

P R E F A C E

The present study is one of interdisciplinary nature and related to the fields of Aesthetics and Education. It proposes to consider the possibility of training the imaginative and creative faculty of the adolescents through painting in the existing system of education which does not develop the much desired aesthetic sensitivity among school students - a need both of the individuals and the country. The study is planned in the following manner.

The first chapter introduces the problem. Related research literature have been reviewed to locate the research gap and to establish the reason for conducting this investigation. Besides at the outset it states the objectives of the study in clear terms and suggests the methodology for carrying out the investigation. It also clarifies the term 'aesthetic sensitivity'; and locates the limitations, scope and significance of the study from various angles with special reference to the Indian situation.

The second chapter includes a wide, aesthetics-based discussion on the concept of art, its classification and functions. The diverse opinions of both the western and Indian philosophers and artists have been incorporated. Also, on the basis of some historical writings, it traces the course of development of the modern concept of art education.

In the third chapter, an attempt has been made to view the problem from a psychological point of view. On the basis of

research findings in the field of Visual Art and Education, the general art trend at different stages of development especially of adolescence, the process of learning in art and the implications of students' drawings have been discussed.

In the fourth chapter, the essential quality and the striking features of the age old Indian art have been mentioned with special reference to cave arts and classical Indian paintings. Besides it explains the ingredients and the 'rasas' in painting from Indian point of view, and finally describes the phases which lead to the establishment of modern art situation in India.

Further the fifth chapter deals with the basic principles of painting like - harmony, balance, gradation contrast, etc.

Line, direction, proportion, texture, value and colour are considered as the basic elements of painting. The sixth chapter deals at length with these elements with a good number of illustrations.

The fifth and the sixth chapters are so planned as to provide a complete comprehension about the structural principles of painting.

The seventh chapter upholds the role of keen observation of the world around the learner, the necessity of acquisition of the basic art techniques and building up of the creative and analytical ability through analysis of art products in the development of aesthetic awareness.

Although perception of the problem of progressive deterioration in aesthetic standard among youngsters, its analysis and interpretation from philosophical, psychological and social point of view - are all but essential, yet the effort would remain inconclusive if the study does not suggest an effective teaching strategy for realisation of the objectives.

The concluding chapter precisely deals with the single aim, that is the development of the means - a 'Teaching Model'; a plan or pattern that can be used to shape curriculum, to design instructional materials and to guide instruction in the class room and other settings.
