

**СЕКЦІЯ 1**  
**ПИТАННЯ МИСТЕЦЬКОЇ ОСВИТИ В КОНТЕКСТІ СОЦІОКУЛЬТУРНОГО**  
**ПРОСТОРУ XXI СТОЛІТТЯ**

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**ARTS EDUCATION FOR THE DEVELOPMENT**  
**OF THE WHOLE CHILD**

**Анотація.** Стаття розкриває величезний вплив мистецтва на розвиток дитини. Існує декілька найбільш важливих сфер, де мистецтво відіграє важливу роль: прийняття ризиків, соціальні навички та розвиток впевненості в собі. Також воно допомагає мати кращу пам'ять, мотивацію та увагу дитини.

**Annotation.** The article reveals a huge impact of art on the development of a child. There are a couple of the most important spheres where the art play its part: risk-taking, social skills, and development of self-confidence. Also it helps to have better memory, motivation, and attention of a kid.

**Ключові слова:** мистецтво, художня освіта, прийняття ризиків, соціальні навички та розвиток впевненості в собі, пам'ять, мотивація, увага, види мистецтва.

**Key words:** art, art education, risk-taking, social skills, development of self-confidence, memory, motivation, attention, types of art.

Elementary-aged children deserve an education rich in the arts. Arts education— in its many forms— supports the development of the whole child, and prepares the child for a life filled with opportunities for learning and joy. All elementary teachers have a fundamental contribution to make to arts education. This review shows that:

- There are both distinct and overlapping roles for arts specialists and for generalist teachers, as well as for members of the community, to engage in the creation of effective programs for arts education.
- There is a time and a place for learning *in* the arts, *about* the arts, and *through* the arts.
- Dance, visual arts, music, and drama are equally important and equally “core” to the curriculum and to the development of the whole child.

Throughout this review the position is taken that it is a blend of true partnerships between generalist teachers, specialist teachers, arts subjects, and art-makers of all kinds that is most likely to yield the richest arts education for the developing child.

What is Art? When adults are asked to think of something they love to do—something they pursue in spare pockets of time—virtually everyone will identify an activity connected with the arts, the body, or the natural world (Uptis, 1990; 2010). How are these areas linked? Why are activities associated with these areas so important to leading balanced and fulfilling lives? What makes these pursuits so compelling that we continue learning about them even after our formal schooling has ended? These pursuits are not undertaken lightly. Often, a passion will be cultivated over many years. And while there is pleasure in the learning, there is often a significant amount of struggle, as well. This type of learning is an intense and complex process that fully engages the body, the intellect, the emotions, and the spirit. In a fundamental way, this type of meaningful learning connects us with what it is to be human, and with what it is to live on the earth. Activities like canoeing, Italian cooking, playing the flute, and stone carving are all *arts* activities. And, for that reason, they are related to arts education as well. The passion and seriousness people bring to activities like these is precisely the passion required to nurture and sustain meaningful learning in schools—the kind of learning we do when no one is watching, when no one is evaluating us, and when the most important thing at stake is our own learning (whether we call it learning or not).

For the purposes of this review, the arts are defined very broadly indeed. They include the *fine and performing arts*— painting, sculpting, writing poetry, playing an instrument, singing, dancing, acting, creating mixed media productions, film-making. They also include what might be termed the *outdoor arts*— kayaking, hiking, diving, swimming, and skating. Finally, in this review, the term arts education includes the *domestic arts*— cooking, sewing, embroidery, quilting, carpentry, metal work (Uptis & Smithrim, 2008). While most provincial curricula— including the Elementary Arts Curriculum for Ontario— tend to focus solely on the fine and performing arts, the other forms of arts education are equally important to cultivating a rich and fulfilling education. And so, while most examples will come from the visual arts, music, drama, and dance, whenever possible a wider view of “the arts” will be taken. This wider view is in keeping with the research literature, the thinking of educational philosophers and scholars, and, most important of all, it is in accord with the evolution of the human species. This wider view is also in keeping with schools and school boards that both

understand and honor the importance of non-mandated personal learning undertaken by teachers. Picture the excitement of a group of Grade 8 students who recently fashioned several wooden canoes, set them in the water, and paddled them for the first time. Canoe-building is not part of the Grade 8 curriculum. But it became a very central feature of the classroom life of a teacher who, himself, is a boat builder (Ogden, in press). And in the process, students learned– and learned deeply– about many aspects of the mandated curriculum across subject areas.

All arts undertakings require engagement on every level: intellectual, social, emotional, and physical. Indeed, it is worthy of particular note that one of the most important hallmarks of arts learning is that it involves physical expression (Bresler, 2004; Sylwester, 1998). It is well nigh impossible to passionately pursue an art form with the mind alone. The arts unite body, heart, and mind in powerful ways.

Risk-taking, Social Skills, and the Development of Self-Confidence. There is mounting evidence that experiences in the arts develop self-confidence. Researchers report, for example, that arts learning fosters co-operative, focused behavior, problem-solving, and the development of fair-minded citizens (Jensen, 2001). Others

claim that arts learning develops a sense of connection with others (Davis, 2008;

Noddings, 1992). Studies also show a positive relationship between studies in the arts and benefits for at-risk students (Flohr, 2010), including a reduced risk of violent behavior and significant improvements in self-esteem (Respress & Lutfi, 2006).

Burton, Horowitz, and Abeles (1999) conducted an extensive study on the wide range of benefits associated with the arts for elementary-aged students. They explored the impact of arts education on 2,046 public school students in Grades 4 through 8. The study involved students and staff at 12 schools in New York, Connecticut, Virginia, and South Carolina. A mixed-methods approach to data collection was implemented – including questionnaires, perception scales, and inventories—which provided quantitative data, as well as interviews, observations, and document analysis.

Burton and her colleagues found significant links between rich in-school arts programs and the creative, cognitive, and personal competencies needed for academic success. The results showed that students in “high-arts” groups performed better than those in the “low-arts” groups on measures of creativity, fluency, originality, and elaboration (Burton et al., 1999). The high-arts students were more co-operative, more willing to display learning publicly, and more likely solely on the fine and performing arts, the other forms of arts education are equally important to cultivating a rich and fulfilling education. And so, while most examples will come from the visual arts, music, drama, and dance, whenever possible a wider view of “the arts” will be taken. This wider view is in keeping with the research literature, the thinking of educational philosophers and scholars, and, most important of all, it is in accord with the evolution of the human species. This wider view is also in keeping with schools and school boards that both understand and honor the importance of non-mandated personal learning undertaken by teachers. Picture the excitement of a group of Grade 8 students who recently fashioned several wooden canoes, set them in the water, and paddled them for the first time. Canoe-building is not part of the Grade 8 curriculum. But it became a very central feature of the classroom life of a teacher who, himself, is a boat builder (Ogden, in press). And in the process, students learned– and learned deeply– about many aspects of the mandated curriculum across subject areas.

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fluency, originality, and elaboration (Burton et al., 1999). The high-arts students were more co-operative, more willing to display learning publicly, and more likely to think of themselves as competent in the other academic subjects. These capacities were developed through elementary arts experiences, including intra-curricular (learning in, about, and through the arts), extra-curricular (such as school musicals), and community and school-based arts partnerships. The researchers conceptualized the arts competencies, such as the interweaving of intuitive, practical, and logical modes of thought, as “habits of mind” (Ogden, 2008). Burton et al. found that these habits of mind were accompanied by increased ability to exercise imagination, express thoughts and ideas, and take risks. As a result of the positive outcomes of arts education, they called for the arts to become curriculum partners with other subject disciplines, contributing in rich and complex ways to the learning process as a whole.

Ogden’s (2008) study confirmed similar positive outcomes for adults who took part in musical theatre during their elementary schooling. Ogden interviewed and surveyed adults ranging in age from mid-20s to mid-80s about their experiences in musical theatre in their elementary years. Decades after taking part in such performances, the adults reported that taking part in school theatre helped them develop a sense of community both inside and outside the school, and contributed to their growth in self-awareness, self-esteem, and confidence.

Interestingly, it is these kinds of benefits of arts education that are now being identified by teachers and principals as important – more important than potential benefits to achievement in other areas. The Hill Strategies Research report (2010) prepared for the Coalition for Music Education in Canada, based on survey results from 1,204 Canadian schools, reported that self-esteem, self-discipline, creativity, and musical ability were the four benefits that received the largest number of “very important” rankings in their survey (over 70% each), while overall academic achievement, analytical thinking, and problem-solving were as widely regarded as “important”—that is, they ranked lower in importance than musical abilities and creativity. It is encouraging to learn that the achievement benefits seem to be less prominent than they were a decade ago, moving us a step closer to a place where the arts are valued for the unique contributions they offer to child development.

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

Atwo-part study on musical skill and memory explored the effects that training in music and training in acting have on skills associated with long- and short-term memory (Jonides, 2008). The first study compared 22 college-aged participants who were matched demographically but differed in musical experience. Eleven of the study participants had at least ten years of musical experience, and at the time of the study, were already practicing at least ten hours per week. The other 11 had studied an instrument for less than a year. The second study compared 21 actors trained in live theatre performance with 24 demographically similar participants who did not participate in theatre. Verbal tests for both long- and short-term memory functions and fMRI (functional magnetic resonance imaging) were used to collect the data. The findings suggested that the musicians applied strategies of rehearsal to maintain information in memory more effectively than non-musicians. Similarly, the actors effectively applied strategies for extracting semantic themes from verbal material, and these strategies resulted in better memory of the material in question. Put another way, the development of these particular arts-related skills led to heightened use of effective strategies for memorization, which in turn led to better memory.

In summary, there is research evidence supporting Eisner’s (1999) three-tiered model for the effects of arts education, namely, arts-based outcomes, arts-related outcomes, and ancillary outcomes. That said, it is important, also, to remember that these justifications are fundamentally instrumental in nature, and do not speak to the unique contributions of the arts. As Koopman (2005) cautions:

Insofar as they can be substantiated, positive non-artistic outcomes can play a significant role in the justification of education in the arts. But as long as we rely only on instrumental values, on the ways the arts are beneficial to non-artistic aspects of life, our justification remains vulnerable; for it can always be questioned whether the benefits are really significant and durable, and whether the arts are the most efficient way of bringing about the results.

With this caution, the following section deals with the last of the instrumental outcomes for an arts rich education: outcomes that relate positively to the economy and the workplace.

Why do the arts matter? Experiences in the arts offer many intrinsic and extrinsic benefits to elementary children. Intrinsic benefits include opportunities to develop creativity and imagination, and to experience joy, beauty, and wonder. The arts also present occasions to make the ordinary special, to enrich the quality of our lives, and to develop effective ways of expressing thoughts, knowledge, and feelings. There is also evidence of extrinsic benefits, as learning in, about, and through the arts contributes to increased engagement in learning in other subject areas, and to the development of students' self-confidence, social skills, and metacognition. But the research evidence linking arts and achievement in other subjects is, at best, mixed. Fundamentally, one needs to ask— why would music teaching increase math scores better than direct teaching of math itself? And for that matter, who takes classical ballet lessons to improve their geometry scores.

The Canadian workforce requires employees to think critically and creatively, solve problems, communicate well, adapt to changing circumstances, and continue to learn throughout their careers. An education rich in the arts nurtures precisely those skills and attitudes that are required in the contemporary workplace.

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## **МИСТЕЦТВО – ДЖЕРЕЛО ПОЛІХУДОЖНЬОЇ ОСВІТИ Й ВИХОВАННЯ ОСОБИСТОСТІ**

### **ART - SOURCE OF POLISH EDUCATIONAL EDUCATION AND PEOPLE OF PERSONALITY**

**Анотація.** У статті розкрито поліфункціональну природу мистецтва, саме: пізнавальну, соціальну, світоглядну, виховну, сугестивну, естетичну, катарсичну, розвивальну, прогностичну, комунікативну, терапевтичну, гедоністичну. Сила мистецтва в його цілісному впливі на людину, що обумовлено образною природою художніх творів. Інтеграція різних мистецьких дисциплін докорінно змінює зміст і структуру фахової підготовки майбутнього вчителя, сприяє цілісному системному засвоєнню теоретичних знань, практичних умінь і навичок, пов'язаних з мистецько-естетичною діяльністю, забезпечує механізмами і способами здійснення потенціалу самореалізації в подальшій професійній діяльності.

**Abstract.** The article describes the multifunctional nature of art, namely: cognitive, social, ideological, educational, suggestive, aesthetic, cathartic, developmental, prognostic, communicative, therapeutic, hedonistic. The power of art in its holistic influence on man, due to the imaginative nature of artistic works. The integration of different artistic disciplines radically changes the content and structure of the future teacher's professional training, promotes the integrated systemic assimilation of theoretical knowledge, practical skills and skills related to artistic and aesthetic activities, provides mechanisms and ways to realize the potential of self-realization in the further professional activity.

**Ключові слова:** мистецтво, поліхудожня освіта, інтеграція, функції мистецтва.

**Key words:** art, polyphysical education, integration, functions of art.

**Постановка проблеми.** На сучасному етапі розбудови суспільства в навчальних закладах все більше уваги приділяється пошукам ефективних підходів до формування духовної та художньої культури учнівської та студентської молоді, створення умов для їх художньо-творчої самореалізації. Велика роль у цьому процесі належить дисциплінам художньо-естетичного циклу, а саме мистецтву, з його унікальними можливостями впливу на особистість.

**Аналіз попередніх досліджень.** Проблеми наукового пізнання в мистецькій освіті, розвитку мистецької освіти присвячені праці І. Зязюна, В. Кудіна, Н. Мозгальнової, Н. Нічкало, О. Рконтексту фахової мистецької освіти. Збагаченню художньо-культурологічного знання на засадах інтеграції присвячені праці Г. Падалки, О. Рудницької, Г. Шевченко, О. Щолокової. Прогресивним напрямком у