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**FRAGMENTS OF THE FINE ART AND ART EDUCATION
- THE EDUCATION FOR CHILDREN AND PUPILS TO THE HUMAN
VALUES AND THERAPY**

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ABSTRACT: *The our contribution is about the fine art, the art therapies fragments and the Art education. We are write about one of artworks. There are good goals of the art education for children. They which are suitable for teaching during art activities for children. We present means of the Art, artworks for teaching the art education from visual pictures and children and youth. Means teaching visual arts and visual arts as an important route to the education of children and pupils to human values.*

KEY WORDS: *the art, art education, with problems of the art education to towards human values*

PREFACE

The human being could acquire around fifty percent of wisdom by learning and another fifty percent could be acquired by genetic inheritance from parents. We're trying to develop all interpersonal skills during the class. Interpersonal communication plays great role here. Students, children and class-mates are exchanging the information during the learning process. Students and pupils, children's share common concerns and they're paying attention to same the art education subjects. In some cases it is vital for the students, children's and pupils but in some cases and could be interest for them. In our book we're going to write about the definition of didactics and next topics about the art education, art expression and art therapy. We write, firstly remark of the didactics as responsible actor in the process of teaching about subjects and the art and art education. How to find one of good idea?

It's necessary to understand the principles of art and creation, find the meaning of creation and at the end if the creation has any value. There is great need of solid structure and methods in teaching of art education because in nowadays art is not only about esthetics and beauty. When the kids, pupils or students have to go create some drawings or painting, where they could feel sadness, there is for they the art is in the moments when they are not able to fulfill they ideas. The teacher of art education has to have great empathy for his students creations and he needs to be supportive. We always have to admire they work and they creation. That's the humanistic approach. There are many critics but few of them are smart. We have to always think in process of creation and we have to always improve our creation.

The great painters, sculptors, writers, scientists had constantly improved and modified their works until they're satisfied. This is the natural way of learning to constantly improve our creations during our lifetime. This is the hardest path and has many critics, but we believe that this path is meaningful. Art education is the area of learning that is based upon the visual, tangible arts — drawing, painting, sculpture, and design in jewelry, pottery, weaving, fabrics, etc. and design applied to more practical fields such as commercial graphics and home furnishings. Contemporary topics include photography, video, film, design, computer art, etc. Art education was combined with special education even before there were reforms to create special accommodations for children with special needs in typical classrooms. When it comes to art, art therapists are often used to connect with students with special needs. However, some art therapists pull students out of the classroom, causing them to be restricted in their social learning. Because of this, art therapy is reserved for students who do not have much chance for long-term improvements, but rather short-term developmental skills.

And so, the Art education was combined with special education even before there were reforms to create special accommodations for children with special needs in typical classrooms. When it comes to art, art therapists are often used to connect with students with special needs. However, some art therapists pull students out of the classroom, causing them to be restricted in their social learning. Because of this, art therapy is reserved for students who do not have much chance for long-term improvements, but rather short-term developmental skills. Special educator Jean Lokerson and art educator Amelia Jones wrote that “the art room is a place where learning disabilities can turn into learning assets”. Special needs students often come out of their shells and get enthusiastic about creating. Art is also a way that special educators teach their students fundamentals that they may not even realize¹.

The artist creates his creation as accurate as it is possible with the values that stays in his heart. This is important and the good teacher has to always support his student or child. By supporting the student the teacher encourages him in his struggles with given subjects and to overcome the obstacles that are ahead of him. We are never lowering the confidence of student nor child by criticising his creations. The downward relation is in the student's creation. Many ideas could bring many solutions and to find the best solution is our creation in the process of whole education chapter. We believe that our paper is going to help to solve this difficult task which is the education of children by art and: we need to learn to draw for individuals and develop skills.

THE ARTS AND HUMAN DEVELOPMENT OR THERAPY WITH ARTISTIC METHOD

The systematic study of human development² began about two centuries ago when a number of natural scientists looked to the young child for clues about the species, the primitive, the sick, and the normal. While the neutral accumulation of facts may have certain purposes, the majority of students of child development now emphasize the value of, and need for, observations and experiments conducted within a more or less explicit theoretical framework. They rightly challenge those who continue to gather innumerable facts without adequately examining the reason for such collecting, or the possibility that a different guiding question might elicit an alternate set of facts. Among the theoretically minded students of children, those of a strict learning theory or behaviorist orientation do not regard infants as qualitatively different from adults, except in the sense that the former have had less

¹ Cf. B. Gerber, *Art education and special education: A promising partnership*, Seattle 2011.

² Cf. H. Gardner, *The arts and human development*, New York 1994, p. 1-2.

experiencie and my therefore be thout of as somewhat less complex. They hold that the child's behavior can be analyzed into discrete, independed units – such as stimuli, response, drive states. For example. Bijou and Baer³ indicate that the potential for virtually every behavior observed in the adult is present in the newborn, and view development as the chaining of these differentiated discriminated operants into ever longer and more complex chains of greater and greater number and variety⁴.

Terrell echoes the same theme: the likelihood of variables which are known to apply at a simple behavioral level to be relevant also at a more complex level is greater than the probability that variables suggested as relevant in complicated, poorly controlled studies are in fact relevant at that level. Although recognizing the elegance of accounting for all psychological phenomena in terms of these vocabulary and mechanism of these orientations. Piaget would liked assimilate Freud to the general findings of experimental psychology and into his own model of cognitive development. He shrewdly points to the weaknesses and contraindications in Freud's formulations – the homuncular censor, the unwarranted assumptions about infantile memory and consciousness, the outmoded associanism. He also makes a persuasive demonstration of the continuity between conscious and unconscious thought in the child⁵. Piaget might have been more succesful in coordinating his views with those of Freud if he had not suspected weaknesses in his own formulation, and if he had been acquainted at the time of his writing with the Works of the ethologists. Such careful observers of animal behavior as Konrad Lorenz⁶ have offered a plausible account of how certain experiences may acquire in the development of the child. Reconciling these approaches to affect is a task that cannot be accomplished here; but the direction in which such a synthesis might proceed will be limned in the following chapters⁷. Piaget's views on operational thought are presented at length in Bärbel Inhelder and Jean Piaget⁸.

With radical changes happening in arts over the past two decades, it brings us up to date with the social and economic contexts in which the arts are produced. Influential and knowledge able leaders in the field debate how arts education – particularly in visual art – has changed to meet new needs or shape new futures for its production and reception.

Opening up areas of thought previously unexplored in arts and education, this book introduces students of visual culture, performance studies and art and design to broad

³ Cf. <http://psycnet.apa.org/books/11139/001> [online: 18.06.2014].

⁴ Cf. http://www.psychology.sunysb.edu/attachment/online/attach_depend.pdf [online: 18.06.2014].

⁵ Cf. H. Gardner, *The arts....*, op. cit., p. 353.

⁶ Cf. K. Lorenz, *Studies in Animal and Human Behavior*, Cambridge 1970.

⁷ Cf. H. Gardner, *The arts....*, op. cit., p. 353.

⁸ Cf. ibidem, p. 301 and p. 378. (*The Growth of Logical Thinking from Childhood to Adolescence*, New York: Basis Books, 1958). See also H. Gardner, *The Quest for Mind* (new York: Knopf, 1973), chapter 3. According to Inhelder and Piaget, a fully developed formal operational thinker uses all 16 binary operations of truth-functional logic in solving problems. The only evidence offered, however, was a single protocol from the physical task, Role of Invisible Magnetism. Using this 1 protocol and the Inhelder-Piaget method of analysis, an attempt was made to duplicate the results of Inhelder and Piaget. Examples and evidence, were found for only 8 operations; 8 of the Inhelder-Piaget analyses were faulty. Several important questions are raised, e.g., do fully developed formal operational thinkers actually use all 16 binary operations of truth-functional logic? Inhelder and Piaget's first chemical experiment was replicated and the structure of the problem was analysed, using 200 children from 6 to 16 years. When responses to questions were listed and the frequency of each response for each age group was calculated, a significant difference was found between the sexes. Combinatorial thinking was found to develop linearly from 6 to 16 years. The findings revealed many differences from those described by Inhelder and Piaget. These differences have serious implications for those who wish to apply Piaget's findings to children generally and for those who would use success in solving the first chemical problem as a criterion for the attainment of formal thinking („*Australian Journal of Psychology*” 1970 vol. 22).

contextual frameworks, new directions in practice, and finally gives detailed cases from, and insights into, a changing pedagogy.

This part analyzes innovative forms of media and music (art installations, television commercials, photography, films, songs, *tele-novels*) to examine the performance of migration in contemporary culture. Though migration of media studies are ostensibly different fields, this collection of essays addresses how their interconnection has shaped our understanding of the paradigms through which we think about migration, ethnicity, nation, and the transnational. Cultural representations intervene in collective beliefs. Art and media clearly influence the ways the experience of migration is articulated and recalled, intervening in individual perceptions as well as public policy.

To understand the connection between migration and diverse media, the authors examine how migration is represented in film, television, music, and art, but also how media shape the ways in which host country and homeland are imagined. Among the topics considered are new mediated forms for representing migration, widening the perspective on the ways these representations may be analyzed; readings of enactments of memory in trans- and interdisciplinary ways; and discussions of globalization and transnationalism, inviting us to rethink traditional borders in respect to migration, nation states, as well as disciplines.

Contemporary Art and the Cosmopolitan Imagination explored the role of art in conceiving and reconfiguring the political, ethical and social landscape of our time. Understanding art as a vital form of articulation, Meskimmon argues that artworks do more than simply reflect and represent the processes of transnational and transcultural exchange typical of the global economy. Rather, art can change the way we imagine, understand and engage with the world and with others very different than ourselves. In this sense, art participates in a critical dialogue between cosmopolitan imagination, embodied ethics and locational identity. The development of a cosmopolitan imagination is crucial to engendering a global sense of ethical and political responsibility. By materialist concepts and meanings beyond the limits of a narrow individualism, art plays an important role in this development, enabling us to encounter difference, imagine change and make possible the new. This book asks what it means to inhabit a globalized world – how we might literally and figuratively make ourselves cosmopolitans, ‘at home’ everywhere. Contemporary art provides a space for this enquiry. Contemporary Art and the Cosmopolitan Imagination is structured and written through four ‘architectonic figurations’ – foundation, threshold, passage and landing – which simultaneously reference the built environment and the transformative structure of knowledge-systems. It offers a challenging new direction in the current literature on cosmopolitanism, globalisation and art⁹.

FROM THE RESEARCH ABOUT THE ART EXPRESSION OF THE ART EDUCATION WITH STUDENTS PEDAGOGICAL FACULTY OF MY PRAXIS

The general problem of my research is how you find creativity topic the fine artworks of 21st century art for Kids and topics of the Art Education for student of pedagogical faculty:

- The firstly: drawings problems of the Art for children of 21 century.
- The secondly: the art education for pupils end the art education of therapy - for children with talent.
- The thirdly: How to use children art by art education and artworks.

⁹ Cf. M. Meskimmon, *Contemporary Art and the Cosmopolitan Imagination*, New York 2011, p. 1.

Topics of the Art Education for preschool education that we presented include for teachers, because they have responsibility to their children and youth and the school.

And using rights of artworks of children art drawings; the art teacher as the artist. He is human being; professional supervision; he must maintaining professional boundaries; responsibilities to research and to the profession; dealing with ethical violations; advertising; private practice; and potential multicultural and diversity issues. Our Individual Analysis of children work – drawing and art education includes:

- Overall Analysis – A review of child's and youth emotional, social and cognitive status.
- Personalization – Personal, privacy-protected service, with emphasis on your individually questions, art education with art only.
- Reasons – An analysis of the various reasons for your child's behavior and emotions.
- Solutions – Experimentally practical steps of play with artworks with a graphic fragment by children illustration of children books and next child projection on paper.
- Recommendations – Afternoon activities based on his talents.
- Alternatives and Relevant steps to the one method by art therapy for children and youth with students of pedagogical faculty.

Overall Analysis: A review of child's and youth emotional, social and cognitive status.

Table 1. Analysis for this same topic creative artworks in children and students works

	Art work world's masterpieces	Fragment of artworks	Colors	Only black and white colors	Final works
Reasons – An analysis of the various reasons for your child's behavior and emotions	For the first Imaginations and esthetic evaluation were encouraged	The one art work – that we using collage with children drawing	3 and more colors	Black and white colors in fragments of artworks reproduction	Children's artistic expression
Personalization – Personal, privacy-protected service, with emphasis on your individually questions, art education with only art	Drawing Painting Illustration from children's books	Printing with copy machine, The reproduction from postcards, little drawing and painting,	Lines, areas	Lines areas	Individuality of psychological and children's creativity
Methods of art education –to use	Printing with Xerox, The reproduction from postcards, little drawing and painting		Mixed media	Mixed media	New artistic children expression and they artistic works
Alternatives and Relevant steps to the one method by art therapy	For the art Therapy and psychotherapy and interpretation	Play in the art education with artworks	Mixed media	Mixed media	New artistic children's art expression and stability after some time in emotionality

Σ 140 works – 100% works of students of art education	Picasso 35%, Monet 26%, Van Gogh 7%, Kandinskij 30 % Leger 2%	Xerox Copies 100%	Collages with playing plan - drawing and paintings, points and lines 40%	Collages with playing plan - drawing and painting, points and lines 60%	100%
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For example:

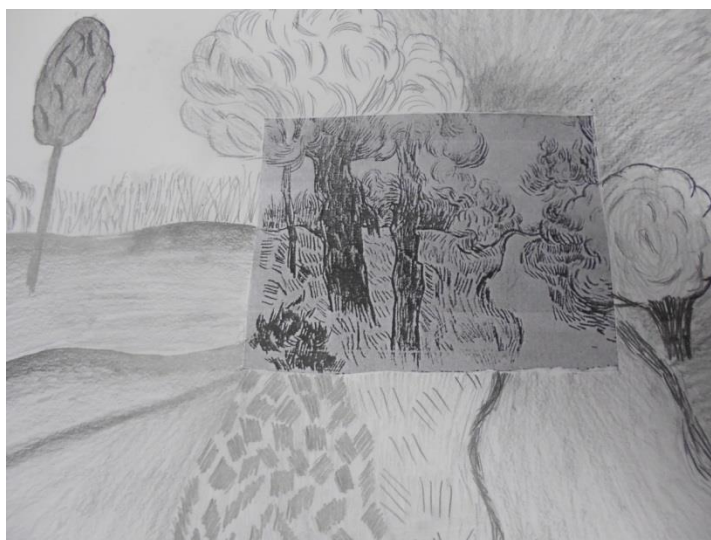


Figure 1. The one fragment of artworks Vincent van Gogh and projective drawing of my student with pencil

SUMMARY

The Art education is one of the best ways, how to know differences of life. We have the art education with this goals: we have to go designed to give children and students more to knowledge of ethical and aesthetic principles of the protection of the people, family and its values. Academic Achievement Discourse seeks to create a continuity of curriculum for early childhood education into elementary school and beyond. Programs that use Academic Achievement Discourse phrases such as bridging the for elementary divides and creating seamless transitions from kindergarten to elementary school. We very pleasure from the Art Education principles.

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