

CHAPTER I

THE CONTEXT



Introduction

The importance of art is increasing and now art is identified as a valuable input in the process of education. Various educationists like John Dewey, Aurobindo, Radhakrishnan, etc. have reiterated the need for inculcating aesthetic and spiritual values in life. The National Policy on Education 1986 (N.P.E.) has also given due emphasis on art education. If the purpose of education is the overall development of personality, art can play an important role in this regard. Apart from providing students the opportunities for self-expression, it helps them release tensions, and express feelings and emotions. Thus art enables them to control their passions rather than being controlled by them¹. It sensitises the human mind to nature, fellow beings, etc. and refines their emotion through socially accepted forms of aesthetic expression. Involvement in art develops one's creativity and also the powers of imagination and observation. Art also functions as a powerful visual language to communicate deep-rooted emotions, feelings and ideas.

The purpose of art education in school is not to create a group of artists but to make the students capable of enjoying art by encouraging and enkindling their aesthetic sense. The general objectives of art in school education comprise artistic cognition, artistic appreciation and the cultivation of artistic skills². If art education plays an important role in education, how does art become a valuable input in the growth of

¹ *Art Education in Schools*, Central Board of Secondary Education, New, Delhi, 1989, p.1.

² *Ibid*, pp 6,7.

children? How does the product and process of aesthetic expression become important in the life of children? How does art contribute to the overall development of their personality? An attempt has been made below to answer these basic questions.

It is a major human desire to attain higher levels of existence that inevitably presupposes the state of a good life. Therefore it is important to know the major aspects of good life. According to Harry S. Broudy, a prominent philosopher of education, good life is a state of existence characterized by physical well-being, emotional security, excitement and self-realization (or sense of worth and achievement)³. Therefore, we can assume that anything contributes to the attainment of such a life is valuable to the individual. Art as a unique form of human self-expression helps achieving this.

1.1 The Value of the Art Product

A work of art is valuable to the individual as well as to the society because it gives opportunities for self-determination and stimulates self-realization⁴. Through a work of art an artist expresses human conditions, emotions, feelings and after all his own experiences. As a means of communication the work of art gives opportunities to the observer to perceive and understand new possibilities for thinking, feeling and imagining. Since art products give unique information about the realities of life, they increase opportunities for self-determination and self-realization. Works of art exhibit well-organized structural properties and the unique combination of form and content make

³ Harry S. Broudy, *Building a Philosophy of Education*, Prentice-Hall, Inc., New York 1954, pp-29-54.

⁴ Kenneth M. Lansing, *Art, Artists and Art Education*, McGraw-Hill Book Company, Undated, p.52.

them attractive and persuasive. The well-organized structure not only attracts the observer, but also causes one to be attentive and be open to the values that are presented metaphorically.

An artist gets inspiration from life and interprets and expresses its realities through his work. From that point of view it is thoroughly humanistic. It is intricate in composition, complex in content and novel in its presentation of concepts and emotions. The quality of works of art leads the observer from an inferior level of existence to the higher levels of human experience. Such works of art should be made available to all, since it communicates to us, the values of life. Artists present to the world these values and the realities of life from a different perspective through their works. They thus employ the most desirable forms of communication and subsequently share their ideas and insights with the public. This communicative ability of art works gets educational value in society. Due to the educational value, the art appreciation and study of art works are justified in school education.

In order to achieve the above-mentioned goals, freedom of self-expression is a precondition. It is not necessary to give the views of state through his work. Once creative freedom is granted the artist can present reality from his unique point of view. He can employ his own unusual sensitivity in a creative manner and locate the possibilities that are usually overlooked by an average man.

Whatever mentioned above can be applied in general to all forms of art. There is something special with the visual arts, as certain ideas can be effectively communicated only through them. So it is necessary to look at certain unique qualities of visual art that are not present in other art forms.

One of the special features of forms of the visual art is that, it can be perceived and appreciated by means of eyes. Hence, it is beyond the limitations of verbal language. For example, if two individuals, speaking two different languages want to communicate with each other, they should either use a common language that is known to both or take the help of a translator. Communication will become impossible if one does not know the other's language. But in the case of visual art the message gets communicated immediately, in spite of the differences in verbal language, as the language of colours and forms used in the former is a universal one.

Again, while it is often difficult to generate ideas about particular objects through verbal language, visual art can do it immediately. For e.g., in a conversational situation when one of the participants utters the word 'tree', what is generated in the mind of the hearer is only an idea of a general tree, which lacks any particular features. But in visual art the situation is different. It can particularise the idea by emphasising on the unique characteristic features of the tree picturised by the artist. This makes the process of communication through the forms of visual art more direct and effective.

In visual art all the conceptual and emotional content that an artist wishes to convey are made available to the spectators immediately. It shows one the relative position of things and the precise qualitative relationship among colours, shapes, lines and texture. Consequently the observer can place the work of art in a peculiar contextual relationship, where all the specific qualities of the former are at once presented. The meaning that results from the total context is another speciality. The spectator can understand the work of art from this total context. This is again a very peculiar feature of visual art.

In the case of art forms, like literature, the context of meaning has to be located in the total work that is constituted of words, sentences and paragraphs. They lack the peculiar qualities of visual art form, that enable the latter to communicate meanings instantly. These peculiar qualities are absent in many other forms of art like music, drama, dance etc., where the final understanding of the whole depends to a great extent upon the observer's memory. The value of the representational features of visual art in education is a well-accepted fact. Moreover, aesthetic experience adds new dimensions of meaning to human life. The study of visual art is also informative in many ways, as it gives information about the customs, habits, attitudes and values of different generations of people.

Art in general is also a valuable tool in education. Exposure to music, books and visual art provides a peculiar emotional security. It helps maintain the essential emotional balance in life and live with a proper sense of reality. Aesthetic experience increases the

scopes and possibilities of thinking, feeling and imagination. One realises that others also share the same ideas, dreams, feelings and encounter similar problems that one has. This empathetic experience ensures immense emotional security.

The aesthetic experience from art products provides excitement to the spectator and functions as a positive input in the concept of good life. One may get many such examples from books, plays, films, music and visual art. “Nude Descending a Stair Case” by Marchel Duchamp is a prime example because it electrified the country from coast to coast when it appeared in the armoury show of 1913⁵. It stimulated people not because it was a painting of nude but it was so highly abstract and unnaturalistic. Moreover, the decorative functions of art also are well recognized. Art has a vital role in helping the society to achieve a higher level of existence.

1.2 The Value of Art Process

Since art has an important role in the growth of a child, it ought to be an important subject in school education. The noted art educationist Kenneth. M. Lansing points out that, art process help individuals to grow aesthetically, perceptually, intellectually, emotionally, technically and creatively⁶. These different aspects of growth are closely related. An attempt is made below to discuss the importance of art process in the growth of a child.

⁵ *Ibid.*, p 64.

⁶ *Ibid.*, pp. 71-79.

1.2.1 Aesthetic or Perceptual Growth

The term “aesthetic” is derived from the Greek word “aesthesis”, which means “perception”. So aesthetic growth refers only to a single aspect of perceptual growth⁷. Perceptual growth refers to the increase in the ability to comprehend the different dimensions of the existence, character and identity of things. The particular nature of perceptual growth is determined by the intention of the perceiver. If the purpose is to gather factual information of an object, then one is engaged in scientific perception. If someone concentrates on an object with the purpose of apprehending the full intrinsic being or value that resides in the sensuous aspects of the object, then it becomes aesthetic perception. The making of visual art facilitates the aesthetic type of perceptual growth because it causes the individual to engage in aesthetic perception. It prompts one to pay attention to the sensuous dimension of experience.

1.2.2. Intellectual Growth

Since there is no satisfactory definition for intelligence, it would be better to say that intellectual growth involves an increase in knowledge that tends to significantly manifest itself in all human activities and behaviour⁸. Involvement in art is an aid to intellectual growth because it helps develop the participant’s self-knowledge and environment. The use of various materials required for the production of art demands a particular kind of sensitivity from the part of the participant. He comes to know what the steps required to make a special effect in a particular medium are. In order to make sense of a composition the participant has to concentrate on structural organization of a work of

⁷ *Ibid.*, p. 71.

⁸ *Ibid.*, p. 72.

art. By attending to a composition, the participant learns to recognize the formal elements that cause a pleasing or displeasing visual arrangement. One learns the role and effect of lines, shapes, colours, and texture on the total visual configuration. The same person also learns to recognize compatibility between form and content. All these attempts contribute to further intellectual growth.

Art contributes to yet another kind of intellectual growth, as it prompts the participant to reform his ideas in a new medium. By reshaping them, the participant reinforces, strengthens and refines them. The artist may not always have a clear idea about what he intends to symbolize. In such situations he starts with a vague idea and in the process comes across the emergence of a concrete idea.

1.2.3 Emotional Growth

Involvement in art helps individuals in their emotional growth, as it assists them to achieve a better understanding of their “affective lives” that gives more security and satisfaction. Emotional growth has a certain relationship to intellectual growth⁹. As individuals learn more about themselves and their environment, they enjoy more freedom. One is able to recognize more opportunities for thinking, feeling and imagining and this may reduce frustrations and other emotional difficulties. As a person learns more about his emotions by giving them a form, he reaches a better position to manage them and to live a more secured and satisfactory affective life. Art helps individuals to use their

⁹ *Ibid.*, p. 76.

emotions in a constructive way, since emotion is an essential and distinguishing element in art.

The process of artistic creation gives one many opportunities to release one's tensions. It reduces the intensity of frustration that may adversely affect emotional growth. It may at least give a temporary relaxation, if not a complete solution to the problem. The tense, hostile and aggressive feelings are expressed in socially acceptable ways through various mediums like paper, clay. etc. Another important contribution of art to emotional growth is that it provides a person to achieve a sense of accomplishment. One takes pride in it, and it gives one a feeling of personal worth.

Children feel happy when they play with clay, plaster, colours and crayons. If somebody is compelled to pay attention exclusively to the practical and academic aspects of life, he may miss all the charm and joy of the latter. Engagement in art brings the individual back to the experiences they missed in his daily routine and makes him feel happy and proud, and achieve personal satisfaction, which are the essential characteristics of mental health¹⁰.

1.2.4 Creative Growth

The term "creative" is an adjective that is used to describe the process, the product, and the individual who produces new form¹¹. Creating or making something out of nothing or production of form out of formlessness is not what is meant by creation in this context. This is because the possibility of such an achievement by human beings is

¹⁰ *Ibid.*, p. 78

¹¹ *Ibid.*, p. 28.

difficult to accept, as a state of nothingness or formlessness is unknown to modern man. So new forms develop through the re-arrangement of things that already exist. From this one can assume that forms are rearranged during the creative act with the help of the mind. Hence, mind has some pivotal functions to perform. Without the mind, few elements are likely to be arranged except by accident or by evolution. The basic elements of mind are concepts and emotions. According to Kenneth M. Lansing, "Creativity is the process of rearranging concepts and emotions, in a new form and it is also the ability or the disposition to do so"¹². Man gives new forms to his concepts and emotions through art by making it symbolic or communicative. So artistic activity is a kind of creative process. A person who repeatedly participates in artistic creation is drilling himself in creativity, and drill is known to be of help in developing habits and skills. Thus, it is reasonable to say that the practice of art helps a person develop his creativity.

1.2.5 Technical Growth

Constant practice in the art process helps the participant acquire more knowledge in the use and manipulation of tools and materials. Constant use of any medium gives the participant a clear understanding of the particular nature of medium, its possibilities and limitations. Such understanding of the practical aspects of handling a medium also plays an important role in achieving the expected results. Regular practice helps the participant formulate certain definite methods to approach and solve a particular problem. In the case of art, the artist also learns the usage of different tools and materials. Through constant practice the artist develops his efficiency in the usage of materials and achieves technical

¹² *Ibid.*, p. 28.

perfection. Hence, it could be reasonably argued that constant practice will enable the participant to cultivate a technical aptitude in him.

1.3 The Concept of Art in School Education

The purpose of education is to prepare a person to live a meaningful life by achieving an overall development of his personality. Art plays an important role in this context. As it has been mentioned earlier, first of all involvement in art nourishes the perceptual, emotional, cognitive, intellectual, creative and technical development of the participant. The multidimensional contributions of art in the growth of human life and development categorically assert its vital role in education. The reports of various education commissions and seminar on art education reiterate the need for giving ample importance to art in school education. Artistic creativity and aesthetic appreciation are being used in psychotherapy, in education of the mentally and physically handicapped children and in the development of general creativity that can be applied to various disciplines. Scientists recognize the value of art for the advancement of creative thinking in science¹³. Art is now being recognized not only as a subject in the curriculum but also as a medium. Herbert Read, the renowned Professor of Art, says that art should be the basis of all education¹⁴.

¹³ Arati Sen, "Moral, Art and Aesthetic Education", Chapter 22, in the *Fifth Survey of Educational Research (1982-92)*, Volume I, NCERT.

¹⁴ Herbert Read, *Education through Art*, Pantheon Books, Inc., New York, 1958, p.1.

All the positive values and attitudes towards life should be cultivated in the formative stage of children. The age old saying, “Catch them young,” is applicable here. By considering the value of the contribution of art to the lives of individuals and society, art must be given its proper place in school education. School education deals precisely with the formative group. During this period children undergo different experiences in their day-to-day life. It is necessary to have a creative outlet to maintain the balance of their mind. Here art education gives opportunities for free expression of one’s self, to release one’s tensions and emotions and to express one’s aspirations. The creativity of a child can be directed through an aesthetical channel. Thus, maladjustments of a child can at least be reduced. Here art functions as a safety valve to control the passions of mind, rather than being controlled by them.

Involvement in art makes one sensitive to nature, fellow beings and to the environment. One tries to identify oneself with others and cultivates the ability to generalise the experience. Thus, through art one can objectify reality. So, art education basically deals with the training of students in human sensibility by making them, sensitive towards aesthetic sensibility in objectification of reality and to understand generalizations¹⁵. Again, when a child intends to draw something, he actually comes across a problem that he tackles in a peculiar way. Such attempts to solve problems not only give one confidence but also enables him tackle unfamiliar situations. Cultivation of such abilities in young minds has important educational value.

¹⁵ *Art Education in Schools*, Central Board of Secondary Education, New Delhi, 1989, p.4.

The intension of Art education is not to create a group of artists, but to make individuals capable of enjoying and increasing their awareness of happiness and to become better human beings. Dr S.Radhakrishnan says:

Try to remove poverty by application of science and technology, poverty of mind requires to be removed by Fine Arts. Aesthetic and spiritual values contribute to the making of a full man, man's creative side is nourished by art¹⁶.

1.4 Art and Different Development Stages of the Child

The importance of art and its decisive role in the growth and creative development of a child have been briefly explained in the previous part of this chapter. In order to get the full benefit of education, art should be taught in the schools. Any discussion about teaching art in schools must start with certain vital questions. They are: what should be taught, whom should it be taught and how should it be taught? In order to answer these questions one needs to understand the different stages of development of a child and how one responds in different stages. Any methods to teach art, without a proper understanding of these developmental stages will definitely hamper, the natural creative development of a child.

The world of children is entirely different from that of an adult. Their likes and dislikes are also different. Whatever the former thinks important may not be so for the latter. Hence, their artistic expressions also differ. Children give more importance to the process of work, in comparison to the adult who stresses on the importance of the final product. For children art is merely a means of expression. Since the child's thinking is

¹⁶ Agarwal J.C., Biswas G., *Seven Indian Educationists*, Arya Book Depot, New Delhi, 1968, p. 216.

different from that of an adult, the child's ways of expression also are different. This is a very crucial factor. The adult, who tries to help a child in his artistic work, should take all these things into consideration. While suggesting a proportion or colour scheme he should properly understand the child's point of view and tastes. Otherwise he may contribute towards hampering of the natural growth of the child. The adult's attempts may ultimately discourage the child rather than giving him a correct direction.

It is very important to clarify the term "self expression". It doesn't stand simply for the expression of thoughts and ideas. Thoughts and ideas can also be expressed imitatively. The final product and modes of expression have decisive importance to adults. According to Viktor Lowenfeld, the mode of expression to a child is more important to a child than the content; not the "what" but the "how". That is why "scribbling" or even "babbling" are means of self-expression and can be considered forms of art creation¹⁷. When a child is compelled to make a drawing with correct proportion according to the adults' taste, it creates tension and dissatisfaction to that child. When he finds it difficult to perform the task, he becomes conscious of his inabilities and feels lack of confidence, or develops a feeling of inferiority. Since the child's control of his body movements is not developed, he is unable to correlate them with his visual experience.

As it has been mentioned earlier, self-expression means the appropriate mode of expression according to the age level of the child. If a child is given opportunities for free

¹⁷ Viktor Lowenfeld, *Creative and Mental Growth*, The Macmillan Company, New York, 1947, p.4.

self-expression, he can express his thoughts and ideas freely according to his level of existence. This creates confidence in him and prompts him to think independently. This independent thinking enables him to tackle many emotional and mental problems he encounters in life. The free expression also serves as an emotional outlet.

Viktor Lowenfeld has clearly differentiated between self-expression and imitation and its outcome.

Self-expression	contrasted with	Imitation
Expression according to child's own level.		Expression according to strange level
Independent thinking		Dependent thinking
Emotional outlet		Frustration
Easy adjustment to new situations		Going along set patterns
Process, success, happiness		Leaning towards others, dependency, stiffness. ¹⁸

In order to stimulate a child in his creative works the basic connection between the child's emotional experiences, his mental level and creative expression have to be taken into account. The subject matter of creative art is totally different from other fields of activity. Hence, it is necessary to clarify the relationship between the various development stages and this subject matter.

¹⁸ *Ibid.*, p. 8.

In other disciplines, the subject matter changes according to the child's developmental stages. But in art the subject matter does not undergo a drastic change. For eg., a six year old and sixteen year old picturise man and environment in totally different ways. For the former 'man' means mainly a projection of his self. In the case of the latter, since he has already discovered that man is a part of his environment, he tries to picturise with a conscious consideration of size and proportion in comparison to what surrounds him. Hence, it can be concluded that there are no generalized and standardized ways of picturisation. The parameters vary for different age groups. In creative art the term "perfection" always has a relative meaning, as it necessarily refers to the child's experience. The standard of perfection for a six year old is identical with the representative symbol of the object. Hence, it would be unnatural to expect a drawing of an object with all its details from a six year old child. Viktor Lowenfeld has conducted a systematic study on child art and made a categorization taking into account the difference in age. They are given as follows.

1.4.1 Scribbling Stage (2 to 4 year)

This period has been identified as the initial stages of self-expression and known as the "scribbling stage". At some point, usually at about two years of age, the child, when given a pencil, will start to make marks on the paper. He is not able to control the movements of his hand and the outcome is mere lines, which indicate the undirected movements. In this stage the scribbling are not ordered. They are bold or dainty, and they reflect the character and personality of the child. At this stage the child has no control over his motor activity. At this stage the child's free expression should not be interrupted

by any means and he should not be forced to adopt the standards of the adult. Through repetition the child slowly gains control over his movements of hand, which he eventually finds as a vital experience in his growth. Not only does the child gain confidence from this feeling of mastery, but also for the first time he visually experiences what he has done kinesthetically.

1.4.2 Preschematic Stage (4 to 6 years)

At this stage the child shows representational attempts in his drawing and consequently tries to give representational form to what he does. Sometimes he tries to draw a circular figure for the head and longitudinal figure for arms and legs. There is a constant change in the employment of forms of symbols by the child in this period and it is known as the preschematic stage. The greater variety of forms of symbols representing the same object is one of the characteristic features of this period. As far as the spatial relationship is concerned no other correlation among objects is attempted other than emotional experiences. Proportion of figures mainly depends on the significance accorded to an object by the child. In the usage of colours, the child doesn't try to bring out the actual colour of an object. There are deeper psychological meanings in the choice of colour, but these meanings are highly individualistic and depend widely upon subjective interpretations.

1.4.3 Schematic Stage (7 to 9 years)

In the schematic stage, after a long search, the child achieves a highly individualised, and a definite concept of form of man and the environment. In pure

schematic representation, no further representational intentions beyond that which are represented are visible. According to Lowenfeld, at this stage, there are three principle forms of deviations that can be seen in the drawings of children. They are:

1. Exaggeration of important parts.
2. Neglect or omission of unimportant parts.
3. Change of symbols of emotionally significant parts.

Another important change noticed at this stage is the introduction of the “base line”. The psychological implication of this base line indicates that, the child has grown to an age and has started feeling a part of the world. It is a very important development in a child’s life. It shows a clear indication of the child’s acceptance that he is a part of the environment. But at this stage also child gives importance to his subjective experiences. For example a child makes a drawing of a town. Sometimes just below the centre of the paper he may make a base line horizontally. Houses are built on this base line. Near the house there is a road. In order to show buildings of the opposite side of the road, normally the child puts the paper up side down and draws buildings at the other side of the road. When the paper is kept in the original position, an adult can see those houses were drawn up side down. Here, actually the child thinks that the he stands in the center of the road. Since the child is controlled by his subjective experiences, he doesn’t feel that the houses on one side of the road were drawn up side down.

Children of this age often make X-ray pictures. For example, if a child wants to picturise a man sitting in a house, he first draws the house and then draws a man on the wall of the house. But, the child actually thinks that the man is sitting inside the house. It is not the objective experience but the child's subjective experiences that make him draw such pictures.

At the schematic stage the child gradually discovers that there is a definite relationship between the colour and the object. Such consciousness is often seen in the awakening process of all the spheres of the child's development. This period is known as the "stage of objective colour", in the development stages of a child. Once the child discovers the relationship between the object and the colour, he repeatedly applies the same colour to the same object in his other drawings. These repetitions do not signify any stiffness or rigidity. On the contrary, they are the result of a discovery of a new kind of experience and expression of the enjoyment of mastery. The repetition of the newly established relationship between colour and object is known as "colour schema".

A child, through repetitions, tries to achieve mastery in drawing to express a particular experience. The child enjoys the mastery he has achieved and this makes him confident. As part of this repetition a child may unconsciously achieve a sense of design in his drawings. This is because, the repetition of the same object in the same paper may give a sense of rhythm. Rhythm is one of the characteristic features of design. A child achieves a sense of design, when he deals with space in drawing. All these achievements are quite natural from the point of view of the child's development. Due to the innate

“Space concept” and innate desire for repeating “form concept” (schema) the child develops the capacities of an “innate designer”.

According to Lowenfeld, clay modeling can start from this period onwards. Each medium has its own possibilities and limitations. The child can make three-dimensional objects in clay. Because of its plasticity, clay provides an opportunity to the child to discover new forms and meanings to his initial idea. The flexible nature of clay permits a child to experiment and play. The figure can frequently be made change to its position by twisting the figure, changing the expression, adding and removing many parts. All these qualities are very important from the point of view of self-expression.

1.4.4 The Gang Age (9 to 11 years)

There is a growing feeling for Independence visible in children from the age of 9 to 11 years. Group friendship or “gangs” of the same sex are common. Boys despise girls and vice versa. Orders from the elders are not always willingly obeyed. During this age the first real awareness of the sexes also arises. Girls are more eager to dress, boys prefer company, belong to secret gangs that have rules of their own, and lead wars against girls. Such wars are only compensations for the awakening feelings of affection, which are the forerunners of adolescent feelings, though are not the same. These stirrings are all too clearly seen in the child’s creative work.

In schematic age the child uses geometric lines to distinguish girls from boys. But the child may realize that those geometric lines are not sufficient for self-expression. The

child then tries for an expression that relates the figures drawn more to nature. There is a dawn of realism seen in children's work. By realism one does not mean the imitation of nature as a mere photograph in nature. Rather it means that, the attempt is made by a child to represent reality as a visual concept. Though at the age of nine children make changes in the size of the figures to show their importance or quality, later gradually almost at the age of 10 years, that tendency disappears. The child tries for details on some parts that are emotionally significant to him. There is a change in the representation of space from the symbolic representation of "base line" concept to a more realistic representation. Actually the child has not developed a conscious visual perception of depth, but it should be seen as the first step towards such a perception. The child realises that a tree, growing from the ground, will partially cover the sky. Hence child becomes aware of overlapping, and thus another step towards a visual concept has been perceived.

1.4.5 The Pseudo Realistic Stage / The Stage of Reasoning, (11 to 13 years)

After the gang age the child would have developed enough intelligence to tackle almost any problem. Yet he is still a child and most of his thoughts and behaviour show that immaturity. This is obvious from the ways he expresses his imagination. The child's imaginative activity is more or less unconscious, but in the case of an adult it is controlled and conditioned. This change in the imaginative activity from being not fully conscious to critical awareness, related by the physical changes in the body is one of the most important characteristic features of the adolescent period. So the real function of art education at this stage is a preparatory one, as it helps the child to tackle the many sided crisis of the adolescent period.

Children are highly creative. But owing to their critical awareness towards their imaginative activity, adults may lose their creative ability. Due to this critical awareness an adolescent may feel shame about his poor performance in art. As part of a preparatory stage to adolescence, for the first time attention has to be shifted from the actual working process to the final product at the pseudo-realistic stage. Thus the final product of art acquires more and more significance with the increase in age.

In the works of children who are closer to adolescence, two different types of approaches will be visible. One is “visual” type and the other “haptic” type. The former reacts more definitely towards visual stimuli while the latter is concerned more with an interpretation of subjective experience. Visual experiences refer to the optical sense of a child. They are concerned with the differences of colour and light, and shadows, introduced through atmospheric conditions, as well as with perceptive interpretations of space. Subjective interpretations are those, which emphasise the emotional relationship one has with the external world. Those who employ ‘Visual types’ feel as spectators and look at their work from outside. Subjective minded people feel involved in their work. A visually minded child should not be forced to involve himself in his work as the haptic one and the haptic-minded child should not be asked to approach his work from the perspective of a spectator. Stimulation at this pseudo-realistic stage should focus on bridging the gap between the unconscious approaches of childhood and the critical awareness of adulthood.

1.4.6 The Crisis of Adolescence

Adolescence period is known as the period of crisis in human life. Crisis means passing from one stage to another under great difficulty. Here the crisis is connected with difficulties of passing from one development stage to another, from the period of childhood to maturity. Here the crisis is more complex, in which body, emotions, and mind have to adjust to new situations. Therefore, this period is to be understood as an important period in human development. Very often one can notice the changes from happy, open-minded children to shy and serious looking youths. Much of this change is due to the degree of difficulty under which the individual has passed the crisis of adolescence.

As part of the changes taking place in the spheres of mind and body, there is a growing tendency towards naturalism, visible in the creative works of the child. Naturalism here is an attempt to make figures with all its details as seen in a photograph. Children make constant efforts to get such an effect in their art works, because, as part of the critical awareness they try to compare their work with the outside, real objects. When they don't get such an effect in their works, they feel frustrated and sometimes they may even stop their work. In order to tackle such situations the traditional methods of "teaching techniques directly" cannot work here, because for the children again it may become a big problem. Moreover in a classroom, the average students may have problem of hand and eye co-ordination. A child may not get the same effect as the teacher got. Another important factor regarding the techniques is that they should not become an end in themselves. They should be used as means to an end. In the absence of such a process

the main purpose of art education may divert into something else, and child won't get a chance for free expression. Techniques should not be taught; instead they must be born out of the need for expression.

The above discussion has thrown some light on the different developmental stages of children and the particular characteristics of their drawings at each stage. So, the particular nature of a drawing is highly related with the age level and the emotional experience of a child. Any attempt to stimulate a child in his drawings should be done with care. Therefore the answer to the questions mentioned at the beginning of this part that i.e. what should be taught and how should it be taught, should be based on the particular age level of a child. One cannot expect a six year old child to make a drawing of human figure with all its proportions and details. Initially children show definite interest towards the working process, the concept of final product becomes an issue from adolescence period onwards. It occurs due to development of a critical awareness in them in their adolescence. So it is reasonable to say that any unscientific or crude method i.e. without understanding the above-mentioned developmental stages will hamper the creativity and natural growth of a child.

1.5 Rationale of the Study

The period of Adolescence is a turning point in the life of any individual. It is generally called the period of transition from childhood to maturity. The adolescence period generally starts when a child attains 13 years of age.

There are lots of changes taking place in the mental and physical spheres of an individual during this period. Due to the above-mentioned changes, development of independent thinking and critical awareness takes place in individuals at this stage. There are chances of many emotional troubles and frustration occurring at this stage. However, this period is pregnant with many creative potentialities.

The students of Secondary level (i.e. from about 13 years to 16 years) become conscious about the final product of their work. It occurs due to the development of critical awareness in them. They generally, start making comparison between the figures of their artwork with the actual object existing outside. It is a clear evidence of the attempt by the age group for natural look to the figures in their work. They soon realize that they have not achieved the expected form of the figure. Some of them may even stop their work. Others may generally slip in to the path of imitation of elderly works, photographs, calendars or any other source which is easily accessible to them.

The need for a proper methodology of teaching art at the Secondary level becomes relevant here and deserves all its due importance. Is the present Secondary School art education curriculum prepared well enough to meet the above-mentioned challenges? What is the standard of present day secondary art education classes? Do they impart a meaningful art education to fulfill the objectives of art education? Answers to the above questions can be obtained only through critical examination of the present day art education at the secondary stage.

The general scene of art education in many secondary schools is such that they still follow the traditional methods of teaching, like students copying from what the teacher has demonstrated on the board. Sometimes the teacher gives the topics for painting to students or the students themselves copy/imitate pictures from calendars, comic books, etc. There may be some good schools where art education functions meaningfully. But, such cases are very less in number. Different Education Commission reports reiterate the importance of art, in education. All such reports on art education seem to end in the reports themselves. Dr. Deepak Kannal viewed that:

The pathetic state of art education at school level is not recognized as an immediate concern by most of the educationists. The courses prescribed in this level are not only out dated but ridiculous, devoid of a faintest predilection towards imagination, creativity or sensitivity. Instead it is merely an imposition of mindless skill and labour. "Cleanliness" is the supreme criterion for value judgment – the rest is worthless¹⁹.

The above-mentioned extract shows the pathetic state of present day art education at the school level. It seems to be really a neglected area in actual practice.

All the preceding facts necessitates one to take up a systematic research in the field of art education, with reference to the secondary school level, because perfection in any system does not come from emptiness. It always evolves through trial and error methods. Necessary changes, and timely modifications are essential for the survival of any system.

¹⁹ Deepak Kannal, *Art Education and Education of Art in India Today*, unpublished paper, presented at the Banaras Hindu University, 1997.

The researcher feels that it is inevitable to study the present system of secondary art education, in order to develop a proper art education curriculum and imparting art education in a meaningful way. The study of the present system would reveal the efficiency and the relevance of the present art education syllabus. It would point out the nature of problems being faced by art teachers and also would give an idea of the availability of the necessary infrastructure facilities.

The needs and requirements of the age group in relation to art education play an important role in deciding the relevance of the curriculum. Each age group shares some particularities as common, which are the characteristics of that age group. Such demands and problems of different age groups have already been mentioned when the different stages of development of child were discussed. So clear understanding about the demands and problems of a particular age group, and proper methods to solve the same, are necessary for the development of a meaningful art education curriculum.

As it has been mentioned earlier that timely changes and modifications are necessary for making any system relevant to the present context. So, it is the duty of the researcher to conduct a systematic study and make necessary changes and timely modifications to update the secondary school art education curriculum. The development of secondary school art education curriculum requires knowledge of the present day art education curriculum, its methods and drawbacks, an understanding of the different stages of development of child, and the needs and requirements of the age group, in

relation to art education. After obtaining the above-mentioned information, an attempt has been made to develop an art education curriculum for secondary schools.

Whenever any new method develops, it is very important to test the practicability of the same. So, in order to study the feasibility of the renewed art education curriculum, the same would be implemented in a secondary school, for a substantial period of time.

The relevance of any developmental education programme mainly dependant upon the effectiveness of the same in practice. The purpose of development of an art education curriculum is to bring certain qualitative changes in the works of students. So an attempt would be made to study the effectiveness of the programme.

Whenever students undergo an experiment, it is natural to think that they would form certain opinions towards the same. Depending upon the particular opinion formed by the students, they may have negative or positive attitude towards the programme. An attitude is generally explained as a particular psychological feeling associated with an object. Such type of attitude of the experimental group plays an important role in deciding the success of the programme. The participation of students with positive attitude indicates the success of the programme. So, an attempt would be made to know the attitude of the experimental group, towards the renewed secondary school art education curriculum.

While researching the subject of study certain vital questions emerge, which are as follows.

1. What are the drawbacks of the present secondary art education system?
2. What are the needs and requirements of secondary school students in relation to art education?
3. How far would it be possible to develop an art education curriculum for secondary school level?
4. To what extent is the developed curriculum effective and feasible?
5. What would be the attitude of students towards the renewed curriculum?

The above questions are extremely important to bring improvements in the art education. This requires conducting survey, developing the curriculum and studying its effectiveness through experimentation. However, this type of study requires survey and experiments. Considering vastness of the country, it has been decided to confine the survey to only one state i.e. Rajasthan.

A close association of the investigator with secondary students for long time is required for experiments. For that above reason Birla Senior Secondary School, Pilani, Rajasthan has been selected for experiments for one academic year as the investigator is stationed at Pilani, Rajasthan. Incorporating the preceding factors, the study has been under taken.

1.6 Statement of the Problem

“DEVELOPMENT OF ART EDUCATION CURRICULUM AT THE SECONDARY SCHOOL LEVEL”

1.6.2 Objectives of the Present Study

1. To study the present art education system at the secondary school level with reference to:
 - (a) The present day practice of art education at the secondary school level.
 - (b) The present day art education curricula at the secondary school level.
2. To study the needs and requirements of students in relation to art education at the Secondary School level.
3. To develop a renewed curriculum for art education at the secondary school level.
4. To study the effectiveness of the renewed curriculum.
5. To study the attitude of the students towards renewed secondary school art education curriculum.

1.7 Limitations and Delimitations of the Study

1. The scope of Art Education is very vast. It encompasses Visual Arts, Performing Arts (Music, Movement or Dance and Drama and Puppetry), Creative Writing and Speech. But the present study was focused only on Visual Arts.
2. The survey conducted to study the present system of art education, and needs and requirements of the students includes only the schools of the C.B.S.E and the R.S.B.S.E.

3. The developed art education curriculum for secondary schools was implemented among a total of 45 students comprising 15 students each from class VIII, IX and X, for a period of one year.
4. The experiment was conducted only among boys, since the Birla Senior Secondary School is a boys- only school.