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"A RATIONALE FOR THE DEVELOPMENT OF CREATIVITY IN EDUCATION"

A Dissertation submitted to the Faculty of Education

in

Candidacy for the

DIPLOMA FOR ART AND DESIGN TEACHERS

by

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June, 1992

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INTRODUCTION

A Rationale

So that the full potential of the most basic instinct of man, to be creative, can be fully explored, and that our students are provided with every opportunity to explore this within themselves.

The creative drive is a natural impulse which exists in all of us. We see evidence of this untutored creativity in the child at a very early stage in development. Observing the child at play, we see a freedom from adult preconceptions and a natural freedom to express and create. The creative drive distinguishes us from the animal in that the animal adapts to his environment, whereas man uses his creative drive to change his surroundings, to progress and expand on his existence.

Man must continue to expand and utilize this creative faculty, establishing it, so that the imaginative side of man's mind finds a natural means of expression. The failure to make use of the creative faculty, natural to us all as a direct means of growth, is a denial and destruction of one of man's most fundamental qualities. Education must recognize and encourage creative development as an essential part of the student's development.

If we accept the work of Piaget described in The Development of Creative Ability by Eileen Pickard, we find another attribution of creativity, one where creative development goes hand in hand with mental growth. (1) Therefore, creative development must be considered as an important element in the

education of students. Jung's theory, discussed by Dick Field and John Newick in The Study of Education and Art, also places great emphasis on creative development, maintaining the existence of an inseparable link between creative development and personal growth. Through the creative process, Jung believes that the images that are stored in the unconscious memory emerge, containing all the richness of internal primal creative energies, charged with all the external emotions and complexities seen in the context of human experience.(2)

Personal identity and self-awareness in life is a process of continuous struggle, a search for meaning in an ever changing environment. Many individuals lose a sense of meaning and personal worth. In adolescence, all too often, self identity drowns in a sea of rigidity, rules and regulations, and at this stage the creative faculty is often stunted. Irving Kaufman cited in Arts Education and Back to Basics by Stephen Dobbs subscribes survival to the power of the creative faculty to mitigate the pressures and demands of modern living.(3)

While emotional sensibility is maturing, it is in adolescence that the creative faculty should gain a permanent status. Therefore, should it not be the responsibility of education to provide the students with the opportunity to exercise and enhance the creative faculty?

I believe that art in education must provide more than academic learning. It must exercise the creative ability of each student giving visual expression through creative development. For this reason, creativity cannot be denied as part of the

student's development, bridging emotional and intellectual growth, encouraging a balanced individual to emerge, capable of enriching society and civilization.

In this dissertation, I would like to discuss:

1. What is meant by creativity?
2. The relationship between creativity and art.
3. The role of creativity in the education of the whole person.
4. The underlying concerns appropriate to the practical application of a Creative approach to Art in Education.

FOOTNOTES - INTRODUCTION

1. Jean Piaget cited in, The Development of Creative Ability, ed. Eileen Pickard, (Oxford: NFER, 1979) p.15.
2. Karl Jung cited in, The Study of Education & Art, ed. Dick Field and John Newick, (London: Routledge and Kegan Paul, 1973) p.14.
3. Irving Kaufman, 'A Return to Fundamentals' cited in, Arts Education and Back to Basics, ed. Stephen M. Dobbs, (National Art Education Association 1979) p.145.

CHAPTER 1

CREATIVITY

Defining Creativity

Creativity has become an over simplified, overused and familiar term in today's world. Often we lose sight of the real meaning and the importance that the development of creativity can have for us, both as individuals and as a society. Creativity, according to the Webster dictionary is defined as, "to bring into being, cause to exist, give rise, originate, to produce as a work of thought or imagination, especially as a work of art".(1)

Some researchers state that creativity means a flexible way of thinking, fluency of ideas, the ability to be original with ideas and to see things in new ways.(2) This view has often been thought of as narrow, where novelty and originality are all important, while the criteria of value and meaningfulness have been neglected. This imbalance in the definition of creativity has led to some confusion. Lowenfeld and Brittain's view is one where creativity does not have to be a unique thought but it does have to be "a contribution from the individual".(3) Martin Buber cited in, Education Through Art believes that the desire to create, no matter how slight, is evident in all human beings, from the baby in the cradle to the artist in the studio. Buber gives us an example of the manifestation of this basic instinct. He analyses the manner by which children in early infancy attempt to utter words, not as sounds to imitate, but as unique sounds to be tried for the first time. Buber's concept is described as,

sound-image after sound image breaks forth, emerges from vibrating throat, from trembling lips into the surrounding air, the whole of the little vital body vibrating and trembling, shaking with a paroxysm of outbreking selfhood.(4)

If this is so, then such a basic instinct of man to create cannot be denied. It is, therefore, essential that this basic need must be taken into account in the process of education.

Karl Jung suggests that creativity is, in fact, one of the five instincts of man and one which distinguishes man from the animal. Jung believes that man needs to 'clothe' his internal images in forms existing outside himself. In other words, man needs to visualize, realize his internal emotions and creative impulses. Man needs to communicate these experience to others.(5)

The creative activity of imagination frees man from his bondage to the 'nothing but' and raises him to the status of one who plays.(6)

Brewster Ghiselin argues in, Scientific Creativity: Its Recognition and Development, that there are two levels of creativity. The higher level which is rare, embodies originality and uniqueness in its contribution to the Arts, Science and Philosophy etc. The invention of electricity, for instance, would be considered a higher level of creativity. The second level, Ghiselin describes, as the lower level. Creativity at this level occurs when the creation of products of the mind are novel to the individual but already in existence. The individual may alter, improve, or reproduce something.(7)

A.H. Maslow in, Towards a Psychology of Being, distinguishes two levels of creativity from a humanistic view. The first is described as special talent creativeness resulting from a high abilities in a specialized area. The second, the self-actualizing creativeness which implies creative flexibility and free energy to realize life in a creative way.(8)

When defining creativity, one must also recognize the creative process. Graham Wallas recognized four stages of both artistic and scientific creation. The process involves preparation which requires skill, if anything of value is to unfold. Knowledge is necessary to perform creatively. The second stage is unconscious cerebration. This stage is similar to fermentation where the ideas are stored in the back of the mind. The third stage is referred to as inspiration and at this stage illumination occurs. This may occur when least expected, and constitutes a new synthesis. The final stage is referred to as elaboration or verification. This is a process in which the final working out and details are completed for the creative sequence to be complete.(9)

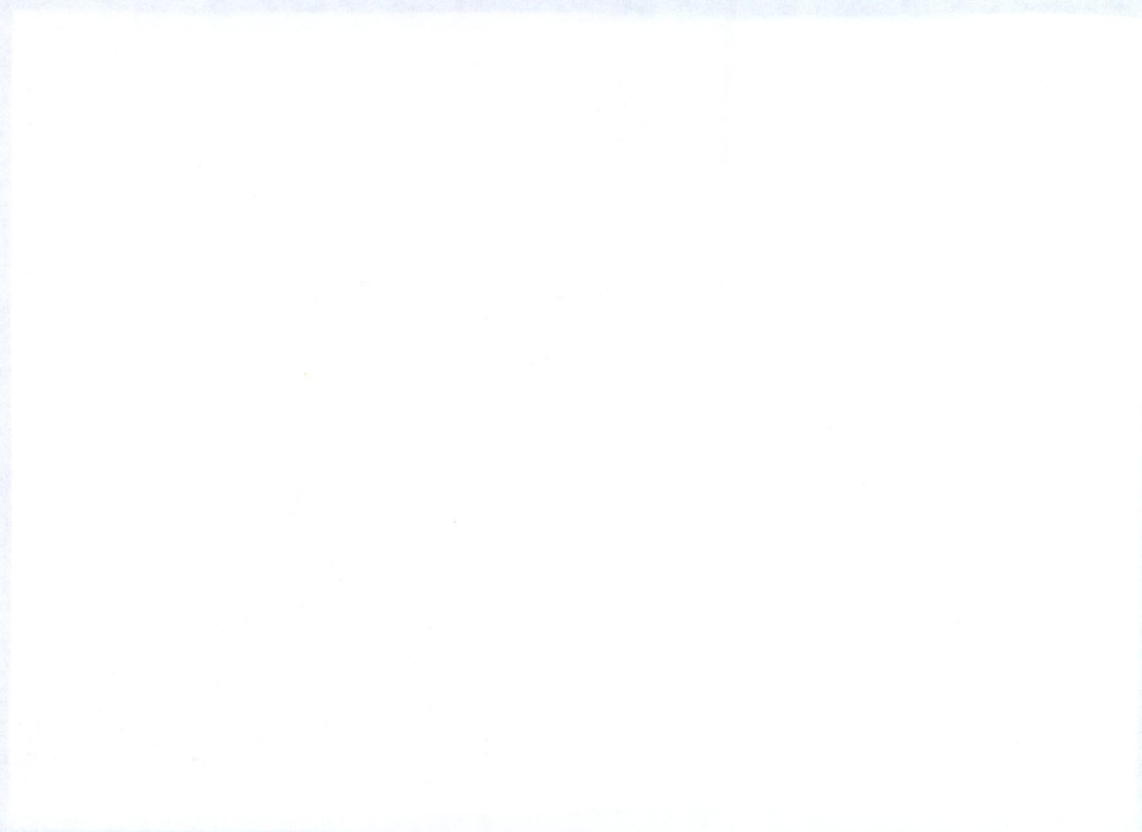
The Relationship between Creativity and Art

The first apparent link that comes to my mind between creativity and the arts is that they are both basic impulses unique to man. Evidence shows that from the beginning of man's existence, art was considered a primary necessity. Art served to express, reflect, and give tangible form to concerns and conflicts of the society of its origin. In the pictorial art

in the caves of Altamira in Spain 1 and Lascaux in France 2, we see primitive man, although struggling for physical survival, still gave time and energy over to create art. These works of art not only reflect to us something of the lifestyle of the time but they also reveal the universal belief in the power of the image. The hunter, by portraying the scent of the hunt, believed that the real prey would also succumb to their powers. This belief encompasses both internal and external worlds, both the known and the unknown.



1. Bison, found in the cave of Altamira, Spain





2. Animals on the roof of the cave at Lascaux, France

Although it may be more difficult to interpret the present forms of art, its very presence confirms the fundamental need in man to create art. Throughout the history of art we know of many renowned artists, such as Van Gogh and Gauguin who demonstrate this need to create, often enduring poverty, isolation, anxiety, and personal doubt. Because man is affected by psychological, social, and cultural forces, art serves to relate the concerns and conflicts of these influences both to himself and his society. Art questions, confirms, reinforces existing thoughts and values. Martin Drury states in an article The Arts in Education, Compass,

when we look at the arts, we are looking at much more than the arts, we are looking at what a concerned society should do in improving the basic human condition.(10)

The dictionary defines art as: a skill, applied to representation, design, or imaginative creation. If we accept the definition of creativity given by Webster as 'to bring into being' to produce as a work of thought or imagination especially a work of art and if we acknowledge Lowenfeld's view on creativity as a 'contribution from the individual' and the dictionary definition of art, then the connection between creativity and art becomes apparent.

De Haan and Havighurst in, Educating Gifted Children, classifies creativity in relation to human behaviour. First they refer to Affective Creativity which is fundamental to the arts and relies on emotion and feeling. The second is Problem Solving creativity which is associated with technological subjects, science being a logical example, where there is a

preference for concepts rather than peoples emotions and feelings.

My concern in this paper is Affective Creativity. The processes involved in the making and appreciation of art are fundamental to man as they involve feeling, imagination, and reasoning. This is similar to Jung's view on creativity as a basic instinct which also requires feeling, imagination, and reasoning, so that man can relate to his existence, exploring both internal and external worlds. The need to creat art comes from the natural creative impulse, the need to manifest and preserve personal existence by a tangible form existing outside oneself.

The arts, dance, music, literature, visual arts, can all be regarded as sensory forms, therefore, the capacity to relate to these sensory forms depends largely on the basic senses; perception, tactile and spatial etc. If we take one of these senses, i.e. 'perception' being the most logical because my concern is more with the visual arts, again we find a link between creativity and art. Perception was once thought of as a passive receptor mechanism similar to the workings of a camera. Fortunately, this concept has long been abandoned. Field and Newick quote Arnheims in, The Study of Art and Education giving a more profound description of perception:

Far from being merely passive registrations, perceptions are creative acts of grasping structure, even beyond the mere grouping and selecting parts. What happens in perception, is similar to what at a higher psychological level is described as understanding or insight. Perceiving is abstracting in that it represents individual cases to configurations of general categories.(11)

From this we can take that art by its very nature involves the creative faculty. Therefore, perception is fundamental to both art and creativity. Through the visual image, man can classify and abstract, thus inevitably progress in learning. Having established the relationship between art and creativity, I will discuss art in the educational system at second-level in the following chapter. The question is asked is there enough emphasis placed on the importance of art as part of the School Curriculum or is art relegated to the students who perhaps are not high academic achievers? I propose that Art, Craft and Design should be a core subject in the Junior Cycle. I have already discussed the value of art as a creative process, therefore, ample opportunity should be given to each individual, irrespective of academic ability or 'talent'.

FOOTNOTES - CHAPTER 1

1. Webster's New Collegiate Dictionary, (U.S.A.: G & C Merrian Publishers, Springfield, Mass. U.S.A. 1960).
2. Victor Lowenfeld and W. Lambert Brittain, Creative and Mental Growth, 5th ed. (London: Collier Macmillan, 1970) p.17.
3. Ibid., p.44.
4. Martin Buber, Rede ueber das Erzieherische, (Berlin: 1926) cited in, Education Through Art, ed. Herbert Read, (London: Faber & Faber, 1970) p. 285.
5. Karl Jung, "Psychological Factors determining Human Behaviour" in Collected Works 8, (London: Routledge & Keegan Paul, 1960) cited in, The Study of Education and Art, eds. Dick Field and John Newick, (London: Routledge and Paul Keegan, 1973) p.17.
6. Ibid., p.27.
7. Brewster Ghiselin, Scientific Creativity : Its Recognition and Development, eds. Taylor Calvin and Barron Frank (New York: John Wiley, 1963) p.
8. A.M. Maslow, Toward a Psychology of Being, 2nd ed. (New York: Van Nostrand, Reinhold, 1982) p.
9. Graham Wallas, "The Art of Thought" in Creativity : Selected Readings, ed. P.E. Vernon (Harmondsworth, Middlesex: Penguin, 1970) pp. 91-97.
10. Martin Drury, "The Arts in Education: Back to Basics". Compass, 30, 1, (1991) p.14.
11. Rudolph Arnheim, Towards a Psychology of Art (London: Faber and Faber 1966), cited in, The Study of Education and Art, eds. Dick Field and John Newick, (London: Routledge and Keegan Paul, 1973) p.33.

CHAPTER 2

CREATIVITY IN EDUCATION

Creativity in the Education of the Whole Person

Elliot Eisner cited in Concepts in Art and Education refers to John Dewey's thinking on education as a system seeking to foster individual growth which embraces the individual as a unique whole, socially, intellectually, emotionally, and psychologically.(1) If this is so, the education system must take account of the development of all aspects of the individual, cognitive, psychomotor, and affective, in terms of their developmental stages. Dewey considered that schools were pervaded by a formalism that was inappropriate for meaningful learning because they made little provision for the individual experience of the students. For Dewey, schools needed to provide,

physical, emotional and intellectual freedom for the pupil, freedom that could be attained only if the student had the opportunity to exercise his intellect on the problems that were meaningful to him.(2)

Learning is not just the accumulation of knowledge, one must understand how to utilize this knowledge to make it effective. For this reason, all the faculties of the mind must be developed, including the creative faculty where knowledge is utilized for a more enriched and self-fulfilling life. For Drury,

Formal schooling cannot, will not, provide for this kind of liberating possibility and therefore what is encouraged is creative writing that is concerned with the skills of language rather than the creative impulses that should underpin creative writing.(3)

More than twenty years ago, Lowenfeld and Brittain in Creative and Mental Growth, suggested that a balance between emotional and intellectual growth, should be maintained for the development of a healthy personality.(4) This coincides with ancient Taoism, a belief where a balance is considered necessary between emotional growth, the inner self, the intellect, the outer reality, for a harmonized totality of the individual.

Adolescence should be the period where the creative faculty gains a permanent status enabling a more balanced condition for adult life. Because education is concerned not only with the personal growth of students, each developing a unique total identity, but also with helping the students to become active and responsible members of society, the neglect of developing the individual as a totality contributes to the deficiencies already present in our society. Lowenfeld and Brittain point out that,

education merely reflects the changes in our society, man seems to be relying less and less on actual sensory contact with his environment.(5)

Surely, proper emphasis on the development of the visual arts must be a means of involving the students with their environment.

We have recognized that creativity is a basic human instinct, this creative impulse being clearly evident in the child. Very often creativity becomes stagnant in adolescence and it is for this reason that I feel that the opportunity for its

development must be provided in our educational system. The art programme must play an important part in this field for in art the creative process is an essential part of the art experience. Lowenfeld and Brittain claim that,

intensive experience in the arts should be a basic tool of education to promote creative thinking.(6)

Lowenfeld and Brittain again suggest

It is probably best to think of creativity as a continual process for which the best preparation is creativity itself.(7)

Unless all of the faculties of the mind are developed, man becomes a mechanism for retaining information, uneducated in utilizing this knowledge for the betterment of his existence. This results in a lack of interaction between man and his environment. We become passive viewers rather than active members of society, afraid of change instead of implementing progress. Therefore, education must be concerned with the development of the students in all aspects, not just intellectual growth. Education must also be responsible for the promotion of individuals capable of understanding and utilizing their experiences, through various modes of expression; the expression of thought, mental experiences, and feelings. When the ability to express through these modes is developed, an integrated personality is built up, a self aware, self confident, and unique individual emerges and becomes an active member of society.

Looking at the educational institutions in Ireland today,

however, we find that the current emphasis is not so much on the development of all aspects of the students' maturation, but is centered on one aspect, that is intellectual and cognitive growth. In my view, the main reason for this is the over emphasis on the points system used for obtaining admission into third level education. Ciaran Benson in, The Place of the Arts in Irish Education, states that,

the requirements for entrance into third level institutions exerts a strong influence on the organization of second level schools, despite the fact that a large majority of school leavers will not attend third level education.(8)

Educational institutions in Ireland have become mechanisms more concerned with the business of selecting and weeding out the academically able from the less able as they are with the education of the individual. For Eisner,

What we have in this school, this place of life, is a centre of human enterprise, a mixture of energy and imagination, a treat for the senses, a celebration of the mind, a realization of the curiosity, the power, and the competence of growing young minds.(9)

I see the development of creativity in the students through a vibrant art programme central to the school curriculum as one of the contributing factors to this idealistic vision of what education should be about.

Art in Education As A Means of Unlocking the Creative Capacities of Students

Is it not true that art in education is very often viewed as a non-intellectual subject, a product of a combination of talent

and emotions? For this reason, all too often we see art taking a peripheral place in the school curriculum. The Benson Report, The Place of the Arts in Irish Education, states that,

School timetables frequently omit art for their academically bright students, while ample time for art is given to remedial and lower grade students.(10)

Indeed, fifty years ago Dewey claimed, as described in, Arts Education and Back to Basics

Since words are easily manipulated, in mechanical ways the production of a work of genius probably demands more intelligence than does most of the so called thinking that goes on among those who pride themselves on being intellectual.(11)

If we look at the intrinsic arguments proposed by, The Curriculum and Examination Boards Discussion Paper : The Arts and Education, art for students is perceived as a means of engaging all the senses, cognitive, affective and psychomotor, for learning and expression,

visual arts education relies more on the active involvement of the students This active process involves the whole person - mental, physical and emotional.(12)

Because the student's art work comes about not through an emphasis on one aspect or faculty of the mind in isolation but a fusion of intellect, emotion, and physical, art provides an appropriate means of development. This also encourages the students to identify their own experiences and helps them develop concepts that express their own views and feelings. Self expression in art offers the students an opportunity to explore their own creativity. Therefore it is the process, the

making of art, the cognitive, affective, and perceptual aspects that are of importance in relation to art education. Each child is a unique individual whose creativity grows out of and is a reflection of this individuality.

Art education not only encourages the students to identify with their own experiences but it also encourages them to develop the expression of these concepts in complete tangible forms, visual, tactile, spatial. Through the act of creating, the students are encouraged in divergent thinking, so that they become aware and unafraid in the art experience of the infinite possibilities for expression. Through such expression of creative thinking the students grow inwardly in personal awareness and outwardly in self confidence and self reliance. For example, the student working on a piece of clay encounters not only the potentialities of the material but also its limitations, thus expanding their ability for flexibility, divergent thinking, and positive response.

It must be acknowledged that it was Dewey's contribution in this field in the nineteen twenties, that art education became concerned with unlocking the creative capacities of children. In his writing, Dewey suggests that,

if a child by nature has the capacity for creative intelligent action, perhaps art education could be instrumental in helping the child realize his latent creativity.(13)

However, it may be said that sometimes in the art programme, this relationship has been confused, where the art activity and the creative process has meant the same thing. Unless this

distinction is recognized, it is possible within the art programme in education, that art activities can occur which do not automatically embody creativity or promote creative development. Lowenfeld and Brittain state that,

unless care is taken to insure that students develop a creative attitude, and that the environmental conditions are such that they will foster creative growth, there is no assurance that art experiences in themselves will develop creativity.(14)

It is not enough just to produce art, the teacher must tap and develop the students abilities to think creatively, to learn how to create. For the students the creative activity must utilize their own thoughts. It must develop their own particular sense of colour, drawing, form, and their use of materials. It is recognition, understanding and encouragement of these processes that is important.

Creative development needs to be nurtured in a particular kind of environment. It is possible to expand the opportunity for creative development in the art programme at any level of development. This opportunity should be a planned part of each art activity and there are several factors which should be taken into account. It should be emphasised at this point that the art teacher should not forget that the development of creativity is one of the reasons for the existence of art in the second level curriculum. Therefore, the teacher must deal with the student simultaneously from an intellectual and emotional viewpoint, providing a stimulating environment.

Often it is felt that creativity is encouraged in a 'laissez-faire' situation, which of course is not true. The organization and appearance of the classroom, the availability of materials and time management are all elements for consideration in the promotion of creative development. Another consideration is the psychological environment. It is the responsibility of the teacher to have some knowledge of the kind of development which is taking place with the particular age group. By this, I refer to a knowledge of mental and physical changes, to be aware of the student's social and cultural values. Most importantly, the teacher must acknowledge the students as valuable human beings, whose thoughts and ideas are both meaningful and unique.

The teacher must aim to enrich the content and quality of the art experience, where sensitivity to form, colour, and pattern is encouraged and a growing ability to evolve images which have personal meaning for the students. D'Amico and Buchman in Assemblage describe progress as,

if he responds in his own way, expressing ideas that are particular to him, and if his work has a character all its own, then it can be assumed that he is growing. If he is becoming more sensitive to aesthetic values in his own work and that of others then art is making an essential contribution to his development. If he is becoming more aware of his environment, more selective and discriminating in his tastes, more receptive to others, then art is a humanizing influence, a vital aid to living.(15)

Finally, if the creative potential is to be awakened and developed in all aspects of thought, then it is for the art teacher to both recognize the place of creative growth in

education and implement it as a valuable human need in the classroom.

Having discussed the role of creativity in education and its manifestation through art, my final chapter will be concerned with art and the adolescent and a creative approach to the teaching of art.

FOOTNOTES - CHAPTER 2

1. Elliot Eisner cited in, Concepts in Art and Education, ed. George Pappas, (London: Collier - Macmillan, 1970) p.19.
2. John Dewey, Experience and Education, (New York: Collier - Macmillan 1938) cited in Concepts in Art and Education, ed. George Pappas, p.19.
3. Martin Drury, "The Arts in Education : Back to Basics". Compass, 30, 1, (1991), p.14.
4. Viktor Lowenfeld and W. Lambert Brittain, Creative and Mental Growth, 5th ed. (London: Collier - Macmillan, 1970) p.249.
5. Ibid., p.10.
6. Ibid., p.43.
7. Ibid., p.45.
8. Ciaran Benson, The Place of the Arts in Irish Education, (Dublin: The Arts Council, 1979) p.43.
9. Elliot Eisner, 'Conservative Influences on the Arts in Education', cited in, Arts Education and Back to Basics, ed. Stephen M. Dobbs, (National Art Ed Association: 1979) p.68.
10. Ciaran Benson, The Place of the Arts in Irish Education, p.48.
11. John Dewey, cited in, 'Child Art, School Art, and the Real World of Art', cited in, Arts Education and Back to Basics, ed. Stephen M. Dobbs, p. 118.
12. "Curriculum and Examinations Board's Discussion Paper", The Arts in Education, (Dublin: C.E.B., 1985) p.16.
13. Dewey, Experience and Education, cited in, Concepts in Art and Education, ed. George Pappas, p.20.

FOOTNOTES - CHAPTER 2 (contd.)

14. Viktor Lowenfeld and W. Lambert Brittain, Creative and Mental Growth, p.246.
15. Victor D'Amico and Arlette Buchman, Assemblage, A new dimension in creative teaching in action, (London: Thames and Hudson, 1972) p.21.

CHAPTER 3

CREATIVITY IN ART AT THE ADOLESCENT STAGE

Art and the Adolescent

In this final chapter, I will discuss art and the adolescent age group. Therefore, I feel a brief introduction to this developmental stage is necessary. I also want to consider the two recognized expressive types discussed by Lowenfeld and Brittain in, Creative and Mental Growth, in relation to the understanding and evaluation of creative development in students in the adolescent stage. Finally, I will discuss a creative approach devised to promote creative growth in the teaching of art that has been my experience as a student teacher at the second level.

When children first discover the joys of drawing, painting, and other art activities, we see almost always an eagerness to create without inhibition and a pride in displaying and explaining the content of their work. However, by the time they reach the last stages of primary school, an increasing awareness of the art product is evident. Spontaneous and uninhibited expression gives way to critical awareness. This critical awareness is not limited to the art experience, because at this time, adolescents become conscious of themselves and their limitations in society. They are no longer children and not yet adults. Lowenfeld and Brittain describe this stage in development as follows:

one of the central themes of the adolescent is the striving for an identity. He needs to come to terms with himself, be able to express the intense feeling that need a constructive outlet.(1)

This stage is critical in creative development because most students strive for a conscious representation of what they see. The notion often evolves from this that the more a drawing is representational the more talented the student is. Preoccupation with imitating nature or resorting to copying stereotyped images means the creative impulse is no longer utilized and as a result the end product is void of any personal meaning or personal aesthetic value. This inevitably limits the art experience in terms of the creative process. Art is no longer an emotional aesthetic or symbolic expression.

Before proceeding further with the implementation of creative growth in the classroom project, I feel it is important to first discuss the ways in which adolescents express themselves through art. Only by recognizing and understanding different expressive types can we proceed to develop and evaluate creativity.

Lowenfeld and Brittain recognize two expressive types which gradually evolve and are evident by the time the child reaches the age of twelve. The first type they term as "visual". This type of adolescent is concerned with appearance, that is, how something looks. They acquaint themselves with the environment through their eyes as an observer. The second type described by Lowenfeld is referred to as the "Haptic" type. These students differ from the visual's approach in so far as they are actively involved with the art experience. They rely on the tactile, enjoying textures, colours, and forms of objects in an emotional way. The size and shape of the objects observed are determined by their importance to the student.(2)

I feel that it is important for the teacher to recognize these two distinctly different expressive types. It is often the case that the visual type is encouraged and reinforced to the almost neglect and even lack of awareness of the Haptic, as it is evidenced in the students. The teaching of the qualities of colour, for instance, is often taught as a purely visual phenomenon, the lightness, darkness, the hue, strength, or intensity of colours. Colour, however, can also be described and thought of as having qualities such as warm, cold, cheerful, hostile or forbidding. Indeed, much has been written about the psychology of colour and its emotional effect on individuals. No generalization should be applied that would deny the students access to creative approaches to colour or any other art elements. Teachers should provide both haptic and visual stimulation to their students. Emotional reaction to colour can be highly personal and non visual, where adolescents may use colour in contradiction to nature.

How many colours has the rainbow
 How many colours has the morning sun
 How many colours has the rainbow
 and I see everyone. Harry Chaplin.(3)

Teaching Art : A Creative Approach

As a student teacher, in my first encounter with the art students, I found they had a reluctance to express themselves in an area that should see the outpouring of the natural creative impulse. I felt that for many of these students, if the right motivation and classroom climate were offered, natural abilities would surface. Given the proper motivation, students often excel beyond their own imaginings. Motivation

is essential to eliciting the creative impulse in the art students. The teacher must stimulate the students. D'Amico says,

both mentally and emotionally, by making them aware of the aesthetic qualities of the materials they are using.(4)

This appeals to visual and haptic responses. Probably one of the most relevant aspect of motivation which stimulates children into action is its' relevance to the students. The art activity should have some meaning and relate in some way to the students' lives, otherwise, it becomes nothing more than an exercise done solely for the teacher's benefit. Lowenfeld and Brittain state that,

the art teacher should never lose track of the fact that the development of creativity is one of the basic reasons for art's existence in the secondary school.(5)

Exposure to the masters both past and contemporary is another form of motivation, so that consciously or subconsciously the students are stimulated and the basic human urge to creat is triggered. The art room should be suitably decorated with works of art that will relate to the current art project, these to be substituted by the students work, displayed in a professional manner as the course progresses, where appreciation on the basis of their own creative aspirations, is achieved, a very essential and important contribution to the theme of creativity. Many children are reassured when they recognize artists as having similar imagination or using comparable aesthetic expression. Artists such as Miro and Calder often reinforce the students creativeness.

D'Amico and Buchman state,

artists who speak their language confirm their faith in themselves.(6)

Promoting the development of the creative faculty through art in education, does not reject the learning of techniques. Indeed, these can be considered necessary preconditions for the individual's experience and development. Therefore, the learning of techniques must be recognized as a means to a creative end, not an end in itself. Over emphasis on the learning of techniques can sometimes overlook individual perceptiveness, inventiveness, and originality which are essential values of a creative mind.

The art teacher can do much to overcome this dilemma. Observational skills can be learned in an unthreatening manner, for instance, when studying nature, the texture and structure of materials. Appreciation of the aesthetic qualities develops both the visual and tactile senses. By developing this heightened awareness in their work, they learn to integrate observation with creativity. Theory, technique, and concepts are presented only in so far as they become meaningful to the particular project the students are working on, and the understanding of the language of art to be arrived at in the art experience.

Following on motivation, I would suggest 'Preparation' as the second most important element in exploring creativity in the student. Planning is all important. The teacher should

involve the students as much as possible in the preparation of the art project. The students will have much to contribute in terms of content and direction. D'Amico reminds us that,

We must see both with the freshness of the innocence and with the knowledge of experience.(7)

Encouraging creative growth requires a genuine interest on behalf of the teacher towards the experience he/she introduces for the students. Often an adolescent may seem uncreative because the experience is uncreative or the class is overstructured. In contrast to overstructure, the teacher may be unguiding or lacking discipline and as a result, the students are lost in confusion. The concerns for the teacher should include not only the content of a particular project but also the presentation of the project. It should not be introduced as an obligation to be completed for the teacher which sometimes engenders opposition or as a test, where students react with fear or uncertainty. Instead, the teacher must portray a positive enthusiastic attitude, a genuine interest for the students. The teacher must be seen to be an agent for creative growth.

The project which follows was carried out in a second level Community School in a highly urbanized area. The class consisted of 9 boys and 14 girls ranging in age between 13 and 14 years and with mixed artistic ability. I have previously discussed this stage of adolescence as a period where the utmost concern is with the self, personal appearance, fashion, and relationships. For this reason, I felt that working through portraiture for self expression would make the subject

relate to and be more meaningful to the students stage of development. However, instead of complying with traditional considerations and values, i.e. anatomy, proportion etc., I took a novel approach which did not necessarily require technical skill or ability to imitate reality but it did require skill, knowledge and experience for the fostering of creativity.

Project 1 - Novel Approach to Portraiture:

The purpose of this project is to conceive the human face in a novel way, instead of drawing an oval shape and placing the features within it as in the traditional methods of drawing. This approach gave the students the opportunity to overcome the 'cliches' such as the cartoon images which many adolescents of this age group adopt. Because this project exercises the imaginative faculty of the students mind, I suggested that they think of a mood or emotion aiding them to focus on a specific kind of facial expression.

Materials required:

Heavy yarn or string cut into pieces 25" long, two pieces per student.

Paper: white cartridge 35cm x 43cm

Soft pencils i.e. 3b, 4b.

Paint brushes

Paint: black and white poster paint

Motivation: To introduce the concept of portraiture to the students, I discussed portraiture in its historical context giving them a brief background on portraiture. Slides were introduced of "Pope Leo with Two Cardinals" by Raphael. We discussed the background to these and the purpose of portraiture common with the nobility, to reflect wealth and position in society etc. The second slide was that of Rembrandt "Self Portrait" 1658, the renowned portrait painter whose concern was the portraying of man's hopes, fears, and suffering through facial expression. In the third slide we also looked at Picasso's approach to portraiture, with reference to "Weeping Woman", 1937.

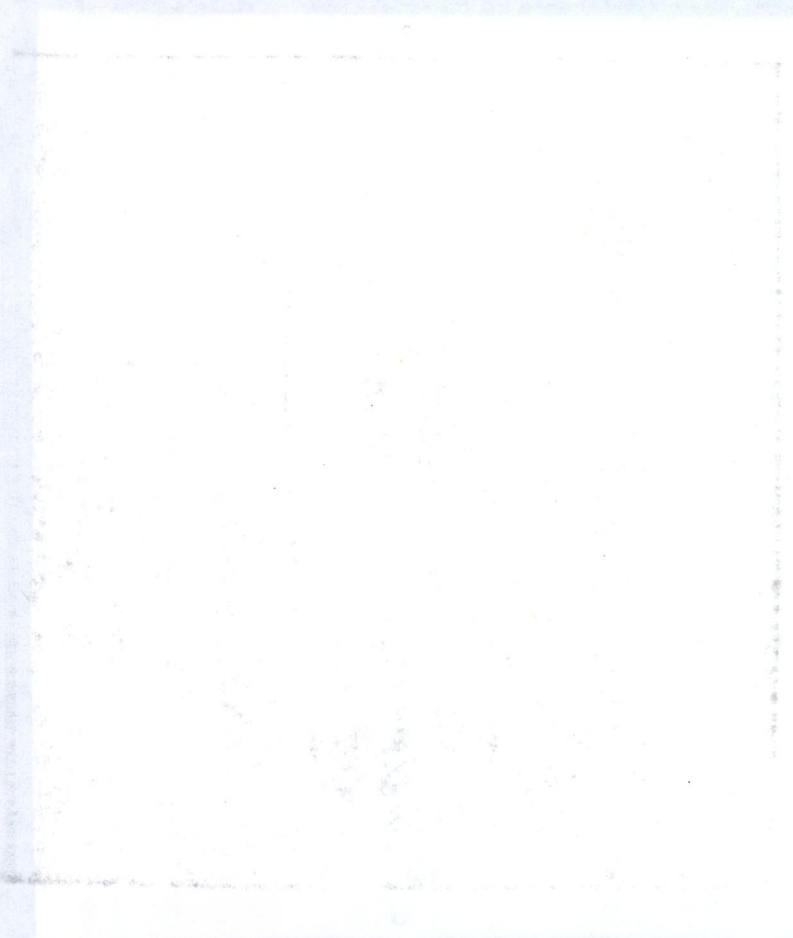
My objective in introducing portraiture using this format was to show the interreaction between the established kinds of expression seen in history and the newer concepts, i.e, Picasso's, hopefully sharpening the students aesthetic awareness and creativity. I did not specify the approach they should take, but I did give a demonstration on various starting points. Firstly, I started from the contour of the face working into the features. The second demonstration considered the possibilities of working from the features out to the contour of the face. At this point the students began to work with the string, placing it on the paper experimenting until the facial expression was achieved. The next step was to trace around the string with the soft pencils, replacing the string. To give the head further definition, they used black paint and three tones of grey paint. Many students achieved prepresentational images 3 and 4 and some produced more



3. Victoria, 'Facial Expression'



4. Maria, 'Facial Expression'





5. Lisa, 'Facial Expression'



6. Sharon, 'Facial Expression'

imaginative designs barely suggestive of faces as a starting point 5 and 6.

To further direct the students away from 'cliched' images of the face, I felt a project on collage would be beneficial.

Materials required:

Coloured papers

Crayons, glue and scissors

To motivate the students I showed artists such as Satish Gujral, Estelle Ginburl and Fritz Buttman, to illustrate a variety of effects achieved through the art of collage making. A demonstration was carried out suggesting possibilities for the application of the paper in the making of a collage, i.e. cutting, tearing and the use of crayons to emphasize areas.

The purpose of this project was to encourage the students to think in terms of the value of shapes and colours.

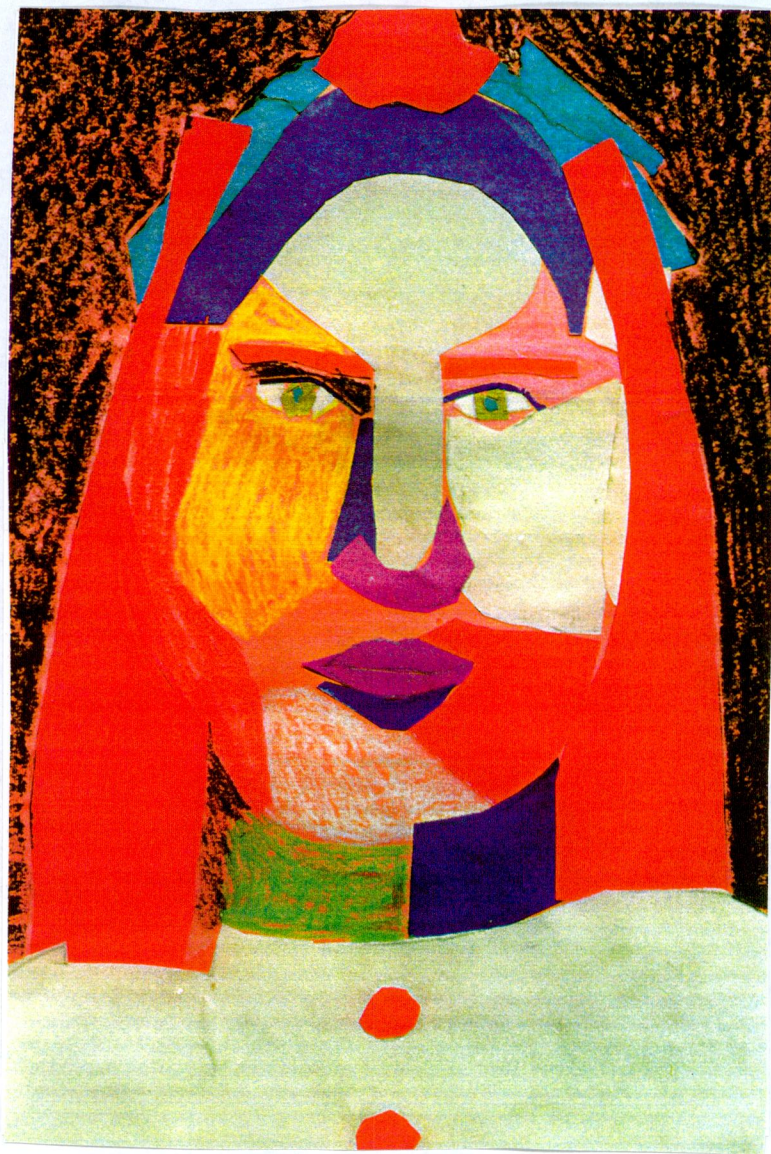
Shapes: Working with different shapes in collage stimulates personal creative experience and inventiveness in relation to texture and pattern.

Colour: Working through collage I felt was an appropriate means of introducing the notion of colour as a means of expression rather than representing or imitating nature. To introduce the use of colour in this context, I began with a discussion about the colours we associate with certain moods or feelings e.g. blue is associated with cold or sad feelings, red is associated with being hot or angry, and green with jealousy or envy.

Students were asked what colours they associated with certain moods and we concluded that colours in relation to moods can be very personal. To begin with I suggested that they each decide on a mood, feeling, or emotion that they would like to achieve in their work and then select the coloured paper that they felt would reflect this, so as to give particular identity and personal meaning to their work.

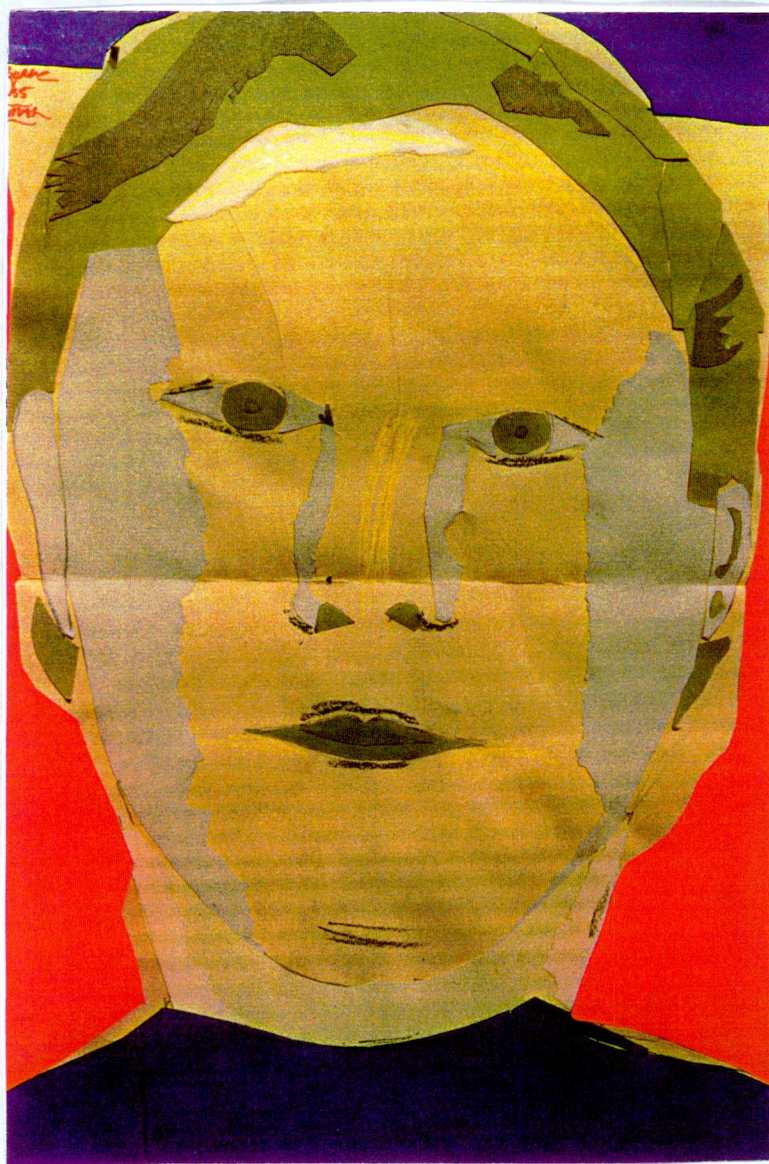
The making of a collage involves the skills of selection and discrimination and also employs Maslow's theory of self-actualizing creativity, where the creative faculty is developed through flexibility in dealing with the materials, shapes and use of space. The following illustrations show, that although some students retained a representational image and used colour and shape in a conservative and realistic way, 7 and 8, some students were more imaginative and personal in their use of texture pattern and colour. In this image 9, we see the student has utilized the paper in a variety of ways achieving a personal inventiveness with texture as seen in the way the hair is represented. The texture is emphasized by the contrast of the face and background. Illustration 10 portrays a strong personal relationship with an understanding of the power of colour. Although the image is somewhat representational, there is a strong emotional undertone emphasized through the use of blues, greens, and purples contrasted by the black background. In this final image 11, we are made aware of the concern of shapes overcoming the concern of representation. We see a freedom to experiment with large bold shapes and strong colours. There is a definite departure from the

representational image, showing a better awareness of pattern and shapes with a positive sense of selection and discrimination.

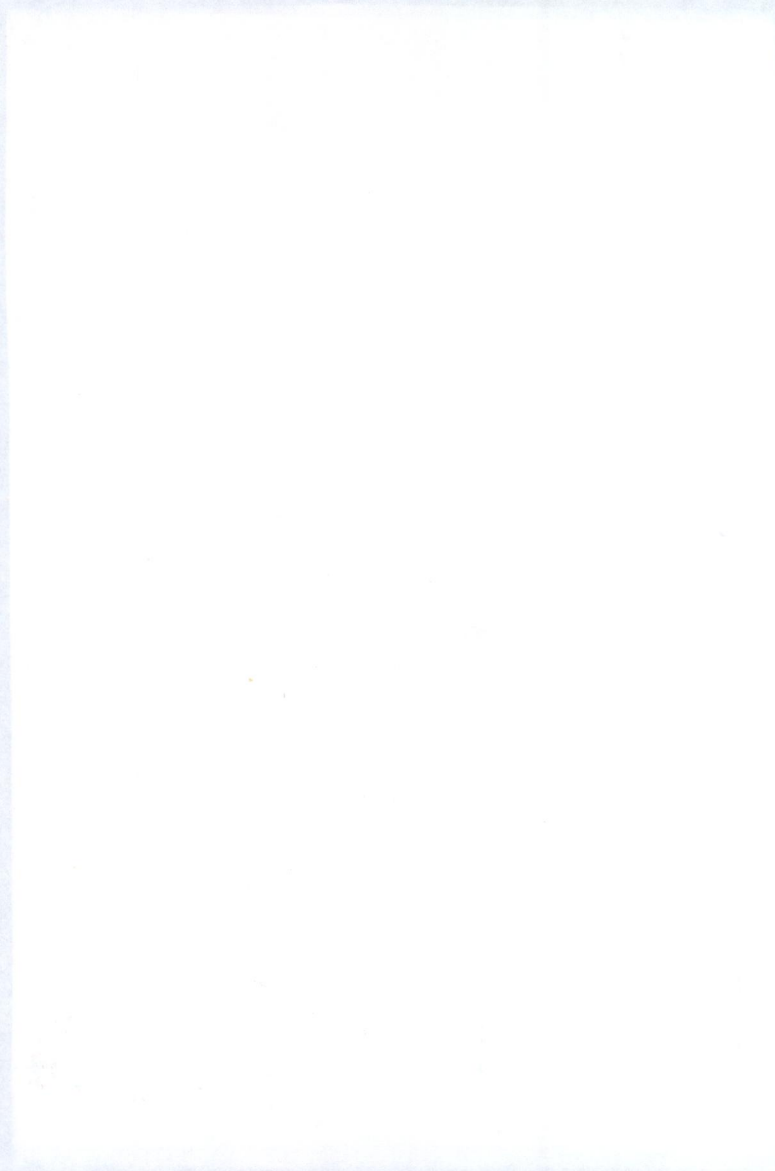


7. Orla, 'Self Portrait'





8. Eric, 'Self Portrait'





9. Maria, 'Self Portrait'





10. Lisa, 'Self Portrait'





11. Ciaran, 'Self Portrait'

Engaging the students in this project gave the opportunity to exercise and develop their creativity through the creative process. According to Graham Wallas, cited in Creativity : Selected Readings, the creative process can be thought of as something of a problem solving operation, a sequential programme of problem seeking, finding and solving. On finding the solution, a process of testing, modification, and finally of communication. Continuation of the same theme gave the students a focusing point, thus giving them ample opportunity to explore different approaches, experience, and investigate the qualities and potential of the material.

Personally, I felt these students acquired a better understanding of the aesthetic qualities of colour, shape, pattern and texture. Also through personal input and engagement of these elements and through the creative process itself, the act of creating and the end-product became more meaningful and personalized.

1. 11-11-11

2. 11-11-11

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10. 11-11-11

FOOTNOTES - CHAPTER 3

1. Lowenfeld and Brittain, Creative and Mental Growth, p.270.
2. Ibid., p.234.
3. Harry Chapin - Popular Song -
4. D'Amico and Arlette Buchman, Assemblage : a New Dimension in Creative Thinking and Action, (London: Thames and Hudson, 1972) p.141.
5. Lowenfeld and Brittain, Creative and Mental Growth, p.249.
6. D'Amico and Buchman, Assemblage, p.20.
7. Ibid., p.9.
8. Graham Wallas, 'The Art of Thought', in Creativity: Selected Readings, ed. P.E. Vernon (Harmondsworth, Middlesex: Penguin, 1970) pp.91-97.

CONCLUSION

In dealing with a rationale for creativity in education, I have considered the term creativity. In analysing and discussing this term, I have looked at various theorists who have dealt with creativity and the creative process. I conclude that while we may accept part of any one definition, none is absolute. In the first chapter, I also briefly discussed the relationship between creativity and art. Although I accept that creativity can be manifested in any endeavour, for example, arts, sciences, philosophy, my concern is with creativity in relation to the arts. In relation to this, I refer to Maslow's self-actualizing creativity where feeling and emotion are necessary. This differs from creativity in the sciences where logical concepts are more important. I conclude, that indeed through the art experience, creativity can be developed but also recognize that experience, skill, and knowledge are necessary tools for this to occur.

I believe creativity is a fundamental impulse. However, I feel by the time children reach adolescence, this untutored creative impulse seems to dwindle. I believe it is through the educational process, when adolescents have the ability, experience, and knowledge required, that this creative impulse can again be nurtured and creativity in its mature sense be developed. I feel the arts in education provide an obvious opportunity to foster this development. Through the creative process, abilities are exercised and utilized where self-actualizing creativity comes about, so that a self aware, self confident individual emerges.

In the final chapter, I have discussed some of the underlying concerns necessary for fostering creativity. My first concern was the adolescent development stage. Secondly, I discussed the different ways in which the students express themselves through the visual arts, chiefly through Lowenfeld and Brittain's visual and haptic modes of expression. It is important to recognize these different expressive types for the understanding and implementation of creativity. Thirdly, I analysed and discussed the concerns appropriate in establishing the proper environment for mutual creative development. Finally, I have attempted to analyse my own personal experience as a student teacher in implementing these concepts. I would like to conclude this dissertation by quoting again from John Dewey. I feel that this quotation underpins the profound need for the development of creativity in education.

If a child by nature has the capacity for creative intelligent action, perhaps art education could be instrumental in helping the child realize his latent creativity.

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