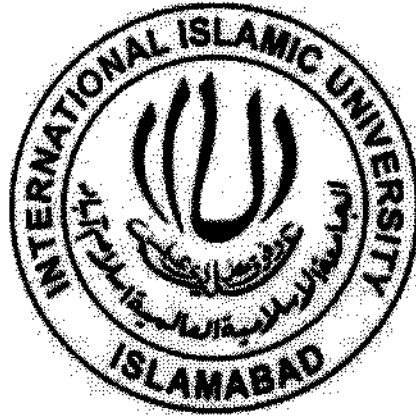


**EFFECTS OF TEACHING OF ART ON STUDENTS'
ATTITUDE AND AESTHETIC DEVELOPMENT AT
ELEMENTARY SCHOOL LEVEL**



RESEARCHER NAME

NAFEESA AKRAM

REG#115FSS/MSEDU/F11

SUPERVISOR NAME

DR. ZARINA AKHTAR

CO-SUPERVISOR NAME

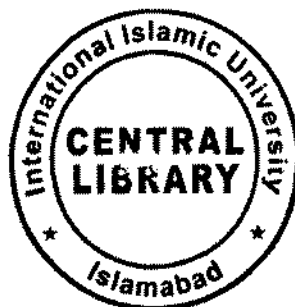
DR. NABI BUX JUMANI

FACULTY OF SOCIAL SCIENCES

DEPARTMENT OF EDUCATION

INTERNATIONAL ISLAMIC UNIVERSITY, ISLAMABAD.

2014



Accession No TH-14614 K/G/

MS
372.1
NAE

- Elementary school students
- Teaching methods
- theses



**EFFECTS OF TEACHING OF ART ON STUDENTS' ATTITUDE AND AESTHETIC
DEVELOPMENT AT ELEMENTARY SCHOOL LEVEL**

By

NAFEESA AKRAM

Reg#115FSS/MSEDU/F11

Submitted in partial fulfilment of the requirements for the
Degree of MS in Education at the Faculty
of Social Sciences, International Islamic University,
Islamabad

SUPERVISOR

DR. ZARINA AKHTAR

CO-SUPERVISOR NAME

DR. NABI BUX JUMANI

**DEPARTMENT OF EDUCATION
FACULTY OF SOCIAL SCIENCES
INTERNATIONAL ISLAMIC UNIVERSITY
ISLAMABAD**

2014

Approval Sheet

Approval Sheet

**EFFECTS OF TEACHING OF ART ON STUDENTS' ATTITUDE AND AESTHETIC
DEVELOPMENT AT ELEMENTARY SCHOOL LEVEL:
AN EXPERIMENTAL STUDY**

By

NAFEESA AKRAM

Reg#115FSS/MSEDU/F11

Accepted by the Department of Education, Faculty of Social Sciences, International
Islamic University, Islamabad as partial fulfilment of the requirements for the award of
degree "MASTERS OF SCIENCE IN EDUCATION"

Supervisor: 

(Dr. Zarina Akhtar)

Co-Supervisor: 

(Prof. Dr. Nabi Bux Jumani)

Internal Examiner: 

(Dr. Samina Malik)

External Examiner: 

(Prof. Dr. M. Javed Iqbal)

Head, 

Department of Education,
International Islamic University,
Islamabad.

Dean, 

Faculty of Social Sciences,
International Islamic University,
Islamabad.

DEDICATIONS

*To my Mother who is a source
of inspiration for me and my family*

&

My friends and siblings whose help and cooperation meant me a lot.

ACKNOWLEDGEMENTS

The researcher is intensely thankful to Almighty Allah whose bounties are countless.

The researcher considered it the best blessings of Allah in the form of sincere prayers of an adored mother who behaved consolingly with the researcher to accomplish the goals in her life.

The researcher is eternally grateful to her learned co-supervisor Dr. Nabi Bux Jumani whose guidance, careful attention and creative suggestions have contributed much to utilize our capabilities in the right way.

The researcher is extremely obliged to Dr. Zarina Akhtar whose expertise, knowledge, consistent guidance and motivation helped to complete the study.

The researcher is thankful for the support of all teachers and faculty staff of the Education Department to accomplish the study.

The researcher is thankful to Sir Zarar Haider Babri who belongs to the Department of Art and Architecture in IIUI who helped in providing material and made things clear to sort out indicators for using as a tool in research.

The researcher is especially grateful to the principal Mrs. Salma Tahir of Kindercare Junior School F.10 Islamabad who allowed her to conduct the research in her school. Researcher is grateful to the students and other staff members of the school who helped her and guide her especially teacher Ms. Amra Haq and teacher Ms. Aleya Khurshid whose assistance helped researcher to manage all activities on time in school.

Researcher is thankful to her siblings Ms. Afsheen, Mr. Moazzam and Mr. Sulman whose frequent support never let down her morale to stop her endeavours.

Nafeesa Akram

ABSTRACT

Art has meant different things to different people at different times in history. With the passage of time when importance of arts was accepted by the world, it was also added as a subject in the curriculum as it affects a student's attitude and aesthetic development.

This study investigated the effects of teaching of arts on a student's *attitude* and *aesthetic development* at elementary level, student's attitude towards arts, student's aesthetic development through teaching of arts, effects of arts on student's attitude and aesthetic development and parental satisfaction towards student's attitude and aesthetic development. Nonequivalent control group pre-test, post-test Quasi-experimental design was used to conduct the research. The population of the study was students of grade 3 at elementary school enrolled in Islamabad sector. A private school was selected by convenient sampling. All the students enrolled at school in grade 3 and their parents were the sample of the study. Three instruments were designed; pre-test, post-test and post-test-1, along with assessment sheets for students' art activities (painting & drawing) and one questionnaire for judging the parental satisfaction was used. The parental questionnaire focused on students' creativity, appreciation of things and cleanliness. Two groups were taken from school on the basis of pre-test results. One group was considered as control group and other as experimental group without making any change because the students' performance on pre-test was same. The researcher taught experimental group, controlled group was taught by the employee teacher of the school. Treatment was given to the experimental group regarding attitude and aesthetic development by using modern teaching method of art. In modern method researcher taught students by using indicators for aesthetic and attitude development. The indicators used regarding aesthetic development; for drawing were Pencil control, Erasing/ neatness, drawing item, creativity, observation, balance of composition, use of colours, colour combination, white space, colour blending. Indicators for painting were background wash, white spaces,

colours boldly used, balance of composition, comprehension, filling in objects, brush strokes. Indicators used for attitude were attentiveness in class, class participation, speed of work, responsibility of self. The control group was taught by traditional method. After 8 weeks of treatment post-test was conducted and results were compared. After four weeks of post-test, post-test-1 was administered to measure the retention of attitude and aesthetic development.

The results of this study showed that the teaching of arts increases the performance of students in experimental group on aesthetic development as compared to control group. Teaching of art develop positive attitude of the students in experimental group. Teaching of art regarding aesthetic and attitude development affected the performance of students in both group but it was more effective for the students in experimental group.

SUPERVISOR'S CERTIFICATE

It is certified that the contents and form of the thesis entitled "EFFECTS OF TEACHING OF ART ON STUDENTS' ATTITUDE AND AESTHETIC DEVELOPMENT AT ELEMENTARY SCHOOL LEVEL"

NAFEESA AKRAM, Reg#115FSS/MSEDU/F11, have been found satisfactory for the requirement of degree.

Date:/...../.....

Supervisor: _____

(Dr.Zarina Akhtar)

Co-Supervisor: _____

(Dr.Nabi Bux Jumani)

LIST OF CONTENT

Title	Page No
Title Page	ii
Approval Sheet	iii
Dedications	iv
Acknowledgements	v
Abstract	vi
Supervisor's certificate	viii
List of Content	ix
List of Tables	xii
List of Appendix	xv
CHAPTER 1: INTRODUCTION	01
1.1 Introduction	01
1.2 Statement of the problem	03
1.3 Objectives of the study	03
1.4 Hypothesis of the Study	03
1.5 Significance of the study	04
1.6 Delimitations of the study	05
1.7 Population	05
1.8 Sample	05
1.9 instruments of the study	05
1.10 procedure of the study	05
1.11 Data Analysis	06
1.12 Operational definitions	06
1.12.1 Aesthetic development	06
1.12.2 Attitude development	06
1.12.3 Modern teaching method	06

CHAPTER 2: REVIEW OF RELATED LITERATURE	07
2.1 History of arts education	07
2.2 Place of arts education in school curriculum	11
2.3 Arts activities in different countries	14
2.3.1 Arts education in Netherlands	15
2.3.2 Arts education in UK	16
2.3.3 Arts education in USA and Europe	16
2.4 Arts and aesthetics development	16
2.4.1 Development	17
2.4.2 Aesthetics	17
2.4.3 Aesthetics teaching to enhance aesthetics capacity	18
2.4.4 Education, emotions and aesthetics	19
2.4.5 Elementary school teachers and aesthetic development	20
2.4.6 Aesthetic leadership features	21
2.5 Visual techniques and learning	21
2.6 Arts integration in education	21
2.7 Arts and attitude development	22
2.7.1 Attitude	22
2.7.2 Attitude and its relation with past experience	22
2.7.3 Different aspects of aesthetics and its effect on behavior	23
2.8 Art education in Pakistan	26
2.9 Related research studies	
27	
CHAPTER 3: PROCEDURE AND RESEARCH METHODOLOGY	30
3.1 Populations	30
3.2 Sample of the study	30
3.3 Research design	30
3.4 Research procedure	30
3.4.1 Modern teaching method	30
3.4.2 Art activities for painting	31
3.4.3 Art activities for drawing	31
3.5 Research instrument	33

3.5.1	Painting test	33
3.5.1.1	Indicators for aesthetic development	33
3.5.1.2	For attitude development	33
3.5.2	Drawing test	33
3.5.2.1	Indicators of aesthetic development	34
3.5.2.2	For attitude development	34
3.5.3	Assessment sheets	34
3.5.4	Marking indicators from national curriculum	34
3.5.5	Marking slip for painting and drawing	34
3.5.6	Questionnaire for parents	35
3.6	Pilot testing	35
3.7	Validity of the instrument	35
3.8	Data collection	35
3.9	Data analysis	35

CHAPTER 4: ANALYSIS OF DATA 37

4.1	Students performance regarding aesthetic development through modern and conventional teaching method of art	38
4.2	Students performance regarding attitude development through modern and conventional teaching method of art	45
4.3	Effects of teaching of art on students' aesthetic and attitude development by modern and conventional teaching method of art	55
4.4	Parental satisfaction regarding aesthetic and attitude development through modern and conventional teaching method of art	63

CHAPTER 5: SUMMARY, FINDINGS, CONCLUSION, RECOMMENDATIONS 69

5.1	Summary	70
5.2	Findings	71
5.3	Discussion	78
5.4	Conclusion	81
5.5	Recommendations	81

5.6 Future researches

82

BIBLIOGRAPHY

83

Table No.	Title	Page No
4.1	Sstudents'' performance on pre-test for aesthetic development through painting	38
4.2	Students' performance on post-test for aesthetic development through painting	39
4.3	Students' performance on post-test-1 for aesthetic development through painting	39
4.4	Overview of students' performance on pre-test, post-test and post-test-1 for aesthetic development through painting	40
4.5	Students' performance on pre-test for aesthetic development through drawing	41
4.6	Students' performance on post-test for aesthetic development through drawing	42
4.7	Students' performance on post-test-1 for aesthetic development through drawing	42
4.8	Overview of students' performance on pre-test, post-test and post-test-1 for aesthetic development through drawing	43
4.9	Students' performance on pre-test regarding attitude towards art activity through painting	45
4.10	Students' performance on post-test regarding attitude towards art activities through painting	46
4.11	Students' performance on post-test-1 regarding attitude towards art activities through painting	47
4.12	Overview of students' performance on pre-test, post-test and post-test-1 regarding attitude towards art activities through painting	48
4.13	Students' performance on pre-test regarding attitude towards art activities through drawing	50
4.14	Students' performance on post-test for attitude development through drawing	51
4.15	Students' performance on post-test-1 for attitude development through drawing	52

4.16	Overview of students' performance on pre-test, post-test and post-test-1 for attitude development through drawing	53
4.17	Effects of students' performance regarding aesthetic development on pre-test through painting	55
4.18	Effects of students' performance on post-test regarding aesthetic development through painting	55
4.19	Effects of students' performance on post-test-1 regarding aesthetic development through painting	56
4.20	Effects of students' performance regarding aesthetic development on pre-test through drawing	57
4.21	Effects of students' performance on post-test regarding aesthetic development through drawing	57
4.22	Effects of students' performance on post-test-1 regarding aesthetic development through drawing	58
4.23	Effects of students' performance regarding attitude development on pre-test through painting	58
4.24	Effects of students' performance on post-test regarding attitude development through painting	59
4.25	Effects of students' performance on post-test-1 regarding attitude development through painting	60
4.26	Effects of students' performance regarding attitude development on pre-test through drawing	60
4.27	Effects of students' performance on post-test regarding attitude development through drawing	61
4.28	Effects of students' performance on post-test-1 regarding aesthetic development through drawing	61
4.29	Questionnaire responses from the parents of experimental group	63
4.30	How often student demands art material from parents at home?	64
4.31	How much time student spends at home for arts activities?	65
4.32	According to the parental opinion of experimental group, how does art subject affect your child's attitude? (Experimental group)	65

4.33	According to the parental opinion of control group, how does art subject affect your child's attitude? (Control group)	66
4.34	According to the parental opinion of experimental group, how does art subject affect your child's aesthetic development? (Experimental group)	67
4.35	According to the parental opinion of control group, how does art subject affect your child's aesthetic development? (Control group)	67
4.36	What art material does your child use?	68

LIST OF APPENDIX

Appendix	Title	Page No
Appendix A	Assessment sheet for painting	89
Appendix B	Assessment sheet for drawing	90
Appendix C	Suggested summative rubrics for making of art (drawing/painting/design)	91
Appendix D	Marking slips for painting and drawing	92
Appendix E	Questionnaire for parents	93
Appendix F	Drawing pre-test of control group	95
Appendix G	Drawing post-test of control group	96
Appendix H	Drawing post-test-1 of control group	97
Appendix I	Drawing pre-test of experimental group	98
Appendix J	Drawing post-test of experimental group	99
Appendix K	Drawing post-test-1 of experimental group	100
Appendix L	Painting pre-test of control group	101
Appendix M	Painting post-test of control group	102
Appendix N	Painting post-test-1 of control group	103
Appendix O	Painting pre-test of experimental group	104
Appendix P	Painting post-test of experimental group	105
Appendix Q	Painting post-test-1 of experimental group	106

CHAPTER 1

1.1 INTRODUCTION

Art plays a significant role in our daily life. Art captures memories, imparts values, communicates ideas, beautifies and evokes emotions. Art exists everywhere in different means and ways, such as in the form of patterns and colours, nature to daily images and designs. The important role which art plays in our students' growth and development cannot be ignored. In art through positive learning experiences, visual literacy has been developed, which facilitate students to observe and perceive the world with increased awareness and aesthetic sensitivity. Art making also enhances the creativity side by side generating a sense of self-worth. It assists the students in better understanding and engages them with the world they reside in. In history of all countries, art reflects beliefs and cultures. Art learning provides additional opportunities through which students can understand their own and others' cultures and histories. Our students learn how to express and reflect their individuality by communicating their emotions and thoughts through using objects and images.

History is the most important element which enhances the value of art. Through art we preserve our history and pass it on from one generation to on other such as music, literature, visual art, dance and drama. Art is not limited to one culture; it doesn't have any boundary. Because this art is what brings imagination in human life and changes life into imagination. So it can be believed that art activities are compulsory for students for their emotional, social, intellectual and personal development. Art learning areas are tangible e.g. visual arts, painting, drawing, sculpture, pottery, fabric, music dance. Other designing fields are also considered as art education, such as fashion designing and interior designing. School education focuses greatly on literacy and numeracy, that's why teachers have to cater the

curriculum needs and have less time for art (Russell, 2006). Teachers had pointed it out first how an art program could have a strong effect on students' creativity and concept building. Through these concepts other study areas improved such as science, mathematics and languages. But unfortunately, always in critical economic condition art program is the first which is sacrificed. Furthermore, in many schools art areas are not specified; teachers are supposed to wheel the cart from one room to the other.

It is really needed that the idea of good work, work for economic development and work for personal fulfilment revives in the society. Art is the best way for Youngers to learn the value of work. Learning environments perceived aesthetic sense as 'soft' which usually support rational thinking. It must be recognized that, as with any innovative task, a significant number of students will create responses of different qualities. Approximately in all tasks, some students will do extremely well while others will struggle to grasp the concepts. Further, the assessment of task is supposed to do with skills that can be developed, learned and assessed by students. In the same way, a task cannot just require a student to state if they liked or disliked a specific aesthetic component. Content knowledge of what is being produced must be grounded in the work created by the aesthetic qualities (Pritchard, 2004).

Pakistan is a developing country. Art education is not given importance enough for it to be included in the mainstream curriculum. This means the process of education is not contributing towards the personality development of the child as one of the purposes of education is the aesthetic and emotional development. With the passage of time, people understand the importance and role of art education in the life of children. So there is a need to study the effects of teaching of art on students' attitude and aesthetic development at the elementary school level.

1.2 STATEMENT OF PROBLEM

Art education helps to develop creativity and aesthetics in the expression of a person. Further art education play its role as a part of education for the development of emotional, social aesthetic aspects of human life. Therefor this study has been designed to explore the effects of teaching of art on attitude and aesthetic development at the elementary school level.

1.3 OBJECTIVES OF THE STUDY

The objectives of the study were as follows;

1. To assess the students' aesthetic development through the teaching of art.
2. To investigate the students' attitude towards art.
3. To discover the effects of art on students' attitude and aesthetic development of students.
4. To explore the parental satisfaction towards students' attitude and aesthetic development through the teaching of art at school.

1.4 HYPOTHESIS OF THE STUDY

The study was focused on the following research hypothesis:

1. Activities regarding teaching of art do not affect aesthetic development of students.
2. The teaching of art does not affect attitudes of students towards art.
3. The teaching of art does not help in attitude and aesthetic development of students.
4. Parents of the students are not satisfied with teaching of art, for the attitude and aesthetic development of students.

1.5 SIGNIFICANCE OF STUDY

The modern era recognizes the role of art in the student's learning. Until the time this realization becomes stronger that it helps students in developing concepts and imagination, many people take art for granted. They think that it is wastage of materials, resources and time.

- This study would be helpful to the teachers, parents as to how they are supposed to deal with the children through art it would further make their minds clear about the utilization of art in the training of students' attitude and aesthetic development.
- Teachers and parents would also be aware how much a student is keen in taking part in arts activities.
- It would also contribute in parents assessing their level of satisfaction regarding teaching of art and the improvement of students' attitude and aesthetic development.
- This research would also contribute to the body of research on arts activities which effect students' attitude and aesthetic development. To date, limited researches have been conducted, linking and studying these two constructs in Pakistani schools. So this study would also be an addition to understanding these constructs in Islamabad schools.
- This study would be a great contribution in realizing the role of teaching of art and art activities in students' attitude and aesthetic development in Pakistani society. This study helps teachers' educators to realize the importance of teaching of art and they would develop an arts teacher training program according to the need of the students.

1.6 DELIMITATIONS OF THE STUDY

Time and resources have always been major factors that demonstrate the dimension and depth of the study. Due to the shortage of time and resources this study was delimited to:

1. Private schools of Islamabad sector.
2. Kindercare Junior school F.10 Islamabad
3. Students of grade 3.

1.7 POPULATION

All the students of grade 3 enrolled at Islamabad private elementary schools and their parents constituted the population of study.

1.8 SAMPLE

The students of grade 3 enrolled in Kindercare Junior School F.10 and their parents were taken as a sample of the study by the convenient sampling technique. Control group and experimental group were decided on the basis of pre-test result (Table 4.1) it helped to take the section of students as they were running in school set up.

1.9 INSTRUMENTA OF THE STUDY

Pre-test, post-test and posttest-1 were used for painting and drawing as instrument of the study. Two assessment sheets along with marking slip were used. A questionnaire was developed to assess the parental satisfaction level regarding teaching of art.

1.10 PROCEDURE OF THE STUDY

The experimental group was given treatment regarding attitude and aesthetic development through modern teaching method by using indicators. The control group was taught by conventional method. In modern teaching method these three instruments pre-test, post-test and post-test-1, along with assessment sheets for students' art activities (painting & drawing) and one questionnaire for judging the parental satisfaction were used. After administering

pre-test it was found that performance of both groups was same so they were taken as running under school administration. One was taken as a control group and other as the experimental group. Nonequivalent Control group pre-test, post-test quasi-experimental design was used to conduct the research. The researcher taught experimental group and employee teacher of school taught control group. Pre-test was administered before the start of treatment to judge the existing level of attitude and aesthetic development. After 8 weeks of treatment; results on post-test were compared. After 4 weeks of post-test, post-test-1 was administered to measure the retention of attitude and aesthetic development.

1.11 DATA ANALYSIS

In order to make the study meaningful the collected data were analyzed through descriptive statistics (such as mean score, percentage) and the performance was compared through t-test.

1.12 OPERATIONAL DEFINATIONS

1.12.1 Aesthetic Development

Aesthetic is known as appreciation of natural beauty. Aesthetic development is further known as a sense of appreciating delicacy and beauty.

1.12.2 Attitude Development

Attitude is a stable way of thinking or feeling about anything. Attitude development further refers to innate ability of a person to have a view of one thing in his mind; change in habits.

1.12.4 Modern Teaching Method

Modern teaching method is a method developed by researcher. Researcher used indicators for painting and drawing to conduct lessons in class. Detail is given in chapter 3.

CHAPTER 2

REVIEW OF RELATED LITERATURE

Art education plays a vital role in esthetic and attitude development of children. Students who attend art classes in early education would be more efficient and active as compared to other students. Art was emerged in education from the ancient Greek history, first it was not a part of formal education but now a day it became a mandatory part of elementary education in most of the countries. This chapter describes the literature of past studies in the following manner i.e. related to history of art education, placement of art education in schools, art education in different countries, relation of art and esthetic development and attitude development.

2.1 HISTORY OF ARTS EDUCATION

Western art education was very much influenced by the Greek's approach that was related to art and its contribution toward education system. Eisner (2001) describe that in ancient times, art was known as an important part of a culture but it was not formally included in the education system rather artisans were trained in homemade systems through apprenticeship approach. Apprenticeship system is a type of system in which students were being taught through practical training.

In classical period, a tendency was observed to learn the art and regular and formal classes were started in the reign of Hellenistic. Efland (2002) outlined that in these classes, drawing was a fundamental element of art. However, when Romans came into force the importance of art learning started to decline.

According to Aristotle, drawing and art help to understand one's environment. In the 8th chapter of Politics, Aristotle said the drawing ought to have an important element of education system. He suggested establishing education system on four basic pillars which are:

1. Reading and Writing
2. Music
3. Gymnastics Exercise and
4. Drawing

Different controversial dates are being described about the decline of Rome but according to Stankiewicz et al. (2004) most agreed date is considered to be 476 AD and after that the era of Middle Ages was started. In this era, education system was observed to go downward. Once seen that art is a way to describe forms, beauty and aesthetics now converted into just describing the existence of GOD and Gospel.

Most of the art in middle ages that ranges from 476 AD to 1450 AD was created by monks and nuns that just described the Gospel. One of the main reasons was to pass the Benedictine Order in 550 CE that was issued by St. Benedict. That basic theme behind that order was that idleness leads towards the committing of sins. Hence, monks and nuns should pass their time in reading, writing, and painting and that art was sacredly related to describe the Gospel.

The initial methods to teach the art were apprenticeship, workshop treatises, and craft guilds. Krug & Cohen-Evron (2000) describe that guild is an association of artisans that control the work of artists in a particular town. Afterwards, these guilds were proved to be the foundation stones of universities such as Bologna, Paris and Oxford University.

Craft guilds were made in the 11th century in which the hierarchy of working people was (1) apprentices, (2) artisans and (3) skilled workmen or masters. These workers used to work on different skills in which they were specialized. Generally, apprentices were given admission at the age of thirteen and it got him/her many years to become a skilled person or artisan. And in most cases, it got one's a span of whole life to become a master. Apprenticeship was the beginning of teaching arts in the western world.

The genuine idea of artistry instruction was started from Italy in the late sixteenth century. The design was to demonstrate that the artistry is a result of protected innovation rather a capable hand. The accomplishments of Micelangelo and Leonardo (both were renowned painters of 17th century as well as they were writers of other disciplines such as engineering, philosophy, economics etc.) made it difficult to arrange painting and model as negligible Mechanical Arts. The genuine extremely significance of the statement Art was changed. From as far again as we can follow, artistry was considered as specialty and aptitude. Stankiewicz et al. (2004) stated that, in old Egypt arts-based was fundamental to the battle for god-likeness and, being a paramount authority interest, a great many adolescent craftsmen specialists must be continually in preparing, taking in the customary formulae for representation which were protected by the clerics. The Italian's craft was like the style of the Greeks, however they liked to make artworks of nature. Their persuasion was said to have originated from, the different sovereigns all through Rome's history who were frequently a motivation for artistry. Genuine occasions, for example, extraordinary fights and impetuses for change likewise were spoken to in art. Though their styles in arts culture were the same, it is said that, "the Greeks concentrated on toughness and the excellence of the pictures, the Italians concentrated on the subtle elements and exactness.

Truly arts-based learning was taught in Europe through the atelier technique system where specialists tackled understudies who took in their exchange similarly as that of organizations, for example, the stonemasons or goldsmiths. Among their available time formal, preparing the arts painting occurred in artistry workshops or all the more frequently, in homes or alone outside. An under-studying frequently paid the expert among the early years of his training; accepting the apprenticeship was profitable, the understudy would be remunerated later in his preparation. Northern European workshops emphasized comparable terms where the culture was established to enhance the arts-based learning by the students as apprenticeship.

Painting was an emerging idea at this stage of arts evolution. At first, figuring out how to draw paintings was a need in this framework. Chanda, J & Daniel, V (2000) describe that Michelangelo suggested that an adolescent painter put in a year on drawing alone, then six years pounding shades, get ready boards and utilizing gold leaf, amid which time the investigation of drawing would proceed. Verifiably, outline has had some priority over the expressive arts with schools of configuration being made all over Europe in the eighteenth century. These illustrations of aptitude and qualities from the early European artistry propelled later eras, including the Colonists of ahead of schedule America.

Youngsters, youth, and grown-ups look into arts-based in group based organizations and associations, for example, exhibition halls, nearby arts offices, entertainment focuses, spots of love, social administration organizations, and jails, among numerous other conceivable venues. The visual arts training includes all the visual and performing arts conveyed in a models based, successive approach by a qualified teacher as a major aspect of the main subject.

2.2 PLACE OF ARTS EDUCATION IN SCHOOL CURRICULAM

As art is a meaningful way to express one's feelings and children (who are in lack of communication power because of the early stage of life) can express their inner feelings with the help of it. So art education should be a mandatory part of school curriculum. The following literature provides some glimpse of why the art is given so much importance while designing school curriculum. Traditionally art has been an important part of early childhood programs. Early childhood teachers are focused with "all-sided" development of every child. That kind of activities should be included in our curriculum that will help children to develop their social, cognitive, and motor abilities.

Nobody can deny the importance of art in child's learning. Here, it is important to mention that other skills and subjects have some standardized limits and it becomes difficult to go beyond them. On the other hand, art is such a subject in which nothing is described as a standardized limit. Hence, art is very vast conceptual subject and it can cover the wide range of students having different abilities. And in art, many things can be taught in an easy way instead of by using traditional methods such as learning of mathematics by taking help from music. It is very obvious that mathematics can be taught by music but it requires instruments of music while visual arts do not require such an instrument rather a pencil is enough to describe one's thoughts. Visual art or music helps children in learning and to understand the environment around them. Student who attend visual arts or music classes in their early education have more interest to learn new things and have more ability to pick up new ideas as compared to others. Fehr (2000) elaborate that at least they try to understand the difficult concepts in an easy way and since they had developed the habit of attending these classes very fondly, hence they try to attend difficult concepts classes at upper level of schooling as well.

Visual arts help students especially at teenagers to understand themselves. Efland (2002) described that if they have once discovered themselves or their hidden innate abilities and have the power to express their emotions or feelings, they will be in a position to direct their selves in a pre-specified goal or aim in their life. Chanda & Daniel (2000) have also the view that it really helps them to cope with difficult situations in their life whereas others who do not try to discover themselves remain confused throughout their life. In sum, art education may be a mandatory part of education while designing curriculum by higher authorities. It does not only flourish imagination power among students but it also improves their life style and way of positive thinking.

Artistry does not tackle issues, yet makes us mindful of their presence, artist Magdalena Abakanowicz has said that arts instruction does take care of issues. Chanda & Daniel (2000) a long time of exploration demonstrate that its nearly connected to just about everything that we as a country say we need for our youngsters and interest from our schools: scholarly accomplishment, social and enthusiastic advancement, metro engagement, and equal participation in arts-based learning. Instruction approaches very nearly all around perceive the estimation of arts. In USA and I Europe, Forty-seven states have arts-training commands, forty-eight have arts-instruction principles, and forty have arts prerequisites for secondary school graduation, as indicated by the 2007-08 AEP (American Education Practices) state approach database. Efland, A. D. (2002) highlighted in 2001, AEP (Arts based Education Program), included artistry as one of the ten center scholarly subjects of government funded training, an assignment that qualified arts programs for a variety of elected awards.

As director of the Education Commission of the States from 2004 to 2006, Mike Huckabee, then legislative leader of Arkansas, dispatched an activity planned, as indicated by commission writing, to guarantee each kid has the chance to look into, appreciate, and partake specifically in the arts. There are a large number of arts instruction curricular models or arts-based proficient advancement for instructors that schools and group associations adopted to optimize the learning outcomes in different countries. Some declare that the main regime control of Western arts-based training is the act of drawing, a model which has existed since the most punctual manifestations of drawing. This is an observational movement which includes seeing, translating and finding proper imprints to repeat a watched phenomenon. It can be attested that other artistry exercises include inventive interpretation. Others would declare however, that issue based methodologies, for example, a visual society methodology for artistry training, characterize K-12 arts-based adapting today. K-12 is a sum of primary and secondary education means from Kindergarten through 12th grade. Conspicuous models include; Current writing in the United States has moved far from DBAE (a Disciplined-Based-Art-Education) however numerous classrooms still utilize this model. Others have moved to visual society and differing qualities models.

It is generally recommended that understudies ought to be the specialists thus guided all alone individual aesthetic diversions through procedure lessons and scrutinizes, while being presented to artistry history as it identifies with their own particular work.

In the UK the arts-based educational module is recommended by the legislature's National Curriculum aside from openly or expense paying schools.

In many frameworks, "feedback" is comprehended to be criteria-built examination secured in light of recognized components of structure and standards of configuration which frequently

change in their verbal explanation, between the distinctive artistry order structures (connected, fine, performing, & and so forth.) and their numerous schools. Other arts-based instructive frameworks incorporate the investigation of Esthetics, metaphysics, semantics, studio praxis (experimental examination) and phenomenology. There is no situated artistry instruction educational program content – it is a methodology of consistent frequently bitter social arrangement.

A few studies demonstrate that solid art based training projects have exhibited expanded understudy execution in other scholastic ranges, because of artistry exercises' practicing their brains' correct sides of the equator their thinking. Also see Betty Edwards' *Drawing on the Right Side of the Brain*. Help for arts-based instruction, in any case, shifts enormously in the middle of groups and between schools in different societies.

Arts-based training is not constrained to formal instructive organizations. An alternate is an artisan apprenticeship in which the understudy gains from an expert artisan while aiding the artisan with their work.

2.3 ARTS ACTIVITIES IN DIFFERENT COUNTRIES

Art was again become renowned in society after renaissance in Italy. Teacher and students used to sit together to painting and to discuss the philosophy of aesthetic sense and beauty. In the same period, art was distinguished form crafts and creativity was given inspiration while creating art. Generally art and craft are considered the same thing but both are different from each other. According to Freedman (2000) art is a creative way to describe one's emotions while the output from a craft is essentially in a tangible form such as by carving and molding. Art is an informal and unstructured thing that has no limit to describe such as in painting. While craft is a formal and structured thing in which something is always visible. Duplication

can be made in crafting whereas art does not have any relation with duplication rather it is an innate ability to describe one's thoughts and unlike arts not based on only experience.

In 17th century, empirical science used to help in arts by using different methods and art was transformed into new form. Art was given importance with due respect and artisans were given a respectable status in society because they have skills for a process to complete a masterpiece and this creativity was known as "divine" power or innate ability of artisans. Eisner (2002) describe that Leonardo Da Vinci was a renowned artist, as well as a scientist, an engineer and a successful inventor. He wrote different treatises on painting in which he suggested that art students should first try to copy the work of their teachers, try to make three dimensional posture of human being and then develop a live model of his innate work ability. These instructions are still taught while learning the arts. Craft guilds became obsolete and new era of academies was initiated in which art was taught. Now a day, almost each university has its own art department and top ranked universities of art in 2014 are Stanford, Harvard and Oxford respectively.

Famous philosopher, John Locke who wrote many articles on Economics, religion and science describe that visual art must be an essential part of education. It helps in developing many skills which would otherwise be needed to develop by using different traditional methods such as critical and logical thinking, self-empowerment, motivation, imagination etc. Actually Locke has some controversial issues regarding Aristotelian system of education.

2.3.1 Arts education in Netherlands

In the seventies of a century ago were national examinations regular in very nearly all auxiliary schools. Efland, A. (2002) describe that throughout the years of battles and issues,

exchanges about the right way and battles for equivalent capability evidently colored the historical backdrop of artist training in the Netherlands as in different nations. He demonstrated to handle the extremely fragile abilities of youngsters and how to fortune these.

2.3.2 Arts education in UK

Sovereign Albert was especially compelling in the making of schools of Art in the UK. Sovereign Charles has made The Prince's Drawing School in Hoxton to safeguard the instructing of scholarly drawing.

2.3.3 Arts education in USA and Europe

The investigation of artistry thankfulness in America started with the Artists of Today Movement in the late nineteenth century and started to blur toward the end of the 1920s. Picture study was a critical piece of the artistry instruction educational program. Consideration regarding the style in classrooms prompted open enthusiasm toward embellishing the school, home, and group, which was known as "Arts-based in Daily Living". The thought was to bring society to the kid to change the parents. The picture study development vanished toward the end of the 1920s as a consequence of new thoughts with respect to learning artistry gratefulness through studio work got to be more prominent in the United States. American instructive scholar and school reformer John Doe was powerful in increasing access to artistry instruction in the United States in the late nineteenth and early twentieth century.

According to Mayesky, M. (2011), an American instructive scholar and school reformer John Doe was powerful in increasing access to artistry instruction in the United States in the late nineteenth and early twentieth century. He reformed art education by providing generous

funding to art communities working in America at elementary school level. He had a view that creativity can be increased and enhanced by providing proper place and guidance for children in a society.

Since World War II, artisan preparing has moved to primary schools, and contemporary artistry has turned into an inexorably scholastic and educated field. Before World War II a artisan did not generally require a higher education. College artistry divisions immediately stretched. Training through the visual arts is an essential and compelling impact in permitting understudies, from an early age, to appreciate and actualize the foundational fair process underscored inside the United States societal structure.

2.4 ARTS AND AESTHETICS DEVELOPMENT

2.4.1 Development

According to Merriam Webster dictionary, development means “the act or process of growing or causing something to grow or become larger or more advanced” and according to Oxford Dictionary it means “Grow or cause to grow and become more mature, advanced, or elaborate”

2.4.2 Aesthetics

According to Oxford Dictionary aesthetic means “A set of principles concerned with the nature and appreciation of beauty.” Or it can be defined as a sense of beauty of nature.

The term aesthetic refers to visualize the things or environment with its attractive or beautiful features. It is an individual phenomenon because every person in the society has its own eyes and predetermined approach of looking into things and matters. Every one of us is stimulated

by the beauty and attractiveness of nature in this world and it is upon us that how do we respond to this stimuli. It depends on our depth of knowledge and sense of understanding or feeling the things and then after absorbing such things into our mind, we try to develop or express our own self-creative or self-generated ideas in the form of arts. A person having more innate aesthetic sense (means he has more capacity to understand the sense of beauty or attractiveness) can elaborate or express his ideas in a more sensible way to the external world. Husaín (2000) explains aesthetics is a study of good taste, beauty, art but art cannot just define beauty it can help to understand the science of the world. She further explains that art helps to understand the mysteries of the universe and our role in the life. She further mentioned some indicators in her book through these indicators children can understand role of aesthetics in their life; e.g. curiosity, consecration, observation, excitement. Aesthetic development through drawing can be checked by Pencil control of a child, how many times does a erase his/her drawing stuff and bring neatness in the work, drawing item by the child's own imagination which consider as creativity, observation in his/her surroundings, balance of composition, use of colours, colour combination, white space or spaces left ignored, colour blending. Researcher adopted these indicators for her study to assess drawings.

2.4.3 Aesthetics' teaching to enhance aesthetics' capacity

Thus if a student is taught that how to feel the beauty and attractiveness of nature in an institution, he can feel and understand better that how to express his ideas. Hence, we can say that as the aesthetic sense is developed among students they have more ability to link it with beauty of arts. Xin (2012) describe that Keeping in mind the end goal to study the viability of the instructing of Esthetics in upgrading school Students' Esthetic limit, this study, centering on three parts of the educating of Aesthetics, namely, theoretical inheritance, aesthetic

training and wisdom, proposes to investigate the adequacy of the instructing of aesthetics, the raising of stylish limit and the improving of insight. A study through polls uncovers that none of these three objectives have been completely acknowledged because of the deficiencies of the course books used, the substance taught, the direction gave by the instructors and the learning gathered by the understudies. In the educating of aesthetics, it is fascinating to consolidate stylish hypotheses with refined practice, the substance taught with refined preparing and the raising of the doubles' ethical quality with the sustaining of their classy preference.

2.4.4 Education, emotions and aesthetics

Feelings and emotions are generated as a response to some stimuli and education helps to shape these emotions and how one can express his emotions. If a person has an innate ability to capture the beauty of things but cannot describe them in a manner as to be visualized by the society, here the education helps that how to express ones emotions through arts. Österlind, E. (2012) describe that feelings are seen as an issue compel in Students' adapting, yet Students' association can likewise be tricky from a showing viewpoint if the topic is irritating in a negative manner. At the point when Esthetics are a piece of the instructing, it is more probable that passionate viewpoints are considered. Here, the passionate measurement of educating will be tended to regarding Education of Sustainable Development and Drama in Education. Three illustrations – an entire class showing occasion, an individual understudy's learning procedure and a case of methodology show – are introduced to talk about how diverse instructional outlines influences the instructor's conceivable outcomes to address understudies' feelings. A conclusion is that sincerely stacked subjects oblige an explained showing procedure with a specific end goal to create deeper information. At the point when the showing incorporates a tasteful methodology, in the same way as instructive

dramatization, feelings are not seen as an issue yet as an incorporated piece of the entire aesthetic approach.

As above mentioned, aesthetic development can be very helpful for shaping the way of expressing one's emotions and innate feelings, here it is necessary to mention that this aesthetic approach can be developed either by attending educational courses in universities or it can also be developed by reading the revelations in heavenly books. God has given different descriptions about the beauty of heaven and earth in Bible and Qur'an as well. Hence, by understanding and imagining these revelations, we come with a point of view of deeply understanding the beauty, majesty and attractiveness of aesthetic sense.

The principle motivation behind the study was to research into the impacts of Esthetics on the conduct of college understudies.

2.4.5 Elementary school teachers and aesthetic development

Teachers play a vital role in developing the aesthetic sense among students. At elementary level, it becomes more necessary to train teachers about how to develop the attitude of students towards having an esthetic approach of learning. Wilson, J. (2012) also explains the importance of teachers at elementary school level while developing aesthetic approach among students. He pointed out that while providing education in Kindergarten in Canada, students should involve in easy philosophical discussions by involving them while telling interesting stories. Children will get inspiration from the characters in these stories and will stress more on imagination of fantasy environment of these stories. This activity will help them to creating a close connection of their imagination with the attractiveness and beauty of reality.

2.4.6 Aesthetic leadership features

Educational leadership having aesthetic sense can be very beneficial at elementary school level. If the leaders or heads of schools have a visionary leadership about developing aesthetic sense among students, then it can bring a lot of contributory change in students' attitude towards learning

2.5 VISUAL TECHNIQUES AND LEARNING

Art develops innovative skills in students and teaching through arts is very much effective at elementary school level. Brown (2013) described that dance, music and arts (visual aids) can jointly be used to enhance the skills among children to learn science, literacy, language, mathematics and cultural/social learning. The programs must be designed in such a way that will describe specific benefits for the children in their learning development stage. Research indicated that arts-based pedagogical techniques play a vital role in developing vocabulary growth and proper functioning of emotions among children. Results indicate that children who were given random assignment were exposed to show emotional biasedness towards learning process but when they had gone through arts-based learning process, were able to attempt the same random assignments in an easy way. These arts-based techniques are also helpful in synchronizing the mindsets of children having different cultural background and diverse exposures.

2.6 ARTS INTEGRATION IN EDUCATION

LaJevic (2013) expresses that weaving together individual encounters, educator meetings, center gathering sessions, classroom perceptions, and composed writings. Tending to what is possible to go to the issue of depreciating the arts in the classroom, this exposition holds suggestions for educator instruction, Arts Integration and educational module

improvement can enhance the learning ability of students and they can be considerably judged by their better performance.

2.7 ARTS AND ATTITUDE DEVELOPMENT

2.7.1 Attitude

According to Oxford Dictionary attitude means "A settled way of thinking or feeling about something". Attitude refers to the innate ability of a person to have a view of one thing in his mind.

2.7.2 Attitude and its relation with past experience

Attitude is also affected by past experiences. Yarker (2008) describe that for example a person having gone through bitter experiences of life most probably may have pessimistic approach towards external factors of society such as love, relationship, and friends etc. On the other hand, a person having good experiences of life by getting good company and education from an institute most probably have different approach from the person described above. Hence, attitude varies from person to person and consequently this attitude shapes the behavior of persons which affect our social relations. Attitude (cognitive approach) is mostly affected by the peers approach. If company has some philosophical discussions about nature and its aesthetic sense then the member of the company learn automatically about it. Same is the case with the family members.

Ahmed M. (2007) explains that, modern psychology is the witness of child's hindrance and wishes cannot be clear until he/she speak or express. That's why she focuses more on painting or drawing should be done by students themselves; otherwise children will become habitual for teachers help if she draws for them on board or on their chart. Teacher can give

them topic so they have to just paint or draw whatever they observe in their surroundings. So researcher adopts this methodology in the study to check their development and observational skills by giving them topic and they have to do free hand painting and drawing. Further Ahmed M. mentioned some indicators which a teacher supposed to keep in the mind when children perform their art activity, so their attitude can be improved through art. These indicators are attentiveness in class, it shows the focus level of students and interest about activity, class participation shows their active mind, speed of work is consider as quick Learner, responsibility of self-shows how much a child if caring about his/her belongings.

2.7.3 Different aspects of aesthetics and its effect on behavior

Attitude is the thinking capability and when it comes into tangible actions then it is known as behavior. Fleming (2012) describe that if a student attends early childhood art classes in which children can express their thoughts and emotions expressively, then in the later part of their life these students have a good sense of how to express their views in an effective manner. Art actually shapes one's thinking of knowing the external environment; hence first of all it contributes towards shaping attitude, which automatically converts into behavior that will have tangible effects on the society.

Traditionally art has been an important part of early childhood programs. Early childhood teachers are focused with "all-sided" development of every child. That kind of activities should be included in our curriculum that will help children to develop their social, cognitive, and motor abilities.

A strong art education promotes those skills which children need to become a successful individual. Art education promotes the exposure of self-directed learning. In different cases it

improves school attendance and enhances critical thinking and creative skills. First it has been pointed out by teachers that how creative arts programs increased students' academic success in the areas of science, math and the language arts. Art strongly influenced on students' self-image also. But unluckily, arts programs are the first to be sacrificed during the difficult economic times. In addition, art "studios" are now only contained in a cart that is adjusted and moved by teachers from room to room in many schools due to limited space. Severely restrictive are faced by students in arts education.

According to Cornett (2007) In addition to the fundamental value of art, itself art education has the potential to convert education in several ways that no other discipline can lend the value in the four learning domains:

- **Cognitive Skills:** Studies have revealed that art helps in developing the critical thinking skills of analysis, problem solving, evaluation, and decision making. Arts education develops the ability to interpret and understand complex symbols in the same manner as language and mathematics.
- **Creative Skills:** Arts education plays a vital role in nurturing creativity, increasing imagination; enabling students to visualize alternative possibilities. Art helps in enhancing the capacity for tackling the sense of "moment," inspiring innovation and shaking up the consciousness.
- **Workplace Skills:** Art develop "knowledge workers" - those employees who hold higher-order thinking skills, delivering particularly what is wanted in the workplace.
- **Pedagogical Benefits:** Art education develops a miscellaneous range of cognitive abilities; it helps teachers to encourage achievement across disciplines, encouraging the development of mathematical, logical, spatial, and physical abilities.

Art stress on analytical skills and creative thinking, the students who have a background in the art are more likely to go one better academically than their peers who do not. According to a study conducted by the Business Committee for the Arts, students who study the art perform 30% better than those who do not.

Although some educators view the arts as closer to the border of education than to its core, Eisner (2001) argues that the art is critically important source for developing delicate and complex aspects of the mind. He highlighted "ten lessons" that demonstrate how various forms of thinking can be develop, and refine through the arts:

- (1) Art teach children to make good quality judgments about relationships
- (2) Art teach children that a problem can have more than one solution and a question can have more than one answer.
- (3) Art observe numerous perspectives
- (4) Art teach children that in difficult forms of problem solving purposes are seldom fixed
- (5) Art does not make intense facts that words in their accurate form nor numbers weaken what we can know.
- (6) Art teach students that small differences can have large effects on everyday life
- (7) Art teach students to think superficially and within a material
- (8) Art help children to learn and say what cannot be said
- (9) Arts facilitate us to have experience which we can have from no other source
- (10) Arts' position in the school curriculum symbolizes to the young what adults believe is important.

Art curriculum creates discussion inquiry, problem solving, critical thinking decision making, & free exchange of ideas. It has the ability to alter education by development of higher

cognitive thinking skills, which are necessary to success in school now and in the workplace tomorrow. The skills which developed through arts are found in thinking domains like cognitive (knowledge), affective (attitude), and psychomotor (skills).

2.9 Art education in Pakistan

There are two types of school education systems in Pakistan i.e. government schools and private schools. Vnadal (2001) described that in government schools there is no fee and books are also provided free. But no art education is included in curriculum developed by the government. Hence, there is no concept of music and visual arts or drawing in government schools that comprises of 85% of school education in Pakistan. On the other hand, some private schools which charge a handsome fee for education (which are 3% of schooling education) provide art education with instruments. And another education system which is independently working in Pakistan is O & A levels in which art education subjects are included and papers are taken by foreign Cambridge University. At university level, there are arts departments in most of public and private sector universities but due to Islamic Republic, music is still considered a non-permissible thing in society and hence it lacks in institutions education.

Anyhow, there is still need a lot of effort from government side to give importance for hiring experts arts teachers in government schools for the purpose enhancing young generation abilities. Government has announced for 50% quota for appointing subject specialists in arts in government schools but still this process look like a red-tape.

2.10 Related Research Studies

A study conducted by Chan (2004) to investigate the Attitude changes through art and sport this study sorted out the attitude changes comes in Australian community after learning the Asian arts and sports classes. Results of this study show that the multicultural Australian people have positive attitude towards arts. While taking such classes people gain new interests and skills, in some cases this experience can also help to overcome previously held prejudiced stereotype attitude. This study check attitude but it doesn't focus on aesthetic development which researcher will focus in current study.

Another study done Attitudes of teachers and students towards art and design curriculum: Implications for vocational education in Kenya by Wagah (2009) in this study attitude towards arts was assessed in the light of three types of factors, environmental factors, curriculum related factors and administrative factors so as conclusion it was being mentioned that the students who proceeded with Art and Design curriculum had positive attitude. The study discovered that the attitude of the teachers was negative. This study focused on attitude of teachers and students towards art curriculum design but this study have not address the aesthetic development which the researcher will address in current study and attitude of students will specifically assessed towards art subject.

Polat, S., & Öztoprak-Kavak, Z. (2011) investigated plans to create a scale for measuring the important initiative (AL) qualities of the school leadership and to demonstrate that it can be relevant. The number of inhabitants in the study is made out of the educators who are on obligation in the rudimentary, auxiliary and secondary schools spotted in Zmit, Kocaeli. Example of this spellbinding study includes 400 instructors chose by arbitrary inspecting

among the instructors who are on obligation in the basic, optional and in the secondary schools spotted in Zmit, Kocaeli. This study has been outlined as enlightening exploration with 51 things and 7 components has been created. The application of the scale reflects that the school chiefs demonstrate a somewhat higher level of AL conduct. Contrasted with the instructors, the school chiefs show larger amount of tasteful trustworthiness, stylish correspondence, tasteful appearance, stylish applications, tasteful exertion helps, stylish affectability which are the lower measurements of the AL practices, while they demonstrate tasteful methodology at the medium level.

In sum, arts-based teaching helps in generating and boosting the process of creativity and aesthetics development among students. Sometimes, audio techniques and outdoor experiences are comparatively more helpful as compared to video learning techniques in classrooms. At elementary level, teachers must equip with guts of creating and developing aesthetic sense among students.

Nelson, M. M., & Davis, E. A. (2012) conducted a piece of the work of showing primary science include assessing basic understudies' work. They found that if teachers are trained with pedagogical techniques aided by advanced technological equipment, they will be able to equip their students efficiently in developing aesthetic sense. Teachers tend to have a good conversation with their students by using different art communities on the internet and by guiding them online that how they can improve their innate skills of understanding beauty of nature.

Gholamreza & Saeed (2013) conducted a study to investigate the targets of the study were to grant the learning of Esthetics, to make mindfulness about style, about Quranic approach and

to bring into light Greek, Roman and English's logicians' perspectives about style and to highlight the positive changes in understudies' conduct in the wake of considering aesthetic. Population of the study was all understudies of Abdul Wali Khan University which were delimited to the understudies of English division. Through specimen irregular examining eighty four understudies were chosen as example of the study. Information was gathered through a self-created survey and was dissected through Mean. Discoveries demonstrated a steady investigation of style accumulates extraordinary change the conduct, behavior and behaviors of college understudies. It was prescribed that the investigation of feel in the light of Quran brings behavioral development and improves positive effects.

LaJevic (2013) conducted a study of symbolic nature on "lost and found" to identify the teaching methodology in arts education at elementary school level. He found out that arts can bring an insight into learning process of children and integration of art into curriculum can boost up the adaptive learning among students. Occasionally teachers would like to use accretion for you to encourage students to produce their work more. This means asking questions in regards to the work to promote further action. This could be necessary if the student is finishing quickly and not thinking through the task, if a university student continually draws little pictures on large paper, or if students have a problem beginning a venture. Judging students' work may not be done as it makes students insecure in regards to the outcome of the work. However, when studying art history it really is beneficial to appraise, as well because describe, analyze along with interpret the artist's function to encourage art appreciation.

ACCESSION INU
JUL 14 1964

CHAPTER 3

PROCEDURE AND RESEARCH METHODOLOGY

This part of research addresses the population, sample, research design, and research procedure, details of research instrument and method of data collection.

3.1 POPULATION

All the students of grade 3 enrolled at Islamabad private elementary schools and their parents constituted the population of study. According to list of PERA there were many school from which only 17 private elementary schools in Islamabad sector offer art as a subject .

3.2 SAMPLE

The students of grade 3 enrolled in Kindercare Junior School F.10 and their parents were taken as a sample of the study by the convenient sampling technique. Control group and experimental group were decided on the basis of pre-test result (Table 4.1) it helped to take the section of students as they were running in school set up.

3.3 RESEARCH DESIGN

Nonequivalent control group pre-test post-test design from Quasi experimental research was used.

3.4 RESEARCH PROCEDURE

In this section the modern teaching method, list of selected activities and the steps of procedure of treatment provided to experimental group has been elaborated.

3.4.1 Modern teaching method

The term of modern teaching method is developed by researcher. In this method researcher sorted out indicators for aesthetic and attitude development and taught students accordingly.

(Appendix-A, B)

3.4.2 Art activities for painting

Freehand painting was done for pre-test, post-test and post-test-1 having same topic 'I went on yeti hunt with my friends'.

3.4.3 Art activities for drawing

Freehand drawing was done for pre-test, post-test and post-test-1 having same topic 'The best time I had in my Eid holidays'.

Step 1; pre-test was conducted to check the previous knowledge and side by side allocation of groups. No major difference was found on pre-test that's why both groups were taken as it was running under the administration of school. One group was named as experimental group and other as control group.

Step 2; Experimental group taught by researcher. Control group taught by employee teacher of school through conventional method. Researcher taught with modern teaching method by using indicators for aesthetic and attitude development.

Step 3; while giving the treatment the thing which researcher kept in her mind was to judge the performance of students according to those indicators. For freehand painting; marking slip was given to students because they have to fill one part of the slips. They have to fill e.g. which colours they will use, topic name (I went to a yeti hunt with my friends) and things I

shall make. The things which students have to draw were different for every child because each had to think and write before beginning drawing. While doing painting every child had his/her own white thin chart to draw, paint brush, two children were sharing paint box, and each box had 9 paint bottles, napkin, and water jar for washing brush.

Step 4; During treatment when they did artwork teacher observed their attitude the way they managed themselves as 'responsibility of self', the way they listened and follow instructions as attentiveness, whether children asked any question or answered teacher's questions as 'participation in class', if students work is not completed in time then counted as 'speed of work'. Students thing were already settled in art area prescribed by school for saving time. These attitude indicators were observed during lesson and were same for painting and drawing tests. Indicators and methods of checking aesthetic development were changed due to painting and drawing and these were assessed while marking the paintings and drawing. Students were encouraged to follow all disciplinary rules, taking care of their items, responding on the first call of a teacher and stay focused so that they can complete their work on time as an attitude development. If any child mishandled the work then the one who managed better showed to them how to handle and made him realize by counseling which way was better to work and which one was not. For aesthetic development all instructions were repeatedly explained and demonstrated by teachers also. When they completed the project the best and the lesser paintings and drawings were discussed with them (without mentioning the name of child) to make sure that all points which can carry marks were clearly understood to improve for next time.

Step 5; after giving the treatment of 8 weeks post-test was conducted and results were compared.

Step 6; after 4 weeks of post-test again post-test was conducted and named post-test-1 to check the retention level. Results were compared to check the improvement in performance of both groups.

3.5 RESEARCH INSTRUMENT

The study was quasi experimental research. One pre-test and post-test and post-test-1 along with the questionnaire for parents was the instrument of the study. The attitude and aesthetic development of students were assessed by instruments based on painting and drawing during classroom. The detail of instruments is as under:

3.5.1 Painting test

The painting pre-test, post-test for the assessment of attitude were based on following assessment indicators:

3.5.1.1 Indicators for aesthetic development

The variables used in pre-test and post-test for the assessment of aesthetic development through painting was background wash colours, filling in the objects, balance of composition, size of things, comprehension of content, brush strokes, handling material. These indicators were introduced by Husain (2000) in book 'Aspects of Art' (Appendix A).

3.5.1.2 For attitude development

Pre and post-test for painting was based on indicators taken for assessing attitude. The variables used for attitude assessment were interest level, attentiveness, class participation, speed of work, responsibility of self, behavior in class (Appendix A). These indicators were introduced by Ahmed (2007) in book 'Child Art'.

3.5.2 Drawing test

The drawing pre-test, post-test for the assessment of attitude were based on following assessment indicators:

3.5.2.1 Indicators of aesthetic development

The variables used in pre-test and post-test for the assessment of aesthetic development through drawing were Pencil control, Erasing/ neatness, drawing item, creativity, observation, balance of composition, use of colours, colour combination, white space, colour blending. Indicators for painting were background wash, white spaces, colours boldly used, balance of composition, comprehension, filling in objects, brush strokes. These indicators were introduced by Husain (2000) in the book 'Aspects of Art' (Appendix B).

3.5.2.2 For attitude development

Indicators used for attitude were Attentiveness in class, Class participation, Speed of work, responsibility of self (Appendix B). These indicators were introduced by Ahmed (2007) in the book 'Child Art'.

3.5.3 Assessment sheets

Two assessment sheets were developed on the basis of indicators for attitude and aesthetic development. One sheet for painting and other for drawing in which indicators were mentioned

3.5.4 Marking indicators from national curriculum

The weightage of marks in these sheets were taken from the criteria mentioned in national curriculum document of drawing/painting for class 6-8. (Appendix C).

3.5.5 Marking slip for painting and drawing

Indicators of the assessment sheet for painting and drawing were used to measure aesthetic development, the performance of students were converted in numbers and these indicators were aligned pre-test, post-test and post-test-1 indicators (Appendix D).

3.5.6 Questionnaire for parents

A questionnaire was developed for exploring the parental satisfaction level regarding the teaching of art, attitude and aesthetic development of the students (Appendix E).

3.6 PILOT TESTING

A pilot test was conducted in Educators School G.10 campus, Islamabad to check the usability of the instruments before administering the instrument for data collection. This school was selected because art subject is being taught having similar activities with the sample school. No major problem was found. The students responded to all the items on the pre-test. No issue emerges regarding assessment sheet.

3.7 VALIDITY OF THE INSTRUMENT

Instruments for painting and drawing were checked by art experts of Fatima Jinnah Women University, Rawalpindi and Department of Art and Architecture of IIUI Islamabad. These indicators were tested first in the school and reliability scores were satisfied.

3.8 DATA COLLECTION

For this study data were collected by pre-test and post-test. The control group was taught by conventional method of teaching and the experimental group was taught by modern method. Control group was taught by the school art teacher and experimental group was taught by the researcher. The researcher also got six months training of art teaching by experienced and

trained teacher of art (who has done masters of fine arts) in Kindercare School, Islamabad. Results of both groups were compared.

A survey was conducted from parents of the sample students. This experiment consisted of twelve week treatment. Two types of art activities from the activities of painting and drawing were selected. Pre-test was conducted before starting teaching, then 8 weeks treatment was given and then post-test was conducted. After 4 weeks of post-test, post-test-1 was conducted again to check the retention level of attitude and aesthetic development. Questionnaire for parental satisfaction was administered during the parent teachers' meetings.

3.9 DATA ANALYSIS

The collected data were analyzed through descriptive and inferential statistics.

CHAPTER 4

ANALYSIS OF DATA

This study was experimental in nature. Experimental group taught by researcher and control group by employee teacher of the school. Researcher used modern teaching method to teach experimental group and control group taught by conventional teaching method. In modern teaching method researcher used indicators for aesthetic and attitude development. Three tests were taken pre-test, post-test and post-test-1. Results were compared by mean, percentages and t-test. Post-test is same as post-test-1; it's only administered after eight weeks. Opinions of parents were also taken about effects of teaching of arts on students' attitude and aesthetic development through the questionnaire which was conducted at parent teacher meeting.

In this chapter four sections were made: in first section data analyzed and it's interpreted regarding aesthetic development through painting and drawing; second section is about attitude development through painting and drawing and in third section results were compared by applying t-test and effect of teaching of art is evaluated in both groups. Fourth section is about the parental satisfaction level of both groups.

4.1 STUDENTS' PERFORMANCE REGARDING AESTHETIC DEVELOPMENT THROUGH MODERN AND CONVENTIONAL TEACHING METHOD OF ART

In this section comparison of students' performance on pre-test, post-test and post-test-1 of both groups through painting and drawing regarding aesthetic development are presented in tabular form.

Table: 4.1 Comparison of students' performance on pre-test for aesthetic development through painting

Group	Performance of students in Grades						Total students
	C Grade		D Grade		E Grade		
	*freq	**%age	freq	%age	freq	%age	
Experimental group	6	15	23	57	11	28	40
Control group	6	15	22	55	12	30	40

*Frequency

**percentage

Table 4.1 shows that students' performance in both groups is very close to each other on pre-test for aesthetic development. From both groups 15% students got C grade which is same, almost 55% got D grade and 28% got E grade.

Pre-test result shows that students of both groups having same caliber and aesthetic sense that's why researcher didn't change the group setting and picked up as they were already running according to the school management.

Table: 4.2 Comparison of students' performance on post-test for aesthetic development through painting

Group	Performance of students								Total students
	B		C		D		E		
	*freq	**%age	freq	%age	freq	%age	freq	%age	
Experimental group	13	33	27	67	0	0	0	0	40
Control group	2	5	25	65	13	33	0	0	40

*Percentage

**Frequency

Table 4.2 explains that in experimental group 33% students got B grade in painting post-test and 67% students got C grade. Nobody in this group got E or D. whereas in controlled group 5% students got B grade, 62% got C grade and 33% got D grade and none got E grade. So it can be said that overall performance of students in experimental group have improved as compared to control group regarding aesthetic development through painting.

Table: 4.3 Comparison of students' performance on post-test-1 for aesthetic development through painting

Group	Performance of students								Total students
	A+		A		B		C		
	*freq	**%age	Freq	%age	freq	%age	freq	%age	
Experimental group	11	27	29	73	0	0	0	0	40
Control group	0	0	4	10	15	37	21	37	40

* Frequency

**Percentage

Table 4.3 shows that in experimental group 27% students got A+ grade and 73% students got A. It can further be said that teaching of art helps in aesthetic development of students. On the basis of overall grading of students performance; these results showed that performance has improved. In controlled group 10% students got A grade, 37% got B grade and 53% got

C grade. Which means mostly students stood on C grade and few on A and nobody got A+, but overall performance of students in both groups experimental and control group has much improved.

Table: 4.4 Overview of students' performance on pre-test, post-test and post-test-1 for aesthetic development through painting

Group	Test	Performance of students											
		A+		A		B		C		D		E	
		Freq*	%**	freq	%	freq	%	freq	%	Freq	%	freq	%
Experimental group	Pre-test	-	-	-	-	-	-	6	15	25	62	9	23
	Post-test	-	-	-	-	13	33	27	67	-	-	-	-
	Post-test-1	11	27	29	73	-	-	-	-	-	-	-	-
Control group	Pre-test	-	-	-	-	-	-	6	15	22	55	12	30
	Post-test	-	-	-	-	2	5	25	62	13	33	-	-
	Post-test-1	-	-	4	10	15	37	21	53	-	-	-	-

*Frequency

**Percentage

Table 4.4 shows the overview which gives us the clear picture of results and performance of students in both groups. It shows that at the start of experiment the performance of both groups were at the same level. On Post-test results showed the performance of students in experimental group shifted to grade B and C from C, D and E. But on the other hand controlled group students' performance has less improvement as compared to experimental group. Students although their performance is also improved, shifted to B, C and D grade

from C, D and E but fewer in number as compared to students in experimental group. Results of post-test-1 show the huge difference in their performance. Students in experimental group move to A+ and A grades rather than B and C grade. In controlled group very few students got A grade and mostly got B and C grades. This shift may be because of teaching method (treatment) used for teaching of art to student in experimental group. The method used for experimental group students' help in retention of their performance regarding aesthetic development.

Table: 4.5 Comparison of students' performance on pre-test for aesthetic development through drawing

Group	Performance of students						Total Students
	*freq	B **%age	freq	C %age	freq	D %age	
Experimental group	06	15	20	50	14	35	40
Control group	04	10	17	42.5	19	47.5	40

**Frequency

*Percentage

Table 4.5 indicates that in drawing pre-test of the experimental group, 15% students got B grade, 50% got C grade and 35% got D grade. In controlled group 25% students got B grade, 35% got C grade and 40% got D grade.

So this data shows that initial performance of both groups is very close to each other, that's why no changes occurred in setting of groups. They were taken as already running in the school.

Table: 4.6 Comparison of students' performance on post-test for aesthetic development through drawing

Group	Performance of students								Total students
	*freq	A **%age	B freq	B %age	C freq	C %age	D freq	D %age	
Experimental group	12	30	27	67.5	01	2.5	-	-	40
Control group	-	-	07	17.5	25	62.5	08	20	40

**Frequency

**Percentage

Table 4.6 represents that in experimental group 30% students got A grade, 67.5% students got B grade and 2.5% got C grade, on the other side 17.5% students of controlled group got B grade, 62.5% got C. It shows that the performance of experimental group improved as compared to control group.

Table: 4.7 Comparison of students' performance on post-test-1 for aesthetic development through drawing

Group	Performance of students								Total students
	*freq	A+ %age	A freq	A %age	B freq	B %age	C freq	C %age	
Experimental group	17	42.5	23	57.5	-	-	-	-	40
Control group	-	-	4	10	15	37.5	21	52.5	40

**Frequency

*Percentage

Table 4.7 displays that 57.5% students got A grade and 42.5% students got A+ grade in experimental group. In controlled group 10% students got A grade, 37.5% students got B and 52.5% C grade. This result shows that by the time performance of experimental group highly improved as compared to controlled group.

Table: 4.8 Overview of students' performance on pre-test, post-test and post-test-1 for aesthetic development through drawing

Group	Test	Performance of students											
		A+		A		B		C		D		E	
		Freq*	%**	Freq	%	freq	%	freq	%	freq	%	freq	%
Experimental group	Pre-test	-	-	-	-	06	15	20	50	14	35	-	-
	Post-test	-	-	12	30	27	67.5	01	2.5	-	-	-	-
	Post-test-1	17	42	23	58	-	-	-	-	-	-	-	-
Control group	Pre-test	-	-	-	-	04	10	17	42.5	19	47.5	-	-
	Post-test	-	-	-	-	07	17.5	25	62.5	08	20	-	-
	Post-test-1	-	-	4	10	15	37.5	21	52.5	-	-	-	-

**Frequency

*Percentage

Table 4.8 shows the overall view which gives the complete picture of the performance of both groups. In pre-test 15% students got B grade in the experimental group and 10% students of a controlled group, 50% got C grade in the experimental group and 42.5% in controlled group, 35% got D grade in experimental and 47.5% in the controlled group.

Performance of both groups is quite close to each other at the time of pre-test. Later on at post-test performance of experimental group was improved as compared to controlled group. By viewing frequencies and percentages it is clear that on post-test-1 experimental group students got A+ and A grades on the other side controlled group got A,B and C grades.

After 8 weeks of treatment; drawing post-test was conducted. In post-test 30% students got A grade in experimental group and no one managed to get A grade in controlled group. 67.5% students got B grade and 2.5% got C grade in experimental group and 17.5% got B grade and 62.5% C grade and 20% got D grade in control group.

When twelve weeks passed drawing post-test was again administered which was named as post-test-1. In experimental group, 42% students got A+ grade, 58% students got A grade and in controlled group, 10% students got A grade and 37.5% students got B grade whereas 52.5% got C grade on post-test-1.

Students' performance shows that first hypothesis of the study; activities regarding teaching of art do not affect aesthetic development of students of experimental and control group is rejected. Further it shows that teaching of art affects students' aesthetic development.

4.2 STUDENTS' PERFORMANCE REGARDING ATTITUDE DEVELOPMENT THROUGH MODERN AND CONVENTIONAL TEACHING METHOD OF ART

In this section comparison of students' performance on pre-test, post-test and post-test-1 regarding attitude development is presented.

Table: 4.9 Comparison of students' performance on pre-test regarding attitude towards art activity through painting

Groups		Interest level		Class participation		Speed of work		Responsibility of self		Attentiveness in class	
		High	Low	Yes	No	Fast	Slow	Good	Fair	High	Low
Experimental group	**Fre	11	29	8	32	13	27	9	31	13	27
	**%age	27	73	20	80	32	68	22	78	32	68
Control group	Fre	8	32	9	31	11	29	8	32	11	29
	%age	20	80	22	78	27	73	20	80	27	73

*Frequency **Percentage

Table 4.9 shows that the painting test for attitude development has different indicators. Students' performance on these indicators was assessed. The values in the table shows on pre-test the attitude towards art activities of students in experimental and control group were not at higher or remarkable level. In both groups almost 75% students have low interest level, 80% did not participate in class activities, the speed of work of 70% students was slow, 80% students were not able to take responsibility of self and 70% students were not attentive in class. At the performance of all these indicators used to measure the attitude of students were low. So it can be said they have negative attitude towards art activities at initial stage.

Table: 4.10 Comparison of students' performance on post-test regarding attitude towards art activities through painting

Groups		Interest level		Class participation		Speed of work		Responsibility of self		Attentiveness in class	
		High	Low	Yes	No	Fast	Slow	Good	Fair	High	Low
Experimental group	**Fre	21	19	24	16	23	17	25	15	23	17
	**%age	53	47	60	40	57	43	65	35	57	43
Control group	Fre	12	28	18	22	19	21	18	22	19	21
	%age	30	70	45	55	47	53	45	55	47	53

*Frequency

**Percentage

The values in table 4.10 show that the students' performance regarding attitude development on painting post-test is increased in experimental group. The interest level of students in experimental group seems at high level 53% as compared to students in control group 30% the level of performance of students in experimental group is improved towards higher level like almost 60% students in experimental group participated in class activities, their speed of work is fast, they took responsibility of self and remained attentive in class in contrast to 45% students in control group.

It shows that the teaching of art affected students' attitude development in experimental group through painting activities which were conducted through special treatment as compared to the students in control group. In control group level of attitude also remained positive but not up to the level of students in experimental group.

Table: 4.11 Comparison of students' performance on post-test-1 regarding attitude towards art activities through painting

Groups		Interest level		Class participation		Speed of work		Responsibility of self		Attentiveness in class	
		High	Low	Yes	No	Fast	Slow	Good	Fair	High	Low
Experimental group	**Fre	40	-	36	04	35	05	37	03	36	04
	**%age	100	-	90	10	87	13	92	08	90	10
Control group	Fre	17	23	19	21	22	18	24	16	23	17
	%age	42	58	47	53	55	45	60	40	57	43

*Frequency

**Percentage

Table 4.10 shows that the students' performance regarding attitude development on painting post-test-1 is increased in experimental group. The interest level of students in experimental group increased at 100% as compared to students in control group 42%. The level of performance of students in experimental group is improved like almost 90% students in experimental group participated in class activities, their speed of work is fast, they took responsibility of self and remained attentive in contrast of 50% students in control group.

It shows that the teaching of art affected students' attitude development in experimental group through painting activities which were conducted through special treatment as compared to the students in control group. In control group level of attitude also remained positive but not up to the level of students in experimental group.

Table: 4.12 Overview of students' performance on pre-test, post-test and post-test-1 regarding attitude towards art activities through painting

Group	Test		Performance of students										
			Interest level		Class participation		Speed of work		Responsibility of self		Attentiveness in class		
Experimental group	Pre-test	**Fre	High	Low	Yes	No	Fast	slow	Good	Fair	High	Less	
		**%age	11	29	7	33	13	27	9	31	13	27	
	Post-test	Fre	21	19	24	16	23	17	25	15	23	17	
	%age	53	47	60	40	57	43	65	35	57	43		
	Post-test-1	Fre	40	-	36	04	35	05	37	03	36	04	
	%age	100	-	90	10	87	13	92	08	90	10		
	Control group	Pre-test	Fre	8	33	9	31	11	29	8	33	11	29
			%age	20	80	22	78	27	73	20	80	27	73
		Post-test	Fre	12	28	18	22	19	21	18	22	19	21
			%age	30	70	45	55	47	53	45	55	47	53
Post-test-1		Fre	17	23	19	21	22	18	24	16	23	17	
		%age	42	58	47	53	55	45	60	40	57	43	

*Frequency

**Percentage

The table 4.12 shows the overview of table 4.9, 4.10 and 4.11 which is about attitude towards art activities regarding painting. This table clarifies the complete picture of the results. This result shows that at the start in pre-test both groups had approximately same attitude towards the subject of art. Mostly students were not interested to study art subject that's why their class participation and attentiveness were also very less. Students also didn't take care about the responsibility of self (e.g. taking care of their belongings).

Results of post-test show that attitude of experimental group students' have improved; more students started taking interest in studying art with attentiveness and class participation. Besides that; attitude of control group students also increased but no remarkable turnout was seen.

Post-test-1 was conducted after six weeks of treatment to check the retention level of students. It shows that the students of experimental group had positively changed and improved a lot, all students were willing and ready to learn about new art projects of painting and drawing with attentiveness and proper class participation. Speed of work also improved with responsibility of self.

On the other side the attitude development of students in control group is very low. The performance of even 50% students regarding attitude development is not increased on post-test-1 through painting.

Table: 4.13 Comparison of students' performance on pre-test regarding attitude towards art activities through drawing

Groups		Interest level		Class participation		Speed of work		Responsibility of self		Attentiveness in class	
		High	Low	Yes	No	Fast	Slow	Good	Fair	High	Low
Experimental group	**Fre	15	25	12	28	6	34	19	21	14	26
	*%age	37	63	30	70	15	85	47	53	35	65
Control group	Fre	12	28	13	27	11	29	14	26	12	28
	%age	30	70	32	68	27	73	35	65	30	70

*Frequency

**Percentage

Table 4.13 shows the performance level of students regarding attitude development in pre-test through drawing. The percentage values shows that 37% students showed a high interest level whereas 63% students' were at low level of interest while doing art projects. 30% students did not participate 70% students participated in class activities. 15% students worked with fast speed and 85% with slow. 47% students took care of their responsibility of self. They kept arranging their belongings during work and 53% students didn't take care of responsibility of self. 35% students were attentive during artwork and 65% students were less attentive during art work. In control group 22% students were interested to study arts and 78% students showed less interest to do art projects. 32% students didn't take part in other class activities 68% students participated in a question answer session, etc. 27% students had fast speed of work whereas 73% worked with slow speed. 35% students didn't take care of their belongings with responsibility 65% managed to do with responsibility. 30% students were not attentive during the art projects and 70% were attentive.

Table: 4.14 Comparison of students' performance on post-test for attitude development through drawing

Groups		Interest level		Class participation		Speed of work		Responsibility of self		Attentiveness in class	
		High	Low	Yes	No	Fast	Slow	Good	Fair	High	Low
Experimental group	**Fre	22	18	24	16	19	21	23	17	20	20
	*%age	55	45	60	40	47	53	57	43	50	50
Control group	Fre	11	29	16	24	19	21	18	22	19	21
	%age	28	72	40	60	47	53	45	55	47	53

*Frequency

**Percentage

Table 4.14 shows the performance of students regarding attitude development in post-test through drawing the percentage values shows that 55% students were at high level of interest and 45% students at low level during artwork. 60% students didn't participate in class and 40% participated during artwork. 47% students worked with fast speed and 53% students with slow. 57% students managed their items with fair responsibility and 43% students didn't care for their belongings. 50% students were highly attentive during art work and 50% were less.

In control group 28% student were less interested in doing art projects and 72% worked with interest. 40% students participated less in class just 60% participated in question answer sessions. 47% students had fast speed of work and 53% worked with slow speed. 45% students didn't take care of their belongings just 55% students kept in mind their responsibility of self. 47% students were not attentive during work just 53% students worked attentively.

Table: 4.15 Comparison of students' performance on post-test-1 for attitude development through drawing

Groups		Interest level		Class participation		Speed of work		Responsibility of self		Attentiveness in class	
		High	Low	Yes	No	Fast	Slow	Good	Fair	High	Low
Experimental group	**Fre	39	01	37	03	36	04	38	02	39	01
	**%age	97	3	92	08	90	10	95	05	97	03
Control group	Fre	18	24	17	23	23	17	24	16	22	18
	%age	45	55	41	59	59	41	60	40	55	45

*Frequency

**Percentage

Table 4.15 shows the performance level of students regarding attitude development about drawing post-test-1. In experimental group 97% students worked with high interest level and 03% with low level. 92% students participated in class activities and 08% didn't participate. 90% students worked with fast speed and 10% with slow. 95% students managed better care of their belongings and 5% fairly. 97% students stayed highly attentive during artwork and 03% student less attentive.

In control group, 45% students worked with less interest and 55% worked with interest. 41% students less participated in class just 59% participated in a question answer session. 59% students worked with fast speed of work and 41% slow. 60% students didn't take care of their belongings just 40% kept in mind their responsibility of self. 55% students were not attentive during art work just 45% students worked attentively.

Table: 4.16 Overview of students' performance on pre-test, post-test and post-test-1 for attitude development through drawing

Group	Test		Performance of students									
			Interest level		Class participation		Speed of work		Responsibility of self		Attentiveness in class	
Experimental group	Pre-test	*Fre **%age	High	Low	Yes	No	Fast	slow	Good	Fair	High	Less
						15	25	12	28	6	34	19
			37	63	30	70	15	85	47	53	35	65
Experimental group	Post-test	Fre	22	18	24	16	19	21	23	17	20	20
		%age	55	45	60	40	47	53	57	43	50	50
	Post-test-1	Fre	39	01	37	03	36	04	38	02	39	01
		%age	97	3	92	08	90	10	95	05	97	03
Control group	Pre-test	Fre	9	31	13	27	11	29	14	26	12	28
		%age	22	78	32	68	27	73	35	65	30	70
	Post-test	Fre	11	29	16	24	19	21	18	22	19	21
		%age	28	72	40	60	47	53	45	55	47	53
	Post-test-1	Fre	18	24	17	23	23	17	24	16	22	18
		%age	45	55	41	59	59	41	60	40	55	45

This overview clarifies the complete picture of the results. This result shows that at the start in pre-test both groups had approximately same attitude towards the subject of art. Mostly students were not interested to study art subject that's why their class participation and attentiveness were also very less. Students also didn't take care about the responsibility of self (taking care of their belongings).

Results of post-test shows that attitude of experimental group has improved, more students started taking interest in studying art with attentiveness and class participation. Beside that attitude of control group students also increased but remarkable turnout was not seen.

Post-test-1 was conducted after twelve weeks to check the retention level of students. It shows that the students of experimental group had positively changed and improved a lot, all students were willing and ready to learn new art techniques with attentiveness and proper class participation. Speed of work also improved with responsibility of self.

On the other side in control group attitude development is very low. Number of students is not increased even 50%.

This data shows that the second hypothesis of the study rejected that the teaching of art does not affect attitudes of students of experimental and control group towards art. It is accepted that teaching of art has an effect on the level of attitude of students. It develops positive attitude of students in experimental group further art improves overall the level of attitude of students.

4.3 EFFECTS OF TEACHING OF ART ON STUDENTS AESTHETIC AND ATTITUDE DEVELOPMENT TAUGHT BY MODERN AND CONVENTIONAL TEACHING METHOD OF ART

In section three, t-test is applied and comparison of students' performance for aesthetic and attitude development on pre-test, post-test and post-test-1 of painting and drawing are checked. This section highlights the results regarding third hypothesis.

Table: 4.17 Comparison of students' performance regarding aesthetic development on pre-test through painting

Group	N	Mean	Std. Dv	t	df	p
Experimental group	40	60.76	3.02	.908	78	0.56
Control group	40	60.23	2.89			

Table 4.17 shows the t-value and corresponding p-value (0.908, 0.56) that no significant difference exists between the performance of students in experimental and control group on painting pre-test regarding activities of aesthetic development.

Table: 4.18 Comparison of students' performance on post-test regarding aesthetic development through painting

Group	N	Mean	Std. Dv	T	df	p
Experimental group	40	71.05	2.48	7.553	78	.000
Control group	40	65.88	3.55			

Table 4.18 demonstrates the t-value along with p-value (7.553, .000) show significant difference exists between the performance of students in experimental and control group on

painting post-test regarding aesthetic development through art activities. Further the mean score of students in experimental group (71.05) is greater than control group (65.88). It shows that the aesthetic development of students' in experimental group has been affected by teaching of art; their level of performance has been improved. Maybe this happened due to change of methodology as compared to control group.

Table: 4.19 Comparison of students' performance on post-test-1 regarding aesthetic development through painting

Group	N	Mean	Std. Dv	T	df	P
Experimental group	40	86.58	3.41	18.07	78	.000
Control group	40	73.05	3.281			

Table 4.19 demonstrates that the t and p-value (18.07, .000) exhibit that significant difference exists between the performances of students in experimental and control group on painting post-test-1 for aesthetic development. The mean score of experimental group (86.58) is greater than the mean score of control group (73.05). It shows that the retention level of aesthetic development in experimental group is higher as compared to control group.

Table: 4.20 Comparison of students' performance regarding aesthetic development on pre-test through drawing

Group	N	Mean	Std. Dv	T	df	p
Experimental group	40	31.70	3.49	.00	78	1.00
Control group	40	31.70	3.49			

In table 4.20 the t-value and corresponding p-value (0.00, 1.00) shows no significant difference exists between the performance of students in experimental and control group on drawing pre-test for aesthetic development.

Table: 4.21 Comparison of students' performance on post-test regarding aesthetic development through drawing

Group	N	Mean	Std. Dv	T	df	p
Experimental group	40	34.42	2.42	4.65	74.9	.000
Control group	40	35.60	2.97			

Table 4.21 demonstrates the t-value along with p-value (4.65, .000) show significant difference exists between the performance of students in experimental and control group on drawing post-test of aesthetic development through painting. This may be because of mean score of experimental group (71.05) greater than control group. The mean score shows that the students of experimental group have improved their performance due to change of teaching methodology as compared to control group.

Table: 4.22 Comparison of students' performance on post-test-1 regarding aesthetic development through drawing

Group	N	Mean	Std. Dv	t	df	p
Experimental group	40	44.00	2.54	9.95	77	.000
Control group	40	38.60	2.27			

Table 4.22 demonstrates that the t and p-value (9.95, .000) exhibit that significant difference exists between the performances of students in experimental and control group on drawing post-test-1 for aesthetic development. The mean score of experimental group (44.00) is greater than the mean score of control group (38.60). It shows that the retention level of aesthetic development in experimental group is higher as compare to control group.

Table: 4.23 Comparison of students' performance regarding attitude development on pre-test through painting

Group	N	Mean	Std. Dv	t	df	p
Experimental group	40	12.75	2.32	.926	78	.357
Control group	40	12.33	1.73			

Table 4.23 displays that the mean score (12.75-12.33) of both groups on painting pre-test; attitude development is very close to each other. So, no huge difference is seen in students' performance at the start of the treatment. Further on pre-test for attitude development no

significant difference exists between the level of performances of experimental and control groups.

Table: 4.24 Comparison of students' performance on post-test regarding attitude development through painting

Group	N	Mean	Std. Dv	t	df	p
Experimental group	40	15.68	1.78	3.27	78	.002
Control group	40	14.45	1.55			

The values in table 4.24 show that significance difference exists between the performance of experimental and control group on painting post-test for attitude development. Further investigation shows that the Mean score of students in experimental group is greater than the mean score of students in control group. This difference in attitude of students may be because of the students in experimental group.

Table: 4.25 Comparison of students' performance on post-test-1 regarding attitude development through painting

Group	N	Mean	Std. Dv	t	df	p
Experimental group	40	19.40	.871	14.909	67.23	.000
Control group	40	15.65	1.331			

Table 4.25 represents the huge difference in mean score of both groups on painting post-test-1. Mean score shows that the retention level of attitude development in experimental group is higher than the control group on post-test-1. It shows the positive effects of teaching of art on students' attitude.

Table: 4.26 Comparison of students' performance regarding attitude development on pre-test through drawing

Group	N	Mean	Std. Dv	t	df	p
Experimental group	40	6.65	2.45	.489	73.48	.626
Control group	40	6.45	1.58			

Table 4.26 displays that the mean score of both groups on drawing pre-test for attitude development are very close to each other. So, no big difference is seen in students' performance at the start of the treatment. Further on pre-test for attitude development no significant difference exists between the performances of students of both groups.

Table: 4.27 Comparison of students' performance on post-test regarding attitude development through drawing

Group	N	Mean	Std. Dv	t	df	p
Experimental group	40	7.68	1.45	2.505	78	.014
Control group	40	6.88	1.39			

In table 4.27 the t-value and corresponding p-value (2.2505-.014) shows significance difference exists between the performance of experimental and control group on drawing post-test for attitude development. Further investigation shows that the Mean score of students in experimental group is greater than the mean score of students in control group. This difference in attitude of students may be because of the students in experimental group.

Table: 4.28 Comparison of students' performance on post-test-1 regarding aesthetic development through drawing

Group	N	Mean	Std. Dv	t	df	p
Experimental group	40	9.75	.840	8.363	64.05	.000
Control group	40	7.60	1.392			

Table 4.28 represents the remarkable difference in mean score of both groups on painting post-test-1. Mean score shows that the retention level of attitude development in experimental group is higher than the control group on post-test-1. It shows the effects of teaching of art on students' attitude.

Results of section three rejects the third hypothesis of the study, teaching of art does not help in attitude and aesthetic development of students in experimental and control group. It can be

said that the teaching of art improves performance level regarding aesthetic and attitude development through painting and drawing in students.

4.4 PARENTAL SATISFACTION REGARDING AESTHETIC AND ATTITUDE DEVELOPMENT THROUGH MODERN AND CONVENTIONAL TEACHING METHOD OF ART

Section four is about the parental opinion about their child's aesthetic and attitude development through teaching of art activities. It further deal with fourth hypothesis.

Table: 4.29 Questionnaire responses from the parents of experimental group

Question	Rarely		Sometimes		Often		Usually	
	*Exp	*cont	Exp	cont	Exp	cont	Exp	cont
Does he/she discuss about the time spend in school for arts class with you at home?	16%	40%	30%	34%	46%	22%	8%	4%
Does your child perform art activities at home?	6%	16%	4%	46%	50%	20%	40%	18%
Does he/she happily repeat art activities at home?	4%	28%	10%	44%	50%	18%	36%	10%
Does he/she take care of cleanliness, handle material gently and replace it well while doing art activities?	4%	30%	8%	48%	42%	14%	46%	8%
Does he/she place the art material on specified places after completing the work at home?	4%	36%	8%	32%	36%	20%	52%	12%
Does he/she remain attentive during the art work?	0%	0%	17%	54%	45%	32%	38%	14%
Does he/she share his artwork with you after completion?	0%	4%	0%	36%	40%	32%	60%	28%
Does your child feel pleasure to show his art things/ projects to his siblings?	0%	6%	4%	26%	32%	42%	64%	26%
Does your child share his artistic ideas with you while doing any activity?	4%	12%	4%	36%	42%	38%	50%	32%
Does he/she show excitement after looking any natural beauty e.g. different flowers, birds, mountains etc.?	2%	38%	15%	41%	37%	18%	46%	3%
Does he/she play with paints and colors at home?	0%	32%	11%	44%	41%	18%	48%	6%

* Experimental group

*Control group

Table 4.23 demonstrates that as by the parents opinion; students' in experimental group 46% often and 8% usually where as in control group 22% students often and 4% usually discuss about the time spend in school for arts class with family at home. Parents of experimental group reported that less than 50% students often or usually and in control group less than 20% students often or usually perform and repeat art activities at home.

Parents of both groups reported that less than 50% students often take care of cleanliness, handle material gently and replace it well; further after completing the work at home place the art material in specified places. Parents of experimental group said that less than 60% students often or usually and in control group less than 40% students often or usually stay remain attentive during the art work and share their artwork with parents after completion. More than 50% students in experimental group and less than 50% in control group often or usually feel pleasure to show their art things/ projects to their siblings and share their artistic ideas with parents while doing any activity. In both groups less than 50% students often or usually show excitement after looking any natural beauty e.g. different flowers, birds, mountains, etc. and play with paints and colours at home.

Item No 12

Table: 4.30 How often he/she demands art material from you at home?

Groups	Daily	Once in a week	Once in 2 weeks	Monthly
Experimental group	73%	27%	0%	0%
Control group	4%	38%	40%	18%

According to the parents' opinion of students 73% students in experimental group daily demand art material at home, whereas 27% asked once in a week from parents at home. Nobody asks once in 2 weeks or monthly because it rated 0%.

In control group 4% students' demand daily art material at home, 38% students once in a week, majority of students (40%) demand once in two weeks art material from parents at home. It shows that the students in experimental group are regular user of art material as compare to control group.

Item No 13

Table: 4.31 How much time he/she spends at home for arts activities?

Groups	30 minutes	45 minutes	1 hours	1 ½ hour
Experimental group	4%	20%	52%	24%
Control group	64%	34%	2%	0%

Table 4.31 shows that parents of experimental group students reported that 4% students spend 30 minutes, 20% students 45 minutes, whereas 52% 1 hour and 24% students spend 1 ½ hours at home for art activities. In control group 64% students spend 30 minutes and 34% 45 minutes however nobody spend 1 ½ hour at home for arts activities.

It shows that students of experimental group are spending more time at home for doing art activities as compare to control group.

Item No 14

Table: 4.32 According to the parental opinion of experimental group, how does art subject effect on your child attitude? (Experimental group)

Ranks	Themes identified by parents	Percentage
1	Art work helps to bring creativity and increase concentration span in children	34%
2	Art helps to appreciate natural beauty learn delicacy	28%
3	It helps to increase self-confidence, emotionally satisfied and stays happy and have a positive effect on attitude	12%
4	Art creates sensitivity as well as responsibility in children.	8%
5	It brings attention, temperament, discipline and cooperation	8%

6	It helps to take out exertion and anger give mental relief	6%
7	Observational skills improve by art	4%

Table: 4.33 According to the parental opinion of control group, how does art subject effect on your child attitude? (control group)

Ranks	Themes identified by parents	Percentage
1	Through arts they can express their imagination	25%
2	It helps to appreciate natural beauty	24%
3	It can affect the child's attitude by organizing himself /herself	23%
4	Not much effective	15%
5	He appreciate natural beauty, but it doesn't have much effect on his attitude	3%

Table 4.32 shows that the parents of experimental group gave their views about the effects of art subject on their child's attitude. 34% parents thought that artwork helps to bring creativity and it increase concentration span in children. 28% answered art helps to appreciate natural beauty and children also learn delicacy. 12% commented that it helps to increase self-confidence keep them emotionally satisfied children stay happy and have a positive effect on attitude.

Table 4.33 shows that in Control group parents; 25% replied that through arts their children can express their imagination. 23% responded that it can affect the child's attitude by organizing himself /herself. 24% said that it helps to appreciate natural beauty.

These opinion shows that the parents of experimental students gave more positive opinions about the effects of art on students' attitude rather than parents of control group. It might be happened that they haven't noticed any change due to art in their child's attitude.

Item No 15

Table: 4.34 According to the parental opinion of experimental group, how does art subject effect on your child aesthetic development? (Experimental group)

Ranks	Themes identified by parents	Percentage
1	It helps by working colour combination and new ideas and bring creativity	36%
2	Art is the great source to polish the aesthetic sense of the child	24%
3	It helps in developing creativity and sense of differentiating	16%
4	My child has become more careful about cleanliness and taking care of stuff	16%
5	It helps to make the child more punctual and helpful	6%
6	More attention to art and losing interest in reading books	2%

Table: 4.35 According to the parental opinion of control group, how does art subject effect on your child aesthetic development? (Control group)

Ranks	Themes identified by parents	percentage
1	It helps in developing aesthetic sense and it will improve with the passage of time	22%
2	It helps to select colours, while doing art work	18%
3	No idea	15%
4	No effective change has been seen	15%
5	It helps in grooming of a child and build up interest	12%
6	Express beauty of nature while visiting new places	8%
7	It is more effective for those who have a love of nature	6%
8	It is too early to answer that to what extent a child aesthetically developed	4%

Tables 4.34 and 4.35 illustrate the parental opinion about the effects of art subject on aesthetic development. In experimental group 36% assumed that it helps by working colour combination and new ideas and brings creativity. 24% parents believed that art is the great

source to polish the aesthetic sense of the child. 16% parents thought that it helps in developing creativity and sense of differentiating. Other 16% parents said that my child has become more careful about cleanliness and taking care of stuff.

Table 4.35 shows that parents of control group gave their views regarding aesthetic development through art; 22% parents responded that it helps in developing aesthetic sense and it will improve with the passage of time. 18% responded that it helps to select colours, while doing art work. 15% parents have no idea about the effects of art subject on the aesthetic development of their children. 15% claimed that no effective change has been seen. Responses shows that the parents of experimental group are more satisfied as compare to control group.

Item No 16

Table: 4.36 what art material you child use at home? See key

Key: 1. Painting material 2. Drawing material 3. Origami 4. Others

Ranks	Themes identified by parents	*Exp	**Con
1	Unanswered and nothing	00	42%
2	Painting material, Drawing material, others	70%	12%
3	Painting material	6%	18%
4	Drawing material	16%	13%
5	A combination of art material	8%	9%

*Experimental group

**Controlled group

Table 4.36 represents that in experimental group 70% use painting, drawing and some other material. 16% use drawing material. 8% use combination of art material.

In control group 42% parents left the question Unanswered or said nothing. 18% students asked Painting material from parents at home. 13% students use drawing material. 9% goes for a combination of art material.

Overall Parental opinion shows positive response and it rejects the 4th hypothesis of the study; parents of the students of experimental and control group are not satisfied with teaching of art, for the attitude and aesthetic development of students. Further responses show that the parents of experimental group are more satisfied with the aesthetic and attitude development of their children through teaching of art activities as compare to the control group.

CHAPTER 5

SUMMARY, FINDINGS, CONCLUSION, RECOMMENDATIONS

5.1 SUMMARY:

This study was designed to investigate the effects of teaching of arts on students' attitude and aesthetic development at elementary school level. The objective of the study was to find out the effects of art on students' attitude and aesthetic development. It further explored the students' attitude towards art and the parental satisfaction towards students' attitude and aesthetic development through the teaching of art at school. Nonequivalent control group Quasi-experimental design was used to conduct the research. The population of the study was grade 3 students of elementary schools in Islamabad sectors. A private school was selected by convenient sampling and all the students in the said group, students from selected school and their parents were the sample of the study. Modern and conventional methods were used to teach experimental and control group respectively. Three performances (pre-test, post-test and post-test-1) of students were compared and analyzed. Four instruments were designed; two pre-test, post-test; two assessment sheets for students' art activities (painting & drawing) (Appendix A-B), one questionnaire for the parental satisfaction was used (Appendix E). The researcher taught experimental group by modern teaching method and the employee teacher of the school taught control group by conventional method. Pre-test was taken from both groups to judge their previous state of attitude and aesthetic development. After 8 weeks post-test was conducted and treatment by modern teaching method was stopped, after 12 weeks again post-test-1 was administered to measure the retention of attitude and aesthetic development. Descriptive and inferential statistics were used for data analysis. The results showed difference in the attitude and aesthetic development of both groups. It is possible that this change in attitude and aesthetic development is due to treatment.

5.2 FINDINGS

The significant findings of the study were:

1. On painting pre-test of aesthetic development the performance of students in both groups either taught by modern or conventional teaching method were similar. 15% students got C grade almost 55% and 28% students got D grade and E grade. (Table 4.1)
2. On painting post-test for aesthetic development the performance of students taught by modern teaching method was better as compare to pre-test (Table 4.2). 33% and 5% students from experimental group and control group got B grade respectively. Almost 65% students from both groups got C and no one got E grade from experimental group.
3. Performance of students taught by modern teaching method (experimental group) improved on painting post-test-1 as compared to students of control group taught by conventional teaching method. In experimental group 27% students got A+ grade and 73% got A grade. In control group 10% students got A grade 37% got B grade and 53% got C grade. (Table 4.3)
4. On drawing pre-test of aesthetic development, data shows that initial performance of both groups is very close to each other that's why no changes occurred in setting of groups. They were taken as already running in the school (Table 4.5). 15% students of experimental group got B grade, 50% got C grade and 35% got D grade. In control group 25% students got B grade, 35% got C grade and 40% got D grade.
5. On drawing post-test for aesthetic development, performance of both groups taught by either method has improved but the performance of experimental group taught by modern method was better as compared to control group taught by conventional method (Table 4.6). 30% students of experimental group got A grade, 67.5% students

got B grade and 2.5% got C grade, on the other side 17.5% students of control group got B grade, 62.5% got C.

6. On drawing post-test-1 for aesthetic development, in experimental group 57.5% students got A grade and 42.5% students got A+ grade. In control group 10% students got A grade, 37.5% students got B and 52.5% C grade. This result shows that by the time performance of experimental group highly improved as compared to control group. (Table 4.7)
7. On Painting Pre-test for attitude development both groups (taught by modern or conventional teaching method) above 70% students' interest level, class participation and attentiveness in class was low. 80% students fairly managed their responsibility of self. (Table 4.9)
8. On painting post-test for attitude development, the students taught by modern teaching method of art were better on some aspects like the performance of above 60% students' responsibility of self and participated in class activities was good (Table 4.10) whereas less than 60% students' interest level, attentiveness was high. The students who taught by conventional method less than 60% students' class participation, attentiveness in class, fast class speed of work and interest level was high.
9. It was found that on post-test-1 for attitude development through painting, experimental group 100% students had high interest level. Above 90% students participated in class activities, students had fast speed of work, students good took care of their belongings, students stayed highly attentive during artwork. In control group, positive response for all indicators were less than 60%. (Table 4.11)
10. On drawing pre-test regarding attitude development both groups less than 40% students showed high interest level, participation in class activities, worked with fast

speed, responsibility of self, students were attentive during artwork, attentive during art work. (Table 4.13)

11. On drawing post-test regarding attitude development, in experimental group less than 70% students were at high level of interest, participated in class, managed their stuff with fair responsibility and attentive during art work. In control group less than 60% worked with interest, participated in question answer sessions, worked with fast speed, students kept in mind their responsibility of self, worked attentively. (Table 4.14)
12. On drawing post-test-1 regarding attitude development (Table 4.15), in experimental group above 90% students were at high level of interest, participated in class, managed their stuff with fair responsibility and attentive during art work. In control group less than 70% worked with interest, participated in a question answer sessions, worked with fast speed, students kept in mind their responsibility of self, worked attentively.
13. In experimental and control group on painting pre-test for aesthetic development the t-value and corresponding p value (0.908, 0.56) showed that no significant difference exists between the performances of students. (Table 4.17)
14. In experimental and control group on painting post-test of aesthetic development the t value along with p value (7.553, .000) shows significant difference exists between the performances of students. This may be because of mean score of experimental group (71.05) as greater than control group. The mean score shows that the students of experimental group taught by modern teaching method have improved their performance due to change of teaching methodology as compared to control group. (Table 4.18)

15. The t and p value (18.07, .000) exhibit that significant difference exists between the performances of students in experimental and control group on painting post-test-1 for aesthetic development. The mean score of experimental group (86.58) is greater than the mean score of control group (73.05). It shows that the retention level of aesthetic development in experimental group is higher as compared to control group may be because of teaching methodology. (Table 4.19)
16. The mean score (12.75-12.33) of both groups on painting pre-test for attitude development are very close to each other. So, no huge difference is seen in students' performance at the start of the treatment. Further on pre-test for attitude development no significant difference exists between the performances of students of both groups. (Table 4.20)
17. The t value along with the p value (3.27-.002) shows that significance difference exists between the performance of experimental and control group on painting post-test for attitude development (Table 4.21). Further investigation shows that the Mean score (15.68) of students in experimental group is greater than the mean score (14.45) of students in control group. This difference in attitude of experimental group students may be because of modern teaching method.
18. The mean score (19.40-15.65) of both groups on painting post-test-1 shows the significant difference in performance of students. Mean score shows that the retention level of attitude development in experimental group is higher than the controlled group on post-test-1. It shows the effects of teaching of art on students' attitude. (Table 4.22)
19. The t-value and corresponding p value (0.00, 1.00) shows that there is no significant difference exists between the performances of students in experimental and control group on drawing pre-test for aesthetic development. (Table 4.23)

20. The t value along with p value (4.65, 0.000) shows significant difference exists between the performance of students in experimental and control group on drawing post-test of aesthetic development through painting. This may be because of mean score of experimental group (71.05) as greater than control group. The mean score shows that the students' of experimental group has improved their performance due to change of teaching methodology as compared to control group. (Table 4.24)
21. The t value and p value (9.95, .000) exhibit that significant difference exists between the performances of students in experimental and control group on drawing post-test-1 for aesthetic development (Table 4.25). The mean score of experimental group (44.00) is greater than the mean score of control group (38.60). It shows that the retention level of aesthetic development in experimental group taught by modern teaching method is higher as compared to control group taught by conventional teaching method.
22. The mean score of both groups (6.65-6.45) on drawing pre-test for attitude development is very close to each other. So, no huge difference is seen in students' performance at the start of the treatment. Further on pre-test for attitude development no significant difference exists between the performances of students of both groups. (Table 4.26)
23. The t value and corresponding p value (2.2505-.014) show that significant difference exists between the performance of experimental and control group on painting post-test for attitude development. Further investigation shows that the Mean score (7.68) of students in experimental group is greater than the mean score (6.88) of students in control group. This difference in attitude of students in experimental group may be because of modern teaching method of art. (Table 4.27)

24. The mean score of both groups (9.75-7.60) on painting post-test-1 show the huge difference in the performance of students. Mean score shows that the retention level of attitude development in experimental group is higher than the control group on post-test-1. It shows the effects of modern teaching method of art on students' attitude. (Table 4.28)
25. It was found that the teaching of art activities affect the students' attitude and aesthetic development as about 50% parents of experimental group reported that their children often discuss about the time spent in school for arts class with family at home, usually and attentively perform and repeat art activities at home, often take care of cleanliness, handle material gently and replace it well, feel pleasure to show their art things/ projects to their siblings, share ideas and show excitement after looking at any natural beauty e.g. different flowers, birds, mountains, etc. (Table 4.29)
26. In control group 40% parents reported that their children often discuss about the time spent in school for arts class with family at home, usually and attentively perform and repeat art activities at home, often take care of cleanliness, handle material gently and replace it well, feel pleasure to show their art things/ projects to their siblings, share ideas and show excitement after looking any natural beauty e.g. different flowers, birds, mountains, etc. (Table 4.29)
27. According to the parents' opinion 73% students in experimental group daily demand art material at home, whereas 27% asked once in a week from parents at home. In control group 4% students in experimental group daily demand art material at home, whereas 38% asked once in a week from parents at home. (Table 4.30)
28. In experimental group 24% students spend 1 ½ hour, whereas 52% spend 1 hour at home for art activities. In control group nobody spent 1 ½ hour at home for arts

activities; whereas 34% students spend 45 minutes at home for art activities. (Table 4.31)

29. The parents of experimental group gave their views about the effects of the art subject on their child's attitude. 34% parents thought that artwork helps to bring creativity and it increases concentration span in children. 28% parents said art helps to appreciate natural beauty and children also learn delicate things. 12% commented that it helps to increase self-confidence keep them emotionally satisfied. Children stay happy and this has a positive effect on attitude. (Table 4.32)
30. Control group parents; 25% replied that through art activities their children can express their imagination. 24% said that it helps them to appreciate natural beauty. 23% responded that it can affect the child's attitude by organizing himself /herself. 12% commented that it helps to increase self-confidence, keep them emotionally satisfied; children stay happy and have a positive effect on attitude. (Table 4.33)
31. It is found that, in experimental group 36% assumed that it helps by working colour combination and new ideas and brings creativity. 24% parents believed that art is the great source to polish the aesthetic sense of the child. 16% said that my child has become more careful about cleanliness and taking care of stuff. (Table 4.34)
32. In control group 22% parents responded that it helps in developing aesthetic sense and it will improve with the passage of time. 18% responded that it helps to select colours, while doing art work. 15% claimed that no effective change has been seen. 6% considered that it is more effective for those who have a love of nature. (Table 4.35)
33. In experimental group 24% use painting material, drawing material and some other material. 18% use painting material, drawing material. 12% use painting, water colours, markers, colour sheets, origami paper. 16% use drawing material at home. (Table 4.36)

34. In control group 42% parents left the question unanswered or said nothing. 18% students asked painting material from parents at home. 13% students use drawing material. 12% ask for painting material, drawing material, others. (Table 4.36)

5.3 DISCUSSION:

This study was conducted to investigate the effects of teaching of arts on students' attitude and aesthetic development. Two groups experimental and control group were taken. Experimental group were taught by researcher and control group by the employee teacher of the school. It was found that at the start of experiment both groups were at the same level which was evidenced pre-test of painting and drawing for both attitude and aesthetic development. In post-test both group performances were improved but improvement level was higher in students of experimental group; the reason may be the difference in teaching methods (modern teaching method and conventional teaching method). After that post-test-1 was conducted to check the retention level of both groups and it was found that the performance of experimental group taught by modern teaching method was highly improved as compare to control group regarding attitude and aesthetic development. The mean score t value and p values of pre-test showed that there were no significant difference in performance on aesthetic and attitude development of both groups. On post-test values shows that there was significant difference in the performance of both groups regarding aesthetic and attitude development but the performance of experimental group improved as compare to control group. On post-test-1 these values shows that the retention level was improved of both groups but there was a big difference in the improvement level; students of experimental group who taught by modern teaching method improved more than control group who taught by conventional teaching method of art.

This is found by the current study that teaching of art affects the students' attitude and aesthetic development. This finding was supported by Chan, (2004). His study revealed that the attitude changes through art and sport. This study sorted out the attitude changes comes in Australian community after learning the Asian arts and sports classes. Results of this study show that the multicultural Australian people have positive attitude towards arts. While taking such classes people gain new interests and skills, in some cases this experience can also help to overcome previously held prejudiced stereotype attitude. This study check attitude but it doesn't focus on aesthetic development which researcher will focus in current study. Results of current study shows that the teachings of art help and bring positive change in attitude and it further enhance and help in the student's aesthetic development. Chan's study focused on attitude not on aesthetic development which added in current study.

Another study was done on the attitudes of teachers and students towards art and design curriculum: Implications for vocational education in Kenya by Wagah (2009) in this study attitude towards arts was assessed in the light of three types of factors, environmental factors, curriculum related factors and administrative factors so as conclusion it was being mentioned that the students who proceeded with Art and Design curriculum had positive attitude. The study discovered that the attitude of the teachers was negative. This study focused on attitude of teachers and students towards art curriculum design but this study have not address the aesthetic development which the researcher will address in current study and attitude of students will specifically assessed towards art subject.

Polat, S., & Öztoprak-Kavak, Z. (2011) investigated plans to create a scale for measuring the important initiative (AL) qualities of the school leadership and to demonstrate that it can be relevant. In sum, arts-based teaching helps in generating and boosting the process of creativity and aesthetics development among students. Sometimes, audio techniques and

outdoor experiences are comparatively more helpful as compared to video learning techniques in classrooms. At elementary level, teachers must equip with guts of creating and developing aesthetic sense among students.

Nelson, M. M., & Davis, E. A. (2012) conducted a piece of the work of showing primary science include assessing basic understudies' work. They found that if teachers are trained with pedagogical techniques aided by advanced technological equipment, they will be able to equip their students efficiently in developing aesthetic sense. Teachers tend to have a good conversation with their students by using different art communities on the internet and by guiding them online that how they can improve their innate skills of understanding beauty of nature.

Parental opinion was also taken to know about their child's development and interest level. It was found that number of students is higher in experimental group as compare to control group who discuss about the time spend in school for arts class with parents at home, perform art activities at home, happily repeat art activities at home, take care of cleanliness, handle material gently and replace it well while doing art activities, place the art material on specified places after completing the work at home, remain attentive during the art work, share his artwork with parents after completion, feel pleasure to show his art things/ projects to his siblings, share his artistic ideas with parents while doing any activity, show excitement after looking any natural beauty e.g. different flowers, birds, mountains etc., play with paints and colors at home.

It was also found that mostly experimental group students demand art material at home rather than control group and spend more time to do art work at home.

5.4 CONCLUSIONS

On the basis of the findings of the study following conclusion were drawn out.

1. It is concluded that the teaching of art increase the performance of students in experimental group on aesthetic development who taught by modern method of teaching.
2. Modern Teaching method of art helped in developing positive attitude in the students of experimental group.
3. Performance of students on aesthetic development either taught by modern or conventional teaching method was affected, but the aesthetic development of experimental group was better.
4. Art activities about attitude development also affected the level of attitude of the students of both groups but it was more effective and increased the level of attitude of the students of experimental group taught by modern method as compared to control group taught by conventional method.
5. The parents of students taught by modern method were more satisfied regarding the performance of their children aesthetic and attitude development.

5.5 RECOMMENDATIONS

The following recommendations are made out on the basis of the findings and conclusions of the study.

1. The findings (1-9) showed that the aesthetic development of students has been improved through teaching art (drawing/painting) activities so it is recommended to teachers that they may pay more attention on teaching methodology to improve

students' art skills if they start teaching art also by getting proper training and keep these indicators in concentration which are mentioned in the study.

2. On the basis of findings (1-12) aesthetic and attitude development of students has been improved through modern art teaching method so it is recommended to the employers that they may arrange art teaching training programs for art teachers.
3. Keeping in view the findings (25,27,28) it is recommended to parents for home support is also need side by side school attention for bringing improvement in students' imagination and expressions to express things properly. So parents may participate by showing their interest, providing material to students and keep motivating their children to spend some time for art also.
4. The current study was conducted with the students of private schools because art is taught as a subject in private schools and not in public sectors schools. The findings of the study showed teaching of art improved students aesthetic and attitude development so it is recommended to the bureau of curriculum in each province of Pakistan that art may be included in school curriculum as a compulsory subject.

5.6 FUTURE RESEARCHES

Further research studies are suggested to do on the basis of this study

- Effects of teaching of arts and attitude development in public sector school.
- A longitudinal study can be conducted on grade 4 and grade 5 students to check the effects of arts on their attitude and aesthetic development.
- A study can be conducted at the same time on different grades to check the difference in their attitude and aesthetic development.

BIBLOGRAPHY

- Adam, E. (2014). Art Education Students Paint Friendly Figures on Pediatric ICU Windows. *University Of Kentucky News*. Retrieved 26 March, 2014, from <http://uknow.uky.edu/content/art-education-students-paint-friendly-figures-pediatric-icu-windows>.
- Ahmed, M., & Shah, S. K. (2014). The Relationship between Culture and ELT: The Representation of Aesthetic Sense Culture in "Oxford Progressive English". *Journal of Education and Practice*, 5(4), 150-158.
- Ahmed, M. (2007). *The Sun Blazes the Colours Through My Window*. Lahore: Research and Publication Center National Collage of Arts.
- Aizikovitsh-Udi, E. (2014). The Extent of Mathematical Creativity and Aesthetics in Solving Problems among Students Attending the Mathematically Talented Youth Program: *Creative Education*, 2014.
- Alter, F. (2010). Using the visual arts to harness creativity. *UNESCO Observatory*, 1(5). Retrieved 6 March, 2014, from http://www.abp.unimelb.edu.au/unesco/ejournal/pdf/alter_paper.pdf
- Aulgur, L. M. (1997). *First and second graders coming to know: The role of students and teachers in an expressive arts school* (Doctoral dissertation, University of Missouri Columbia).
- Benson, C. L. (2009). *Changing places: children's experience of place during middle childhood* (Doctoral dissertation, Humboldt State University).
- Betts, G. W., Hill, J. W., & Surface, J. L. (2014). Improving Behavior and Reading Levels: Students' Response to Two Years of Participation in a Teacher Administered Elementary Level School-Wide Positive Behavioral Interventions and Supports Program: *Creative Education*, 2014.
- Brown, E. D. (2013), Tapping the Arts to Teach R's: Arts-Integrated Early Childhood Education, in Lynn E. Cohen, Sandra Waite-Stupiansky (ed.) *Learning Across the Early Childhood Curriculum (Advances in Early Education And Day Care, Volume 17)* Emerald Group Publishing Limited, pp.135 – 151
- Burton, J., Horowitz, R., & Abeles, H. (1999). *Learning in and through the arts: curriculum implications*. *Champions of Change*, Yale University Press 36-46.
- Castro, C., Ferreira, S. A., & Andrade, A. (2012). DER in Portugal: State-of-the-art of the Two Major Repositories in Elementary and Secondary Education. *Education*, 2(4), 84-95.
- Cawthon, S. W., Dawson, K., & Ihorn, S. (2011). Activating student engagement through drama-based instruction. *Journal for Learning through the Arts*, 7(1).
- Chan, F. L. (2004). *Attitude changes through art and sport*. In Bailey, C., Cabrera.

- Chanda, J., & Daniel, V. (2000). Recognizing works of art: The essences of contextual understanding. *Art Education*, 6-11.
- Chappell, J. A. (2005). The efficacy of an arts integrated approach to teaching and learning. *Interdisciplinary art education: Building bridges to connect disciplines and cultures*, 31-41.
- Charland, W. (2011). Art integration as school culture change: A cultural ecosystem approach to faculty development. *International Journal of Education & the Arts*, 12(8), 1-17
- Cornett, C. E. (2007). *Creating meaning through literature and the arts: an integration resource for classroom teachers*. Upper Saddle River: Pearson Education, Inc.
- Daniel, V. A., Stuhr, P. L., & Ballengee-Morris, C. (2006). Suggestions for integrating the arts into curriculum. *Art Education*, 6-11
- Day, M., & Hurwitz, A. (2011). *Children and their art: Art education for elementary and middle schools*. Cengage Learning.
- Ebrahim, A. (2012). *The Effect of Cooperative Learning Strategies on Elementary Students' science Achievement and Social Skills In Kuwait*. *International Journal of Science and Mathematics Education*, 10(2), 293-314.
- Eisner, E. W. (2001). Should we create new aims for art education? *Art Education*, 54(5), 6-10.
- Efland, A. (2002). *Art and cognition: Integrating the visual arts in the curriculum*. Teachers College Press.
- Fehr, D. E., Fehr, K., & Keifer-Boyd, K. T. (Eds.). (2000). *Real-world readings in art education: Things your professor never told you* (Vol. 1444). Routledge.
- Fleming, M. (2012). *The Arts in Education: An Introduction to Aesthetics, Theory and Pedagogy*. Routledge, Taylor & Francis Group, 7625 Empire Drive, Florence, KY 41042.
- Freedman, K. (2000). Social perspectives on art education in the US: Teaching visual culture in a democracy. *Studies in art education*, 314-329.
- Gainer, R. S., Lewis, L., & Keel, E. (2014). Linking Art and Geography Education: A Museum Model for Elementary and Middle Schools. *Journal of Cultural Research in Art Education*, 31.
- Gholamreza, H., & Saeed, K. (2013). The Relationship between Job Satisfaction of Iranian English Teachers and their Students' Achievement: Study in English Language Teaching. ISSN 2329-311X, vol. 1, No. 2.
- Greene, M. (1991). Aesthetic literacy. In R. A. Smith & A. Simpson (Eds.), *Aesthetics and arts education*. Champaign, Ill. : University of Illinois Press.

Heid, K. (2005). Aesthetic development: A cognitive experience. *Art Education*, 58(5), 48-53.

Heilig, J. V., Cole, H., & Aguilar, A. (2010). From Dewey to No Child Left Behind: The evolution and devolution of public arts education. *Arts Education Policy Review*, 111(4), 136-145.

Hetland, L. (2013). *Studio thinking 2: The real benefits of Visual arts education*. Teachers College Press. How It Shows. (pp. 70-92). Yale University Press.

Husain, M. (2000). *Aspects of Art*, Karachi: Oxford University Press.

Jackman, H., Beaver, N., & Wyatt, S. (2014). *Early education curriculum: A child's connection to the world*. Cengage Learning.

Klatt, M., Harpster, K., Browne, E., White, S., & Case-Smith, J. (2013). Feasibility and preliminary outcomes for Move-Into-Learning: An arts-based mindfulness classroom intervention. *The Journal of Positive Psychology*, 8(3), 233-241.

Koopman, C. (2005). Art as Fulfilment: on the Justification of Education in the Arts. *Journal of Philosophy of Education*, 39(1), 85-97.

Koster, J. (2014). *Growing artists: Teaching the arts to young children*. Cengage Learning.

Krug, D. H., & Cohen-Evron, N. (2000). Curriculum integration positions and practices in art education. *Studies in Art Education*, 258-275.

Lajevic, L. (2013). Arts Integration: What is Really Happening in the Elementary Classroom. *Journal for Learning through the Arts: A Research Journal on Arts Integration in Schools and Communities*, 9(1)

Lajevic, L. (2013). The lost and found space of the arts in education. *International Journal of Education through Art*, 9(1), 41-54

Lee, N. P. (2013). Engaging the pink elephant in the room: Investigating race and racism through art education. *Studies in Art Education*, 54(2), 141.

Lorimer, M. R. (2011). Arts-Infused Learning in Middle Level Classrooms. *Journal for Learning through the Arts*, 7(1), n1

Luke, C., Diambra, J. F., & Gibbons, M. (2014). An Exploration of Complimentary Factors in Career and Student Development in the Liberal Arts. *College Student Journal*, 48(2), 209-220.

Lwai, Kaori (2003). *Arts Education in Asia* :Prepared for the UNESCO Regional Conference on Arts Education in Asia , Thailand Retrieved 8 March, 2013, from <http://www.aare.edu.au/05pap/rus05480.pdf>.

- Malik, S. K., Khurshid, F., Rehana, R., & Nazim, F. (2013). Effects of constructive instruction on students' academic achievement at elementary school level. *Educational Quest-An International Journal of Education and Applied Social Sciences*, 4(1), 7-11.
- Mason, C. Y., Thormann, M. S., & Steedly, K. M. (2004). How students with disabilities learn in and through the arts: An investigation of educator perceptions. *Washington, DC: VSA Arts*.
- Mayesky, M. (2011). *Creative activities for young children*. Cengage Learning.
- Mccarthy, M. (2013). Children's Spirituality and Music Learning: Exploring Deeper Resonances with Arts Based Research. *International Journal of Education & the Arts*, 14(4).
- Miraglia, K. A. (2006). Conceptions of art: A case study of elementary teachers, a principal, and an art teacher.
- Nelson, M. M., & Davis, E. A. (2012). Preservice Elementary Teachers' Evaluations of Elementary Students' Scientific Models: An aspect of pedagogical content knowledge for scientific modeling. *International Journal of Science Education*, 34(12), 1931-1959.
- Österlind, E. (2012). Emotions-Aesthetics-Education: Dilemmas related to students' commitment in Education for Sustainable Development. *Journal of Artistic and Creative Education*, 6(1), 32-50.
- Perry, M., Maffulli, N., Willson, S., & Morrissey, D. (2011). The effectiveness of arts-based interventions in medical education: a literature review. *Medical education*, 45(2), 141-148.
- Polat, S., & Öztoprak-Kavak, Z. (2011). Aesthetic leadership (AL): Development and implementation of aesthetic leadership scale (ALS) of the school directors. *Educational Research and Reviews*, 6(1), 50-61.
- Pritchard, G. (2004). *In the eye of the beholder: Assessment of aesthetics*. Retrieved March 11 2013 from <http://herdsa2004.curtin.edu.my/Contributions/NRPapers/A035-jt.pdf>
- Robinson, A. H. (2013). Arts integration and the success of disadvantaged students: A research evaluation. *Arts Education Policy Review*, 114(4), 191-204.
- Russell-Bowie, D. (2006, December). *So why engage in the arts? The relationship between learning in the arts and other key learning areas and the development of skills in key workplace competencies..* Retrieved 8 March, 2013, from <http://www.aare.edu.au/05pap/rus05480.pdf>.
- Russell-Bowie, D. (2009). Syntegration or disintegration? Models of integrating the arts across the primary curriculum. *International Journal of Education & the Arts*, 10(28). Retrieved 2 March, 2013, from <http://www.ijea.org/v10n28/>.
- Saeed, S., Husain, S., Zaman, A., & Ghafar, A. (2013). Genderwise Perspective of Aesthetics on the Behavior of University Students'. *VFAST Transactions on Education and Social Sciences*, 1(2).

- Schirmacher, R., & Fox, J. E. (1998). *Art and Creative Development for Young Children*. Albany, NY: Delmar.
- Shillito, S., Beswick, K., & Baguley, M. (2008). The aims of art education: An analysis of visual art in Tasmania's Essential Learnings Curriculum. *Arts Education, 2*(1), 1-16.
- Smith-Shank, D. L. (2014). Dragons and art education: Pre-service elementary teachers memories of early art experiences. *International Journal of Education through Art, 10*(2), 149-162.
- Spodek, B., & Saracho, O. N. (2014). *Handbook of research on the education of young children*. Routledge.
- Stankiewicz, M. A., Amburgy, P. M., & Bolin, P. E. (2004). Questioning the past: Contexts, functions, and stakeholders in 19th century art education. *Handbook of research and policy in art education, 33-53*.
- Thomas, R., & Arnold, A. (2011). The A+ schools: A new look at curriculum integration. *Visual Arts Research, 37*(1), 96-104.
- Tseng, H. M. (2011). The Influence of Environmental Experience Education on Students' Aesthetic Experience: a Study of Art Site of Chiayi Railway Warehouse and Ta-tung Elementary School.
- Vandal, H.S. (2010). Art Education in Pakistan: A case study of bringing art school children at the informal level. Retrieved from: <http://portal.unesco.org/culture/en/files/22186/10910949233haider-vandal.pdf/haider-vandal.pdf>
- Venet, C. (2002). Welcoming African-American and Cambodian art into the classroom. *Art Education, 46-51*.
- Wagah, et al. (2009). *Attitudes of teachers and students towards art and design curriculum: Implications for vocational education in Kenya* Educational Research and Review Vol. 4 (10), pp. 448-456, Retrieved 7 March 2013 <http://www.academicjournals.org/err>
- Walker-Qualls, G. (2008). *The use of creative arts to enhance the reading levels of students with disabilities* (Doctoral dissertation, Loyola University of Chicago)
- Whitham, R., Rose, E., & Cain, R. (2012). Arts-based learning: is it worthwhile?. *Medical education, 46*(4), 437-437.
- Wilks, S. (2005). Only good for the art class: I don't think so! *Australian Art Education, 28*(1 & 2), 68-81.
- Wilson, J. (2012). Arts based learning within an arts organization. *Strategic HR Review, 11*(5), 259-264.

Wright, S. (2001). Guiding learning in the integrations of the arts. *Contemporary Issues in Early Childhood*, 2(2), 225-238.

Xiang, Z. (2014). Exploration of music, physical education and fine art integrated teacher cultivation for elementary and middle schools in the Midwest rural areas by Anqing Normal University. *Journal of Physical Education*, 21(3), 91-94.

Xin, W. A. N. G. (2012). An Analysis of the Effectiveness of the Teaching of Aesthetics in Enhancing the Aesthetic Capacity of College Students. *Journal of Aesthetic Education*, 10-20.

Yarker, P. (2008). Lifting the Lid and Mucking about with Minds: the example and challenge of Room 13. In *FORUM: for promoting 3-19 comprehensive education* (Vol. 50, No. 3, pp. 367-376). Symposium Journals. PO Box 204, Didcot, Oxford, OX11 9ZQ, UK.

Appendix C

Suggested summative rubrics for making of art and model drawing for grade X theory and practical (drawing/painting/design)

	Grade X	Total marks	100		%
A	Theory/written	Domains & standards		30	30%
	Knowledge	D1:S1& 3: D2; S1 & S3,D3: S1		7	23%
	Application	D2:S3: D2: S3; D3:S1		15	50%
	Art appreciation	D2:S3:D3:S2 & S3		8	27
B	Practical performance	Total marks:	Total marks	50	50
	a)Drawing/Painting OR Design	Techniques and skills		14	28
		Elements and Principles		14	28
		Imagination and creativity		14	28
		presentation		8	16
	b) portfolio drawing/ painting			Total marks	20
	Design	Techniques and skills		5.5	28
	3D art or computer art	Elements and Principles		5.5	28
	Sketch book	Imagination and creativity		5.5	28
		presentation		3.5	16

Note the same rubrics can be applied to grade IX

Key: D= Domains, S=Standards

Appendix D

Name _____ date _____ class _____ practice painting first

observation

Topic _____

Background wash colours _____

Things I will make _____

Colours I will use _____

Background		Composition		Brush neat	Strokes bold	Comprehension content of painting	Handling material	Total	%	Grade
Sponge usage	White spaces left	Balance of space	Size of things							
5	5	5	5	5	5	10	10	50		

Name _____ date _____ class _____ practice drawing first observation

Topic _____

Background wash colours _____

Things I will make _____

Colours I will use _____

Background		Composition		Creativity	Colour blending	Comprehension content of painting	Colour combination	Total	%	Grade
Pencil control	Erasing/ neatness	Balance of space	Size of things							
5	5	5	5	5	5	10	10	50		

Appendix E

**Effects of Teaching of Arts on Student's Attitudes and Esthetic
Development at Elementary School Level**

Questionnaire for parents

Name _____ Age _____ Profession _____

1. Does he discuss about the time spend in school for arts class with you at home?
Rarely sometimes often usually
2. Does your child perform art activities at home?
Rarely sometimes often usually
3. Does he happily repeat art activities at home?
Rarely sometimes often usually
4. Does your child take interest in performing art activities at home?
Rarely sometimes often usually
5. Does he keep the things clean while doing art activities?
Rarely sometimes often usually
6. Does he handle material carefully?
Rarely sometimes often usually
7. Does he place the art material on specified places after completing the work at home?
Rarely sometimes often usually
8. Does he remain attentive during the art work?
Rarely sometimes often usually
9. Does he share his art work with you after completion?
Rarely sometimes often usually
10. Does your child feel pleasure to show his art things/ projects to his siblings?
Rarely sometimes often usually

11. Does your child share his arts ideas with you while doing any activity?

Rarely sometimes often usually

12. Does he show excitement after looking any natural beauty e.g. different flowers, birds, mountains etc?

Rarely sometimes often usually

13. Does he play with paints and colors at home?

Rarely sometimes often usually

14. How often he demand art material from you at home?

Daily once in a week once in 2 weeks monthly

15. How much time he spend at home for arts activities?

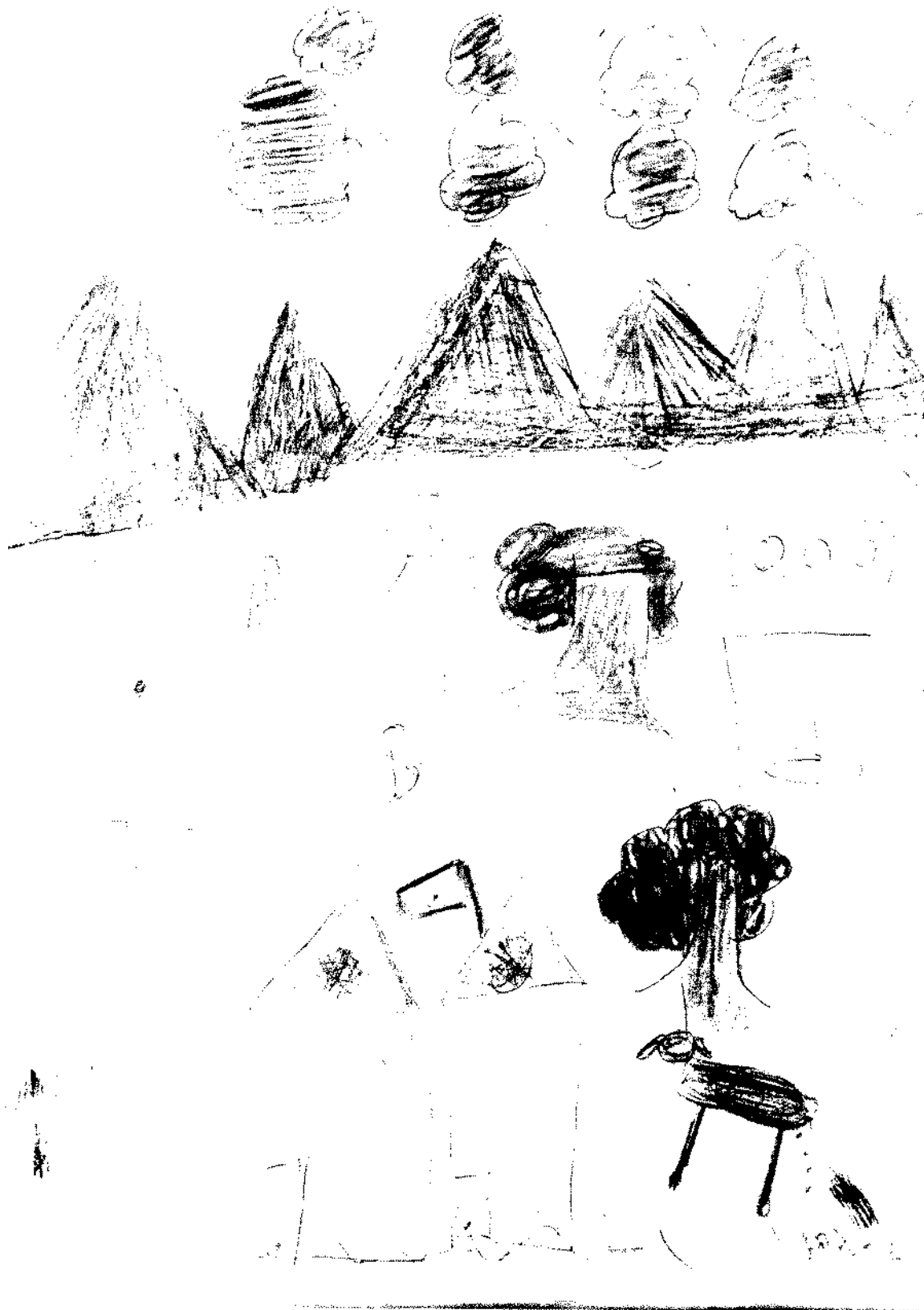
30 minutes 45minutes 1 hour 1-1/2 hours

16. According to your opinion how does art subject effect on your child attitude?

17. According to your opinion how does art subject effect on your child esthetic development?

Thank you

Appendix F



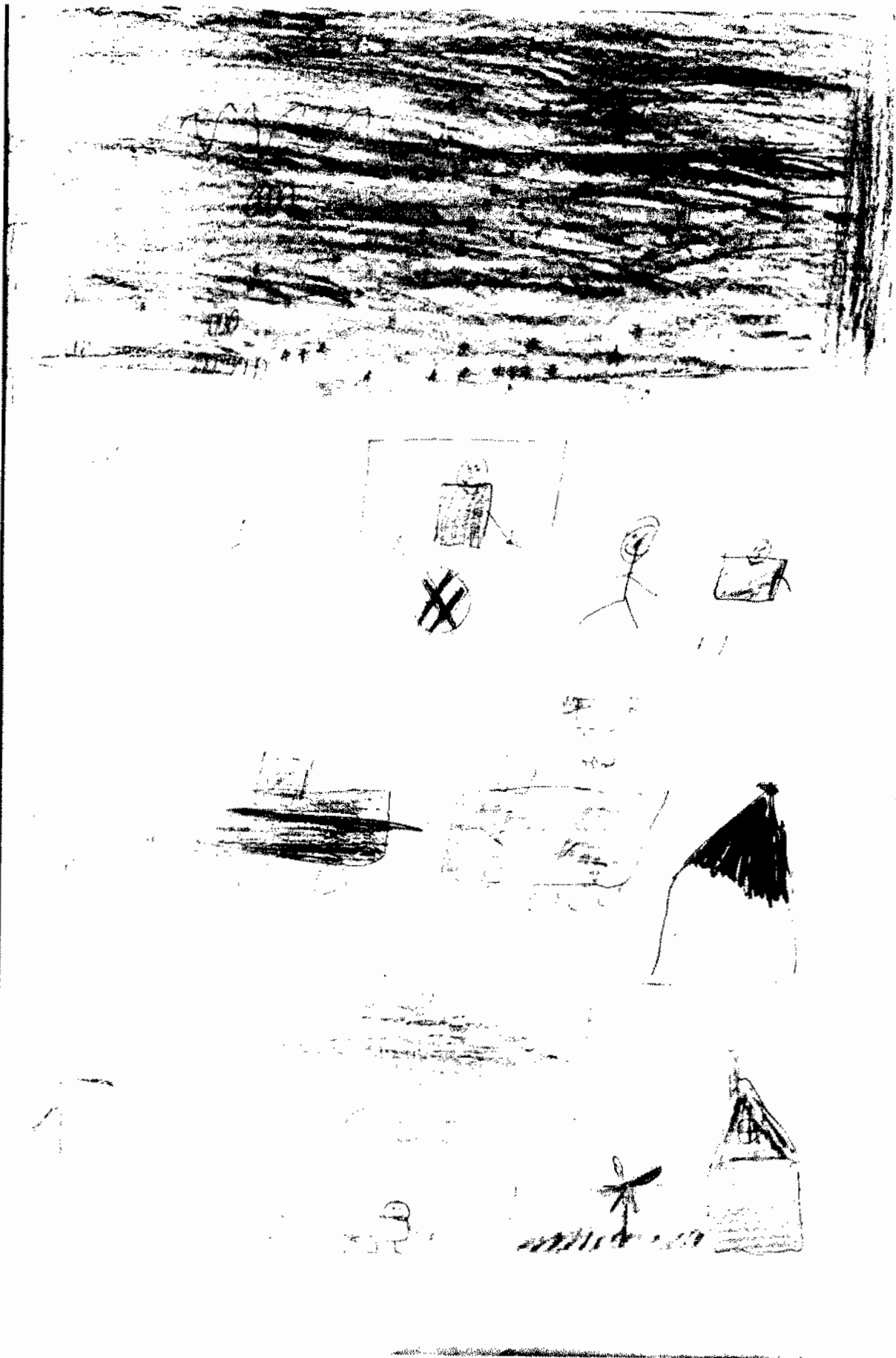
Appendix G



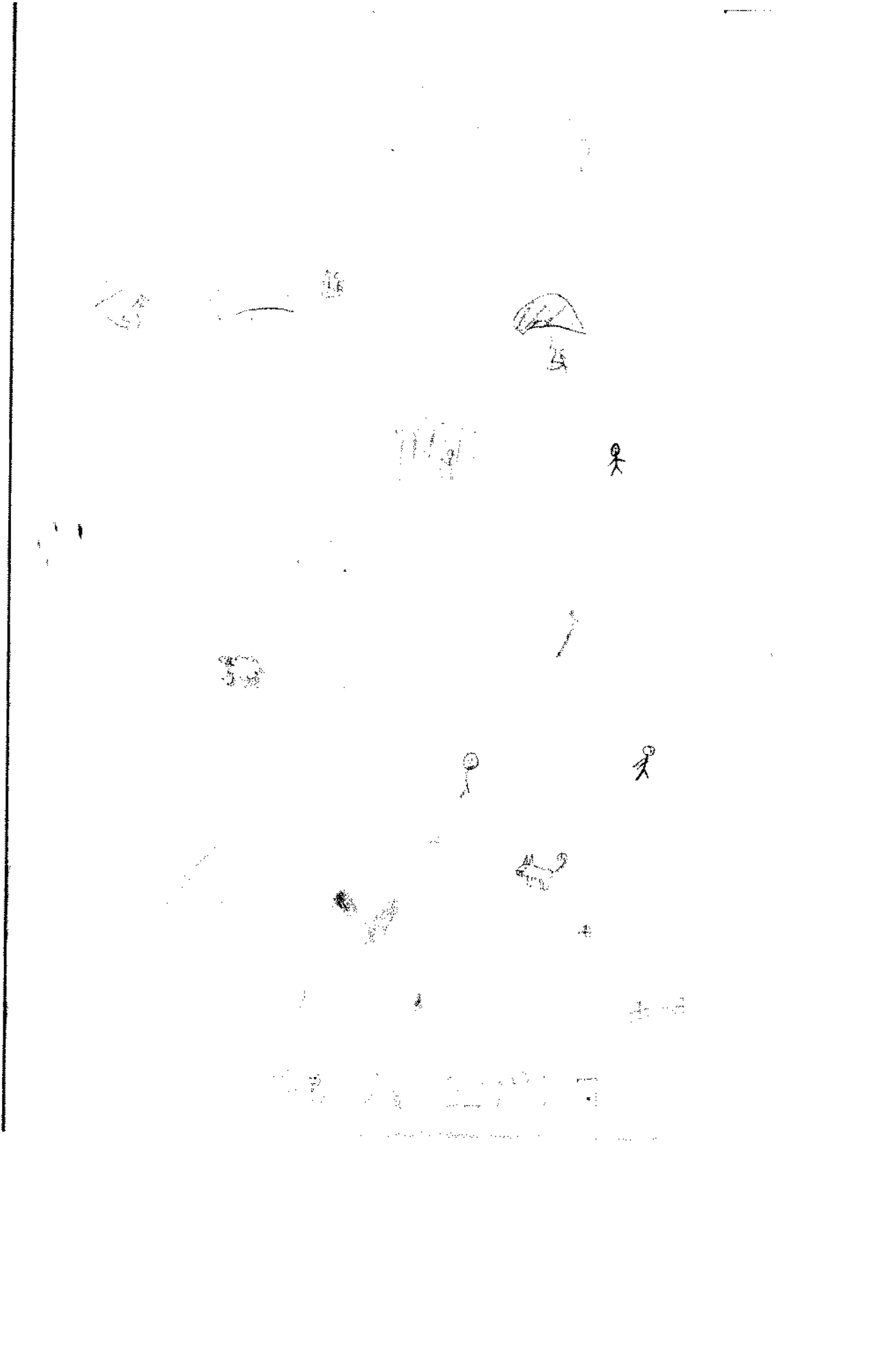
Appendix H



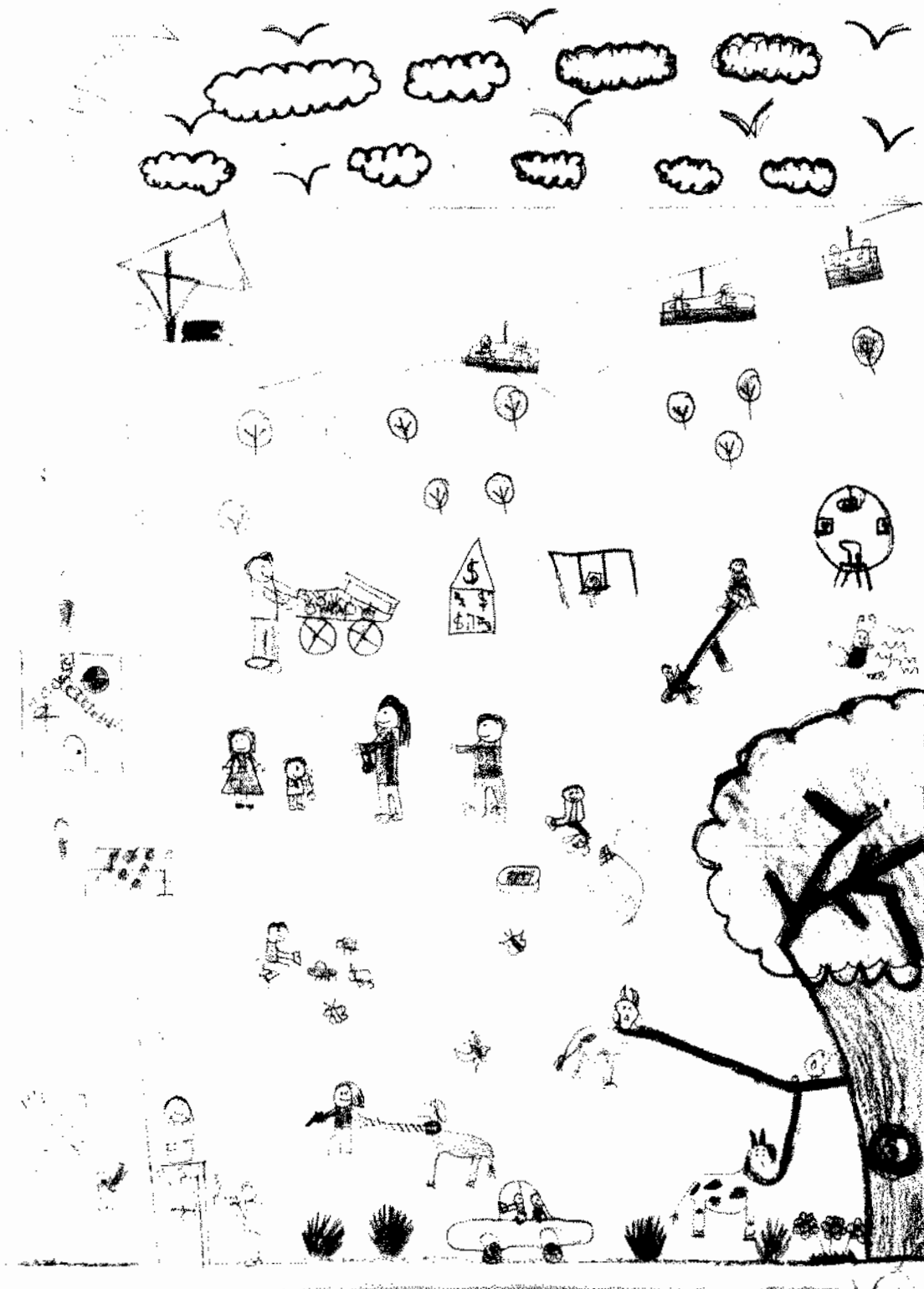
Appendix I



Appendix J



Appendix K



Appendix L



Appendix M



Appendix N



Appendix O



Appendix P



Appendix Q

