

CHAPTER II

REVIEW OF RELATED LITERATURE.

This chapter presents a discussion on the most significant literature related to the topic undertaken in this study. The criteria for the selection of representative literature from a wide range of books on the subject were

- 1) the presentation of the most recent ideas and literature on this subject and related areas.
- 2) those writings and ideas of authors that most influenced the development of this study.

It seemed necessary to restrict and limit the review of literature so as to achieve a systematic analysis, other books referred to for this study are presented in the bibliography though not reviewed in detail in this chapter.

The literature related to the study of art education specifically for schools in India, encompasses a vast area which spreads over various disciplines. For the sake of clarity and for the development of a consistent framework the major influencing ideas have been presented under various headings, without necessarily implying or delimiting their influence or importance.

The major ideas under consideration in this study are grouped as follows:

- II. (i) : Educational philosophy for Third World countries.
- II. (ii) : Art and Education.
- II.(iii) : Governmental reports on Education in India.

The main problem undertaken for this study was to find the

relationship between Art and Education in the Indian school context. In order to do so it was first necessary to develop a platform and a philosophic approach that would govern the whole research and render it significant for Indian education and conditions.

II.(i) Educational Philosophy for Third World Countries.

The literature related to the philosophy of education contains within it numerous branches each one turned according to the political philosophy to which they adhere. The philosophy of education deals with the purpose of education, the 'why' and the 'what for' and often mentions the 'how' of the educational process. It is therefore, necessary to discern which philosophies are significant for the condition of third world countries, like India, that show a direction for solving the problems at hand.

Writers on Indian Education are numerous, but Mahatma Gandhi, R.Tagore, J.Krishnamurti are the most significant within the Indian context. Though Gandhi and Tagore wrote during the pre-Independence era, their philosophies spring from an understanding of Indian conditions and Indian philosophy and therefore they remain important personalities in Indian Education.

Beside the Indian philosophers of education the most prominent figures of the third world are Paulo Friere who worked in Brazil and Julius Nyerere of Tanzania both of whom concerned themselves with the need for a new form of

education in the third world that would eliminate the traces of colonial rule and bring these countries into an economic and political position of non-subservience. Gandhi, Friere and Nyerere though they belong to divergent ideological backgrounds, they address themselves to a common problem, of understanding the purpose of education in countries that were once colonies, which were still facing economic inequalities, poverty and a destruction of their traditional heritage and culture with the supremacy of the "western countries".

Foremost in their philosophic outlook and of grave importance to this research was the need to formulate that kind of educational philosophy that would make the larger mass of the third world population "controllers of their own future". Their quest was to analyse the meaning of freedom for these countries beyond that of freedom from administrative control by foreigners and to redefine freedom in terms of the ability of all the citizens of a country to determine their own culture and future without being subject to power groups within or from outside their countries.

The conditions within the third world countries are by and large the same, with a high degree of inequality and an uneven distribution of economic and educational resources for the larger portion of the population. The primary task in developing a philosophy of education that would benefit those who are economically deprived was to redefine the meaning of "education", and hence return the respect due to individuals

who because of their social status were given a lesser part in the control of their own future. In the words of Nyerere, (1968)

"The fact that pre-colonial Africa did not have schools - did not mean that the children were not educated. They learned by living and doing. In the farms they were taught the skills of the society, and the behaviour expected of it's members.

It was also necessary in the philosophy of Gandhi and Friere to establish this distinction between "schooling" and "education". It was important in their philosophical discourses to reaffirm faith in the cultural and political significance of those 'unschooled' and to establish a value for the education given by society to it's members. Gandhi often spoke of the value of the education transmitted from one generation to another that contributed to the preservation of Indian Culture especially in relation to Indian crafts. The respect and acknowledgement for different forms of knowledge and intelligence that all human beings have whether they are schooled or not, was fundamental to this philosophy of education. The importance of literacy and formal school was not to be used as a political tool against those who had not the opportunity to be schooled. Furthermore, the nature of knowledge being so vast, the overemphasis on the "written word" and "schooling" tended to delimit the significance of other forms of knowledge that were necessary for peasants and craftsmen and other

contributing members of the society. It was their contention that knowledge could be gained, which was of greater relevance to the life of the people, through their daily life and they strove to disassociate literacy, the 3Rs and schooling from being synonymously associated with education.

Of considerable importance to this research was the question posed about the purpose of formal schooling in third world countries. First, schooling was provided to only a small section of its population which only exaggerated the inequalities of that society. Secondly, schooling contributed only to 'domestication' in the words of J.Krishnamurthi, (1973)

"Unfortunately the present system of education (schooling) is making us subservient, mechanical and deeply thoughtless, though it awakes us intellectually inwardly it leaves us incomplete, stultified and uncreative".

Paulo Friere (1970) in his analysis of the harmfulness of schooling and social inequalities within a society refers to the situation as a "culture of silence". The silence of the mass of the population within third world countries, he says, is due to their 'alienation' resulting from their foreign schooling or lack of schooling, which gives them no sense of themselves, their history and renders them helpless to make their own future. Thus he writes in Cultural Action for Freedom, (1970)

"The fundamental theme of the third world is the conquest of its right to a voice, of the right to pronounce its word....Conquering the right to speak its word, the right to be itself, to assume direction of its own destiny only the third world itself will create the currently non-existent conditions for those who today silence it to enter into dialogue with it".

Gandhi (1937) too spoke in a similar vein when he said,

'Education through a craft would place the destiny of the masses in their own hands and give them dignity and an identity".

The conditions thus were that a large portion of the population in third world countries were economically deprived and the purpose of education for them should be one that gives them a sense of their history, their significance in the life of the society, their own identity and the confidence to make their own future.

Such a philosophic position has had great influence on this research which attempts to study what opportunities students in Indian schools get to acquire an understanding of their history and culture and to create an expression of their own through art and their own creations. It is towards the building up of an educational approach that gives back the "voice" and breaks the 'culture of silence' that this research hopes to contribute. The necessity for all human beings to express themselves in a democracy is of paramount importance. As it has been said earlier the 'written word'

is only one medium of expression which is taught in schools, yet there are numerous other media that may be more suitable for different kinds of expressions and for people who do not have command over the written word. This is the significance of art education for the third world especially where most of the population do not have the necessary facilities to express themselves through the written word.

It must also be mentioned that in India today the culture of the elite groups is very western and has alienated urbanites from the larger mass of the population not only in terms of their economic differences but cultural ones too. The imposition of cultural traditions from power groups within or outside the country destroy the cultural traditions of the larger population, and render them without a 'voice'. The infiltration of films, western language, aesthetics and values have begun to negate the rich cultural traditions of India by the replacing it with an alien one. This is not to suggest that western culture is good or bad, but it is destructive if it deprives people of participation, which is a major theme in the Gandhian philosophy.

MODELS OF EDUCATIONAL PRACTICE

Most important about the philosophy of education presented by Gandhi, Friere and Nyerere is that each one has developed a model for educational practice which is governed by their philosophy. Though there is some disagreement with the feasibility of such practices in today's conditions, the investigator has used a sum of their ideas in the course

of this research.

Gandhi suggested in his writings on Education that knowledge should be imparted through a craft so as to ensure the livelihood of the poorer classes. However, today with the high degree of industrial development, vocational training of his model would only perpetuate the social inequalities that exist in this country. What is of importance and basic to this research is that education through arts and crafts would develop the necessary skills in students so that they gain confidence in their ability to create, problem solve and so to become makers of their own futures. A balanced education in the Gandhian model is one that trains the mind and body, which is why schools today lack balance, as they are limited to training in mental skills without focusing equally on physical and creative performatory skills.

"Education through a craft" is significant beyond the vocational aspect as it aims at integrating the acquisition of knowledge through an activity. For example, through weaving a student could also learn about arithmetic, geography, history, science as it is related to the making of cotton. Weaving requires a knowledge of mathematics in relation to a sense of aesthetics. The integration of knowledge and disciplines by focusing on an activity, would help to maintain the relevance of knowledge. What Gandhi feared (which has become a reality today) is that the discipline orientation of the schooling system would ^{render} knowledge.

acquired irrelevant for daily life as it is disassociated with life activities.

Friere, in his Cultural Action for Freedom (1970) states that there are only two kinds of education, one that leads to 'domestication' the other to 'freedom'. In order to attain a sense of freedom the process of education should lead to a critical consciousness of oneself and society. Such a "conscientization" is a process where human beings

"achieve a deepening awareness both of the socio-cultural reality which shapes their lives and of their capacity to transform that reality."

This is achieved by dialogue where each is both learner and teacher. Critical awareness of oneself and society is encouraged through problemizations and dialogue in which a demythification of knowledge, words and history take place, so that the learners become aware of what they know, and can then work towards reconstructing their history and freeing themselves from subservience. The method of initiating a dialogue is through questioning of verbal symbols and the 'known' culture. It must be added here, that Friere in his work has mainly dealt with verbal symbols by which we learn about and learn to describe the world. However, his method of critical inquiry may be extended to the realm of all cultural symbols that are prevalent in our lives, such as the visual, gestural, musical etc, which also provide evidence of our cultural heritage and the expression of ourselves.

By extending his method over other symbol systems and

encouraging learners to question and create new ones, it is possible to achieve the "recovery" of the 'voice' and languages for all mode of expression necessary for a liberated society.

Both Friere and Gandhi support a process of education that insists upon the integration of knowledge beginning from the known and familiar and moving to the abstract. Such a process of thinking is initiated in the Frierian model through dialogue and questioning which aims at making the learner aware of their abilities to change reality. Education, then is clearly not designed to make people "fit" into a society ridden with inequalities but is rather to assist in giving people the necessary skills and confidence in themselves to change it. Such a philosophical premise is fundamental to these third world philosophers and is taken as being central to the approach of this research study.

II.(ii) Art and Education.

At the outset, it is necessary to clarify some misconceptions about art. The notion that art has to do with emotions and is a non-cognitive activity is no longer acceptable. Such a concept has its roots in an elitist philosophy which supports the hierarchy of activities in this society, which places mental activity and the written word above other activities implying that in the creation of a painting on a building no mental activity takes place. In this connection the works of E.W.Eisner, Howard Gardner,

Suzanne Langer and Neil Goodman etc., present not only substantial conceptual arguments but researched evidence from cognitive psychology to the association of mental and emotional faculties in all art activities.

Education deals with the process of expanding human consciousness and the formation of internal constructs that organize knowledge for the comprehension of experiences. The cognitive act refers to the 'act of knowing', the means through which the organism becomes aware of the environment, as defined by E.W.Eisner,(1978). At another occasion in the same paper he says,

'cognition is that process which occurs through all the sense modalities that the organism is able to use.

Sight gives us the visual world, hearing the world of sound...." and so on.

From this it is possible to say that the development of the cognitive process is dependent on the development and sensitivity of the senses that receive information from the outer world. This perception of the qualities of the environment is itself an act of cognition. On this level then the relationship of art and cognitive activity are similar, where art is the expression of qualities experienced of the world through the senses in a medium.

Nelson Goodman (1968) in his article states

"the world is as many ways as it can be accurately described". Such a statement brings to focus numerous aspects of knowledge. Firstly, that there are many ways of describing any phenomena, by visual representations, the verbal mode, the auditory, the kinesthetic etc. Secondly, it suggests that there are many levels or degrees of differentiation that are possible in the explication of any given phenomena. For example, a plant can be described through the drawing of its external form and the internal form which consists of the organisation of numerous cells in a pattern of the nature of the plant and its parts. Therefore knowledge or the act of knowing may move from wholes to parts or from different aspects of the whole that can be described by different modes. The notion also suggests that a sum of the modes of description about the world give a more total picture of it.

Thus the process of knowing demands a wide spread use of different senses to obtain a more total picture of the world and to see the parts that constitute the whole. A box can be described by its numerical measurements, but the 'sense' of the box also demands a description of its colour, figurative shape, weight, texture, in order to get the essence of the 'sense' of the object. If a description of the world is restricted to words and numbers which is the emphasis in school education, we are limiting the 'sense' of the world.

Selectivity of Perception

Returning once again to the meaning of education, the

process implies that the organism when faced with an experience acquires an understanding of it through the information transmitted through the senses. The process of perception is highly selective, which means that the senses, and in the act of cognition certain information is selected. The process of selectivity is at the outset biological, the human ear, for example, does not pick up all the sounds available at any given point of time. The ear is biologically structured to pick up certain pitches, and volumes of sound, if this biological selective provision was not provided, the human ear would be hearing more than it could manage to code and the human ear being a delicate organ would be destroyed if it picked up every sound at all volume levels. So also the human eye has a structure that allows for only a limited kind of vision.

From the biological necessity there are numerous other factors that effect the selectivity of human perception of the world. The most significant aspect is the relationship of task and perception which determines what is perceived and explains one aspect of the selectivity of the cognitive process. If the world is seen as a sum of a multitude of potential information, what determines the selection of one aspect over all the others? A hunter in the jungle focuses on the subtlest of sounds to follow the movement of an animal without allowing his vision to be crowded with texture of plants, the countless colours of the leaves or the cell

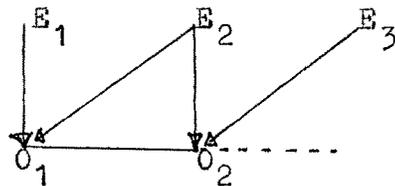
structures of the trees. The sounds of the jungle are important and most significant to the task undertaken by the hunter, in tracking the prey. So also, a scientist bending over a microscope is able to detect visual clues about the nature of the organism being inspected, which to a layman's eye may seem just a mass of tiny forms. The relationship of the task to perception, is that through training the task demands heighten the selective precision of perception and focuses on one mode through which information is extracted.

The training of the senses to perceive subtler information patterns are linked with task training. Training, or the process of education has been explained by the Piagetian model of cognitive development. Flavell (1977) describes this model very simply, through a diagram which explains the gradual development of human perception which is necessary for the human to adapt to the environment.

Organism	{	Assimilation level	1.0	1.1	1.2	→	{	2.0	2.1
		Accommodation level	1.0	1.1	1.2			2.0	2.1

Organism Interaction

Change in Environmental input
 Interaction
 Change in Organism



These figures explain that information can only be accommodated in the patterns of the human internal cognitive

constructs when the related assimilation levels have been reached. If the internal information map cannot accommodate information it may be that the information received is new and has no manner as yet by which it can be anchored into the storage capacity of the brain. Students confronted with a new topic require exercises for the retention and comprehension of the content which can be achieved only by accomodating the information into familiar constructs of the human mind. The construct and cognitive maps of the human cognitive structure can only continue to expand if the information and tasks are so presented that each new task builds on previous knowledge and mental skills so that the new information is securely accomodated.

To summarize what has been discussed, the relationship of senses education and the development of cognitive abilities have been analysed by Eisner (1978) and Gardner (1978) through the importance of sense perception for the attainment of a more total picture of any phenomena. And also that the tasks through which a selectivity of perception is directed, should be such that it does not limit the kinds of information that is processed, i.e. tasks that overemphase one mode of knowing the world would do so at the expense of other skills and forms of knowing that the human mind is capable of. So it is for wider accomodation of information and the development of more far reaching cognitive constructs that they suggest that the process of

education should give equal value to all forms of knowing and of describing the world. .

Unfortunately, though this cognitive development arguments is logically the most sound, there are numerous social reason which have effected the value placed on tasks and forms of knowing the world. The task of drawing a tree which is a manner of describing it, is placed lower in the hierarchy level of tasks than for example measuring it or drawing it's cell structure. Eisner and Gardner's attempt is consistant with the educational philosophy reviewed above which states that the hierarchy of tasks is purely social and not necessarily reflective of the cognitive structure and the way the human mind develops. The complexity of skills required to draw a tree and to numerically describe it can not be equated as they are ~~not~~ but different forms of knowing and describing. What society does is to place value on a scientist above an artist and then to deduce that the cognitive working of one is higher than another. Hence, a political and economic hierarchy has been brought into the explanation of the functioning of the human mind. However, if educational institutions begin to take cognisance of the fundamentals of cognitive development the place of art and this aspect of sense education may receive a more equal status.

THE CREATION OF SYMBOLS

Man it is said can be differentiated from other

animals by his ability to create and think in a variety of symbols. For all cognitive and human learning is based on internal symbolic representations which assist in the codification of information of a variety of forms and experiences. Information that is transmitted from the external world through the senses is encoded and coded into symbols by the brain. Saloman (1979) and Goodman (1968) explain the phenomena of symbol formation, which assists the human mind to code the vast and complex information received by the brain. Symbols are of different types and are governed by rules for combining and arranging them into schemes. "Symbols can be ranked along a continuum ranging from resemblance (to depict object) to conventional, or from iconicity to abstractness".

Without getting involved in semiotics, it is important to stress that the research done in this field have assisted greatly in drawing the link between art and the process of learning. For symbol formation, though culturally linked, are necessary for the processing of knowledge, for coding, storing and retrieval and for making public what one has thought. Symbol systems such as the verbal, the numerical, the visual etc., are all modes by which human beings can think. Sensory awareness, helps to vitalize the symbol formation process. Thus words have more meaning if their field of reference, their emotional connotations are appreciated. The word 'red' does not look like red but when spoken should recreate and stimulate

the awareness of 'redness' possible from one's past sensory or qualitative experience. For this reason, Eisner and Goodman suggest that for the proficient use of cultural, conventional symbols the experiential base of knowledge has to be wide enough to 'recreate meaning and semantic information extraction with the interaction of a symbol and the receiver."

Since there are numerous forms and ways of knowing the world, the human mind has the ability to think in a variety of symbol systems each which communicates a unique aspect of reality that cannot be conveyed through any other mode. 'Redness' is difficult to convey through numbers or sounds, as it is a visual aspect of an object. Each symbol system then conveys a different aspect of information, the sum of which can give a more total picture of the many facets of reality and the world of experience.

The use of this theory of symbolic development and education is best stated by Eisner (1978) who says,

"The arts can be regarded as a language, as long as one conceives of language as a vehicle for the expression of thought. Given this conception of language - one far wider than either speech or text - the process of education may be regarded as a process that cultivates the child's literacy, that develops his capacity to use a variety of modes of thought - visual, auditory, kinesthetic - and that helps him acquire those skills and dispositions through which the content of such thought can be expressed through a public symbol system".

THE CONTRIBUTIONS OF ART TO EDUCATION

It has been the attempt in this chapter to lay forward the latest research on the importance of art for cognitive development. The works of Elliot Eisner and those concerned with developmental psychology working in the Harvard Project Zero, have been given special mention for they present for the first time a researched argument for art in education. Previous to this, the role of art in education tended to be described in terms that scientifically had not been verified though often in essence were very sound. The emphasis in this research has been to give evidence for the premise that art is not mere 'entertainment' or for the 'attainment of pleasure'. The most significant aspect of art in the process of education and for cognitive development has been suggested as:

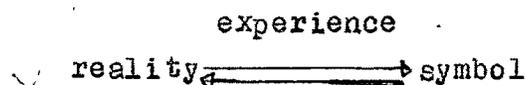
- 1) The development of mental skills for the extraction and use of forms of knowing the world which are essential for learning how to learn.
- 2) For the development of necessary mental skills in a variety of symbol systems that the mind is capable of.

Thus, both the forms of knowing i.e. a) the approach to education and the media selected for this process, as well as b) the content of what is learnt, will determine the kinds

of mental skills that will be developed and on this bases depends the ability to learn how to learn.

FORMS OF KNOWING AND STAGES OF DEVELOPMENT.

If one can take the dictum that "the world is as many ways as it can be accurately described" along with the truism that the world of experience of any individual is extremely complex, then it can be suggested that in order to understand the world and adapt to it to some extent each individual has to create ways of knowing, understanding and categorizing the experienced complexity. The human mind thinks in a variety of symbols systems, which enable the mind to 'compress', as it were, the phenomological aspects of the world into symbols that express the known and unknown. In the process of 'compression' the symbol must always remain potentially as expansive and contain all the nuances of the experience that it hopes to symbolize. For example the word "soft" is a verbal symbol that stands for a variety of experience in differing circumstances and relative to others. Thus, the potency of symbol formation has to be kept alive if the symbol is to be utilized with any degree of meaningfulness. The relationship between the symbol and reality are interwoven, and interdependent.



In order to gain command over the symbol systems the brain requires practice and experience in exploring the

variety of meanings and the expressive use of the symbols.

Olson (1977) and Salomon (1979) suggest that in the first stages of acquiring skills over a new symbol system such as the verbal and the written, children require assistance through the elaboration of the symbol potency in a media that they are familiar with. Olson suggests that the understanding of a statement such as 'the boy hit the girl' requires the reader to know the grammatical structure of English which holds that the person who hit will be mentioned before the verb and the person hit will follow the verb. Students who are learning how to read would at this stage be greatly assisted by an elaboration of this sentence through an illustration or dramatic exemplification of the meaning of the phrase so that they are able to comprehend the grammatical form in a media such as 'realia' or the visual which they are familiar with.

Such an example serves to suggest that school education would especially benefit if a variety of symbol systems familiar to students for gaining knowledge are used to elaborate the connotation and grammar of the new form over which they have not yet acquired the necessary skills.

Such a continuous movement from system to system is important as the interaction of the sum of them adds to the further potency of acquired knowledge and its use in subsequent experiences.

For the adolescent stage art education would play a

different and crucial role. Lowenfield as early as 1947 and Gardner (1978) have stressed the changing needs of adolescents and their artistic expression. Such a change is suggested in the writings of Piaget (1977) and Flavell (1977) to be attributed to the development of higher differentiations of the thinking process. Adolescents, now in the formal operation stage are able to; think about possibilities about the future, or the not yet known through logical deduction, reasoning and hypothesis formation, and to think about thoughts or metacognition. The development of metacognitive abilities assists in the generation of a new realm of experience that is purely intellectual, to give students the opportunity to express and develop this ability is fundamental to artistic expression and appreciation and education in general which requires contemplation and reflection. Lowenfield stresses that students at this age are highly selfconscious and their expression seems to be more inhibited as they attempt to impose on their expression an adult standard. More important then is it for the educational system to provide students with an opportunity to study adult works and cultural products so that they can acquire an understanding of what they strive to imitate and they require confidence and command over their own expressions so that they need never be imitators in art or in life.

At a higher level of abstraction, mathematicians and scientists and artists have used the visual mode of thought to enable them to 'see' the entirety of the phenomena that they are studying. Since each form of knowing conveys

different content in a different form, each way of knowing adds to the others, hence it may be reaffirmed that in order to 'know' students should have the experience of different ways of knowing.

Art, can in this occasion be described as the effective use of symbol systems, implying that there is really no such thing as good and bad art, but just poor or masterly use of symbols for the expression of an individual or a community.

COMPETENCE AND USE OF SYMBOLS

John Dewey (1934) and a large portion of Indian philosophy of education and aesthetics have highlighted the importance of experience to the continuous process of education. Experience, is the act by which an individual interacts with the world of things, or with thoughts. Experiences then increase one's fund of knowledge, frames of references, and

"in actual occurrence they are emotional", though
"in final import, experiences are intellectual".

(Dewey 1934) The intellectual aspect of the experience is the rendering of order, patterns or harmonies through the mental process of coding and classification of information gained from the encounter. The artist forms a harmony of the quality of the experiences which is expressed in the intellectual and performatory tasks of creating a work of art through a variety of symbols. The task of

the audience then is to re-create the world of experiences and code the symbols to acquire the experience of the emotional quality and content of the art product. Thus, both the act of creation or work in symbolic forms and the appreciation of them provide the valuable education of ordering experience into patterns and qualities, and widens one's frame of reference and ways of knowing it. On one hand the potency of symbols have to be continuously evoked so as to ensure the dynamism of the symbol and its expression and the individual also needs to have the continuous opportunity to experience, and to organise ones experience intellectually by expressing them through the most suitable symbol system. Art education, then in the light of the Dewey's ideas provide the important experience for students to organise their knowledge for the purpose of expression. Reception of experiences are heightened if the task of expression and ordering of it are posed as a provocation. Human expression through symbols is universal, what art education hopes to achieve is the mastery over the symbol use, their potency and expressive quality and the skills necessary to organise symbols to create a meaningful expression.

QUALITATIVE PROBLEM SOLVING

Branching further from Dewey's philosophy are the works of Ecker (1966) and others who stress that in the creation of art, it is necessary to process the experience, idea etc. so that harmonies occur. Art may appear as

free and spontaneous expression, but in order to reach that harmony and skillful use of symbols, the artist needs to deliberate over the experience and idea. To achieve that perception of harmonies that can be shared by others the artist solves qualitative problems while working on the idea or qualities of the experience in a medium.

"Art is an affairs of intelligence, it is the intelligence in qualitative ordering". Ecker (1966).

In essence, the qualitative problem solving process exemplifies an "experimental behaviour" in which a media is chosen for its suitability for a certain form of thought, or quality of experiences, and through the process of working with the media or symbolic language structure, the pervasive quality of the experience is rendered with the view to communicating it to others. The processing of an idea for communication and the development of skills necessary for the expressive use of symbols is an "affaire of the intelligence" and of the process of art making on the whole. Ordering of knowledge for expression require sensitive perception or the reviewing of experiences, and then the use of symbols to carry the expression. Such an explanation of the intellectual problem finding, problem solving aspect of art activities draws the relationship between learning, education and art to a very intimate level.

In addition to this notion of the importance of the act of art making to education, it must be added that in

the process of qualitative problem solving and the creation of harmonies of qualities and ideas of experiences there is a necessary integration of knowledge from a variety of disciplines while ordering experience in art activities. When an individual interacts with the external or inner worlds of experiences, the experiences are not discipline structured, but rather wholistic and discipline free. It is through thought and structuring of experiences that certain qualities emerge. For expression also it is from the fund of inter-related experiences and 'felt' qualities that an order emerges. Hence, in addition to what has been said about the importance of art for cognitive development, it must be added that artistic expression is a synthesis of numerous experiences which patterns content of various disciplines into harmonies of expressive thought. For example a rhythmic line in a painting, is a quality found in nature, music, science of the universe etc., and is also a grammatical form of artistic expression.

Art, then is not merely for expression, but rather the artistic endeavour is of paramount importance to the educational process as it synthesis experiences, gives potency to symbols and the use of symbol systems and is necessary for cognitive development as it utilizes all universal forms of thought and for all modes of human experience & expression.

II.(iii) Governmental Reports on Art Education in India.

Using the material of the research and ideas of

philosophers and educationalists in the field of cognitive development and art education, an attempt was made to review the status of art education in India as presented by reports on education from the government for the period 1947-1979.

Since a detailed review of governmental reports on education have been presented in chapter IV of this study, as part of data analysis for this research, in this chapter only a few comments on this reviewed literature will be made by way of an introduction.

At the outset it must be mentioned that governmental reports on education should be reviewed with a great amount of caution, for the literature is representative of the nation's governing institutions. The reports were published on the basis of the outcome of meetings, high level government appointed bodies that are necessarily chosen to support the ideology of the state and governing groups. Therefore, it is not unusual to find that the Indian constitution and many of these reports stress the need for compulsory and universal education for all children in India upto the age of 14 years, yet despite the written claim, this target has not been met for over 33 years. Such a contradiction brings to light the notion that though the governing bodies support the idea of universal education in theory, perhaps in practice such a situation may threaten the power structure of the country. The growing suspicion is that despite economic conditions, the inequalities of educational facilities have been allowed to persist for purely political and economic reasons. It

is quite obvious that those in power are not in favour of enhancing the opportunities of a larger mass of the population over whom they can at present exercise their control. It can further be argued that if education is of such acclaimed importance to democracy, why then does this sector get only 2% of the entire budget outlay and a lessening proportion of it in every 5 year plan ?

Samuel Bowles (1977) correctly observes,

"Unequal education has its roots in the very class structure which it serves to legitimise and reproduce. Inequalities in education are thus seen as a part of the web of capitalist society and is likely to persist as long as capitalism survives".

Therefore, it may be suggested that government reports should be reviewed with caution, keeping in mind the interests and ideology of the governing bodies, though they may in theory profess to be something else.

The government commission reports on Education, 1949, 1952-53, 1964-66, 1975 and 1977 have been reviewed in detail to trace the historical trend of thoughts and ideas on art education for schools in India. The major emphasis of each report seem to have been governed by two major factors
1) the ideas of the individual who chaired the Commission meetings
2) the historical situation and milieu in which the commission was held.

The reason why the ideas of the chairperson have been

singled out as a dominating influence on these reports is quite obvious when one reads the reports. S.Radhakrishnan, who chaired the University Commission meeting in 1949, was a philosopher and thinker. He gave to the report a particular tone and emphasis which should not be mistaken for necessarily being representative of the ideas of others at the meeting or of the country at large. Being a philosopher of young Independent India he spoke emphatically of the need to develop a new 'cultural identity" for this country through education. In his chairman's address he says,

'If we wish to bring about a savage upheaval in our society - rakshasraj, all we need to do is to give vocational and technical education and starve the spirit. We will then have scientists without Consciences and technicians without Taste".

Though such a powerful statement is of significance for a research study on the history of cultural education in India, it is with caution that the idea is used as representational of that period, for despite Radhakrishnan's warning, the educational trends have been one of vocationalization in subsequent years, suggesting that this statement is representative only of his ideals.

The other aspect to be borne in mind which is essential to give perspective to the review of this literature is the historical situation in which they were written.

For example, the content of the statement made by Radhakrishnan,

'It would be very strange if we neglect philosophy, art, literature (wisdom of the ages) at a time when civilization is in danger....."

would not be found again in any subsequent reports, because this statement falls in the context of the world wars that had torn the civilized world for years and the horror of it was still fresh in the mind of the speaker.

In 1964-66 there is found a different emphasis related to the changing historical situation and the new problems facing the country during that period. India was well on her way towards industrial development which was seen as the only means of raising the country above poverty and backwardness. Reflecting this notion in his speech, chairman Dr. Kotari says,

'Science, loosens the bonds of dogmatism, facts, are a powerful dispeller of fear and superstition and fatalism and passive resignation".

In general then, these reports must be reviewed in their historical context so as to be able to discern the influencing factors and to extract relevant data. On the whole these reports provide a valuable guide to educational policies of India, and provide substantial evidence for a historical survey of philosophic trends and policy decisions for education in India, and hence have been used as

substantial evidence in this research.

The major ideas presented in the review of related literature can be drawn together to form a consistent framework and approach to guide the further development under the following:

1. Educational opportunities for all human beings:-

What Nyerere and Illich have emphasised in the philosophical sphere, is explained by developmental psychologists that; the process of education is not limited to "schooling" and that all human beings enlarge their consciousness and concept formation through an interaction with their environment. Essential then to this thesis is the notion that no human being can be said to be uneducated.

2. Art is essential for cognitive development:-

Furthermore, the knowledge and skills acquired by humans is related to their environment and the related tasks, adaptational demands which result in the development of a variety of forms of knowing, mental and performatory skills. Educational opportunities for all human beings is a right afforded by the Indian constitution and upheld by the philosophers and educationalists reviewed in this chapter. Therefore, in order, to afford education "or those experiences that enhance the process of "education", the approach must necessarily give equal status to; different forms of knowing and ways of expression, the opportunity to develop those skills (mental and performatory) that are most related

to the modes of acquiring knowledge about the world. The educational process also requires to be highly differentiated to accommodate the preferred mode of expression of different people, their environmental differences, their age and ability levels etc. If all human beings are to be assisted in their individual processes of acquisition and use of knowledge the above spectrum of forms, approaches have to be incorporated within the system that organizes educational experiences.

If the system were to emphasize one or two modes of thinking, symbol systems or knowledge content above all the others, the system may be said to be not designed to meet the needs of all human beings. A system that provides such limited educational opportunities is said to be selective and to discriminate between human beings not only when it is designed to "fail" some and pass others, but when, for example it lays extra value on a form of experience or mode of knowing eg. the verbal, mathematical or the technical. If the human mind is able to think in a variety of forms, emphasis of one form over the other will limit the potentiality of the brain, and discriminate over those who prefer other modes of thinking.

3. Education for change.

Second, only to the notion that educational opportunities should accommodate all human needs and abilities, is the philosophical stance that education in the third world countries should be geared to assisting all human beings

in critically understanding their history and being active participants in forming a future that is not ridden with social inequalities. In order to be an active participant in the process of change and to break what Friere calls the 'culture of silence' the individual and the community need to acquire command over skills of expression that they prefer and to understand their cultural history, the cultural symbols, manifestations and institutions that control them now, so that they may form an identity for themselves.

In order to implement this facility in the educational system there has to be the provision for all human beings to:

- 1) become aware of their own culture, to critically appreciate it.
- 2) to formulate an expression of their new awareness and needs so that they can have the future in their own hands.

The ideas of Eisner, Gardner and others in the field of art education and psychology mentioned in this chapter only become relevant when their thesis of the importance of art education is associated with the philosophical stance given to the third world by Friere, Gandhi etc. The relationship of the two become of paramount importance when developing a framework for education for change, which requires that all human beings require a critical understanding of their cultural history both past and present and need to acquire the ability to express themselves. Cultural

history in a problematic form and the development of skills for expression, critical perception, and appreciation can be best developed through education in the arts.

The keywords in accepting the importance of art education for third world countries, critical awareness, cultural history and symbol systems and modes of expression.

Awareness, is fundamental to all learning as it necessarily requires a keen observation through the senses for the exploration of the world and oneself. Awareness also is that imaginative comprehension that results from forming concepts from the known and given and through deduction and induction of the not yet known. The sensitization of the sense organs and observation powers, is a contribution that art activities can provide. Qualitative concept formations and 'qualitative aspects of intelligence' are in Eisner's words the most fundamental contribution that art can give to the educational process. The world can be known by its qualities only if the learner is given the task to develop those abilities of knowing them and using them to form qualitative concepts. The broader the reference, or frames of reference and cognitive schemes are the more the individual can begin to learn independently, and to know how to learn.

To provide these educational opportunities for expression and gaining an awareness of oneself and culture, the age level, ability level of each individual, has to be taken into account. Expression or use of symbol

systems to think about and to make public ones thoughts and experiences requires;

- The skills of perception and observation of the environment.
- a knowledge of the symbol system structure and its potentiality.
- the ability to order, pattern and create harmonies of qualities of ones experience from diverse disciplines so that the expression is consistent with the 'felt experience' of the individual.
- the ability to translate the idea or world of experiences into a form in the media that can be made public.

Thus expression is not merely a natural ability of human beings, for in order to make expression relevant for concept formation and for change, numerous skills for expression, as listed above, have to be taken into consideration. These skills can be developed through experiences in expression that increasingly become more complex, so that the skills are mastered and the concepts formed are more differentiated and wider harmonies reached.

4. Process not product.

Thus art education for third world countries, and all human beings aims not at producing products for museums, or masterpieces for sale or the production of artists but rather focuses on the process of expression and critical awareness of the culture of different people so that "one may come to one's own".

The other aspect in the qualitative sphere of knowing and cognitive development is the integration of knowledge. Once again this aspect deals with both the content and forms and skills of knowledge use. Piaget suggests that from the wholist view of the very young child, the developmental trend is toward differentiation which he calls "process centration" i.e. the concentration of attention on parts of the whole experience. In order to give perspective to own selective perception, to see 'beyond oneself', there is a need to be able to comprehend the total phenomena that is made up of parts. Art activities demand both an awareness of highly differentiated parts and an awareness of the whole, the qualitative emergent concept and a sense of harmonizing parts in a whole. The experience of expression in media that are associated with "art" depend on the integration of content and felt experiences for its impact.

The literature reviewed in this chapter, present a definition of terms that are used in the study and a framework for the analysis of the historical survey of art education in Indian schools, conducted in this research. The implications of the ideas reviewed go beyond the survey of the past as it leads to paving the way to developing future.

Education in the arts and activities become, in the light of the literature reviewed in this chapter, a necessary component of the entire process of education that aims at equality and change and a multimodal comprehension of the world and the self.