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'Analysing The Creative Process'

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## Outline of Contents

### Introduction

#### A. What is the Creative Process? What is art and Who is an artist?

I feel that too much emphasis has always been placed on the end product produced by artists, at present and throughout the History of Art.

How can we expect the student in the art classroom to create adequately if the processes of artistic creation are surrounded by fog? The child needs to know just how much of a role art plays in society. It is only through identifying the child's own creative work with that of the artists that an awareness of the cultural heritage is aroused.

Through recognition of the care, preparation and external influences involved in the creation of a finished piece of work will the child and future adult begin to cherish their environment, both natural and man made?

The art teacher is not merely an entertainer or dispenser of materials, but can with a sensitive, thoughtful approach to art education and the creative process gradually unfold the genuine creativity and self-expression of the child, all of which are essential to the development of a complete human being.

In this thesis, I will analyse and question the stages which I feel make up the artistic process and I propose that a similar approach should provide a learning basis in Art Education.

### Chapter 1

(a) What does the artist aim for in his final product? and what external influences come to bear upon what he creates?

(b) The importance of the selective process to the artist and the need to stimulate selectivity in the child's own art work.



## B. Outline of Contents

### Chapter 1

- (a) This chapter focuses on the need for motivation in education, particularly in the 'art' room as compared to the artists own search for inspiration for his work.
- (b) 'Nature' has provided numerous artists throughout the history of mankind with inspiration for their work - major artists and their diverse approaches will be discussed.
- (c) Likewise, "Nature" can be of vital importance as a source of inspiration in and out of the Art room.

### Chapter 2

- (a) What is perception? Is it necessary to stimulate perceptual awareness in the child?
- (b) A discussion revolving around the understanding of 'visual language' as reflected in nature.
- (c) Contrasting the way in which the artist makes use of these visual elements in his work with the child's own vision and his developments of them in his art work.
- (d) Reasons why I felt it necessary to discuss the visual elements in this manner.

### Chapter 3

- (a) What does the artist aim for in his final product? and what external influences come to bear upon what he creates?
- (b) The importance of the selective process to the artist and the need to stimulate selectivity in the child's own art work.



- (c) The artist's personal vision is a major formulative factor upon the final creative piece.
- (d) The child's understanding of the artist's vision can be developed through the study of History of Art and Appreciation.  
The child's own vision can also influence his approach to creative activities.
- (e) The artist's use of materials contrasted to the importance of materials in the Art Room.
- (f) The artist's own predetermined objectives and the need and importance of evaluation of the child's work by the art teacher.

#### Chapter 4

This final chapter presents my argument as to why I feel there is a need for sequential learning in Art Education. I propose also a thematic approach of study based on a particular element in nature, 'Trees' followed by lesson plan suggestions carrying out a particular aspect of the theme in the classroom.



C. The Reasons for my choice of Study.

Before embarking upon the writing of this thesis I found it imperative to ask myself a certain number of questions as follows:

- (a) How has my own personal work of four year's duration in the field of Art and Design prepared me to teach and guide children through the self-same creative process?
- (b) What role has 'Art' played in my life?
- (c) How can the work of the artist affect society and in what manner is 'art' relevant to the growth and development of the child?

As a student the observation of 'nature' has provided me with endless inspiration for my work. These observations I have constantly interpreted throughout my drawings, paintings, photographs, etc., into my particular area of specialization which has been "fabric design and embroidery". During the past two years in particular I have been fascinated by the study and contrast of the hard shapes of nature, e.g., rocks compared to the soft flowing gentle movement of water; it's reflections, variety in colour and growth. Some argue that a concentration on 'subject matter' and media can be limiting but I feel that in my case it has proved invaluable as I became increasingly confident as I saw my work developing from a central point and spreading into various directions, allowing me to discover an area where I was able to express myself freely. It is essential to understand fully your own approach to the creative process before attempting to guide children through the process also.

As an art teacher, I feel there are certain objectives which should be attained:

- (a) To understand the children I teach - their attitudes and feelings about the world they live in - their emotional perceptual physical and intellectual growth.



- (b) To involve them in the creative process - providing a supportive environment.
- (c) To educate them from the knowledge I have acquired and hope to continue to learn about the creative process.
- (d) To enable these children to become more aware of the world they live in and the role 'art' plays in it.

Art activity generates 'creativity' and is as such vital in the school curricula. One of the most damaging factors of human life can be "mental conformity". The creative process stimulates the problem-solving faculties of the human mind enabling a person as a result of it to deal creatively with his life, job and fellow human beings.

In this thesis I do not attempt to say - This is creativity! that it follows a set of particularly defined stages. Creativity occurs as a result of many influential factors and depends also on the individual.

Psychologists for many years now have sought to discover the full implications of creativity - how it occurs - what environment is the most influential and if we can train people to be creative.

I endeavour to analyse, as I see, some of the stages which I feel 'the artist' must be involved in during the creative process, their vision, visual language and their use of media to express their feelings and thoughts. I identify also with the child - what inspires him? how he sees the world and how important is 'art class' to him in order to interpret and express what he wants. Throughout the thesis I have carried the theme of nature as I feel this is the area where I feel most confident in analysing the creative process.

As a result of my findings I propose that the 'Breadth' approach to art education is the most effective way of stimulating creativity. By that I mean that art



The result being that the child becomes more confident, increasingly creative and able to express himself fully - the goal of art education.



## Chapter 1

### 'Motivation in the Classroom'

The search for inspiration in creative activities affects both the artist and the art pupil in the classroom situation. Children usually possess a natural drive for expression. However, in the majority of cases, the teacher is looked upon as the major provider and stimulator of interests and activities amongst the children in her care. I consider that it is the art teachers primary duty in teaching 'Art' as a subject to arrange conditions so that the pupils will be anxious and eager to create art. The teacher must not only satisfy the needs of her pupils as a group, but recognise the needs of the individual, ensuring that each child believes that the art experience is especially designed for him. Motivation is essential - too often school art acquires a repetitive nature. Due to insufficient motivation, many children resort to copying from books, from each other and in general reproducing a type of 'formula' art.

It is essential as art teachers that we ask ourselves "What is Art?" What do we want our pupils to learn? The teacher should know the child whom she is trying to motivate, as there are certain characteristics of each age group quite different from any other. Art is a form of discovery. It relates the discoveries the artist has made about himself and his environment. Art education attempts to stimulate 'visual sensitivity'. If this is the case, well then, one of the major skills which must be developed in a child is 'observation'.

How does the child see the world? If art is about learning to see - a visual - sensory experience, it relates not only the information you receive through your eyes but also that of the other senses. Art education is not only concerned with the ability to see, feel, taste, hear and smell but is also concerned with the encouragement of awareness and perception. Sensory appreciation cannot be taught, it can only be experienced. Children, usually find inspiration through observation of their environment and through interpreting what they see in a personal way. As we know, the young child is a very sensitive receiver. How often do we see an infant pick up a dirty ugly stone, finger it lovingly and trot around with it grasped in his tiny hand or, even still,



fascinated with a shiny surface, or the ripples he sees as he drops a stone into the water. There is no doubt about it but the child loves sights, sounds, colours, touch sensations. They love to gaze, rub surfaces, sniff, lick scratch.

Two child educators, who centred their educational systems around the needs of the child were Maria Montessori and Freidrich Froebal. They fully appreciated the fact that knowledge and understanding can be found in diverse ways.

(a) Through direct experience and (b) Through the intellect.

Froebal identifies the first actions of the child as the observation of his surroundings and the reception of the external world. He felt that each individual had potential which must find

(a) Stimulus, (b) Nurture and (c) Finally express itself.

He saw the teacher as a part of the environment who must direct and never force growth. These three stages I find are equally applicable in the art classroom.

Without the first two stages that of stimulus and nurturing, the products of expression produced by the pupils would be very weak indeed. It is only through exploring ideas that the child can learn to make rich mental sensory associations which identify with his ideas and feelings and recognises what he wishes, finally, to express in visual form.

Maria Montessoris basic philosophy, in her educational system, was that all education must be self-education. She felt the beginning of education for the child was the training of the senses. She produced 26 pieces of apparatus for this purpose. The apparatus enabled the child to distinguish between rough, smooth/shiny surfaces. This, she felt, encouraged the development and co-ordination for the child and paved the way for self-education.

'Mudeja' ( ) speculates that children can be taught to observe just as they are taught to read. Art exercises in observation can be designed so that the child can become aware of the various types of visual stimuli.



But, how does the child relate the discoveries he has made about his environment in his art work? 'Rhoda Kellog' who analyses Child Art categorized the early pictorialism of the child in the following manner:-

1. Animals. 2. Buildings. 3. Vegetation. 4. Transportation.

The customary vegetation items drawn by the young child were trees and flowers. Up to the age of 7-9 the child's work is very symbolic, after which they attempt to capture a realistic impression of the world as they see it. Visual representation is very important to the 11-12 year old child. He attempts to draw from nature a visual interpretation. However, he is also inclined to copy as he is frustrated by his own poor attempts at depicting the world he sees.

In examining 'Motivation' as an important factor in education, it is equally important to question what makes a child tick? What is he interested in at the present stage of his development and how can the art teacher stimulate his visual awareness, so that art class becomes for him not just a repetitive production process but an alive exciting exploration of his environment, a recording of his ideas and impressions, an expression of this assumulative information - in a creative form?

#### 'The Artists search for Inspiration'

As an art student, I have, and am constantly searching for inspiration for my creative work and I am motivated by certain facets of my environmental and physical being to produce the type of creative work I do. In studying this process of motivation, so essential to the art teaching situation, I have decided to question, as close as possible, how the artist searches for inspiration. It is important to identify the parallel between the manner in which the artist and child approach their creative work. The child needs guidance and inspiration which can be provided by the art teacher. The artist is involved in a continuous search for inspiration.

In order to guide children in creating art, it is important first to understand the 'creative process'.

The first stage is 'the idea'. The artist identifies a certain direction for his work. In discussing this topic I have chosen 'the natural environment' as a theme because I feel



it relates not only to the child's work but also to the creative work of artists throughout the history of world art.

An artist may approach the exploration of an idea in a variety of ways. One might be a slow process of gathering ideas, through maybe a series of sketches or photographs before finally coming upon an aspect which appeals to him. The artist "Claude Monet" developed from general landscape theses to focus on the study of 'a haystack' under varying conditions of light. Sometimes the artist deliberately searches for inspiration or has a sudden flash of insight.

I identify the natural environment as one of the main sources of motivation for the artist, however, there are many other idea sources involved. The constructed environment has provided motivation to many artists. The imagination, or inner thoughts of the artist, can formulate what the artist sees. Man's sense of order also can extend what he sees:-

"Art can be viewed as an extension of man, because man utilizes the relational principles and sees in his art the essential unity between what he observes in natural forms, including himself" (J.J.de Lucio Meyer).

How can the artist use this source of inspiration in a creative way? The artistic process can be reflected in a variety of ways. The artist uses it as a form of self-expression; what he feels about the world he lives in. Self expression distinguishes the individual. Creative work can be of a narrative form - recording a group or spiritual experiences. The artist is a translator and an interpreter of human experience. The artist through his work can enhance and enrich his environment.

But essentially the creative process witnesses man's innate need for order - a manifestation of the human search for order out of chaos.

#### The Artists interpretation of his natural Environment

The natural environment has provided the artist with endless inspiration, therefore it is appropriate, I feel, to discuss this inspirational source in relation to the creative process and the artist who found adequate lifelong inspiration in the study of it, and



what aspect of it they chose to express in their creative work.

Since the beginning of human art, man 'the Artist' has struggled to come to terms with the environment in which he has been placed. The artist's studies and records of his environment have been handed down from generation to generation. Each creation is an individual record made by man himself about his world. What does the artist see in nature that he considers worthy of interpretation?

In the first recorded human art, that of 'Prehistoric Man', the artist seems to create images in order to explain the natural forces in their lives. Why did prehistoric man choose to decorate his cave walls with hunting and natural scenes? Many archaeologists feel that these paintings witness man's attempt to order the environmental factors of his life. The cave painting appear to depict the changing seasons, the animals which he hunted and on which he depended for food and survival, the handprints of his family, all records of conditions and developments which influenced his growth. Many artists have reflected the brutality of nature, the fear and power it has over man. The dynamic forms in trees, spider webs, shells and honey combs have served as models for architectural structures. The organic qualities and inherent beauty of wood, clay and fibres often find expression in the products of craft workers and designs.

"It is nature's diverse system of organisation that have been nature's greatest gift to the artist" (Faulkner Ziegfield).

Nature provides us with an established order and it is man's eternal quest to understand this order and relate it to his man-made world. The artist has always depicted nature imposing on his own particular order. People create from objects and are inspired by objects they see around them, abstracting from them, as Kurt Rowland has indicated.

The stone carving of the Greeks represented the vine and the acanthus leaf - the French used the 'Fleur de lis' (the lily) for the arms of the King of France) - the Eskimos use the shape of the reindeer frequently in their pattern making. All these natural shapes feature regularly in their natural environment. The alphabet, the sounds we use in speech, man has recorded them pictorially using forms and shapes suggested by his environment.

"It is always to Nature that we turn to for significant teaching example"  
(Leonardo da Vinci)



Leonardo de Vinci was amongst the first artists who instead of just recording the visual sensations of nature, instead sought to analyse it. He is quoted as saying:-

"Where nature finishes producing it's shapes, there man begins with natural things and the help of nature itself"

At that time in Florence artists tended to imitate nature - a concept which dominated the Renaissance - surface values only. Leonardo, however, detached himself from this school of thought. His vision analysed the subject in depth, taking in both atmospheric and optical effects.

Many historians, philosophers and critics commented on nature as a source of art. The 18th century philosopher, George Berkley and John Ruskin (the art critic) believed that artists should try and see the world with an innocent eye without preconcieved ideas, so that they can depict what is actually visible. According to E.H. Gombrich, art never supplicates every detail seen by the artist - rather it creates illusions through suggestions or colours, forms, space and light that give the observer a sense of perceiving every detail.

In Europe in the 19th Century, man attempted to mingle trying to become a part of nature by reproducing its forms in every item both aesthetic and functional. Art Nouveau was a reaction against the machine age during which everything had become debased and unitive. The artists and craftsmen began to search for a direct return to nature. Objects began to grow literally - tea pots, clulery, wall-paper, furnishings, even lamp-posts.

"Think of plant forms, growing burgeoning, think of flowers in bud, in overblown blossoms as seed pods and you will have some idea of what art nouveau is about"

Some contempory artists have approached the depiction of nature in a scientific way, creating observational and orderly visual experiments - these were the "Impressionsists". They walked out of doors, directly from nature; they documented what they saw through a series of sketches, under varying climatic conditions, awakening the mysteries of visual perception.

"They taught us to see, colour in shadows, the good life, everything exists for their delight even floods and fogs" .



It was Cezanne, however, who sought to analyse not only our perception of the environment but also the structural harmonies nature displays in its shapes forms and colours.

"To find nature herself, all the likenesses must be shattered and the further in the nearer to the actual thing" (E.K.Hart).

Cezanne searched for geometric forms in nature, the cone, cube, cylinder and sphere. Picasso took Cezanne's analytical theory further; he broke down natural forms totally rearranging them in his own order. This analytical approach affected all forms of art, architecture, interior and industrial design. William Morris reacted against the over decoration of everyday items. His designs for fabrics, wallpaper and furniture, whilst representing nature, emphasise basic shapes and patterns. "Le Corbusier" tried to find what he termed "The basic truths" and his very simplified formations for his architecture investigates the relationship between round and rectangular shapes.

Psychologists believe that man is born with an innate sense of order. Man has built himself a world of geometric shapes, yet in nature they are a rare occurrence. Yes, Nature does impose a regularity and simplicity in her designs which are more organic and less contrived in comparison to man.

Piet Mondrian searches for what he terms "the dynamic equilibrium of the primordial pair" the reality behind nature's superficial aspects. His concern was with the vertical and horizontal which starts with his sketches of trees which he continued for a period of over 5 years.

The Chinese artists attach an almost mystical significance to man's relationship to nature and instead of trying to dominate it sought harmony with it out of reverence for its sacred order. The Chinese artist first contemplated nature and then returned home to produce a refined archetype of the natural world.

As I have indicated, the list of artists who have studied and were inspired by nature is endless. How much does the studying nature infiltrate the art room? - this is a question I shall examine further.



### 'The Natural Environment' as a source of Inspiration in Art Education?

Art teachers have always found the study of nature a very relevant factor in the study of art. Not only can the child see systems of design, arrangement of colours, textures and patterns in nature but these observational studies, the collection of materials inspire the child in the production of art work.

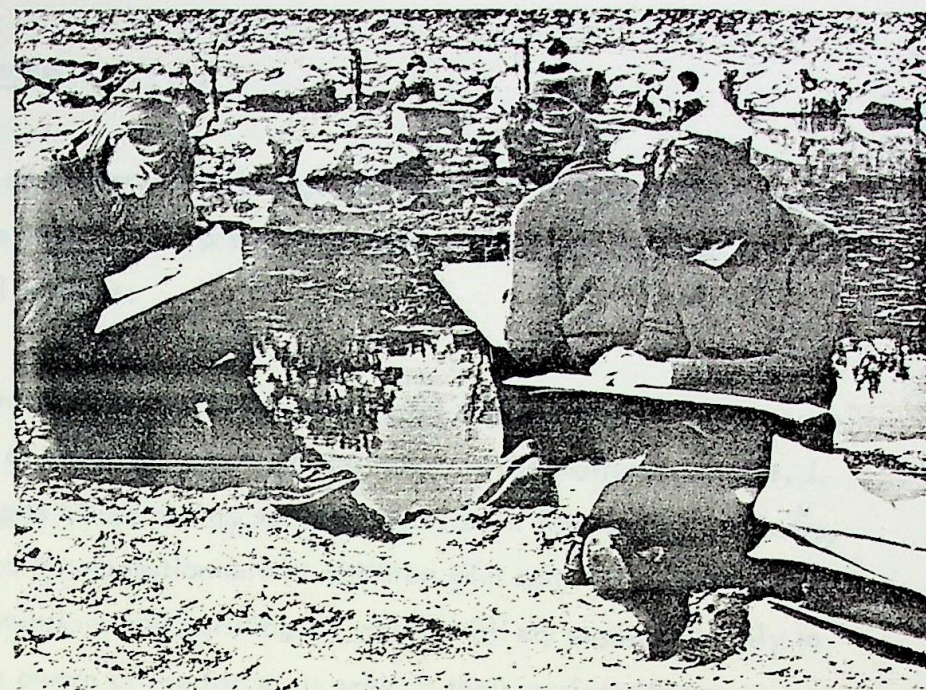
The introduction of Nature into the creative process is perhaps more relevant than on surface value. I have discussed artists whose work witness a gradual awakening to the forces which form the basis of the world they live in. In my opinion, it has become a priority in this modern world to stimulate and expose children to the forces which form their natural environment. Today, many children grow up in the well known cliched "Concrete Jungle". The adverse affects on the behaviour and attitudes of the young adult is well known. How can we expect these children to grow up with positive emotional responses to animals, plants and trees, even fellow human beings, when their whole life has been lived in a world of geometric shapes. The world becomes 'too real' for them I feel and they lose their capacity to wonder an element essential in the emotional make-up of every human being. What will the word Beauty mean to these children and how will they be able to tackle their adult working lives creatively? Is man imposing a computerized order on human life? Man must respect and live in harmony with his natural surroundings - his source of food, water and life. It has been the artists natural response to represent whatever new found knowledge acquired about his environment in his painting. I feel it is important that the child in the art class should be given the same opportunity, through observational studies of his natural environment. Each environmental painting of a child is a unique individual expression and a witness of his outlook of the world he lives in.

The drawing and painting of nature is a universal favourite theme of both adults and children. I feel that the art teacher can relate the pupils creative activity with not only the work of other children in different countries but also different eras. Their art work then does not just become an isolated activity in the art classroom.

I have discussed one aspect of the creative process, the observation and identification of a source of inspiration but how can the artist develop from this initial point to the final creation? The elaboration and exploration of the idea is of vital importance.

It is important that children are encouraged to think, extend and explore their ideas in visual form.





Sketching Outdoors



Trees !



## Chapter 2.

### Perceptual Awareness

The motivational and observational stages are essential in the creative process but I feel that the most crucial areas involved are the stages between the initial idea and the final product.

In order to come to terms with this developmental stage, I find it necessary to question the aims of art education at school level. The main aim, is not, I feel to release pupils whose ability to throw pots, print fabric, design chairs, which are technically unquestionable or children who can rhyme endless names of famous paintings and buildings, I would wish my pupils primarily to see and to become aware of the forces at work in their environment.

What is perception? Every art book, design or creative, in general use this word frequently. Arnheim says that the perceptual process is a cognitive function of the human intellect. What does he mean by this? When we speak about perceiving an object, e.g. 'a flower' we mean far more than just looking at it. Perception implies that there is some intellectual process involved. Perhaps an artist might analyse the visual relationships in the object.

Art education aims at aiding children to identify and attach meaning to what they see. 'Madeja' feels that it is how children begin to handle relationships in existing visual phenomena that may well determine their ability to select and generalize, visually in and out of the context of his environment. Children who are rarely affected by perceptual experiences show little ability to observe and little awareness of differences in objects. Awareness of variations in colour differences in shapes and forms, smoothness and roughness, all an essential part of the creative experience. When we speak about visual perception we usually mean the ability to recognise the whole of the visual field and some item within it.

A child draws in predictable stages, evolving from the 'Basic Scribbling Stage' to



an attempt to produce shapes - 'Preschematic Stage' - to a symbolic and finally a 'realistic attempt at portraying his work in drawings. It is at this final stage that the child becomes more aware of scale relationships. He begins to see his world in greater detail - the pattern of tiles on a room, the lines in the bark of a tree. Realistic colour is very important, e.g. brown tree trunks - green leaves. Perspective is attempted.

The child interprets his visual sensations on to paper - shapes, colours, textures, etc. The art teacher can help by focusing the child's attention, perhaps on one element at a time, e.g. shape, ensuring that the child's perceptions become more selective. As Henry Shaefar Simmain says -

"If one takes into consideration that the child grasps the world preponderantly by means of perceptual experience, then the creation of unity and form is his way of reaching visual cognition".

The artist has translated his perceptual experiences into a visual language. This visual language is the basis upon which Art Education is taught. What does the artist see in his environment? In this chapter I would like to discuss the basic elements of the visual language as seen in nature and interpreted by the artist and the child in their creative work. The child's work I shall discuss from the knowledge which I have acquired from the group of children that I have taught this year (10 - 12 year olds).

### Visual Language - The Elements

#### 1. Line

The official definition of a line is something which has length without breadth. A line contains certain elements, movement, direction, force, vitality and a dynamism of its own.

##### 1.1. The Child -v- Line

Line is mainly a man-made concept to describe certain objects in his





Lines - The Seashore.



environment. A child's first drawing is a mass of lines. The child describes what he sees around him in a series of line symbols. R. Kellogg identifies that there are twenty-six basic child scribbles which are the building blocks of art. Observing the children whom I teach, I notice they are concerned mainly with producing outline drawings and it is upon this outline that they attach utmost importance in capturing the realism of the object they are attempting to draw.

### 1.2 The Artist -v- Line

The artist uses lines in many expressive ways, straight, curved, zig-zag lines using different drawing implements. Lines in drawings suggest volume and distance, delineate forms and express movements. Man produces many self-made products with linear qualities - T.V. aerials, The Eiffle Tower, telephone and electrical wires.

### 1.3 Nature -v- Line.

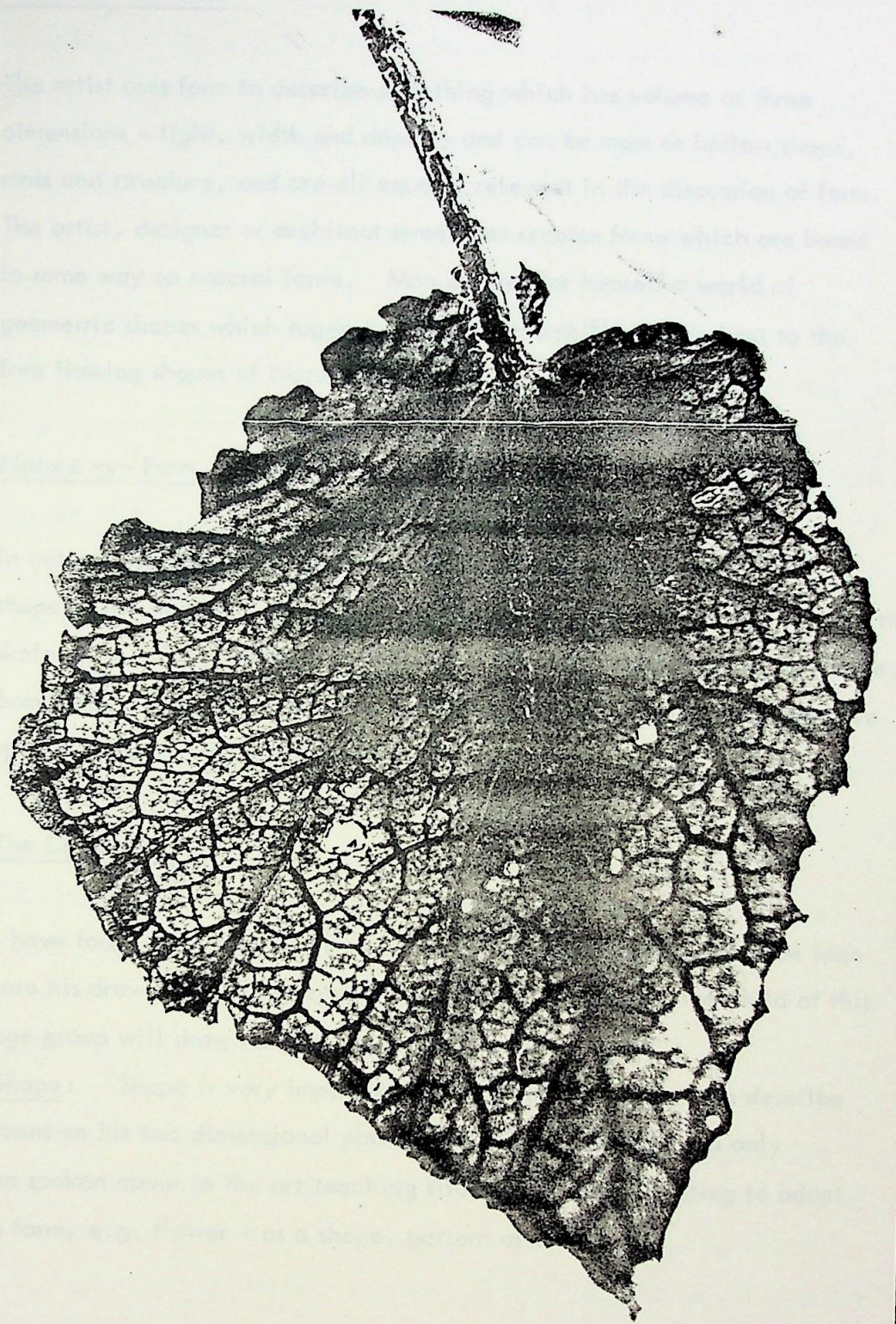
In nature, lines as we identify them do not exist. However, if we see a line as a directional force then we can see many linear qualities in nature which can be incorporated into creative activities. The directional lines of nature have a psychological affect which numerous designers, architects and artists exploit frequently in their work.

In a landscape, horizontal lines are restful and gentle suggesting distance and repose. This can be seen clearly if we look out to sea. The upward direction and line of trees suggest strength, stability and upward movement. We have the same feeling in a church containing numerous solid pillars. Curving lines bring to mind streams and the flowing rivers - a gentle flowing movement.

## 2. Form

On analysis a form as we term it is "the inherent nature of an object that which the mind itself contributes the condition of knowing" (Oxford Dictionary).





Structure and Form - A Leaf.



## 2.1 The Artist -v- Form

The artist uses form to describe something which has volume or three dimensions - light, width and depth - and can be mass or hollow shape, mass and structure, and are all equally relevant in the discussion of form. The artist, designer or architect sometimes creates forms which are based in some way on natural forms. Man creates for himself a world of geometric shapes which suggest strength and stability in contrast to the free flowing shapes of Nature.

## 2.2 Nature -v- Form

In nature, we see 'form' as the inner structure as well as the visual shape of the object. The mass determines the outside appearance, e.g. the skeleton of a horse determines the entire form and appearance of the horse. Sometimes, shapes in nature can delineate other forms, creating negative spaces, e.g. an archway formed by trees.

## 2.3 The Child -v- Form

I have found that the child (i.e. 11 - 12) does not really introduce form into his drawing unless pointed out to him. In general, the child of this age group will draw for e.g. an animal as a flat shape.

Shape: Shape is very important to the child as he uses it to describe forms on his two dimensional painting. 'Shapes' I feel, can only be spoken about in the art teaching situation when attempting to adopt a form, e.g. flower - as a shape, pattern or design.

## 3. Light

Light is very important to man. We describe light as something which shines and is brilliant and the agent by which objects are rendered visible.

## 3.1 Nature -v- Light

We wake up to the bright clarity of daylight and go to work. We return



home as the light is dwindling and we sleep at night when there is no light. The colours of our environment varies under changing light. In nature, light is affected by the surface qualities of the objects it touches, e.g. water becomes transparent and translucent as the rays of light penetrate it with varying degrees and the water takes upon it the colour of light. If an object is pigmented, then the colour of light may also be pigmented. Opaque objects depending on their pigmentation can absorb some of the brightness. Opals, diamonds and cut-glass retract and break up the light rays. Psychologists say that bright lights stimulate us, low lights on the other hand are quieting and warm lights bright and cheering. Strong contrast between light and dark are dramatic.

### 3.2 The Child -v- Light

I have found that if I asked one of the children in my class to paint a picture of his house at night, the only difference to his painting he will make will be to paint the sky a deeper shade of blue and include in it perhaps the stars and moon; the houses will be bright and cheerful. Children do not recognise that our environment changes under lighting conditions.

### 3.3. The Artist -v- Light

The Impressionists' made careful, almost scientific studies, of the fall and colour of light on objects. The Dutch painters exploited the dramatic effects or 'chiaroscuro', contrasting light and dark, throwing almost a spot-light effect on the main figures. 'Tone' is a word we use to describe the fall of light upon an object. In drawing and painting 'tone' is used to suggest form.

## 4. Space

Space refers to the distance and void between objects.



#### 4.1 Nature -v- Space

Space cannot exist without the forms which give it definition. We see space as the area between , e.g. two trees. Sometimes, man refers to an area of unbuilt landscape as space. Space is very important to the human being. Man needs space to move and breathe freely and easily. Cities can sometimes enclose man's movement.

#### 4.2 The Artist -v- Space

The correct use and distribution of space is essential in any artists composition or creative work. Paintings are unpleasant if they are to confused and cluttered with objects. The artist uses space expressively and the space surrounding the object is as important as the object itself.

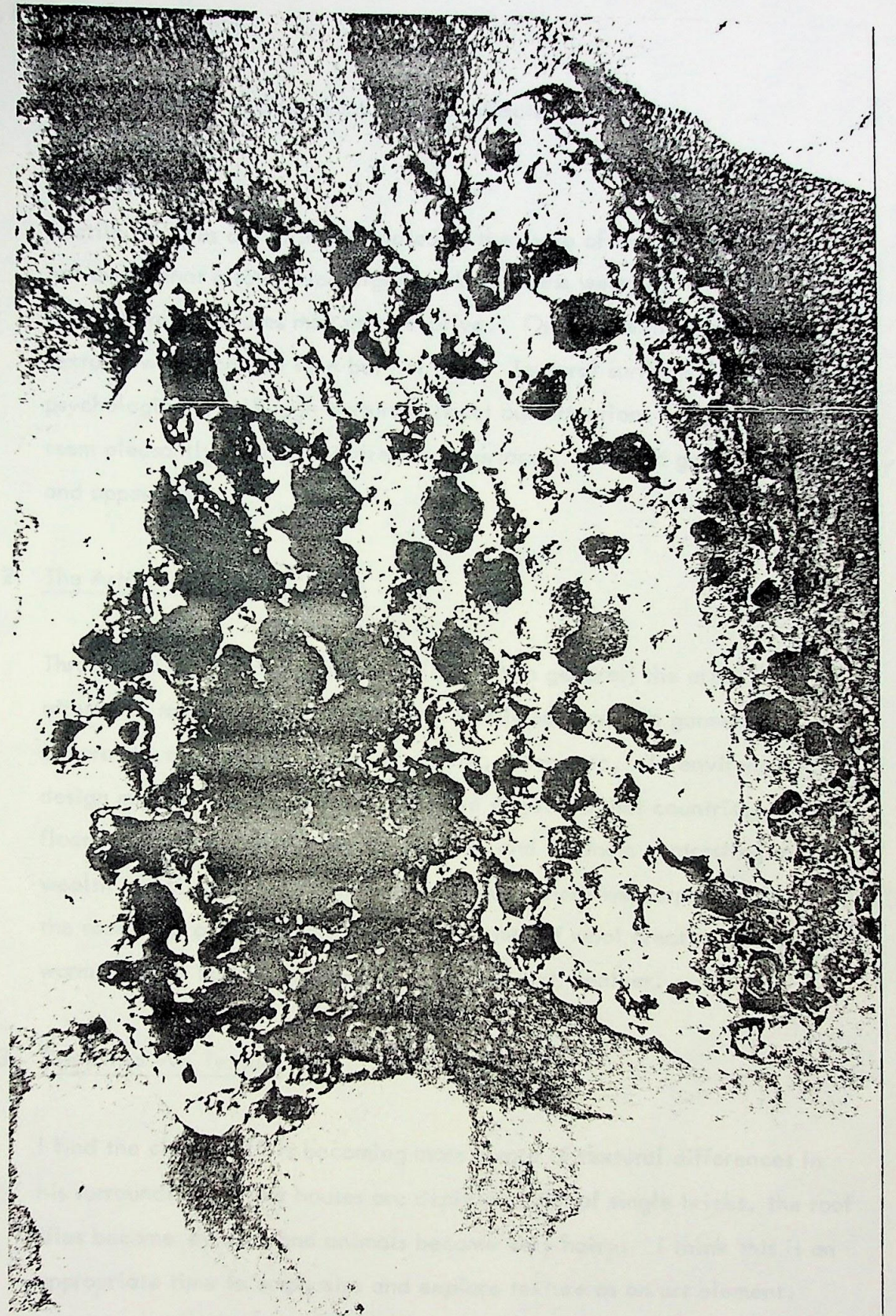
#### 4.3 The Child -v- Space

Henry Shaefer Simmar discussing the unfolding of artistic activity of man claims that even in a young child's drawing of simple outlined figures there is a definite relationship between the figure and its surrounding ground. There is an insoluble link between figure and around which marks the most primitive beginning of creativity. I find that children in their painting display this very conscious sense of order which can be improved and developed easily.

### 5. Texture

Texture is a substance that can only be determined by touch. Visual perception alone cannot determine the touch or feel of a surface. Every substance has an internal and structural texture and also an external tactile quality. Texture is the one visual element which involves a correlation between the two senses - Perception and touch.





Texture of a stone



### 5.1 Nature -v- Texture

We can identify two separate textural effects in nature:-

1. Tactile
2. Optical.

Tactile textures are directly related to the sense of touch. We are not aware that a rose briar might prick us unless we touch it. The perception of textures may be deceptive. Optical textures refer to textures which can be seen but not felt. Textural surfaces can affect us psychologically. Rough textures attract our attention. Rocky surfaces seem pleasantly irregular whereas soft surfaces, sand and grass, seem friendly and appealing.

### 5.2 The Artist -v- Texture

Throughout the history of painting (and art in general) the artist has attempted to record both optical and tactile textures, in garments, decoration of costumes, surfaces, plants, trees, etc. In environmental design man has used texture in effective ways. In hot countries, marble flooring is popular as it suggests coldness and hardness contrasting to the wealth of colour and heat of their climate. Here we carpet our floors, the roughness of the material and the warmth of wool creating additional warmth in our houses to counteract the cold wet weather.

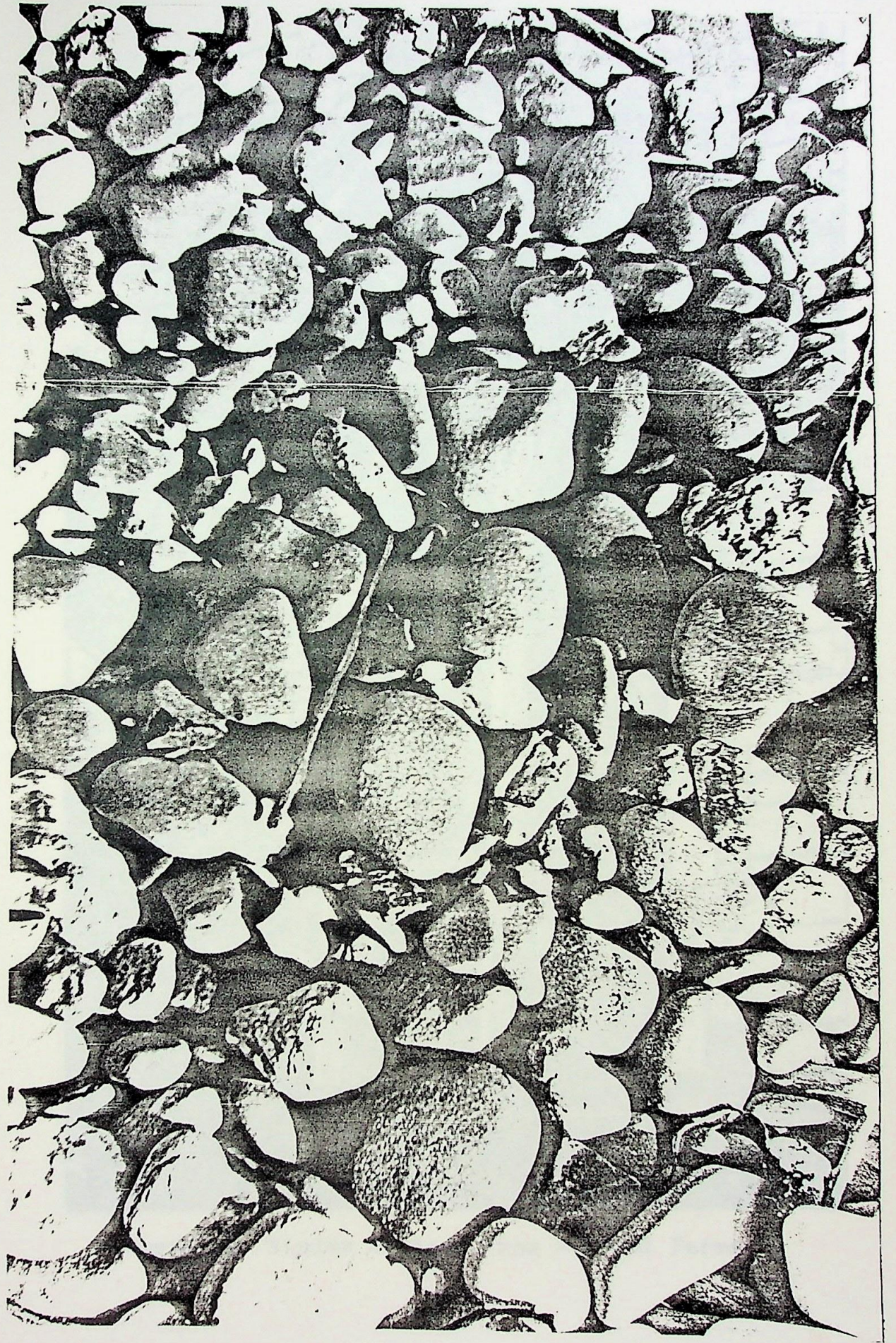
### 5.3 The Child -v- Texture

I find the child of 11 is becoming more aware of textural differences in his surroundings. The houses are depicted built of single bricks, the roof tiles become evident and animals become very hairy. I think this is an appropriate time to emphasise and explore texture as an art element.

## 6. Pattern

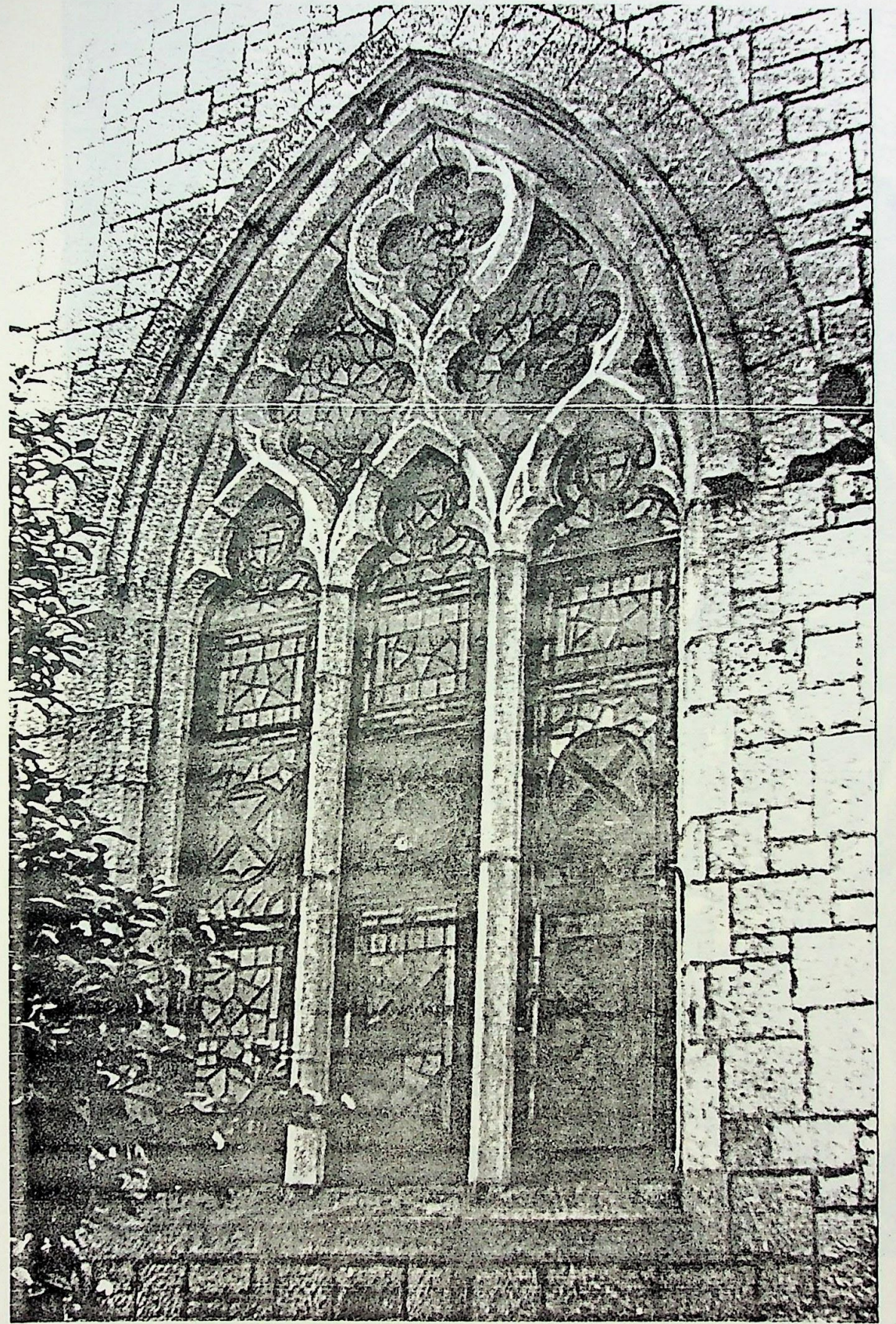
Pattern requires an element of repetition which can be regular or irregular.





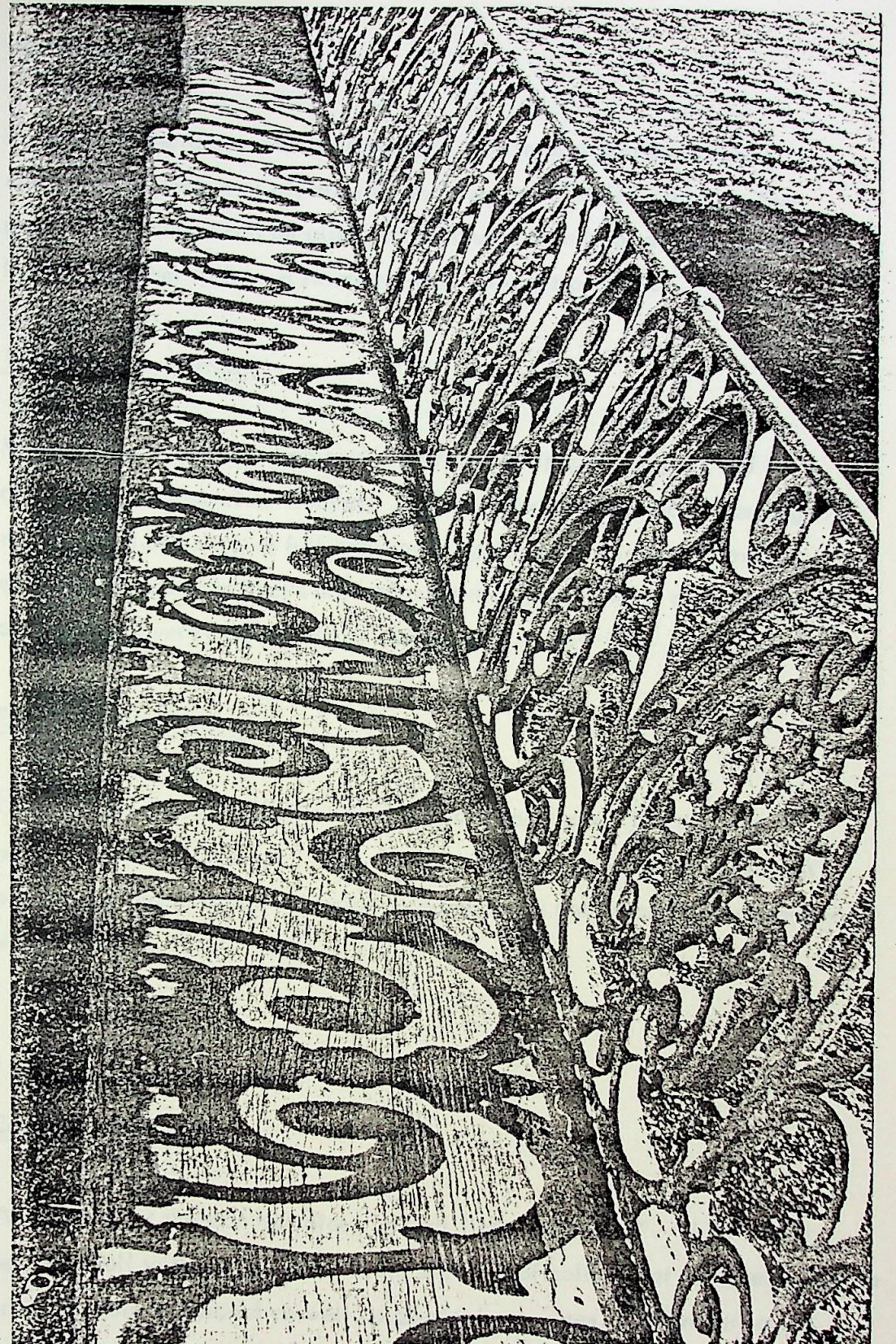
Shape and Pattern - Stones on the Beach.





Design of Window Derived From Natural Forms.





Shape and Pattern - Manmade



### 6.1 Nature -v- Pattern

In nature patterns are mainly irregular. A pile of stones on a beach can create a pattern as all are rounded shapes of similar colour. The shapes of a pattern can be alike or distributed evenly as a honeycomb linking together to form a structural and coherent pattern.

### 6.2 The Artist -v- Pattern

Man-made patterns are seen in our fabrics, wallpaper, carpets and in almost anything man has created. These are usually consciously arranged, e.g. fabrics in  $\frac{1}{2}$  drop or full drop repeat patterns. These patterns are once more a result of man's ordered mind and such definite arrangement of shapes are very rare indeed in nature.

### 6.3 The Child -v- Pattern

I have found that my pupils at first did not really grasp the concept of pattern. It is necessary, I feel, for the teacher in particular aspects of pattern making to relate to similar occurrences in nature and in the man-made environment.

## 7. Colour

### 7.1 Colour -v- Nature

"Without light there is no colour and all light has colour". Life would be quite dull without colour. Every stimulus of colour that our eyes perceive produces both emotional as well as physical responses. We react to the colours of our natural environment. Bright sunny days strengthen the colours of our surroundings. Grass seems greener, skies bluer. People seem more cheerful on a day like this compared to a grey dull cloudy day. From the caveman's paintings onwards, colour has played a keyrole in determining the emotional as well as the aesthetic responses of man to his environment.



We tend to associate colours of our world with certain expressive qualities, e.g. red, we find, exciting as it reminds us of fire, blood; blue is cooling like water; green, as in nature, is refreshing. Warm countries bring to mind reds, yellows, oranges, whereas cold countries suggest greys, blues, browns, green, etc.

## 7.2 Colour -v- The Child.

Initially, the early stages of development in child art indicates that the child merely enjoys and recognises colours introducing her favourite by will all over her painting, whereas at the 11-12 stage realistic attempts at colours become very important. The Brown must be the correct brown as seen in the trunk of the tree - this leads on to a gradual awareness of the stage of reasoning and the differences and gradations in colour.

## 7.3 Colour -v- The Artist

Colour is a very important element to the artist who uses it in many expressive ways. For this reason he has analysed it's various relationships and categorized them under what is known as 'The colour wheel'. I shall list the various relationships involved without discussing in depth their wide and varied implications.

1. The Primary, Secondary and Tertiary colours.
2. Complementary colours.
3. Contrasting colours
4. Harmonious colours
5. Tonal colours.

There are many other equally important visual elements such as balance, growth and movement but I feel that I have touched on the basic visual elements which are important in art education.

You may enquire as to why I felt it necessary to resume the basic visual elements of which every proposed art teacher should be totally aware of already. However, my reasons for doing this are as follows:-



1. To clarify and analyse once more, the elements of the visual language by observing how I, as an art teacher, see them - contrasted to the manner in which the children I teach interpret them in their drawing.
2. To emphasise their importance in the creative process as a form of communication.
3. To relate them to the environment which will be of enormous benefit in the art teaching situation.
4. To recognise the artist's use of visual elements in their work.
5. To introduce them as starting points in a thematic sequential approach to art education.

This exploration and comparison of the visual elements I have found of enormous benefit to my art teaching and I hope it is of equal benefit to those who read it.



### Chapter 3

#### The End Product

The creative process commences with an initial idea or flash of inspiration. Artists can, and are, influenced by their environment as we have witnessed at the onset and during the stages of creation. However, other forces are at work which determine or alter what the artist sees and the manner in which he interprets his ideas into what we term the final creative work. Man's art is not just an imitative procedure but it is a result of his interaction between what he sees, feels and does. The stages leading up to the final creation are of vital importance and lend meaning to the final creation, but it is during this final process that the mind, the vision and the skill of the artist really becomes active and sets about solving the problem of interpreting what they see and expressing it in a meaningful way so that as the old Chinese proverb says "a picture is worth a 1,000 words".

A real work of art should not be a monologue but a dialogue. As Kandinsky implies:

"A work of art consists of two elements, the inner and the outer".

The inner being the emotion and soul of the artist which has the capacity to evoke a similar emotion in the observer. It is a two way communication process.

What do we hope that the child should gain from art education and the creative process in general? I feel that there is no point in introducing a subject, e.g. 'Puppets' from out of the blue to a group of students, without guiding them through the creative process gradually. Aimless experiments in art media can be detrimental. Art activity is a basic form of self-expression and a response to what the child sees and understands from his surroundings. Self-expression is the goal of every artist and to reach this object we can be very arduous. The child needs a supportive environment so that he can express himself fully. The art teacher can aid a child through all the stages of creativity - the creation of ideas for personal expression - the discovery of the visual qualities to express his ideas and feelings and finally the skill required in the use of his media of choice.



As I have previously suggested, certain influences between the artist's idea or inspiration combine to bring about the final creation. The following influences I feel are the most relevant at this stage:

1. The artist must select his design or image and the material in which he wishes to interpret it in.
2. The artist's vision, the way in which he sees or interprets his images into his final creation.
3. The manner in which the artist uses his media of choice.
4. The predetermined objectives the artist sets out to achieve at the onset of his creative process.

I will discuss each of these influences with reference to the artist and also the child based on the knowledge I have derived from my teaching experience.

#### Selection:

"The problem of selectivity involves the cognitive functions of recognition and the ordering and simplification of visual phenomena" (Arnheim).

Selectivity is a part of direct perception. The artist has now reached a point where he must now choose exactly what he wishes to express and in what media he feels he should interpret it in. In the artist's case the 'choosing' is usually of a personal nature. The designer or craftworker however may have an external limitation placed upon them so, therefore, their final creation is more of a problem solving activity between the consumer and designer. The artist, naturally, places his own limitations upon himself and his selective process as, e.g. a search for a balanced composition. Some artists use a viewfinder to aid the selection of an interesting composition from their collection of visual material. A craftworker, designer, for instance may be asked to design a wall hanging, for e.g. a church, which must retain a visual indication of what the building stands for and which will also blend in with the colour scheme of the building. In this case, the artist/craftsperson must search for



the happy medium between these set requirements and his own method of visual expression.

'The Material', the media, for executing the final design may be predefined by the artist himself or the artist could allow the visual material to suggest the material needed. In most cases, the artist, designer or artist/craftsperson will have a specialist medium which determines how he searches for inspiration at the beginning of the creative process.

Selectivity is very important to the child. During the early stages of childhood the child merely makes the decision to draw from the objects he sees around him. At later stages of development the teacher must aid the student in his attempts to organise the visual elements of his compositions. I found, that when introducing a class on drawing from plants and natural forms it was essential to encourage pupils to use a viewfinder and narrow their field of vision initially. Otherwise, the pupils struggled to include every element of e.g. a branch into a smaller sheet of paper and were so preoccupied with this task that the purpose of 'observation' of natural forms was diffused. Also, I feel, it helps to introduce and concentrate on one or two elements only at a time because the pupils cannot grasp the concept of line, texture, colour, shape, pattern, all at once. It is better, perhaps, to commence with one element, e.g. outline, and build up the pupils knowledge gradually.

When bringing the class outdoors to sketch I was greeted with wails of "What will I draw Miss?", "There's so much to draw"! Here again, the art teacher has an important role and must either choose a particular sight to draw or again introduce the use of a viewfinder.

One boy, having completed his given task (outdoors), asked if he could draw a picture of the river, of his own choice. This I allowed him to do. The finished product was very interesting as the child drew in his picture not only what he could see but what he knew to exist - a bird's eye view of the river as it twisted and turned - everything included - even the school which was behind the child! A difficult task! I think that if the ordering and simplification of visual phenomena is a part of direct perception, well then, this boy whilst 'ordering' would have learned more and obviously needed a specific direction to enable the given project to have more meaning for him.



Too often, an art teacher will bring children into the Art Gallery or, in fact, several institutions, in order to obtain full value from the day's outing. This activity, I feel, is worthless as the child sees too much and retains nothing of lasting impact. The child's attention should be focused on something, e.g. early Irish art, and a questionnaire and sketch pad should be carried in his hands. In this manner the child will have attained one aspect of Irish art alone but, at least, he will remember it. At this stage, the selection process is in the hands of the art teacher and should be treated with respect as it is essential to a meaningful creative process.

### The Artist's Vision

There are several ways in which an artist may interpret what he sees around him. The artist's vision can be one of the most major formulative factors in the final product. It is the individuality of each artist's vision which renders the 'variety' in creations which is a necessary indication of an active creative mind.

The artist may look on reality in a certain manner, e.g. 'imaginary'. The artist's vision may choose to analyse and explore a particular object, e.g. from all different angles. The artist could look at an object from an unusual viewpoint adding extra delight to normal vision.

Many labels have been placed upon on the artist's vision down through the history of art - imaginary, symbolic, abstractionist, expressionist, analytic, aesthetic and narrative.

Imaginary refers to a work in which the artist has altered or distorted the works he inhabits in his work. The artist's imagination influenced by the idea produces another vision of life. Arthur Rackham in his illustrations represents nature but it becomes almost alive, peopled by his imaginary little figures which dance around his highly stylised plants, etc. 'Art Nouveau', likewise, freely distorted nature in a combined celtic ornament and plant formation.

'Surrealism' distorted reality and Salvadore Dale's work is perhaps most indictative of this type of approach.



From the beginning of human art, the symbolic depiction of nature has always been important to the artist. Early Renaissance and Byzantine artists tended to symbolize religious themes through natural subjects, e.g. dove-peace, lily-purity, etc. Graphic work today makes much use of symbolism, which allows for ease and directness of communication.

'Aesthetic' artists have always sought to capture the beauty of nature. Constable and Gainsborough immediately spring to mind. To the Chinese artist, the worship of beauty and the depiction of nature was almost a form of religion.

The analytic approach to nature can be seen at best in the work of 'Cezanne' or Mondrian who analysed the structure of natural phenomena.

An artist can abstract a particular element in nature, e.g. colour and use it as a basis for his work.

Sometimes in painting an artist will illustrate or narrate a happening, e.g. a biblical scene, this is usually referred to as a 'narrative' composition.

As I have pointed out there are many forms the artists vision may take which can alter the final product considerably.

Children need to understand the function and role of art in society. It is vital that they are aware of what the artist sees; how he sees it and how he interprets this vision into his artistic work. This is where I feel the teaching of History of Art can be essential in Art Education. The child should become more observant and see more than is perhaps evident at first glance. The use of slides and discussions on the approaches of various artists to a similar subject will enable the child to comprehend the function of art in society and generate approaches which he himself can carry through his own art work.

During the early stages of perceptual development, the child reproduces the visual components in symbolic form. Colour is chosen more for its attractiveness than for any other reason. Later on the child attempts to reproduce objects realistically using



colour likewise as close to reality as possible. At the 11 - 12 year old stage I have found that the child becomes intensely interested in the imaginary viewpoint. His favourite T.V. Programmes, films, books, are about monsters and alien beings which are reflected equally in his paintings.

I have found that if my class are working upon a theme, e.g. 'Trees', I feel it is appropriate that their awareness is awakened to the correlation between their own drawn trees and the approach of the artist to a similar theme. 'Trees' for example have many symbolic connotations in art of numerous countries. Different movements in art history have treated the representation of trees in a variety of approaches. Trees can be treated symbolically, realistically, impressionistically or 3-dimensionally.

### The Use of Materials.

The artist having now decided the format of the visual elements of his work must now choose materials or a particular medium to carry out his design.

Occasionally, the artist may have his own specialist area, e.g. pottery, so that his initial inspirational research would have been curtailed in that he would have only sketched objects which he would have felt could have been adapted into clay. Sometimes, the creation can work in another way, e.g. Michelangelo has been quoted as saying that his sculptures were inspired by material itself - 'materials' in the hands of the artist or designer receives a life of its own. The material used is as much a part of the artist as the hands that manipulate it.

'Skill' in the use of materials can make or break the final creation. A thorough knowledge of the material being used aids the artist to explore the inherent possibilities and opportunities involved. The artist experiments with the material until he produces the effect desired. The experiments in materials are witnesses to the search for true expression.

How important is the use of materials in the art classroom? Certainly, children are always anxious to experience and use new materials, tools, etc.



When introducing children to a new material, I feel that it is important that they are knowledgeable in

1. How it has been used in the past.
2. How it is being used at present.
3. The procedure involved - the technical aspects as well as the safety aspects.
4. The limitations of the set material.

It is only when the child has a certain control over the material that he will be able to express himself genuinely in it. Victor Lowenfeld suggests in his writings that the continued use of craftlike materials in the art room may encourage a narrowing of interests and a concealment of true expression rather than an opening up of new avenues to explore. The material then becomes a mechanical and a substitute for expression. He felt that depth of expression could be achieved in two ways:

1. To concentrate on one material using it for a variety of subject matter.
2. To concentrate on subject matter and utilize a great number of materials in its development.

Lowenfeld emphasises that the main function of art materials is to provide a means for increased knowledge, understanding and expression in Art and not to be an end in themselves.

In my opinion, there are certain stages which are important in the introduction of materials:

1. Controlling the media:  
A certain competence is required and children appreciate and respect their work if a standard is set to which they can compare and contrast their work.
2. Lessons can be developed from the idea stage and carried through a variety of materials.
3. Children should be allowed to experiment and interesting results examined and recorded for further use.

At the beginning of the year, I found that my students were particularly interested in drawing but were disgusted by their attempts to paint. Therefore, I found it necessary



to build up their confidence and control in using paint efficiently and with care. These lessons carried over a period of time and I found the results were very promising. The children began to paint more imaginatively and with confidence. Paint was now a friend - not an enemy.

### Predetermined Objectives

The final and most important influence in my opinion on the creative process are the fulfillment of the pre-determined objectives which the artist sets out from the onset to complete. How does the artist judge his work? What does he aim for? 'Medeja' sets out four aims upon which a finished work of art should be judged.

1. The vividness and intensity of the sensuous elements in the work of art, the effective quality of the sounds, gestures, and so on.
2. The formal qualities of the object - its design and composition.
3. The technical merits of the object - the skill with which the work is carried out.
4. The expressive significance of the object - its import or message or meaning as aesthetically expressed.

I think this is a good basis for judging whether a final creation succeeds or not. The artist carries the initial idea through many exploratory stages before he reaches a final point where he feels he has or can create a work of art which satisfactorily communicates what he sees, feels and interprets from his environment. The process of appreciation is the common ground between the artist and the observer.

It is important, in my opinion, that the art teacher sets similar standards and aims for the pupils in her classroom.

Art appreciation is essential as it enables the child to determine his likes and dislikes.

The final evaluation of a project can be another area where the pupils can see, along



with discussion, what is acceptable and what is not. The child becomes more and more confident as he sees his work expressing what he wants to express.

Too often we hear in the art room "Oh Miss - this doesn't look the way it should".'. This is a statement which I feel can and should be eliminated through the correct approach to the creative process.



## Chapter 4

### The Need for Sequential Learning

I strongly support the argument that there is a need for sequential learning in art education. Children involved in art education could only become confused if the art teacher switches radically from week to week both materials and subject matter. As a result of this approach to teaching, art pupils begin to feel that the art class is just an occasion to learn something new and different and to produce quick results. Often, we hear stories of superbly equipped art rooms which contain everything that the art teacher would dream of. I feel that an adequate supply of materials and an artroom is essential to art education but sometimes the well equipped art rooms produce a low level of results as too much emphasis is placed on materials and skill rather than the build up of the creative process.

Lowenfeld identifies two methods of art education: (1) The 'Breadth' approach and (2) The 'Depth' approach.

The 'Breadth' approach is where an art teacher introduces a variety of materials accomodating the different interests of the student and keeping their interest.

The 'Depth' approach advocates feel that concentration of few materials leads to sequential learning.

Several surveys have been carried out on the two approaches and the results of the 'breadth' approach in both aesthetic sensitivity and spontaneity is favoured.

In the 'depth' approach the risk is there that the pupils may feel that art is nothing more than a series of projects and experimentations with materials that bear little relationship to expression or creativity.

I propose that art can be taught in a sequential manner. Projects of continuing lessons can be planned over a period of time and relevant materials, resources and activities gathered.



I wish to point out, however, that I feel a suggested lay-out approach to sequential learning should not be too rigid, but optional, to allow for alteration where necessary as it is 'human beings' that the art teacher is dealing with and should be able to respond to an extent to their attitudes and growth development of the age group.

#### 4. Focusing on 'Trees and Textures'.

##### Aim of Study.

1. To use the natural environment as a basis for generating ideas for art activities in general.
2. To increase the pupils observation and awareness of the world they live in and develop an awareness of the role and function of art in society, through an analytical approach to the environment.

##### Selection of a Theme for Study.

In order to illustrate this study I have chosen to focus on only one aspect of nature - 'Trees'. However, I think that vast inspiration for numerous art activities can be derived from this source alone.

In the exploratory table of objectives I have indicated four diverse approaches that can be derived from the one theme. Each final created product is only the result of a gradual growth from the initial idea through to a concentration on the visual element as seen in artistic creations and the environment. This will then lead on to the pupils own personal studies of the 'visual element' named until the final stage where the pupil interprets his findings in the materials suggested by the art teacher.

I will discuss one of the stages of my thematic approach to art 'Surfaces' and describe how it can gradually unfold into a 'class' project.

1. What is 'Texture'? - the differences between natural and man-made textures/ optical and tactile texture.



2. 'Feeling' our way around and through paintings.
3. Searching for rubbings in the classroom.
4. Focusing on 'Trees and Texture'.

- (a) Rubbings taken of different 'tree barks', also different leaves - (each one should be named and identified).
- (b) Drawing from natural forms - emphasising texture.
- (c) Collecting textural material (natural forms).
- (d) Developing 'Textures' into 'Wool' or String Collages.

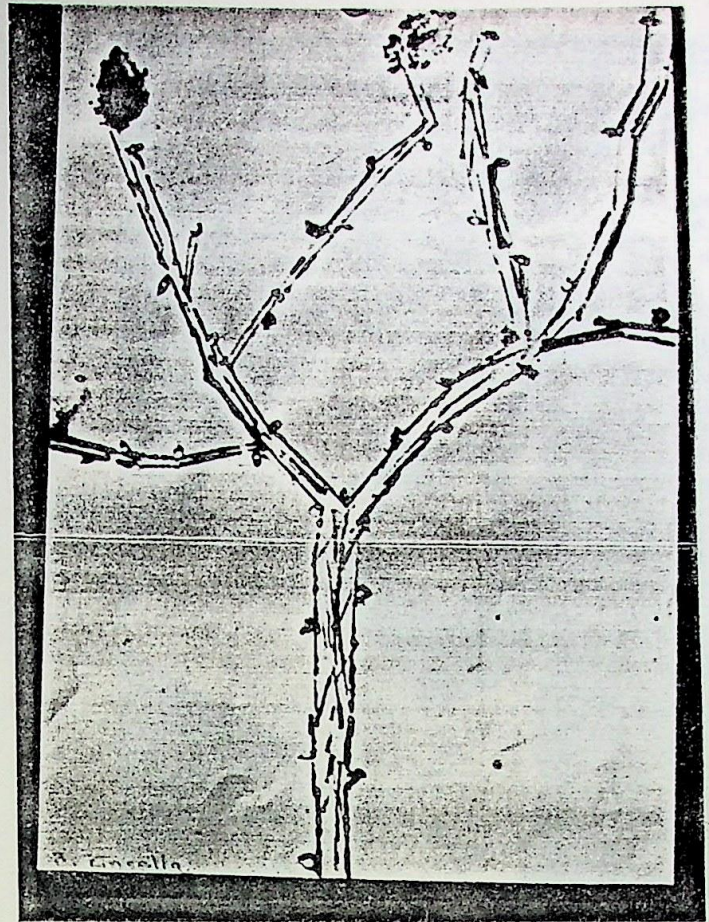


Area of Study - The Natural Environment

Theme - 'Trees'

	A				B		C		D	
	Inspiration	Trees	Trees	Trees	Trees	Trees	Trees	Trees	Trees	Trees
1										
2	Idea	Surfaces	Symbols	Patterns	Constructions					
3	Visual Element	Textures - Optical & Tactile	Colour and Expression	'Shapes'	Form and Line					
4	Cultural Link	Surfaces in - Painting Sculpture Architecture	Mood in Colour through Paintings	Nature as a source of Pattern making through the ages	Forms in Sculpture and Architecture					
5	Environmental Content	Natural surfaces versus Man-made surfaces	The symbolic associations of Colour	Regular & Irregular patterns for natural and man-made	Geometric Forms versus Natural Forms					
6	Development	Rubbings, Drawings, Photos, Collected materials Paintings	Colours, The Colour Wheel, Paintings, Drawings, Photographs.	Drawings of natural forms. Rubbings, Colour ways, Varied arrangements of Patterns, Photographs.	Drawing Forms. Basic shapes - collages.					
7.	'Materials' or 'Media' used	Tactile Collage	A symbol for each season	Fabric Print	3 Dimensional Construction					



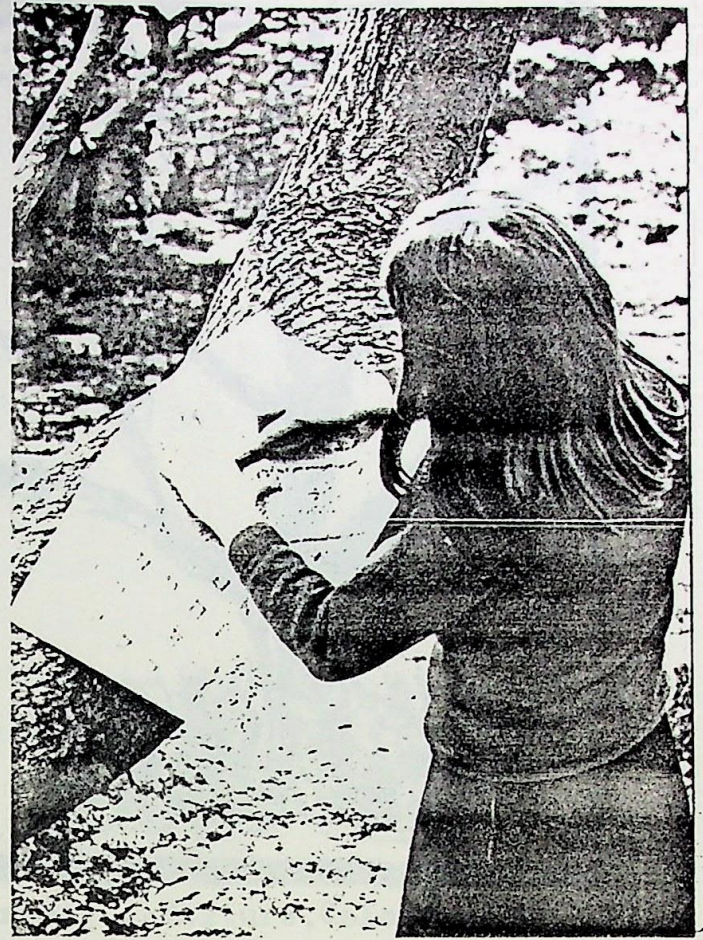


Trees.....Line...!

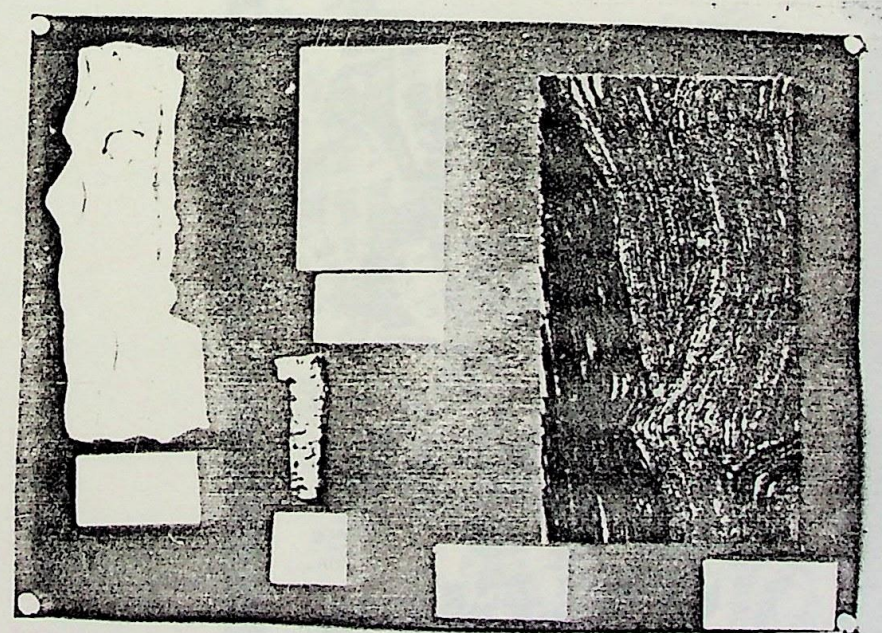


Trees.....Texture...





Bark Rubbings

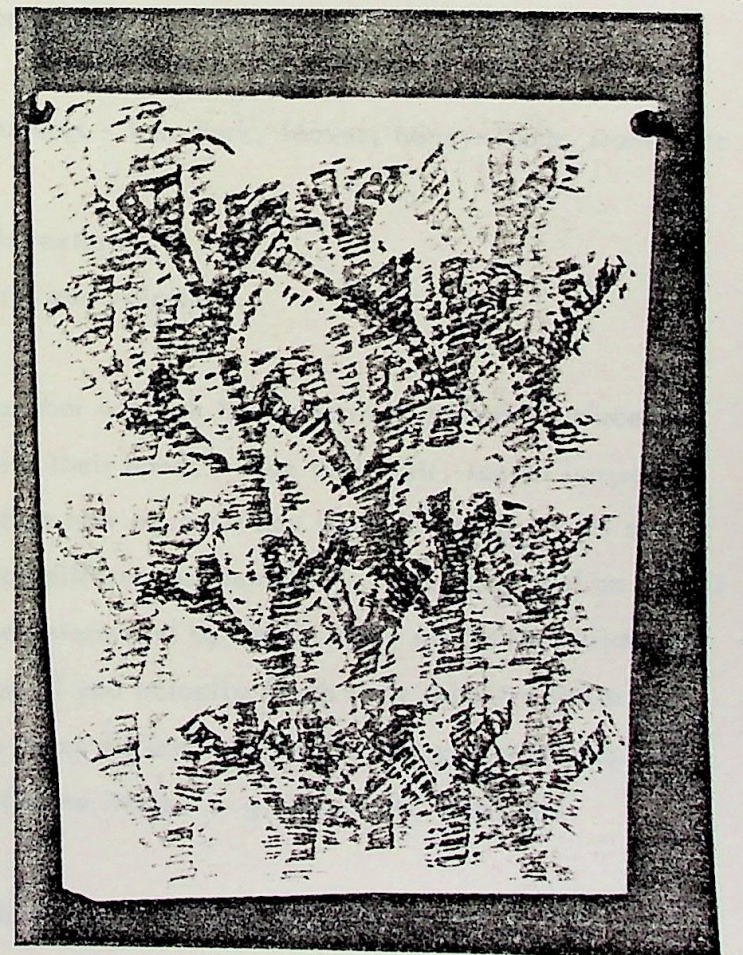


Collage (wool) based on bark.





Trees....Texture, Colour.....



Trees....Shape, Pattern....



Lesson 1

Subject:- 'Surfaces and Texture'.

- Objectives:-
1. To discover what is meant by the word 'Texture' observing man-made versus natural textures and optical versus tactile textures.
  2. To find textures in the classroom.
  3. To observe the artists attempts and reproducing 'Texture' in paintings.
  4. To take rubbings of 'Textures' in the classroom.

Materials Needed:- Crayons, paper (newsprint) and cartridge, light card, scissors.

Audio Visual Equipment:- Projector, slides.

Additional:- Examples of natural textures - Tree Bark, leaves, honey-comb, stone, etc.

- Introduction:- Content -
1. What is texture.
  2. 'Textures and Paintings'.

- Method:
1. The teacher will ask the students to feel the surface of the desk with their hands - then their hair, school jumper, skin. Notice how each surface feels differently - we call these surface differences 'Textures'. The texture of an object can only be determined by touch, e.g. snakes look slimy and slippery, but if you actually touch their skin it is quite dry. Nature has many different textural surfaces - examples will be shown of some items - e.g. tree bark, leaf, etc.
  2. A slide presentation 'Textures in paintings'



List of Slides RequiredTheme - 'Texture'

- Let's feel our way around these Paintings:-
1. 'The Madonna with the Chancellor Rolin' - Jan Van Eyck.
  2. 'Convergence' - Jackson Pollack.
  3. 'The Chair and the Pipe' - Van Gogh.
  4. 'Peasant Dance' - Breugal.
  5. 'Infanta Margarita in Blue' - Valazquez.
  6. 'Snowstorm and Steamboat of the Harbour mouth' - Turner.
  7. 'A Lady and Gentleman at the Virginals' -
  8. 'Bottle, Glass and Pipe' - George Braque.
  9. 'The Haywain' - Constable.
  10. 'La Loge' - Renoir.

Q.1 Do you think these people are wealthy? Why not?

Q.2 Are the roofs of the houses tiled?

Q.3 What are the water jugs made of?



Slide PresentationQuestions asked

Let's feel our way around these Paintings:-

Slide 1 'The Madonna with Chancellor Rolin' (Jan Van Eyck - 1435).

Q.1 How many different textural surfaces can we see in this painting?

Q.2 Do you like the Madoona's Crown?  
What is it made of? - Look at her luxurious cloak!

Slide 2 'Convergence' (Jackson Pollack)

Q.1 If you walked into that painting how would you feel?

Q.2 What does the painting remind you of?

Slide 2 'The Chair and The Pipe' (Van Gogh).

Q.1 Do you like this chair?

Q.2 Would you say it is comfortable?

Q.3 What is the tobacco wrapped in?

Slide 4 'Peasant Dance' (Breugal)

Q.1 Do you think these people are wealthy? Why not?

Q.2 Are the roofs of the houses slated?

Q.3 What are the water jugs made of?



Slide 5 'Infanta Margarita in Blue' (Valazquez - 1649)

Q.1 What do you like most about this painting?

Slide 6 'Snowstorm' (Turner)

Q.1 Would you like to be in that boat?

Slide 7 'Lady and Gentleman at the Virginals'

Q.1 What materials are the following objects made of:-

The tablecloth, the floor, the chair, the walls, the window, the roof.

Slide 8 'Bottle, Glass, Pipe' (Braque)

Q.1 What can you see in this painting?

Braque was interested first in painting surface textures in still life groups and he then began to apply the actual materials to canvas rather than print them.

Slide 9 'La Loge' (Renoir)

Q.1 What is the Lady wearing around her neck?

Why is the paint so patchy, do you think?



Presentation: Content - 1. How to take rubbings.

Method Teacher will demonstrate the best way of taking rubbings  
Paper is laid flat on the surface and a crayon used on its side  
and lightly rubbed from side to side - dark colours work  
best. Paper can be shifted around and used to take other  
textures.

Application: Content Searching for rubbings in the classroom.

Method Pupils will be given a sheet of paper and crayons and asked  
to find as many different textural surfaces as they can in  
the classroom alone - the name of the object from which  
they take the rubbing should be written down beside it.

Evaluation



Lesson 2

Subject: 'A Nature Trail'

The teacher will bring the pupils outdoors.

Each person will be given two sheets of paper and a crayon (and a bag).

Three set objectives will be determined that:

1. Each person should take rubbings from 5 different trees and of 5 leaves likewise name of tree, if possible.
2. To collect interesting textural objects.
3. To sketch a tree, taking particular note of the texture and pattern of both bark and leaves and including it in the drawing.

Returning to the classrooms the finished drawings and rubbings will be discussed and the collected 'items' displayed and suggested <sup>topics</sup> for design and imaginative composition pointed out by the teacher.



Conclusion

My study and analysis of the creative process has led me to a deeper understanding of 'creativity' and the role of the child and the art teacher within it.

There are certain influential factors which I believe can alter and increase the creative output of the child in the classroom.

To conclude I would like to list some of these factors which I feel are imperative and suggest that they are vital considerations in the development of a satisfactory approach to Art Education in Ireland.

They are as follows:

The Teacher

1. His approach to teaching.
2. The Physical Environment.
3. Materials available in the classroom.
4. The Psychological environment.
5. The development of skills
6. Inspiration and Motivation.
7. Aspiration levels.

The Child

1. His personality.
2. Perceptual development .
3. Emotional needs.
4. The home influence.
5. Thinking and reasoning ability.
6. Personal motivation.
7. Development of the child's motor skills.

Everybody is born with creative faculties. Because education can kill or encourage creativity, Art Education is vital as it is a major stimulator of creativity.



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