## Topic 001

## Introduction to Course

**What this Course is about?**

This course will cover the following areas:

- A basic introduction to Art, Crafts, and Calligraphy
- Fundamentals of theory and Practice such as Elements and Principles of design/art
- Pakistani Artists
- Art Movements
- Ways of teaching Art in primary schools
- Interface of Art with other academic disciplines

**Objectives of the course:**

- Develop a basic understanding of Art, Crafts, and Calligraphy
- Enhance Exposure (Historical and Contemporary)
- Understand the significance of art in primary education
- Learn meaningful ways of teaching Art

## Topic 002

## About Defining Art

**What is Art?**

There are three components which need to be considered when we try to define art. These three components are as under:

- Something that is expressed
- The way in which it is expressed
- The function that it performs

Therefore, we can say that an artwork is the visual expression of an idea or experience created with skill.

The definition of art has evolved and varies based on context; anything can be made into art, and the term continues to evolve. The nature of art has been described by philosopher Richard Wollheim as "one of the most elusive of the traditional problems of human culture". Art has been defined as a vehicle for the expression or communication of emotions and ideas, a means for exploring and appreciating formal elements for their own sake, and as mimesis or representation. Art, at its simplest, is a form of communication. It means whatever it is intended to mean by the artist his/herself, and this meaning is shaped by the materials, techniques, and forms of the art, as well as the ideas and feelings it engenders in the viewer. Hence, anything can be art, and the term continues to evolve.

After the recent collection of definitions, some of history's greatest minds and philosophers define art as:

**Henry James says:**

We work in the dark — we do what we can — we give what we have. Our doubt is our passion and our passion is our task. The rest is the madness of art.

**Leo Tolstoy writes:**

Art is not, as the metaphysicians say, the manifestation of some mysterious idea of beauty or God; it is not, as the aesthetical physiologists say, a game in which man lets off his excess of stored-up energy; it is not the expression of man's emotions by external signs; it is not the production of pleasing objects; and, above all, it is not pleasure; but it is a means of union among men, joining them together in the same feelings, and indispensable for the life and progress toward well-being of individuals and/of humanity.

**Oscar Wilde believes:**

Art is the most intense mode of individualism that the world has known.

**Francis Ford Coppola states:**

An essential element of any art is a risk. If you don't take a risk then how are you going to make something really beautiful, that hasn't been seen before? I always like to say that cinema without risk is like having no sex and expecting to have a baby. You have to take a risk.

**Michelangelo Pistoletto:**

Above all, artists must not be only in art galleries or museums — they must be present in all possible activities. The artist must be the sponsor of thought in whatever endeavor people take on, at every level.

**Topic 003**

**Art as Communication**

When you talk to someone or write a letter, you communicate. You share your ideas and feelings by using words. You can also communicate through the arts. Art is a language that artists use to express ideas and feelings that everyday words cannot express. To experience artfully, you must do more than simply look at it with your eyes; you must develop the ability to perceive. To look is to merely notice and label an object with a name such as “chair” or “house.” To perceive is to become deeply aware through the senses of the special nature of a visual object.

Perception is the result of perceiving. To understand a work of art, you must train yourself to perceive.

**Definition**

Art is a means through which ideas and feelings are communicated to the viewer or listener in terms of both intensity and quality. An artwork is an example of a coded message comprehensible due to shared subjectivity.

"You see, I really have wanted to make it so that people get the idea that these folk, who are eating their potatoes by the light of their little lamp, have tilled the earth themselves with these hands they are putting in the dish, and so it speaks of manual labor and that they have thus honestly earned their food. I wanted it to give the idea of a wholly different way of life from ours civilized people. So I certainly don't want everyone just to admire it or approve of it without knowing why."

**What is Communication?**

The discipline of communication focuses on how people use messages to generate meanings within and across various contexts, cultures, channels, and media. The discipline promotes the effective and ethical practice of human communication.

Communication is a diverse discipline that includes inquiry by social scientists, humanists, and critical and cultural studies scholars. A body of scholarship and theory, about all forms of human communication, is presented and explained in textbooks, electronic publications, and academic journals. In the journals, researchers report the results of studies that are the basis for an ever-expanding understanding of how we all communicate.

The nature of communication is dependent on the interaction between two or more individuals and understanding is constructed through that interaction. Communication is a basic human right and essential to our quality of life as a social species. As human beings, we use communication to: relate to others, socially connect, greet, call attention, share feelings, express an opinion, agree, disagree, explain, share information, question, answer, tease, bargain, negotiate, argue, manipulate, compliment, comment, protest, complain, describe, encourage, instruct, provide feedback, show humor, discuss interests, be polite, make friends, express interest or disinterest, etc.

**Non-Verbal Information in the mind of the artist is communicated to the mind of the viewer**

Nonverbal communication (NVC) is sending and receiving wordless messages. Language is not the only way to communicate, there are other means. Much nonverbal communication is unconscious: it happens without thinking about it. NVC can use gestures and touch, body language or posture, facial expression, and eye contact. NVC can be communicated through objects such as clothing and hairstyles. Dance is also a type of nonverbal communication. Nonverbal communication has three main aspects: the situation where it takes place, the communicators, and their behavior during the interaction.

**Art becomes a means of communication and is assessed from the viewer's perspective**

To paint well, a representational artist must embrace the art of the illusion. The appearance of form, depth, and color are all manipulated by the artist's hand to produce the appearance of something recognizable on a flat surface. The better the magic is understood, the better the performance.

One aspect many apprentice painter/illusionists overlook is the relationship of the viewer to the performance. When positioned to paint, there is a triad between the bulk of the objects, the position of the light source, and the artist. It takes all three. They exist cohesively. When a finished painting is viewed, the same relationship is created. If the artist has skillfully handled the pigment, the viewer will psychologically enter into the painting and position his or her self into the artist's perspective. No matter where we stand in relation to a finished painting, we enter it and stand where the painter intended. This phenomenon also occurs when viewing a television or movie screen. While it may be preferable to be centered on the screen, once the performance begins, we all slip into the pseudo-reality being presented. It is as if we are there.

## Topic 004

## The Purposes of Art

People created art to record ideas and feelings long before they had written words. They used art then as we use it today. The following are some of the most common functions of art:

**Personal Functions**

Artists create art to express personal feelings. Edvard Munch had a tragic childhood. His mother died when he was very young, and one of his sisters died when he was 14. His painting, The Sick Child (Figure), shocked viewers who were used to seeing happy paintings with bright colors. The work was meant to remind viewers of personal family tragedies. Perhaps the artist wanted to tell them to appreciate what they had. Often people who have suffered a loss remind others to live each day as if it were their last. That is what Munch is saying with his striking image.

**Figure:** The child in the painting appears pale and calm. She is not looking at her mother. What is she staring at? Notice the exaggerated drooping of the woman's head. What has the artist done to focus your attention on the sick child?

**Social Function**

Artists may produce art to reinforce and enhance the shared sense of identity of those in a family, community, or civilization. That is why many families commission or hire an artist or photographer to produce a family portrait. Art produced for this purpose also may be used in celebrations and displayed on festive occasions. Think of the many forms of visual art that might be seen in parade costumes, band uniforms, floats, and dances are all forms of visual art that might be included in the public celebration of a parade to commemorate an important holiday or event.

**Spiritual Function**

Artists may create art to express spiritual beliefs about the destiny of life controlled by the force of a higher power. Art produced for this purpose may reinforce the shared beliefs of an individual or a human community. In Pueblo Scene: Corn Dancers and Church (Figure), the

artists have created a three-dimensional representation of a religious festival that connects two cultures and two religions. Works of art have been created for religious purposes throughout history. Many experts believe that the prehistoric cave paintings of animals had ceremonial purposes, which means they were more than simple records of events. The Greek Temples were built to honor the ancient gods. During the Middle Ages in Europe, almost all art was created for the Catholic Church.

**Physical Functions**

Artists and craftspeople constantly invent new ways to create functional art. Industrial designers discover new materials that make cars lighter and stronger. Architects employ new building materials such as steel-reinforced concrete to give buildings more interesting forms. In Figure, notice how the artist has combined a variety of precious and semiprecious materials to create a unique necklace.

**Educational Function**

In the past, many people could not read and art was often created to provide visual instruction. Artists produced artworks, such as symbols painted on signs, to impart information. Viewers could learn from their artworks. In the Middle Ages, artists created stained-glass windows, sculptures, paintings, and tapestries to illustrate stories from the Bible or about the rulers of a kingdom. In addition, when we look at art from the past, we learn from it. Art from other places and other times can tell us what people did. Paintings such as Anne of Cleves (Figure) show us people from the past, what they wore, and how they looked.

**Topic 005**

**The art history operations**

You can develop your appreciation for a work of art by gathering information about the artist and the time period in which the work was created. This is the historical and cultural context of the work. The art history operations are a four-step approach for organizing the way you gather information about a work of art. The names for the four steps of art history operations are description, analysis, interpretation, and judgment. For art history operations, however, there are different definitions for the terms and different questions to be answered.

**Description:** When, where, and by whom was the work done?

**Analysis:** What is the style of the work and can the work be associated with an art movement?

**Interpretation:** How did time and place affect the artist's style, in terms of subject matter, composition, and content?

**Judgment:** Is the work considered to be significant in the history of art?

**Step One: Description**

During this step, you will look for information about the work of art. You want to know who did it, when, and where it was done. If you were looking at an original work of art, you would look for the artist's signature and the date on the work itself.

**Step Two: Analysis**

During analysis, you examine the work and look for information about the artist's style. Style is like handwriting. No two people have exactly the same handwriting and no two artists have exactly the same style. Individual style is the artist's personal way of using the elements and principles of art to express feelings and ideas. To analyze the style of one artist, you will need to see several works by the same artist.

**Step Three: Interpretation**

In order to find the answers to this step, you will have to do some research. You will discover that the artist was active in a group of young, adventurous artists in Germany who called themselves Die Brücke (The Bridge) and that their work was part of a larger movement known as German Expressionism. In order to interpret his work, you would need to find out what other artists influenced him, details about his life, and information about his surroundings.

**Step Four: Judgment**

Once again you must research to find out the importance of this work in the history of art. You must discover what different art historians have to say about Kirchner and use their assessments to help you shape your own. You can also discover if Kirchner influenced other artists, which would help you judge his importance.

## Topic 006

## Difference between Art & Design

### Definition of Design

- The use of skill and imagination in the creation of aesthetic (concern with beauty) objects, environments, or experiences that can be shared with others.
- Design means just to select something from the environment and to arrange them aesthetically.
- The design has meant different things to different people at different times in history.
- Design is defined as "Self-Expression".
- The design could be called a "language of visual signs" (to convey moods, ideas, or general emotions.
- Design can describe several things.
    - A study of creative skill.
    - A process of using the creative skill.
    - A product of the creative skill.
    - Or the audience's experience with the creative skill.

### Definition of Art

Art is a diverse range of human activities in creating visual artifacts-artworks, expressing the author's imaginative or technical skill, intended to be appreciated for their beauty or emotional power.

| **Difference between Art & Design** | |
|---|---|
| **Art** | **Design** |
| Good art inspires. | Good design Motivates. |
| Good art is interpreted | Good design is understood |
| Good art is a taste | Good design is an opinion |
| Good art is a talent | Good design is a skill |
| Good art sends a different message to everyone. | Good design sends the same message to everyone. |

## Topic 007

## Difference between Art & Craft

**What is Craft?**

- A craft is a profession that requires particular skills and knowledge of skilled work.
- An activity that involves making something in a skillful way by using your hands.
- A job or activity that requires special skill.
- Objects made by skillful use of the hands.

| **Difference between Art & Craft** | |
|---|---|
| **Art** | **Craft** |
| Art is a form of work that expresses emotions and expressions. | Craft is a form of work, which has a physical form just like in moulding and carving. |
| Art is seldom. Duplication is not possible in art forms. | While Craft is quantified. One can create duplicate craft forms. |
| Art forms move people emotionally. | Crafts attract people. |
| Art is known to come out of the heart and soul. | Crafts are a product of the mind. |
| In art, it is the emotions that flow out | Craft no emotion is involved. |
| Art comes out from a person's innate talents. | Craft is the result of experience. |

## Topic 008

## The Elements of Art

The elements and principles of design are the building blocks used to create a work of art. The elements of design can be thought of as the things that make up a painting, drawing, design, etc. Good or bad - all paintings will contain most of if not all, the seven elements of design.

**THE ELEMENTS OF DESIGN**

**LINE**

The line can be considered in two ways. The linear marks made with a pen or brush or the edge created when two shapes meet.

**SHAPE**

A shape is a self-contained defined area of geometric or organic form. A positive shape in a painting automatically creates a negative shape.

**DIRECTION**

All lines have a direction - Horizontal, Vertical, or Oblique. Horizontal suggests calmness, stability, and tranquility. Vertical gives a feeling of balance, formality, and alertness. Oblique suggests movement and action

**SIZE**

Size is simply the relationship of the area occupied by one shape to that of another.

**TEXTURE**

The texture is the surface quality of a shape - rough, smooth, soft hard glossy, etc. Texture can be physical (tactile) or visual.

**COLOUR**

Also called Huesee notes on color

**VALUE**

Value is the lightness or darkness of a color. Value is also called Tone.

A symbol is something that stands for, or represents, something else. In a spoken language, words are symbols. The word chair stands for a piece of furniture that has a seat, a back, legs, and sometimes arms. In the language of art, we use visual symbols to communicate ideas. The basic visual symbols in the language of art are known as the elements of art. Just as there are basic kinds of words, such as nouns and verbs, so, there are basic kinds of art elements. These are:

Line, shape and form, space, color, value, and texture.

The elements are the visual building blocks that the artist puts together to create a work of art. No matter how a work is made, it will contain some or all of these elements. When you look at an image, it is difficult to separate one element from another. For example, when you look at Figure, you see a shiny, round bowl outlined with a thin yellow line filled with bumpy, red raspberries.

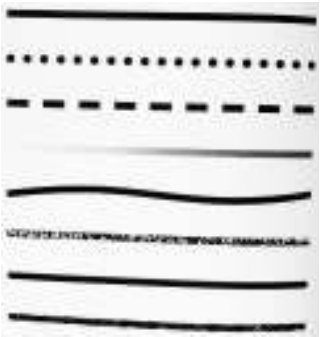
However, rather than seeing the elements of texture (shiny and bumpy), color (red), shape (round), and line (thin and yellow) separately, you see the bowl of raspberries as a whole. You visually "read" the elements together.

Sometimes the differences between the elements are not clear-cut. A line may be so wide that it looks like a shape, or an artist may manipulate light and dark values to indicate different surface textures. Look at the variety of textures in the above figure.

## Topic 009

## The Element of Line

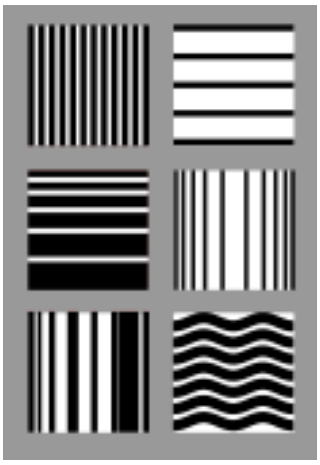
### Line



The line is probably the most fundamental of all the elements of design. It is the starting place for most artistic creation whether one is starting a fine drawing or painting or even sketching ideas for a sculpture. The most design begins with a line. So what is the line?

A math teacher would say that line consist of only one dimension, length. In the real world of creating art through a one-dimensional line would not be practical. A more useful definition might be that line is the path of a dot, point, etc. through space and that it always has more length than thickness. Lines are not all the same, especially in art.

**Types:**



Angle: Horizontal, Vertical, Diagonal, Curved, Zigzag

Expressive: Hard, Sharp, Straight, Geometric, Organic, Smooth, Soft, Flowing, Loopy, Wavy.

Gestural: Sing, Whisper, Drip, Bleed, Splash

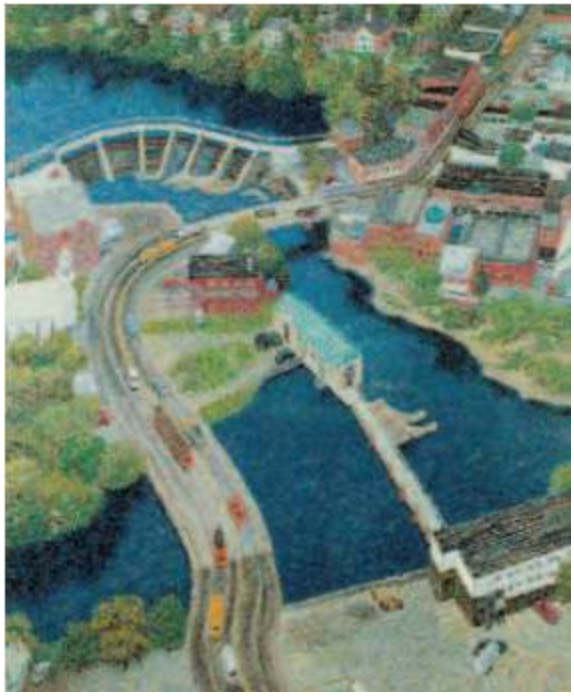
Diagrammatic or Contour Lines

Structural Lines, Hatching, Cross Hatching

Lines are everywhere. You can see lines in the grain of a piece of wood or the cracks on a sidewalk. Lines are used to creating words, numbers, and symbols. They are also used to create art. In the drawing, the line is an element of art that is the path of a moving point through space.

**What Is Line?**

Artists use lines to lead your eyes through a work of art. This is because it takes a movement to make a line. When you see a line, your eyes usually follow its movement. Lines can lead your eyes into, around, and out of visual images, as in the painting in Figure. Notice how the artist uses the line of the highway to pull your eyes into the artwork.



A line has width as well as length, but usually, the width of a line is very small compared with its length. In fact, a line is thought of as being one-dimensional. It's one dimension is the length. Dimension means the amount of space an object takes up in one direction. Two-dimensional objects have height as well as width and three-dimensional objects have height, width, and depth.

Artists create lines in many ways. A line can be drawn on paper with a pencil or scratched into wet clay with a stick. Of course, the world is full of lines that were not drawn with a tool. Some thin, solid objects look like lines. Examples are tree trunks, yarn, spider webs, and wires.

These items look like lines because length is their most important dimension. Some lines that we think we see in nature really do not exist. For instance, when you look at the edges of shapes, you think of lines.

In the above figure, notice that there are no black lines around the outside of each petal. A line that shows or creates the outer edges of a shape is an outline.

Implied lines are a series of points that the viewer's eyes automatically connect. Implied lines are suggested rather than real lines. A series of dots or dashes, a line of machine stitches, or a trail of wet footprints can create an implied line. A group of shapes arranged in a row can also create an implied line. The figure below shows, Abrasha artist has created a Hanukkah menorah that holds nine cone-shaped candles. The round tops of the cones create an implied line that leads your eyes across the top of the menorah.

## Topic 010

### Kinds of Lines

There are five basic kinds of lines: vertical, horizontal, diagonal, curved, and zigzag.

Vertical lines move straight up and down they do not lean at all. A vertical line drawn on a piece of paper is perpendicular to the bottom edge of the paper. It is also perpendicular to the horizon (the line where earth and sky seem to meet). When you stand up straight, your body forms a vertical line.

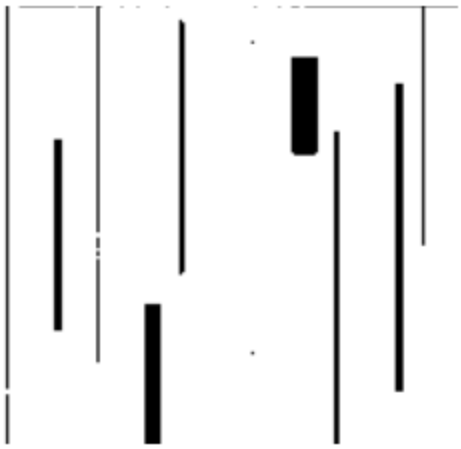


Figure: Vertical lines

Horizontal lines are parallel to the horizon. They do not slant. When you lie flat on the floor, your body forms a horizontal line.

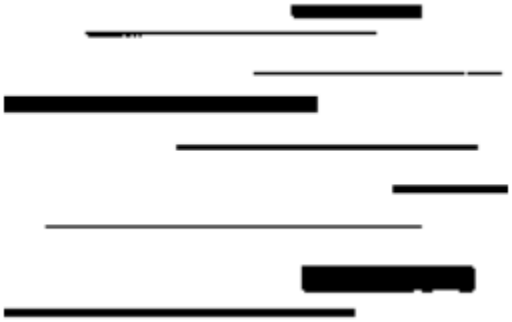


Figure: Horizontal lines

Diagonal lines slant. Diagonals are somewhere between a vertical and a horizontal line. Diagonals look as if they are either rising or falling. Imagine you are standing straight up; then, with your body stiff, you fall to the floor. At any point during your fall, your body forms a diagonal line.

Figure: Diagonal lines

Zigzag lines are made from a combination of diagonal lines. The diagonals form angles and change direction suddenly.

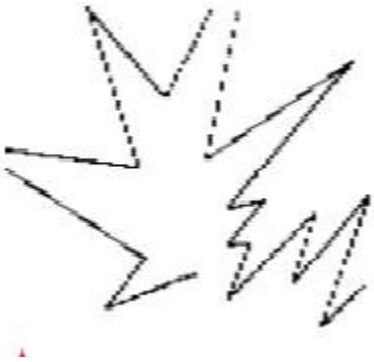


Figure: Zigzag lines

Curved lines change direction gradually. When you draw wiggly lines, you are putting together a series of curves. Other kinds of curved lines form spirals and circles.

Figure: Curved lines

## Topic 011

### Line Variation

Lines vary in appearance in five major ways:

**Length:** Lines can be long or short.

**Width:** Lines can be thick or thin.

**Texture:** Lines can be rough or smooth.

**Direction:** Lines can move in any direction, such as vertical, horizontal, or diagonal.

**Degree of the curve:** Lines can curve gradually or not at all, become wavy, or form spirals.

These five variations can be combined in many ways. You can make long, wide lines; rough, short lines; and smooth, curved lines.

Angle: Horizontal, Vertical, Diagonal, Curved, Zigzag

Expressive: Hard, Sharp, Straight, Geometric, Organic, Smooth, Soft, Flowing, Loopy, and Wavy.

Gestural: Sing, Whisper, Drip, Bleed, Splash

Diagrammatic or Contour Lines

Structural Lines, Hatching, Cross Hatching

## Topic 012

### The Expressive Qualities of Line

Depending on its direction, a line can express different ideas or feelings. This is why the line is an important element in the language of art. Vertical lines can make certain objects look taller. For example, vertical lines on wallpaper can make low ceilings seem higher. Clothing designers use vertical lines to make short people look taller and heavy people look thinner.

**Line Movement**

Vertical lines are static, or inactive. They appear to be at rest. For this reason, they express stability. Artists use them to show dignity, poise, stiffness, and formality. Horizontal lines are also static. They express feelings of peace, rest, quiet, and stability. They give a feeling of permanence or solidarity. Because we stand on solid horizontal ground, horizontal lines make us feel content, relaxed, and calm. Curved lines change direction, they express activity. How much activity they express depends on the type and direction of the curve. The less active the curve, the calmer the feeling. Spiral curves wind around a central point. They are hypnotic and draw the eye to their center. Curved lines are often used in decorative arts to suggest a feeling of luxury. Diagonal lines express instability, tension, activity, and excitement. Since they can appear to be either falling or rising, they sometimes make a viewer feel uncomfortable. Artists use them to add tension or to create an exciting mood. However, when two diagonals meet and seem to support each other, as in the roof of a house, they appear more stable. Zigzag lines create confusion. They are extremely active and may evoke feelings of excitement and nervousness. The degree of intensity is indicated by the direction of the zigzag. Zigzags that move horizontally, such as those across the top of a picket fence, are less active than the irregular zigzags of a streak of lightning.

## Topic 013

## Contour Drawing

A contour line defines the edges and surface ridges of an object. A contour line also creates a boundary separating one area from another. Learning how to contour draw will add to your drawing skills as well as to your ability to observe and understand objects.

When drawing contours, let your eyes follow the contour of the object you are drawing. Move your pencil at the same speed as your eyes. Do not lift the pencil from the paper. The line should be continuous. Draw the line slowly and with care. Concentrate in order to draw accurately.

## Topic 014

### Gesture Drawing

A gesture is an expressive movement. The purpose of drawing gestures is to capture the feeling of motion. A gesture drawing uses very little detail.

Lines showing gestures are drawn quickly. They should be sketched freely and loosely even recklessly in order to capture movement. Unlike contours, they represent the interior of an object. Your gesture drawings may look like scribbles at first, but this is acceptable. Concentrate on showing position and movement.

## Topic 015

### Calligraphic Drawing

The word calligraphy means beautiful handwriting. Calligraphy is often associated with Asian writing and art. In China and Japan, calligraphy is used to form characters that represent the language. However, characters are more than just a letter of the alphabet. They are like

pictures. They can represent an idea, an object, or a verbal sound. The Chinese and Japanese use the same types of calligraphic lines and brushstrokes in their paintings. In fact, in the Chinese language, the words writing and painting are represented by the same character.

Calligraphic lines are usually made with brushstrokes that change from thin to thick in one stroke. To make a very thin line, use the tip of the brush. As you press on the brush and more of it touches the paper, the line becomes wider.

## Topic 016

### Shapes and Forms

All objects are either shapes or forms. Rocks, puddles, flowers, shirts, houses, chairs, and paintings are all shapes and forms. The words shape and form are often used interchangeably in everyday language, but in the language of art, they have very different meanings.

**The Element of Shape**

A shape is a two-dimensional area that is defined in some way. A shape may have an outline or a boundary around it, or you may recognize it by its area. For instance, if you draw the outline of a square on a sheet of paper, you have created a shape. You could also create the same shape without an outline by painting the area of the square red.

You see many two-dimensional shapes every day. They are found in most designs, which in turn can be seen on many flat surfaces. Look for shapes on such things as floor coverings, fabrics, and wallpapers. Floors and walls are two-dimensional shapes; so are tabletops, book pages, posters, and billboards. The images you create with your computer and the images in the handheld and computer games you play may have the illusion of depth, but they are also two-dimensional shapes.

**Types of Shapes**

There are two general categories that are used to describe shapes.

**Geometric** and **Free-Form** or Organic Shapes

## Topic 017

## Geometric Shapes

All shapes can be classified as either geometric or free-form. Geometric shapes are precise shapes that can be described using mathematical formulas.

The basic geometric shapes are the circle, the square, and the triangle. All other geometric shapes are either variations or combinations of these basic shapes. Some of the

variations include the oval, rectangle, parallelogram, trapezoid, pentagon, pentagram, hexagon, and octagon. Geometric shapes are used for decoration, uniformity, and organization.

## Topic 018

### Free-Form Shapes

Free-form shapes are irregular and uneven shapes. Their outlines may be curved, angular, or a combination of both. They often occur in nature. Another word that may be used to describe free-form shapes is organic. Organic is used when we talk about the shapes that are silhouettes of living things such as clouds, puddles, trees, leaves, rocks, and so on.

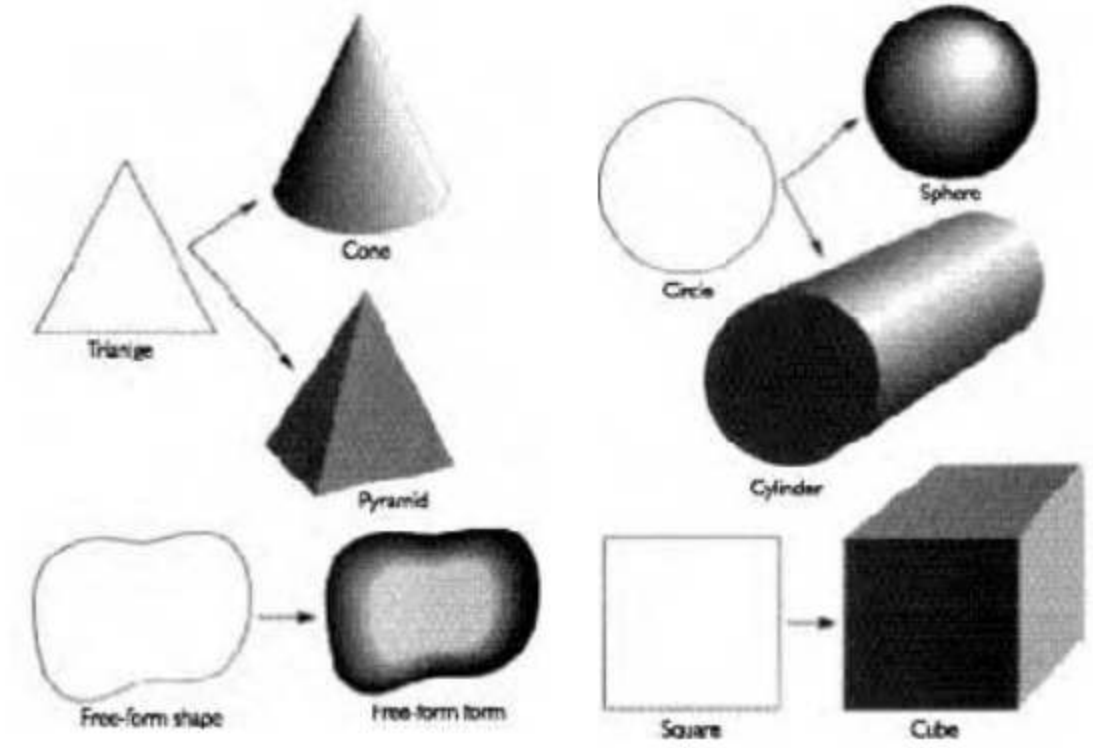
## Topic 019

## The Element of Form

### Forms

Although the words shape and form are often used interchangeably in everyday language, they have different meanings in the language of art. Forms are objects having three dimensions. Like shapes, they have both length and width, but forms also have depth. You are a three-dimensional form; so is a tree or a table.

Two-dimensional shapes and three-dimensional forms are related. The end of a cylinder is a circle. One side of a cube is a square. A triangle can “grow” into a cone or a pyramid.



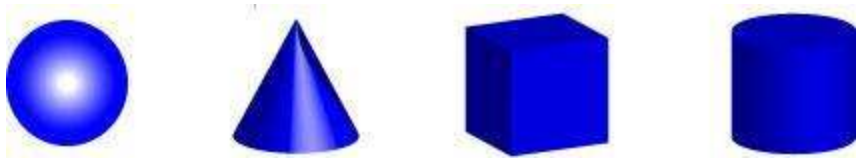

**Types of Form**

There are two general categories that are used to describe Form. **Geometric** and **Free-Form** or Organic Form. Shapes, forms may be either geometric or free-form.

## Topic 020

### Geometric Forms

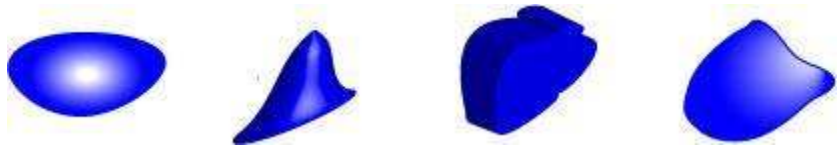
As with geometric shapes. Geometric forms are based on mathematical descriptions and used in construction, for the organization, and as parts in machines. Since they are three dimensional (3D) instead of two dimensional, they are objects such as cubes, cylinders, cones, and spheres. They are often the type of form that man-made objects are constructed with.



## Topic 021

### Free-Form or Organic Forms

Free-form forms are irregular and uneven three-dimensional objects such as stones, puddles, cloud formations, mountains, trees, and bushes are all relatively free-form. Animals and even humans tend to be more free-form too, as they are ever-changing forms.



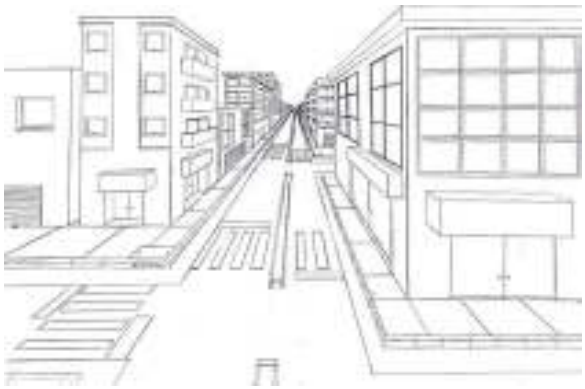
## Topic 022

### Element of Space

Space is the distance or area around or between elements of an artwork. The illusion of depth is created on a flat surface through the use of linear perspective, overlapping elements, size, level of detail, color, and value. Space is often categorized as positive or negative, with positive space referring to the subject or physical mass of the art, and negative space referring to the background or volume around it.

**Linear and Curvilinear Perspective.**

A system of drawing used to show objects receding in space, in the same manner, we perceive them in three dimensions. The basic idea is that objects appear smaller as they recede, and therefore parallel lines will appear to grow closer and meet as they reach the horizon (at their vanishing point). Common types of linear perspective include one point, two points, and three-point perspective, referring to how many axis or directions each object is shown to recede to. There are also four, five, and six-point perspective systems, which are curvilinear and can be used to create fisheye views.



Space is the element of art that refers to the emptiness or area between, around, above, below, or within objects. Space refers to both outer space and inner space. Rockets move through outer space to explore other planets. People move through the inner space of rooms and buildings. Space can be flat and two-dimensional, such as the space of a window. Space can also be three-dimensional, such as the space filled with water in a swimming pool.

## Topic 023

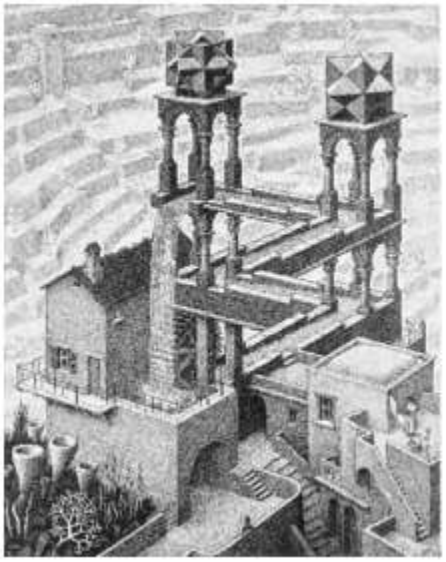
### Positive and Negative Spaces

In both two- and three-dimensional art, the shapes or forms are called the positive space or the figure. The empty spaces between the shapes or forms are called negative spaces or ground. For example, in a portrait, the image of the person is the positive space; the negative space is the area surrounding the person.

The shape and size of negative spaces affect the way you interpret positive spaces. Large negative spaces around positive spaces may express loneliness or freedom. When the positive spaces are crowded together, you may feel tension or togetherness.

The full meaning of work depends on the interaction between the positive and negative spaces. It is not always easy to tell which are the positive spaces and which are the negative spaces in two-dimensional art. Sometimes it is difficult to identify the negative space. This is because some artists give equal emphasis to both the figure and the ground.

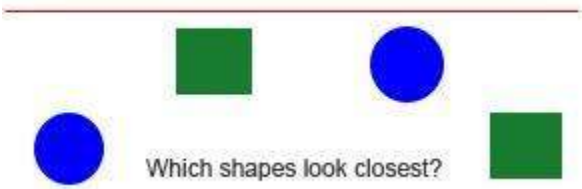
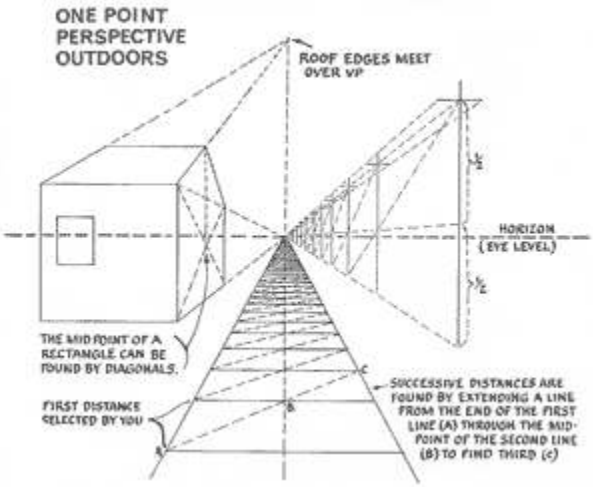
Sometimes artists even try to confuse the viewer. They create positive and negative spaces that reverse themselves while you are looking at them. These visual puzzles fascinate some viewers.



## Topic 024

### Creating the Illusion of Space

| | |
|---|---|
| **Size:** larger objects appear closer, smaller further away | |
| **Overlap:** partially covering one shape (an object with another makes the one in front appear closer. | |

| | |
|---|---|
| **Placement:** where a shape or object is in relationship to the horizon line creates depth. Things closer to the horizon line appear further away. Objects closer to the bottom or top of your paper (canvas, etc.) appear closer. |   |
| **Atmospheric perspective:** objects, as they recede into the distance, begin to lose color brightness, and detail. | |
| **Shading:** adding light and shadow to the surface of objects to mimic the way real objects would appear under the same lighting. | |
| **Linear Perspective:** this is a system of drawing developed during the Renaissance period of history (about 1400-1500). It use lines that converge on vanishing points to achieve a more realistic illusion of space. Linear perspective is described by the number of vanishing points used- one point, two point or three point. Type most often are |   |

| | |
|---|---|
| used alone, but they may be combined in complex drawings or painitngs. | |

## Topic 025

## Space and Its Relationship to Shape and Form

Shapes and forms exist in space. Shapes and forms are defined by the space around and within them. They depend on space for their existence. This is why it is important to understand the relationship of space to shapes and forms.

## Topic 026

## Color and its Properties

The visible spectrum of radiation reflected from an object. Terms used to talk about color include hue, intensity or saturation, value or brightness, tint, shade, tone, temperature (warm, cool, neutral), and various color harmonies or schemes such as monochromatic, analogous, and complementary.

Color is the most expressive element of art. It shares a powerful connection with emotion. That relationship is why we hear people say, “I’m feeling blue,” or, “She was green with envy.” The connection of color to emotion is also illustrated in a question we often ask friends—“What’s your favorite color?” Almost everyone has a favorite color. It might remind us of a favorite childhood toy or a piece of clothing that we love to wear. Our appreciation of color affects many of the choices we make.

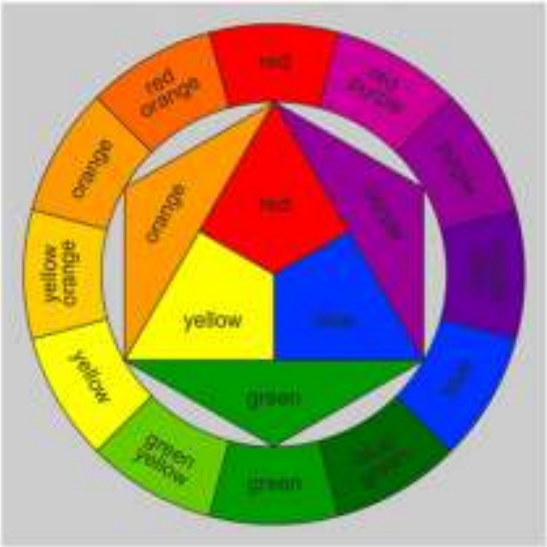
**Hue:** Hue is the name of a color.

**Intensity or Saturation** – The purity (brightness or dullness) of the color.

**Tint.** A hue with white added to it or applied thin enough so that a white background material (paper, canvas, etc.) shows through.

**Shade.** A hue with black added to it.

**Tone.** A hue with gray added to it. Primary, secondary and tertiary colors.




## Topic 027

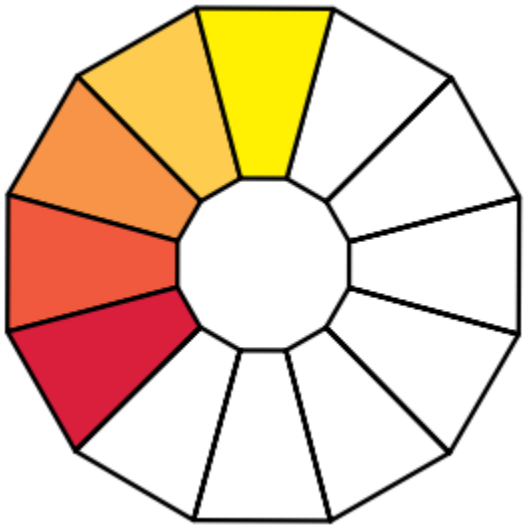
## Monochromatic & Analogous Colors

### Monochromatic Colors

Monochrome means one color. A monochromatic color scheme is a color scheme that uses only one hue and the tints and shades of that hue. Because this is such a limited scheme, it has a strong, unifying effect on a design. It is very easy to organize furniture or clothing using monochromatic colors. The drawback to a monochromatic color scheme is that it can be boring.

**Analogous Colors**

Analogous colors are colors that sit side by side on the color wheel and have a common hue (see Figure). Violet, red-violet, red, red-orange, and orange all have red in common. A narrow color scheme would be limited to only three hues, such as violet, red-violet, and red. An analogous color scheme creates a design that ties one shape to the next through a common color.



## Topic 028

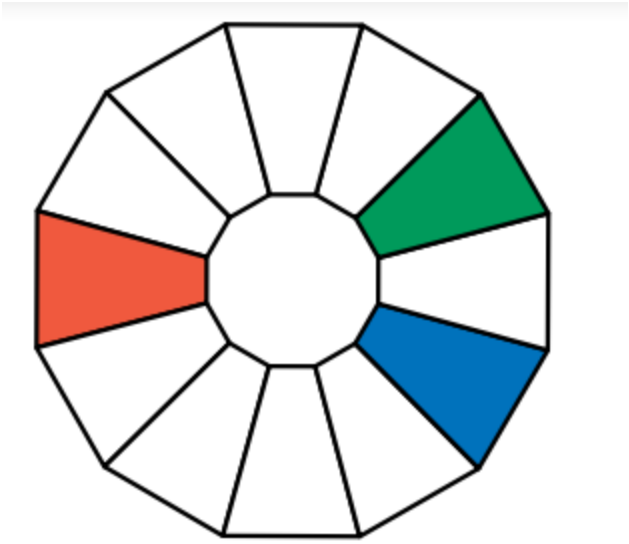
## Complementary & Split Complements Colors

### Complementary Colors

The strongest contrast of a hue is produced by complementary colors. When a pair of high-intensity complements are placed side by side, they seem to vibrate. It is difficult to focus on the edge where the complements touch. Some artists use this visual vibration to create special effects. They make designs that sparkle, snap, and sizzle as if charged with electricity. Complementary color schemes are exciting. They are loud, and they demand to be noticed. They are frequently used to catch the viewer's attention. Colors that are opposite each other on the color wheel are considered to be complementary colors (for example: red and green).

### Split Complements

A split complement is the combination of one hue plus the hues on each side of its complement (see Figure). This is easier to work with than a straight complementary scheme because it offers more variety. For example, start with red-orange. Check the color wheel to find its complement, blue-green. The two hues next to blue-green are blue and green. Red-orange, blue, and green form a split-complementary color scheme.



## Topic 029

### Color Triads

A color triad is composed of three colors spaced an equal distance apart on the color wheel. The contrast between triad colors is not as strong as that between complements. The primary triad is composed of red, yellow, and blue. The secondary triad contains orange, green, and violet (see Figure). A high-intensity primary triad is very difficult to work with. The contrast between the three hues is so strong that they might make people uncomfortable. A triad can be made more comfortable to the viewer by changing the intensity or values. A triad of secondary colors is less disturbing.

## Topic 030

## Warm and Cool Colors

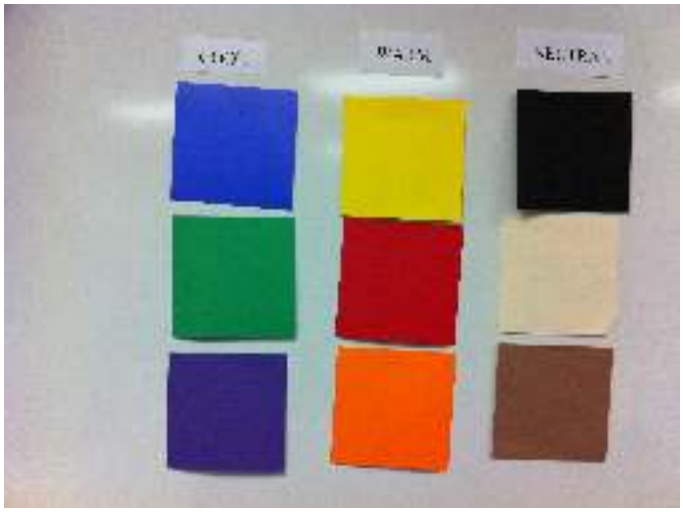
### Color Temperature

**Warm colors**: Reds, oranges, and yellows are said to be warm colors because of their visual relationship to sources of heat and light. Objects or elements with these colors will tend to appear energetic and exciting, as well as more forward in space.

**Cool colors:** Blues, greens and violets are said to be cool colors. Objects or elements with these colors will tend to appear calming and soothing, as well as farther back in space.

Warm colors are usually associated with warm things, such as sunshine or fire. Cool colors are usually associated with cool things, such as ice, snow, water, or grass. Warm colors seem to move toward the viewer and cool colors seem to recede or move away.

**Neutral colors**: Blacks, grays, browns, tans, beiges, and whites. Browns, tans, and beiges are slightly warm; blacks, grays, and whites can be slightly cool or warm. Neutral colors, with their low intensity, do not clash with other colors. They can serve as backgrounds, help tie together broad ranges of colors, and balance out more intense colors that would be overpowering on their own.



## Topic 031

### Color spectrum

When light passes through a wedge-shaped glass, called a prism, the beam of white light is bent and separated into bands of color, called the color spectrum. The colors of the spectrum always appear in the same order: red, orange, yellow, green, blue, and violet. A rainbow is a natural example of a spectrum. Rainbows occur when sunlight is bent by water, oil, or a glass prism. You can find rainbows in the sky after a storm, in the spray from a garden hose, or in a puddle of oil.

## Topic 032

### Elements-Value and Texture

**Value**

How light or dark an object or element is, independent of its color. Shading uses the value to depict light and shadow and show volume/form.

In general, work using a full range of values will stand out more and be visually richer and more pleasing. Purposely using a limited range of values (all darks, grays, or lights) can set the mood of the piece, from mysterious to peaceful to ethereal. Work that uses only very bright

and very dark values, with no grays or middle tones, is very contrasty and can be very bold, stark, and stylized.

The term value is used in the language of Art to refer to the "value" of light. The more light, the higher the value. White is the highest or lightest value. On the other hand, black is the lowest or darkest value. Colors have value as well. Yellow for example has a relatively high (light) value, while violet has a relatively low value (dark).

**So why is value important?**

Value is very important to drawing and painting because value changes are what creates contrast. Contrast is needed to help us see and understand a two-dimensional work of art. For example, if the was no value contrast between the words on this page and the background; you would have difficulty reading what is here.

Value contrasts can also create interest in artworks. Our eyes tend to be drawn to areas of high contrast, so artists use this to show us what they think is important.

**Value Scales**

Values scales are charts that demonstrate the changing values of a tone. A typical value scale has incremental steps running from dark to light or vice versa. A scale may also be a continuous gradient of tones; where the change is blended and tonal steps are not visible. Here are an example of both types.

**Texture**

The tactile sensation or feel of a surface (rough, smooth, spiky, etc.) or how something appears to feel.

Texture refers to the surface quality in a work of art. We associate textures with the way that things look or feel. Everything has some type of texture. We describe things as being rough, smooth, silky, shiny, fuzzy, and so on. Some things feel just as they appear; this is called **real or actual texture**. Some things look like they are rough but are actually smooth. A texture that is created to look like something it is not, is called **visual or implied texture.**

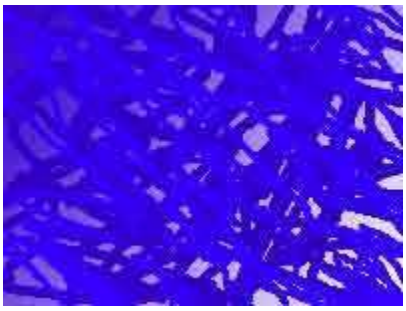
Texture may be used in a work of art to:

- create visual interest or a focal point in a composition
- to create contrast within a design composition
- to help visually balance a design composition

**Real Texture**

Visual texture is the real thing. Real texture cannot be represented here because a computer screen, even with the highest quality photographs can only create simulate textures. However for the purpose of providing examples assume that these images are real.

**Visual or Implied Texture**



Visual or implied texture can be **simulated** or **invented**. The simulated texture is the type that is created to look like something it is not. For example, in drawing or painting of a cat where its fur is made to look like real fur. Invert texture, on the other hand, may look rough, smooth, or any other feel but is purely made up by the artist. It does look like a "real" texture.

**Topic 033**

### How You Perceive Texture

You perceive texture with two of your senses: touch and vision. Infants learn about their environment by touching objects and by putting them into their mouths. Toddlers are attracted to all objects that are within their reach. When you look at surfaces, you are able to guess their textures because you have learned how textures feel. Your eyes tell you what something would feel like if you were to touch it.

When you actually touch something to determine its texture, you experience tactile texture, the texture you feel. When you look at a photograph of a texture, such as velvet, leather, concrete, or ice, you see surface patterns of light and dark that bring back memories of how those objects actually feel. When this happens, you are experiencing visual texture, the illusion of a three-dimensional surface. If you touch visual textures, you do not feel what your eyes told you to expect.

There are two kinds of visual texture: simulated and invented. Simulated textures imitate real textures. Plastic tabletops can be made to look like wood. Vinyl flooring can be made to look like ceramic tile or stone. Manufactured fabrics imitate natural leather and fur. Invented textures appear as two-dimensional patterns created by the repetition of lines or shapes. These patterns do not represent real surface qualities, but the patterns of light and dark suggest real texture. The purpose of invented texture is to create decorated surfaces that evoke memories of unusual textures.

## Topic 034

### The Principles of Art

After you have learned to recognize the elements of art, you will learn the ways in which the elements can be organized for different effects. When you learn a language, you learn the

rules of grammar by which words are organized into sentences. Without these rules, people would find it difficult to communicate.

Visual images are also organized according to rules. The rules that govern how artists organize the elements of art are called the principles of art. They also help artists organize the art elements for specific effects. The principles you will learn about are Balance, Proportion, Emphasis, Movement, Pattern, Rhythm, Variety, Harmony, and Unity. When the elements and principles of artwork together to create a sense of wholeness, unity is achieved. The elements and principles of art are often referred to as the formal qualities in artworks.

## Topic 035

## Principles-Balance

### Balance

Distribution of interest or visual weight draws the viewer's attention symmetric, asymmetric, and radial. Balance is the concept of visual equilibrium and relates to our physical sense of balance. It is a reconciliation of opposing forces in a composition that results in visual stability. Most successful compositions achieve balance in one of two ways: symmetrically or asymmetrically**.**

Balance in a three-dimensional object is easy to understand; if balance isn't achieved, the object tips over. To understand balance in a two-dimensional composition, we must use our imaginations to carry this three-dimensional analogy forward to the flat surface.

## Topic 036

## Symmetrical, Asymmetrical, and Radial Balance

### Symmetric or Formal Balance

One part of something duplicates another part - it is a type or class of pattern mirror image formal balance. Symmetrical balance can be described as having equal "weight" on equal sides of a centrally placed fulcrum. It may also be referred to as formal balance. When the elements are arranged equally on either side of a central axis, the result is Bilateral symmetry. This axis may be horizontal or vertical. It is also possible to build formal balance by arranging elements equally around a central point, resulting in radial symmetry.

**Asymmetric Balance**

This is a type of balance created by unlike things. Larger/smaller, regular shape, irregular shape dull bright texture smoother. Asymmetrical balance, also called informal balance, is more complex and difficult to envisage. It involves the placement of objects in a way that will allow objects of varying visual weight to balance one another around a fulcrum point. This can be best imagined by envisioning a literal balance scale that can represent the visual "weights" that can be imagined in a two-dimensional composition. For example, it is possible to balance a heavyweight with a cluster of lighter weights on equal sides of a fulcrum; in a picture, this might be a cluster of small objects balanced by a large object. It is also possible to imagine objects of equal weight but different mass (such as a large mass of feathers versus a small mass of stones) on equal sides of a fulcrum. Unequal weights can even be balanced by shifting the fulcrum point on our imaginary scale.

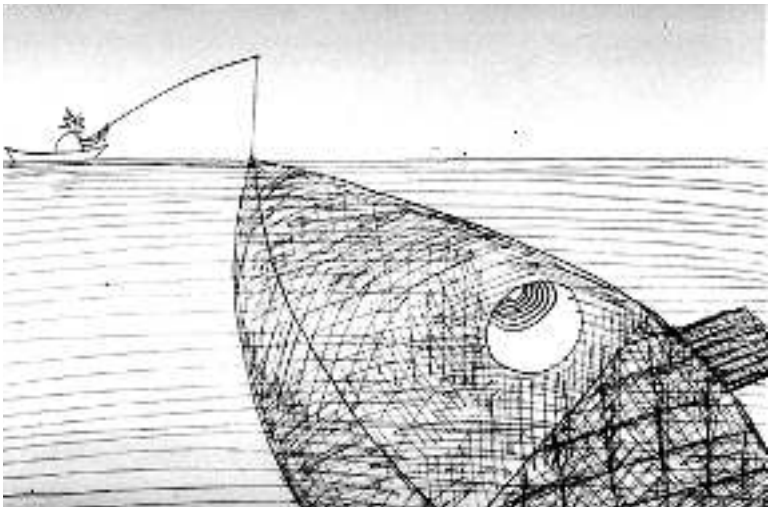
**Radial Balance**

Balance is created by distributing parts evenly in a radial manner around the center point.

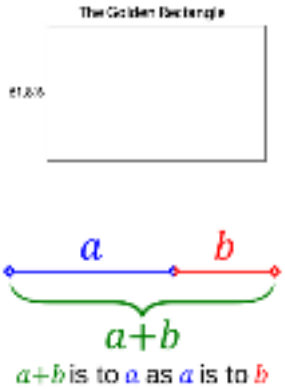
**Topic 037**

**Principles-Proportion and Scale**

Proportion is the relationship of sizes between different parts of a work. For example, how wide it is compared to how tall it is. Some proportions, such as the golden ratio and the rule of thirds, are thought to be more naturally pleasing. The scale is the size of something compared to the world in general - an artwork might be termed miniature, small scale, full scale or life-size, large scale or larger than life, or monumental.



Golden ratio if their ratio is the same as the ratio of their sum to the larger of the two quantities.




Rule of Thirds

The guideline proposes that an image should be imagined as divided into nine equal parts by two equally spaced horizontal lines and two equally-spaced vertical lines, and those important compositional elements should be placed along these lines or their intersections

## Topic 038

### Realistic Proportion

During the Renaissance in Italy, there was a renewed interest in art and literature. Ancient Greek and Roman sculptures were discovered, and artists were inspired to create works with the realistic proportions of the ancient masters. To better understand the human body, the artists Leonardo da Vinci and Michelangelo Buonarroti dissected cadavers in secret because dissection was illegal at that time.

Michelangelo's statue of David is an outstanding example of Renaissance proportional accuracy. The artist was asked to create a bigger than life-size figure of David (see Figure) for the façade of the Cathedral in Florence. When it was finished, the people decided that it was too important to be placed high up on the cathedral. Instead, it was placed in the main square and became a symbol of the city of Florence.

Before the invention of photography, artists were hired to paint portraits to record accurate information about real people. A contemporary American artist, Marisol, painted in the Pop style in the 1960s. She has used an unusual combination of materials, yet she still uses accurate proportions for all of the figures.

## Topic 039

### Principle-Emphasis

Emphasis is created by visually reinforcing something we want the viewer to pay attention to.

The main areas of emphasis are:

- Focal points
- Dominant
- Sub-dominant
- Subordinate

**Strategies**

Isolation, leading lines, and convergence, contrast, anomaly, size, placement, framing, Selective Coloring, focus and depth of field, and absence of focal points are some of the strategies used to help create these degrees of importance.

**Isolation**

**Leading lines and convergence**

**Contrast**

**Anomaly**

**Size**

**Placement**

**Framing**

**Focus and depth of field**

**Selective Coloring**

**Absence of focal points**

## Topic 040

## Emphasizing as an Element and Area

### Emphasizing an Element

If the artist chooses to emphasize one element, all the other elements of the work are made subordinate, or less important. The dominant, or most important, element affects the viewer's perception of the total work. This element also affects the way in which all the separate items and elements in the work are perceived.

Sometimes the dominant element is so strong that the whole work seems to be drenched in that element. Rauschenberg's Red Painting is saturated with the color red. Even though he has used a variety of textures to create different areas, the redness takes on a meaning all its own. It affects the viewer's perception of the painting as a whole. It also affects the viewer's perception of the separate parts of the work.

**Emphasizing an Area**

Sometimes a specific area in a work of art is emphasized. This area, called the focal point, is the first part of a work to attract the attention of the viewer. The other areas are subordinate to the focal point. Beaux used value like a spotlight to emphasize one important area "a focal point" in her painting, Ethel Page.

It is possible for a work of art to have more than one focal point. Artists must be careful about this, however. Too many focal points cause the eye to jump around and will confuse the viewer. Artists must also determine the degree of emphasis needed to create a focal point. This usually depends on the purpose of the work.

## Topic 041

### Principles- Movement

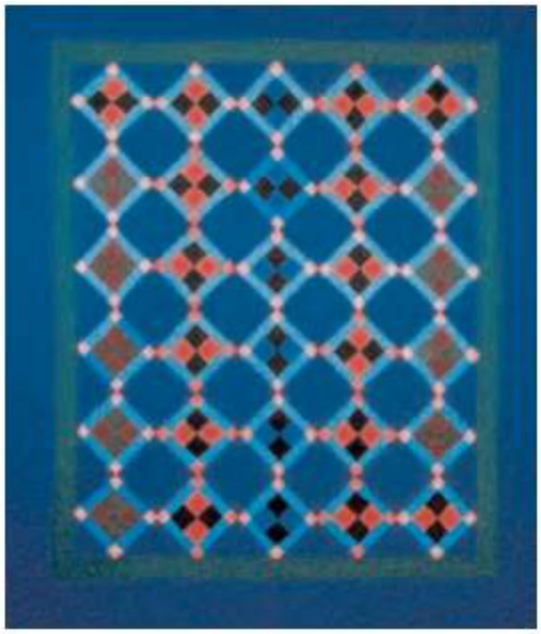
Visual movement is the principle of art used to create the look and feeling of action and to guide the viewer's eyes throughout the work of art. In Figure, the artist has used visual movement to tell her story. Xiong has arranged the figures and objects in her art using visual rhythm to create a sense of movement. The main beat is Xiong's family. Notice how the figures change slightly from one appearance to the next.

One group of artists tried to do more than controlling the way in which viewers looked at works of art. This group of artists called the Futurists, used rhythm to capture the idea of the movement itself. The Futurists used the word dynamism to refer to the forces of movement. They believed that nothing was solid or stable and that art should show such dynamism. In their artworks, the dynamic movement of forms is shown by slanting and overlapping shapes. In the below Figure, the artist, Joseph Stella, captures the excitement and movement of the Amusement Park at Coney Island. A frenzy of movement is created through the use of rhythms and patterns of colors and shapes.

## Topic 042

### Principles- Pattern

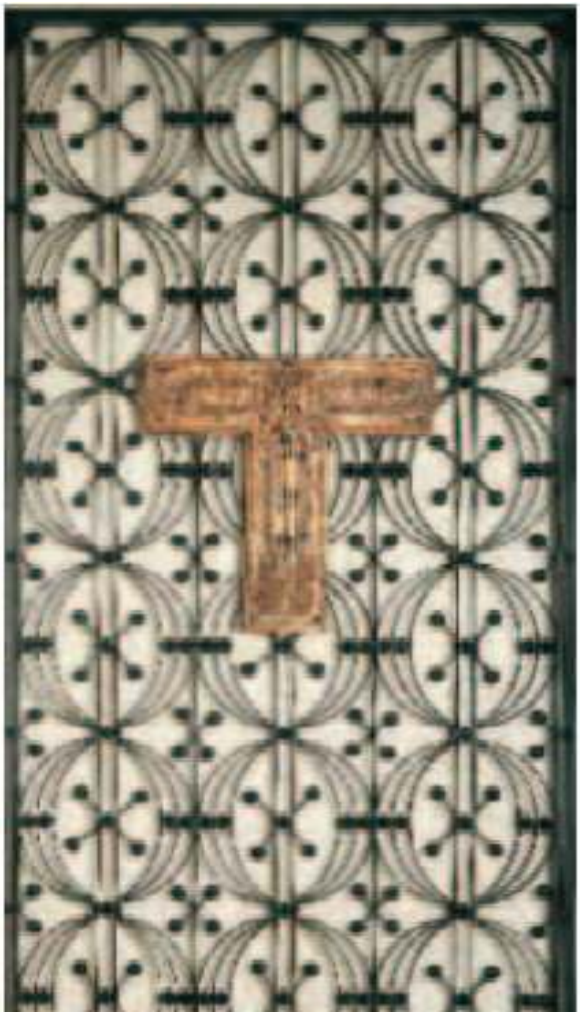
The pattern is the principle of art that is concerned with decorative surface design. It is usually a two-dimensional visual repetition. Blue stripes on a shirt are a pattern. Ten blue striped shirts arranged in a store window create a visual rhythm that in turn creates visual movement. The unit that is repeated in the visual pattern is called a motif. Sometimes, every motif is an exact duplicate of the first unit; sometimes, the repetitions vary from the original (see Figure).



Look around, and you will find examples of patterns created by the repetitions of one or more motifs. You can discover patterns in furniture, rugs, clothing, or the line of lockers in the hallway.

In sculpture and architecture, a three-dimensional motif is sometimes called a module. Modular furniture is composed of standard matching units.

A pattern of lines can decorate a piece of fabric or wallpaper. The figure below shows a pattern decorating an elevator grille. These are decorative patterns meant to be visually appealing. Other patterns are functional. A bricklayer places bricks in a certain pattern in order to build a sturdy, durable wall. The bricklayer may make the pattern more complex in order to create a finished work that is very decorative, but the main purpose is still functional.



## Topic 043

### Principles-Rhythm

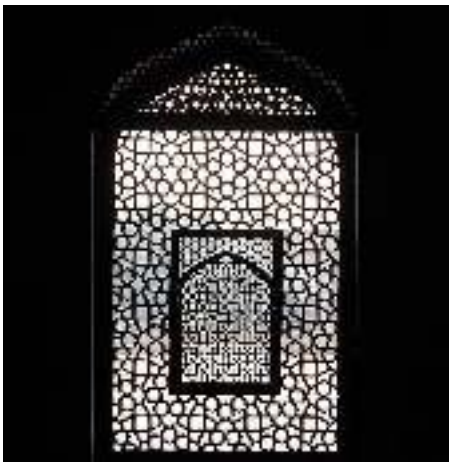
Repeating art elements in regular or cyclical fashion to create interest, movement, and/or harmony and unity is called rhythm. Rhythms can be random, regular, alternating, flowing, and progressive.

**Motifs**

Motifs can be thought of as units of the pattern.

## Topic 044

## Types of Pattern and Rhythm

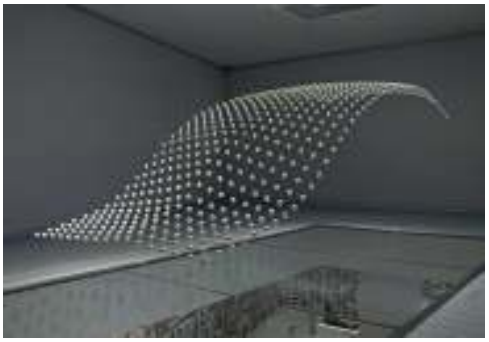


**Random Rhythm**

Groupings of similar motifs with no regularity

**Regular Rhythm and Alternating Rhythm**

Flowing Rhythm - Flowing rhythm is created by rising and falling elements



Progressive Rhythm - In progressive rhythm, each time a motif repeats it changes a little, sequence

## Topic 045

### Principles- Contrast

Contrast is the difference in quality between two instances of an art element or using opposing qualities next to each other. For example, black and white (contrasting values), organic/curvy and geometric/angular (contrasting lines/shapes/forms), and rough and smooth (contrasting textures).

Contrast is the juxtaposition of opposing elements e.g. opposite colors on the color wheel - red/green, blue/orange, etc. Contrast in tone or value - light / dark. Contrast in direction - horizontal / vertical.

The major contrast in a painting should be located at the center of interest. Too much contrast scattered throughout a painting can destroy unity and make a work difficult to look at.

Unless a feeling of chaos and confusion is what you are seeking, it is a good idea to carefully consider where to place your areas of maximum contrast.

**Important contrast type:**

- Darker/lighter tones, distance

- High contrast, vibrant

- Low contrast, mild

## Topic 046

### Principles-Variety

Variety is a principle of art that adds interest to an artwork. Emphasis is a principle of art that enhances variety because it creates areas that draw your attention. The eye-catching, or dominant, area is usually a focal point that first attracts the attention of the viewer. The viewer then looks at the less dominant, or subordinate, areas. Harmony makes variety and emphasis work together in a piece of art. Variety and harmony complement one another in the same way that positive and negative spaces complement each other. Variety adds interest to artwork while harmony prevents variety from causing chaos.

People need variety in all areas of their lives. Imagine how boring it would be if daily routines were exactly the same every day of the week for a whole year. Imagine how visually boring the world would be if everything in it everything were the same color. People put a great deal of time and effort into creating a variety in their environment. They may buy new furniture or paint the walls, not because the furniture is old or the paint is peeling, but simply because they need a change. They add variety to other aspects of their lives as well. New clothes, new foods, new friends people make endless changes to relieve the sameness or add interest to life. Just as

people must add variety to their lives to keep it interesting, so must artists add variety to their works. Variety is the principle of art concerned with difference or contrast.

**Topic 047 and 048**

**Principles-Harmony and Unity**

**Harmony**

Harmonious elements have a logical relationship or progression - in some way they work together and complement each other. Harmony in painting is the visually satisfying effect of combining similar, related elements. eg. adjacent colors on the color wheel, similar shapes, etc.

**Unity**

Unity is created by using harmonious similarity and repetition, continuance, proximity and alignment, and closure of design elements in different parts of the work so that the parts relate to each other and create a unified whole, that can be greater than the sum of the parts. Relating the design elements to the idea being expressed in a painting reinforces the principle of unity. eg. a painting with an active aggressive subject would work better with a dominant oblique

direction, course, rough texture, angular lines, etc. whereas a quiet passive subject would benefit from horizontal lines, soft texture, and less tonal contrast.

Unity in a painting also refers to the visual linking of various elements of the work.

**Harmony logical relationship or progression**

**Similarity and repetition**

Items with similar or identical characteristics - size, shape, color, etc

**Continuance**

An art element that has a direction - a line, edge, spiral, the path leading back in perspective

**Proximity and alignment**

Things that are close together or aligned with one another

**Closure of design elements**

Brains like to fill in the blanks

**A unified whole greater than the sum of the parts**

## Topic 049

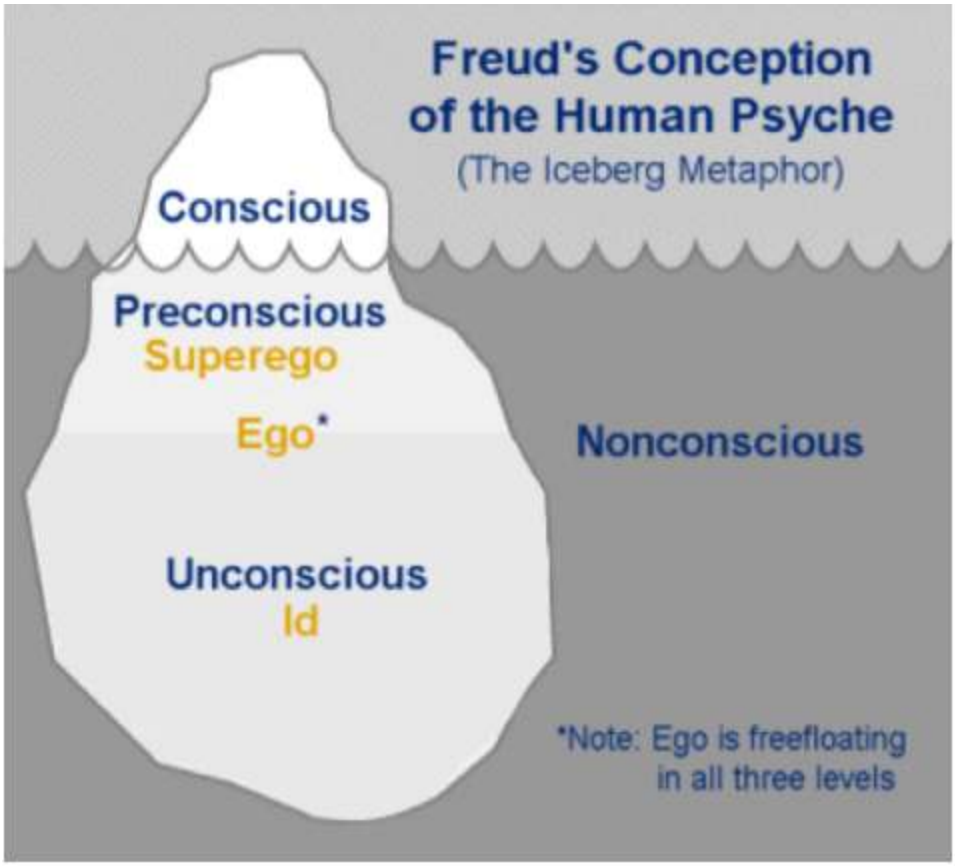
### Psychoanalytic Theory

Sigmund Freud born Sigismund Schlomo Freud (6 May 1856 – 23 September 1939), was an Austrian neurologist who founded the discipline of psychoanalysis. Freud became a neurological researcher into cerebral palsy, Aphasia , and microscopic neuroanatomy. Sigmund Freud, a founder of Psychoanalysis, had a theory commonly referred to as the iceberg theory in which he proposed to split the human into three levels of consciousness. He said that every human had an unconscious, a preconscious, and a conscious level to their minds. According to his theory, the unconscious mind was the largest part but also was the hidden or repressed part. Disharmony between the three components (i.e., unconscious, a preconscious, and a conscious) led to mental disorders, which could be investigated in dreams, free association sessions, and art.

**Freud's Iceberg Theory**

According to Freud, there are three levels of consciousness:

- **Conscious (small)**: this is the part of the mind that holds what you are aware of. You can verbalize your conscious experience and you can think about it logically.
- **Preconscious (small-medium)**: this is an ordinary memory. So although things stored here are not in the conscious, they can be readily brought into consciousness.
- **Unconscious (enormous)**: Freud felt that this part of the mind was not directly accessible to awareness. In part, he saw it as a dump box for urges, feelings, and ideas that are tied to anxiety, conflict, and pain. These feelings and thoughts have not disappeared and according to Freud, they are there, exerting influence on our actions and our conscious awareness.




**The Application of Psychoanalytic Theory in the Arts Teaching and Learning**

As an art teacher, an understanding of the theory of psychoanalysis will help teachers deal with students feeling and problems. The teachers must understand the three basic techniques for treating his students, namely:

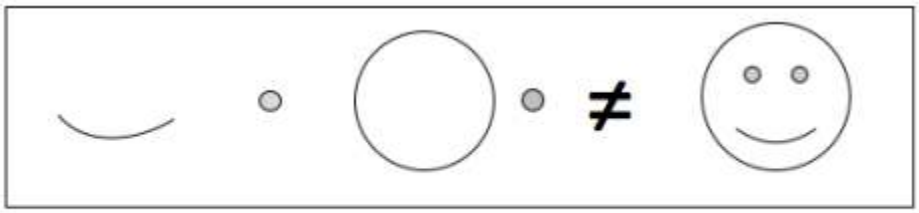
1. **Identifying the problem.** Students who are experiencing emotional stress will report every single thing that comes to their mind. The teachers will interpret it in a form of conversation. The teacher is encouraged to recognize the barriers and to diagnose problems and provide individualized interventions and services to help the student.
2. **Transferring the emotion.** The students are encouraged to direct their emotions to the teachers. Then, the teacher will need to look at the behavior of his students.
3. **Interpretation of dreams.** Interpretations are made spontaneously. The students' unconscious condition will be interpreted as a dream. The teachers will interpret the dreams and try to understand the problem in depth.

The art teachers are required to access and address student needs. As a natural mode of communication for children, it is a means of externalizing the complexities of emotional pain. One of the solutions is to perform art therapy. Children rarely resist the art-making process because it offers ways to express themselves that are less threatening than strictly verbal means. In the art therapy process, children are encouraged to visually represent their thoughts and feelings, such as conflicts, wishes, and memories. Utilizing their artwork and verbalizations, they are helped to understand how they function as individuals and as part of a family and group

system. Art therapy treatment in schools is art expression that lends itself to exploration, and as a result, to the adjustment of individuals to life.

## Topic 050
## Gestalt Theory

The Gestalt movement, pioneered by Max Wertheimer (1880 – 1943), Kurt Koffka (1886 – 1941), and Wolfgang Köhler (1887 – 1967) emerged in Germany in 1912 and, until 1933, exercised "a dominating influence on German psychology". Gestalt means when parts identified individually have different characteristics to the whole (Gestalt means "organized whole") e.g. describing a tree – its parts are the trunk, branches, leaves, perhaps blossoms, or fruit. But when you look at an entire tree, you are not conscious of the parts, you are aware of the overall object – the tree. Parts are of secondary importance even though they can be clearly seen. Gestalt is a perspective that focuses on the belief that human consciousness cannot be broken down into its elements.



*The Gestalt Perception which saw the whole is different from te sum of parts*

Gestalt psychology (also Gestalt of the Berlin School) is a theory of mind and brain that proposes that the operational principle of the brain is holistic, parallel, and analog with self-organizing tendencies, of that the whole is different from the sum of its parts. The Gestalt effect refers to the form-forming capability of our senses, particularly with respect to the visual recognition of figures and whole forms instead of just a collection of simple lines and curves. The figure shows an example of a picture that contains the gestalt theory.

*What did you see in this picture? A saxophone palyer or a lady?*

**The word Gestalt in German means "shape" or "figure".**

Gestalt is also known as the "Law of Simplicity" or the "Law of Pragnanz" (the entire figure or configuration), which states that every stimulus is perceived in its most simple form. In German, *pragnanz* means *clarity*, so the laws of pragnanz are *laws of clarity*. The law of Pragnanz is also known as the law of a good figure or the law of simplicity. The most common translation is the *laws of good form*. A law of pragnanz identifies an organizational tendency, a way in which the human brain decides that things go together. Objects in the environment are seen in a way that makes them as simple as possible. The Law of Pragnanz translates into the idea that people will perceive the best thing that is presented to them. Sometimes it is hard to follow the law of pragnanz, which is the case of the impossible figures, or shapes (abstract).

**The Law of Good form or Pragnanz**

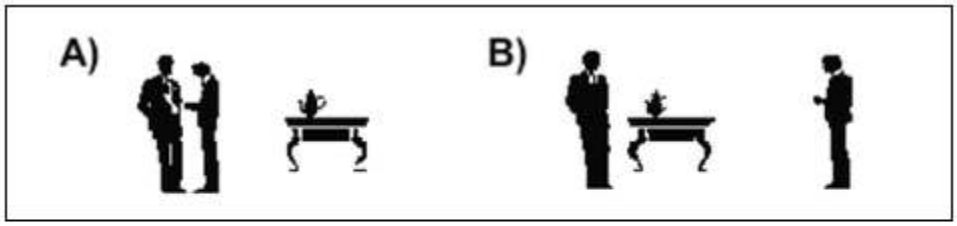
The word 'Gestalt' means 'form' or 'shape'. Gestalt psychologists were of the view that psychological organization will always be as 'good' as prevailing conditions allow. For Gestalt psychologists, the firm is the primitive unit of perception. When we perceive, we will always pick out the form. Our perceptions are influenced by our past experiences. This principle is also called Pragnanz Law, (Tan Oon Seng et al., 2003).

**The Law of Figure-Ground Discrimination**

The Rubin vase shown in the figure is an example of this tendency to pick out a form. We do not simply see black and white shapes; we also see two faces and a vase.

The problem here is that we see the two forms of equal importance. If the source of this message wants us to perceive a vase, the vase is the intended figure and the background is the ground. The problem here is a confusion of figure and ground.

**The Law of Proximity**



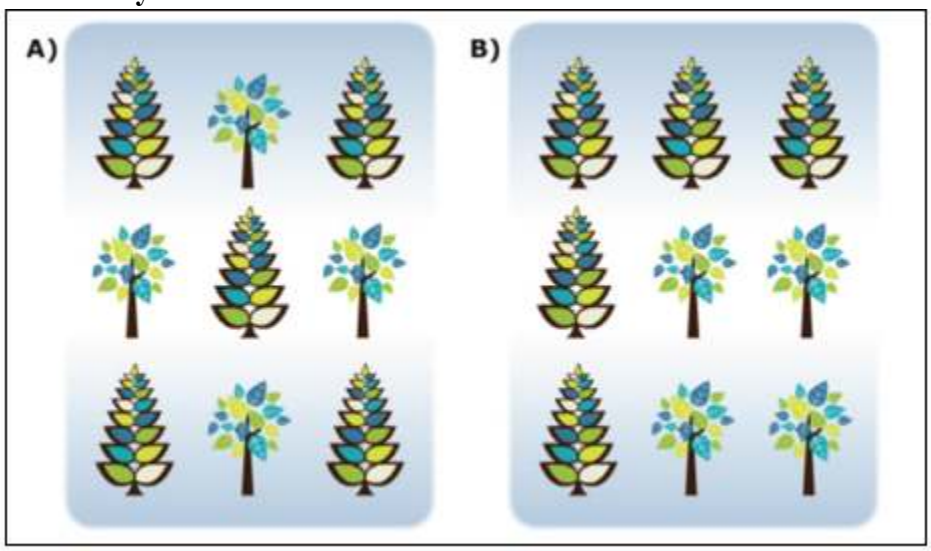

*Two men and the table*

When you look at A you see man (a man + a man) + a table.

When you look at B you see (a man + a table) + a man.

Things, which are closer together in space of time, tend to be perceived as grouped together. Thus, if you want your audience to associate the product with the presenter, put them close together; if you want them to perceive two ideas as associated, present them in close proximity.

**The Law of Similarity**

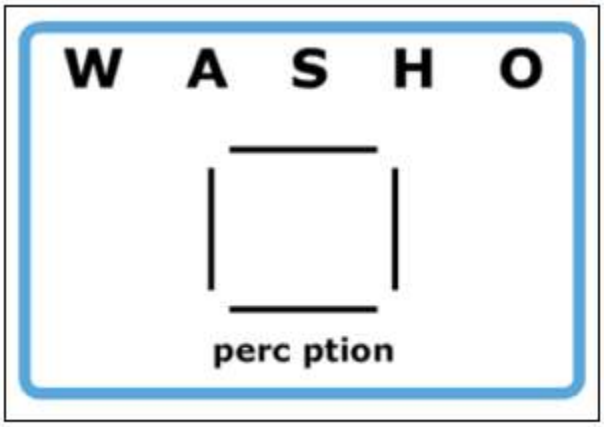



*Trees in different shapes*

Things that are similar are likely to form 'Gestaltes' as groups. So, in the graphic labeled A (on the left), you probably see an X of fir trees against the background of the others. In the graphic labeled B (on the right), you may see a square of the other trees, partly surrounded by fir trees. The fact that, in a picture labeled with A, we see an X while in the picture labeled with B, we can see a square, an example of good form or Pragnanz.

**The Law of Closure**

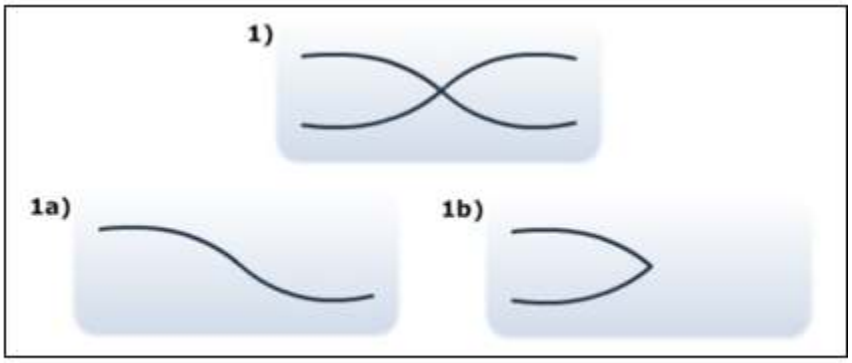
Perceptually, we have the tendency to fill in the gaps. In other words, we can still read WASHO, see the square, and read 'perception" despite the missing information. You probably know that redundancy can be deliberately added into messages to increase the likely fidelity of reception, but the Gestalt psychologist's law of closure suggests that it certainly is not always necessary.




*Words and Shape*

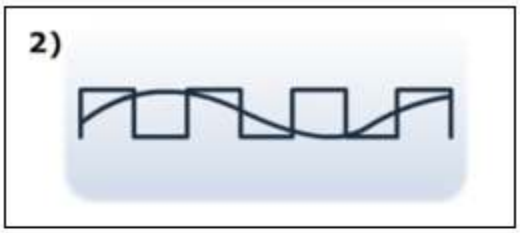
**The Law of Continuity**

When you see figure (1), you are likely to see it as consisting of two lines like (1a), rather than of the two shapes (1b). This is the Gestalt principle of continuity which saw a single unbroken line is likely to be seen as an entity.

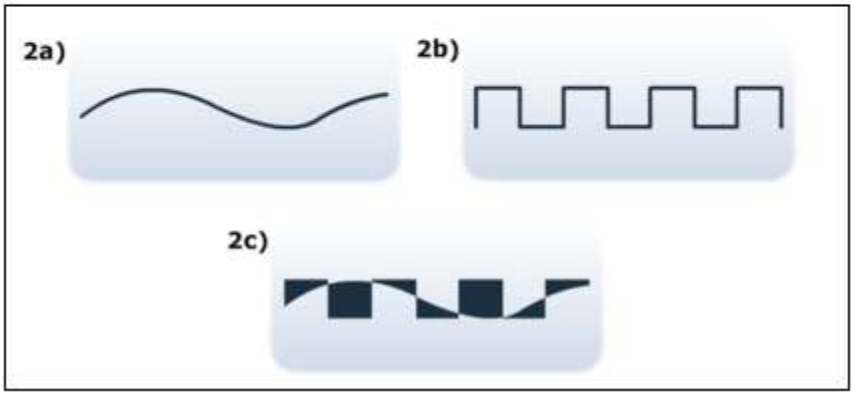



*Line and Figures*

When you see figure (2), you are much more likely to see it as consisting of two lines like (2a and 2b), rather than as a series of shapes (2c).




*Lines and Figures*




*Lines and Figures*

Perceptually, where figures are defined by single unbroken like, they tend to be seen as an entity. This principle is of course of particular importance in teaching. Even something as

simple as drawing a squiggle to link up apparently disparate elements on a page can be helpful in suggesting to the reader that they are parts of a whole.

**The Application of Gestalt Theory in the Arts Teaching and Learning**

This theory applies to the brain as a whole and is not partly delivered. According to Rudolf (1945), the appearance of the object depends on the location and the function is viewed as a whole. As an art teacher, we need to understand the validity of this theory when viewing the images in the children's paintings. While painting, children often make modifications to the image seen. There are four factors that influence the children to change the image drawn, namely:

1. The modification effect when converting the optical stimulus to the brain cerebral.
2. The modification effect of the notion in the process of finding a suitable image.
3. The modification effect when using media images and the artistic process.
4. Children's brain psychomotor coordination

As an art educators, we must accept the fundamental nature of the effects of the children. With only a spot of color, it can create a never-ending story. Thus in childhood, we are not able to measure their intelligence by just looking at the images in their works. Based on the statement, art teachers are not supposed to measure the intelligence of a child based on the visual found in their drawing. As an art teacher, observation plays a crucial role in translating each image seen and observed. Not all pupils are able to make the same observation even though they belong in the same age group. In art education, teachers can play an important role in the motivation to balance the mental and cognitive of the children.

## Topic 051
## Behaviorist Theory

Behaviorism, also known as behavioral psychology, is a theory of learning based upon the idea that all behaviors are acquired through conditioning. Conditioning occurs through interaction with the environment. Behaviorists believe that our responses to environmental stimuli shape our behaviors. According to behaviorism, behavior can be studied in a systematic and observable manner with no consideration of internal mental states. This school of thought suggests that only observable behaviors should be studied since internal states such as cognitions, emotions, and moods are too subjective.

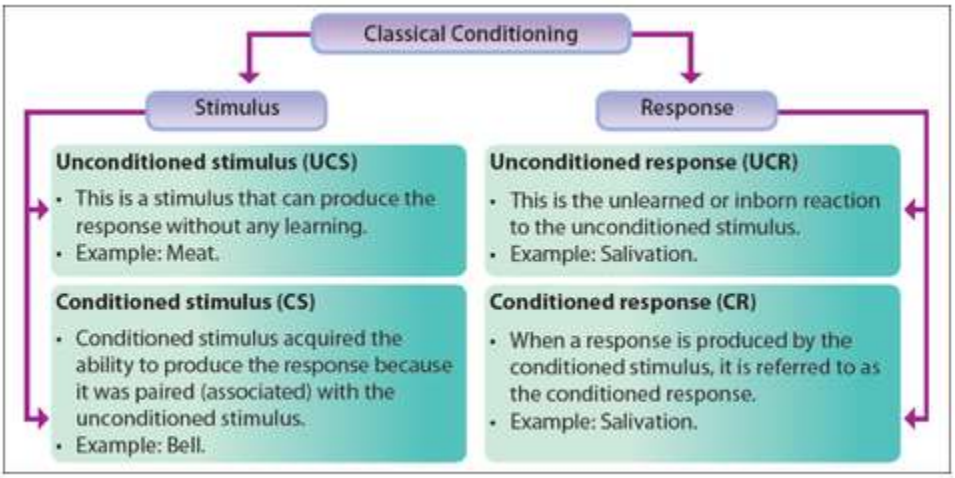
Other leading figures in behaviorist theory are Edward L. Thorndike, B.F. Skinner, John B. Watson, and Ivan Pavlov. In this section, we will look at the application of the principles of classical conditioning and operant conditioning

**Classical conditioning**

The concept of classical conditioning was developed by a Russian physiologist, Ivan Pavlov (1849-1936). Classical conditioning is a type of learning based on the association of a stimulus that does not ordinarily elicit a particular response with another that does elicit the response. From the definition, we understand that the key element in classical conditioning is association. It means that if two stimuli are repeatedly experienced together, they will become associated. For example, if a student frequently encounters unpleasant stimuli in Mathematics class such as unfriendly teachers, difficult questions, and a lot of homework, he may learn to dislike Mathematics.

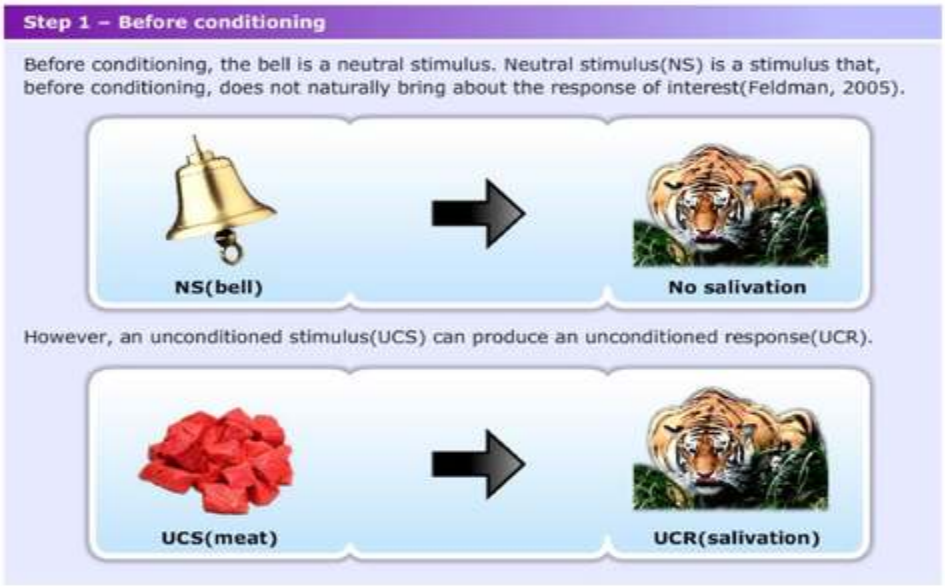
**Pavlov's Experiments**

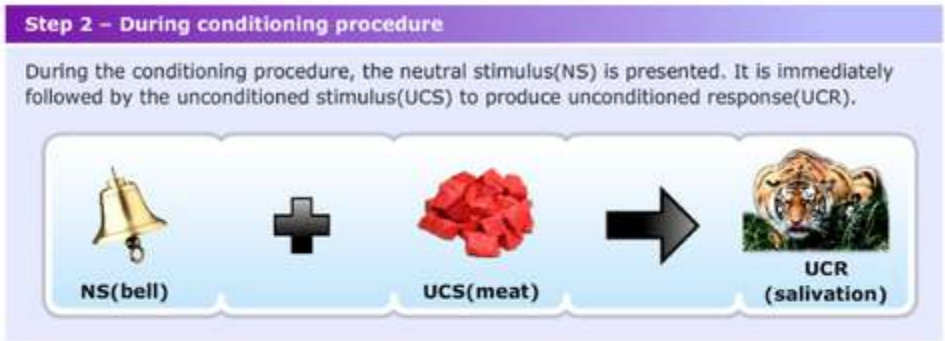
Pavlov discovered classical conditioning almost by accident. Originally, he wanted to study the role of salivation indigestion. He measured how much saliva dogs produce when given meat. After a few days in the experiment, Pavlov noticed that the dogs in his laboratory started salivating when the lab attendant entered the room with the meat dish before the meat was placed in their mouth. This aroused Pavlov's curiosity and he pursued the issue with more experiments. For example, he sounded a bell just before presenting his dogs with food. After hearing the bell many times right before getting fed, the dogs began to salivate as soon as the bell rang. In other words, the dogs had been conditioned to salivate in response to a new stimulus (the bell) that normally would not produce salivation. The dogs had learned to associate the bell with food. Types of Stimulus and Response are an observable environmental event that has the potential to exert control over a behavioral response. A response is an over behavior by a learner. Put it in a simpler way, a stimulus is anything that can directly influence behavior and the stimulus produces a response. In classical conditioning, there are 2 types of stimulus and 2 types of response. They are the unconditioned stimulus, the conditioned stimulus, the unconditioned response, and the conditioned response as explained in this figure.

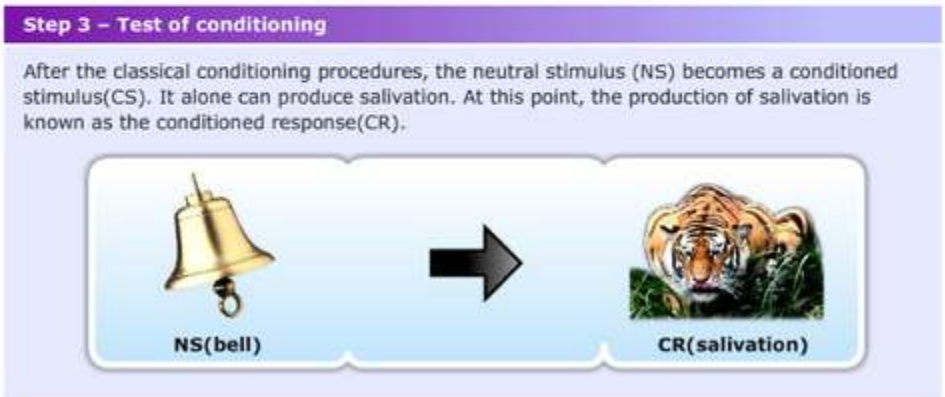



*Types of stimulus and response in classical conditioning*

Look at Figure to help us understand the meaning of these stimulus and responses as well as the steps in the process of classical conditioning. Figure Process of classical conditioning



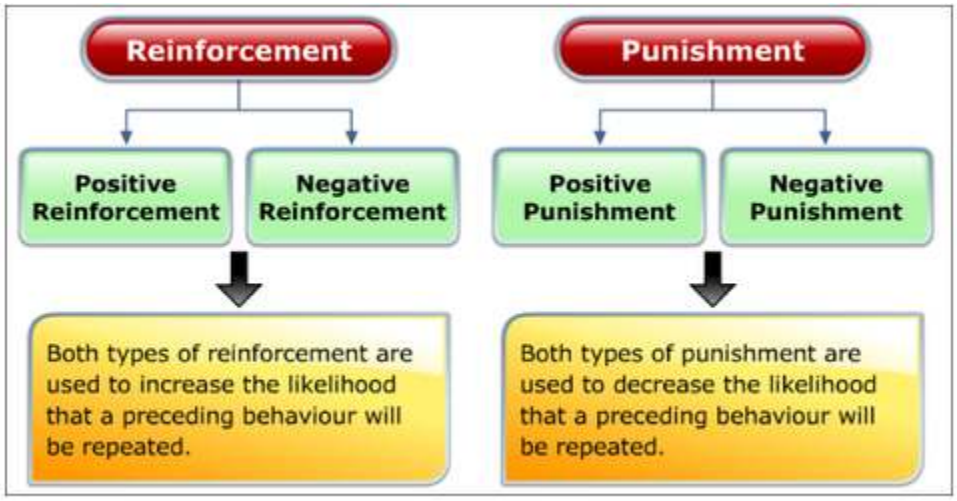

**Operant Conditioning**

Operant or instrumental conditioning is a form of learning in which the consequences of behavior lead to changes in the probability that the behavior will occur. Thorndike (1874- 1949) was the pioneer in studying this kind of learning. His famous formulation of the Law of Effect lies at the heart of operant conditioning. The Law of Effect states that behavior that brings about

a satisfying effect (reinforcement) is apt to be performed again, whereas behavior that brings about a negative effect (punishment) is apt to be suppressed (Morris & Maisto, 2001).

**Types of Reinforcement and Punishment**

Reinforcement is a consequence that increases the probability that behavior will occur. On the other hand, punishment is a consequence that decreases the probability behavior will occur. Put it another way, reinforcement will strengthen a behavior while punishment will weaken a behavior. There are 2 forms of reinforcement and punishment as shown in figure




*Two types of reinforcement and punishment*

Take note that when something is added or presented, the process of learning is called positive, and when something is removed or taken away, the process of learning is called negative. The table helps us to understand these forms of reinforcement and punishment.

| Form of consequence | Description | Example |
|---|---|---|
| Positive reinforcement | Receiving something pleasant will increase behaviour occurrences. | A student is praised for asking question. Subsequently, the student asks more questions. |
| Negative reinforcement | Removing something unpleasant will increase behaviour occurrences. | A son who is tired of hearing his father's nagging will does his homework. He does the homework to remove the nagging (Santrock, 2008). |
| Positive punishment | Receiving something unpleasant will decrease behaviour occurrences. | If a teacher frowned when his student asked a question, the student would be less likely to ask question again. |
| Negative punishment | Removing something pleasant will decrease behaviour occurrences. | A misbehaving student is removed from the class. |

**Behaviourism in the Classroom**

This section describes how teachers can apply the principles of behaviorism in the classroom. It is divided into three subsections according to the perspectives discussed earlier that are classical conditioning, operant conditioning, and social learning theory.

**Applying Classical Conditioning in the Classroom**

The key element in classical conditioning is association. Therefore, teachers are encouraged to associate a variety of positive and pleasant events with learning and classroom activities. For example, a teacher may:

- Use attractive learning aids.
- Decorate the classrooms.
- Encourage students to work in small groups for difficult learning tasks.
- Greet the students and smile at them when he comes to the classroom.
- Inform the students clearly and specifically the format of quizzes, tests, and examinations.
- Make the students understand the rules of the classrooms.
- Give ample time for students to prepare for and complete the learning tasks.

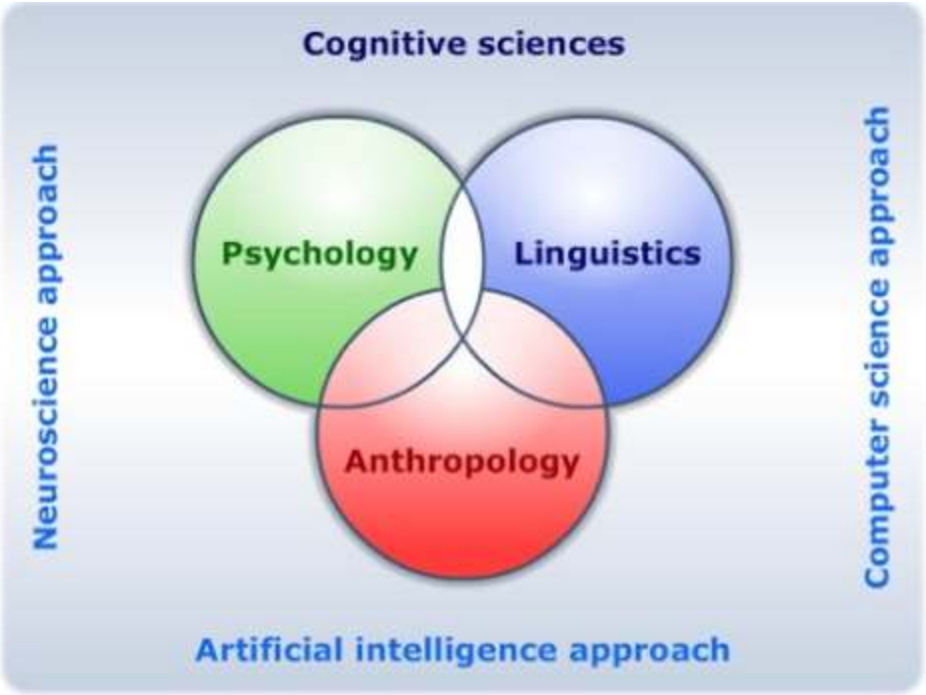
**Applying Operant Conditioning in the Classroom**

In operant conditioning, the consequences of behavior produce changes in the probability that the behavior will occur. Reinforcement and punishment are the 2 main concepts in operant conditioning. The following are some examples of how operant conditioning can be applied in classrooms.

- Recognize and reinforce positive behaviors and genuine task accomplishments.
- Use various types of reinforcement such as teacher approval (praise, smiles, attention, and pats on the shoulder), concrete reinforcement (cookies, candies, and stationeries), and privileges (longer recess time and more time with friends).
- Reinforce good behaviors and punish bad ones consistently.
- Use the schedule of reinforcement, such as surprise rewards, to encourage persistence.
- Use positive punishment as the last option. Use negative punishment, such as detention class, instead.
- Punish students' behavior, not their personal qualities.
- Tell the students which behavior is being punished.

## Topic 052
## Cognitive Theory

The "Cognitive revolution" is the name for an intellectual movement in the 1950s that began with what is known collectively as the cognitive sciences. It began in the modern context of greater interdisciplinary communication and research. The relevant areas of interchange were the combination of psychology, anthropology, and linguistics with approaches developed within the then-nascent fields of artificial intelligence, computer science, and neuroscience. Two of the prominent figures in cognitive psychology are Jean Piaget (1896 – 1980) and Lev Vygotsky (1896 – 1934).




*The combination of cognitive revolution*

The cognitive revolution in psychology was a response to behaviorism, which was the predominant school in experimental psychology at the time. This school was heavily influenced by Ivan Pavlov, B.F. Skinner, and other physiologists. They proposed that psychology could only become an objective science if it is based on observable behavior in test subjects. Since mental events are not publicly observable, behaviorist psychologists avoided the description of mental processes of the mind in their literature.

Psychoanalytic theories on the other hand stress the importance of the unconscious while cognitive theories emphasize conscious thoughts. 3 important cognitive theories are Piaget's cognitive developmental theory, Vygotsky's sociocultural cognitive theory, and information processing theories.

Cognitive Psychology focuses on the study of how people think, understand, and know. They emphasize learning how people comprehend and represent the outside world within themselves and how our ways of thinking about the world influence our behavior.

From a cognitive learning perspective, learning involves the transformation of information in the environment into knowledge that is stored in the mind. Learning occurs when new knowledge is acquired or existing knowledge is modified by experience. Among the main issues studied and discussed by cognitive psychologists are:

- The cognitive theories present a positive view of development, emphasizing conscious thinking.
- The cognitive theories (especially Piaget's and Vygotsky's) emphasize the individual's active construction of understanding.
- Piaget's and Vygotsky's theories underscore the importance of examining developmental changes in children's thinking.
- The information processing theory offers detailed descriptions of cognitive processes.

**Cognitive Structuralism**

Cognitive structuralism was founded by Jean Piaget (1896-1980) and other cognitive psychologists. Whereas social constructivism was founded by Vygotsky (1896-1934). There are several opinions related to cognitive structuralism according to psychologists. According to Leinhardt (1992), "The awareness of interrelationships between stimuli or the use of appropriate schemata is significant to cognitive learning and to teaching and classroom learning".

According to Leinhardt, Byrness, "Schemata serve several functions in learning: categorizing, remembering, comprehending, and problem-solving. First, schemata or prior knowledge links categorize our experiences more efficiently for processing. This categorization of information facilitates the processes of remembrance (recall), and comprehension (understanding), all of which make problem-solving more productive".

Alba and Hasher (cf. Benjafield,) suggest that "Schema facilitates the selection of information based on our interests. Further, once selected, the schemas enable the selected material to be organized abstractly and assist the individual in the processes of interpreting and integrating the new material, based on what he or she knows already"

Although cognitivists like Jerome Bruner and David Ausubel described ways of utilizing schema theory in classroom learning, but their perspectives on the structuring of prior knowledge linkages differed. David Ausubel (1968) is a psychologist who advanced a theory, which contrasted meaningful learning from rote learning. In Ausubel's view, "To learn meaningfully, students must relate new knowledge (concepts and propositions) to what they already know."

**Application of Cognitive Theories in the Classroom**

| Meaningful learning | | |
|---|---|---|
| • Teachers need to promote more effective learning, the teacher need to link new information to familiar information.<br>• Example: If teacher want to teach about rice plantation, it is advisable for him to organize trip to Sabak Bernam where rice are planted or show them video showing rice plantation in Sabak Bernam. | | |
| **Dual coding theory** | | |
| • Guide students to process information using **dual coding theory**.<br>• Dual coding theory suggests that we remember better when two processes are engage: visual learning and verbal learning | | |
| **Schema theory** | | |
| • Engage student in schema theory while teaching.<br>• This theory suggested that our prior knowledge can facilitate or enhance transfer of learning.<br>• Example: In teaching account, teacher may use prior knowledge or formula they have learned earlier in mathematics. | | |
| **Phases of learning** | | |
| • **Gagne** (1985) translated the information-processing model into an instructional model called "phases of learning."<br>• As detailed in Table 5.1 Gagne (1985) parallels information processing with instructional events. | | |
| **Internal Process** | **Instructional Event** | **Action Example** |
| 1. Reception Expectancy<br>2. Retrieval to Working memory<br>3. Selective perception<br>4. Semantic encoding<br>5. Responding<br>6. Reinforcement Retrieval<br>7. & reinforcement | 1. Gaining attention<br>2. Informing learners of the objective.<br>3. Stimulating recall of prior learning.<br>4. Presenting the stimulus.<br>5. Providing "learning guidance".<br>6. Eliciting performance.<br>7. Providing feedback.<br>8. Assessing performance | 1. Use abrupt stimulus change. Tell learners what they will be able to do after learning.<br>2. Ask for recall of previously learned knowledge or skills.<br>3. Display the content with distinctive features.<br>4. Suggest meaningful learning.<br>5. Require additional learner performance, with feed-back. |
| Retrieval and Generalization | Enhancing retention and transfer | Provide varied practice and space reviews. |

## Topic 053

## Aesthetics: Thinking About a Work of Art

Aesthetics is a branch of philosophy concerned with the nature and value of art. Physical beauty was once the only criterion for judging the quality of the art. Today, the artwork is judged by a different set of criteria and instead of being called "beautiful," a good work of art is called "successful." Some successful works of art may not look pretty, but they may be well organized, and/or elicit emotional responses from viewers.

### Aesthetic Theories and the Quality of Art

The aesthetic qualities that are discussed most often by aestheticians (specialists in aesthetics) are the literal qualities, formal qualities, and expressive qualities. The literal qualities are the realistic qualities that appear in the subject of the work. For instance, if the artist depicts a realistic figure of a man on a horse, the literal qualities of the work are the images of a man on a horse. The formal qualities, or the organization of the elements of art by the principles of art, are

found when you look at the composition of the work. Does it look balanced? Is there a rhythmic quality? Is there variety? Has the artist made a unified work of art? These are the types of questions one must ask to determine how well organized work is. The expressive qualities, or those qualities that convey ideas and moods, are those you notice when you study the content of a work. Is there something in the work that makes you feel a certain emotion or conveys an idea to you? The three aesthetic theories of art criticism are most commonly referred to as Imitationalism, Formalism, and Emotionalism.

**Imitationalism and Literal Qualities**

Some critics think that the most important thing about a work of art is the realistic presentation of the subject matter. It is their opinion that work is successful if it looks like and reminds the viewer of what he or she sees in the real world. People with this point of view feel that an artwork should imitate life, that it should look lifelike before it can be considered successful. This aesthetic theory, called Imitationalism, focuses on realistic representation.

**Formalism and Formal Qualities**

Other critics think that composition is the most important factor in a work of art. This aesthetic theory, called Formalism, emphasizes the formal qualities, the arrangement of the elements of art using the principles of art.

**Emotionalism and Expressive Qualities**

This theory is concerned with the content of the work of art. Some critics claim that no object can be considered art if it fails to arouse an emotional response in the viewer. The expressive qualities are the most important to them. Their theory, called Emotionalism, requires that a work of art must arouse a response of feelings, moods, or emotions in the viewer.

Look at Papiamento by Julio Larraz work. You may use the theory of Imitationalism to judge this work as successful because the artist has painted everything very accurately. You can recognize the texture of the freshly pressed, white cotton dress, the light flickering on the large, tropical leaves, the texture of the trunk of the palm tree, the palm fronds, the yellow sand of the beach, and the beautiful blue of the Caribbean waters. Someone else may choose the theory of

Formalism to judge the work as successful because the artist has arranged the objects so that the foreground is in shadow and the background glows brightly with sunshine. A third person may choose the theory of Emotionalism because of the mysterious mood created by hiding the woman in the shadow of the tree, or because the painting may arouse in the viewer emotional associations with memories of a vacation on a Caribbean island.

## Topic 054

## Fine Art Drawing

Art works are primarily produced for aesthetic and intellectual appreciation. They exist separate from the artist as independent entities.

**Definition**

Drawing is a two-dimensional visual created by the use of line and shading. Drawing is a form of visual art in which a person uses various drawing instruments to mark paper or another two-dimensional medium. Instruments include graphite pencils, pen and ink, inked brushes, wax color pencils, crayons, charcoal, chalk, pastels, various kinds of erasers, markers, styluses, various metals (such as silverpoint), and electronic drawing.

An artist who practices or works in technical drawing may be called a drafter, draftsman, or draughtsman. A drawing instrument releases small amount of material onto a surface, leaving a visible mark. The most common support for drawing is paper, although other materials, such as cardboard, plastic, leather, canvas, and board, may be used. Temporary drawings may be made on a blackboard or whiteboard or indeed almost anything. The medium has been a popular and fundamental means of public expression throughout human history. It is one of the simplest and most efficient means of communicating visual ideas. The wide availability of drawing instruments makes drawing one of the most common artistic activities.

The materials used are:

- Paper
- Lead Pencil
- Pen and Ink
- Crayons
- Pastels
- Charcoal
- Chalks
- Erasers
- Styluses

The medium is the means by which ink, pigment or color are delivered onto the drawing surface. Most drawing media are either dry (e.g. graphite, charcoal, pastels, Conté, silverpoint), or use a fluid solvent or carrier (marker, pen and ink). Watercolor pencils can be used dry like ordinary pencils, then moistened with a wet brush to get various painterly effects. Very rarely, artists have drawn with (usually decoded) invisible ink. Metal point drawing usually employs either of two metals: silver or lead. More rarely used are gold, platinum, copper, brass, bronze, and tin point. Paper comes in a variety of different sizes and qualities, ranging from newspaper grade up to high quality and relatively expensive paper sold as individual sheets. Papers can vary

in texture, hue, acidity, and strength when wet. Smooth paper is good for rendering fine detail, but a more "toothy" paper holds the drawing material better. Thus a coarser material is useful for producing deeper contrast.

**Key Features in Drawing**

1. Quality of Line
2. Edges and Contours
3. Negative Space
4. Relationships and Proportions
5. Lights and Shadows
6. Uniqueness or Individuality

## Topic 055

## Fine Art Painting

Painting is a work of art in which a visual is created using colors and pigments on a surface. There are various styles of painting such as realist, impressionist and abstract. Painting is the practice of applying paint, pigment, color or other medium to a surface (support base). The medium is commonly applied to the base with a brush, but other implements, such as knives, sponges, and airbrushes, can be used.

In art, the term painting describes both the act and the result of the action. The support for paintings includes such surfaces as walls, paper, canvas, wood, glass, lacquer, clay, leaf, copper and concrete, and the painting may incorporate multiple other materials including sand, clay, paper, plaster, gold leaf, as well as objects.

The term painting is also used outside of art as a common trade among craftsmen and builders. Painting is a mode of creative expression, and the forms are numerous. Drawing, gesture (as in gestural painting), composition, narration (as in narrative art), or abstraction (as in

abstract art), among other aesthetic modes, may serve to manifest the expressive and conceptual intention of the practitioner. Paintings can be naturalistic and representational (as in a still life or landscape painting), photographic, abstract, narrative, symbolistic (as in Symbolist art), emotive (as in Expressionism), or political in nature (as in Artivism).

**The materials used are:**

- Canvas
- Board
- Paper
- Oil
- Water Color
- Pastels
- Acrylic
- Brushes

**Key Features in Painting**

- Theme
- Composition
- Form

- Application of Color
- Tonal Gradation
- Style
- Elements and Principles of Design

## Topic 056

## Fine Art Mural

### Definition

Mural is painting directly applied on a wall or ceiling but with a consideration of incorporating architectural design.

### The materials and processes used are:

Canvas, Plaster, Cement, encaustic colors (wax), tempera (paint mixed with egg), Wallscapes Digital, water colors, oil paint

**Key Features**

Impact of work on public, technique, materials (reliability), harmony with architectural design

## Topic 057

## Fine Art Miniature

**Definition**

A small painting executed with great detail, often on a surface such as ivory or vellum or wasli (acid free handmade paper 10th century India).

**Key Features**

Detail, Reliability, Theme, Style, Execution, Proportion, scale

## Topic 058

## Fine Art Sculpture

**Definition**

Sculpture is a three dimensional form created by shaping, carving or molding a material.

**Definition of Traditional Sculpture**

Traditional sculpture prior to the 20th century had four main defining characteristics. First, it was the only three dimensional art form. Second, it was representational. Third, it was viewed as an art of solid form. Any empty spaces involved were essentially secondary to its bulk or mass. Moreover, as a solid form it had no movement. Fourth, traditional sculptors used only two main techniques: carving or modelling. That is, they either carved directly from their chosen material (e.g. stone, wood), or they built up the sculpture from the inside, so to speak, using clay, plaster, wax and the like. The models for traditional sculpting derive from Greek and Roman Sculpture of Classical Antiquity.

**Definition of Modern and Contemporary Sculpture**

The art of sculpture is no longer restricted by traditional sculptural concepts, materials or methods of production. It is no longer exclusively representational but frequently wholly abstract. Nor is it purely solid and static: it may reference empty space in an important way, and can also be kinetic and capable of movement. Finally, as well as being carved or modelled, it can be assembled, glued, projected (holographically), or constructed in a wide variety of ways. As a result the traditional four-point meaning and definition of sculpture no longer applies.

**The materials used are:**

- Clay, Stone, Metal, Wax, Glass, Plastic, Wood, etc.

- Modeling Tools and Stands, Magnifiers, Armatures and Wires

**Key Features:**

Material, Posture, Surface, Edge, Texture, Color, Scale, Mass, Centre of Gravity, Volume, Space, Movement, Light, Utility and Reliability.

The two principal elements of sculpture are mass and space. Mass refers to the sculpture's bulk, the solid bit contained within its surfaces. Space is the air around the solid sculpture, and reacts with the latter in several ways: first, it defines the edges of the sculpture; second, it can be enclosed by part of the sculpture, forming hollows or areas of emptiness; third, it can link separate parts of the sculpture which thus relate to one another across space.

Another important element of (most) sculptures are their surfaces. These can produce quite different visual effects according to whether they are (e.g.) convex or concave, flat or modelled, colored or uncolored. For example, convex surfaces express contentment, satiety, internal pressure and general "fullness", while concave surfaces suggest external pressure, an inner insubstantiality and possible collapse.

This refers, for example, to the need to create a sculpture in tune with the scale of its surroundings. Walk around any major Gothic cathedral and observe the great variety in the scale of the sculptures which decorate the doorways, facades and other surfaces. In addition, certain groups of figures, illustrating Biblical scenes, may contain several different scales: the Virgin Mary and Jesus may be similar in size, while (e.g.) the Apostles may be smaller.

## Topic 059

## Fine Art Architecture

Architecture is frozen music. Architecture is the art and technique of designing and building, space and ambience to reflect functional, technical, social, environmental and aesthetic considerations. It requires the creative manipulation and coordination of materials and technology, and of light and shadow.

Durability, Utility, Beauty, Economics, Cultural Expression, Style, Scale, Theme, Sustainability are the key components of Architecture.

Architecture has to do with planning and designing form, space and ambience to reflect functional, technical, social, environmental and aesthetic considerations. It requires the creative

manipulation and coordination of materials and technology, and of light and shadow. Often, conflicting requirements must be resolved. The practice of Architecture also encompasses the pragmatic aspects of realizing buildings and structures, including scheduling, cost estimation and construction administration. Documentation produced by architects, typically drawings, plans and technical specifications, defines the structure and/or behavior of a building or other kind of system that is to be or has been constructed.

Building first evolved out of the dynamics between needs (shelter, security, worship, etc.) and means (available building materials and attendant skills). As human cultures developed and knowledge began to be formalized through oral traditions and practices, building became a craft, and "architecture" is the name given to the most highly formalized and respected versions of that craft. It is widely assumed that architectural success was the product of a process of trial and error, with progressively less trial and more replication as the results of the process proved increasingly satisfactory. What is termed vernacular architecture continues to be produced in many parts of the world. Indeed, vernacular buildings make up most of the built world that people experience every day. Early human settlements were mostly rural. Due to a surplus in production the economy began to expand resulting in urbanization thus creating urban areas which grew and evolved very rapidly in some cases.

## Topic 060

## Fine Art Printmaking

### Definition

Printmaking is the art of transferring an impression from one surface to another. Printmaking is the process of making artworks by printing, normally on paper. Printmaking normally covers only the process of creating prints that have an element of originality, rather than just being a photographic reproduction of a painting. Except in the case of mono typing, the process is capable of producing multiples of a same piece, which is called a print. Each print produced is not considered a "copy" but rather is considered an "original". This is because typically each print varies to an extent due to variables intrinsic to the printmaking process, and also because the imagery of a print is typically not simply a reproduction of another work but rather is often a unique image designed from the start to be expressed in a particular printmaking technique. A print may be known as an impression. Printmaking (other than monotyping) is not chosen only for its ability to produce multiple impressions, but rather for the unique qualities that each of the printmaking processes lends itself to.

**The materials and processes used are:**

- Metals, Stones, Chemicals, Wax, Color, Ink, Stencil, fabric
- Woodcut, Engraving, Etching, Mezzotint, Aquatint, Dry point, Lithography, Screen printing, Monotype, Mono print, Digital Print

**Key Features**

Technique, Positive and Negative Space, Use of Color, Registration, Expressiveness in Multiples, Refinement through progress

| Original Graphic Arts Processes | | | | |
|---|---|---|---|---|
| **Process** | **Relief** | **Intaglio** | **Planographic** | **Stencil** |
| **Common Name:** | Woodcut, linocut, embossing | Engraving, drypoint, mezzotint, etching, aquatint | Lithograph | Serigraph (silkscreen) |
| **What Area Prints:** | Prints what is left of the original surface | Prints what is below the surface of the plate | Prints what is drawn on the surface | Prints open areas of the stencil |
| **Type of Press:** | Manual pressure or letter press | Etching press (clothes-wringer type) | Lith Press (sliding, scraping pressure) | Original Serigraphs are usually hand screened |
| **Materials:** | Wood or linoleum block or other film material | Copper, zinc, plastics, etc. | Limestone, zinc, aluminum plates, etc. | Silk, nylon, etc. |
| **Basic Tools:** | Knife, gouge, burin, etc. | Etching needles, burins, acids | Litho crayon, tusche, litho rubbing ink, etc. | |

## Topic 061

## Applied Art Textile Design

### Definition

Textile design is essentially the process of creating designs for woven, knitted or printed fabrics. Textile designers are involved with the production of these designs, which are used, sometimes repetitively, in clothing and interior decor items. Traditionally, drawings of woven textile patterns were translated onto special forms of graph paper called point papers, which were used by the weavers in setting up their looms. Patterns are often designed in repeat to maintain a balanced design. The size of the repeat is determined by the production method. For example, printed repeat patterns must fit within particular screen sizes while woven repeat patterns must fit within certain loom sizes.

The creative process often begins with different art mediums to map concepts for the finished product. Traditionally, drawings of woven textile patterns were translated onto special forms of graph paper called point papers, which were used by the weavers in setting up their looms.

Today, most professional textile designers use some form of computer-aided design software created expressly for this purpose. Some of the latest advances in textile printing have been in the area of digital printing. The process is similar to the computer controlled paper printers used for office applications. In addition, heat-transfer printing is another popular printing method to be used in the textile design. Patterns are often designed in repeat to maintain a balanced design even when fabric is made into yardage. Repeat size is the distance directly

across or down from any motif in a design to the next place that same motif occurs. The size of the repeat is determined by the production method. For example, printed repeat patterns must fit within particular screen sizes while woven repeat patterns must fit within certain loom sizes. There are several different types of layouts for repeated patterns. Some of the most common repeats are straight and half drop. Often, the same design is produced in many different colored versions, which are called colorways. Once a pattern is complete, the design process shifts to choosing the proper fabrics to get the design printed on or woven into the fabric.

Designers might want to use the method of dyeing or printing to create their design. There are many printing methods.

- Direct (Blotch) Printing
- Overprinting
- Discharge Printing
- Resist Printing

- Block Printing
- Roller Printing
- Screen Printing
- Digital Printing

## Topic 062

## Applied Art Interior Design

### Definition

Interior design, planning and design of man-made spaces, a part of environmental design and closely related to architecture.

In the past, interiors were put together instinctively as a part of the process of building. The profession of interior design has been a consequence of the development of society and the complex architecture that has resulted from the development of industrial processes. The pursuit of effective use of space, user well-being and functional design has contributed to the development of the contemporary interior design profession. The profession of interior design is separate and distinct from the role of Interior Decorator, a term commonly used in the US. The term is less common in the UK where the profession of interior design is still unregulated and therefore, strictly speaking, not yet officially a profession.

In ancient India, architects used to work as interior designers. This can be seen from the references of Vishwakarma the architect - one of the gods in Indian mythology. Additionally, the sculptures depicting ancient texts and events are seen in palaces built in 17th century India.

In ancient Egypt, "soul houses" or models of houses were placed in tombs as receptacles for food offerings. From these, it is possible to discern details about the interior design of different residences throughout the different Egyptian dynasties, such as changes in ventilation, porticoes, columns, loggias, windows, and doors.

Throughout the 17th and 18th century, and into the early 19th Century, interior decoration was the concern of the homemaker or, an employed upholsterer or craftsman who would advise on the artistic style for an interior space. Architects would also employ craftsmen or artisans to complete interior design for their buildings.

**Key Feature:**

**Repetition** is the use of the same element more than once throughout a space. You can repeat a pattern, color, texture, line, or any other element, or even more than one element.

**Progression** is taking an element and increasing or decreasing one or more of its qualities. The most obvious implementation of this would be a gradation by size. A cluster of candles of varying sizes on a simple tray creates interest because of the natural progression shown. You can also achieve progression via color, such as in a monochromatic color scheme where each element is a slightly different shade of the same hue.

**Transition** is a little harder to define. Unlike repetition or progression, transition tends to be a smoother flow, where the eye naturally glides from one area to another. The most common transition is the use of a curved line to gently lead the eye, such as an arched doorway or winding path.

## Topic 063

## Applied Art Product Design

### Definition

Product design is the process of creating a new product to be sold by a business to its customers. A very broad concept, it is essentially the efficient and effective generation and development of ideas through a process that leads to new products. In a systematic approach, product designers conceptualize and evaluate ideas, turning them into tangible inventions and products. The product designer's role is to combine art, science, and technology to create new products that people can use.

Product design process: the set of strategic and tactical activities, from idea generation to commercialization, used to create a product design. In a systematic approach, product designers conceptualize and evaluate ideas, turning them into tangible inventions and products. The

product designer's role is to combine art, science, and technology to create new products that people can use. Their evolving role has been facilitated by digital tools that now allow designers to communicate, visualize, analyze and actually produce tangible ideas in a way that would have taken greater manpower in the past.

Product design is sometimes confused with (and certainly overlaps with) industrial design, and has recently become a broad term inclusive of service, software, and physical product design. Industrial design is concerned with bringing artistic form and usability, usually associated with craft design and ergonomics, together in order to mass-produce goods. Other aspects of product design include engineering design, particularly when matters of functionality or utility (e.g. problem-solving) are at issue, though such boundaries are not always clear.

To understand what Product Design can do, we need to look at the various forms of design that make up a good Product Designer, how they fit together, and, as if assimilated by the Borg, what they can do when working in concert.

**Analysis**: Analyze the problem

**Concept**: Device a concept solution,

**Synthesis**: idea, selection, implementation, evaluation

**Topic 064**

**Applied Art Communication Design**

**Definition**

Communication design is a mixed discipline between design and information-development which is concerned with how media intermissions such as printed, crafted, electronic media or presentations communicate with people. A communication design approach is not only concerned with developing the message aside from the aesthetics in media, but also with creating new media channels to ensure the message reaches the target audience

Communication design seeks to attract, inspire, create desires and motivate the people to respond to messages, with a view to making a favorable impact to the bottom line of the commissioning body, which can be either to build a brand, move sales, or for humanitarian purposes. Its process involves strategic business thinking, using market research, creativity, and problem-solving. Communications designers translate ideas and information through a variety of

media. Their particular talent lies not only in the traditional skills of the hand, but also in their ability to think strategically in design and marketing terms, in order to establish credibility through the communication.

The main areas of Communication design are:

- Advertising
- Art direction
- Animation
- Brand management
- Content strategy
- Copywriting
- Creative director
- Graphic designer
- Illustrator
- Industrial designer
- Information architecture
- Information graphics
- Instructional design
- Marketing communications
- Performing arts
- Presentation
- Technical writing

**Topic 065**

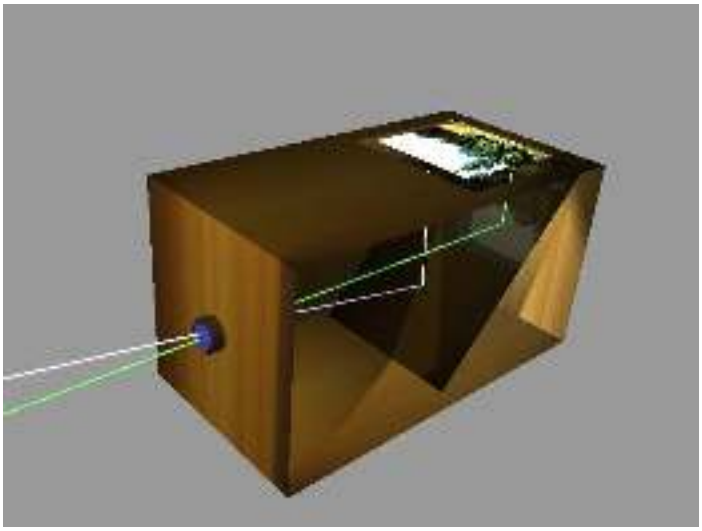
**Applied Art Photography**

**Definition**

Photography is the science, art and practice of creating durable images by recording light or other electromagnetic radiation, either electronically by means of an image sensor, or chemically by means of a light-sensitive material such as photographic film.

**Historical types of photography:**

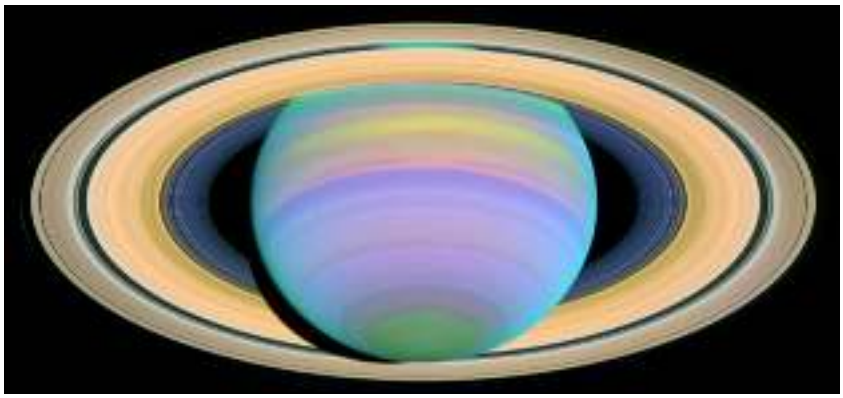
- Precursor technologies
- Plate photography
- Film photography
- Black-and-white
- Color
- Digital photography
- Synthesis photography



When evaluating the technical aspects of an image, look at its sharpness, exposure, and lighting. Look for the area of sharpest focus and for things like camera shake, blown highlights, blocked shadows, lens flare, color quality and saturation, and effects created by artificial lighting and reflectors.

The camera is the image-forming device, and a photographic plate, photographic film or a silicon electronic image sensor is the capture medium. The respective recording medium can be the plate or film itself, or a digital magnetic or electronic memory. Following are the techniques in photography:

- Stereoscopic
- Full-spectrum, ultraviolet and infrared
- Light field photography



Following are the important consideration in photography:

- The distribution, position, and relationship of shapes, forms, lines, and points;
- The visual pathways that suggest movement and motion within the frame;
- The visual balance, or lack thereof: symmetry, space, negative space;
- The color palette, distribution, saturation, and harmony;
- The distribution, weight, and balance of tones;

- The various textures and how they are lit;
- The effect of extraneous elements on the image;
- The influence of weather and atmospheric conditions on the image;
- If the information is available, the equipment used, the settings, and the accessories and their effects;
- The sharpness and/or blurring techniques, including shutter speed, aperture, and depth-of-field

## Topic 066

## Decorative Art Calligraphy I

### Definition

Calligraphy is a visual art related to writing. It is the design and execution of lettering with a broad tip instrument, dip pen, or brush, among other writing instruments. A contemporary calligraphic practice can be defined as, "the art of giving form to signs in an expressive, harmonious, and skillful manner".

Modern calligraphy ranges from functional inscriptions and designs to fine-art pieces where the letters may or may not be readable. Classical calligraphy differs from typography and non-classical hand-lettering, though a calligrapher may practice both.

Calligraphy continues to flourish in the forms of wedding and event invitations, font design and typography, original hand-lettered logo design, religious art, announcements, graphic design and commissioned calligraphic art, cut stone inscriptions, and memorial documents. It is also used for props and moving images for film and television, testimonials, birth and death certificates, maps, and other written works.

**Tools**

The principal tools for a calligrapher are the pen and the brush. Calligraphy pens write with nibs that may be flat, round, or pointed. For some decorative purposes, multi-nibbed pens steel brushes—can be used. However, works have also been created with felt-tip and ballpoint pens, although these works do not employ angled lines.

Writing ink is usually water-based and is much less viscous than the oil-based inks used in printing. High quality paper, which has good consistency of absorption,[clarification needed] enables cleaner lines,[citation needed] although parchment or vellum is often used, as a knife can be used to erase imperfections and a light-box is not needed to allow lines to pass through it. Normally, light boxes and templates are used to achieve straight lines without pencil markings detracting from the work. Ruled paper, either for a light box or direct use, is most often ruled every quarter or half inch, although inch spaces are occasionally used. This is the case with litterea unciales (hence the name), and college-ruled paper often acts as a guideline well.

**Topic 067**

**Decorative Art Calligraphy II**

**World traditions**

**European History**

Western calligraphy is recognizable by the use of the Latin script. The Latin alphabet appeared about 600 BC, in Rome, and by the first century [clarification needed] developed into Roman imperial capitals carved on stones, Rustic capitals painted on walls, and Roman cursive for daily use. In the second and third centuries the uncial lettering style developed. As writing withdrew to monasteries, uncial script was found more suitable for copying the Bible and other religious texts. It was the monasteries which preserved calligraphic traditions during the fourth and fifth centuries, when the Roman Empire fell and Europe entered the Dark Ages.

At the height of the Empire, its power reached as far as Great Britain; when the empire fell, its literary influence remained. The Semi-uncial generated the Irish Semi-uncial, the small Anglo-Saxon. Each region developed its own standards following the main monastery of the region (i.e. Merovingian script, Laon script, Luxeuil script, Visigothic script, Beneventan script), which are mostly cursive and hardly readable.

**East Asia History**

In ancient China, the oldest Chinese characters existing are Jiǎgǔwén characters carved on ox scapulae and tortoise plastrons, because the dominators in Shang Dynasty carved pits on such animals' bones and then baked them to gain auspice of military affairs, agricultural harvest, or even procreating and weather. During the divination ceremony, after the cracks were made, the characters were written with a brush on the shell or bone to be later carved (Keightley, 1978). With the development of Jīnwén (Bronzeware script) and Dàzhuàn (Large Seal Script) "cursive" signs continued. Moreover, each archaic kingdom of current China had its own set of characters.

In Imperial China, the graphs on old steles—some dating from 200 BC, and in Xiaozhuan style are still accessible. About 220 BC, the emperor Qin Shi Huang, the first to conquer the entire Chinese basin, imposed several reforms, among them Li Si's character unification, which created a set of 3300 standardized Xiǎozhuàn characters. Despite the fact that the main writing

implement of the time was already the brush, few papers survive from this period, and the main examples of this style are on steles.

**Indian History**

In many parts of ancient India, the inscriptions were carried out in smoke-treated palm leaves. This tradition dates back to over two thousand years. Even after the Indian languages were put on paper in the 13th century, palm leaves where considered a preferred medium of writing owing to its longevity (nearly 400 years) compared to paper. Both sides of the leaves were used for writing. Long rectangular strips were gathered on top of one another, holes were drilled through all the leaves, and the book was held together by string. Books of this manufacture were common to Southeast Asia. The palm leaf was an excellent surface for pen writing, making possible the delicate lettering used in many of the scripts of southern Asia.

**Islamic world**

Islamic calligraphy (calligraphy in Arabic is khatt ul-yad خط اليد) has evolved alongside Islam and the Arabic language. As it is based on Arabic letters, some call it "Arabic calligraphy". However the term "Islamic calligraphy" is a more appropriate term as it comprises all works of calligraphy by the Muslim calligraphers from Andalusia in modern Spain to China. Islamic calligraphy is associated with geometric Islamic art (arabesque) on the walls and ceilings of mosques as well as on the page. Contemporary artists in the Islamic world draw on the heritage of calligraphy to use calligraphic inscriptions or abstractions.

Instead of recalling something related to the spoken word, calligraphy for Muslims is a visible expression of the highest art of all, the art of the spiritual world. Calligraphy has arguably become the most venerated form of Islamic art because it provides a link between the languages of the Muslims with the religion of Islam. The Qur'an has played an important role in the development and evolution of the Arabic language, and by extension, calligraphy in the Arabic alphabet. Proverbs and passages from the Qur'an are still sources for Islamic calligraphy.

**Topic 068**

**Decorative Art Calligraphy III**

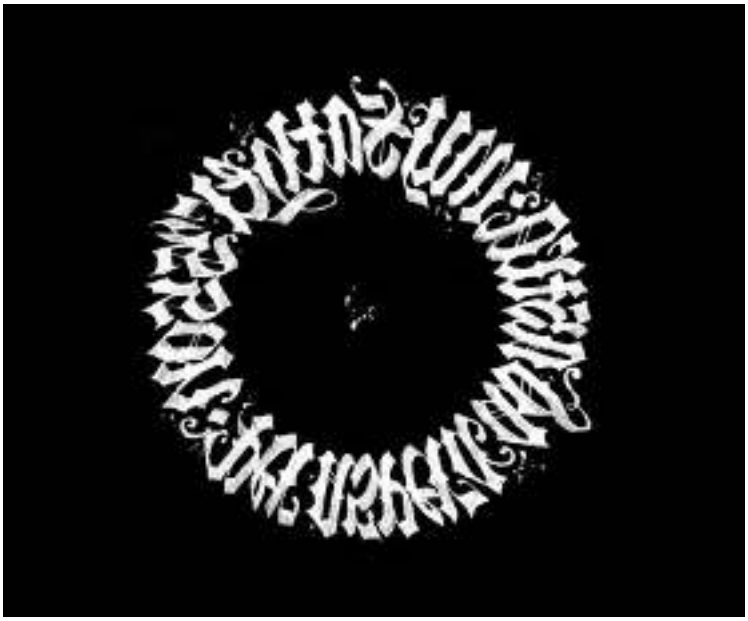
**Modern calligraphy**

After printing became ubiquitous from the 15th century, the production of illuminated manuscripts began to decline. However, the rise of printing did not mean the end of calligraphy.

The modern revival of calligraphy began at the end of the 19th century, influenced by the aesthetics and philosophy of William Morris and the Arts and Crafts movement. Edward Johnston is regarded as being the father of modern calligraphy. After studying published copies of manuscripts by architect William Harrison Cowlishaw, he was introduced to William Lethaby in 1898, principal of the Central School of Arts and Crafts, who advised him to study manuscripts at the British Museum.

This triggered Johnston's interest in the art of calligraphy with the use of a broad edged pen. He began a teaching course in calligraphy at the Central School in Southampton Row,

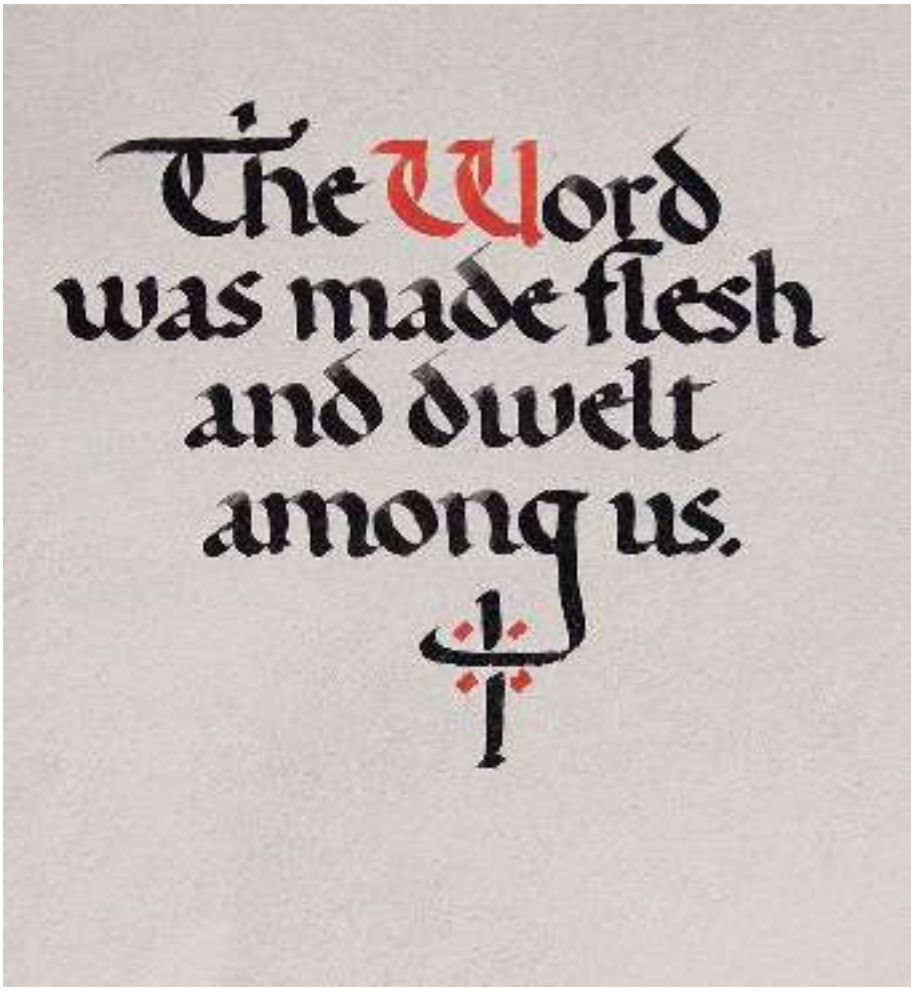
London from September 1899, where he influenced the typeface designer and sculptor Eric Gill. He was commissioned by Frank Pick to design a new typeface for London Underground, still used today (with minor modifications).



Graily Hewitt taught at the Central School of Arts and Crafts and published together with Johnston throughout the early part of the century. Hewitt was central to the revival of gilding in calligraphy, and his prolific output on type design also appeared between 1915 and 1943. He is attributed with the revival of gilding with gesso and gold leaf on vellum. Hewitt helped to found the Society of Scribes & Illuminators (SSI) in 1921, probably the world's foremost calligraphy society.

Hewitt is not without both critics and supporters in his rendering of Cennino Cennini's medieval gesso recipes. Donald Jackson, a British calligrapher, has sourced his gesso recipes from earlier centuries a number of which are not presently in English translation. Graily Hewitt created the patent announcing the award to Prince Philip of the title of Duke of Edinburgh on November 19, 1947, the day before his marriage to Queen Elizabeth.

Johnston's pupil, Anna Simons, was instrumental in sparking off interest in calligraphy in Germany with her German translation of Writing and Illuminating, and Lettering in 1910. Austrian Rudolf Larisch, a teacher of lettering at the Vienna School of Art, published six lettering books that greatly influenced German-speaking calligraphers. Because German-speaking countries had not abandoned the Gothic hand in printing, Gothic also had a powerful effect on their styles.



## Topic 069

## Performing Arts

**The most important performing arts are:**

- Music
- Dance
- Theatre
- Film

**Music:**

Music, art concerned with combining vocal or instrumental sounds for beauty of form or emotional expression, usually according to cultural standards of rhythm, melody

**Dance:**

Dance, the movement of the body in a rhythmic way, usually to music and within a given space, for the purpose of expressing an idea or emotion, releasing energy, or simply taking delight in the movement itself.

**Theater:**

Theater an art concerned almost exclusively with live performances in which the action is precisely planned to create a coherent and significant sense of drama.

**Film or Motion Picture:**

Film is series of still photographs on film, projected in rapid succession onto a screen by means of light. Because of the optical phenomenon known as persistence of vision, this gives the illusion of actual, smooth, and continuous movement.

**Catharsis:**

It is the purification or purgation of the emotions (especially pity and fear) primarily through art. In criticism, catharsis is a metaphor used by Aristotle in the Poetics to describe the effects of true tragedy on the spectator.

**Topic 070**

**Connection of Art and Music**

## Definition

"Music education for young children is an educational program introducing children in a playful manner to singing, speech, music, motion and organology. It is a subarea of music education"

The power of musical play: The value of play-based, child-centered curriculum in early childhood music education.

**Pedagogies of Early Childhood Music Education**

Several pedagogies exist which promote specific methods of training young children in music including Orff, Kodály, Dalcroze, and the Suzuki method are among the most widely recognized of these methods. Many of these pedagogies share commonalities such as music and rhythm development through body movements, folk songs, aural training, and belief that music literacy from an early age is beneficial. Each is known for particular characteristics, such as in Dalcroze Eurhythmics the use of lifelong body movement and expression through music and private instrumental instruction as early as age two in the Suzuki Method. Institutions and teachers often use a combination of these pedagogies even if they might be affiliated with only one.

## Benefits:

There are many benefits that music provides for children as they continue to grow. The benefits that young children acquire through music include social skills, emotional self-regulating abilities, cognitive benefits, and physical benefits. Socially, children have the opportunity to learn how to take turns and play with others while still playing individually, for example a band of little players each playing their instrument but yet looking at the big picture of playing with a group of little friends as well. Music also allows a smooth transitioning

throughout daily activities, whether it be at home or in a classroom setting children get the idea of the following activity. Allowing children to play with others, including adults or older siblings also gives them a boost of self-esteem. Also, different songs show children the different words used for emotions and body awareness, as well as extending their vocabulary in general. Additionally, by extending children's vocabulary they can also learn of different cultural music and languages, for some the benefit to integrate home within their care-giving setting. Cognitive benefits also include learning how to count, recognizing sequencing and patterns, phonemic awareness, memorizing different songs for different experiences, and simply memorizing songs and their pace and tone. Physically, children's all around gross and fine motor skills grow rapidly by learning how to move their body to music, moving their bodies to actions of a song, and as they grow by learning how to hold and play an instrument.

**Topic 071**

## Benefits of Music Education in Early Childhood

Incorporating music into a child's life at an early age plays a vital role in language and Personal development. It help children associate sounds of letters with words and enhances. Listening skills that will later be useful for interpreting information. In addition, it exercises the left side of the brain, which processes language.

It helps to language development learning music can increase a child's neutral activity and their ability to decode and better understand words. It improves their memory music participation

can stimulate different patterns of brains development. Music can get your little one dancing, which helps develop gross motor skills, and increases flexibility and coordination.

It also helps to develop their fine motor skills via the physical act of handling an instrument. It bring them joy. Both listening to and creating music have been shown to be mood lifters and self-esteem builders.

Music can also improve children's ability to learn. Children naturally enjoy music and will begin reacting to music at an early age. When children take part in music and movement activities in a group, they also develop and refine their social skills. They learn to work as a team, learn to share and creative in a group environment.

**Art and music feed the Heart and soul.**

**Topic 072**

## Creativity

## Definition

Creativity is a mental process involving the generations of new ideas or concepts or new association between existing ideas or concepts. Creativity involves the generation of new ideas or the recombination of known elements into something new, providing valuable solutions to a problem. Following are some beautiful definitions of Creativity by grate authors.

- **Mingus** said that: “Creativity is more than just being different. Anybody can play weird, that's easy. Making the complicated simple, that's creativity”
- According to **Sperry:** “Right part of the human brain is responsible for the human brain is responsible for intuitive, playful part of the brain.”
- **Moreno** said that: “Creativity is or can be anything we want it to be. It is a way to express oneself”
- **Yolanda De La Cruz** says that: “Creativity is a release of energy and emotion that expresses our inner most desires into some kind of tangible form.

## Topic 073

## Art and Creativity

**Artistic** ability includes skills and talent to create fine works of **art**: painting, drawing, sculpting, musical composition, etc. **Creativity** is the ability, skill, and talent to use our imagination to create and solve something.

**What is Art:**

Art is a highly diverse range of human activities engaged in creating visual, auditory, or performed artifacts (artworks) that express the author's imaginative or technical skill, and are intended to be appreciated for their beauty or emotional power.

**What Is Creativity?**

Creativity focuses on the process of forming original ideas through exploration and discovery. In children, creativity develops from their experiences with the process, rather than concern for the finished product. Creativity is not to be confused with talent, skill, or intelligence. Creativity is not about doing something better than others, it is about thinking, exploring, discovering, and imagining. Creativity is found in the obvious art and music, but can also be found in science and play.

Because we think of art, music, dance, and drama as examples of creative ideas, we may have forgotten that creative thought is found in all aspects of a growing child's life and can be learned from daily. Just look at how creativity shows itself when a scientist discovers a cure for a disease, how a business owner decides to increase sales, how the grocery clerk bags the groceries.

**Topic 074**

**Difference between Artistic & Creative ability**

- Sometimes we confuse artistic ability with creativity. If you cannot paint or draw, you are not creative. But, is not necessarily true.
- Artistic ability includes skills and talent to create fine works of art: painting, drawing, sculpting, musical composition, etc.
- Creativity ability is the skill and talent to use our imagination to create and solve.
- A creative artist is probably a better artist. But, you don't have to be an artist to be creative.

## Topic 075

## Childhood Development

As children grow they progress through the stages of making art. Each of the five stages become apparent as the child continues to grow. Every stage is very important for the child's development of creativity.

Early childhood development refers to the many skills and milestones that children are expected to reach by the time they reach the age of five. These milestone include learning how to run , how to talk using simple sentence and how to play with others In most cases , this type of development occur naturally when Parents and Children spend time playing, preparing dinner or looking at books together.

Preschools and head start program provide activities based on early childhood development guidelines. You can also find toys and books for both children and parents that promote development goals. Early childhood is a time of remarkable physical, cognitive, social and emotional development. Infect, enter the world with a limited range of skills is a source of wonder for parents caregivers.

In 1947, Dr. Viktor Lowenfeld published “Creative and Mental Growth”, which quickly became the textbook for art educators. Lowenfeld argues that are six clearly defined stages of

artistic development and that these stages can be witnessed in the artworks of children. According to Lowenfeld, the six stages of artistic development are:

**Lowenfeld's SIX Developmental Stages**:

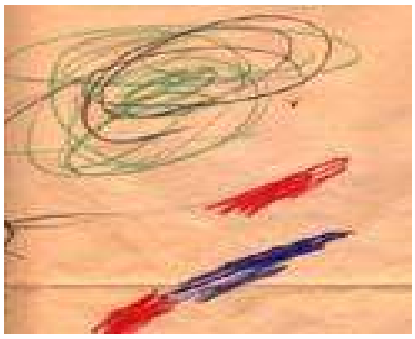
1. Scribbles **Stage**
2. Preschematic **Stage**
3. Schematic **Stage**
4. Dawning Realism **Stage**
5. **Pseudo-Naturalistic**
6. **Decision Stage**

## Topic 076

### Stage 1 – Scribble Stage (1 – 3 years old)

Children at this age are engaged in the physical activity of drawing. There is no connection made between the marks and representation during most of the scribble stage. However, towards the end of this stage children may begin to give marks names. The child may not be trying to create a picture, but they do it for the joy they feel while moving their arms across the paper. This stage is mostly about the enjoyment of purely making marks.

**Examples:**



These are the great example of the scribbles a young artist might create. The use of repetition in their lines show that the child is gaining control. You can see that they have no particular shape or form, it is very random.

## Topic 077

### Stage 2 – Preschematic Stage (3 – 4 years old)

Children at this stage of artistic development are beginning to see connections between the shapes that they draw and the physical world around them. Circles and lines may be described as people or objects that are physically present in the child's life. It is in this stage that a child first makes the connection to communicating through their drawings. As the child continues to learn and grow, they start to pick up on the human form whether they are drawing their parents or just

a random figure. They begin to create it by drawing a circle and adding lines to it. These figures look like tadpoles.

**<u>Example</u>**

The child is starting to get a sense of gender and what a mother and father look like. They still have the basic tadpole figure.

## Topic 078

### Stage 3 – The Schematic Stage (5 – 6 years old)

Children at this stage have clearly assigned shapes to objects that they are attempting to communicate. They often have developed a schema for creating drawings. There is a defined order in the development of the drawing. Drawings at this stage have a clear separation between the sky and the ground. Often the sky is a strip of blue at the top of the paper, while the ground is a strip of green at the bottom. Objects are often placed on the ground instead of floating in space. Objects of importance are often drawn larger than objects of lesser importance. During this stage, a child really starts to put emphasis on what they think is important. The colors that they use seem to be the natural colors of the actual objects, and everything sits on a baseline.

**Example**

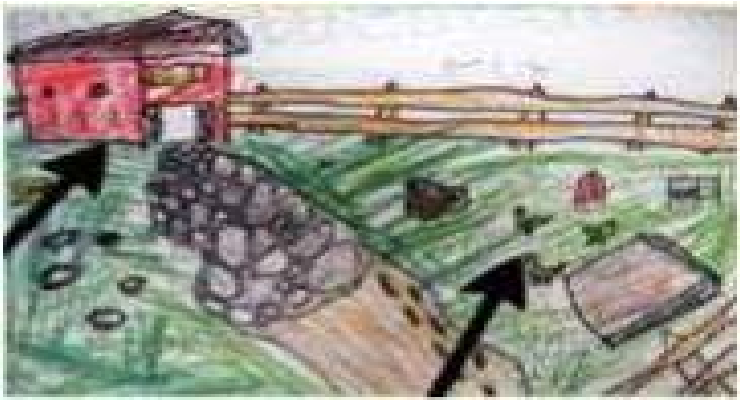
In these pictures you get the sense that there no thought put into how big the sun is or how close the clouds are to the flowers. This is because the put the full emphasis on the flowers- the main subject.

**Topic 079**

**Stage 4 – The Dawning Realism (7 – 9 years old)**

At this stage in artistic development, children are beginning to become more critical of their own work. It has become evident that a structured order to drawing objects is no longer sufficient. While a schema is still used to create drawings, it is more complex than the schema used in earlier stages. Overlapping can be seen and a sense of spatial relationships is more evident. The child becomes very critical of their artwork and want it to look right. More details begin to show up along with figuring out space and how to show it in their drawings.

**<u>Example</u>**



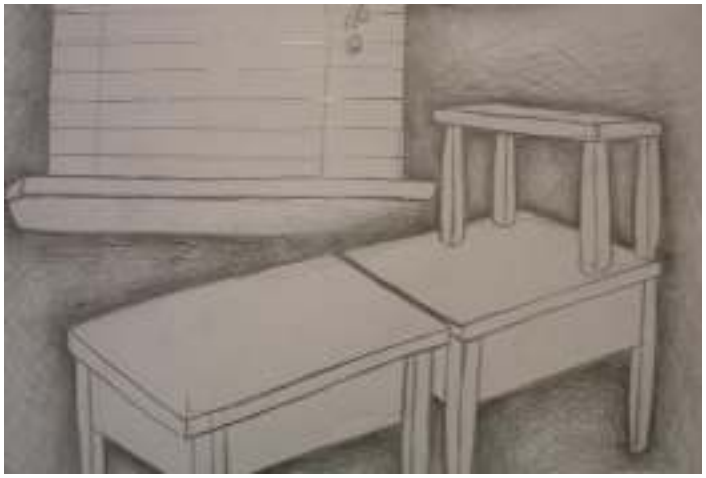
Here the child is really starting to try and get the feel of a foreground and background. The attempt at three dimensional objects such as the barn is also a good representation of trying to get things to look "right**."**

**Topic 080**

**Stage 5 – The Pseudo-Naturalistic Stage (10 – 13 years old)**

The use of value and light is now apparent in drawings. Children at this stage of artistic development are very critical of their own success. Success is determined by the level of realism achieved in the drawing. Frustration is a common occurrence. It is exceptionally important to encourage students at this stage.

**Examples:**



**Topic 081**

**Stage 6 – The Decision Stage (13 – 16 years old)**

Children at this stage will decide to continue drawing or view it as an activity without merit. Because of the level of self-criticism inherent at this stage, many children, (now young adults) view drawing as a skill that do they do not possess. Others, however, decide to continue working on their drawing skills and continue to develop. I think that it is important to encourage students to continue drawing despite their level of skill. Any skill level can be attained with practice. This stage of artistic development is perhaps the most critical to the development of an artist.

**<u>Example:</u>**

**Topic 082**

**Methods of Developing Creativity**

There are many methods to produce creative thinking in Childs. Some of them are explained below:

One of the main ways of developing creative thinking in children is to ask them questions like why is the sky blue? Why does the ocean water have waves and not the water in lakes or ponds? How does gravity work? And so on. Explaining such things to them would help them in becoming curious, thereby enhancing their imaginative skills and inculcating problem-solving abilities.

Another important thing to remember is that even though there are different types of intelligence, they can be developed over time even if the child isn't necessarily exhibiting the

characteristics. Sometimes it is difficult to recognize their natural inclination towards a certain form of intelligence. In that case, give them ample opportunities to express all the forms of intelligence and pick up on what they do best.

Children are born curious and they want to know extra about anything and everything. It is thus the responsibility of the parents and the teachers to provide interesting and relevant indications to further drive their curiosity towards the right direction. For instance, they can be exposed to the rich art, culture, and literature of a country and simultaneously be made familiar with their hidden meanings and implications. You can also talk about the deteriorating environmental situations with them and how it can affect the life of human beings and animals around. By involving them in such meaningful discussions, parents can get their curiosity going in a way that they would want to know more.

Creative intelligence and its importance depend on out-of-the-box thinking or going beyond thinking about the obvious things that we're often presented with. To make it happen, they need some peaceful time away from digital gadgets, which is a little tough these days. You can make your child think out-of-the-box by engaging them with creative games and activities.

The play-based learning tools help in developing various skills like coordination, self-expression, fine-motor, etc. Limit TV or other screen time of your kids to make room for creative hobbies like reading as it encourages thought activity which in turn promotes creativity.

Reading can help your child understand and express better, develop their logical thinking, and help them to focus on learning new things. You can frequently take them to visit the library in your locality and discuss with them about their favorite author or book and its characters. This will give you an insight into your child's way of thinking. Building skills in a methodical way is important. But it is important to give the kids enough space to freely explore their imaginations.

Let them spend a few idle hours at home without any scheduled activities so that the child can just aimlessly roam around and run their imagination wild in whatever they are doing. Offering incentives to your kids to perform any creative activity can hinder the process, resulting in reducing the quality and flexibility of their thoughts. So, allow your children to master the creative activities that they are innately motivated to do, rather than motivating them with rewards and incentives for the same.

**Topic 083**

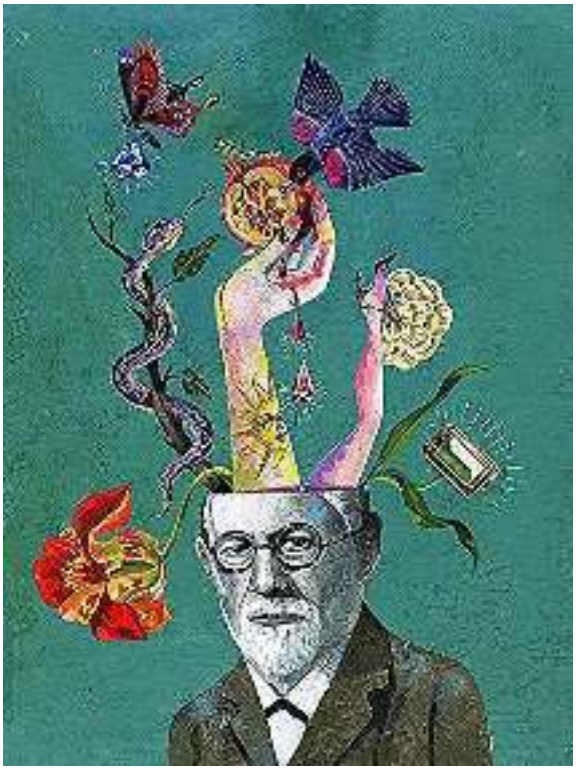
# Theories of Creativity

There are five prominent theories of creativity each with its own unique Point-of-View on what creates creativity in people. These theories are:

- Psychoanalytical,
- Mental illness,
- Psychoticism,
- Addiction and
- Humanistic.

## The Psychoanalytical Theory of Creativity

The main belief of this theory is that people become creative as a reaction to difficult circumstances or suppressed emotions. It states that people revert from their surroundings prior to creativity. As situations become tough or they go through a traumatic event people pull back from their surroundings. They, then rely on their creative side to find a solution to the tough situation or as a way out for their now suppressed emotions.



**Topic 084**

## The Mental Illness Theory of Creativity

The major principle of this theory is that, for people to become creative, some form of mental illness needs to be there. This mental illness can come be of different kinds and does not have to be anything severe. The most common disorders related to this theory are bipolar, schizophrenia, manic-depressive disorders or those where sufferers suffer considerable mood swings and levels of depression.

## Creative Theory of Psychoticism

The major belief of this theory is that, all creative people have a temperament for psychotic tendencies. It states that these psychotic tendencies become the basis for creative personalities. Creativity has been assumed by many to be linked to psychosis or madness.

**Topic 085**

## The Addiction Theory of Creativity

The main principle of this theory is that, addiction to substances such as alcohol and illegal drugs adds to creativity and may even cause creativity in some people. It may be questioned however that people with addiction problems are actually the same people that are victim to depression and other mental illness. As such, this would lead one to think that addiction does not cause the creativity but rather the problem that lead to the addiction being the cause (depression).

## The Humanistic Theory of Creativity

The major belief of this theory is that humans have six basic needs. These needs need to be met before we can thrive. Once these needs are met, we can reach self-realization and are now free and comfortable enough to express ourselves in a creative manner. This theory argues that environment is not a factor in creativity. This is because if the person is able to meet the six basic needs they can then choose to be creative. Creativity is central to our growth and teach processes and as such help us to advance ourselves within society.

**Topic 086**

## Developmental sequences of creative art

## Creative Art

## Definition

Creative arts mean having the ability or power to create. It is characterized by originality of thought or inventiveness; having or showing imagination a creative mind. The creative arts are activities that engage a child's imagination and can include activities such as
art, dance, drama, puppetry, and music.

## Examples:

- Children may count musical beats.
- Experiments with mixing colors to make a new one create a dialogue for a drama story.

The benefits of including and stressing the creative arts in an early childhood education are numerous and expansive, ranging from the physical to the emotional and to the mental. But how can the creative arts develop children's physical ability? Although we more than not take our actions for granted, our ability to move and our coordination is comprised of gross and fine motor skills, and our skill level in these movements are developed throughout our childhood. Varying types of creative arts activities help children to build up their abilities in both categories

of motion. For example, when a child grips and uses a paintbrush, or glues buttons and yarn to paper, he is engaging and advancing his fine motor skills. However, when he dances, skipping or clapping or jumping in time to the music, he stimulates the part of the brain that controls gross motor skills. Childhood utilization of these areas is critical to later adulthood abilities.

## Creative Art Important

Art and creativity teach problem-solving, which is a critical skill for success in life. By engaging in artistic activities and study, children develop confidence in their abilities, and they learn how to innovate. The arts encourage risk-free exploration, and it is this freedom that builds confidence.

**Topic 087**

Motor Skills are skills that enable the movements and tasks we do on a daily basis

## Fine Motor Skills

**Definition**

Fine motor skills involve use of smaller muscles, such as grasping, object manipulation, or drawing. Fine Motor skills are those that require a high degree of control and precision in the small muscles of the hand (such as using a fork).

Fine motor skill activities involve manual dexterity and often require coordinating movements of the hands and fingers with the eyes. This is called hand-eye coordination. Components of fine motor skills include being able to grip and manipulate objects, use both hands for a task and use just the thumb and one finger to pick something up rather than the whole world.

**Topic 088**

## Phases of fine motor skills development

Here are just a few examples of fine motor skills that typically occur at different phases of development.

**0 to 3 Months**

- Can use arms to swing or "bat" at objects
- Watches her hands move and brings them to her mouth.

**3 to 6 Months**

- Begins to transfer objects from one hand to another
- Can hold own hands together
- Can reach for toys using both arms

**6 to 9 Months**

- Begins to grasp & hold onto objects, such as a bottle
- Squeezes objects
- Uses a raking grasp to move objects with fingers

**9 to 12 Months**

- Begins to show a preference for one hand over the other
- **C**an put small objects in a cup or container
- Can turn pages in a book a few pages
- Feeds himself finger foods.

**12 to 18 Months**

- Can build a tower two blocks high
- Can scoop objects with a spoon or small shovel
- Claps hands
- Scribbles with crayons on paper

- Waves goodbye

**18 Months to 2 Years**

- Begins holding a crayon with fingertips and thumb
- Can build a tower three to four blocks high
- Can open loosely wrapped packages or containers
- Can turn pages in a book one page at a time
- Puts rings on pegs

**2 Years**

- Can Stack a block tower 9 blocks high
- Can turn doorknobs
- Can wash hands independently
- Can zip and unzip large zippers
- Manipulates clay or play dough

**3 Years**

- Can cut a piece of paper in half
- Can draw a circle after being shown an example
- Can fasten and unfasten large buttons

**4 Years**

- Can get dressed  and undressed without help
- Can touch the tip of each finger to the thumb
- Can use a fork correctly

**5 Years**

- Can cut out a circle

- Copies a triangle shape
- Grasps a pencil correctly
- The shoelaces

**6 Years**

- Builds a small structure with blocks
- Can put a 16 to 20 piece puzzle together
- Cuts well with scissors
- Uses a knife to cut food

Children with neurological problems or development delays may have difficulty with fine motor skills and may need occupational therapy, modifications, or assistive technology. The focus should be on developmental milestones and the skills they need for school and play.

Activities that might improve fine motor skills include picking up objects with tongs, building with blocks, and doing craft projects.

## Topic 089

## Ways to Improve Children Fine Motor Skills

There are 10 techniques are especially effective for teaching pre-school or kindergarten aged children fine motor skills, but these are also necessary and useful for younger and older children's motor skill development.

**1. Play-Dough**

Tactile play with good old favorite materials like play-dough is a great way for kids to experiment and build fine motor skills. To make this even more interesting you could make the play-dough with your child first before they play with it. Here's an image that shows you how to make your own play-dough.

**2. Puzzles**

Do puzzles together. Picking up and moving puzzle pieces into place helps develop pincer grasp. Watching or helping your child learn how to complete a puzzles can sometimes be frustrating, they can be impatient and give up easily, lose pieces or put them in their mouth. But if you stick with it the rewards are worth it. Engage with and encourage your child as much as you can to compete easy puzzles at first and then progressively harder one's, doing this will improve their hand - eye skills, co-ordination and motor skills.

Watching the smile and sense of satisfaction that your child will get from completing a puzzle provides tremendous satisfaction for parents.

**3. Drawing, coloring in and painting**

Encourage your child to draw and paint. This helps not only their fine motor skills, but also creativity and imagination too. Try different types of painting and different mediums, like crayons, chalk, finger paints, brush painting or charcoal, to spark their interest and strengthen your child’s hand-eye coordination. Painting with a paint brush helps kids learn to hold a brush

and gain greater control using things in their hands including pencils and other items.

Paint-by-number can be an excellent form of brush painting for young children.

**4. Using kitchen tongs or tweezers**

Create a game for kids can using a small pair of kitchen tongs or tweezers to pick up some small objects like sultanas, grapes, pasta, and buttons, coins into a bowl.

**5. Cutting with scissors**

Using scissors is a great way to strengthen fine motor skills as well as improve hand-eye coordination and concentration. You can draw shapes for your child to cut around. Make some paper snowflakes. Even cut play-dough. Make sure you use age appropriate scissors.

**6. Bath time play**

Use cups to fill and pour out, sponges or squeaky rubber toys to squeeze. Try not to stress about water going on the floor, you can always wipe it up afterwards.

**7. Sand play**

Like bath time play, using cups to fill and pour and out is fantastic fun and also encourages sensory development. Scoop and dig with spoons. Use moulds. Draw pictures and build things. If you’re inside, magic or kinetic sand is a great alternative.

**8. Build with blocks and Lego**

Stack, connect and build things together with blocks and Lego. These activities encourage fine pushing and pulling movements. Lego is also great for fostering creativity. Building with LEGO is an effective way to work and develop your child's fine motor skills. As children build and even pick up LEGO pieces they will, build stronger muscles in their hands and improve co-ordination, this will help them to improve with other skills, such as learning to hold a pencil and learning to write.

Other skills children can learn from playing with Lego include persistence, a sense of accomplishment and an improved ability to solve puzzles.

**9. Eye dropper tests**

Put some water a few glasses. Pour a few drops of food coloring in each glass, so that you have different colored water in each glass. Have a couple of empty bowls and glasses where kids can use an eye dropper to experiment with mixing different colored water together. Try using vinegar instead of water, and have a bowl of bicarbonate soda that will fizz up when the colored vinegar is dropped in.

**10. Threading and lacing**

Thread different size pasta or beads onto strings, laces and pipe cleaners. Tie knots and bows in the string. Finger knitting is easy and fun too!

**Topic 090**

## Grass Motor Skills

**Definition**

Gross motor skills pertain to skills involving large muscle movements, such as independent sitting, crawling, walking, or running. Grass motors skills use the large muscles in the body and include broader movements such as walking and jumping. Typically, Children develop certain motor skills at specific ages, but not every child will reach milestones at precisely the same time. A child with motor impairments has trouble moving in a controlled, coordinated, and efficient way. If your child seems to be delayed in developing fine or gross motor skills, they will likely undergo an assessment and may require physical or occupational therapy to catch up.

Grass motor skills are movements that involve large muscle groups and are generally more broad and energetic than fine motor movements. These include walking, kicking, jumping, and

climbing stairs. Some milestones for gross motor skills also involve eye-hand co-ordination, such as throwing or catching a ball.

**Topic 091**

## Phases of Gross motor skills development

Here are some examples of gross motor skills that typically occur at different phases of development:

**3 to 6 Months**

- Raises arms and legs when placed on the stomach
- Rolls over
- Supports own head when in a sitting position

**6 Months to 1 Year**

- Crawls
- Pulls self from a sitting to a standing position
- Sits without support

**1 Years**

- Climbs onto low furniture
- Climbs stairs with assistance
- Pulls or pushes toys with wheels
- Walks with one hand held

**2 Years**

- Jumps using both feet simultaneously
- Runs very stiffly on toes
- Walks upstairs without a banister

**3 Years**

- Rides tricycle using pedals, unassisted by an adult
- Runs without falling
- Throws a ball to an adult standing five feet away

**4 Years**

- Catches a ball with arms and body
- Runs smoothly with changes in speed
- Walks upstairs by alternating feet

**5 Years**

- Catches a ball with two hands
- Hops on one foot
- Performs jumping jacks and toe touches
- Walks up and down the stairs while carrying objects

## Topic 092

## Timeline for Gross Motor Skills Development

Again, each child develops at their own pace, so these age guidelines are approximate If you are concerned about your child's physical or gross motor skills development, check with their doctor or your school district's early intervention program ( in the U.S.)

Generally, gross motor skills development happens at these ages and stages, and they build upon each other. A baby needs to be able to pull up to standing before they can test their balance and walk, for example.

- By about **3 or 4 months**, baby can raise their head and chest when lying on their belly.

- At about **6 months**, baby can roll over, both ways (from the stomach to back and back to stomach).
- At about **7 months**, baby can sit up without support.
- At about **8 or 9 months**, baby may start to crawl.
- Between **12 to 18 months,** baby can walk on their own. They're a toddler now!
- At about **2 years,** they can run, jump, and throw a ball.
- At **3 years,** they can walk on tiptoe, climb well, try to stand on one foot, gallop, jump, kick a ball, kick a ball, and try to skip.

**Topic 093**

**Psychological and social learning**

## 1. Psychological learning

Psychologists in general define learning as relatively permanent behavioral modifications which take place as a result of experience. This definition of learning stresses on three important element of learning:

- Learning involves a behavioural change which can be better or worse.
- This behavioural change should take place as a result of practice and experience. Changes resulting from maturity or growth cannot be considered as learning.
- This behavioural change must be relatively permanent and last for a relatively permanent and last for relatively long time enough.

## Psychology learning in Art

The psychology of art opens the door to another perspective of art. The psychology of art is a field of psychology that studies **creativity and artistic appreciation** from a psychology

stand point. The goals of the psychology of art are similar to those pursued by other related disciplines of psychology. A psychological piece of art has positive and negative sequences.

## Art psychology and disciplines

The psychology of art doesn't include its own fields but also studies by psychology. This discipline also maintains a relationship with other discipline, such as philosophy. Its contribution comes from its foundation with the understanding of **aesthetic phenomena.** The contribution of art history is also relevant because the works can be analyzed from a psychological stand point. The area of study that combines psychological elements with artistic ones as art therapy. Art emerged decades ago through rehabilitation programs using techniques such as writing, music, painting, etc. Despite this, the incorporation into clinical environment is difficult and different. **It's based on the development of creativity and the reduction of stress and anxiety.** As like psychological learning is the theory based on the classical theory.

**Topic 094**

## Psychological Learning Benefits

Experts have recently discovered that painting allows the **release of dopamine,** the hormone that provides the feeling of reward, and endorphins, the hormones that give the feeling of well-being. For example, the latter are released when we exercise. On the other hand, we know that, when one finishes a work of art, it provides a feeling of happiness very similar to that experienced when having children.

Some benefits of art psychology are

- Development of social skills.
- Release of stress and anxiety.
- Psychological well-being.

- Behavior control.
- Working on the subconscious as a method of knowledge

**Topic 095**

## 2. Social Learning

Social learning is defined as learning through the observation of other people's behaviors. It is a process of social change in which people learn from each other in way that can benefit wider social-ecological system. Social learning is learning that take place at a wider scale than individual or grouping learning, up to a societal scale, through social interaction between peers. It may or may not lead to a change in attitudes and behavior.

The process of learning a new behavior starts by observing a behavior, taking the information in and finally adopting that behavior

- The highest level of observational learning is achieved by first organizing and rehearsing the modeled behavior symbolically and then enacting it overtly. Coding modeled behavior into words, labels or images results in better retention than simply observing.
- Individuals are more likely to adopt a modeled behavior if it results in outcomes they value.
- Individuals are more likely to adopt a modeled behavior if the model is similar to the observer and has admired status and the behavior has functional value.

**Example:** Social learning situations are television commercial. A football match is the keen observation for the person is increases the psychology and increases the thinking ability by social learning. A social media like thing can tell a person how to work and produce a special impact on mind

**Topic 096**

## Social Learning Benefits

Social learning encourages interaction with others and facilities learning. It provides learner with greater control over their education.

Some benefits of social learning includes:

- Increased engagement across disengaged learners.
- Students developing self-organization skills.
- Encouraged collaboration
- Developing skills that can be used in the workforce

**Topic 097**

**Teaching Art**

Your student is born in the 21st century (Age of Science and Technology, Media, Globalization, Information Technology, Brain and Mind Sciences). The context in which a teaching method is to be developed must take into account the influences. Disciplines dealing with the understanding of world:

- Macro: History, Philosophy, Science, Mathematics, Religion, Mysticism,
- Micro: Quantum Physics, Nano-technology, Genetics

Disciplines dealing with the understanding of individual and Society

- Anthropology, Psychology, Cognitive Science, Neurobiology, Evolutionary Sciences, Neuroaesthetics, Computational Sciences, Social and Cultural Studies

Art is an act of individual that is potentially capable of influencing the world

- Philosophy of Art, History of Art, Science of Art, Psychology of Art

Following are the few strategies to consider in teaching art to children:

**Modeling Artists' Thinking & Process**

Trenchers should encourage each student to think like an artist by modeling their own artistic process as well as exposing them to works of art and a variety of ideas and approaches.

**Reflective Practice**

Reflection is an integral component of every teacher residency and can take the form of group discussions of student artwork, individual sketchbook reflections, and checklists of goals generated by students.

**Open-ended and extended investigations**

Teachers should begin with developing an Essential Question, a question that is designed to address a big idea within the chosen curriculum area. For example, "What connects or divides us?" is a question designed to examine historical conflicts in social studies as well as have students think about their personal relationships.

**Material and idea explorations**

In order to build technique and foster student innovation, teachers should include sessions that are solely dedicated to investigating the properties and possibilities of materials and ideas.

**Collaborative and interdisciplinary projects**

The structure teaching should be designed to foster collaboration with educators from other disciplines, and to create group projects. These collaborative approaches create natural opportunities for interdisciplinary learning and creative generation of new ideas and solutions.

**Balancing process and product**

It is important for teachers, parents, and students value the importance of exploring, thinking, and participating in the artistic process. Therefore various stages, including preliminary sketches and student writings, are exhibited in addition to finished works.

## Topic 098

## New Teaching Method

The main objective is to develop a student in terms of artistic genius and skill.

Following aspects are vital in this regard:

- Understand the Artist
- Understand the Product
- Understand the Viewer
- Relation between Artist and Product
- Relation between the product and viewer
- Relation between the artist and viewer

Learning process should provide a foundation by encouraging students to develop their own vision as creative artists and voices for its history and contemporary critique. With an emphasis on individualized attention and creative motivation, faculty members present a broad range of art disciplines combined with real-world experiences. The "practice" of "making" art is the crucial ingredient to visual problem solving in every visual genre. This process initiates a dialogue of analytical thinking and ultimately assists the development of each student's technical and conceptual skills. Innovative results come from studying a variety of cultural frameworks and diverse sources.

**Field Specific Knowledge**

Objectives: Students will be able to

- Demonstrate knowledge of the fundamental or "formal properties" of art: line, positive/negative space, shade/tone, texture, color, etc.

- Demonstrate basic theories of compositional balance to achieve unity…and creative ways to "break the rules" successfully.
- Understand basic techniques of "process" in a variety of media: drawing, painting, sculpture, printmaking, computer graphics, photography, ceramics, etc.
- Understand basic premises in art movement across a timeline of history
- Apply problem solving strategies as a means to create strong finished art/design projects, individually or collaboratively

**Critical Thinking**

Objectives: Students will be able to

- Have an awareness of how cultural frameworks from diverse groups influence the criteria of art critique
- Make a list of strengths and weaknesses for specific art works while using a comprehensive list of gauges
- Be conscious of the layerdness of visual artworks, including description, concept, psychology, gender, politics, history, spiritually, etc.
- Articulate a viewpoint regarding controversial areas in the art world.

**Application of Art**

Objectives: Students will be able to

- Produce carefully considered art works to final completion there by demonstration their "practice" of art.
- Invest in experimentation & not always take the safe route while engaging in the creative process, promoting growth.

- Develop their own style and body of work with the best art works exhibited in a Senior Art Exhibition.
- Work collaboratively with other senior art majors to plan, design, and install the Senior Art Exhibit, therefore gaining the skills and experience to curate & hang a professional show (including the responsibilities of designing the art exhibit announcement; mailing; reception planning; etc., etc,)
- Explain a spectrum of art movements important within art history, identifying major contributions and controversies.

## Topic 099

## Mental Hierarchy

Understanding the process of art means becoming intelligent about creation, form and experience of art. The process of art begins with an idea in the mind of the artist which takes shape into an art work and then perceived by the viewer and concludes with an interpretation.

- The act of Creation
- The Art Work
- The Experience by the Viewer

To understand this one must have an idea of mental functions and capabilities involved in the creation and experience of an art work.

## Topic 100

## Independent Thinking

**Following Damasio's Model:**

What we have now is mental functions determining mental capabilities, which in turn determine artistic qualities. We have 7 principles which are again about developing mental capabilities and as a result artistic qualities.

**Curiosity**

An insatiably curious approach to life and an unrelenting quest for continuous learning

**Independent Thinking**

A commitment to test knowledge through experience, persistence, and a willingness to learn from mistakes

## Topic 101

## Four Steps of Teaching

In21st century teaching is A FOUR STEP PROCESS

1. Upgrading the source that produces art
2. Changing the source and monitoring the change in work
3. Analyzing the work and assessing the source
4. Constantly Evolving your own knowledge and approach

## Topic 102

## Teaching Strategies for Teaching Art

**Teaching Strategy:**

According to **Stone** and **Morris**: Teaching strategy is also known as **Instructional Strategy**. "It is a generalized plane for a lesson which includes, structures, instructional

objectives and outline of planned tactics, necessary to implement the strategies." Include all aspects as contents, task, analysis, teaching objectives, Changes in behavior, attitude of students, their interest, capacities, abilities and needs etc.

**Teaching Artist:**

Teaching artist also known as artist educators, or community artists, are professional artists who supplement their income by teaching and integrating their art form, perspective and skills into wide range of setting. Teachers can use brainstorming as a thinking strategy to help students generate questions, ideas, and examples and to explore a central idea or topic.

## Topic 103

## Types of Teaching Strategies

1. Brain Storming Brainstorming
2. Conference
3. Co-operative Learning
4. Discussion
5. Experimenting
6. Focused Exploration
7. Guided Activity
8. Think-Pair-Share

**1. Brain Storming:**

Teacher can use brain storming as a thinking strategy to helps students' questions, ideas and examples to explore a central idea or topic. During brain storming student share ideas without making judgement about them.

2. **Conference:**

During a student-teacher conference, students can report their progress, consider problems and situation, and not strength and areas for improvement. Teacher can discuss student's work with pair or small group of students in order to facilitate learning.

3. **Cooperative Learning:**

This technique allows students to work as a team to accomplish a common learning goal. For Example, A group of students may work together to prepare a drama, dance or music performance to create an art-work.

Cooperative learning has received a lot of attention and praise – especially since the 1990s when Johnson and Johnson outlined the five basic elements that allowed successful small-group learning:

- Positive interdependence
- Face-to-face interaction
- Individual and group accountability
- Social skills
- Group processing

**Positive interdependence**: Students feel responsible for their own and the group's effort.

**Face-to-face interaction**: Student encourage and support one another; the environment encourage discussion and eye contact.

**Individual and group accountability**: Each student is responsible for doing their part; the group is accountable for meeting its goal.

**Social skills:** Group members gain direct instruction in the interpersonal, social, and collaborative skills needed to work with others.

**Group processing**: Group members analyze their own and the group's ability to work together.

**4. Discussion:**

Discussion methods are a variety of forums for open-ended, collaborative exchange of ideas among a teacher and students or among students for the purpose of furthering students thinking, learning, problem solving, understanding, or literary appreciation**.** Discussions may occur among members of a dyad, small group, or whole class and be teacher-led or student-led. They frequently involve discussion of a written text, though discussion can also focus on a problem, issue, or topic that has its basis in a "text" in the larger sense of the term (e.g., a discipline, the media, a societal norm). Other terms for discussions used for pedagogical purposes are instructional conversations (Tharp & Gall more, 1988) and substantive conversations (Newman, 1990). Discussion can be used to clarify understanding of concepts, ideas and information. Emphasis is placed on talking and listening to each other.

**Example:**

Discussion method is used in many subjects for many topics. For example: if we want to teach the comparison between child and teacher center curriculum a teacher can discuss about this topic within class.

**Types:**

There are following types:

1. Panel discussion
2. Formal discussion
3. Informal discussion
4. Parliamentary discussion
5. Individual discussion

5. **Experimenting:**

It is central to arts and used in making connection between the concrete and abstract. Experimenting requires that students investigate, test manipulate, solve problems, make decision and organize information in hands on-ways. Experiments enhances student's motivation and understanding, and active involvement and can be initiated by the teacher or the student. Experimenting is central to the arts, and is frequently used in making connections between the concrete and the abstract. Experimenting also encourages students to use cooperative skills effectively in interpreting and communicating findings.

6. **Focused Exploration:**

In this type, students use the materials and equipment available in the classroom in ways of their choosing. The teacher observes and listens while students exploring and provides guidance as needed, using information gathered from assignment. For example, a teacher may pass a question, prompt deeper thinking or introduce new vocabulary. Focused Exploration is the time in the inquiry learning process when students are ready to investigate a challenge that will help them discover certain science concepts and encourage them to ask more questions. The teacher facilitates sharing of successful strategies and provides resources to guide students. For example: If your students are becoming interested in building tall towers, begin Focused Exploration with a Tall Tower Challenge. If your students are becoming interested in building houses for their animals or people, begin Focused Exploration with an Enclosures Challenge.

7. **Guided Activity:**

This is the activity that is imitated by the teacher, on the basis assessment of information, the teacher may oppose a series of questions, provides prompts to extend thinking, ask students

to demonstrate a familiar concept in a new way, encourages students to try a new activity and so on.

8. **Think-Pair-Share:**

In this activity students individually consider as an issue or problem then discuss their ideas in a pair of small groups. A few students then called by the teacher to share their thoughts and ideas with the whole class.

## Topic 104

## Evaluation of Art

### Art Evaluation is Not Simply Liking or Disliking

Before going into detail about how to evaluate art, let us again re-emphasize that the whole point of art appreciation is to explain WHY we like or dislike something, not simply WHETHER we like it or not. For example, you may end up disliking a picture because it is too dark, but you may still like its subject matter, or appreciate its overall message. To put it simply, saying "I don't like this painting" is insufficient. We need to know the reasons behind your opinion, and also whether you think the work has any positive qualities.

### What is Art Evaluation?

The task of evaluating a work of art, such as a painting or a sculpture, requires a combination of objective information and subjective opinion. Yes, it's true that art appreciation is highly subjective, but the aim of evaluating a picture is not simply to ascertain whether you like/dislike a picture, but WHY you like/dislike it. And this requires a certain amount of knowledge. After all, your assessment of a drawing produced by a 14-year old child in a school playground, is likely to be quite different from a similar drawing by a 40-year old Michelangelo. Similarly, one cannot use the same standards when evaluating the true-to-life qualities of a realist

portrait compared with an expressionist portrait. This is because the expressionist painter is not trying to capture the same degree of visual objectivity as his realist counterpart. To put it simply, art evaluers need to generate facts upon which to base their opinions: namely, facts about (1) the context of the artwork; and (2) the artwork itself. Once we have the facts, we can then make our assessment. The more information we can glean about the context, and the work of art itself, the more reasoned our assessment will be.

In art evaluation Four-Step Process is most important. The four steps are:

- Description
- Analysis
- Interpretation
- Judgment

## Topic 105

## Description

**Description Answers (What Do You See):**

This is the objective portion of the art critique. It involves a technical description-nothing more. It should include things like:

- Form of art whether architecture, sculpture, painting or one of the minor arts

- Medium of work whether clay, stone, steel, paint, etc., and technique (tools used)
- Size and scale of work (relationship to person and/or frame and/or context)
- Elements or general shapes (architectural structural system) within the composition, including building of post-lintel construction or painting with several figures lined up in a row; identification of objects
- Description of axis whether vertical, diagonal, horizontal, etc.
- Description of line, including contour as soft, planar, jagged, etc.
- Description of how line describes shape and space (volume); distinguish between lines of objects and lines of composition, e.g., thick, thin, variable, irregular, intermittent, indistinct, etc.
- Relationships between shapes, e.g., large and small, overlapping, etc.
- Description of color and color scheme = palette
- Texture of surface or other comments about execution of work
- Context of object: original location and date

**Description Questions (What Do You See)**

- What is the name of the artist who created the artwork?
- What kind of artwork is it, what medium is it?

- What is the name of the artwork?
- When was the artwork created?
- Name some other major events in history that occurred at the same time this artwork was created.
- List the literal objects in the painting (trees, people, animals, mountains, rivers, etc.).
- What do you notice first when you look at the work(s)? Why?
- What kinds of colors do you see? How would you describe them?
- What shapes can we see? What kind of edges do the shapes have?
- Are there lines in the work(s)? If so, what kinds of lines are they?
- What sort of textures do you see? How would you describe them?
- What time of day/night is it? How can we tell?
- What is the overall visual effect or mood of the work(s)?

## Topic 106

## Analysis

**Analysis Answers (How the Artist did this?)**

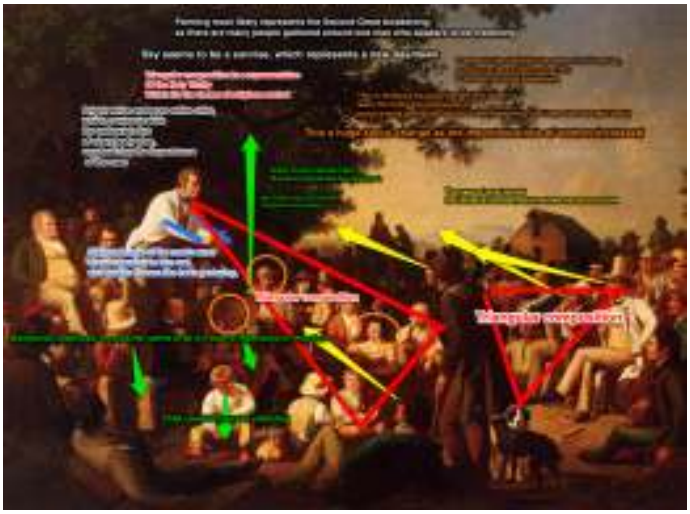
Evolve the art criticism from a technical description to an in-depth examination of how the technical elements were utilized by the artist to create the overall impression conveyed by the artwork. Technical elements you need to analyze when you critique artwork include:

- Determination of subject matter through naming iconographic elements, e.g., historical event, allegory, mythology, etc.
- Selection of most distinctive features or characteristics whether line, shape, color, texture, etc.
- Analysis of the principles of design or composition, e.g., stable, repetitious, rhythmic, unified, symmetrical, harmonious, geometric, varied, chaotic, horizontal or vertically oriented, etc.
- Discussion of how elements or structural system contribute to appearance of image or function
- Analysis of use of light and role of color, e.g., contrasty, shadowy, illogical, warm, cool, symbolic, etc.
- Treatment of space and landscape, both real and illusionary (including use of perspective), e.g., compact, deep, shallow, naturalistic, random
- Portrayal of movement and how it is achieved
- Effect of particular medium(s) used
- Your perceptions of balance, proportion and scale (relationships of each part of the composition to the whole and to each other part) and your emotional

- Reaction to object or monument

**Analysis Questions (How the Artist did this?)**

- How has the artist used colors in the work(s)?
- What sort of effect do the colors have on the artwork?
- How has the artist used shapes within the work of art?
- How have lines been used in the work(s)? Has the artist used them as an important or dominant part of the work, or do they play a different roll?
- What role does texture play in the work(s)? Has the artist used the illusion of texture or has the artist used actual texture? How has texture been used within the work(s).
- How has the artist used light in the work(s)? Is there the illusion of a scene with lights and shadows, or does the artist use light and dark values in a more abstracted way?
- How has the overall visual effect or mood of the work(s)? been achieved by the use of elements of art and principles of design.
- How were the artists design tools used to achieve a particular look or focus?



## Topic 107

## Interpretation

This part of an art critique is more subjective than the others, as you are expected to use your analysis of the technical aspects of the piece of art to apply your own supposition to the artist's intended purpose for the artwork. Try to accomplish the following things when formulating your interpretation:

- What was the artist's statement in this work?
- What do you think it means?
- What does it mean to you?
- How does this relate to you and your life?
- What feelings do you have when looking at this artwork?
- Do you think there are things in the artwork that represent other things/symbols?
- Why do you think that the artist chose to work in this manner and made these kinds of artistic decisions?
- Why did the artist create this artwork?

Nine Models of Interpretation

- Historical – the story of the object or its origin
- Symbolic – the role held by an object in society.
- Cultural – the development of characteristics related to particular cultures.
- Environmental – the role of the physical environment on objects.
- Functionalist – the way an object is used.
- Structuralist – how an object was physically made.
- Behaviorist – the interaction of the object and behavior patterns of society.
- Community – the interaction of the object and common viewpoint/character.
- Economical–
- Psychological-
- 11-Patronage

**Erwin Panofsky's explanation of Iconography and Iconology**

For Panofsky the study of art objects and images could be systematized into three levels. The first was simple identification through familiarity.

The second dealt with the domain of iconography. That is: the linking of artistic motifs with themes, concepts or conventional meaning.

The third, most contentious level of interpretation was iconological. At this deepest level, the intrinsic meaning or content of the work was apprehended. It is worth quoting Panofsky directly here as he explains this intrinsic meaning.

It is apprehended by ascertaining those underlying principles which reveal the basic attitude of a nation, a period, a class, a religious or philosophical persuasion - qualified by one personality and condensed into one work.

**Barrett's Principles of Interpretation**

- Artworks have "aboutness" and demand interpretation.
- Interpretations are persuasive arguments.
- Some interpretations are better than others.
- Good interpretations of art tell more about the artwork than they tell about the critic.
- Feelings are guides to interpretations.
- There can be different, competing, and contradictory interpretations of the same artwork.
- Interpretations are often based on a worldview.
- Interpretations are not so much absolutely right, but more or less reasonable, convincing, enlightening, and informative.
- Interpretations can be judged by coherence, correspondence, and inclusiveness.
- An artwork is not necessarily about what the artist wanted it to be about.
- A critic ought not to be the spokesperson for the artist.
- Interpretations ought to present the work in its best rather than its weakest light.
- The objects of interpretation are artworks, not artists.
- All art is in part about the world in which it emerged.
- All art is in part about other art.
- No single interpretation is exhaustive of the meaning of an artwork.
- The meanings of an artwork may be different from its significance to the viewer. Interpretation is ultimately a communal endeavor, and the community is ultimately self-corrective.
- Good interpretations invite us to see for ourselves and to continue on our own.

## Topic 108

## Judgment

After careful observation, analysis, and interpretation of an artwork, you are ready to make your own judgment. This is your personal evaluation based on the understandings of the work(s). Questions you might consider:

- Why do you think this work has intrinsic value or worth? What is the value you find in the work(s)? (For example, is it a beautiful work of art, does it convey an important social message, affects the way that I see the world, makes insightful connections, reaffirms a religious belief, etc.)
- Do you think that the work(s) has a benefit for others?
- Do you find that the work communicates an idea, feeling or principle that would have value for others?
- Could the reason you find the work lacking come from a poor use of the elements of art? Explain.
- Is the subject matter unappealing, unimaginative, or repulsive? How?
- What kind of an effect do you think the work could have for others?

Most important questions consider judging an art piece:

- Criteria: What criteria do I think are most appropriate for judging the artwork?
- Evidence: What evidence inside or outside the artwork relates to each criterion?
- Judgment: Based on the criteria and evidence, what is my judgment about the quality of the artwork?

To judge expressive qualities, critics consider those qualities that convey ideas and moods. The theories that rate these different qualities most highly are called Imitationalism, Formalism, and Emotionalism. Imitationalism focuses on realistic representation; Formalism places emphasis on the design qualities; the focus is on the effective arrangements of lines, colors, shapes and other elements of art. And Emotionalism requires that a work arouse a response of feelings, moods, or emotions in the viewer. The primary purpose of an emotionalist artwork is to vividly communicate moods, feelings and ideas to the viewer.

Beauty in Art

- Emotional Interest
- Intellectual Interest
- Disinterested Pleasure
- Evolutionary Interest

## Topic 109

## Evaluation of Performing Arts

**George Gadamer in Truth and Method (1989):**

**Aesthetic Influence in a performance is determined by follwoings:**

**Presence:** He knows all about how it really was

**Sharing:** His mind and its own functioning becomes a shared activity with performance.

**Self-forgetfulness:** The condition where a spectator is carried out by the performance. It is important if we consider puppetry as a tool to educate children.

**Contemporaneity:** Which means that a single thing that presents itself to us achieves in its presentation full presentness, however remote its origin may be

**Absolute Presence:** Which is a result of Self-forgetfulness and Contemporaneity