PART II

CHAPTER VI

A CONCEPTUAL FRAMEWORK FOR A RENEWED PROGRAMME FOR ART EDUCATION.

INTRODUCTION TO PART II OF THIS RESEARCH STUDY

The first part of this research study into the field of Art Education in Indian schools dealt with; a historical analysis of the governmental policies regarding school art education (Chapter IV) and in Chapter V the analysis of the curriculum approach and outline presented in the 1977 Central Board Syllabus and other State syllabi. Part I was a descriptive survey of art education on a theoritical and historical plane. In the data analysis in Part I some severe limitations and lacuna were observed between the national objectives for Art in schools by the Central and State governing bodies. Furthermore, it was observed that recent researchs and theories of education have contributed greatly to the clarification of certain concepts and ideas on education, which have created a need to renew the connotation of the stated National objectives for education in the light of these new findings.

Therefore, Part II of this study aims at:

i) adding the recent findings and theories on Art and its role in education, so that the existing National objectives for Art in schools may be enriched.

ii) developing a renewed art curriculum approach from which an exemplary unit for a middle school class can be outlined.

iii) observing and analysing the process of implementation of the renewed curriculum unit.

iv) making suggestions for future research in the field of Art education based on the findings of the above.

THE THEORIES ON ART

The most important fundamental factor that has to be discussed in order to develop a renewed approach to Art Education are theories about Art and Aesthetics. Fundamental to any discipline is the structure and philosophy behind that discipline structure that determine the nature of the subject area in all its dimensions.

Most governmental reports contain an approach to Art education which is determined by the prevalent theories on Art in general and of prevalent art trends of the era. Today Art in schools is seen as a 'non-cognitive' activity which is reflective not only of the lowly status of artists in this society but also of the poverty of prevalent theories

on Art that are not consistant with democratic ideals, and that discredits the expression of human beings.

Basically, as it has been mentioned in chapter V the Indian curriculum for Art can be categorized as a peculiar mixture of the western approach termed 'Free expression approach to art' and the more traditional 'technical training' method towards education in the Arts. Both these approachs have been found to be wanting in relation to their inconsistancy with the goals of education. The main reason being that each approach is theoritically and conceptually limited by the theory on art that it represents. Within the theories of any educational programme stands the theories of the discipline. In the case of Art education the curriculum is based on a theory of the structure and meaning of the discipline of Art which provide the basic directives for syllabus development and activity planning. For example, in the Free Expression approach the governing hypothesis is that given the appropriate opportunity students will express themselves in various media (regardless of technical skills necessary for it) and that this expression

or act of expressing is a necessary part of personnel development. In this approach Art History is understood as a mere documentation of the greatest artistic expressions of mankind through the ages.

In direct contrast to the Free expression approach stands the Technical Training curriculum (including vocational training courses, formal art training and those that lay emphasis on the preservation of traditional art forms). Underlying the Technical Training school of thought is the principle that art making requires superior technical skills for the artistic manipulation of the medium. The approach favors a theory of art history, not as a record of artistic expression, but as a record of the artistic and skillful handling of different media in which a harmony of properties of the medium is attained. Individual expression is seen as being possible only with a high level of technical skill of working with the medium, be it the human body, clay or stone. This theory of art when translated into the learning theories that govern, in this case, Indian school art programmes can be summed up as follows : Technical skills of any art form can be taught. "Teaching" how to handle different media is possible within this theory either through demonstration, copying/modelling

and persistant guided practice. The objective of this educational approach is to encourage technical excellence through training.

Though a combination of the 'Free Expression', and 'Technical Training" theories on art exist as in the Indian educational philosophy, it fails to give a complete picture of how the arts of India can be understood.

The Free Expression theory fails to explain either the anonymity of Indian art or the role of the governing formal principles of art as suggested by the Natyasastra or under local traditions. For Art in India cannot be seen as mere products of individual free expression. The Indian Artistic traditions requires a deeper understanding of the principles that govern and unify all the arts and the high technical proficiency that is based on aspects of the scientific knowledge of that period. Neither, is art in India a product distinguished from others by its technical excellence. Such a theory discredits the numerous locale and regional specific art forms that are technically comparable, but yet, are independent expressions of cultures answering to different historical needs.

RENEWED APPROACH TO ART.

In order to renew the approach to Art Education a theory on Art, Art history has to be developed that is consistant with democratic ideals. The theory of art history and of art education must assists in the understanding of all forms of art as they exist/or have existed in this and should be a theory that reflects democratic ideals such as cultural diversity and freedom of expression. To develop such a theory one must turn and appreciate the approach to art taken by the makers of art through the ages. For the artist, the act of making or a creation is a consecration of the intellect, experiences and the senses, in which the artist has to utilize the highest level of technical skill and scientific knowledge handed down by tradition, to solve artistic and cultural problems as they are brought up in the process of historical change in each region.

This approach to understanding art history shifts the emphasis from the study of products to understanding of the process of creation. Such a theory assists not only the understanding of art but the development of an art education programme,

as it brings to light aspects of human behavior that can be understood in their historical context. The history of art no longer can be understood as one landmarked by "great artistic products" but rather as a horizonless landscape strewn with regional manifestions of art forms, each of which is supported by experiments to problems faced by preceeding generations of artists.

1. Democratization of the Arts

A grave misconception related to the "democratization' of art is the notion that the standard of art will be lowered if most or all people partake in its production. The notion has no foundation because the education afforded in art only enables more people to partake in the act of creation and appreciation of works of other human beings, without suggesting that great works would or should not be produced. The elitest theory of art differs from a democratic one, for the former assumes that only some can create and appreciate without giving everyone an opportunity to develop the necessary skills and experiences in the creative endeavour and in the field of appreciation. The participation of a

community in artistic endeavours are is still prevalent in the local traditions of this country.

In addition to the need to develop theories on art that are in harmony with democratic ideals and the changing needs of this country, below are presented a few contributions made by recent research toward the expansion and further clarification of the implication of national goals for education. The goals for education and the approach to school education are seen to be limited, in the light of recent research findings, hence the renewal of the art education programme is but an attempt to update educational theories and practice.

2. Contributions of research to the development of a reviewed approach to Art Education.

This section is not structured to reproduce the major ideas that were reviewed in Chapter II, but rather, to pinpoint those contribution of developmental psychology and art education research that can assist in the formation of a renewed approach to art for schools in India.

2. i. Learning Theory

The importance of art activities in

education has to be related to a theory of learning. Learning occurs on numerous levels, the cognitive and the social aspects will be dealt with here. On the cognitive level it is emphasised by Olson (1977), Gardner (1978) and Salomon (1979) that the act of learning implies

: the acquisition of information

: the development of mental skills for the extraction, storage and utilization of information in the future.

On the social level : learning is necessary for the:

- socially productive use of learning skills and information.
- the development of skills of social cognition which makes for the appreciation of others.
- critical abilities, to acquire a knowledge of oneself and one's society and it's cultural manifestations.

Learning then primarily requires the use of the senses and the various forms of thought processes by which information is extracted. In order to sensitize and develop the sense perceptions and forms of thought, art education becomes essential at all stages of learning. If the senses are the primary means of recieving the world of experiences, the senses need

to be 'educated' to extract a highly differentiated information. The more information made available by the use of all the senses, would tend to enrich the quality and quantity of information received from the outer world.

2. ii. Learning How to Learn

Content, and the expanding fund of knowledge cannot all be learnt, for this reason ~~human~~ schools will always be years behind the yearly addition to human knowledge. In order to cope with this content explosion, slogans of "Learning how to learn" appeared in the 60's. The question remains on how and through what manner of experiences can human beings acquire the skills and abilities to know 'how to learn' even if the content is unfamiliar to them. Art education addresses itself to this very question, and the solutions and approach formulated are believed to be of relevance not only to art but all curriculum subjects. Since acquisition of content matter is only secondary in this approach what is emphasised is the acquisition of mental skills and anticipatory schema that can deal with problem solving with regard to the processing of information that are transferable to any subject area.

2. iii. To deal with other modes of thought apart from the verbal and numerical.

It has mentioned that qualitative thinking depends on the development of thought in other modes for its enrichment, as much as fluency in numbers is necessary for quantitative thought. In schools, as in the rest of society a great emphasis has come to be laid on verbal and mathematical skills. Numbers are symbols denoting quantity which are important to industrial nations. However, the human mind is also capable of thinking and processing qualitative symbols of a diverse nature. Therefore, to think only in words or numbers would mean the use of only a portion of the capacity of the human brain. Furthermore, qualitative symbols have been used throughout history as a means of communication and often as an instrument for social control. It would appear then, that if a democracy affords literacy as a fundamental right to all individuals, the same democracy must ensure that all individuals are able to use all mental faculties to the best advantage to comprehend the modes of communication that are made available by human culture which can either dictate, inspire or influence the minds of people.

2. iv. Acquisition of the skills of problem solving .

There are numerous forms of thinking. Some which are of a qualitative nature which utilize the mental skills for qualitative problem solving. Skills of the brain can be defined as the process of knowing "how" not knowing "that". A mental skill is a function which through practice is used (in this case) for the service of knowledge extraction and knowledge utilization. Skill cultivation requires related activation which evoke the mental process and re-inforces them. The qualitative problem solving task therefore, involves 3 levels of mental activities; observation of qualities and comprehension, deliberation in finding solutions and the appreciation and judgement of the entire exercise.

2. v. Observational skills utilized in Problem solving tasks.

Every normal individual acquires mental skills of problem solving in the process of development and growth. The environment as it were, is a phenomenon that is potentially completely problematic, if one chooses to see it as such. The skills that are developed by each individual enables them to cope with life, and experiences and makes

the human animal into a thinking, self reflecting, functioning human being. However, the nature of these mental skills depends largely on the experiences that the individual is exposed to. For example, a hunter develops auditory problem solving skills of great accuracy in detecting sounds of animal movements and a doctor in visual tactile qualities for diagnosing an ailment.

Both individuals, in the above case, have acquired observational skills of great precision in two entirely different situations. Experienced sense observations are made and the skills of comprehension are required to correlate what is observed with the demands of the task at hand. All aspects of inquiry, however different the content may be, require such keeness of qualitative observation and problem solving skills for the comprehension and completion of the task and the formation of qualitative concepts.

2.vi. Performatory skills internalized for problem solving.

Previous art curricula have exphasised the practical aspects of art work, in which students are required to use different media, either

for development of technical skills or for expression. However, as it has been observed, there is a co-relation between the task and the kinds of mental skills that will be developed as in the case of the hunter and the doctor. Therefore it is difficult to generalize whether students will acquire for example, the skills of art appreciation by the mere activity of painting and drawing. It may be hypothesised that skills of appreciation of other arts may be developed if students are provided with the task of relating their art experiences with what they observe in the art works of others. The notion that is of importance here is that students by 'learning by doing' can with practice internalize what they have done, and develop a logical thought process that can deduce from a product the process by which it was made. Through maturity and related experiences the child internalizes the process and stages and can comprehend even things that are not made by the student. The world of man-made objects can be comprehended once the initial experience of internalizing performatory tasks are made available to the students.

To summarize the importance of developing observational skills for education; students should be

given tasks that direct their attention to relevant details, for the conscious and unconscious scanning of material and objects and to use such observations in their own practical work and in understanding other phenomena. Secondly, the problematic form in which information or the stimuli is received will to a great extent effect the manner in which information will be stored and be made available for future utilization. The problem solving approach therefore, aids memory retrival strategies and prepares the relevant anticipatory schemata for future experiences.

2. vii. Multimodality of Information Intake

Essential to mental functioning is the development of cognitive schema and maps that are permenant or temporary internal categorization of information (Neissar, 1976). Schemas, suggest the pattern of recognition categories that can assist the processing of stimuli and information. When information is spread over a larger map, ease of comprehension and fluency of knowledge extraction may occur.

The problem solving tasks of art education are of paramount importance, students are given

problematic tasks from which they will find numerous divergent solutions. Such an exercise helps the individual to store information in numerous compartments, over larger maps and in general widens their frame of reference which is essential to cope with the explosion of knowledge.

In the school experience of most students the skills of problem solving are restricted to mathematics and the sciences. In these disciplines, the students are coached in 'theory' which consists of principles and formula and solutions that govern the subject area. Practical opportunity to verify the theory are given in a problematic form eg. sums, equations etc., but these problems contain only one right solution or answer.

However, there is a whole field of inquiry that is not restricted to 'right answers' 'single solutions' or "mono-causes". In the social sciences and most particularly in art there are always countless solutions to any given problem. One has only to consider the variety of architectural styles or forms of communication, to understand that each serves a particular function though they differ in form and approach.

What is educationally significant is that problem solving in art work, provides the students the opportunity to experiment in finding solutions to problems without being restricted to single, right answers. The situation in art work, therefore, is more fear-free which is an important factor in encouraging experimentations. Without this pressure of "correctness" the growth of the individual is fostered with the freedom to make mistakes, to learn from them and to study the consequences of one's actions. This is an educational experience that we can ill afford not to provide for every child.

2. viii. Age, Ability and Learning.

Perhaps the most significant research findings of recent years have been those that describe the changing developmental stages of the human cognitive process. Piaget and his later exponents have provided a scheme that plots the various stages of cognitive development. Much of Piaget's ideas are related to verbal development and logical reasoning based on verbal efficiency, however, his basic thesis can be used to understand the process of other symbol systems and their uses. It is very important for any theory of learning and

education that is to be used for curriculum development to be based on a comprehension of what the student is capable of doing, given his/her age level and environmental experiences. Within Piaget's theory of development is a premise that each stage builds on the mental skills learnt/acquired previously, so that the movement from experience, assimilation, accomodation and equilibrium refers both to the coding of content information and to development of mental skills necessary for coding different kinds of inputs at each subsequent stage. Such a sequencial framework would be of utmost importance while designing an educational experience. The notion that artistic development occurs 'naturally' disregards the fact that different individuals 'learn' at varying paces, and this depends on the different mental and physical skills that they have been able to develop depending on their age, environment and tasks they have applied themselves too.

The developmental psychology approach assists in a deeper understanding of the 'process of how we know and learn to know what we know'. Without going into details it is possible to take a

few examples from the early stages of child development for example; classification or categorization. The individual interacting with the environment 'orders' the world of experiences and sense perceptions, such an ordering or classification is a necessary part of the human adaptation mechanism. What occurs in the process of development is an expansion of categories with the formation of subtler differentiations that can be classified over a wider 'internal scheme'. A child aged 3 years for example, classifies all yellow objects as the moon and only later with continuous observation and experience of yellowness, roundness, flatness of objects can differentiate them, thus increasing the number of classifications possible. The mental differentiating ability increases the cognitive anticipitory schemata making the individual 'ready to receives more "classes' of information and sense stimuli. It is for this reason that education claims to be relevant by providing qualitative experiences that assist in the finer differentiations of knowledge of the world of qualities and an internal organization of attributes. The more wide spread and differentiated the coding of information - the more keen the mind becomes to receive more 'forms'

of information, this process is associated with age development.

Art Education for Primary School.

The beginning of symbolic formation the'Pre-operational or symbolic stage" 18 months to seven years in the Piagetian model, is of importance when structuring the curriculum for the pre-school and primary levels of school. It is important here to utilize the ideas of Olson (1977) and Salomon (1979) that emphasise the need for the 'elaborative' technique in which a familiar media is used to enhance the acquisition of mental skills for thought in another symbol system. Symbolic formation in words, and syntax and grammer of language can be acquired if elaborative techniques in familiar modes are used - eg. through illustrations, drama etc. Modes that are familiar to the child can help to explicate the connotation of the complex symbols over which they have not yet acquired mastery. Pictures and Drama can explain more to a child than they have words or a vocabulary for. So also a child's picture can tell more of what has been observed than the few words that are available in the child's vocabulary. One knows more than words can 'express'

is because one knows about the quality of things which cannot be expressed in words which again makes art expression an essential part of education for it provides a variety of means by which students can express what they know for which they have no words for. Thus, art activities help to enrich and elaborate the learning process and enrichs the knowledge structures and cognitive anticipatory schema, and provide a means of expression. A child who has not learnt to write, or a country of illiterate people then are not termed 'uneducated' for they have some knowledge of the world, yet their expression of it is not given in written words. The educational system for all stages must then include a provision for qualitative thinking and modes of expression to enrich skills of verbal knowledge and to compensate when words are unable to express certain ideas and qualities.

Art in High School:

Learning and Social Commitment:-

The beginning of the 'concrete operational stage and the formal operational stage' usher in the advent when social cognitive abilities are developed. The ability to think of others needs, the appreciation

of the perceptive of others are all outcomes of the development of logical thought which stems from and goes beyound the 'egocentric' perception of younger years. The ability to deduce and induce the needs of others is most essential in the acts of communication and expression. Expression in any form is directed towards an audience, the needs of whom have to be appreciated. What better role can art education play in this stage than to assist the development of social cognitive abilities that demand a logical reasoning and appreciation of other's needs. An exercise on for example "make a toy for a blind child" immediately focuses the students attention on the needs of a blind child. Projection into another's shoes, in acting role playing, is a means of understanding others. No other discipline in schools can provide such a vivid experience of focusing the students attention on the needs of others. From knowledge for oneself to using the known to appreciate others is a difficult but a necessary aim of education. The utilization of experiences and knowledge for the comprehension of others, their expression,

their regions, life styles is a means of developing cultural awareness and social sensibilities. At the high school level then art can be used as an aid to the development of social awareness.

Cultural Symbols and cultural manifestations are a synthesis of numerous cultural and social aspects. In order to comprehend why for example in Manipur a particular form of dancing is prevalent requires the ability to delve into various aspects such as economics, geography, history, science symbolisms etc., to deduce the connotation and relevance of the form to its people. Such a reasoning ability that transcends discipline barriers is possible through art education for a student in the formal operation stage. Cultural history then is important for students above the age of 9, so that they may have the opportunity to understand their own culture and that of others by exercising their acquired knowledge for the comprehension of other phenomena. Cultural education sustains a form of thought which is important for itself i.e. the development of deductive thinking within and beyound the discipline for an integrated explaination of the phenomena and in the development of social

appreciation. The art education programme for middle and senior schools can provide the necessary experience for aiding social cognitive abilities and for the integration of knowledge for expression and explainations.

Art practicals are especially important for adolescents who are developing self consciousness and the appreciation of adult standards. Students in finding an identity for themselves require a confidence in their own cognitive style, and the uniqueness of their expression.

2. ix. Acquisition of skills of Appreciation and a Sense of pride in work and confidence in judgement.

The skills of appreciation are necessary as they help to reeducate perception, Dewey (1940). By the process of studying the problems solved by artists through the ages and in working with art materials students will acquire the critical abilities necessary to appreciate the consequences of actions taken. Take for example, the ability to study the different aspects of a painting and their effect on the whole. Through consistant appraisal exercises students can learn to consider alternatives,

a change in one colour in a composition can effect an entire painting, in as dramatic a manner as a change in a chemical reaction. The opportunity to experiment and test consequences of action, to observe and perfect them is one important aspect of developing skills of discrimination and appreciation. If the students do not acquire confidence in their senses and their trained observation they will be always subject to influence and dictation. From the psychological standpoint this inner confidence is also necessary for a creative human being.

Exercises in sharpening qualitative appreciative abilities can be useful for self evaluation. The ability to talk about art, to describe and to identify the good and imperfect aspects of one's own work, helps to increase the pride and care taken over work tasks. The personnal concern in perfecting details is fundamental to all aspects of living and such exercises makes for more tolerance and understanding in dealing with self and others.

Day to day activities require an individual to make numerous choices, it is therefore, necessary to provide the young with opportunity to build their confidence in their senses and mental abilities.

Good taste, sensitivity and style are but references to mental skills that are so well trained and tuned to deal with certain problems, and choices, that they seem to be almost instinctive. The flexibility of mental activity to move from detail to wholes are a necessary skill for appreciation of art and many other subjects. Such abilities can be developed only through provocative exposure and qualitatively rich experiences that cultivate the critical faculties of the human mind.

ART AND EDUCATION: UNIQUE CONTRIBUTIONS

Art activities may be said to be essential for education for it contributes to qualitative concept formation, enrichment of experiences, qualitative classifications and frames of references. Art Education aids the development of different forms of knowing, symbolic thought, social cognition and appreciation and for an integration of knowledge and explaination.

DEVELOPING A RENEWED CURRICULUM FOR ART EDUCATION

To summarize the main considerations for the development of a renewed curriculum for art it

may be said that the curriculum requires:

: facilities for developing all modes of knowledge acquisition and problem solving abilities.

: that are suitable for varying ages, abilities, the given cultural environment and differences in learning pace of each individual learner.

: and opportunity to integrate one's knowledge into qualitative concepts that can be used for expression and new learning.

1. A curriculum that budgets for Variety

The key word for the renewed approach to Art Education is 'variety'; variety in modes, and symbol systems to suit the needs of different students, variety in activities so that students can have the opportunity to develop preferred modes of expression and learn from them about others, variety also in catering to different learning paces of students within a classroom, variety within the experiences offered to suit the different regions of this country. Variety as opposed to uniformity is then a fundamental consideration for a renewed approach which accepts that all people have divergent cognitive styles and cultural exposures. To budget for variety within a curriculum and at levels within the syllabus i.e. examples, activities etc.

the curriculum structure cannot be based on instructional objectives and closed concepts.

2. Expressive objectives and qualitative concepts

Eisner (1969) is responsible for the coining the term "Expressive objectives" which refer to an "objective that describes an educational encounter, the identification of a situation in which students will work, the problems they will cope with and the tasks they will be engaged in".

Expressive objectives do not 'specify behaviour or outcomes", which is why this approach is distinct from a curriculum based on instructional objectives. Instructional objectives cannot be utilized in art and in most educational experiences for it tends to over specify the rate, pace and acquisition of content and skills. If a curriculum wishes to allow for variety of experiences and cognitive abilities then over specificity of objectives would only hamper development. It cannot be then said that in this lesson 'students will acquire the ability to paint' rather what is required is a situational objective that directs the teacher in forming an experience for students for example,

'Students will be given the opportunity to develop 2 D forms using paints". In the latter example no specifications of outcomes are mentioned which allow for the students to learn at their own pace, also there is no over prediction of the outcome for it is necessary in art and qualitative problem solving situations to respect individual expressions. Expressive outcomes also remedy the over determinating tendencies of a curriculum, by allowing students to jump stages, pace their learning and explore a variety of possibilities. The use of expressive objectives for curriculum construction reflect an underlying emphasis on the educational value of the process of learning and the value of experiences for acquiring learning abilities and knowledge extraction skills and de-emphasise the value on products and outcomes.

It is a commonly held belief that standardization of products even in the educational institutions is necessary and valuable. However, such a concept also assumes that individual expression and experiences can be standardized or regulated. Obviously, this is not possible for two students looking at the same textbook extract from it knowledge related to their own abilities and perceptive styles.

A dismissal of prescribed outcomes does not necessarily reduce standard, a student may not be like other students and not know how to express herself/himself through words, but may be able to 'say' as much in a painting or through gestures. In order to gain a more all round estimation of an individual it would then seem necessary to provide for a variety of modes for expressions so that no individuals abilities are dismissed by the hegemony of an externally prescribed one.

3. Rhythmic sequencing of the Curriculum:-

The next important aspect of the renewed approach is the aspect that refers to the rhythms of learning. The necessary requirement of a curriculum is the sequencing of activities according to the cognitive/age level of each student where each new sequence is based on the last and in relation to the students individual needs. Rhythms are required on the long term continuum of educational experiences and on the short term level. Within each lesson and unit there is a need to find a rhythmic structure, which progresses and reinforces and verifies what was learnt previously. Art activities lend themselves to rhythmic sequencing, as each new experience in a particular

medium is built on previous exposures. Activities also require expansion and summation of the essential experience. E.g. understanding a cultural product in relation to the technique and also the historical aspects tends to provide an internal rhythm which moves from practical work by the individual in using this knowledge to understand the work of others or concepts within other disciplines.

Sequencing of the curriculum must include the individual needs of students and contain a conceptual development of the experience. Once again the variety and levels of the entire curriculum needs to be designed on such a pattern. Reinforcement is necessary, especially for the student to verify his/her proficency in comprehension and for its use in situations that are different. The concept of clothing styles in one's culture and its relationship with the climatic conditions of the region can be verified and reinforced by using an example from other cultures. Therefore the strict mono-leveled sequence of skill and content acquisition needs to be replaced by a more rhythmic backward and forward sequencing pattern.

4. Climate and Growth:

There is today a large selection of literature available on the importance of a congenial atmosphere for the stimulation of the learning process. However, it is not within the scope of this research to prescribe which situation is most condusive to cognitive and artistic development. It is important to ~~stag~~ state that curriculum construction must include provision for a variety of classroom climates, resources that may be available and the needs of each learner. Such a task becomes unmanagable if a prescriptive approach is taken as the norm for curriculum construction. It is possible to construct a curriculum that can be flexibly used by the teacher for the whole class and for use by an individual student. Such a curriculum structure may reduce the over standardization of a prescriptive approach and the hazards of the teachers 'authoritarianisms'. An organization of a set of self contained learning units based on expressive objectives, and including resource information can be designed for both the teacher and the students. The programmed learning approach that is often restrictive in it's formate and often disallows a variety of expression can be

adapted for a more open ended curriculum structure that weaves into its fabric, remedial activities and the rhythmic patterns of progressive sequences of experiences.

The organization of content and concepts may be closely allied between units to have a more well unit structure. Within the lessons comprising each unit selection of activities can be presented in a manner that affords region specific adaptation eg. weaving-the concept of interrelation of opposite movements-can be given in region specific modes and according to the abilities of students, grasses that are ~~bass~~ broad for less dexterous fingers and string for more advanced skills, and a checked board for the mathematically inclined etc.

A note on creativity:

Words like intelligence and creativity have been a subject of much discussion and controversy. Art education has often been given the task of developing creativity though it must be realized that creativity can occur in all realms of human existence. However, creativity can be encorporated into this approach only if the

phenomena is made individual specific and group specific. What is attempted here is that each individual can be said to be creative if they create something on their own that may or may not have been created before in history or in another place.

'Creativity' in the scheme prepared by Eisner (1962) refer to the 4 classes of typology in two areas i.e. content and form of representation in art. The four classes are. 1) Boundary pushing, 2) Inventing, 3) Boundary Breaking 4) Aesthetic organizing. Boundary pushing refers to the act of forming a relationship between two objects, situations or forms in a situation that have not been related before eg. the use various materials to form a collage. Boundary pushing refers to finding solutions to percieved gaps and limitations in theory or forms of expression. Inventing is an act in which two things that have never been associated before are given a relationship and hence a new meaning. This aspect can be very individual or group specific and it is important to appreciate this inventiveness as it incorporates a cognitive style of imaginative associations which is very necessary for developing learning abilities.

THE INTEGRATED PROBLEM CENTRED APPROACH TO ART EDUCATION:

The frame work discussed above has resulted in the development of a renewed approach to art education that is founded on the considerations spelt out in this chapter. In order to rectify the limitations found in the approach and syllabus for art in India, this renewed approach has been developed as an initial pathfinder into the sphere of revitalizing education to meet the needs of a developing country like India.

The renewed approach has been termed as An Integrated Problem Centred Art Education programme though the title of the approach is lengthy (and cumbersome) it helps to reinforce the major emphasis of this approach.

Is this curriculum approach original ? The answer would most definately be no, as it has been seen that the major part of the framework developed has been based on ideas of authors and practioners such as Eisner, Gardner, Salomon, Friere, Gandhi etc. However what is relatively original about the approach is its adaptation to Indian historical and cultural conditions and the weaving in of a variety

of ideas held by those in differing fields of education. The most significant aspect of this approach is the bringing together of ideas on cognitive development and theories of art, and combining these with the Frieria model for developing critical consciousness by learning about culture and use of various symbol systems for expression. Where Friere stopped off was on the level of verbal and adult literacy for critical awareness, what this approach hopes to achieve is the extention of his method into the study of all symbol systems and cultural manifestations to create a sense of identity in the learner and to enable them to partake in the expression and development of an ideas of their own futures.

The two most important aspects of this renewed approach are; 1) Problem solving as a means to acquire learning ability skills and knowing how to learn, 2) the Integrated Approach which stress that the educational experience should necessarily bring together what is learnt and understood into a harmonious structure that affords expression and communication.

The Problem Centred Approach.

The problem centred structure of the renewed approach to art education refers to the manner of presentation of lessons and their relationship to the unit and the entire curriculum. Problem solving does not refer to 'states of confusion" or 'inner conflicts' but rather focuses attention on situations that lead to developing awareness of elements and pervasive qualities. The intention is to learn how to order experiences so that it can be shared with others and used also for further information extraction.

The problem centred approach places the educational experience within each lesson or set of lessons in a problematic form, so that students can find their own individual solutions and expressions to them in the process of which they acquire the ability to search, experiment, observe and order the related information. The Problem Centred Approach is geared to including all levels and aspects of knowledge acquisition. In art activities the two major realms of the discipline are; practical work, and the cultural, historical, appreciative aspects. In order to interlink and make these two aspects interdependent in the skills they develop and

use, the problem centred approach has been formulated. For example a lesson may be focused on learning about a medium, like clay or films or paints etc. The use of expressive objectives presented in a problematic way could be stated as such -

Clay : How long can you roll clay ?

How many different objects can be made out of rolled clay ?

The outcome in the above lesson have not been specified, students can produce a variety of objects using rolled clay. The focus, however, has been centred on one aspect of the medium of clay - it's plasticity. The problem centred approach then is based on concepts that are drawn from a variety of media, and aspects of cultural history without suggesting that students will not learn more than what is called for.

The centration of the problem defines the boundaries which are essential for fostering deductive reasoning abilities within a framework and serve as a natural evaluative device. Such an approach differs greatly from the 'Free Expression"

approach to Art Education which would state the above lesson on clay as "Play with clay". This approach though aimed at appreciating the individual expression of all learners, does not assist the learner in problem solving or directing the learner in comprehending the properties of the media. To gain mastery over a symbol system or a medium it is necessary to know all its aspects and experience the possibilities. The problem centred approach is based on directing the student's attention on qualities and properties while allowing for free expression in a given medium.

The problem centred task involves three levels of mental activity; observation, comprehension and deliberations in finding solutions and the appreciative evaluative aspect of the entire exercise. Judging whether one's solution has met the demands of a task assists in heightening observation and self evaluative skills. For example a lesson may be

> How would you create different modes e.g. saddness through the language of gestures and facial expressions ?

Such a problem requires observation skills to detect any confusion in moods and its expression, for

evaluation begins when the solution is presented for others to see. Questions such as 'Does this solution clearly describe what I want it to 'is a judgmental self evaluation, one that is essential for all learning.

The second problem of the Dance lesson could be - 'Find 3 other different ways of expressing the same mood".

This problem focuses on concentration of skills to find solutions and to extend meanings of any expression by exploring possibilities by making them.

It is believed that if opportunities are given to students to solve problems and find qualitative solutions and observe with all their senses they will be learning how-to-learn. For learning requires knowing what information to extract, and how to deduce or induce from the given a comprehension of the phenomena. For this reason the problem centred approach is not restricted or should not be restricted to art education but the learning of all subjects and art and for using art as an aid to learning about other disciplines.

<u>The 'Integrated' aspect of the renewed approach.</u>

It has been stressed earlier that art

expression helps to integrate the knowledge of an individual into an expressible form which has a harmonious order to it. To explain this notion, the most significant example would be to re-observe how artists work and how the audience appreciates the work of art. Both processes of making and appreciating involve an intellectual exercise that co-ordinates all the senses, forms of thinking, sense memories (associations and inventive ones) and a knowledge of other disciplines. Unless all these aspects are revisited no art-making or enjoyment can occur. Take for example the construction of a temple or pottery making such an activity requires a knowledge of the properties of various materials, engineering skills, the physics of heat, weight, properties of elements, the regional geographic resources and needs of the community. Such a range of inter-disciplinary aspects goes into all art making activities. No artist works in a vaccum, there is always some relation with historical and cultural and technological achievements of that period. What the artist achieves is the expression of a harmony of known experiences that envelop a diverse area of disciplines and exposures. No experience, can be

said to be discipline specific, to comprehend an experience an integrated knowledge of other disciplines is essential at all times.

The association of art with the 'Truth' and 'Knowledge of the self' in Hindu philosophy is illustrative of this issue of interrelationship of disciplines in the act of knowing and expression. The notion implies that art transcends itself and evokes the essential meaning of all life and experiences. Thus it is possible to use this dictium of the interdisciplinary aspect of all knowledge for the formation of an art programme.

The interdisciplinary aspect can be found on two levels in this art programme and is translated into the two spheres of the art process. The first is the use of knowledge of various disciplines in the productive, practical realm of art work and the other is in the appreciation of art and cultural aspects which require a comprehension of all the disciplines that are interwoven into it by the artist. The critical appreciation of the art work is the recreation of experiences beyound the specific.

An exemplary unit on Architecture based on the Integrated Problem Centred Approach is placed below so that a clear picture of the process can be explained.

Example Lesson Architecture for Class VIII.

Lesson 1	Structure and Function.
Problem 1	What would be the characteristic features of architectural structures in different climatic regions of India ? Draw some examples.

Aids: Map of India, (Physical and Rainfall).

Interdisciplinary aspects : 1) Climate : Rainfall and effect on life style. 2) architectural styles, 3) Physics : heat and proporties of elements. 4) geography and natural resources.

Lesson 1.	Structure and Function
Problem 2.	Study houses in your locality explain through drawings or an essay the reasons for architectural styles and climatic conditions. If the styles of the houses serve no apparent function, mention reasons why you think they were included.

Skills involved and interdisciplinary aspects:-

Drawing, writing, observation of the familiar with a particular task for information extraction. Association of style and climate. Hypothetical reasoning to corelate architectural style and its function.

It seems quite clear then that the formation of lessons centred on a qualitative problems can assist in the integration of knowledge and observation for future expression and storage in the memory.

The Integrated Problem Centred approach to art education stresses on building learning skills in a sequencial manner for different age groups and aims at providing students with the opportunity to learn to express what they learn in various ways by combining their experience with new exposures and tasks.

The conceptual framework for the renewed approach to Art Education is used in the following chapter to develop 2 units for a tryout in middle

school. The tryout aims at highlighting the arguments provided in this chapter on the important contributions that art can make to education.