson using visual arts with regard to their Father's occupation. (Government, Private and Own Business)

8. There is no significant difference among students' perception on social science lesson using visual arts with regard to their Mother's occupation. (Government, Private and Home Maker)
9. There is a significant difference in the Teacher's perception on the incorporation of visual arts in social science with regard to gender. (Female and Male)
10. There is no significant difference in the Teacher's perception on the incorporation of visual arts in social science with regard to age. (Below 35 and above 35)
11. There is no significant difference in the Teacher's perception on the incorporation of visual arts in social science with regard to marital status. (Unmarried and Married)
12. There is no significant difference in the Teacher's perception on the incorporation of visual arts in social science with regard to locality of school. (Rural and Urban)
13. There is no significant difference in the Teacher's perception on the incorporation of visual arts in social science with regard to experience. (Below 10 years and Above 10 years)
14. There is no significant difference in the Teacher's perception on the incorporation of visual arts in social science with regard to type of school. (Government and Aided).
15. There is no significant difference in the Teacher's perception on the incorporation of visual arts in social science with regard to educational qualification (U.G B. Ed / P. G. B. Ed / P. G. M. Ed).
16. There is no significant difference in Teacher's perception on the incorporation of visual arts in social science with regard to monthly salary. (Below 5 lakhs/ Between 5 - 10 lakhs / Above 10 lakhs).

5. 9 Educational Implication of the Study

The Study on the Role of Visual Arts in the Teaching and Learning of Social Science in High Schools in Sivakasi Block Offers Several Educational Implications:

- **Enhanced Engagement:** Incorporating Visual Arts Into Social Science Education Can Enhance Student Engagement. Visual Stimuli Such as Paintings, Photographs, or Multimedia Presentations Can Capture Students' Attention and Make Abstract Concepts More Tangible and Relatable.
- **Multi-Sensory Learning:** Visual Arts Provide Opportunities for Multi-Sensory Learning, Engaging Not Only Visual but Also Auditory and Tactile Senses. This Can Accommodate Diverse Learning Styles and Preferences Among Students, Promoting a More Inclusive Learning Environment.
- **Conceptual Understanding:** Visual Representations Can Aid in Conceptual Understanding by Providing Concrete Examples and Illustrations of Abstract Social Science Concepts. For Example, Historical Events Can Be Depicted Through Visual Narratives, Helping Students Grasp the Context and Significance More Effectively.
- **Critical Thinking and Analysis:** Analyzing Visual Arts Fosters Critical Thinking Skills. Students Can Examine Artworks for Symbolism, Cultural Context, and Underlying Messages, Thereby Developing Their

Ability To Interpret and Evaluate Information Critically—a Crucial Skill in Social Science Inquiry.

- **Cultural Appreciation and Diversity:** Incorporating Visual Arts From Various Cultures Into Social Science Education Promotes Cultural Appreciation and Diversity. Students Can Explore Different Artistic Traditions, Perspectives, and Societal Norms, Fostering Cross-Cultural Understanding and Empathy.
- **Creativity and Expression:** Visual Arts Provide Avenues for Creative Expression and Self-Reflection. Students Can Create Their Own Artworks To Represent Social Science Concepts, Expressing Their Interpretations and Insights Creatively. This Cultivates Creative Thinking Skills and Encourages Students To Express Themselves in Diverse Ways.
- **Interdisciplinary Connections:** Integrating Visual Arts With Social Science Education Encourages Interdisciplinary Connections. Students Can Explore How Artistic Movements, Styles, and Themes Intersect With Historical, Geographical, and Sociological Contexts, Fostering a Holistic Understanding of Human Societies and Cultures.
- **Memory Retention and Recall:** Visual Representations Can Aid Memory Retention and Recall. Associating Social Science Concepts With Visual Images Enhances Students' Ability To Retain Information and Recall It During Assessments or Discussions.

- **Experiential Learning:** Engaging With Visual Arts Offers Opportunities for Experiential Learning. Visiting Art Galleries, Museums, or Historical Sites Allows Students To Experience Social Science Concepts Firsthand, Deepening Their Understanding Through Direct Observation and Immersion in Relevant Contexts.
- **Digital Literacy:** Incorporating Digital Visual Arts Into Social Science Education Promotes Digital Literacy Skills. Students Can Create Multimedia Presentations, Digital Collages, or Interactive Exhibits, Honing Their Abilities To Navigate Digital Tools and Platforms—an Essential Competency in the Modern World.

5. 10 Recommendations

The Following Recommendations Are Proposed for the Tamil Nadu Government:

- ***Integration of Visual Arts in Teacher Training Programs*** : Incorporate Modules on the Integration of Visual Arts Into the Teaching of Social Science in Pre-Service and in-Service Teacher Training Programs. Provide Teachers With the Necessary Skills, Knowledge, and Resources to Effectively Incorporate Visual Arts Into Their Lesson Plans.
- ***Development of Visual Arts Curriculum Guidelines*** : Work With Educational Experts and Stakeholders To Develop Curriculum Guidelines That Promote the Integration of Visual Arts in the Teaching and Learning of Social Science. Provide Schools With a Framework for

Incorporating Visual Arts Across Various Social Science Topics and Grade Levels.

- ***Creation of Visual Learning Resources*** : Allocate Resources for the Development of Visual Learning Resources Aligned With the Social Science Curriculum. Develop Educational Materials Such as Posters, Multimedia Presentations, and Online Resources That Utilize Visual Arts To Enhance Students' Understanding and Engagement in Social Science Subjects.
- ***Promotion of Student-Centered Learning Approaches*** : Advocate for Student-Centered Learning Approaches That Leverage Visual Arts To Motivate Students To Learn Social Science. Encourage Teachers To Design Interactive and Experiential Learning Activities That Allow Students To Express Their Understanding of Social Science Concepts Through Artistic Mediums.
- ***Support for Arts Education Programs*** : Allocate Funding and Resources To Support Arts Education Programs in Schools, Including Art Workshops, Exhibitions, and Cultural Events. Foster Partnerships With Local Artists, Cultural Organizations, and Community Groups To Provide Students With Opportunities To Explore and Engage With Visual Arts Outside of the Classroom.
- ***Incorporation of Technology*** : Explore the Integration of Technology, Such as Digital Art Tools and Multimedia Presentations, To Enhance the

Incorporation of Visual Arts in Social Science Education. Provide Training and Support for Teachers to Effectively Utilize Technology To Create and Integrate Visual Learning Materials.

- ***Evaluation of Student Motivation*** : Conduct Research and Evaluation Studies To Analyze How the Usage of Visual Arts Motivates Students To Learn Social Science. Gather Feedback From Students on Their Perceptions of Visual Arts Integration and Use This Information To Inform Educational Policies and Practices.
- ***Professional Development Opportunities for Teachers*** : Offer Professional Development Opportunities for Teachers To Expand Their Knowledge and Skills in Visual Arts Integration and Motivational Teaching Strategies. Provide Ongoing Support and Mentorship To Empower Teachers to Effectively Incorporate Visual Arts Into Their Teaching Practice.
- ***Dissemination of Best Practices*** : Share Examples of Successful Visual Arts Integration Initiatives and Best Practices With Educators Across the State. Create Platforms for Collaboration and Knowledge Sharing To Facilitate the Adoption of Effective Visual Arts Teaching Strategies in Schools.
- ***Advocacy for Policy Support*** : Advocate for Policy Support and Funding Initiatives To Prioritize the Integration of Visual Arts in Social Science Education. Work With Educational Policymakers and Stakeholders To

Ensure Sustained Investment in Visual Arts Education Programs and Resources.

By Implementing These Recommendations, the Tamil Nadu Government Can Leverage the Potential of Visual Arts To Enhance the Teaching and Learning of Social Science in High Schools, Fostering a More Engaging, Motivating, and Holistic Educational Experience for Students.

5. 11 Scope for Further Study

Some of the suggestions for further researches are as follows:

- Conduct a Longitudinal Study To Examine the Long-Term Effects of Integrating Visual Arts Into Social Science Education.
- Compare the Effectiveness of Different Visual Arts Integration Methods and Approaches in Enhancing Students' Learning Outcomes in Social Science.
- Extend the Research To Explore the Role of Visual Arts in Social Science Education Across Diverse Cultural Contexts.
- Conduct Qualitative Research To Delve Deeper Into the Lived Experiences and Perspectives of Students and Teachers Regarding Visual Arts Integration in Social Science Education.
- Evaluate the Effectiveness of Teacher Training Programs Focused on Visual Arts Integration in Social Science Education.

- Investigate the Role of Parental Involvement and Support in Reinforcing Visual Arts-Based Learning Experiences in Social Science Education.
- Explore the Impact of Visual Arts Integration on Special Populations, Such as Students With Learning Disabilities and Marginalized Communities.
- Identify the Specific Professional Development Needs and Preferences of Teachers Regarding Visual Arts Integration in Social Science Education.
- Investigate Innovative Ways To Integrate Technology and Digital Tools Into Visual Arts-Based Social Science Education.
- Conduct Policy Analysis and Advocacy To Promote Reforms That Prioritise the Integration of Visual Arts Into Curriculum Frameworks and Teacher Professional Development Programs.

5. 12 Conclusion

In Conclusion, the Study Has Shed Light on the Significant Role of Visual Arts in the Teaching and Learning of Social Science in High Schools Within Sivakasi Block. Through a Comprehensive Analysis of Teachers' and Students' Perceptions, As Well as the Motivational Aspects of Visual Arts Integration, Several Key Findings Have Emerged.

Firstly, Both Teachers and Students Recognize the Value of Incorporating Visual Arts Into Social Science Education. Visual Stimuli Such as Paintings,

Photographs, and Multimedia Presentations Have Been Shown To Enhance Engagement, Facilitate Conceptual Understanding, and Foster Critical Thinking Skills Among Students. Additionally, the Study Has Highlighted the Potential of Visual Arts To Motivate Students To Learn Social Science, Providing Them With Creative Outlets for Self-Expression and Exploration.

Furthermore, the Research Findings Suggest That Demographic Factors Such as Gender, Locality of School, Type of Family, and Type of Management Do Not Significantly Influence Students' Perceptions of Visual Arts Integration. However, Parental Educational Qualifications Emerged as a Significant Factor, Indicating the Importance of Parental Support and Educational Background in Shaping Students' Experiences With Visual Arts in Social Science Education.

While the Study Has Provided Valuable Insights Into the Role of Visual Arts in Social Science Education, There Are Opportunities for Further Research and Exploration. Future Studies Could Delve Deeper Into the Longitudinal Effects of Visual Arts Integration, Conduct Comparative Analyses of Different Teaching Approaches, and Explore the Impact of Visual Arts on Special Populations.

In Summary, the Findings of This Study Underscore the Importance of Incorporating Visual Arts Into the Teaching and Learning of Social Science in High Schools in Sivakasi Block. By Recognizing and Harnessing the Transformative Potential of Visual Arts, Educators Can Create Enriching

Learning Experiences That Engage Students, Foster Creativity, and Promote Deeper Understanding of Social Science Concepts. Ultimately, Integrating Visual Arts Into Social Science Education Holds Promise for Cultivating Well-Rounded Individuals Who Are Equipped With the Critical Thinking Skills and Cultural Appreciation Necessary for Active Participation in Society.



APPENDIX I

காட்சி கலை சரிபார்ப்பு பட்டியல்!

வழிமுறைகள்: இது தேர்வு அல்ல; உங்களை பற்றி புரிந்து கொள்வதற்காக மட்டும். உங்களின் பல திறமைகளை கண்டறிய இந்த சரிபார்ப்பு பட்டியல் உதவும். நாம் ஒவ்வொருவரும் தனித்துவமானவர்கள்; உங்கள் விருப்பத் தேர்வுகள் கற்றலுக்கான சிறப்பு வழிகளை நாங்கள் புரிந்துகொள்ள உதவும்.

தனிப்பட்ட தகவல்

வெற்றிடங்களை நிரப்பி, பொருத்தமான பெட்டியில் பதிலுக்கு எதிராக டிக் மார்க் (✓) இடவும்.

1. மாணவரின் பெயர் : _____

2. பள்ளியின் பெயர் : _____

3. வகுப்பு: _____

4. பாலினம் : ஆண் / பெண்

5. பள்ளியின் இருப்பிடம் : ☐ கிராமப்புறம் ☐ நகர்ப்புறம்

6. பள்ளியின் இயல்பு : ☐ ஆண் ☐ பெண் ☐ இருபாலர்

7. மேலாண்மை வகை : ☐ அரசு ☐ அரசு உதவி

8. பள்ளி வகை : ☐ தமிழ் ☐ ஆங்கிலம்

9. தந்தையின் கல்வித் தகுதி: ☐ பள்ளிக் கல்வி ☐ உயர்நிலை கல்வி

☐ தொழிற்கல்வி

10. தந்தையின் கல்வித் தகுதி: ☐ பள்ளிக் கல்வி ☐ உயர்நிலை கல்வி

☐ தொழிற்கல்வி

11. தாயின் கல்வித் தகுதி: ☐ பள்ளிக் கல்வி ☐ உயர்நிலை கல்வி

☐ தொழிற்கல்வி

12. தந்தையின் தொழில்: ☐ அரசு வேலை ☐ தனியார் வேலை ☐ சொந்த தொழில்

13. தாயின் தொழில்: ☐ அரசு வேலை ☐ தனியார் வேலை ☐ சொந்த தொழில்

உங்களுக்குள் இருக்கும் படைப்பாளி கொடுக்கப்பட்ட ஒவ்வொரு வாக்கியத்திற்கும் சரியாக பொருந்தும் பொருளுக்கு ஆம்/ இல்லை என (✓) செய்யவும்

வ. எண்	வினாக்கள்	எப்போதும்	சில சமயம்	ஒருபோதும் இல்லை
1	நான் வரைதல், வண்ணம் தீட்டுதல், ஓவியம் வரைதல் போன்ற காட்சிக் கலைகளைச் செய்வதில் மகிழ்ச்சியடைகிறேன்.			
2	நான் தலைவர்கள் ஓவியங்களை நன்றாக வரைவேன்.			
3	நான் புத்தகத்திற்கு அழகாக வண்ணம் தீட்டுவேன்.			
4	நான் சமூக அறிவியல் பாடத்தை ஓவியம் மூலம் விளக்குவேன்			
5	நான் வெவ்வேறு வண்ணங்களில் முக்கியமான வரிகளை முன்னிலைப்படுத்துகிறேன்.			
6	நான் ஓரிகமி மாதிரிகள் செய்வேன்.			
7	நான் சமூக அறிவியலை காட்சி கலை வாயிலாக கற்பதை விரும்பவில்லை.			
8	நான் மற்ற வகுப்பு தோழர்களுடன் குழுக்களாக வேலை செய்வதை விரும்பமாட்டேன்.			
9	நான் சமூக அறிவியலை முப்பரிமாண மாதிரிகள் உருவாக்குவதன் மூலம் எளிதாக புரிந்து கொள்கிறேன்.			
10	நான் காட்சி கலை வகுப்பை விரும்புகிறேன்.			
11	நான் களிமண் மூலம் சிற்பங்கள் செய்வேன்.			
12	நான் சமூக அறிவியல் பாடத்தை ஓவியம் மூலம் விளக்குவேன்			
13	நான் சிறப்பாகக் கற்றுக் கொள்வதற்குச் செயல்பாடுகளை விரும்புகிறேன் (எ.கா: பரிசோதனைகள்).			
14	நான் சமூக அறிவியலை காட்சி கலை வாயிலாக எளிதாக புரிந்து கொள்கிறேன்.			
15	நான் ஆசிரியர் படம் வரைந்து பாடத்தை விளக்குவதன் மூலம் எளிதாக புரிந்து கொள்கிறேன்.			

வ. எண்	வினாக்கள்	எப்போதும்	சில சமயம்	ஒருபோதும் இல்லை
16	நான் ஒரு திரைப்படம் அல்லது காணொளி பார்க்கும் போது, நான் கேட்பதைவிட விட நான் பார்ப்பதில் ஆர்வம் காட்டுகிறேன்.			
17	நான் கண்களை மூடினால் என் நினைவில் வரும் காட்சிகளை என்னால் தெளிவான படங்களாக வரைய முடிய முடியாது.			
18	நான் உலக வரைபட வண்ணங்கள் மூலம் அதற்குரிய நாட்டினை கண்டறிவேன்.			
19	நான் மொபைலில் வீடியோக்களை உருவாக்க விரும்புகிறேன்.			
20	நான் வீடியோக்களை எடிட்(படத்தொகுப்பு) செய்ய விரும்புகிறேன்.			
21	நான் தையல், செதுக்குதல் அல்லது மாதிரி கட்டிடம் கட்டுதல் போன்ற செயல்களில் வேலை செய்ய விரும்பவில்லை.			
22	நான் ஒன்றை உருவாக்கும்போது, நான் கற்றுக்கொண்டதை நன்றாக நினைவில் கொள்கிறேன்.			
23	நான் வரைபடம் வரைவதை வெறுக்கிறேன்			
24	நான் இந்திய வரைபடத்தை அழகாக வரைவேன்.			
25	நான் பொழுது போக்கு வீடியோக்களை பார்க்க விரும்புகிறேன்.			
26	நான் ஒரு புதிய திறமையைக் கற்றுக் கொள்ளும் போது கேட்பதை விட ஒருவர் செய்து காட்டுவதை பார்த்து கற்றுக் கொள்ள விரும்புகிறேன்			
27	நான் சமூக அறிவியலின் அனைத்து பாடத்திற்கும் மன வரைபடம் வரைந்துள்ளேன்			
28	நான் ஓவியங்கள் மூலம் கதை சொல்வேன்			
29	நான் கார்ட்டூன் கதாபாத்திரங்கள் வரைய விரும்புகிறேன்			
30	நான் ஓவியத்தின் அர்த்தத்தை எளிதாக புரிந்து கொள்ளமாட்டேன்.			

APPENDIX II

காட்சி கலை சரிபார்ப்பு பட்டியல்!

வழிமுறைகள்: இது தேர்வு அல்ல; உங்களை பற்றி புரிந்து கொள்வதற்காக மட்டும். உங்களின் பல திறமைகளை கண்டறிய இந்த சரிபார்ப்பு பட்டியல் உதவும். நாம் ஒவ்வொருவரும் தனித்துவமானவர்கள்; உங்கள் விருப்பத் தேர்வுகள் கற்றலுக்கான சிறப்பு வழிகளை நாங்கள் புரிந்துகொள்ள உதவும்.

தனிப்பட்ட தகவல்

வெற்றிடங்களை நிரப்பி, பொருத்தமான பெட்டியில் பதிலுக்கு எதிராக டிக் மார்க் (✓) இடவும்.

1. ஆசிரியரின் பெயர் : _____

2. பள்ளியின் பெயர் : _____

3. பாடம் கையாளுதல்: _____

4. ஆசிரியரின் கல்வித் தகுதி : ☐ UG., B.Ed ☐ P.G., B.Ed ☐ PG., M.Ed

5. ஆசிரியரின் அனுபவம்: ☐ Below 5 yrs ☐ 5 -10 yrs ☐ Above 10 yrs

4. பாலினம் : ஆண் / பெண்

5. பள்ளியின் இருப்பிடம் : ☐ கிராமப்புறம் ☐ நகர்ப்புறம்

6. பள்ளியின் நிலை : ☐ MS ☐ HS ☐ HSS

7. மேலாண்மை வகை : ☐ அரசு ☐ அரசு. உதவி

9. பள்ளி வகை : ☐ தமிழ் ☐ ஆங்கிலம்

10. ஆசிரியரின் வயது : ☐ Below 35 ☐ Above 35

11. ஆண்டு வருமானம்: ☐ < 5 lakh ☐ 5 - 10 lakh ☐ > 10 lakh

உங்களுக்குள் இருக்கும் படைப்பாளி கொடுக்கப்பட்ட ஒவ்வொரு வாக்கியத்திற்கும் சரியாக பொருந்தும் பொருளுக்கு ஆம்/ இல்லை என (✓) செய்யவும்

வ. எண்	வினாக்கள்	எப்போதும்	சில சமயம்	ஒருபோதும் இல்லை
1	நீங்கள் சமூக அறிவியல் பாடம் நடத்தும் போது மாணவர்கள் ஆர்வமுடன் பங்கேற்கிறார்களா?			
2	நீங்கள் காட்சி கலை வகுப்பு நடத்தியுள்ளீர்களா?			
3	காட்சி கலை வகுப்பு நடத்தும் போது மாணவர்கள் ஆர்வமுடன் பங்கேற்கிறார்களா?			
4	மாணவர்கள் காட்சி கலை வகுப்பில் தங்கள் தனித்திறமையை வெளிப்படுத்துகிறார்களா?			
5	நீங்கள் சமூக அறிவியலை காட்சி கலையுடன் ஒருங்கிணைப்பது பயனளிக்கிறது என உணர்கிறீர்களா?			
6	நீங்கள் சமூக அறிவியல் பாடத்தை காட்சி கலையை பயன்படுத்தி நடத்தியுள்ளீர்களா?			
7	மாணவர்கள் சமூக அறிவியல் பாடத்தை காட்சி கலை வாயிலாக எளிதாக புரிந்து கொள்ளுகிறார்களா?			
8	அனைத்து மாணவர்களாலும் இந்திய வரைபடத்தை நினைவில் கொள்ள முடிகிறதா?			
9	அனைத்து சமூக அறிவியல் பாடத்திற்கும் மாணவர்களால் மன வரைபடம் வரைய முடிகிறதா?			
10	மாணவர்கள் தனித்து மாதிரிகளை உருவாக்க விரும்புகிறார்களா?			
11	காட்சி கலை வகுப்பு மாணவர்களின் படைப்பாற்றலை ஊக்குவிக்க உதவுகிறதா?			
12	காட்சி கலை வகுப்பு நேரத்தை வீணடிப்பதாக நீங்கள் நினைக்கிறீர்களா?			
13	அனைத்து மாணவர்களும் மாதிரிகளை உருவாக்குகின்றனரா?			
14	நீங்கள் கூர்ந்து கவனிக்கும் போது மாணவர்கள் குழுக்களாக அமர்ந்து மாதிரிகளை உருவாக்குவதை விரும்புகிறார்களா?			
15	சமூக அறிவியல் பாடத்தை காட்சிக் கலை மூலம் விளக்குவது தேவையற்றது என்று நினைக்கிறீர்களா?			

APPENDIX III

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