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INTRODUCTION

" It is not necessary that every man should be an artist. It is necessary that every man should have his artistic faculty developed, his taste trained, his sense of beauty and insight into form and colour and that which is expressed in form and colour, made habitually active, correct and sensitive. "



— Sri Aurobindo.



The present study is intended to span the domains of the theories of Education and Aesthetics. It is indeed a study of the human mind in its sensitive and conative engagements.

In modern times, there is a growing trend in general education, that is to depreciate the value of the beautiful and overstressing the value of the useful. The present problem under investigation stems from this trend which has far reaching consequences on individual student and the nation as a whole.

1.1 DEPRECIATION OF THE VALUE OF THE BEAUTIFUL - a growing concern.

The activities of human thought can be divided broadly into two groups - one group contains contemplation, creation and imagination; their function is to see the truth; the other group includes criticism, reasoning, discrimination, inquiry, - these are required to judge the truth when it is seen.

In the present system of education, emphasis is given on the latter and they are fostered by scientific and manual training. The result is obvious, there is a tendency to make thoughts keen and clear-sighted, but they are narrow, hard and cold.

Even in his own sphere, a man without any training in intellectual faculty like imagination, creation, etc., can only progress in a settled groove; he can not broaden the base of human culture or enlarge the bounds of science. Tompison describes the modern man as "an eye well practised in nature, a spirit bounded and poor."¹ Purely scientific

education thus produces a man with a cultivated eye but without a cultivated spirit.

Charles Darwin, a great scientist in a piece of confessional writing observes, -

"My mind seems to have become a kind of machine for grinding laws out of large collection of facts, but why this should have caused the atrophy of that part of the brain alone, on which the higher states depend, I can not conceive.

A man with a mind more highly organized or better constituted than mine, would not, I suppose have thus suffered; and if I had to live my life again, I would have made a rule to read some poetry and listen to some music at least once every week; for perhaps the parts of my brain now atrophied would thus have been kept active through use.

The loss of these tastes is a loss of happiness, and may possibly be injurious to the intellect, and more probably to the moral character by enfeebling the emotional part of our nature." ²

The pursuits best calculated to cultivate the growth of spirit are language, literature, the arts, music, painting, sculpture, philosophy, religion, history, the study and understanding of man through his works and of Nature.

In liberal education although the importance of most of these pursuits are acknowledged still there is a tendency to ignore art and poetry as mere refinements, luxuries of the rich and leisurely rather than things that are necessary to the mass of men or useful to life.

1.2 ART AND EDUCATION :

The enormous value of art to human evolution has been widely accepted. No nation can afford to neglect its importance to the culture of its people or the training of some of the higher intellectual, moral and aesthetic faculties in the young.

On the other hand, the purpose of education is to prepare one for life as well as for a living, to train and develop one's various faculties so as to produce a full and integrated personality well-adjusted within oneself and in relation to the environment.

Art here may come forward with its immense educative functions. It has a formative effect on the way man thinks and feels, hence it affects simultaneously both the mind and the heart and there is no side of human spirit which is inaccessible to it. The function of art as 'catharsis' (purification) and compensation helping man to achieve spiritual harmony are the two principal channels through which the educational and formative roles of art are fulfilled.

Paraphrasing Pushkin, one may say that art "Shortens the experience of fast moving life for us."³ It gives one a chance to live the lives of other people and assimilate their experiences making it part of one's own. Art expands the historically established boundaries of man's experience, giving him access to the historically varied experiences of mankind and equips him with aesthetically organised, selected, generalised and thought-out experience. Art develops a person's creative abilities and teaches him to take a truly humane attitude to the world.

Thus when art is given a desired place in the process of education, specially at the early formative stages, we may get an alround, harmonious, intrinsically and socially valuable creative individual. He will possess a high level of individual aesthetic culture. This will enable him to live a humane life and help him to act with conviction and purpose, productively and relevantly in universally human terms.

1.3 INDIAN SITUATION :

Artistic Heritage, - the task ahead : The degree of civilization of a nation is determined by many a norm, which essentially include the aesthetic sensitivity i.e., the capacity to appreciate everything artistic and beautiful and to create objects of art.

In the past, India had achieved a comparatively advanced form of aesthetic expression. The history of Indian sculpture and painting dates back to five thousand years. In painting India has a complete and comprehensive record of highly developed techniques.

The rich heritage in the field of fine arts, representing a unique standard of attainment, has cast upon the present system of education, a heavy responsibility. It has not only to preserve this valuable heritage for posterity (without allowing it to deteriorate) but also to create a base and environment to produce more valuable artistic and cultural treasures as India's contribution to posterity.

In fact, today Indian artists are contributing immensely and have earned the international recognition. Now, what contemporary Indian art situation needs most is a natural and

sensitive audience whose very presence would stimulate new Indian art. The artistic work of today goes ahead but does not have a responsive and understanding environment. While it is true that great works of art have often been produced without any specific demand, it is perhaps more true that no great era of artistic creativity arises without the active participation, appreciation and support by the whole of society. Hence, development of artistic taste, imagination and judgement among the members of the society is so essential to recognise, to value and to further the cause of present development in the field of art. This is a task calling forth for tremendous efforts on the part of future planners who want to develop a national system of education, ascertaining a right place for aesthetic education.⁴

As Sri Aurobindo contemplates, "The spirit of Indian Art must be revived, the inspiration and directness of vision which even now subsists among the possessors of the ancient traditions, the inborn skill and taste of the race, the dexterity of the Indian hand and the intuitive gaze of the Indian eye must be recovered and the whole nation lifted again to the high level of the ancient culture-and higher."⁵

The present State of research - the problem : Due to centuries of foreign dominance, great socio-economic and political upheavals in the country, very little attention was given towards the development of art and aesthetics of the country.

Immediately after Independence the Government realized that; in this connection the following resolution passed at the Calcutta Art Conference, sponsored by the Ministry of Education; Govt. of India, in the year 1949, can be quoted :

"This conference views with concern the progressive deterioration in public taste and aesthetic standard and considers that one of the reasons for this decline is the exclusion of Art from the curriculum, or the inferior status given to it, in General Education."⁶

The Kothari Commission (1964-66) further observed that the present time "values discovery and invention, so education for creative expression acquires added significance.

Unfortunately, in the present system the studies of fine arts are too often regarded as frills added to 'real' education and simply neglected because they are not the subjects of examination. Besides, adequate facilities for the training of teachers in music and visual arts do not exist.

The neglect of the art in education impoverishes the educational process and leads to a decline in aesthetic tastes and values."⁷

The National Policy on Education also in 1986, rediscovered the poor state of art education in our country and recognized the importance of incorporation of art as a central, significant and integral component."⁸

Consequent upon the declaration of the National Policy of Education (1986) and the preparation of the Programme of Action (POA) by the Govt. of India, the N.C.E.R.T. developed the National curriculum for Elementary and Secondary Education (1988)⁹ which incorporates art education.

But even after a decade of that not much attention was being paid to education in arts and crafts in the curriculum of our schools.

The existing methods of Art Education for the child suffer from a complete lack of awareness of the real needs of the child. Also the present position of art instruction in primary and secondary schools all over India is far from satisfactory. In primary schools no special art teachers are appointed and at the primary training colleges this subject is hardly touched.

A cursory glance at the syllabuses of studies will show that certain set objects are prescribed for study and to achieve this, several printed books have been used by the teachers.

This copying of the teacher's diagrams on the black board taken from the books does not appeal to the young children at this period as they are in the age of fantasy. Even the chance to handle colours is denied though children possess great fascination for colours. Craft also can not be neglected since there is no cleavage between art and craft during the early stage of Art Education.

In secondary schools also, this subject is considered as only a decoration. The procedure followed is on the lines of the primary schools and stress is laid on accuracy and skill.

All other aspects in general education have been based on principles of psychology except Art Education.

The condition in respect of proper equipments, environment and status of art teachers are not only unsatisfactory but pitiable.

Indian educational institutions secondary or higher certainly do not help to stimulate those opportunities through which the student may individually or collectively, satisfy his or her natural urges to participate in creative activities.

Such activities enable the young people to become useful both to themselves and to society.

The purpose of art is defeated; it has failed to become an integral part of our education system; Art becomes only a subject, detached from the rest of life or other interests, for a specific examination or only as a hobby.

This sorry scheme of things must change and this change could be brought about by reorganising the courses at the base, making arrangements for aesthetic appreciation in general and arousing a consciousness among the teachers, the students and the guardians.

1.4 THE STATEMENT OF THE PROBLEM

The above analysis makes it sufficiently clear that the present system of education does not develop the much desired aesthetic sensitivity among school students in general, a vital need of the individuals and the country.

Further, the review of related literature which is annexed with this analysis reveals a research gap in this sphere.

In this context, the present investigator, in a bid to uphold this important but neglected aspect of education and for its qualitative development takes up the following problem as the topic of research.

"Development of aesthetic sensitivity among Indian students at Secondary level through painting."

The term 'aesthetic sensitivity' in the above statement needs some clarification.

1.5 AESTHETIC SENSITIVITY :

The term is related to the realm of 'feeling'. A school can systematically develop aesthetic sensitivity through painting meaning thereby : ¹⁰

- a) Sensitivity to sensory differences in the work of painting.
- b) Sensitivity to formal properties in the work of painting.
- c) Sensitivity to technical features in the work of painting.
- d) Sensitivity to expressiveness in the work of painting.

Sensitivity to Sensory differences : Painting, an art medium has its own sensory qualities that are used by the artist to create images which are "interesting to perception":-the sound patterns, visual shapes, colour pattern, textures, gestures images of all kinds. The connoisseur is the person to whom little difference makes a big difference. The first step on the road to aesthetic appreciation is, therefore, the sharpening of sensitivity to differences in the sensory manifold exhibited by a painting.

School can attempt to provide training in this phase of aesthetic experience which is certainly possible.

Sensitivity to formal properties : This means students' ability to discern and react to patterns of composition, themes and variations, balances, similarities and the other characteristics comprehended under design.

These matters are of first importance to a painter but are often unnoticed by the naive perceiver, yet sensitivity to formal properties can be improved by instruction.

Sensitivity to technical features : When performance is the goal of instruction usually technique receives its due.

However, here, appreciation is the goal hence technical aspects receive comparatively less weightage. Although such treatment is arguable.

Sensitivity to expressiveness : This means the elusive quality by virtue of which some work of art display import, albeit never literally or discursively.

When a tree is painted with inanimate materials as "lonely" then the painting can be treated as 'expressive'. As it expresses something other than the visual outlines of a tree. The same applies to such qualities as "strength", "energy", "movement", "sublimity", "serenity" and "grace". It is the work of art to create truthful illusions.

Although a bit of doubt is there whether Pedagogically such sensitivity, can be cultivated or not. But it exists in most students to perceive things "as" something else.

One of the stumbling blocks to sensitivity to expressiveness is the relentless pressure on the students to be literal, factual and scientifically terse.

It's a fact that these are indubitably virtues in modern man and probably he could not survive without them. A conscious attempt should be made so that they do not wholly destroy the aesthetic capacities and resist the students to shift into the aesthetic mood.

1.6 REVIEW OF RELATED LITERATURE :

The purposes behind such a review are to uphold the research trend related to the present field of study i.e., Visual art and Education; to point out the source, weaknesses and general problems of the studies undertaken so far and finally to locate a research gap in support of conducting the present investigation.

The relevant research studies with their findings have been mentioned in course of discussion at different sections of this thesis, especially with psychological analysis, under chapter III.

Visual Art and Art Education - A survey and examination of the research literature related to the field reveal some interesting facts and trends. Although the past 15-25 years have seen the most vigorous activity in research relating to the visual arts, scientific experiments of interest to artists and art educators were carried on prior to these years. As early as 1890, Wolfe¹¹ published the result of his investigations concerning the colour vocabulary of children.

Early Preferences - A survey¹² of the research literature made in 1940 reveals that during the 57-year period between 1883 and 1939, approximately 162 scientific investigations relating to art and art education were carried out and published. These investigations were primarily related to four areas of investigation : (1) Studies relating to colour vision and colour preference; (2) Studies concerning drawing and/or graphic ability; (3) Investigations of picture preferences and

appreciation; (4) Studies relating to tests and measurements in the field of artknowledge and appreciation, and drawing ability.

Weakness - An examination of this early research relating to the visual arts shows that much of the research activity was carried on by individuals in disciplines other than art, with many studies being conducted by psychologists and sociologists. In many instances it appears that art was being used only as a means to an end, without preliminary investigations into such vital and foundational areas as aesthetics, creativity, and artistic processes. Consequently, much early research resulted in sporadic and short term investigations whose direct contributions to art education are questionable.

Newer Fields - An analysis of the research literature of the past 35 years shows that some interests have been maintained in research areas established prior to 1940 - as mentioned above. However, major emphasis seems to have shifted in the past three decades with the development of four additional areas of research. They are research relating to (a) the study and teaching of art, (b) Art and personality, (c) Creativity and art, and (d) the therapeutic values of art. 13

Reasons for increased interest - The rapid development in the field of art education played a major role and research 14 was necessary if continued growth was to be made. As Elsner pointed out, art educators wanted evidence to substantiate the generalities and beliefs so prevalent in the literature which led to scientific research in the visual arts. By the same

token, art educators were becoming more cognizant of research investigations and findings in related fields such as Education, Sociology, Psychology and Anthropology.

The Trend - The area of research relating to colour vision and colour preference was of major interest prior to 1940 with 57 major investigations found in the research literature. By contrast, between 1940 and 1960, only 16 major investigations were published. This area was dominated by studies of colour sensitivity and colour preference. Investigations have been made in such areas as colour and form reaction as a basis of interpersonal relationship, colour combinations as indices to personality traits, and abstraction of form and colour as a function of the stimulus object.

Research relating to drawing and graphic ability has continued to receive intense interest since 1940; 33 major investigations were published between 1940 and 1960. A great deal of work had been done in studying the developmental pattern of children in relation to their drawing and graphic ability. Considerable interest was also expressed in comparing the drawings produced by abnormal children and those produced by normal children. This has resulted in some rather interesting implications for providing and improving art programmes for mentally retarded, emotionally disturbed children, and the like.

Measurement - Educators hoping to develop measures of aesthetic judgement, sensitivity, art aptitudes and the like, expect to learn much from the basic works done in measuring the above factors including creativity.

As early as 1912, "Throndike's Drawing Scale" was published in an attempt to standardize evaluation and set up criteria for judgment. This was followed by the "Kline-Carey Measuring Scale" for Freehand Drawing in 1922, the "Providence Drawing Scale" in 1928 and others.

Aside from the early interest in drawing scales, standardized measurements also appeared in relation to art aptitudes and art appreciation. These early tests were hindered by the fact that there were no working definitions of the factors like art aptitude or art appreciation which were being measured. Also tests were crippled by the lack of use of established statistical methods in constructing and validating the instruments.

In general, a lack of interest has prevailed in the last three decades in the field of art measurement. Since 1950 limited attempts have been made to revise the existing tests and to devise some new ones.

Creativity and Art Measurement - By contrast, recent efforts of art educators in testing and measurement have been devoted to the testing and measurement of creativity and creative thinking abilities. However, this work has not, by any means, been limited to art education. J.P. Guilford¹⁵ and his associates provided the basic ground work of such measurement in 1950. These efforts had been extended by the work of Getzels, Jackson, Taylor and Torrance.¹⁶

Pennsylvania State University has been largely devoted to measuring creative thinking, similar to those identified

by J.P.Guilford. Brittain Scanned the literature on creativity and composed a test of 36 sections to 17 qualities which he had abstracted. The results of his research indicated that eight of the 36 sections clearly differentiated a more creative from a less creative group as judged by an art faculty. Beittel carried on further research, his results further supported the view that creativeness, whether applied in the arts or in sciences, has common attributes.¹⁷

It appears that in contrast to early attempts, at the development of measuring devices in art, the more recent attempts to measure artistic creative thinking abilities have been based on a more solid scientific foundation. Also general creativity research has contributed much to the field of art education.

Other Areas - The nature of a general factor in aesthetic perception has been of primary concern in research relating to Picture preference and aesthetic appreciation since 1940. In the 27 investigations published between 1940 and 1960, there had also been a concern and studies were made to determine children's preferences for traditional and modern pictures as well as the influence of a factor like age upon picture preference and appreciation.

In recent years researchers have shown a great deal of interest in the study and teaching of the visual arts, with 38 investigations published between 1940 and 1960. Much of the work in this area has been descriptive in nature; nevertheless, it has provided some valuable information and much needed direction for growth in art education.

Problems of Research - Analysis of the researches in the visual arts shows many a problem. The primary problem hinges around the very subjective nature of art and the creative process. In visual arts it becomes necessary to define such abstract qualities as the creative process, sensitivity, aesthetic judgment, art aptitude, etc., - which is an intricate task. Besides, there is the problem of measuring these qualities as measurement in this field is still in a very unrefined state; the instruments are yet to have an acceptable degree of validity and reliability.

THE RESEARCH GAP :

The close analysis of the research studies indicates that there had been a lot of research work carried out in the field of visual art and art education but the investigators' choice revolved mostly round the topics mentioned above under the head lines - 'Early preferences' and 'Newer fields'. In the field of research relating to study and teaching of art, their secondary choices were motivational techniques; budgets and expenditure; teacher preparation; college art programme; teacher supply and demand; time allotment; art for special groups, such as the mentally retarded and the art gifted. In India, as disclosed by the 1st, 2nd and 3rd Survey of Research in Education, the number of researches in the field are a few; as regards selection of problem the investigators too followed the trend mentioned above.

The present investigator has not been able to trace any research study in the field which shows inclination to probe into the problem of progressive deterioration in public taste

and aesthetic standards in India (as observed by The Calcutta Art Conference; 1949; sponsored by the Ministry of Education, Govt. of India) and its relation with the event of exclusion of art or the inferior status given to it in General Education.

Uptil now there is a dearth of research based knowledge and information which can help spreading aesthetic sensitivity especially among adolescents through painting and establish the claim for the inclusion of Art as an essential part of Secondary education in India.

To fill up this gap, a comprehensive descriptive research work is essential which will endeavour to analyse the present Indian scene and the state of art education in the background of Indian heritage; to provide the essentials of aesthetic principles both from Eastern and Western point of view; to present the elements and techniques of painting suitable for adolescents along with illustrations and a teaching model for arousing aesthetic sensitivity in general.

This investigation attempts to bridge this gap of knowledge and information.

1.7 METHODOLOGY :

Broadly speaking, the present investigation falls under descriptive research and follows the usual methods prescribed by the research methodology of social sciences.¹⁸ That is, as regards the research project undertaken, it involves the description, recording, analysis, and interpretation of conditions that now exist. At places it considers past events and influences also, as they relate to current conditions. Besides, the

present investigation is concerned chiefly with the opinions related to the field that are held, processes that are going on, effects that are evident and trend that are developing.

Although of descriptive nature, the present study implies a value judgement and attempts to explain the underlying reasons, and finally makes recommendations for action.

1.8 THE OBJECTIVES.

The objectives of the study are -

- (1) To foster and develop creative self expression

SATIATION OF THE INNER URGE OF THE STUDENT inherent in every student and not to produce artist.

The creative power once awakened will change his whole outlook of life. He may not be a creative artist but he will certainly be a creative person and enrich the society culturally.

- (2) To enlarge the powers of visualisation and imagination

PERFECTION OF THE MEANS OF DEVELOPMENT tion and to deepen the emotion of the student.

A student's creations are not the results of his/her mere observation which is a scientific attitude; but of his/her imagination and visualisation, - the attitudes of aesthetic nature. Besides, in the process of creation the emotion is enriched since it acts as the impulse of creation.

- (3) To promote aesthetic sensitivity and appreciation

TRANSFER OF AESTHETIC EXPERIENCE AND INFORMATION and to develop a concept of 'Art' and art tradition in India by providing the student with basic

information, techniques, elements and principles.

(4) To provide some aesthetic experience through ana-

DEVELOPMENT OF PERSONALITY lysis of art-works as aid towards development of the student's personality.

If the system of education aims at producing an integrated personality this can only be achieved by giving the student two modes of experience - intellectual as well as aesthetic.

(5) To develop a model of teaching and a syllabus of

MANAGEMENT OF TEACHING AND LEARNING SITUATION study, and to provide research based findings relevant to the proposed teaching learning process.

and, -

(6) To uphold the necessity of including aesthetic

QUALITY EDUCATION education in secondary curriculum at all stages, through descriptive analysis and thereby bringing a qualitative change in the country's present system of education.

1.9 SIGNIFICANCE OF THE STUDY :

The present study is significant from many points of view. Its effect on student as individual can be considered first.

Training of the intellectual faculty : As the training of painting will raise images in the mind of the student which have to be understood not by analysis but by self-identification with other minds - it will act as a powerful stimulator or sympathetic insight for the student.

As painting is subtle and delicate, it will make the adolescent mind in its movements subtle and delicate also.

Impact on life pattern : The mind is profoundly influenced by what it sees. Involvement in the proposed programme of painting will train the student's eyes to understand beauty, harmony and just arrangement in line and colour. This experience, in future will polish and shape his/her sensibilities, tastes and character.

Power of observation : Active participation will enhance the student's observation power considerably which will in turn be helpful in building up a scientific attitude.

Creativeness : It is likely to awaken the artist in man, developing the need and capacity for creative perception of the world and art, and for creative activity.

Problem solving : With a basis of drawing, designing and creating art, a student can learn to relate the qualitative aspects of art in solving environmental problems.

Cultural understanding : The basic aesthetic information and preparedness will enable the student to understand and appreciate the local and national culture better.

Utilization of leisure : It may provide an opportunity so that the leisure of the adolescents is adequately utilized.

Therapeutic effect : Besides such activities in painting will provide adolescents a chance to relieve anxiety and tension of daily life and compensate at least in part, for the monotony of school life.

Value orientation effect : It develops in a student the habit of evaluating life and artistic phenomena, arranging a hierarchy of values and choosing a direction of activity in accordance with that hierarchy.

Catharsis : From the philosophers' point of view such studies have some spiritual significance; 'chitta suddi' or catharsis emotional purification, a prerequisite to attain the highest spirit is acquired through art activities.

Hedonistic effect : Inclusion of aesthetic activities, like painting in the educational process would make it spontaneous and joyful. Personality of the student is formed in a 'play situation' - a situation of selflessness, through the experience of aesthetic pleasure.

Impact on the Nation : The development of the human resource. Involvement of the adolescents, the future citizens, in the proposed aesthetic programme, apart from developing their aesthetic faculty, taste and imagination, is very likely to influence over their manners, the social culture and the restraint in action and expression which constitute a large part of national prestige and dignity.

"As a result, the nation can expect the beautiful and noble in preference to the ugly and vulgar, the fine and harmonious in preference to crude and gaudy " ¹⁹

In fact, the particular value of this study stems from the fact that aesthetic culture is expected to assist self knowledge and self development of a student and is the unique form in which the student communicates with humanity, the

highest form of the socialization of man. This guarantees the present relevance and future expansion of such an investigation.

1.10 THE SCOPE AND LIMITATIONS OF THE STUDY :

The study is related to the field of aesthetic education which is considered fundamental to foster the growth of what is individual in each human being, at the same time it harmonizes the individuality in organic unity with the social group to which the individual belongs.

Aesthetic education, in true sense has a wide scope -

- i) It preserves the natural intensity of all modes of perception and sensation.
- ii) It co-ordinates the various modes of perception and sensation with one another and in relation to the environment.
- iii) It expresses the feeling in communicable form and some mental experiences which would otherwise remain partially or wholly unconscious.
- iv) Also it provides a required form of expression of thought.

These various forms of expression, as Herbert Read²⁰ observes, can be achieved through a set of educational programme grouped under 'Aesthetic Education'.

Form	Medium	Achieved through	Mental process involved
A. Visual Education	Design	Eye	Sensation
B. Plastic Education		Touch	
C. Musical Education	Eurhythmics	Ear	Intuition
D. Kinetic Education		Muscles	
E. Verbal Education	Poetry, Drama	Speech	Feeling
F. Constructive Education	Craft	Thought	Thought

All these categories, however, overlap in various degrees, as for example dance with drama; design with craft, etc.

The above descriptive classification corresponds closely with one made by Edmond Holmes²¹ who distinguishes six educable instincts while elaborating John Dewey's²² ideas on the subject.

The above mentioned modes of self expressions - visual or plastic, musical or kinetic, verbal and constructive, together are the end products of a complete aesthetic education.

The present study has been taken up the art of painting as means for developing aesthetic sensitivity among the adolescents.

As such the scope of the study is limited in a sense that it only deals with the design aspect of aesthetic education which corresponds entirely to the mental process of sensation. Expressions related to the field of Eurhythmics, Poetry and Drama, and Craft and their probable contribution in developing aesthetic sensitivity of the adolescents have not been

enquired into. There remains an ample scope for studying separately the effect of music, poetry, drama architecture, sculpture, dance, craft, photograph and motion picture in the development of aesthetic sense among students of different level. It also seems feasible, through extensive research to build up a comprehensive programme for development of aesthetic sense incorporating all the modes of self expressions.



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