Creative Expressive Inspirational Art Education

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Content

CREATIVE

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EXPRESSIVE

INSPIRATIONAL

Preface

Dear readers, it is my great pleasure to present you with this book which I have prepared for you together with other authors and whose objective was to make Czech art education accessible to English speaking readership. The book is called *Creative Expressive Inspirational Art Education* particularly because it is these three characteristics which in my understanding define the conception of art education in the best way.

I have always been fascinated by art production and its possibilities – the ability to motivate people, to enthuse them, to bring them closer, the opportunity to share the same ambitions, desires, experiences, and the possibility to partake in solving issues which are of interest to all of us. I have been captivated by the possibility to create, to express and to let oneself be inspired by the works of others or to inspire others by one's own work. The possibility to make experiences and knowledge accessible to others through artworks and to pass them on has always been a thrill for me.

Some time ago I was invited to become a member of an editorial board of a new peer-reviewed journal *Kultura, umění a výchova* (Culture, Art and Education). In the first years of the journal, many interesting studies have been published in the Czech language. These studies have fit in with my concept of creative, expressive and inspirational art education. Therefore I have approached the authors of the studies – Kateřina Štěpánková, Hana Stehlíková Babyrádová and Jan Slavík who were so kind and contributed to this book. I am also much obliged to them for undergoing the process of transformation of a Czech text for English speaking readers with me. The original texts published in Czech were subjected to further editing and translation. Our authors' quartet was soon joined by the editor-in-chief Petra Šobáňová who is the author of the opening overview study and one of the parts related to the topic of children's creativity.

In the conclusion of this brief introductory I would like to thank to the translator Jana Jiroutová, the proof-reader of the English translation Colm Hall and the reviewer Manuela Eugenia Gheorghe – without their dedicated work this book would never see the light of day. My thanks go also to my eight-year old daughter Malvína for being so patient with me, and I hope she will forgive me for spending time in front of the computer editing texts instead of being with her and engaging in creative activities.

Veronika Jurečková

Introduction

The book is the outcome of specific research conducted as part of the *Teaching of Art History in the Context of Art Education* project realised at the Department of Art Education, Faculty of Education, Palacký University in Olomouc. The book is divided into three symbolically entitled parts: Creative, Expressive, and Inspirational, which represent three aspects of the art field to which education through art certainly belongs at least from the curricular point of view. These are preceded by a more general and theoretical introductory study, which presents historically ordered research topics which have constituted the discourse of art education (or education through art) in the Czech Republic, and have helped establish and develop the field as we know it today.

The first part of the book dealing with the issue of creativity contains two chapters. In the study by Kateřina Štěpánková the reader may find answers to questions such as what influences creativity, what conditions positively influence children's creativity, and what strategies may turn out to be counter-productive. The issue of creativity is further developed in the second chapter by Petra Šobáňová addressing creative abilities and the rules for the creative interpretation of an artwork.

The second part of the book deals with expressivity from two different perspectives and also consists of two chapters. While Jan Slavík introduces expressive art as the subject matter of art education research and theory, Hana Stehlíková Babyrádová examines expressivity in the artistic works of children and adolescents.

The third and last part of the book is dedicated to the topic of interpretation of artworks in the context of education through art. Veronika Jurečková considers interpretation of artworks in the context of art education as requiring different tools than those used in scholarly and more theoretical art historical research. By using appropriate educational tools of interpretation the students may become more inspired to see the potential of deeper meanings hidden within the artwork.

Czech Art Education through the Lens of Empirical Research

Petra Šobáňová

This chapter gives an overview of research topics which have contributed to the discourse of art education (or education through art) in the Czech Republic and have informed the establishment of this field of study and its current form. The didactics of art education is characterised by the specific tradition of research or theoretical works dating back to the 19th century not only in the context of the Czech Republic. The prevailing theoretical research which has a normative character (in the field of children's artistic expression and its instruction, the phenomenon of creativity, or the issue of sensory perception) is now being complemented with research activities which have an explanatory character and which are focused on the analysis of the educational reality in the given field at schools. The chapter also addresses the impact art education has on the establishment of museum and gallery education in the Czech Republic.

A Brief Historical Outlook of Research Topics in Art Education

The origins of professional reflection on Czech art teaching are linked to the gradual implementation of general education which in the case of art education was realised in 1774, a year in which *Obecný školní řád* (General School Order) was introduced in the Bohemian lands. This concerned drawing with a bow compass and a ruler, as well as free hand drawing focused mainly on copying geometric objects. Drawing became a compulsory part of education in all Austrian-Hungarian schools in 1869. This fact was supported by a methodological and didactic journal titled *Český kreslíř* (Czech Draughtsman) published since 1870. A. Studnička, the editor and publisher, dealt not only with methodological support for teachers but also with research into children's artistic expression long before significant foreign researchers started. His interest was mainly focused on producing professional manuals for schools of decorative arts (providing mainly for typography, calligraphy, or the theory of colours) and in compliance with the aesthetic opinions of the time, he attached great importance to the theory and production of ornaments. (see Hubatová-Vacková, 2009) Besides

other teaching methodologies, he also published a large collection of ornamental teaching templates.

As the subtitle of the *Český kreslíř* suggests, a monthly journal of art and technical education, the objective of the initial drawing was not to encourage spontaneous drawing with expression as perceived in the context of art education today, but to cultivate technical skills. Therefore there was no need for professional reflection or in-depth research at the beginning, as there was for instructional methods containing clear instructions informing us about how to draw correctly or how to copy calligraphic forms. It was not until *the century of the child* that a deeper interest in children's spontaneous artistic expression was sought, and the theory of the field and its first empirical research was rapidly developed. Since the turn of the century, international drawing congresses have taken place regularly, and an in-depth field or even cross-disciplinary discussion, especially in psychology, has been initiated. The contribution of this discussion was the acknowledgement of psychological findings not only in the context of art, but also in children's artistic expression and its adequate management. F. Čáda (1865–1918) dealt with the topic of children's drawing at the beginning of the 20th century. He analysed the significance of children's drawing (he considered it to be a specific way of speaking), did research into the diagnostic possibilities it can offer, and formulated the principles of evaluation for children's works and their professional management. (Čáda, 1918)

Also O. Hostinský (1847–1910), a significant theorist, contributed to the discussion on the field at the beginning of the 20th century. He did so principally with his powerful lecture titled *O socializaci umění* (On the Socialisation of Art), which he delivered in 1902[1] and which defined *artistic education* as one that leads to perceptive artistic *seeing* and to a live relationship with art. The field of art and its theories maintained and still maintain considerable influence on art education. The artistic education movement from the beginning of the century (striving to remove fruitless school verbalism and an adverse status of the whole society) is a significant example of this influence. It is manifested on several levels: firstly, in having an impact on theoretical discussions (on the *paradigm* of art education teaching methodology, its particular topics and crucial issues), and secondly, in a mediated and somewhat delayed impact on the practice, which is to say, on the tasks and topics given to pupils, on the way in which educational settings are created, on the objectives towards which the education is directed, and on the way in which we draw in art education. This was evident in the past (see the impact of academism and the taste preferred by the leading artists of the time) as well as in the time of art avant gardes.[2]

Traditional research topics in the field of art education teaching methodology are apart from children's artistic expression also the phenomenon of creativity, and the issue of sensory perception. As already mentioned above, art education has been mainly shaped by psychological aspects which were fully disclosed in the inter-war period. Many others also undertook worthwhile endeavours, such as F. Čáda, also R. Čermák, L. Švarc, V. Příhoda, O. Chlup. We will briefly address the work of L. Švarc (1883–1974) who is well known for his inspiring educational experiment realised with war orphans in his *Dům dětství* (House of Childhood) in Krnsko, Czech Republic. His methodological approach based on the free choice of an educational topic or the emphasis put on spontaneous children's artistic expression corresponds with world-wide reformation attempts and in the context of the Czech Republic, it is rather singular.

The promising development of the research tradition and practical reformation attempts were interrupted in the 1950s, and similar to other aspects of social activities, field didactics were also under the ideological pressure of the incoming totalitarian regime in Czechoslovakia.[3] The negative impact of the regime was manifested by adverse isolation from the events of the outside world, censorship, and the persecution of a number of people who were not wanted by the regime. However, the issue of children's artistic expression remained in the centre of theorists' interest (see Soviet works by E. A. Flerin published in 1950 in Czechoslovakia). Another topic of discussion was new curricula from 1954 which reflected the efforts of the Communist regime to encourage technical or polytechnic education.

The subsequent curricula from 1960 brought about a new title of the field which was *art education*. Other contributions of these years were the establishment of a journal titled *Estetická výchova* (Aesthetic Education) the activity of which continues until today (since the 1990s under the name of *Výtvarná výchova – Art Education*). A number of theoretical books, which are considered to be *the rudiments* of the field up to and including today, were also published at that time. These are namely Uždil's teaching methodologies, the monograph by J. Uždil a I. Zhoř titled *Výtvarné umění ve výchově mládeže* (Fine Arts in the Education of the Youth) (1964), or a seminal anthology from the national conference of art

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1 It was later published in a book by H. Schneiderová (1986) titled *Otakar Hostinský a jeho odkaz pedagogice* (Otakar Hostinský and his Legacy to Education) among others.

2 This term denotes modern art movements from the beginning (or the first third) of the 20th century, which transformed both the form and the social significances of an artwork, and called for a theoretical response as well as for the transformation of art educational

discourse. Although many movements are considered to be avant garde (cubism, futurism, abstraction, expressionism, dada, surrealism), it was the constructivist and functionalist trends which had the biggest impact on art education and which were innovatively applied to education by Bauhaus.

3 The Communist regime was the period in Czechoslovakia which was begun by the 1948 Czechoslovak coup d'état and was not over until the Velvet Revolution in November 1989. During the Communist regime (especially in the 1950s), hundreds of thousands of people were imprisoned, interned or placed in labour and intern camps on political grounds, and thousands of others became victims of judicial murders or died in prison or when attempting to cross the Iron Curtain. At that time Czechoslovakia was part of the eastern bloc, the regime which was characterised by the absence of free elections, and by the persecution of people and whole families who refused to cooperate with the regime or were openly against it.

educatiors published in 1965 under the name of *Výtvarná výchova a tvořivost* (Art Education and Creativity).

The fruitful years of the 1960s were distinguished by political relaxation[4] which escalated in 1966 by the act of hosting a world-wide congress INSEA in Prague which was a landmark event with international significance.[5] The report from the discussions (published by a team of editors in 1968 with the title of *Umění a výchova* – Art and Education) shows that the most seminal papers precisely define the relationship between educational objectives and tools in particular, while they acknowledge the need to apply an apparatus of exact methodology to the process of attaining knowledge in the context of principal analyses and all research. (David, 1968, p. 85) Further research was encouraged in the context of other research topics consisting of the position of art education in the life of an individual and a society, practical concepts of art education, didactic or methodological issues or special needs education. Papers presenting the research into children's perception and the development of their visual imagination and typological differences dealt with the traditional research topic of children's drawings.

The primary event of the 1960s was a monograph by an English theorist H. Read titled *Education Through Art* (1943) published in the Czech language in 1967. A book titled *Kapitoly o dětské kresbě* (Chapters on Children's Drawing) was produced by J. Uždil (1967) whose interest in the phenomenon of children's artistic expression gave rise to valued findings still in 1970s, when other monographs

4 After the Stalinist era in the 1950s, a certain relaxation occurred in Czechoslovakia in 1960s. Many people who were convicted in the political processes in the 1950s were partially vindicated, and censorship was relaxed. However, we still could not talk about freedom or full democratisation. Gradual relaxation of the relations (accompanied by the public speeches of protest by writers and students) eventually led to the Prague Spring in 1968. Alexander Dubček, who was respected by many, assumed the influential position of the First Secretary of the Communist Party of Czechoslovakia, and hope for positive changes and democratisation expressed in the motto of the time saying 'socialism with a human face' was spread across the society. The reaction of conservative Communist circles in Moscow was set off shortly after bringing the democratisation process of Czechoslovakia to an abrupt end by the invasion of Warsaw Pact countries which was officially called 'fraternal international help'. The reformation politicians of the time were forced to give in after being carted off to Moscow – not even massive opposition from the public helped. The following period was characterised by the presence of the USSR armies, emigration or resignation of people and by 'normalisation' of political life under the baton of communists. Despite the protest, acts of individuals (as a protest against the occupation Jan Palach and Jan Zajíc set their bodies on fire and burnt to death) and the activities of dissent, a political change was not brought about until 1989.

5 INSEA is the most significant organisation in Czech art education. It is a collective member of the international INSEA organisation (International Society for Education through Art). It develops international cooperation of experts and institutions in the field of education through art and towards art. The international non-governmental organisation linked to the activities of UNESCO was established in 1951; the Czech or Czechoslovakian section of INSEA was established in 1960 and since then it has been the platform for theoretical activities in art education and the symbol of the interconnection of (the otherwise isolated) Czech art education with the outside world.

such as *Výtvarný projev a výchova* (Artistic Expression and Education) (1974a) and *Čáry, klikyháky, paňáci a auta* (Lines, Squiggles, Buffoons and Cars) (1974b) were published. In this period, as Cikánová holds, the field was completing its shift from *craft* conception to the conception of creativity, communication, and psychology (Cikánová, 1998, p. 6), which corresponds with the overall development of society and modern art.

The 1970s and 1980s were deeply affected by normalisation (see footnote No. 4) and by the prohibition or limited publishing activity of many personalities such as the theorist J. David. Apart from the above-mentioned works of J. Uždil, works of L. Chobola (1973, 1975a, b) or R. Trojan (1976, 1977) were published in these years. Also, many methodological manuals were released, and a discussion in the field was realised in the activity of the Czech INSEA committee, and on the pages of *Estetická výchova* (Aesthetic Education). The 1980s saw the publication of Banaš's summary book titled *Teória výtvarnej výchovy* (The Theory of Art Education) (1980). The issue of art education for children with special needs (badly behaved, mentally disturbed, with visual or hearing impairment) as well as art therapy was addressed. R. Trojan published a follow-up to his *Statě z teorie vyučování výtvarné výchově* (Essays on the Theory of Art Education Instruction) (1981) and H. Hazuková s P. Šamšula (1982a, b) prepared a successful college textbook titled *Didaktika výtvarné výchovy I. a II.* (The Didactics of Art Education I. and II.), which became the main study material of future art educators. While the overview of the works shows the liveliness of the experts' communication and a vast number of theoretical topics, research in terms of scientific activity focused on description, analysis or explanation of educational reality (the so-called art teaching) was as a matter of fact not conducted at all.

Research Topics in the Years 1989–2000

After the fall of the Iron Curtain the efforts of art educators started to pay off. They were mainly concerned with the sustaining of high quality of the thought in the field and its continuity with world-wide development. Previously persecuted authors were allowed to take part in the process again, and the free and creative thinking about meaningful concepts of our educational field was finding its application not only in practice but also in the dynamic communication of the field. Further study materials for university students were being published and significant titles of conceptual character were being gradually released. Despite the indisputable quality of theoretical thinking in the field, the didactics on art educational subjects in the 1990s were still considered to be of little respect, mainly on the grounds of insufficient research in the field. They battled with the legacy of the previous period, in which according to the Soviet example they monitored and

analysed pupils' practical skills, their knowledge, habits and technical dexterity using rather inadequate empirical methods. J. Slavík (1998a) referred to the state of empirical research in art education as a state of acute crisis. Papers of popular or methodological character took the place of scientific works in peer-reviewed journals, which demonstrates a rather in-depth view into the pages of the only field journal titled *Výtvarná výchova* (Art Education) or anthologies of the Czech INSEA section, as well as into various summary works produced by university departments.

The *Výtvarná výchova* (Art Education) journal has gone through many changes; under this title it was issued in the years 1992–1993, until 1990 it existed under the title of *Estetická výchova* (Aesthetic Education) (with sections for music and art education). The journal reports on the activities in the field, discusses the issue of curricula, particularly in its optimal version after the Velvet Revolution. We can find inspiring case studies from practice, information about the Czech INSEA section, exhibitions of fine arts or children's artistic expression. The journal has also published reviews of topical publications and articles of methodological character. There are also texts introducing various concepts of art education or conceptual field-constituting texts the authors of which are significant personalities of Czech art education such as I. Zhoř, V. Roeselová, Z. Holomíčková, K. Cikánová, J. Slavík, J. David, H. Babyrádová, M. Fulková, J. Vančát, E. Linaj, P. Šamšula, etc. As for the research activities of the time, until the year 2000 there were just a few texts which were based on empirical research. These were primarily represented by the text of H. Hazuková (1999) warning about a number of deficiencies of future art educators in terms of mastering terminology or the ability to adequately combine artistic tasks and realisation tools. The author of this particular research probed influences into the development of art education also by her other research activities (see further).

The journal also dedicates space to studies and informative or methodological articles on the extension of art education into drama and music education or to art therapy. There were responses from the reform school system, project methods were defended (including many examples from practice) and the topic of gallery education and communication with an artwork were appearing on a regular basis. Another important topic was the curricula and their fundamental changes. The absence of research findings was not really addressed by anyone except for J. Slavík (1998b), who in his review of Průcha's *Moderní pedagogika* (Modern Education) (1997) expressed his concern about the fact that there was only a small amount of research findings related to the actual state of the practice in our field. With regards to research findings or rather their absence, a similar situation was to be encountered on the pages of the anthologies published by the Czech INSEA section.

Since 1990, the Czech INSEA section has organised a number of symposiums with international attendance where many topical issues have been discussed.[6] Since 1992, anthologies have been published to summarise symposiums containing many texts that shape the discourse of the Czech art education. These usually have the character of an essay, a theoretical or overview study, or free (almost literary) reflection on a certain issue – they do not have the character of a scientific statement or empirical study.

In 1997, a scientific seminar took place on the grounds of the Department of Art Education at the Faculty of Education at the Charles University of Prague, the result of which was an anthology published with the title of *Věda a výzkum ve výtvarné výchově* (Science and Research in Art Education). Valuable contributions were made mainly by J. Slavík (1998a) who evaluated the state of empirical research in the field (an article titled *Empirický výzkum ve výtvarné výchově* – Empirical Research in Art Education), and the research findings of V. Valeš (1998, *Stav současné didaktické praxe výtvarné výchovy ve světle závěrů tematické inspekce* – The State of Contemporary Didactic Practice of Art Education in Light of the Thematic Inspection Findings) and D. Sztablová (1998, *Determinanty efektivnosti pregraduální přípravy budoucích učitelů primární školy v podmínkách katedry výtvarné výchovy jako problém hodný empirického výzkumu* – The Determinants of Effectivity of Pre-graduate Training of Future Teachers of Primary Schools at the Department of Art Education as an Issue Deserving Empirical Research). R. Peterová (1998) also produced a report of research in which she deals with the artistic expression of children with hearing impairment.

In his article, V. Valeš (1998) introduces vast results of thematic inspection (with the character of quantitative research) the objective of which was to describe, analyse and evaluate the contemporary state of art education at primary schools. The inspection focused on the position of a given subject in lesson plans (including time allocated for the activity), the expertise of lessons (in terms of the qualification of teachers and their professional competences), material facilities for learning, the credit of the subject, the level of teaching, its weaknesses and strengths and the tendencies in art teaching. The results show an overall good quality of art education which puts emphases mainly on the development of artistic skills, imagination, artistic thinking, and the encouragement of sensitivity. The weaknesses were found mainly in the inadequate material equipment for teaching. A positive tendency was seen in the freedom of conception about the given

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6 The following symposiums took place: *Výtvarná výchova v nové situaci,* Hradec Králové (1991), *Filozofické aspekty výtvarné výchovy,* Ústí nad Labem (1992), *Múzická kreativita jako cesta k obnově duše,* Ostrava (1993), *Učitel výtvarné výchovy – umělec a pedagog,* Plzeň (1994), *Uvidět čtvrtý rozměr: Výtvarná výchova pro třetí tisíciletí,* Prague (1995), *Emocionalita a racionalita ve výtvarné výchově,* Žďár nad Sázavou (1996), *Horizonty vzdělávání učitele výtvarné výchovy,* České Budějovice (1997), *Ke kořenům oduševnělého tvaru,* Ústí nad Labem (1998).

subject, and the selection of artistic themes, as well as original creative procedures of teachers, and so on. On the other hand, the fact that non-qualified teaching accounts for 40.7 % (ibid, p. 63) at the second stage of Czech primary schools was perceived as highly consequential. It is important to add, that this fact is not caused by a lack of qualified art educators (whose university training is offered by almost ten specialised university departments) but by the marginal position of art education at schools and its underestimation.

However, other research activities were under way: among others, D. Sztablová (1998) focused in her research on future primary educators while working with the fact that the quality of the training of these students very much depends on their *starting qualities*. These became the subject matter of her research, which shows that teacher trainers for the first stage of primary schools are strongly oriented towards music education, which could be the reason for their problems with studies of art subjects but also for the inadequate level of quality in art education at this stage of primary schools.

Research Topics in Czech Art Education after 2000

Also today we can monitor the activities of the field mainly on the pages of the *Výtvarná výchova* (Art Education) journal and INSEA anthologies. After 2000, the *Výtvarná výchova* (Art Education) journal has brought out essays evaluating the contemporary development of the field as well as live discussions as opposed to classic art procedures and new technologies in art teaching (the debate was sparked off by the text of J. Vančát, 2000). As for research findings, their number is gradually increasing.

The issue of communication was discussed in the analysis of J. Slavík and Š. Šmidtová-Pekárková (2001). Their article offers a number of new findings on communication in art education which they arrived to thanks to tape recordings of real communications processed by quantitative static methods. In the centre of the researchers' attention were these aspects of communication which stimulate pupil's thinking about the lesson, especially in comparison with those aspects which immediately organise and manage their activity. The subject of the analysis was also the proportion between specialised communication (artistically informational and evaluative) and other communication in the classroom (e.g. classroom management related, personal dialogues between pupils, etc.). (ibid, p. 5) The researchers also sought to find out if specialised art thinking or critical thinking of pupils is applied in practical communication. The research shows that teachers dominated communication as their contribution accounted for 73 % of the overall volume of communication. The only exception is the area of evaluation where the authors explain the equality between pupils and teachers by the *mod-*

ernistic character of contemporary art education. The objective of this education is to weaken the evaluative activity of teachers who prefer to put pupils in charge of it (usually at the end of the lesson). The research also shows that the share of evaluative communication coming from teachers significantly decreased with the growing age of pupils (the difference follows mainly from the comparison of nursery school and the second stage of primary schools).

As the researchers go on to explain in the article, art education teachers at higher school stages tend to be, according to our experience, reserved towards evaluation particularly because the plurality of the *postmodern* cultural situation does not provide them with clear support for aesthetic norms while their pedagogical approaches are predominated by a *modernist* approach, which suppresses the comparison of artistic qualities and therefore evaluation with its emphasis on the singularity of artistic work. (Slavík & Šmidtová-Pekárková, 2001, p. 6)

Apart from other aspects, the research also shows that only a small part of dialogues in art education are directed toward contemplation, reflection and critical thinking. (ibid)

Another research report published on the pages of *Výtvarná výchova* (Art Education) was written by J. Slavík this time together with M. Klusák. (Klusák & Slavík, 2002) The paper titled 'Nakresli pána, jak nejlíp umíš: Kresebný test F. L. Goodenoughové v horizontu současné výtvarné výchovy' ('Draw a Man as Well as You Can: F. L. Goodenough's Drawing Test in the Context of Contemporary Czech Art Education') brings findings based on long-term research by *Pražská skupina školní etnografie* (The Prague Group of School Etnography) where the drawing test of a male figure was given to the 1st – 4th grade of primary school pupils using standard methods (adjusted by J. Šturma and M. Vágnerová in 1982). The research was conducted in the years 1994–1997 during which a total of 537 drawings were acquired and evaluated. A surprising result of the research was that the gross score of the observed group was growing on average, but: (1) in comparison with a standardised set from 1982 it was getting worse, from figures above-average in the 1st grade to average and finally below-average figures in the 4th grade; and (2) it showed that some pupils with growing age lose some of the qualities measured by the test, though, they might go back to them in the future. (Klusák & Slavík, 2002, p. 14)

The authors offer possible explanations for this interesting phenomenon: at the nursery school age, children are more focused on mastering *correct*, and *exact* drawing, while later in primary school they are influenced by a creative approach which became dominant approximately in 1970s. In this approach, the mastering of optically *exact* depiction is not regarded with much attention; the most emphasis is put on the encouragement of the spontaneity and originality of the work. (Slavík & Klusák, 2002, p. 14) As a way of conclusion, the authors ask themselves

important questions: Do artistic qualities of the drawing have any influence over the evaluation in the given test? Can psychometrics disregard these qualities and can art education disregard psychometrics? (ibid)

H. Hazuková presented most interesting research in the series of several consecutive papers published in *Výtvarná výchova* (Art Education).[7] She dealt with the analysis of a functional, real dictionary for art education teachers at the first stage of primary schools. Entries from class registers accompanied by teachers' comments were subjected to a close analysis while she conducted structured dialogues and questionnaires. The author concludes that although the language of art education theory may be considered as thorough, it did not prove to be so in practice. The results of the research show that teachers are disattached from the terminology and do not work with it. They consider didactic categories of *objective, task, subject, task* or *schoolwork* to be unclear, in the case of *schoolwork* they are most unsure whether it belongs to art education at all. The author of the research maintains that the preparation for lessons has become easier, the repertoire of didactic categories for art education has narrowed, some of them have merged together (subject, schoolwork), others merged together with the content of didactic categories of the rest of the subjects (the thematic whole, the thematic plan), similarly to specialised art terminology (practice, product). (Hazuková, 2005, p. 316)

It is also interesting to see that the missing terminology is substituted in many cases by the terms from subjects of practical activity, geometry, or technical drawing. The content of the field is thus caricatured and its surpassed conceptions are being referred to. The interdisciplinary character which is preferred today in practice often means that artistic tools are here to illustrate the content of other subjects without consideration of the learning content of art education.

In 2010, K. Galajdová published her research findings in *Výtvarná výchova* (Art Education). She defines traditional and contemporary conceptions of art education and, thanks to qualitative methods, she monitors the movements of the concepts of the field – based on the study of inspection reports, lesson plans, reflections on practice, evaluations displayed by university teachers. She provides a lot of new knowledge of contemporary art education, its themes, objectives, motivations, ways in which to solve artistic tasks or evaluations. In 2011, another report was released by R. Chodura a M. Pražanová (2011), who addressed the topic of architecture in art education. They monitor the shift of attitude towards architecture and its reflection in art teaching – their research is based on questionnaires administered at schools. A paper on the methodology of research was published by H. Kafková (2011). The above-mentioned research findings are rath-

er exceptional pieces of the texts published in *Výtvarná výchova* (Art Education). Other texts are characterised as overviews, or theoretical studies, or commented examples from practice. In his review on the book by M. Fulková titled *Diskurs umění a vzdělávání* (The Discourse of Art and Education), Slavík (2008) points out that art education (similarly to the didactics of other fields in the Czech Republic as well as abroad) does not have a solid generally established set of ways in which to integrate research in the discourse of the field. Therefore, it is blind to its practice to a certain extent – a situation which is quite sinister for the survival of the field in university departments. Thereby it is threatening the existence of the field in general education, as it is dependent on the power of the discourse in the field – said in the spirit of the reviewed publication. (Slavík, 2008, p. 22)

We would like to briefly return to the symposiums of INSEA[8], the description of which is given in the anthologies published on the basis of these meetings. What is the character of the research activities presented at these symposiums? While we do not find not even one paper of research in the journals titled *Média a obraznost* (Media and Imagery) (2000) and *Výtvarná výchova a mody její komunikace* (Art Education and the Modes of Its Communication) (2002), in other anthologies which are being gradually published we can see an increasing number of research papers. Anthologies titled *RVP a výtvarná výchova* (Framework Educational Programme and Art Education) (2004), and *Péče o obraznost* (Care and Imagery) (from 2006) each offer one research paper, the anthology titled *Veřejnost a kouzlo vizuality* (The Public and the Magic of Visuality) (2008) already contains four research or methodological papers. The symposium titled *Vizuální gramotnost* (Visual Literacy) (2010) offers a special section dedicated to research which presented a total of eight research papers.

A particular importance is attributed to the methodological paper titled *Výzkum a teorie edukačního procesu – slepá skvrna výtvarné výchovy?* (The Research and Theory of an Educational Process – A Blind Spot of Art Education?) (see the anthology titled *Veřejnost a kouzlo vizuality* – The Public and the Magic of Visuality) by J. Slavík a M. Fulková (2008). Both of the experienced authors confirm a lack of systematic research activities and analyses of real teaching, and offer a sophisticated analysis of the decisive changes related to the field. They introduce methodological opportunities to the research in art education to which they attach a special importance. These concern the analysis of the discourse and a concept analysis. In the Czech Republic, the study of discourses is the

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7 Here we draw on the summary report published in 2005 (Hazuková, 2005), the above-mentioned papers were successively published in issues 1–4, 2003.

8 Since 2000, the following symposiums have been organised: *Média a obraznost*, Prague (2000), *Výtvarná výchova a mody její komunikace*, Olomouc (2002), *Rámcový vzdělávací program ve výtvarné výchově*, Plzeň (2004), *Péče o obraznost / sémiotické přístupy k výtvarnému umění a ve výtvarné výchově*, Prague (2006), *Veřejnost a kouzlo visuality. Rozvoj teoretických základů výtvarné výchovy a otázky kulturního vzdělávání*, Brno (2008), *Vizuální gramotnost*, Hradec Králové (2010), and *O významu tvořivosti ve výtvarné výchově a jejím účinku na všeobecné vzdělávání,* Plzeň (2012).

specialisation of M. Fulková (see Fulková, 2008) which is connected to mainly semiotics, sociology and Foucault's deconstructivism. According to Slavík and Fulková to analyse a discourse means to do research into order, a constitutional area of meaning, in which the reality of social practice is being formed, be it the establishment of identities, social status, the relationship between people, specific experiencing or a way of understanding or modelling the world. (Slavík & Fulková, 2008, p. 104)

In the context of pedagogical research oriented on the individual components of an educational process, the way in which to manage it, and the interaction between a teacher and a pupil or the school climate, the analysis of discourse represents a mode in which the surface of observed phenomena is penetrated, and *invisible* though influential determinants, which are at the background of teaching, are disclosed.

A concept analysis which is addressed not only by J. Slavík but also by K. Dytrtová, L. Hajdušková or M. Fulková (Slavík, Dytrtová & Hajdušková, 2008, Slavík, Dytrtová & Fulková, 2010, Dytrtová, Hajdušková & Slavík, 2012) is oriented on different aspects: it analyses the inner didactic logics of the teaching structure and its personalising consequences. (Slavík & Fulková, 2008, p. 105) A concept analysis focused on art teaching reflects on its characteristic trait which is the fact that a creative work of a pupil is part of a creative pedagogical work. (ibid) It is necessary to perceive the given method as a reflective, hermeneutical process the results of which are justified conclusions and judgements on a pedagogical work. (ibid) The subjects of analysis are mainly the relationship between the teacher's lesson plan; the educational reality; and where applicable, a more valuable alternative (a hypothetical *Gestalt of teaching*); socio-cultural contexts of the teaching topics; pupils' pre-concepts demonstrated externally during the teaching of the creative activity; and subsequent reflection upon it. (ibid)

Slavík has also intensively developed this line of research in the following years, the evidence of which are a number of publications, the latest of which was released in a collective monograph titled *Kvalita (ve) vzdělávání: obsahově zaměřený přístup ke zkoumání a zlepšování výuky* (The Quality of (in) Education: A Content-oriented Approach to the Research and Improvement of Teaching). (Janík et al, 2013) Authors continue to define the given research methodology the objective of which is an in-depth study of the process of teaching and learning of a certain content. Their case studies are based on the description of teaching situations and their concept analysis (i.e. the didactic analysis and interpretation of the quality of selected teaching situations in the context of the whole educational process), and the critical analysis of proposals for teaching improvement in the spirit of reflective practice. An analysis conducted in such a way allows us to not only understand the educational process and the nature of pedagogical activities

better (or key professional skills of an educator), but it also contributes to the debate on the quality of teaching. In this context, the didactics do not act as the producer of a theory (which is traditionally in a tension with practice) but as a science encouraging teaching profession and analysing facts. (ibid)

Similarly to the above described methodology, the majority of didactic research activities in art education are quantitative. However, sometimes the term research is used rather freely and refers mainly to a theoretical analysis of a certain issue; a study of literature; an analysis of a discourse or an interpretation of current events; and impulses in the field of art and the development of the society. The aim of this chapter is to give a complete overview of empirical research which is why we do not address theoretical works, though they might be significant for our field.

We are mainly focused on such analyses, the objective of which is to acquire new knowledge about our subject matter, which is art teaching using adequate methodology. An increasingly burning issue which is connected to this concerns the fact that: we still have little knowledge about real practice, we do not know what happens in schools (on a mass scale), while we address rather marginal topics. Another issue is represented by the fact that the field suffers from a certain degree of self-absorption; there is only a scarce communication between other pedagogical sciences and the community of pedagogical researchers. A specialised activity in art education has often been and still is realised outside the established structure of pedagogical research which is reflected also by the fact that there is only a small representation of the field in the *Informační systém výzkumu, experimentálního vývoje a inovací* (Information System of Research, Experimental Development and Innovations) of the *Rada pro výzkum, vývoj a inovace* (Council for Research, Development and Innovation) of the Czech Republic.[9]

Lately, many works with seminal research findings have been published. We will mention briefly only some of them, excluding purely theoretical works. A collective monograph published by the editors M. Komzáková and J. Slavík (2009) *Umění ve službě výchově, prevenci, expresivní terapii* (Art in the Service of Education, Prevention and Expressive Therapy) observes the phenomenon of art and its various consequences. In terms of research, the most significant is the third part of this monograph which contains several research findings related to art therapeutic effects. (Lhotová, 2009; Rovenská, 2009; Lieblová, 2009)

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9 When entering two key words *art education* or *art pedagogy* to an online search engine, links to only two research plans appear. These are the names of the two grant projects: *The Importance of Selective Creative Children Activities in a (Children) Group for the Formation of Children Personality in the Age of the Compulsory Education (applied research, MK0CEZ02F1601)*, the provider of which is the Ministry of Culture and the receiver is the National Information and Advisory Centre for Culture (project period: 2003–2007); and *Multidisciplinary Communication as the Educational Principle of the Humanities and Arts (MSM 114100006)*, the provider of which is the Ministry of Education, Youth and Sports and the receiver is the Faculty of Education of the Charles University in Prague (project period: 1999–2004).

The publication titled *Josef Vydra (1884–1959) v kontextu umělecké a výtvarně pedagogické avantgardy 20. století* (Josef Vydra (1884–1959) in the Context of Art and the Pedagogical Avant Garde of the 20th Century Art) by the editors A. Kavčáková and H. Myslivečková (2010) describes not only the activity of J. Vydra and the beginnings of the pedagogical education of art but also contemporary topics of art pedagogy presented at the symposium of the Department of Art Education at the Faculty of Education and the Department of Art History at the Faculty of Arts of the Palacký University in Olomouc titled *Pedagog a umění* (An Educator and Art) (in 2009). Apart from the introductory chapter which presents the research into the history of art educators' training (Kavčáková, 2010), the book contains two research findings: T. Chorý (2010) presents his *Výzkum vnímání barev* (Research of the Perception of Colours) and H. Valešová (2010) defines materials and methods used in art education.

Věra Uhl Skřivanová (2011) has been dealing with the comparison of curricular documents produced by both the Czech and Bavarian grammar schools for a long period of time. The results of her research are summarised in the monograph titled *Pojetí vzdělávacích cílů v ČR a Německu aneb umělecko-pedagogická interpretace kurikulárních dokumentů českých a bavorských gymnázií* (The Conception of Educational Objectives in the CZ and Germany, or, the Art-Educational Interpretation of the Czech and Bavarian Curricular Documents). From the methodological point of view, the work is significant for the instrumental methodology employed by the author to resolve terminological issues which were imperative for the process of comparison. The work of Uhl Skřivanová contributed greatly to the process of solving the topical issues of European comparative education.

In the same year, K. Brücknerová (2011) published her *Skici ze současné estetické výchovy* (Drafts from the Contemporary Aesthetic Education). In the centre of her qualitative research is a teacher of aesthetic education, whom she analyses using an in-depth dialogue. The author describes four types of strategies which are applied in teaching and which she defined on the bases of a qualitative method embedded in the theory. The conceptions are as follows: *Manufaktura: Za pečlivostí a jistotou, Škola: Za dovednostmi a výtvarnem, Hřiště: Za hrou a spontánností, Ateliér: Za výrazem a uměním* (Manufacture: In the Name of Care and Security, School: In the Name of Skills and Artistic Approach, Playground: In the Name of Play and Spontaneity, Art Studio: In the Name of Expression and Art) (ibid, p. 139 and the following).

The year 2013 brought a significant event into the field in the Czech Republic. It was the establishment of a new peer-reviewed journal *Kultura, umění a výchova* (Culture, Art, and Education) issued at the Department of Art Education, the Faculty of Education of the Palacký University in Olomouc. It is an on-line journal (www.kuv.upol.cz) focused on interdisciplinary communication and the ex-change of new knowledge in various areas of the humanities, the common interest of which is culture, art, and their educational potential. The journal therefore specialises not only in art education, but all expressive fields including museum education.

In the short period of its existence, the journal has become a significant platform for the field (it has been included in the prestigious list of peer-reviewed journals, without an impact factor, issued in the Czech Republic, which is governed by the Czech Council for Research, Development, and Innovation) publishing over 30 specialised studies including overviews, and theoretical and empirical essays. Following the line of our chapter, we will only focus on the empirical research works by K. Štěpánková (2013) nebo P. Biarincová (2014) a L. Kašpárková (2014). Štěpánková (2013) focused on the external factors which affect expressivity in art education in nursery schools and in the first stage of primary schools. She has also defined the factors which obstruct or suppress the development of expressivity and which are still present in the school environment. Among other analyses, the research was based on content analysis of children's drawings and paintings, and on the analysis of teacher's lesson plans.

Other studies published in the *Kultura, umění a výchova* (Culture, Art, and Education) journal dealt with folk culture at secondary schools (Biarincová, 2014), or art education of adolescents in the field of graphic design at secondary schools. (Kašpárková, 2014)

The results of the research conducted by the author of this chapter (Šobáňová, 2011, 2013) were also published during the given period in various journals. The empirical research was focused on the knowledge of the art education curriculum among teachers of primary schools, their opinions on the benefits of the field, and the way in which they design a typical educational unit of art education. It was a rather extensive, quantitative questionnaire (involving almost 600 respondents) the objective of which was also to find out whether the breadth of the field's content is reflected in practice, and whether the change in the educational content brought about by the recent curricular reformation in the Czech educational system affects the educational perception of teachers. One of the research questions therefore focused on the teachers' perception of what should be included in the lessons of art education and how they develop them (in comparison with the educational content as presented by the new curriculum), while other questions concerned their opinion on the benefits of art education for the development of pupils. The aim of the research was to find out what structure is typical for an educational unit of art education and what importance teachers attach to motivation and practical artistic activities.

The results were interpreted in the broader context of the art teaching area. They show that the Czech teachers of art education do not have sufficient infor-

mation on the curricula or that they develop their own curriculum which is rather independent of the curriculum prescribed by the decision-making sphere. They do not perceive lessons as a complex, but rather as singularities, and this didactic category seems to be (in the perception of the teachers) in comparison with other educational fields, quite unimportant in art education. A consequential finding is the fact that the whole area of content focused on *the monitoring of communication effects* is omitted although it accounts for a third of the whole content of the field as defined in the Framework Educational Programme for primary education. These deficiencies significantly affect the quality of art teaching which is dependent on the fact that a teacher knows what to teach and whether he/she understands it. The lack of teachers' competence has a negative impact also on the position of art education in the system of basic education because the principles of the new Czech curriculum include the encouragement of professional responsibility of teachers for the educational results and for the position of the field. This lack of teaching knowledge threatens the fulfilment of educational aims of art education and challenges the demand for absolute autonomy of teachers (meaning: without methodological support or particular suggestions on the structure of lesson content and the ways in which to realise it).

The high value of modal categories in monitored questions, or relatively small levels of variability of acquired data enables us to describe a typical teaching unit of art education at the Czech primary schools as a process composed of five consecutive phases: introduction – motivation – practical artistic activity – artistic activity evaluation – the conclusion of the lesson (including the phase of putting away all tools). The most important phase is motivation (6–15 minutes or less) and the following artistic activities which form the centre of art teaching – also because of the time period which is over 20 minutes. Although teachers include also aspects other than artistic activities into the lessons, their scope does not seem to be very wide, not only in contrast with the possibilities that art teaching offers, but also in contrast with the breadth of the educational content of the field and the wide range of expected outcomes defined by the curriculum.

The issue of the structure and the type of teaching unit belongs to the didactic issues related to teaching activities management, or, the organisational forms of lessons. While recently there are many innovative forms of art teaching, such as art workshops, activity camps or various types of works with an artwork (animation programmes, guided gallery visits, meetings) both in school and gallery settings, a typical teaching unit of art education continues to be based on practical artistic activities. It also corresponds with the traditional creative conception of Czech art education in which the emphasis is put on the development of a creative atmosphere with the objective of initiating spontaneous creative works in pupils. This means that learning is realised mainly by creative activities and

by an introductory motivational speech given by the teacher or a dialogue with pupils.

The above-mentioned research did not show any examples of innovative or less traditional structures being used in lessons which means that there was no inclination to alternative solutions of the above stated conception, though it is inviting in itself and rather necessary (see expected outcomes defined in the curriculum), in teachers' responses. It is also important to add, that the structure of teaching units itself does not prove their meaningfulness or educational effectiveness. However, as Skalková explains on the basis of numerous analyses of teaching units, the optimal impact on the learning process of pupils requires the structure of the lessons not to be monotonous, stereotypically repeating itself day by day, week by week regardless of the age of the pupils and the nature of the lesson content. (Skalková, 2007, p. 223) In summary, the research has confirmed some weaknesses of the practice, the remedy to which should be provided for in the future by the methodological support of teachers and the reflection of these weaknesses in university art teachers training.

An individual category could be formed by the research related to the issue of artworks and culture mediation which also belongs to the area of museum and gallery education. Its dynamic development is significantly influenced by art education which is also evident by looking at the pages of the *Výtvarná výchova* and *Kultura, umění a výchova* journals and anthologies of the field where such topics are frequently addressed. This is particularly caused by the close relationship between the didactics of art education and the area of art, or more precisely the broad area of cultural and historical heritage. After all, the topic of museum and gallery education is also included in the study plans of future art educators and they are also addressed by PhD students and the specialists in didactics of the field.

Some of the art educational work environments such as the Department of Art Education, the Faculty of Education of the Masaryk University in Brno, and the Department of Art Education, the Faculty of Education of the Palacký University in Olomouc, also engage in university level museum educators training, and their publications significantly contribute to the gradual establishment of museum education in the Czech Republic. Examples of publications that belong to the area between art and museum education are for example the works of the following authors (writers): Horáček (1998), Horáček & Zálešák (2007), Horáčel & Křepela (2010), Fulková, Hajdušková a Sehnalíková (2012), Fulková et al. (2013) or Šobáňová (2012a, b a 2014a, b). The books of P. Šobáňová bring research findings to the issue related to the cooperation between museums and schools and the issue of museum exhibitions (a two-volume book titled *Muzejní expozice jako edukační médium* – Museum Exhibition as an Educational Medium analyses contemporary

Czech exhibitions, their content, applied curatorial approaches, and the ways that lead to the encouragement of visitors' learning). As for the methodological point of view, it mainly concerns the use of quantitative (questionnaire) and qualitative (case study) methodology. K. Tomešková (2015) focuses closely on the concept analysis of museum educational programmes and verifies the effectiveness of this methodology in a museum setting. With the use of this research tool, the effectiveness of museum educational methods and the irreplaceable role of a museum as a place where new knowledge can be acquired, and our own culture understood in a far better way than in any other places, can be well demonstrated.

PhD Study Programmes and Research in Art Education

The increasing number of research activities in recent years is partly the result of greater professionalization in university departments and the existence of PhD study programmes which were established in the Czech Republic after 1989. In other words, the very idea of doctoral studies is to realise research and produce a dissertation containing findings based on research. Therefore it is PhD students and their supervisors who are in the front line searching for new ways of art educational research and testing adequate methodologies. PhD study programmes in the field of art education are currently realised at the departments of art education of the Faculty of Education of the Charles University in Prague, at the Faculty of Education of the Masaryk University in Brno, at the Faculty of Education of the Jan Evangelista Purkyně University in Ústí nad Labem (all of which share the same field council) and at the Faculty of Education of the Palacký University in Olomouc (having their own field council).

The reports of the Accreditation Committee, conducting a regular check at these departments in 2011-2012, confirm mostly problem-free activities related to the PhD study programmes. Only in singular cases, the committee warns about potential issues in the future related to the age of the lecturers and supervisors. According to the committee, the publication activity is in line with the requirements and specialisation of the doctoral studies, and the quality of defended dissertations was perceived as being good. However, one of the suggestions resonates with the prevailing issue which has also been noticed by supervisors- specialists in didactics. The accreditation committee recommends formulating dissertation topics in such a way so that they correspond with the scope of the fields, i.e. art **education** and not visual arts (see Zpráva AK – AC Report, 2011a, b). It is because the topics of the dissertations are often related to art history, which is certainly caused by the inadequate number of field specialists in didactics at the departments (or the low number of senior lecturers- specialists in didactics who may act as supervisors), their credibility and the ability

to defend the art **educational** (therefore not art or art historical) character of the department.

The establishment of doctoral studies is connected with the specific research realised within the scope of the internal grant projects of individual universities or post-doctoral or junior research projects funded by the prestigious Grant Agency of the Czech Republic (Grantová agentura České republiky – hereinafter referred to as GAČR) which constitutes one of the few possibilities in which to generate funds for a continuous research activity. The Faculty of Education of the Masaryk University in Brno realised a GAČR research project titled *Umění jako spolupráce. Kolaborativní projekty v českém výtvarném umění, 1998-2008* (Art as Cooperation. Collaborative Projects in the Czech Fine Arts, 1998-2008) (a researcher – Jan Zálešák).[10] The Faculty of Education of the Palacký University in Olomouc is the receiver of a GAČR grant with the research topic of *Česká muzejní edukace v kontextu současných evropských trendů, 2012–2014* (Czech Museum Teaching in the Context of Contemporary European Trends, 2012–2014) (a researcher – Petra Šobáňová).

Topics addressed in dissertation works relate mainly to the area of contemporary visual culture and art, the relation between art work and art knowledge, regional art or the history of art culture. A frequent topic is the application of new media in art education, specific issues of art education in the context of history, psychological aspects of art teaching (or children's artistic work), or the topics at the border of art therapy and education. As already mentioned above, the topics relate to the field of museum and gallery education with which art education shares a lot of supporting pillars. In compliance with the interdisciplinary character of contemporary didactics of art education, the dissertation topics are being addressed in the context of several fields of study. The overview of research dissertation topics is given in the publication issued by a group of editors namely Babyrádová and Horáček (2012), Myslivečková and Šobáňová (2014), and others.

Conclusion

Fields of study related to art and creative and expressive activities are distinctive and, as Slavík points out, a researcher must employ adequate tools because the creative, aesthetic, and art phenomena which are the subject of the research are closely related to the intimate sphere of personal experience and therefore to specific values. (Slavík, 1998a, p. 53) The result is the prevailing normative nature of contemporary theoretical works, the prevailing scepticism towards the application of empirical and especially quantitative methods, and a certain notion of

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10   Judging by Zálešák's outcome (Zálešák, 2011), this is a project of a high quality; however, it does not belong to the area of art **educational** research.

isolation from contemporary trends in educational research which has verified a number of new methods and innovative approaches to research design in the past twenty years (combined research, new quantitative methods) which are fittingly applicable in this field. As J. Slavík (2010) maintains, there is still a lack of research activities into the real educational process in art education, art didactic analyses of tasks given to and solved by pupils, situational analyses of case history and the quality of teaching. (cf. Slavík, Fulková 2008) Equally missing are discussion in relation to these analyses. Therefore the practice remains to be a black box to the field or its specialised discourse. The most affected ones are specialists in didactics at university faculties or teachers and directors in schools when analysing an observed lesson. Slavík concludes that what they are missing is an adequate terminology and clearly defined rules for an effective analysis of an educational process and for the quality evaluation of teaching. As a result, all representatives of the field's academia, from PhD students up to professors lack effective arguments, which would be imbedded in practice and theory. After all, as Slavík notes, art education is an educational field and other fields including art fields expect it to have a lot to comment on in relation to educational reality and with regards to its unique educational content. (p. 13)

The issue, to which the author refers, has a lot of causes. One of them is the fact that an educational field is dependent on such a changeable and specific field, which both fine arts and culture are. It therefore requires high-quality theoretical reflection and continuous discussion on new trends and their didactic transformation into the process of teaching. An educator – be it a practitioner or a theorist, i.e. a researcher – must show great understanding of the theory of our mother discipline (which is the broad concept of the art field, see Bourdieu, 1996) and only on this fundamental knowledge can he build the application of the knowledge of our mother discipline into practice or plan research projects with meaningful objectives. The attention of specialists is therefore directed on these issues or on the understanding of marginal, though interesting, issues – not only in the mother field but also in other related fields such as psychology, sociology, cultural anthropology, and other fields which currently produce a number of new theories which inform the existing paradigms. As opposed to the didactics of other fields, we have a topical and highly developed theory but we do not have enough power for concentrated, longitudinal, methodologically, and financially demanding research activities of educational reality. It is important to reiterate that many research activities are realised without particular financial support which is common in the natural sciences.

However, art education certainly deserves the attention of researchers. After all it is a field which combines cognitive aspects of education with emotional, ethical, and social aspects. The relation to art works, which in the context of art education is perceived as a means for individual development and a tool for positive social interactions, gives rise to a lot of research questions. It also brings to light an interesting particularity of art education which is the fact that a pupil's education takes place thanks to his/her own creative and experimental activity. The educational content of the field is realised during pupils' expressive activities, who therefore take part in the development of the teaching content. This key particularity is the reason why it is so difficult to understand the complexity of art teaching and why it is necessary to contribute to it with relevant findings. The theory, together with research activities, should offer the support necessary for the field as well as it should identify problematic areas of the field towards which the theoretical and methodological support should be constantly directed.

CREATIVE

In the first part of the chapter dedicated to creativity, the focus is placed on the external factors which have an impact on creativity in art education at the primary and pre-primary level. Kateřina Štěpánková describes a number of situations which tend to obstruct the development of creativity or that even decrease it. The conclusions are drawn from the content analysis of a collection of 3,800 drawings and paintings evaluated in the nursery school art competition, as well as from methodological plans prepared for art education lessons by 1st level primary teacher-trainees. The outcome is the description of five groups defining the most consequential methodological mistakes in relation to the development of pupils' creativity. The second part of the chapter reflects on creativity in the context of J. P. Guilford's and E. P. Torrance's conceptions. Petra Šobáňová summarises the characteristics of creative tasks and demonstrates their application in the process of artwork interpretation, which is conducted in art and museum teaching.

How to 'Kill' Creativity in Art Lessons. Factors Influencing Creativity in Art Education at Primary and Pre-primary Level

Kateřina Štěpánková

Creativity, and its support, is the leitmotif of the debates on the objectives and functions of education in the scope of the whole world. Since the late 1990s, we can observe that at the expert level debates on the importance of creativity are being gradually narrowed, with the emphasis of its benefits for both the society and an individual, and the emphasis is being increasingly placed on its support in the process of education. (EACEA, 2009a, 2009b) Currently, creativity is perceived as an indispensible key competence enabling our existence in the world and society. It is seen as one of the solutions to the crisis in both the economic and social sphere – when dealing with issues related to excluded groups and to cultural heritage protection.

Creativity is not bound by artistic activities only. However, artistic activity creates a natural setting in which to present and develop creativity. The educational programme framework for preschool education (RVP, 2007) integrates artistic activities in an educational system but it does not define art education as an independent subject. While the broad framework of the RVP allows teachers to be inventive in art education, it leaves certain areas, which are difficult to define, up to the teacher who does not want or does not know how to use it. This area is often filled with activities which are in great conflict with educational objectives – the development of creative thinking, the ability to solve problems independently, to take responsibility for one's own decisions, not to be afraid to take risks, etc.

Creativity is defined as a key ability of the 21st century. It is given the same importance as literacy and numerical skills, and it plays an important role in the binding documents of European Education. (UNESCO, 2006, 2010; NACCCE, 1999) Even though creativity is highly valued, particularly in the context of European culture and *western civilisation*, thanks to the actions of the educational field, the importance of supporting creativity is also recognised outside this cultural framework, especially in Asian countries.

A creative individual is commonly characterised by the need to overcome norms, customs, traditions, and is associated with individualism and a strong need for innovation. These significant extrovert character traits shadow less obvious aspects of creativity which are part of our everyday lives, and which are particularly important for an individual. These consist of the ability to flexibly react to changes; to improvise creatively; to adapt to reality, and apply it and experience it positively; to be able to enjoy life. (Křivohlavý, 2004; Königová, 2006) To fulfil the psychological category of *well-being* is closely related to the individual's ability to use their creative potential.

Little and Big Creativity

In the course of the 20th century, research into creativity started to be focused more on everyday creativity which can be observed in the behavioural strategies of an individual when dealing with obstacles in everyday situations where improvisation and a creative approach to the problem is needed. This type of creativity is a source of personal development for an individual; it is the means for self-realisation and self-actualisation. This phenomenon is referred to in the literature as little c. (Craft, 2003; Kozbelt, Beghetto a Runco, 2010) Little creativity is not demonstrated as strongly as the exceptional so-called big creativity – big *C* (Amabile, 1988; Craft, 2003), which can be observed in works of genius and the key endeavours of selected individuals who influence the general level of knowledge in the field of science and art.

Distinguishing these qualitatively different levels of creativity allows for a deeper analysis of the creativity present in all levels of human conduct and behaviour, especially in the creativity of children. The National Advisory Committee on Creative and Cultural Education report (NACCCE, 1999), which contributed to the curricular change in the UK, refers to children's creativity as a significant quality and the starting point for further education. When promoting the concept of *teaching for creativity*, it follows the motto which says 'all children can be creative'. For a long period of time, this philosophy has been reflected in the UNESCO documents as well as being applied in the concepts that have been reforming education in the USA (e.g. Hope, 2010) and it has also been reflected in the curricula of the EU member states. The comparative study of the binding documents for art education shows that the majority of member states embedded creativity and its support in their official documents. (EACEA, 2009a)

The support for creativity at the educational level takes place mostly in theoretical studies and essays. To actually fulfil this objective it is imperative to redefine the general educational objectives, approaches and methodological strategies.

Contemporary Approaches to Creativity

The contemporary approach to creativity can be summarised in the thesis which states that 'creativity is something every child is capable of'. (NACCCE, 1999) The attributes of creativity are novelty, usefulness, and originality. Considering little creativity, the most important aspect is the context in which the work was created, its subjective contribution, and usefulness; the change of the outcome over time.

The starting points for little creativity can be summarised in the following points:

- Every person has a creative potential, what varies is its extent.
- Creativity is present in all fields of human activities, not only in art but also in science, work, play, and everyday occupations.
- Creativity is an imaginative activity, the outcome of which has the attributes of novelty, originality, and its own value.
- Creativity can be expressed in both individual and collective activities and team works.

Creative Teaching or Teaching for Creativity?

Although they are significantly different, these two aspects often blend together. While creative teaching focuses on non-traditional ways in which to deliver new knowledge, teaching for creativity facilitates a direct development of pupil's creativity. In practice, we can observe creative lessons which undoubtedly have an impact on the process of learning. However, their impact on the development of pupils' creativity is quite insignificant. Teachers often realise the need to change stereotypes and employ their creativity in various forms and ways of presenting of new knowledge. In the context of art education, this is particularly evident in the use of new techniques, new artistic work procedures, and new materials, which do not develop creativity, but only employ visually interesting forms or new ways of realisation. Although research in this area confirms that an atmosphere which invites creative thinking is mainly created by a creative teacher (Craft, 2003; Jeffrey, Craft, 2004), the issue of a teacher's creativity as the sole requirement for teaching for creativity is questioned.

Various Opinions on the Conditions Suitable for the Development of Creativity

The development of creativity is influenced by internal and external factors. The following text will focus mainly on the external conditions because it is rarely in the power of the teacher to influence the internal ones.

External conditions can be divided into the group of factors which support creativity and those which obstruct its development. Another part of this text lists the most interesting approaches at least from my point of view.

Amabile (1988) considers the following to be the most consequential obstacles for creativity: an award known in advance, insufficient time, excessive supervision, competition, limited access to resources and material. Bamford (2009) sees the key factor which decreases the success of art education in a brief triad: lack of time, space, and tools. Hope (2010) attempts to name intensifiers which stimulate creativity: an experiment and a work with an open end, the aspect of play, creating an environment for success and low possibility for failure, minimal restriction by formal rules, evaluation as part of the process, the acceptance of a mistake as the natural process of searching. It is important to be aware of the difference between the aspect of play and a competition. The aspect of play is closer to an experiment and discovery, whereas a competition evaluates who is faster, more sophisticated, and better. As opposed to their predecessors, the Qualifications and Curriculum Authority of the UK (QCA, 2000) emphasises the importance of environment and creative atmosphere. It underlines the opportunity to ask, the support of inquiry, divergent thinking, and imagination.

In the instruction for teachers, the National Advisory Committee on Culture and Creativity in Education (NACCCE, 1999) states other principles as being important for teaching for creativity, mainly concerning teachers: encouraging the self-belief of pupils in their abilities and creativity, identifying the different creative capacities of pupils, self-education of teachers in the field of creativity, and their ability to identify the manifestations of creativity. These qualities are attributed a significant role especially in the context of art education. If we ask teachers to develop creativity in pupils, we must first teach them how to identify creativity and how to distinguish it from imitating and repeating empty, though visually impressive, forms.

Conditions Suitable for the Development of Creativity in Art Education

If the objective of education is the development of creativity, no other subject will provide more space than art education. As opposed to other subjects, art education has the potential to create a safe environment which should not be burdened with the pressure on the result and its *correctness*.

Based on the above-mentioned findings, experience from educational practice and research, the list below contains those factors which we consider to be most important for the encouragement of creativity in the context of art education.

- **Experiment** offers a space for an independent work with artistic tools. It gives opportunity to combine them, to look for our own solutions, new connections, variations without reproducing well-established work procedures or depicting techniques, and without being focused on one specific aim or the end product. (e.g. watercolour collages can be an experiment when using this technique for the first time. If the technique is repeated without any qualitative development or the use of coincidence, it becomes a mechanical activity though with a surprise.)

- **Play** creates an opportunity to do an activity for its own sake and for the sole enjoyment of it. The aim of play is the process of work not the end product which contains a certain level of stress and worry about its quality. The process of play allows pupils to react to new stimuli resulting from the work, to change the concept, and to respect *the rules* of play. It provides an opportunity to employ imagination, the power of visualisation and expressivity. It is easier in play to concentrate on the aim and to develop thinking and volitional processes. Play provides the opportunity to experience *flow* – full immersion to the activity which is one of the accompanying aspects of the activisation of creative potential. (The important characteristics of play are its rules and the definition of the play area; it is not a chaotic activity to which teachers often reduce it.)

- **A work with an open end** gives the opportunity to commit a mistake as a natural part of the process of searching and learning. In artistic activities it is the process of searching for one's own path in the way and form of representing a theme, in searching for a singular expression instead of repeating a given example or work procedure. A work with an open end gives space for a mistake, which is an indispensible part of discovery and it generates opportunities in which to creatively work with a mistake. A play is important also in the process of accepting responsibility for one's own decisions.

- **Time** defines the frame in which the process and experience are realised. It creates a space for an experiment, the development of one's own vision, to experience all phases of the creative process, to experience the state of *excellence* – the so-called *flow*. Time should therefore enable us and not limit us; the work itself should determine the time frame and not the other way around.

- **Place** is the basic condition which provides a sufficient and adequate environment for artistic realisation. A space also determines the atmosphere which encourages the work, stimulates concentration, and can challenge in unexpected ways. The courage to take a risk, which is necessary in e.g. an experiment, is to a great extent influenced by the mood and the character of the place.

- **Tools** materialise an idea and demonstrate it in a perceivable manner. Just as it is important to have a necessary set of skills which influence creativity, it is equally important to work with adequately good material and equipment. (Crayons as the basic artistic tool in a nursery school does not facilitate such an experience from creating as painting equipment.) The issue of techniques, work procedures, and materials employed is also very important. Visually effective tools do not encourage improvisation, sometimes, they do not even allow for it.

- **Decision-making and free will.** To have the opportunity to decide for themselves in terms of the manner, form, material, content, place of realisation, interpretation, and presentation of the work, leads to children's activisation. It gives them the opportunity to search for their own theme and their own solutions, but also to commit mistakes and to work with them, to learn from the consequences, to make good use of their singular way of seeing the world around them, and above all, it gives them the opportunity to build self-belief in their own creative abilities. (Invariable themes, techniques, and the combinations of material often turn art education into a production with the use of artistic tools.)

These categories appeared to be the most important in the process of evaluation and they showed that aspects of creativity are slowly disappearing from the artistic expressions where these conditions are not adequately addressed.

Research Sample and Methodology

The impulse for the research was the 11th Art Competition of Nursery Schools organised by the Albertova Nursery School in Hradec Králové. When selecting and evaluating the works, a surprising and rather striking disproportion between successful works (excellent, good, and average) and those characterised as significantly unsuccessful can be felt every year. Any work of any theme or using any techniques could be entered in the competition thematically titled *School Full of Children* accepting works which are *interesting and inspiring* or *those which were particularly good* (cited from the instruction of the competition). The organisers of the competition received a total of 4,050 works, 3,800 of which constitute the research material and the collection of 2,500 works which were not entered in the competition were subjected to a detailed analysis. Works of this group showed characteristic and repeated traits. The method of the analysis of pictorial material concerned factors which significantly influenced the *quality* of these artistic works. The body of works enabled us to analyse such moments which we can refer to as being significant in terms of negative impact

on children's creativity and which can have a negative impact on the relationship towards artistic activities.

The Process of Selecting the Artworks

In the first round of the competition, the teachers of the organising nursery school attributed each participating school with a number; they also labelled each work and conducted a *pre-selection*. 3,800 works out of the total of 4,500 were selected in the first round. The criteria were based on the teachers' expert experience, personal experience, and the experience gained from previous competitions. The second round of the competition was led by two educators from the Department of Art Culture, University in Hradec Králové (hereinafter referred to as KVKTT) and two teachers from the organising nursery school. In this round, works were selected from the group of 3,800 works to enter the competition category, the wider spectrum of displayed works which specified the name of the author and the name of the nursery school and a specific category without the specification of the author's name or the nursery school. A six-member committee led the 3rd round of the competition. It consisted of two educators based in the KVKTT, two teachers based in the Basic Art School, and two teachers from the organising nursery school. There were 150 competing works to select from. The result was a collection of 55 winning works in six competition categories, plus additional 400 works which were very good and which were displayed specifying the name of the author and the nursery school and another 400 works which were displayed without specifying the author or the nursery school names. The criteria of the selection reflected the originality and creative work procedure, the approach to the theme, the developmental aspect (especially in the youngest groups), elaboration, the manner in which they used artistic tools and general aesthetic criteria.

The research body of 2,500 works was extended by those works that showed significant characteristic traits, thus creating a recognisable category. Considering the fact that the origins of the works were unknown, the internal condition, the visual aspect of the works was evaluated primarily on the basis of the formal and external conditions which influenced the form of the work.

The Outcome of the Present Research – 5 Factors Having a Negative Impact on Creativity

Based on the analysis of the pictorial material, five basic factors, which have negative impact on the artistic works not only in terms of visual quality but mainly in terms of encouragement and development of children's creativity, were defined. The following list was considered important qualitatively and not quantitatively.

Insufficient format was a serious handicap of many works. It was limiting in particular when working with painting tools. A format of A4 did not allow for the employment of painting tools when using tempera: working with smudges, colour mixing, confirming the relationship of colour areas, working with proportional contrast, composing the area, working in many plans, the distinction between the so-called *figure* and *background*. Such formats did not give space for searching for the material and contemplating it. Neither did it take into consideration children's motor abilities (a flat brush requires a space for manipulation) or allows for independent decision-making with regards to the area on the paper. Working on a large format gives the opportunity to work with tools that surpass children's usual experience. A small format is limiting even when working with drawing tools. It does not allow children to tell their stories and makes them reduce the stories to legible symbols, especially at the pre-school age when a child draws with the whole body using the movement coming from the shoulder joint rather than just with the wrist.

Limited tools, insufficient and inadequate tools. A maximal list of artistic tools cannot guarantee the encouragement of creativity. Above all it is improvisation that stimulates it actively. Lack of space for experiment and work with coincidence reduces the expressive spectrum and manifests itself in tendentious depicting, decreases the desire to create, leads to the loss of interest and motivation, and does not give a chance to children who have different artistic tastes. A common phenomenon of giving preference to one artistic tool or technique does not allow for changing artistic expression, nor does it facilitate different ways of thinking. Furthermore, it significantly reduces creative speculating. (It is a *convenient* material in terms of the requirements for space, preparation, work procedure, time, and finances – markers, crayons, and coloured pencils). Part of this category are colours of low quality which cannot be mixed together to achieve clear shades, pastels or colour pencils which do not release pigment. Also techniques that are typical for this category are based on creating an effect and an attractive form without content. Tools from this category impose the way they are used or presented peddling their shallow form, representing itself and creating only brief connections between the object and the material used (gel glues, glitter, wool, cotton wool, inadequate decorative stickers, etc.) – these do not stimulate thinking about authentic work procedure or searching for a shape.

The use of stencils and templates – a single theme, a single visuality, the result of the work can be assumed at the beginning. Searching for a shape, a space for contemplation, experimentation, and personal choice are fairly limited. The activity is reduced to mechanical work – filling with colours or decorations. The groups of works which repeated the same theme and the same form have confirmed that this is still quite a popular type of work procedure where artistic tools are used only for their purpose without the vision of an objective or meaning.

Activity focused on a product. The activity does not allow for the process to be the source of knowledge, and highlight formal aspects – craftsmanship, neatness, respect for rules, and emphasis on their following.

Flat theme. Empty themes offering generally accepted norms for depiction (spring – summer – autumn – winter, and the themes connected to them), appreciating these concordances and the concordances of the works themselves. It is commonly a stereotypical theme which is not searched for or analysed. It does not stimulate thinking or imagination.

Suppressing Originality as a Risky Strategy

The bases for the creative approach to the world and to the reshaping activities, and initiative learning are laid in a nursery school. Even though art education is not the only area in which creativity can be present, it is one of the key tools with which to develop it. Prevailing educational strategies in the area of artistic activities based on suppressing originality, personality, and on producing average works stands in a direct contrast to these attempts. Critical judgement is only apparent. Considering the fact that in practice, artistic activities are commonly based on working with stencils following a template, emphasising the importance of formal aspects, the neatness of depiction, the concordance with a model, or praising the sameness among children's works, it is imperative to think about the level to which a vision of functional education *for the future*, which also takes into account the objectives of personal development, is fulfilled. Patterns which children acquire through seemingly playful activities do not only relate to art fields, such as taste, the development of creativity, or fantasy, but they get imprinted into the behavioural and learning strategies of children, who will use them in the future. The Framework Educational Programme for Nursery Schools (2007) says that good and sufficient bases of key competences laid in pre-school age can represent an important assurance of further favourable development and education of children, whereas insufficient ones can act as obstacles. It is the *hygienic factor* where the presence of specific conditions does not develop any quality, but their absence greatly affects it.

The information which resulted in the research of the selected sample of works refers to the external conditions as a significant shaping power that influences the process, its result, and the mental energy which was put into it. These are seemingly banal time and space invariables (time – space – tools), conditions which can be almost exclusively influenced by a teacher. These findings bring us back to the importance and objectives of artistic creative activities and trigger further questions: How do teachers define the objectives of education in art fields? What is their concept of creativity? What is the connection between their artistic activities and the encouragement of creativity?

The Application of the Principles of Creativity to the Interpretation of Artworks

Petra Šobáňová

The following chapter firstly characterises the phenomenon of creativity following the thoughts of J. P. Guilford, E. P. Torrance, and others. It briefly addresses the emphasis which is today put on the training of creativity as a part of general education. In this context, it recalls classical postulates of creativity in art teaching as formulated by V. Löwenfeld and developed by his followers. The chapter also attempts to describe the specifics of creative tasks and to demonstrate their application in the process of the interpretation of artworks, in art or museum teaching. Consistent application and adherence to the principles of creative tasks may be particularly difficult with this type of specific activity giving rise to various related questions. Consequently as shown in the practical examples of the tasks, it can also form a platform for the development of inspiring teaching units which not only provoke pupils' creativity, but also establish their personal relationship to a given artwork, and stimulate their courage to develop free meanings, to express themselves, and to engage in imagination.

The Phenomenon of Creativity

Creativity is a significant aspect which differentiates human beings from animal species. Creativity, as Spousta adds, is the requirement of the full self-realisation of an individual, and every person is equipped with creative skills, though to different extents, and which may be focused on different areas of interest. (Spousta, 2008, p. 29)

In the discourse of art education, the issue of creativity has appeared in connection to many research activities conducted in relation to this phenomenon in the second half of the 20th century. A detailed study of creativity, and the recognition of its key tasks in the development of culture, science, and industry, has contributed to an acknowledgement of our field of study, as it is precisely this area of education which gives children the opportunity to nurture their creativity.

Viktor Löwenfeld, an art educator and theorist, was the key personality who dealt with this issue in the context of art education. His work *Creative and Mental Growth* first published in 1947 became an influential textbook of art education.

(see Löwenfeld, Brittain, 1964) Apart from creativity, it also focuses on the nomenclature and analysis of the children's artistic development stages. It establishes a solid connection between all aspects of children's psyche and their artistic expressions proving that children's *art* reflects not only their aesthetic but also social, physical, intellectual, and emotional growth.

Löwenfeld's ideas found fertile ground in art education. They reflected the increased interest in individuality and its artistic expression of the time. They also initiated the turn of the field towards self-expression of pupils and careful consideration of their psychological needs. Since then, we can see rising various groundswells of interest in creativity and diverse methodological approaches to its cultivation. Creativity became one of the key terms in the didactics of art education and one of its defining specifics. This, however, provokes occasional criticism in some authors who maintain that although creativity is an indispensable symptom of expressivity it cannot be perceived as the main specificity of art works or art education. Above all, it is because creativity is implemented also in other fields of study which is being emphasised today. Before we discuss the social or political turn to creativity in further detail, we would like to attempt to define the term creativity first on the basis of the psychological approach to the issue.

A number of authors had defined the term in the past referring to it as a specific complex of skills which make use of cognitive and motivational factors as well as non-intellectual personality traits. (Nakonečný, 1998) As Henckmann and Lotter maintain, creativity is most commonly defined as a capability to find new, previously unknown impulses and to search for adequate solutions to problems. (Henckmann, Lotter, 1995, p. 112) In a much stricter sense, it is an ability of creative production, the requirements for which are high sensitivity to changes, the ability to analyse existing routine procedures, and to adapt to new conditions. (ibid) Nakonečný adds that creativity is connected to socially valuable originality, the autonomy of personality, and the efforts to self-realisation. (Nakonečný, 1998, p. 107)

An important term also associated with creativity is *divergent thinking*. It constitutes one of the categories of thought processes which were distinguished in his model of intellect structure, today perceived as a classical work, by J. P. Guilford (1956). Divergent thinking (as opposed to convergent thinking) does not generate only one possible solution to a problem, but is focused on creating many new alternatives to the solution. According to Guilford, divergent thinking is not the same as creative thinking because creativity also requires sensitivity to identifying problems as well as the ability of an individual to re-evaluate their abilities, to transform their way of thinking, to reinterpret the reality and to free themselves from being fixated to one definite solution. (Kim, 2006, p. 4)

E. P. Torrance, the leading specialist in the research into creativity, emphasised the procedural aspect of creativity in his definition from 1966. According to Tor-

rance, creativity is 'a process of becoming sensitive to problems, deficiencies, gaps in knowledge, missing elements, disharmonies, and so on; identifying the difficulty; searching for solutions, making guesses, or formulating hypotheses about the deficiencies: testing and retesting these hypotheses and possibly modifying and retesting them; and finally communicating the results.' (Torrance, 1966, p. 6)

Both of the above-mentioned authors even designed testing tools enabling them to measure the creativity of an individual or the level of divergent thinking. In 1967, J. P. Guilford designed his *Guilford's Alternative Uses Task*. Tested individuals were asked to find many alternative uses for familiar objects such as paper clips, a cup, or newspaper. Using a system of points, Guilford evaluated the level of originality, fluency, flexibility, and elaboration of their suggestions.

What can one imagine under these criteria? Originality refers to novelty, and an original solution is, in the context of others, less frequent or even unique. Fluency refers to the ability to produce quickly relevant images, terms, or answers of a certain category.[1] Flexibility refers to the flexibility of perception and imagination, as well as the flexibility of meanings and content (the ability to produce alternatives to a certain narrative, to use a certain object, to define a certain content in an alternative way), or the ability to reconstruct images or to adapt quickly to limited conditions. Elaboration refers to the quality of the working method which is characterised by a large number of details, etc. (cf. Nakonečný, 1998, p. 108)

As a marginal note, we would like to point out that the above-mentioned list of the components constituting creativity proves that not all of them belong to the area of artistic expression, but also to cognition, language eloquence, imagination, and other skills which can be applied to various fields of study, not only to art education.

Guilford's test has been reviewed on numerous occasions, the most significant of which was the one performed by Torrance. (Ball, Torrance, 1984) The considerable change was the removal of flexibility, or more precisely, the assimilation of flexibility with fluency and the creation of two additional categories essential for the measurement of creative potential. These concern the ability to deduce titles and to resist premature closure of the solution-searching process. These categories were added on the basis of the premise that creativity requires the ability to think in an abstract manner. Therefore the main focus of the evaluation is directed on thought processes moving from individual aspects to the general view, e.g. to models and umbrella terms. The first category refers to the fact that in this process an individual is defining and denominating the general and most significant aspects of a given reality and the relationships between the events. The second category could be characterised as keeping an *open mind* be-

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1 An individual is able to recall words beginning or ending with particular sound, terms or images of a certain category, or associations to a certain stimulus, or to find quickly synonyms or antonyms to certain terms, or to add missing words in utterances, etc.

cause it evaluates the ability of an individual to resist a premature closure from alternative solutions.

Reviewed characteristics of creativity which psychologists attempt to measure in the scope of creativity research, and which form the very basis of creativity therefore include:

Fluency – the ability to produce a number of relevant ideas

Originality – the ability to produce unique and unconventional thoughts

Elaboration – the ability to develop and elaborate on thoughts

Abstractness of Titles – the ability to move from the particular towards the general

Open mind – openness towards stimuli, the willingness to consider their contribution to the solution. (Kim, 2006, p. 5)

Hazuková (2010, p. 28) and other educators believe, that considering the didactic point of view, various testing tasks, designed by psychologists measure the degree of creativity, may serve as an inspiration for textbook tasks focused on the development of pupils' creativity. Three such tasks will be introduced further in this text.

Out of the many theories of creativity and new knowledge of this phenomenon, we will make a brief stop at the triarchic theory of intelligence by R. J. Sternberg (2001) who in the 1980s narrowed his view on intelligence and formulated three different types of processes which are employed by an individual when processing information. They concern analytical, creative, and practical abilities or types of thinking. While analytical thinking helps us to solve successfully known problems, creative thinking is required when unusual problems appears and when it is necessary to think in a new and original way. Invention and the development of new suggestions are parts of this type of thinking. The third type of thinking labelled by Sternberg as practical thinking is used where the knowledge of everyday social contexts is necessary. We use our thoughts in real situations and realise our ideas practically. (Sternberg, 2001, Blatný et al., 2010, p. 94)

If we suppose that intelligence has indeed analytical, practical, and creative components, we can analyse tasks given in art education and determine which type of thinking is stimulated primarily. By the means of this prism, it is beneficial to analyse the whole complex of educational fields in the scope of which pupils are educated in contemporary schools, and we can also support those components which are being neglected.

We attempted to bring several variations of rather fitting definitions of creativity in which the most prominent components are Spousta's novelty (originality), singularity, valuableness, progressivity, and usefulness. (Spousta, 2008, p. 24) However, we must not forget that it is still a process which is rather difficult to fully understand, just as expressivity and intuition are, on the basis of which many individual's creative expressions are also produced. Zimmerman (2010) even believes that there are no such definitions of creativity which could be perceived as generally applicable because none of them can define all related dispositional factors of this complex process. The author (ibid) also questions the existence of some *general* creativity without the connection to the domain within which this human ability is realised (see the efforts of psychologists to *extract* and measure individual components of creativity). He also believes that certain people are creative in certain specific areas, such as visual arts.

What is important for education is the foundation, which is not questioned across the spectrum of specialists, and which concerns the fact that creativity based on creative activities and realised in art education and other educational fields can be nurtured and encouraged by various successful teaching strategies. Therefore, creativity is not necessarily a hallmark of exceptional individuals – but all pupils have the potential to be creative.

Creativity in the Context of Today's Requirements on Education

Löwenfeld was well aware of the fact that creativity can be realised in fields of human activities other than art expression. He perceived art education, which naturally works with creativity, as a tool for the development of creative self-expression of pupils and not as a primary training of their creative abilities. He saw in creativity a tool not an aim. In compliance with modernistic ideas applied in art, he emphasised creative self-expression in which individuality is manifested and the identity of an individual is formed. As opposed to art works of individuals, education particularly through expressivity also helps form and develop relationships with other individuals among whom the primary position is assumed by an educator. It is his/her relationship with a pupil which is most important for the quality of art teaching. It is the teacher who makes creative activities meaningful, and who turns free, unrestrained expressivity which is sometimes an end in itself into educational situations in which he reveals educational content, in other words, in which he/she helps pupils to get a good grasp of the content and include it in their conceptual thinking and overall awareness.

This ideal is still valid in art education, even though, there are new, often very different, conceptions of creativity or its meaning. Today, creativity is discussed in many contexts and it is no longer a topic of only art educators or psychologists. Increasingly, we encounter this topic in the context of educational politics, as well as in economic and political discussions. We often hear talks about c*reative sectors, creative industries*, as well as a *creative class*. While in the past, creativity was mainly perceived in the context of expressive fields of study, today it is acknowledged

that creativity is important not only in artistic activities but also in everyday life, in scientific activities, technical fields, economics, and politics.

And so while in the past the requirement for creativity in education had been neglected for a long time, today we can see that creativity can even be overestimated. It seems as though a non-creative person has no chance in today's world because, as Liessmann summarises, in modern society everybody must be an unmistakable individuality: original, creative, constituting, creating and merchandising itself – as *I* – some kind of joint-stock company as expressed in this extreme hyperbole by Liessmann. (2012, p. 113)

What does the current demand for creativity mean for school? Liessmann (2012) warns that the current situation puts especially the teacher in an extreme and demanding position. Learning or education can no longer be approached traditionally as an activity associated with repetition, exercises, or indoctrination under instructional management (remember well-known methods of art education applied in the past which fit these characteristics perfectly). The above mention way of education was possible in times when knowledge was a relatively stable entity. Modern society, however, as Liessmann maintains, is based on a rapid change of all knowledge; it does not rely on any certainties but on new facts; it does not cultivate imitation but innovation; and it does not prefer similarity, but creativity. (Liessmann, 2012, p. 114) In light of the current requirements of educational politics (whose primary consideration are economic aspects more than ever before), learning by imitating is therefore to be perceived as obsolete. The contemporary way of learning is through innovation because it is the cult of creativity and the deification of innovation which are the idols that are nowadays being sworn to. (ibid)

Liessmann's sarcastic statements show that the current need for creativity comes from completely different foundations than from the classical and creativity stimulating art teaching: the motif is not creativity as a way to self-expression and as a path to internally rich and externally expressive individuals but economic profit, and the desire to meet the requirements of the market. Hence the disapproval of the current neo-liberal call for creativity: the aim of art education should not be to generate a labour force that brings new ideas to market competition and economic prosperity.

Barbosa (2008, p. 9–10) says it in plain words: 'The movement back to creativity we are witnessing today is not a return to the ideas of the 1960s. In the 1960s fluency was understood as the most valuable mental process in creative thinking. Today only neo-liberal and capitalist pedagogues subscribe to this view with the aim of producing a workforce that generates numerous novel ideas for the marketplace.' Naturally there is, and in the context of current issues, there must be a shift in the way in which we perceive creativity and the whole concept of art teaching. Just like

art, art education is also not and must not be an imaginary ivory tower that is indifferent to the contemporary society-wide challenges and to the nature of visual culture which is closely related to our field: 'the development of creativity is not confined to making art as in modernist times. Reading and understanding the meaning of art and visual culture are understood to stimulate the creative process. One task for politicized art educators is to mobilize creativity to question cultural stereotypes and build multicultural knowledge.' (Barbosa, ibid)

The importance of creative activities in art teaching is analogical to the role of art in a society: even though the potential of an individual may be used in many ways, their benefits are new knowledge, self-interpretation of an individual in the context of the conditions of the time, an unbalancing and sometimes even destruction of contemporary postulates. We shall not forget that 'creative self-expression is important in and of itself and not only in the service of therapeutic, civic, economic, or political agendas, although these need to be considered in a holistic art education.' (Zimmerman, 2010, p. 15)

That is why we continue to emphasise: the training of creativity in education should in no way serve solely as a means by which to produce flexible problem-solvers which are so needed in the work market but, as Štech points out, it should also help develop responsible individuals whose primary interest will not be to sell their education (mostly just information and knacks) as a barter value, but to use their understanding of the world and of themselves as a utility value. (Štech, 2012, p. 284)

Nurturing Creative Abilities when Interpreting Artworks

Before we engage in the application of creative tasks when interpreting artworks, we would like to clarify several conditions which we associate with the process of interpretation. All understanding and practical trials of interpretation are based on the premise that a subject of interpretation is not just itself (i.e. a canvas covered with colours/paints, a manually-worked piece of wood, etc.) but that it means something, that its content is hidden and possibly inaccessible but can be revealed. (Slavík, 2001) The uncovering of these meanings may be difficult and therefore it is necessary to learn the ability to interpret. Therefore, interpretation is a necessary part of not only art, but also museum teaching. However, interpretation should not be perceived as a classical understanding which leads to a simple explanation of the meaning of the given artwork. It is certainly a personal and endless process which is dependent on the particular personal and professional experience of an interpreter and naturally on the society-wide contexts in which the given artwork is located.

In the context of education and learning, interpretation may be divided into verbal and expressive interpretation. Slavík (2001) prefers to use the term expres-

sive interpretation in order not to deny a creative position to the traditional verbal interpretation. He defines creative interpretation as a creative process of interpretation of an art work or the identification of its meanings through art forms commonly through visual, literary, but also musical, motional or dramatic forms. (ibid) This type of interpretation puts the emphasis not only on cognitive aspects (as in verbal interpretation) but also on affective and experiential aspects.

The forms of this type of interpretation may be various and often surprising – the encounter with an artwork may be accompanied by the methods of creative writing, motion ètude, dramatisation of the content, transfer of colour tones into musical score, etc. The most common is visual interpretation in which an artwork may be interpreted on the basis of analytical drafts or free sketches which may be further finalised and made more interesting (e.g. on reproduction), or rephrased and reinterpreted. Other interesting methods are allusion, citation, persiflage, negation, repaint, destruction or recycling. (Tropp, 2002)

In their text titled *Co dělám, když interpretuji* (What Do I Do When I Interpret?), Slavík a Škaloudová (2008) bring interesting thoughts on the topic of interpretation. They point out that an educator, though unknowingly, leads pupils to the interpretation using certain, well established, but not exhaustive set of ways. The authors distinguish between three types of interpretation: essentialist, constructivist, and autonomously-critical. The first one is based on the interpreter's assumption that a certain ideal interpretation may be reached and the artwork thus understood in the *correct* way. In this type of interpretation, a pupil follows the educator as the one who knows the correct interpretation of the artwork and who will create such situations during the teaching process, which will enable the pupil to reach the same interpretation.

Constructivist interpretation, on the other hand, is based on the assumption that the interpretation of a subject is an individual process which is dependent on the visitor's preconceptions and his/her pre-understanding. Pupils reach into the art of work through their own discovering and they may reach not only the essentialist *correct* interpretation but also alternative interpretations. When interpreting in an autonomously-critical way, the emphasis is put on the subjective interpretation of the subject. However, the aim is not just to compare various approaches as in the previous type of interpretation, but to attain a more profound understanding and reflection of the broader, society-wide, ideological or political consequences that play a role in the interpretation of the artwork. (for more detail see Slavík, Škaloudová, 2008, p. 193)

The above-mentioned approaches reflect the shift which the field of art education has undergone. While in the past, critical judgments of an artwork were perceived as undesirable (see the view of Lichtwark, 1900), today the essentialist interpretation is seen as unsustainable. As Kesner (2005, p. 21) maintains, the fact that the meaning of an artwork is not a compact, pre-established entity but it is something which is being constituted only in the process of interpretation in which the subjectivity of a viewer and interpreter play a certain role, such as the original intention of the author does, is no longer just a programme of a radical poststructuralist wing but it is becoming a common starting point.

And thus we are approaching the main question of this chapter: In which conditions and to what extent can we perceive the subjective interpretation process in education as creative, and not only in the general purely intuitive understanding of this phenomenon but thoroughly with the intentional support of all (or the majority) elements which are considered to be the foundation of creativity – fluency, originality, elaboration, abstraction of titles and *open mind*? What form would such an interpretative task assume – what possibilities would it offer and what risks would it pose? The answers may be found in the presentation, analysis, and evaluation of such tasks.

The Application of Creative Principles in Interpretative Activities – Examples from Practice

The three following tasks which we are presenting in this chapter are focused on the interpretation of artworks and at the same time they stimulated the development of pupils in individual components of creativity which were introduced above. These include: fluency, originality, elaboration of thought, abstraction, and the ability to keep an *open mind*. The difference of these tasks from the typical ones of artistic etudes or artistic activities on a given subject, in which the principles of creative teaching in art education are traditionally implemented, is that these are interpretative activities, the aim of which is not only to develop creativity but to foster the relationship with art and the ability to understand. It is also important to add that in the context of the general education curriculum, activities of this type can be associated mainly with activities which monitor communicative effects which are often neglected in practice, regardless of their importance. (Šobáňová, 2011)

Even though the instructions of the following tasks resemble an invitation to a free and seemingly independent play, the aim of these tasks was identical with the aim of contemporary artistic-creative activities in education: 'Promote creativity in students through work based on their concerns and strengths, using authentic assessment, so that they have an opportunity to learn deep, cultural knowledge about the power of art and their power to communicate through it.' (Freedman, 2008, p. 46)

Creative Interpretation of an Ancient Artwork with the Subject of Eos with the Body of her Son Memnon

The first example of the application of creative principles is the interpretation of a figural decoration in an ancient Greek red-figure goblet (490-480 BC) with the motif of Eos with the Body of her Son Memnon (Fig. 1). The painting depicts the mythological story of Eos, the goddess of the dawn.[2]

The plan of the educational activity:

A group of pupils form pairs (by drawing lots).

Reproductions of the above described motif are distributed to each of the pairs who are subsequently invited to imitate the image briefly in a form of a live sculptural group.

This is followed by the presentation of each sculptural group and their photo documentation.

Pupils are invited to write down at least three alternative stories which briefly explain the image depicted on the goblet (the real meaning of which is still unknown to them).

Fig. 1. Creative interpretation of a figural decoration in an ancient Greek red-figure goblet (490-480 BC) with the motif of Eos with the Body of her Son Memnon. Taken from: ECO, Umberto, and Alastair McEWEN. 2004. On beauty. London: Secker & Warburg.

2 The myth says that Eos had two sons with her second husband Tithonus. One of them named Memnon lost his life during Trojan War when fighting with Achilles. Eos, torn with despair, brought the dead body of her son to Ethiopia (see the depiction on the goblet) and sheds tears of sorrow every morning. These tears materialise on the ground as dew.

This is followed by a collective presentation of selected stories in a circle – each pupils selects at least one of the three stories which he/she considers to be most interesting; the stories are not evaluated on the basis of being right or wrong but only on the basis of being original and relevant to the depicted motif.

We listen to them and give them non-evaluative feedback.

Here are some of the alternative stories which were produced by pupils. According to them, the painting depicts:

'A proud young man longs for the attention of angels who would admire his beautiful body and take him to heaven with them. Therefore he climbed on the roof of a cathedral and positioning himself in a graceful pose he pretends to be asleep. And indeed, an angel is taking him to heaven, but when finding out about the deceit, the young man is punished – he is thrown off the cathedral, expelled from heaven, banished, deprived of his beautiful body, etc.'

'A mother and her son, who is about to leave his native home. A mother is trying to prevent him from leaving. The son is struggling with her, eventually breaking free and running away.'

'A sleeping man who sees an angel in his dream, who warns him about a danger which is to happen the following day.'

'A fallen hero who, awarded with heaven for his merits and courage to risk his own life, is being carried there by an angel.'

Pupils select the most viable alternative and try to depict it in way to produce two drawings which together with the given reproduction form a triad of pillar moments of the story. Pupils can also select a story presented by their peers. Expressive tools are limited to black Chinese/Indian ink or markers and colour pencils of red and orange shades (the connection to red-figure motif).

The presentation of the drawings – an author repeats briefly the lineage of the narrative and explains the depicted moments, others comment on it.

The formulation of the concepts hidden in stories – more general human topics addressed in the presented stories are one by one put on a board. Pupils express them in words and write them on the board. After all topics are put on the board, pupils return to them and explain them in greater detail. The topics are related to everyday situations which pupils deal with or encounter. The concepts hidden in the stories of the pupils included mainly: arrogance, pride, the desire to own something which one does not deserve, beauty, legacy, warning, punishment, communication, sacrifice, death.

This is followed by returning to the reproduction and the revelation of the subject – the teacher briefly introduces the ancient myth about the goddess Eos and thus reveals the real meaning of the depiction. The following discussion fo-

cuses on who was the closest to the original story with their narratives and which elements refer to the original meaning of the depiction (a lifeless body – death) or which detract from it (wings – angel). Concepts hidden in the ancient myth are uncovered and compared with the concepts found by pupils. Also surprising parallels are discussed (a mother with her dead son – Marie and Jesus).

Creative Interpretation of Aubrey Beardsley's Illustration Depicting Salomé and John the Baptist

Another interpretation of similar instruction focuses on the illustration by Aubrey Beardsley *Salomé and John the Baptist* from1901, (see Fig. 2).

Every pupil receives a reproduction with an illustration for a theatre play by Oscar Wilde[3] and using the *Travelling Coat of the Magician Vigo* they travel into the picture, where they stay for about two minutes, and observe carefully what is happening, who is present in the picture, where the characters are, what else can be seen in the picture apart from the frame.

Pupils are invited again to write down 3 alternative stories which would briefly explain the illustration.

This is followed by a collective presentation of selected stories in a circle. According to them the picture depicts:

'Two women, one of them, domineering and proud, speaks sharply to the other one (probably a servant) and commands her to carry out a certain task.'

'Two friends who are getting ready for a fancy dress party and are commenting on each other's dresses.'

'Two women, one of whom was caught into the tendrils of a dangerous plant, are both talking with much enthusiasm without noticing the imminent danger.'

'A girl who wanted to pick a flower of a rare plant out of her ignorance,

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3 It is the drama about the princess Salome inspired by the story from the New Testament about Salome and the execution of John the Baptist (here Jochanaan). A prophet criticises Herod the emperor and his wife Herodias for adultery. Salome passionately falls in love with the prophet and longs to kiss him. The ascetic prophet refuses the kiss. A desperate centurion of the bodyguards, who is in love with Salome, cannot bear the agony of unrequited love and takes his own life. Herod comes on the scene, the stepfather of Salome and asks her to amuse him with her dance. She refuses. Upon his promise to give her whatever she wishes for her dance, she agrees and makes him seal the deal by taking an oath. Salome dances for him with her female slaves and speaks her cruel wish: she wishes to have the head of Jochanaan brought to her on a silver tray. The horrified emperor refuses to fulfil her wish but Salome insists, being encouraged by his wife Herodias. Desperate Herod is forced by his oath to keep his promise and has the unfortunate prophet beheaded. Salome receives the head and kisses it passionately. Disgusted Herod has Salome also beheaded.

and the protector of the flower who prevented the girl from the act, and is about to punish her for her impudence.'

'A proud girl who sets her mind on getting a flower of a magical and rare plant. Ignoring the fact that this was not allowed, she picks the flower and is punished by a supernatural being that dwells inside the flower. She is thrown into a desert where she is to grow a new flower from one single seed.'

Fig. 2. Illustration by Aubrey Beardsley *Salomé and John the Baptist* from 1901. Taken from: ECO, Umberto, and Alastair McEWEN. 2004. On beauty. London: Secker & Warburg.

Participant's creative interpretation of the illustration by Aubrey Beardsley *Salomé and John the Baptist* from 1901.

Pupils select the most viable alternative and try to illustrate it. Expressive tools are limited to black Chinese/Indian ink. All the typical Beardsley's traits are briefly summarised in the Art Nouveau style of depiction (stylisation, ornaments, contrast of white and black areas) and pupils are asked to use it.

This is followed by the presentation of pupils' drawings and the formulation of hidden concepts in the stories. The concepts of pupils' stories: violation of the ban, pride, greed, punishment, redemption, danger.

This is followed by returning to the reproduction and the revelation of the subject – the teacher briefly introduces the author and the theatre play by O. Wilde which the illustrations depict. The teacher shows another illustration in which Salome and the head of John the Baptist are depicted, and reads an excerpt from the play in which Salome finally kisses John's lips and declaims: 'Now I have kissed your lips, Jochanaan, I have kissed your lips. There was a bitter taste on your lips, it was the taste of blood, was it the taste of love? They say that love is bitter – but that matters no longer, matters no longer, I have kissed your lips, Jochanaan, I have kissed your lips.'

The following discussion focuses on who was the closest to the original story with their interpretation and which elements refer to the original meaning of the depiction (the clothing of the princess, her lips, John's rejecting attitude) or which detract from it (excessive stylisation of the male figure, resembling a woman, the attention of the author focused on the floral decoration). Concepts hidden in the story about Salome are denominated and defined; Wilde's play is set in the context of the New Testament story about John the Baptist. Basic relationships between the main characters of the events from the New Testament are explained, which is what makes them the most popular subjects (often unclear to pupils) in visual arts.

Creative Interpretation of Caspar David Friedrich's Painting: The Sea of Ice

The third interpretation task which is presented here as an example of a lesson focused on the cultivating of creativity and imagination is based on the romantic painting by Caspar David Friedrich *The Sea of Ice* from 1824 (see Fig. 3). As opposed to the previous works, a narrative element or storyline is not present in this work; the main motifs of the painting are masses of ice and the less visible almost invisible wreck of a boat underneath oversized sheets of ice/iceberg.

The plan of an educational activity:

Pupils are asked to view the reproduction of the painting and to think about the creatures that could inhabit this glacial land.

Their task is to write down and elaborate at least on three ideas.

This is followed by a collective presentation in a circle – each pupil selects at least one story which he/she subsequently develops in the following part of the lesson. Based on the instructions of the task, it is not possible to evaluate the stories on the basis of being true or false, but on the basis of being original, resourceful, imaginative or humorous. We listen to the stories and pupils give each other feedback.

Here are some of the ideas which pupils worked with. According to them, the glacial land is inhabited by:

    a) 'a drunk stuffed rabbit, who lives in his den under an iceberg and plays cards,'

    b) 'creatures called snowpuffs who like to stick on the soles or paws of other creatures who are passing by and they make the unforgettable crispy sound of snow,'

    c) 'a wild eagle and a bear,'

    d) 'enormous remoras whose shields people mistake for sheets of ice,'

    e) 'tiny creatures hidden under icebergs who illuminate at night.'

Fig. 3. Participant's creative interpretation of the romantic painting by Caspar David Friedrich *The Sea of Ice* from 1824.

Pupils select the most viable story and develop it into the form of a painting.

Expressive tools: dry pastel.

Presentation of pupils' paintings – each author briefly repeats the storyline and explains the depicted moments, others comment on it.

Considering the fact that some of the stories were humorous, the formulation of the concepts hidden in the stories had a different, less serious form. Even so, more general topics that were inspired by Friedrich's painting were put on

the board and discussed (e.g. symbolic meanings of landscape, spiritualised nature, the triviality of human beings in comparison to the power of nature, shelter, death, secret, the contrast of beauty and the lethality of the glacial landscape).

Conclusions

The presented activities certainly address most of the aspects which we used in the introductory part of this chapter to define creativity. The ability to produce a number of relevant ideas, fluency, was employed when thinking about alternative stories and focusing on producing as many as possible in a short period of time. The ability to produce non-conventional ideas, to be original was perceived in the singularity of the stories. The ideas were developed when details of the story and their detailed visual adaptation were produced. The moment of abstracting came in the stage in which pupils were moving away from individual details and were moving towards a generalisation of issues which their characters deal with or which are *behind the story*. Being open to other stimuli was demonstrated when pupils decided to select and work with the story of their peers, even though they were not the authors of the idea.[4]

The given form of interpretation was well accepted by the pupils and bore a lot of important moments. However, it is not a model which does not have any weak points, and this gives rise to many important questions. Is creativity really desirable in the process of interpretation of an artwork? Is it not the process of decoding the meaning which was put into the work by its author that is the real aim of this activity? How important is *the truth* about the subject of the work anyhow? How often do we understand *correctly* the influx of images around us, and is it even possible to understand them *correctly*? Isn't the process of producing free alternative stories distracting pupils from more adequate interpretation? Isn't the important aim of art teaching, which is to transfer cultural content communicated by artworks to pupils, being overshadowed? Is there no danger of pupils remembering the *false* interpretation? Can *false* interpretation have an educational effect? If so, what is it?

Based not only on positive experience with particular activities presented in this chapter, but also on a long-term educational practice and research activities into art and museum teaching, we are certain, that the educational effect of such interpretative activities far exceeds the risks. Some of the otherwise not easily produced effects are mainly the removing of barriers in the relationship with art, the internalisation of an artwork (the art concerns ME personally) and the ability to experiment when working with it. A positive relationship with art is being devel-

oped and in general terms, pupils are becoming aware of its symbolic character and the meanings attached to particular works. At the same time, pupils use and train their divergent thinking, as well as creativity, imagination and the ability to formulate their own thoughts. Such activities cannot do without functional and enthusiastic communication among pupils and between pupils and a teacher which contributes to the positive climate of the group (the ideas of everybody are valuable and equally respected). Last but not least, this type of interpretation also employs a participative approach to education which is so desirable today; pupils themselves co-create the content of teaching (they are the authors and *masters* of their stories) which makes them personally interested in their development. Furthermore, interpretation based on a creative approach and free development of meanings seems to be the only viable approach when interpreting works of a non-narrative or non-figural nature.

The creative character of art teaching and its activity-focused lessons are an important argument which traditionally defends the beneficial effects of art education. The chapter has clarified the way in which creativity is understood today, and has proven that creativity can be employed also when working with an artwork, which means, not only during the practical artistic activities. However, purpose is the most important aspect of every creative activity in art education: it is not the production of a creative labour force (although benefits can be expected also in this matter), 'creative teaching is teaching for meaning, that emphasizes concepts as well as skills of analysis, critique, and synthesis in expressive art making, writing, and speaking. It helps students to understand the importance of art in their lives and relates this knowledge to other modes of communication.' (Freedman, 2008, p. 43)

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4 In the context of our examples, it was the story of a proud young man, or an impudent girl picking a rare flower which was the most popular among pupils.

EXPRESSIVE

The chapter entitled 'Art Creation as a Way to Learning in Art Education' reflects on the expressive element in art education and deals with expressive works as a subject of research and theory in art education in the context of other expressive fields of study. The aim of the chapter is to reach a broader didactic generalisation which allows us to think about interdisciplinary relationships, be it among various approaches in the field of expressive disciplines or in relation to other educational areas. The argument of the text is based on the assumption that, during the process of solving a creative task, pupils construct the content of their learning as a tool with which to develop their dispositions. Explanations are derived from the theory of concept integration (Turner & Fauconier, 2002) and from Goodman's analytical approach to expressive symbolisation.

The following chapter, 'The Role of Expressivity in the Artistic Expression of Children and the Youth', deals with selected aspects of the contemporary situation of artistic expression of children, the youth, and students inside and outside of school. We focus on the issue of the prevailing analogy between the artistic expression of artists and children, on the analysis of the role of expressivity and sociability, we address the application of creative language in expression and communication, and we also attempt to justify the timeless meaning of expressive art expressions in art teaching. The chapter also deals with the issue of overlapping artistic and mundane expressions which are at the intersection of art, communication, culture, and education in the context of contemporary art-educational projects.

Art Creation as a Way to Learning in Art Education

Jan Slavík

Art education repeatedly forms various reasons to justify its inclusion in the curriculum of general education. But it does stand alone in this quest; it is one of the society-wide traits typical for general education subjects which are based on creative activity. A creative work is fundamentally considered to be *unlearnable* or even *impossible to teach* and that is why the inclusion of such subjects in education may be subjected to questioning from the very beginning. Already Kant (2007, p. 138) reflected on the fact that while the steps a scientist had to take 'were such as he could make intuitively evident and plain to follow, not only for himself but for everyone else', an artist or genius 'cannot show how his ideas, so rich at once in fantasy and thought, enter and assemble themselves in his brain, for the good reason that he does not himself know, and so cannot teach others.'

The quotation suggests that the issue of art production 'not being able to be taught' comes from the *absolutisation of originality*, in other words, from the unilateral emphasis on a creative expression being singular and irreproducible. As Bodenová goes on to explain, extreme adherence to the originality and the singularity of art production leads to the absence of any continuity and therefore makes the assumption that a creative act begins *from zero* (Bodenová, 2004, p. 11): an art production starts from nothing (an ancient thesis of *creatio ex nihilo*). This view has a rational base in practical experience: discoveries come into existence often as results of a sudden vision, an insight which is not formed by a gradual derivation. However, the fact that every new insight was preceded by a gradual and painstaking development of experience and knowledge, which made the insight possible, often passes unnoticed.

A unilateral approach to creation as an *up-rush of geniality* without taking into consideration the work which has been invested in it, is not only incorrect, but even harmful for the educational understanding of the process of creation. Even so, it is not very clear from a superficial point of view, the issue of art production/creation being impossible to teach has a negative impact for its inclusion in education, because it easily turns into two programme extremes in terms of curriculum: 1) to resign from the creative element of the field of study and to focus only on teaching about significant works (historiography), 2) to resign from the guidance given by art production/creation and to limit ourselves to the craft of creation, i.e. to learn technical methods for creating. (cf. Slavík, 2011, pp. 207–208) In our national education, the first extreme is typical for literary education. As Hník (2012, p. 138) maintains, the contemporary Czech literary education is dominated by the teacher's lecture on a given work, and an individual students' approach to the work is marginalised: instead of discovering the artwork, we are witnessing the discovery of the artwork. The second extreme is typical for visual or musical education. It has been given the title of *technicising* in art education: the aim of the education is to master the technical methods while disregarding the broader context or the efforts to make visually valuable works. (cf. Roeselová, 1996, p. 12; Dytrtová a Hajdušková, 2010) Currently, the tendency to technicise does not only involve traditional handmade creations but also ICT technologies which have a seductive effect on us to admire the method itself without considering the deeper meaning of the works. (cf. Maruška, 2009; Slavík and Lukavský, 2012)

If we are not open to accepting either of the extremes, there is another solution which, following Goodman's tradition, is referred to as creation as a way to learning. In terms of education, this concept relates to the process of understanding art creation as a means to discovering and to learning. Goodman's (1988a, p. 36) reasoning is based on the assumption that the process of learning requires the making of artefacts which symbolise the phenomenon which is being discovered by its content and structure. In other words: just as we cannot learn about a tree or a cube without describing it, we cannot learn anything about the way we see them without drawing them. Given this point of view, visual expression gains validity in education by being equal to other ways of human discovering. This surely is not revolutionary, after all the tradition of art education has been working with this concept in various ways for the past decades (H. Read, G. Otto), and has been recently confirmed by such approaches which consider visual expression to be a specific type of research (arts based research, arts led research, artography, etc.).

The problem is that it is difficult to justify and to explain in greater depth the process of making as a way of learning. Justification is demanding in terms of defining conceptual frameworks and the precision of interpretation, when expecting it to be useful for didactical thinking about teaching practice or for the purposes of empirical research. I particularly emphasise didactical thinking, and I differentiate it from methodological thinking. A methodological text is limited to the interpretation of the assignment of tasks for pupils and the description of pupils' and teachers' solutions. In contrast, the didactic text aims at such a level of generalization, in order to be able to compare various fields of study with each other with the support provided by common teaching theories and shared terminology. However, a didactic text should also reach a level of theoretic generalisation that it could be applicable in a deeper analysis of real situations of practice.

This means that didactic concepts are to differentiate, to structure, and to explain specific didactic phenomena in educational practice. By means of its rigorous empirical anchoring – by the explication of practice – the didactic text should differ from normative texts (curricular programme, methodological instruction if necessary). (cf. Šobáňová, 2012, pp. 407–409)

This study aims to didactically explain some fundamental reasons and contexts that allow one to understand the process of artistic creation as a way of learning. The theoretical starting point of reasoning is artphiletical (of artphiletics) approach. Artphiletics was developed as a programme response to a request justifying the quality of educational practices. From its inception in the mid 1990s, it has been designed as a conceptual and methodological framework for the *reflective practice of expressive fields of education*, i.e. for the didactic generalising of knowledge that these fields receive in their school or after-school practice. (Slavík, 1997, 2001; Slavík and Wawrosz, 2004) Essentially, it is to be both art and science, i.e. an approach that allows us to share rational cognition, but with respect to the subjective experience. (Slavík, 1997, p. 13) Artphiletics is aimed at didactic interpretation (in the context of theory, research) and the management (in the context of practice) of expressive making processes used in learning and self-discovery. The conceptual approach of artphiletics is predominantly analytical and constructivist. This means that it is based on analytical interpretation and a conceptual generalization of practical knowledge, and it relies on dialogue as a key tool for teaching and learning. Just as every frame of thought, artphiletics is defined and limited by this aspect. This means that it enables the explication of a particular type, while neglecting others. The following interpretation has been conceived in terms of artphiletics.

A Model of Educational Setting for Creation

Every didactic interpretation, also in the artphiletics, is based on the assumption that pupils have something to learn in the process of education. The teacher is obliged by thier profession to help pupils learn *something (specific)* rather than *nothing* or *anything*. This is common to all fields of study, i.e. also for art education. Therefore, it is desirable to have a term that answers the general question of what pupils learn or can learn. In didactics or in the theories of curriculum, this term is referred to as *content*. (Janík, 2009, p. 138) *Content* refers to specialisation – intention – of education in what the pupil is to learn. In this sense, the content includes everything that pupils can remember (including the memory of body, e.g. in psychomotor activity), realise, and share in an activity or communication. (Slavík, 1997, p. 104) Even creation, whether in terms of the process or the resulting artefact has content – otherwise it could not be considered to be creation.

Content identifies a creative work as the work of its kind and determines its social and cultural functions and values. A creative work without content is a contradiction – an artwork devoid of content cannot be an artwork.

Pupils learn through their activities with the content. Reading, writing, arithmetic, drawing, technical drawing, running a hundred meters – these are all activities that have specific content and are accompanied by learning in accordance with the teachings of Comenius' famous statement that 'doing is learnt by doing'. The content, however, during the process of a certain activity transforms and takes a variety of forms, at least when it transforms from a covert form in the memory and dispositions of a pupil to the obvious communication and content sharing between different entities. These processes which change the form of the content, but more or less retain its identity, are generally referred to as content transformation. If we emphasize that *content transformation* is part of a deliberate and systematic learning, we talk about *didactic content transformation*. (Janík, 2009, p. 139; Slavík and Janík, 2012)

Considering the above-mentioned aspects, artistic creation represents one of the significant forms of educational content transformation, assuming that pupils learn something through it and that it may have cognitive benefits. For this belief to make sense and be practically applicable, it is important to effectively answer the question of what such learning looks like. In seeking the answer we use the simplest, and by the modernist art tradition often condemned, situations when young children learn to draw something by simply imitating instructional drawings. The *big* art refers to an analogy of this activity as copying and it had been one of the prominent methods of educating future artists for a long period of time, at least since the Renaissance to the early modernism. This type of activity is generally named as *reproduction*.

The imaginary counterpart is the opposite of reproduction: *innovation*. Perfectly innovative work should be original to such extent as not to repeat anything that could be referred to as its predecessor. However, this requirement is not feasible, because this complete separation from all previous work would render the work as an unrecognizable work of its kind. Therefore, innovation is never absolute in practice – there is always some trace, some type of connection to a group of related works. Kulka (2004, p. 101) notes that innovation is a complex relationship between the work and the relevant class of pre-existing works. He thusly points to the fact that creation is always associated in some way with related works from the past in terms of content.

All works on the imaginary axis between reproduction and innovation can therefore be created in terms of content or interpreted only because it is possible to place them in the appropriate context created by the previous cultural tradition. Although they react critically to it, or even refuse it, this context can be found

and interpreted in every work. Only on the basis of this can the *value* of the work be recognized and explained. Based on this reasoning, another imaginary axis appears forming a second dimension to the cultural field of the work: an axis of values. One of its ends, as mentioned above, consists of real creative works embedded in the historical development of culture, whose creative value can be judged on a large scale between reproduction and innovation.

On the other end of the axis of values must logically be the author – the creator of the work. It is a natural assumption that any innovative and valuable work is the product of a creative entity – the author of the work. In the most general sense, it is possible to perceive the line of values as the dependence of material substance of creation (which can be seen in individual artefacts) on the ideological and spiritual potency of a person as a creative and productive being.

If we think about creation in terms of didactics, i.e. with regard to the deliberate development of pupils' dispositions, we should perceive a creative process as a movement in the area of personal, social, and cultural opportunities, with which a pupil can work. So far we have defined this area by two dimensions: an innovation axis and a value axis. Therefore, what is missing is a third dimension. This dimension is derived here from the need *to understand how the author creates and organizes content in the work*. Teachers should inspire in pupils such a way of thinking and such a way of activity, which is analogous to the creative process in the relevant area of the big culture. What is common here are *the general principles of creative thinking*. These represent the anthropological foundation of the pupils' activities as well as expert activities of creators of big art. Fauconnier and Turner (2002) in relation to a number of other authors, especially Lakoff and Johnson (1980), propose a unifying term to describe the key principle of creative thinking: *conceptual integration* (*conceptual blending*). We use this term here to relate to the imaginary third dimension of cultural space. Conceptual integration, as pointed out by Fauconnier and Turner (2002, p. 28, etc.), does not only concern linguistically approached concepts, but it also includes all types of meaning-making human activities.

Conceptual integration is the general principle of the metaphorical (symbolic) formation of meaning based on meaningful connections (*blending*) of concepts from different content domains through an innovative interpretative framework. (comp. Fauconnier and Turner, 2002, p. 17; Goodman, 1988b) In the metaphorical principle of conceptual integration, it is the transfer and comparison of meanings X and Y from different areas of experience. This produces a comprehensive allocation of the X which becomes Y – *seeing X as Y*.[5] Conceptual integration requires the author's imagination and the ability to be aware of the identity of the

5 According to Mácha, the metaphor of X is Y does not represent a solely objective state of affairs (it is not a proposition related to external relations), but above all a subjective organization between the meanings of X and Y. (Mácha, 2009, p. 148)

content even in changing forms. Through imagination, the meanings of X and Y are formed in the newly organized structure and a new or innovative identity is created. It is important that this new identity in itself still maintains the contexts of both previously distinct meanings, and thereby goes beyond meanings deeply-rooted in everyday speech or in routine imaging; it is *alive* by maintaining oscillation between different content domains. (cf. Slavík and Lukavský, 2012, pp. 85–86)
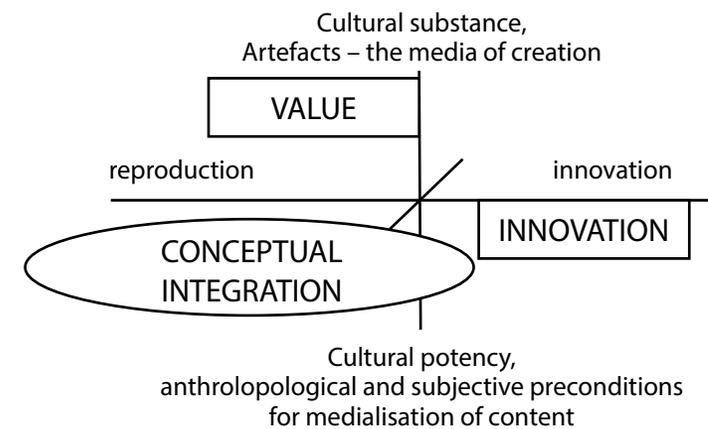

Fig. 1. A diagram of key dimension of a creative process perceived as a way to learning

Fig. 1 illustrates the above-mentioned mental model of the dimensions of the creative process focused on pupils' learning. The vertical axis in the diagram corresponds to the requirement for cultural value of a pupil's work, i.e. to the requirement to consider the work in relation to the cultural context. Upwards, the specific requirements for domain specific correlation between pupils' creation to the cognition of visual culture, in the opposite direction the emphasis on domain-unspecific general requirements for developing creativity (originality, fluency, flexibility, etc.) increases. In practice, this means that the design and assessment of the role of art *from the top* is based on the knowledge of cultural conditions and expert performances in the field, while the approach *from the bottom* first takes into account the pupil's (generally anthropological) preconditions for expressive creation. It is therefore based on the knowledge of the creative performances of authors appropriate to that age and those conditions. (Slavík and Lukavský, 2012, p. 87)

The horizontal axis of the diagram corresponds to the requirements for innovation in contrast with the need to teach what has already gained a status of value in the culture and thus belongs to the reproduced content. In practice, this means that the design and assessment of a task is *from the left* based on cherished and recog-

nized values, the achievement of which is the subject of training. When designing and assessing the task *from the right* the requirement for originality and the discovering of something new is underlined. (Slavík and Lukavský, 2012, p. 87)

The deep axis of the diagram, the third dimension, represents the dynamics of conceptual integration. During conceptual integration, comparisons and selective syntheses of hitherto separate elements on experience are conducted on the basis of blending different kinds of content. A pupil must therefore navigate between various components of their experience, he/she must connect them with new knowledge leading towards a fruitful synthesis of knowledge. The third dimension of creative space reflects a diverse mix of traditional and deep-rooted, or just casually known and conjectural forms of content, on the basis of which pupils shape their work. All the while pupils learn to symbolize the content of their experience, and both positive and negative heuristics of their formation. This means that they learn not only what is *possible*, or, accepted and valuable, but also what is impossible or not accepted, less valuable, or, risky.

Expression and Expressivity – Concepts for the Justification of Educational Quality in Art Education

The model of creative space is a mainstay for thinking and discussing the issue of what content and what principles pupils use when creating their works. The main dynamic core of the model is its conceptual integration – the process symptomatic to metaphorical thinking. Fauconnier's and Turner's theory of conceptual integration discusses the essence of creation, but it does not explain the specificity of creation in art fields of study. This specificity is represented here by the term *expression*. The author of this study suggests the term to be used as an attribute of the whole educational area and its individual fields of study: expressive educational fields of study. (Slavík, 2011) The reason is that according to Goodman's understanding of the concept of expression, it refers to the aspect which makes these disciplines special and different in the educational system but also to the aspects which these disciplines share with other educational fields of study. A common conceptual framework that meets both of these requirements, are the categories of *reference*, and *symbolization*. (cf. Goodman, 1988b) The following text firstly describes such an understanding of expression in brief, and consequently, it points out the connection with the above described model of creative space.

Expression is included in the area of *reference*, among the main methods of *symbolization*, i.e. those creative processes that *mediate content* and whose symptoms are attributed *meanings*. In this context, expression can have a different value or quality because the meanings that are attributed to it can be considered to be more or less beneficial (revealing, inspirational, rich, etc.). Attributing meanings

generally occurs in three key ways that are complementary and can all be applied to a single artefact at once or just one of them. Goodman (1988b) refers to them as *denotation, exemplification*, and *expression*.

Denotation means to refer in the direction from the identifying to the identified phenomenon. E.g. the phrase *grey colour* denotes all objects of grey colour, the word *dog* denotes all the breeds of the species. *Exemplification* denotes in the opposite direction from the denoted, and not to the denoted (Goodman, 1988b): the object itself selectively demonstrates those qualities that are conveyed in its meaning. This means that it is a *sample* of certain properties. E.g. a picture painted in mostly grey colours exemplifies greyness and is denoted by the predicate *grey*, a drawing of a dog exemplifies the shape of a body typical for dogs and is denoted by the predicate *dog*.

Expression is the reference, which in accordance with exemplification, refers by means of the demonstration of an example or sample. Goodman (1988b), however, reserves the concept of *expression* only for such exemplification, which refers metaphorically, figuratively, *like*. E.g. a factory building with smouldering chimneys is the exemplification of its production function – which is demonstrated literally. But what we call *entrepreneurial spirit* or *technological civilization* is exemplified only figuratively, in a similar way as when we talk about a grey picture as being sad. (cf. Goodman and Elgin, 1988) A picture painted in grey colours literally exemplifies greyness, but metaphorically expresses sadness. A musical expression can literally exemplify monotony and slowness and thus metaphorically express feelings such as fatigue. And so on.

Expression is therefore exemplification in the sense that a symbol itself owns and demonstrates a certain quality. This means that the property that the symbol refers to belongs or is attributed to the artefact which symbolises it. But it is an ownership acquired by means of a metaphorical shift – by the process of blending the contents of two originally distinct domains of experience. A grey canvas in itself cannot be – literally – sad, but we can figuratively attribute sadness to it through metaphorical shift. Thereby expression enables us to express subjective content through an artefact. It shows the external sensory form through exemplification and also some kind of interiorized attitude or way of understanding the content through a metaphorical shift between two content frameworks or schemes. This principle is called metaphorical exemplification – it is the demonstration of a sample of a certain state, expression or behaviour, not literally, but through a shift into the fictional dimension, the dimension of *like*.

An actor, who acts a grieving character on the stage, is not literally sad, but displays sadness expressively – he/she becomes a real *metaphor* for sadness. (cf. Summers, 1991, 249) 'Expression is not a causal consequence of an experienced situation, but its figurative presentation'. (Goodman and Elgin, 1988, p. 43) For

example bitter tears as a sign of real sadness is not, in Goodman's understanding, its expressive manifestation, because it is only a causal consequence of the state of the mind. If the expression was only causally conditioned, the actor would not have any other deliberately applicable alternative – he/she could not, therefore, *try different variations* of expression and *compare their quality*. These two aspects – of designing alternatives and comparing their quality – are key in expression and essential in terms of education.

While evocation is involuntary, its promotion to expression assumes the ability of the subject to consciously separate their internal state from the external appearance of the image and to try its alternatives. (cf. Kulka, 1989) Therefore, expression is not a *discharge of emotions* – it is a socio-cultural construct, the outcome of the process of learning. In the history of culture, expression has developed as a special way in which one can express and convey complex content through a figurative approach. Expression allows one to understand the content of a subjective experience and express it in a form that is understandable to other people. Therefore, it is possible to generalise and interpret the content of expression.

An actor on the stage shows (exemplifies) certain facial expressions and certain gestures in such a way that a well-informed viewer interprets them as the actor's way of performing sadness. Therefore, the viewer does not understand the actor's expression literally, but as a real metaphor – as an expressive image. Culturally and socially *incorrect* alternatives to the viewer's position would be considered an *underdistanced* interpretation of Kriss's *naive viewer* who would see in the actor's cry a real sadness, i.e. the exemplification of mourning, and would run to the stage to try to comfort the actor. Or, on the other hand, an excessive psychological distance (*overdistanced viewer*), in which the viewer would not be touched by the actor's performance at all.

Another form of expressions are called *ergodic literature* – cybertext (cf. Aarseth, 1997, 2001; in ancient Greek *ergon* refers to *work* and *hodos* to *path*, therefore *work through a path*). Examples of these are interactive computer games: adventures, strategies, *shoot-em-ups,* and others. These are characterised by a specific level of psychological distance associated with active participation in creating particular aspects of the perceived work.

Based on the foregoing interpretation, it is established that the connecting point between the above-described educational model of creation and expression is conceptual integration, i.e. a key procedure of metaphorical or figurative thinking. It is essential that through exemplification a metaphorical expression develops preconditions for the personal engagement of the viewer and for the mediation of the content by means of simulation. This process, which has been described by the author previously (Slavík, 2009, 2011), will be for the purposes of this chapter addressed only briefly.

As explained by Currie and Ravenscroft (2002, p. 60), an important precondition for human socialization is the ability to predict the behaviour of others on the basis of precise estimates, if possible – hypotheses – of their mental state and its consequences for their actions. To do this it is necessary to imagine ourselves *in the shoes* of another person. This idea, however, must be separated from the immediate personal experience and exposed to the focus of attention. The path which leads to this objective is expression. In this sense, we can talk about it as a creative simulation in which a subject can express subjectively urgent content, yet with a distance, with the necessary extent of psychological distance. Thereby it is possible to perceive the content of experiences which are connected to sensory perception and which are emotionally charged.

The separation of the internal state from its appearance is based on the concept; which distinguishes, but also semantically connects the content of experience with expression – i.e. with its figurative expression. This allows one to compare different variants of experience with different variants of external representation of the content. Once again, we can appeal to the common experience of expressive creation when selecting and searching for the best variant which is to be in line with both the demands on the external appearance, and the expected experience. For example, the quest for the best colour for a specific point in the colour image composition, the quest for the most fitting tone in the appropriate moment to a musical piece, the comparison of various styles of dresses from the same material.

Through creative expression, we can apply our previously acquired experiences in the process of creation. We can assume various level of distance towards engaging with them, simulate experiential content and show it metaphorically as a complex expressive image. In this way, we can discover images of our own content in others, and vice versa, we can perceive the conduct of other as the manifestation of our own content, because they learn to attribute to them a common meaning through expressive activities.

Based on the above, it is possible to explain and evaluate specific manifestations of expressive works. The interpretive approach of expression allows us to understand the deep-rooted patterns of behaviour and to subject them to experimentation in order to examine them further. This is the usual cultural method by which expressive activities contribute to social reflection on the current existence of the given time. Using this strategy, Bourriaud interprets the objectives of contemporary art of post-production: post-production artists use common scenarios of communal discourse and work with them in such a way that they create different narrative lines, alternate fictional stories that resemble artfully distorted mirrors: employing those forms which escape our perception as they became our inherent part, they offer us an unusual point of view as well as the chance to enjoy different vistas or passages through reality. (Bourriaud, 2010) In other words,

through expressive tasks we can experience objects in an experimental way, personally, and from the position of first-person, to reflect, and to critically consider involuntary processes that construct scripts for our shared existence.

In accordance with other types of creation, criteria for the evaluation of expression require a conceptual framework for evaluation. Expressive displays of history in culture have been created in the conceptual framework, and have been changed in accordance with the relevant social discourse. (Jagodzinski, 2008) Therefore, we can refer to *expressivity* as a general psycho-socio-cultural phenomenon or a factor, which creates the context for the interpretation of expression. (Nohavová and Slavík, 2012) The various phenomena and expressions in the interpretative context of expressivity are perceived in a special way and require a specific interpretation by means of a metaphor for human existence, as images of a human being and a summary of how human perception reflects on things. (Ricoeur, 1993) This is how a *thing* becomes an artwork which can be interpreted, e.g. a sound becomes music and a movement becomes a dance or dramatic gesture. The term *expressivity* therefore refers to cultural conceptual framework, without which it is impossible to interpret expression, because it is only on the basis of the framework that an expression can be recognized.

With the support from foregoing explanation, the whole area of expressivity can formulate four categories or attributes that characterize the specificity of expression, but they also point to its general aspects common to all types of reference. Categories, as stated by Slavík (2011, p. 223), are complementary and they overlap in many respects; they can be applied in various combinations in practice.

– **Intentional Attitude**

The expression conveys the content and therefore it has intention, and it expresses some intentional stance. Hence the possibility of differentiating more and less fitting interpretations or successful and less successful (re)constructions of the content of an expressive work.

– **Symbolicalness**

Expression is a kind of symbolization because an expressive work has the character of a metaphor, which can be understood and determined by the meanings of its mental effect. The determination of the meaning is contextual: it consists of determining the circumstances where two terms have the same meaning. (Quine, 1999) The relative freedom of the relationship between expression and meaning in conjunction with the metaphorical nature of expression admits intersubjective variants and raises interpretative variance.

The relative freedom of the relationship between manifestation/expression and meaning in the expression also implies the opportunity of taking a varying degree of psychological distance in the space between *underdistancing* and *overdistancing*.

– **Fictionality**

Expression establishes metaphoric modality of *like* and generates a fictional entity and fictional worlds. Hence the possibility of mutual interference and interchanging of fictional and descriptive bodies of knowledge (cf. Deleuze's and Baudrillard's term *simulacrum*).

– **Aesthetic quality of experience**

An expressive synthesis of sensory and emotional experience with denotative meanings generates a specific type of experience – an aesthetic experience. An aesthetic experience can be characterized by its individual symptoms (Goodman, 1988a; Zuska, 2001; Goodman and Elgin, 1988, p. 42):

1) A special attention to the arrangement of forms (based on the nature of exemplification).
2) Reflective movement of the viewer between under-distance and over-distance (based on the nature of expression).
3) The *density* of the structure of expression (i.e. syntactic density) and the structure of potential meanings (semantic density); a slight change in the structure can have great consequences for the determination of the meaning or value of an expressive object.
4) Multiple and versatile reference – allusion: a symbol performs multiple functions simultaneously and mediates content indirectly through several levels of reference.

Conclusion

The model of an educational space of creation leaning on Fauconnier's and Turner's theory of conceptual integration and Goodman's concept of expression is to serve as a general conceptual framework for the interpretation or research into pupil's artistic creation perceived as a way of learning. Finding support in it, the learning process through creation in the context of *understanding and communication*, which not only characterizes the world in order to share it, but also creates and transforms it into a certain form, can be shown and explained. The general ideological basis for the understanding of creation as a method of symbolization and as a way of learning is based on the process of expressive construction and reflective verification of meanings in accordance with culturally indoctrinated rules, coupled with personal innovations.

As explained by Goodman (1988a, p. 22), '…knowing is as much remaking as reporting [on the world] … Discovering laws involves drafting them. Recognizing patterns is very much a matter of inventing and imposing them. Comprehension and creation go on together.' From this perspective, any creative work is a part in a chain of transformations between the material and ideal existence of content, and

between its subjective and intersubjective understanding in the collective field of creation. The subjective and material aspect of creation would lose its meaning if it were not integrated into the public symbolic space of intersubjective communication and sharing, if it did not have to deal with the difficulties of *mediation, communication* and *misunderstanding* in joint activities. The demands on the nature and mode of social efficiency of the work and the verification of its credibility, or, the values of its cultural application play key roles. Also teachers are most interested in these aspects.

The vertical axis of the model – spread out between the subject and cultural artefacts – illustrates the indivisible clasp of two main approaches to the educational process: the focus on *the pupil (anthropological approach)*, and the focus on *the cultural area or field of study (culturological approach)*. When focusing on the pupil, it is important to take into account the general anthropological dispositions, including their ontogenesis, and therefore it is closer to the psychology of art, aesthetics, and art theory in the context of art education. Focusing on the field of study highlights the historical cultural dimension of educational content, and it is closer to art history and art criticism.
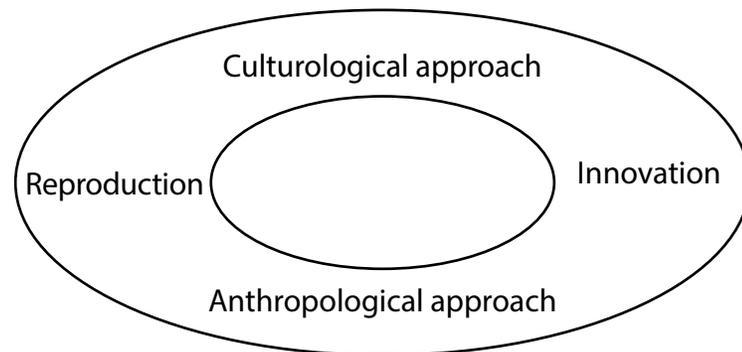

Fig. 2. The vicious circle of anthropological and culturological approaches in relation to reproductive and innovative components of creation

In reality, the relationship between these two aspects is caught in a vicious circle resembling the proverbial Ouroboros eating its own tail, as shown in Fig. 10. Equally caught in a vicious circle is the axis between reproduction and innovation. This suggests that the model presented here has a socio-professional outcome, because it shows that the differences between opposite approaches to creation are relativised by their dialectic, i.e. their necessity to coexist together and at the same time.

Expression served as a central category harbouring the frame of reasoning. It was interpreted as a special way of reference and symbolization, which is a

common subject matter of research and theoretical studies in the didactics of expressive disciplines. But it is not reserved only for them. The interpretation was associated with the effort to introduce expression as part of the general issue of symbolic mediation of content between people, and therefore as a natural part of didactic content transformation, in which research and theoretical topics of all field didactics can integrate. (Slavík, 2011) Based on the key characteristics of expressive content transformation presented here, we see what pupils could or should be taught in expressive fields of study: what content and activities they should develop and what obstacles they can encounter while doing so, what their weak points could be and where the educational guidance and assistance from teachers may be needed in order for pupils to learn something (and not nothing, or without selecting and understanding anything) and to achieve objectives and competencies which society expects general education to facilitate.

The Role of Expressivity in the Artistic Expression of Children and the Youth

Hana Stehlíková Babyrádová

In the past decades, artistic expressions of children, the youth, and students of secondary schools and universities with art-educational orientation were exposed to many external influences. Such impact can be constituted by new media, a commercially visual environment, omnipresent audio visualisation of public space, and the internet. One of the main issues of art education is to what extent these impacts affect the artistic expression of the above-mentioned groups of creators and whether these creators incline towards self-expression, which was and is associated with expressive artistic expressions. In the following text, the author does not aim to give an exhaustive answer to this question but to attempt the identification of potential ways in which to reflect this complex situation.

Before we begin to describe the current situation of the artistic expression of children and students, and before we begin to compare these expressions with those from the visual art, we will look back at the history of the theory and practice of art education. For a long period of time, the model that gives preference to the motivation of artistic expression by expressive spirit was traditional in art education: analogies to spontaneous children's artistic expression were found in the works of modern avant-garde artists – modernists. A child, especially at pre-school age and at younger school age, was to be initiated into rather than to be *taught* the expressive self-expression. What continues to be common to both children and artists is the ability to symbolically depict the cosmic Universe. While in the case of artists it was and still is a conscious expression and intentional training of this extraordinary ability, in the case of children the inclination towards the symbolism of universal myth is completely spontaneous. As early as in the first half of the 20th century, we find numerous personal statements of modernist artists that give evidence to the fact that they were not only keen on the spontaneous expression of children but that they were even inspired by it. Analogous relationships between the artistic expression of children and artists are described in detail in the large monographic catalogue titled *Mit dem Auge des Kindes* (Through the Eye of a Child) (Finenberg, 1995), which accompanied an exhibition baring the same title in the second half of the 20th century around Europe.

The affinity between the expression of children and artists (modernists) was analysed by theoreticians of children's artistic expression in both Czech and foreign contexts. Particularly in the second half of the 20th century, many specialised studies were issued on this topic. In the Czech Art Education, it was mainly Jaroslav Uždil (1976) and Jiří David (2009) who dealt with this phenomenon. From the Slovak authors, particularly influential is the monograph by professor Božena Šupšáková titled *Detský výtvarný prejav* (Children's Artistic Expression) where the following description of the affinity between the expression of children and artists can be found: mythology and its narrative is characterised by the abundance of
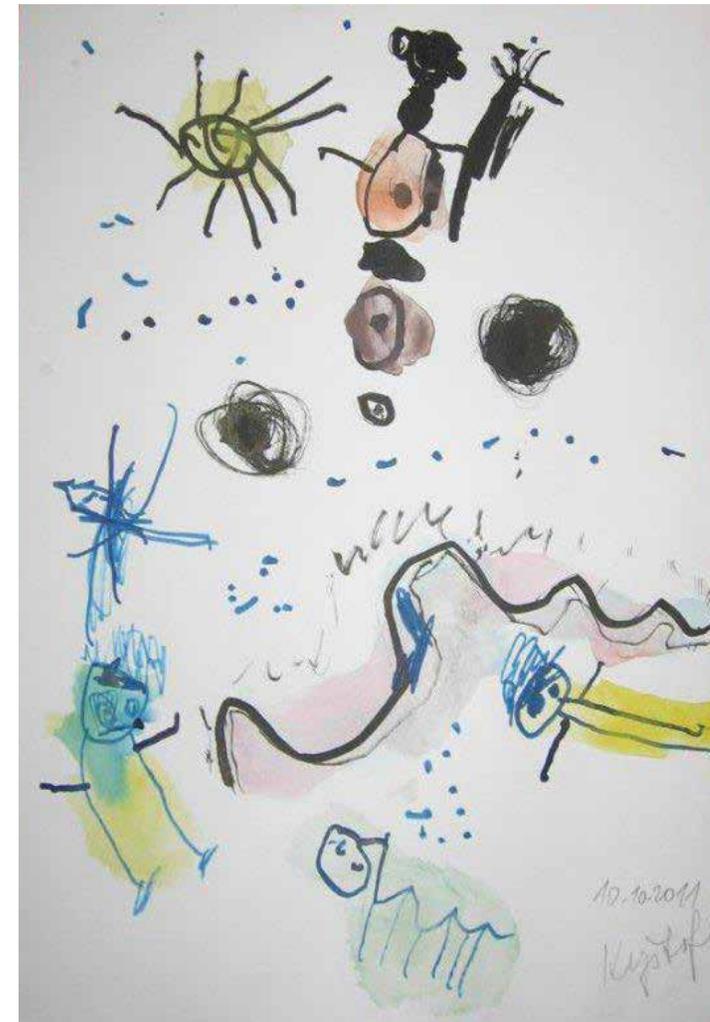
Fig. 1. Without title, Jan, 4 years, 2013, a coloured drawing using a stick, A3 format

signs, symbols, images, and metaphors, which is typical for the contemporary art; modern art is close to the world of children's drawing in many aspects, because it does not try to imitate faithfully the images which the artists see around them. (Šupšáková, 2000, p. 66)

According to the current findings obtained from research into the children's artistic expression, it is evident that children in their early stages of life and regardless of the century they live in, tend to always depict the same anthropologic constants which could be referred to as *graphic universalities* which are typologically derived from the basal shapes of nature (ovate and round shapes, cephalopods, zigzags, viperfish, spirals, etc.).[1]

As opposed to an artist, a child does not pay any attention to explaining the origins of these expressions and manifests their intellectual reflection on their unwitting graphic activity only in fragments, though, what they tell is a real and experienced story to them which is immediately depicted in the picture, or they see the story in it afterwards.

Ideoplasticism, which is the principle of early children's expressions, is often used by artists as a dominant principle of depiction which can be demonstrated on many statements uttered by the very artists – e.g. the utterances of significant abstract artists.

No matter what way we may attempt to compare the external signs of children's spontaneous ideoplastic compositions based on many lines similar to those which can be seen in the composition of artists, it is important to remember, that in the case of an artist it is a conscious activity the conception of which is created by the artist following his/her intuition and drawing from his/her rich experience with the culture whose achievements are carefully evaluated and practically transformed into the spirit of his/her own intention. However, so far we have only dealt with the early graphic expressions of children (pre-school age) which are dominated by intuition, a latent sense for the depiction of cosmic order, and immediate expressivity. However, at the beginning of the second decade of the third millennium, it is important to note that from the early stages a child is confronted with omnipresent, artificial and mostly audio-visual signs: a child is increasingly put into the position of a viewer whose attention is focused on various animations and quite early he/she is also offered a journey through the virtual worlds of internet networks. From an early age, a child is exposed to the need to assume a certain attitude towards these signs, environments, and increasingly technically advanced sign systems which are associated with the perception of so-called second nature[2], which is characterised

by the process of linking *the natural* with *the acquired*. The requirement for the retention of the ability to navigate through this ever more complex sign environment is also to develop social competences. While on one hand, it is the activation of intuition and imagination in terms of the purely expressive works ; on the other, considering works depicting borrowed representations created outside the artist's personal circle, the process refers to the application of knowledge connected to the origins and history of the thing which is being represented (depicted).

The Role of Expressivity and Sociability in Artistic Activities

While the above-mentioned spontaneous expressive works of children in early age survive decades and at the same time they are still the subject of parents' and art educators' interest, though modified by the time period, as stated above, with the advancing age of the child they grow in effectiveness in education creating a new form of *initiation* of artistic expressions which often take the form of *intermediate activities*. Art educators are often inspired by everyday life and socio-art. They focus not only on motivating children to self-expression, but also on fostering their sociability which in today's world refers to the ability to navigate the world which is artificially created by man – i.e. in environments which, as already stated above, we refer to as *second nature*:

Jolley (2010, p. 146) points out that the question which is related to this issue is whether children have the ability to understand a dual nature of a picture: this question is actually the basic problem in the development of the relationship with one's *understanding of a picture*. It is important to remember the way in which a child understands pictures that refer to the artificial world of symbols, at an age when the child still has some cognitive deficit. However, children of four years of age have difficulty in holding in mind two alternative representations about a given entity. (ibid)

In art education, it is necessary to accept the fact that the so-called visual representation in the external environment, in which the socialisation of a child takes place, is nowadays rather overloaded and that it offers itself to a child at quite an early stage. There is a growing tendency in the amount of symbols and signs which are generated indirectly from the child's empirical experience and which surround children at early stage of their development having an increasing impact on them. All the while, children try to unconsciously retain their *pure vision*

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1 The author draws on her own research realised in the scope of a grant project at the Masaryk University in the period from 2012-2013. The results from the research were published on a CD – http://www.ped.muni.cz/ warts/praxe/Bab_projekt_2012/content/kapitola1.html.

2 The term *second nature* refers to everything that was created by human beings using his

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thinking and all his skills outside the natural world of nature. The world of second nature refers to cultural monuments which materialise the imagination and desire of a human being rising from existential questions which we ask ourselves from the from the moment we are brought into existence. A child learns the rules of second nature during their development.

Fig. 2. Notebook, Vilém, 5 years, drawing with a pencil in the notebook and a collection of stickers, labels and photographs

Fig. 3. Notebook, Vilém, 5 years, drawing with a pencil in the notebook and a collection of stickers, labels, and photographs; an example of an extreme drawing free expression of a child – the whole page is filled with stickers

whereby creating the intersection between a naive child's innocent perception of the world (by immediate *presentation*) and the gradual acceptance of its externally given *representation*.

In his most inspiring essay titled *The Intelligent Eye* (Los Angels 1994), David Perkins doubts that we will ever be able to read again the pictures which were created today, and which contain an abundance of visual citation references, without knowing the circumstances in which these pictures were produced: 'Most of the images we encounter on television and in the pages of magazines come from our own culture and times. Once past the earlier years of life, we rarely have difficulty reading their messages. They assume a background knowledge we almost always have.' (Perkins, 1994, p. 25)

Particularly in the past decades, the centre of many educational activities in art education has been moving from the sphere of initiating expressive works to the area of collective activities which are associated with the experience and knowledge of an external system of symbols. These activities are often performed outside school and are often part of real public space or communication, and the area of products circulating internet networks. This entire situation is not perceived as a one-sided diversion from the attempts of self-expression – the inclusion of art education in the world of second nature does not automatically means a diversion from the expression of individually experienced situations. From artificial worlds, children often borrow those symbols which prove their inclination towards rather personal expressions.

In the past two decades, the theory of art education is becoming a linear discipline. The traditional model of analysing artistic expressions aiming particularly at the methodology of art teaching has been abandoned. This model has been based on the fact that an art educator was given a particular and complete view on a past epoch of art history which was subsequently analysed step by step for the purposes of its application in education. Using artistic expressive tools, the procedures which were recommended for educative purposes had particular educational value. Today the situation is different. The model of art education as a subject dependent and generated from art has been abandoned and a bridge has been created between visual arts and education, which could be referred to as a *partnership*.

Another key aspect of contemporary art and contemporary art education is the diversion from the measurable aesthetic quality of an artistic product and the shift towards *social* quality – or more precisely, towards those activities which have a *socialising nature*. This situation is associated with the increase of an external, visually overloaded environment and with the full validation of action and intermediate works in the field of art and art education. The boundaries between classical arts are disappearing – action, event, performance and installation are

becoming everyday expressions not only in art production of variously-oriented authors but also in the teaching of art educators. Also the *artistic production* of pupils instructed by artists or art educators is not evaluated according to whether it is *beautiful* in the sense of approximating certain aesthetic norms, but it is perceived according to the extent in which the author of the work is motivated to establish interpersonal contact, to self-reflection, to create contact with their environment, etc. The expressivity itself has not been removed from artistic expression: it is transformed into a tool of knowledge; it takes on forms and shapes which do not correspond with the avant-garde ideals from the first half of the 20th century; it is introduced to various, vivid and society-wide contexts. Expressive works are not only subjects of admiration and spectacular display. The value of sociability reached through artistic activity can therefore be given preference in certain educational situations before the value of expressivity. Areas which are interlinked with art education and which still attach a significant role to expressivity are art therapy and artphiletics.

Expressive Artistic Works in Art Teaching – History and Present Practice

As we have already mentioned above it is not only art which is *socialised*[3], but it is also all direct, creative, and interdisciplinary activities which accentuate this aspect. The forms which are frequently used in schools and which belong to art-educational activities are *projects* and *workshops*. Both of these forms are characterised by the concentration of the authors who are focused on a certain topic: in projects, this concentration acts in different stages realised in time intervals, in workshops, the subject is given attention in both experiments performed one after the other, as well as in collaborative conceptual brainstorming. However, in practice at the end of 1990s and particularly after the year 2000, the interest in expressivity is felt at various levels of project art education (as already mentioned, expressivity is no longer associated with solitary works of the gifted). On the other hand, there is still the competition of a post-modern climate which means that particularly in an information society, artists and children are offered an extensive, visual citation apparatus which denies them the possibility of concentrating on their personal internal world and its expressive means.

As early as the 1970s, J. Uždil, the classic of children's artistic expression, forecasted this situation in his publications. He pointed out that the views of the theory of information are applied in many fields of human activities now-

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3 The term socialisation of art was coined by the pioneer of the theory of art education, Otakar Hostinský, and was brought up to date by Igor Zhoř in the 1970s and 1980s.

adays. (Uždil, 1976, p. 131) He notes that not even humanities were spared the impact: They implement their advances not only externally (e.g. to calculate the occurrence or the probability of changes in certain phenomena) but even directly as a model by which they describe the way in which the human psyche works, or animate organisms react, or the process of learning, etc. (ibid)[4]

Thus, Uždil predicted the impact of the so-called *new vision* on the artistic expression of children and their whole psyche decades ago. Presently (in 2013) we must note that the theory of Czech art education has not yet thoroughly reflected the fact that neurobiological processes affect art expression as it is on their basis that the perception and seeing is altered – i.e. the fundamental empirical processes which are influenced by the increasing technologisation of the visual environment. On the other hand, we do consider these changes somewhat automatically, the evidence of which are utterances such as: 'times are different today', 'children are more interested in photographs on mobile phones than in drawing', 'new technologies eliminated pencil and paper', etc.

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4 In 1972, Uždil maintains that senses are certain channels for the theory of information applied to perception, through which information is received. Receptors are something like inputs in a calculating machine. As Uždil explains, there are three cellular layers between receptors and optic nerves, which from the developmental standpoint can be perceived as parts of brain translated into the eye: in terms of its function, optical perception is thus becoming a part of the cerebral cortex. Neural signals originating in the eye are transferred to brain by nerve paths. Excitations are transferred by modular electric impulses. Areas have been detected which increase the pulse frequency of nerve cells. The speed of information flow, i.e. the amount of information which is transferred in the period of one second is measured by one bite per second. These quantitative methods, developed by cybernetics, give enormous numerical values to optical vision. Given 400,000 visual points (this is a very modest amount representing a clear vision), 100 degrees of colour and light (also very low estimation), and 16 images, which can be distinguished in a period of one second, we will arrive at the number of 50,000,000 bps, and in the case of hearing it is 400,000 bites, all senses and inner feelings giving a total of 100,000,000 bps. The predominance of optical bites is very clear. However, there is a significant difference between the flow of the stimuli and the ability to receive them consciously – after all a human being can only receive 50 bps! The fact that this discrepancy, between what the world sends as information and what becomes a perception is not destructive and does not lead to the utter inability of a human being to navigate through the world around us. To perceive, to experience and to learn is attributed to the activity of brain which is a huge depository of information transformed into the so-called latent experiences. This condition allows a human being to advance beyond the boundaries of the established perception (50 bps) which would deny us the ability to experience. All this is happening thanks to the *generous activity* of the great brain which creates a complex of perception patterns – certain rough templates, which are being applied to the perceived reality and through which reality is perceived as a whole. The value of these templates could be expressed numerically as the amount of saved bps and would reach up to hundreds of thousands and millions. (Uždil, 1976, p. 131)

The Return of Aesthetic Quality of Spontaneous Artistic Expression and the Contextualisation of Aesthetic Values in Socialising Aspects of Art-Educational Artistic Projects

The artistic project has been realised in art education as one of the most popular forms of teaching for over three decades. However, the methods and objectives of artistic projects realised at various types of schools have undergone many changes in the past decade. The father of the philosophy of project teaching was professor Igor Zhoř who practised *the school of artistic thinking* with many non-professional artists in the 1980s. Already at the early stages of verifying the effectiveness of the project method when working with adults, Zhoř warned about the fact that one of his objectives was to free artistic activity from dwelling on producing aesthetically pleasing works, and attempted to shift the attention of the participants in the project activities to the processes associated with the experiencing and the development of the ability to experiment and to *think artistically*, which in his time meant to use artistic tools in various combinations and various contexts.

Oliver M. Reuter, a theoretician of German art education, which dealt in detail with the research into the experiment in art education, found in experimental project works many opportunities for spontaneity and the discovering of aesthetical values of works. As he maintains, the fact that experimenting is focused on the process, the course of the experiment cannot be determined beforehand. (Reuter, 2007, p. 150) Therefore, it often happens that an experiment has an open end. A certain degree of unpredictability represented by a whole range of moments which are typical for a play or experiment are taken into account. (ibid)

The limits of experiments were often set by the experience derived from the well-established procedures of visual artists who inspired art education. Today, this consecutiveness in which the experience with the completed piece of art is followed by an educational experiment is no longer applied in art-educational projects. The inspiration for project works is life itself which participants draw on immediately. And an experience gained from interdisciplinary project activities is valuable to all participants from their own particular point of view – activities which are mainly expressive are freely permeating activities focused on socialisation. Repetition is no longer the mother of wisdom, because the practice of art education focuses on developing singular, solitary works, the purpose of which is related to a particular time and to a particular phenomenon of the period. Beauty is not being discovered as a value in its own right but it is tried as the phenomenon of experience, it is discovered in the symbolism of itself, in the establishment of interpersonal contacts, in the

symbolic assimilation with a place. Artistic activities are freely interconnected with other types of art – works of action art are not encapsulated in an act of *making something* before the eyes of the viewers, but the viewers themselves are drawn into the process, they themselves create the final *beautiful works*. Expressivity is no longer separated from sociability.

Art education, just as contemporary visual arts are, is more often than not getting closer to everyday life or it even blends with it. The frequency of action connected with non-artistic activities is increasing, and the emphasis is being put on differentiating artistic activities performed outside classrooms and art studios. Artistic expression thus *grows into our lives*. An artwork is no longer a subject of admiration, but it is becoming a part of our everyday life. The processes of initiation and participation dominate not only in artistic, but also in educational activities. If a child or an adolescent assumes a certain attitude towards themselves and the world around them in reaction to artistic expression, regardless of the time we live in, this expression is always partly modified by expressive accents and partly by socialising qualities.

INSPIRATIONAL

The interrelation of art and education offers possibilities which have so far been little utilized and which help systematically explore human beings' possibilities of self-understanding. It is also a means of searching for answers to eternal questions such as who we are, where we come from, and where we are going. The following chapter builds on the topic of education through art as seen by Jan Slavík. He points out that artistic experience can become a starting point for the search for a more general cultural or natural dimension of human existence and for the discovery of personal identity in the context of time and culture; it can also help make people able to cope with existential situations of uncertainty and the pain of life. (Slavík, 2001, pp. 9–10)

The author of this chapter suggests that, nowadays, educators include art in education in many different ways. The artwork is perceived as a fount of stimuli for a creative, active, and free application of art interpretation in education. It is implemented by way of working with the experience which an artwork can evoke, such as the relationship between the contemporary man's life and art or between the contemporary man's life and that of the people depicted in historical artefacts. Art is used as a source of continuous inspiration, as a stimulus for the search for contexts and for the monitoring of developmental shifts within types and genres, as well as across history. This is the last chapter of the book, which takes us on the path of the quest for inspiration in the art of the past and of the present as used in educational institutions.

The Interpretation, Assessment, and Evaluation of Artworks

Veronika Jurečková

Besides the creative and expressive element of art education which the previous chapters were devoted to, here we add the element of reflection. During their studies, students and pupils are taught to reflect not only on their own works, but also on the works of their peers as well as on the works of contemporary and past artists.

The key skill when studying art is the interpretation, assessment, and evaluation of art and artworks of both the past and the present. This last chapter of the book addresses some aspects of the process of artwork reflection. The chapter deals with various concepts of interpretation in the context of art as an academic discipline and with various categories according to which an artwork is interpreted by art historians and students or pupils in the field of art studies.

Firstly, we would like briefly to look at what primary and secondary school curricular documents have to say about the reflection of art works. The Czech curricular documents form a mere framework which sets the boundaries of the educational content in very general terms. It makes suggestions as to the realisation of the educational content which is to employ and combine creation, reception, and interpretation. The purpose of deeper knowledge is to lead a pupil to the reflection of the artistic process in its entirety but also in individual fields of art studies as related and interconnected.

The reflective element is, for example, represented in 'The Framework of the Educational Programme for Basic School Education' by the following outcome which is expected in art education. According to the wording in this framework, the pupil shall:

(Stage 1: grades 1 – 5) 'Presenting Art History'
'in accordance to his/her abilities interpret various artistic, visual expressions; compare differing interpretations with his/her existing experience (compare various interpretations of artistic, visual expressions and deal with them as a source of inspiration) (Jeřábek, Tupý et al., 2007, p. 69);
(Stage 2: grades 6 – 9)
'interpret artistic visual expressions of the past and the present day; he/she bases their interpretation on their knowledge of the historical context, as well as on personal experience and feelings;

'compare specific examples of various interpretations of artistic visual expressions; explain their attitude toward the expressions in the context of their personal, social, and cultural dependency of their evaluation'. (Jeřábek, Tupý et al., 2007, p. 70)

This element is represented in 'The Framework of the Educational Programme for Secondary General Education' (Grammar Schools) by the following outcome which is expected in art education. According to the wording in this framework, the pupil shall:

'characterise connections between the content of his/her own artistic visual expressions and particular artworks and compare the selection and application of the means of expression employed;
draw connections between his/her own active experience and acquired knowledge of fine arts and the contemporary and historical expressions of fine arts, as well as the artistic visual expressions used in everyday communication;
explain specific examples of the effect of artistic visual expressions at the sensory, subjective, and social level and determine the impact of this effect on the development of attitudes and values'. (Jeřábek, Krčková, Hučínová, 2007, pp. 54–55).

We can see that the framework of the educational programmes place reflective thinking about art and artworks in education into the context of the development of the students' and pupils' perceptive, evaluative, and expressive skills. The expected outcome is introduced by verbs such as: interpret, explain one's attitude, compare, draw connections, etc. The means by which to achieve this outcome is the given content of the lessons. However, the combination of three subject matters of research makes the understanding of the outcome difficult. Firstly, reference is made to 'their own artistic, visual expressions,' secondly to 'artistic, visual expressions used in everyday communication', hence including also non-artistic representations which become the subject matter of visual studies, and thirdly to 'artworks'.

In this text, we focus on the reflection of artworks. We will set aside the reflection of non-artistic expressions and the students' and pupils' own art works.

What can the concept of the reflection of artworks in teaching practice mean? Does this mean studying the artwork, analysing primary and secondary sources about the artwork, asking who made the artwork, with what purpose, and in what style, etc.? Or does the act of reflecting an artwork mean observing and asking what type of art it is and whether it is art at all, why it is art, what we see in it, and what we appreciate about it?

Art historians have developed many methods and procedures for the evaluation and interpretation of artworks which are a source of inspiration in the

process of education. However, we must bear in mind that art historians traditionally analyse artworks for the purpose of research, while we do so for the purpose of pupils' and students' education, which is why many of the art historian's procedures are useful and inspiring for us. However, they are inadequate for the purpose of fulfilling educational objectives. The objectives of education usually differ from the objectives of research. The difference between, on the one hand, the educational and, on the other, the academic approach to artwork is the subject of the analysis presented in this study.

Interpretation in Art Education and in Other Authors' Texts

In the Czech context, it was especially Jan Zálešák who dealt with this phenomenon in his dissertation *Rámce interpretace* (The Frameworks of Interpretation) (Zálešák, 2007). The first part of the dissertation presents a detailed analysis of interpretations primarily from the art history field. He addresses interpretation in the context of art education, its terminology and methods. He analyses the objectives of the process of making accessible paintings and frameworks within which the paintings are to be interpreted. He also defines interpretation and the approaches to interpretation of paintings in the specialised discourse of art history and art criticism. Jaroslav Vančát (2000) deals with the approach to the aesthetic value of an artwork, with communication about visual art, the issue of communicativeness of visual art, the originality of an artist, and the values of an art work. In his work, he also addresses the role of speech in the process of the socialisation of visual perception.

In her article entitled 'Art History Inquiry Methods: Three Options for Art Education Practice,' Jacqueline Chanda (1998) addresses the relationship between art-historical and educational research. The importance of art history in art education is reflected by Penny McKeon in her article 'The Sense of Art History in Art Education' (2002) and in her dissertation entitled *A Model for Art History within Discipline-Based Art Education* (1999). We must not overlook the research work conducted by Mary Erickson, a professor of art education at the School of Art in the Arizona State University, author of many articles (e.g. Erickson, 1998) and of a study entitled *Art History and Education* (1993), which she published together with Stephen Addis, an art historian who was then working at the University of Richmond.

It is also important to mention some other collections of methodological works on art teaching, which deal extensively with the issue of art history education and the interpretation of an artwork. A part of Jane K. Bates's textbook of methodology entitled *Becoming an Art Teacher* deals with art history education,

in particular the chapter entitled 'Presenting Art History'. (Bates, 2000, pp. 241–256) One of her previous chapters, the chapter 'Focusing on Art Criticism and Aesthetics' (Bates, 2000, pp. 208–240), deals with the interpretation of an artwork. Melody K Milbrandt and Tom Anderson's *Art for Life, Authentic Instruction in Art* (2000) has a similar structure and brings in the concept of authentic learning in art education, which is commonly described as meaningful learning that draws a connection between the world of school and the real world, that is, the pupils' and students' real life outside their classrooms.

Art-historical Interpretations

In the introduction to this chapter we mentioned the fact that both the interpretative approaches employed in art historical research works and the objectives of research projects focused on examining an artwork often differ from the educational approaches and educational objectives. Therefore, we see it fitting to compare these two approaches. When analysing the main categories which are observed by art historians in the process of interpreting and evaluating artworks, we can then compare these categories to what is observed by a teacher and students. We will see that these categories overlap only partially.

To begin with, we shall look at interpretation as it appears in art historical research works. We would like briefly to return to the transformation which art-historical interpretation has undergone. The traditional art-historical approach based on the analysis of style, iconography, and iconology is rooted in the Vienna School of Art History (Max Dvořák, Alois Riegel) and is expanded upon by a number of aspects which were not included in art history before. The discourse of art history now also incorporates psychoanalysis and semiotics. It is important to develop and follow the interpretational framework within which artworks are interpreted. The theory of art admits that there is not just one interpretation of an artwork and that interpretation changes in time following the shift of an interpretational framework of the person who evaluates the artwork. Art history is perceived not only as a variable concept but also as a concept which acknowledges the existence of many coexisting approaches. The path to this state of knowledge was fringed by works of theoreticians such as Hans Belting (art history as a discipline with its start and end) or Donald Preziosi (art history as a construct). It is interesting to follow the path of development of art history from the beginning of the 20th century. It progressed through a group of theoreticians who straddled many other humanities and social sciences (Adolf Wölfflin, Alois Riegl, Max Dvořák, Aby Warburg), to the generation of their apprentices who were instrumental in the narrowing of methodology and professionalization of art history, reaching the theoreticians of the 1970s and 1990s who were behind the postmodern *critical*

theory, which was the theory that allowed social sciences such as psychoanalysis or cultural anthropology back into art history under the strong influence of structuralism. The most significant contribution of critical theory is the fact that it provides answers to questions which leave iconography and iconology silent. We refer to the so-called *new art history* which is characterised by:

- movement within and outside the discipline,
- the awareness of the interpretational framework and of the individuals' preconceptions,
- the acknowledgement of subjectivity.

The following section on the interpretation of an artwork in teaching practice will show that the presented critical interpretation originates from the same bases as critical theory.

Art historians use various types of analysis depending on the subject matter of the research. Every artwork gives rise to different types of questions and every art historian has their own research objective to which he/she subjects their method of interpretation. However, it can generally be maintained that the purpose of art-historical interpretation is *to observe the artwork in the context of the historical period in which it was produced*. From the art historian's point of view, we notice the following key categories:

- *Visual description*, which also includes *formal analysis*. In the purest form, it is the description of the structure of the artwork and of its every visible element, without taking into consideration the historical, cultural, or any other context. It works with pre-designed categories such as: colour, line, light and shadow, volume, composition, perspective, artistic method, and so on, which differ with every theoretician (see the comparison of the approaches practised by Roger Fry and Rudolf Arnheim). The approaches of formal analysis are those which identify individual visual elements and describe the way they function both individually and together with other elements.
- *The analysis of style* with subchapters addressing the personal style of the artists and the style of the particular time period.
- *Biographical analysis* – information on the author of the artwork.
- *Iconographic analysis* – works with categories such as attribute, mythology, metaphor, allegory, and symbol. It deals with the determination of themes, motifs, characters, animals, things, attributes, allegories, symbols, colours, images, numbers, gestures, myths, and so on. In the broader sense, it also includes the identification of authorship, as well as the dating and provenance of the art works and their classification according to their themes or within the developmental and chronological framework. In these terms, it also includes the following two categories:

- *Historical analysis* – the analysis of the historical context, information on the contracting authority and audience, provenance.
- *The analysis of the cultural context.*

We can conclude that, when looking at the artwork in the context of the period when it was produced and of the evolvement of its connotations in time, we mainly identify the above-mentioned categories which belong to an art-historical interpretation. These include visual description, formal, biographical, iconographical, and historical analysis, as well as the analysis of style and the cultural context. At the same time, in terms of interpretation, we also identify an interpretational framework and the interpreting individual's preconceptions.

Interpretational Models in Art Education

As opposed to a researcher, a teacher poses different questions and leads their students to the understanding of art through different cues. They are motivated by different objectives than art historians. Their main focus is on the development of not only cognitive but also affective aspects of students' personalities, which brings us to the issue of educational-interpretational models in art education. Various educational models of interpretation have been addressed in detail in the above-mentioned studies. Most commonly, these are divided into the following models of interpretation: the art-historical model, the aesthetic model, and the critical model. We would like to point out the overview of interpretational models in education offered by Anderson and Milbrandt (2000) or Jane K. Bates (2000). Individual educational models should be perceived as tools which help teachers to select and present information so that they always provide such information and such an educational content which help achieve the desired educational objectives. Individual models therefore do not function as compulsory frameworks, but as a reminder of many possibilities which teachers have at hand. In practice, various models may act simultaneously. The strategy for selecting an adequate interpretational model can be acquired from Anderson and Milbrandt's message of 'art for life' and not 'art for art'. The word *life* does not only refer to practical activities in the life of an individual but also the world of our inner thoughts, ideas, and ideals. The second aspect, which teachers also wish to develop in students and which may be referred to as the spiritual aspect of ideas, relates mainly to the period of adolescence and later years of our life. Vacina points out that Karel Čapek, the author of the work entitled *Pragmatismus čili filosofie praktického života* (Pragmatism or the Philosophy of a Practical Life), among others maintains that it is important that the future should continuously be improved in our thoughts and plans, but it is even more important that it be improved in our actions and our lives. (Vacina, 1988, p. 211) We are aware of the fact that adolescence and the

time spent at secondary school in general education is the time allocated more for thoughts and plans than it seems to be in later years. Therefore, this time could be also dedicated to analysing art (so that we have *something* to 'improve in our actions and our lives').

The exact and statistically proven answer to the question of what the most common educational-interpretational model is in the Czech educational practice will be the result of further studies. However, current research indicates that it is the model which is generally referred to as the art-historical model which helps lead students to the *systematic understanding of the historical and cultural dimension of the artwork.* (Bates, 2000, p. 245) This model suggests the use of such interpretation which facilitates basic knowledge dependent on art-historical analysis. Škaloudová and Slavík explain the use of 'the essentialist approach', whereby a lecturer poses such questions and offers such methods of study which lead a student to the very core of the problem, to the understanding of the correct interpretation of an artwork. However, a teacher always leads students to a consensual interpretation of an artwork.[1] (Škaloudová, Slavík, 2008, pp. 188–189) In the case of the art-historical interpretation, we start our analysis by *describing* the form, medium, and artistic means which have been employed in the artwork. We receive factual information referring to *what the artwork represents*. We are interested in the name of the artist, the title of the artwork; we attempt to determine the time in which it was produced, as well as the place of its origin and its current location. We analyse the *cultural context* of the artwork posing the questions of: Who is the author of the artwork? Why did the author of the work select such a subject for their work? Who, or what, is present in the picture? What do we know about it? Finally, we conduct *the analysis of the relationship between the artwork and other artworks from the same period or place.* We are interested in the place where the author had studied, who he/she was influenced by, or by what movement or style. Has the author's style of work developed since he/she produced this particular artwork? Has the author influenced other artists – and how? In terms of the art-historical interpretational model, we progress from the description of the artwork, through its identification, the analysis of the cultural context, to the analysis of the relationship of the artwork with other works. We are also aware of the fact that this model is similar to the interpretation practiced by art historians as described in the previous section.

If we want to find out as much information as we can about the quantitative evaluation of art or visual work in general, we follow the critical model of interpretation. In English literature, this model is referred to as *Art Criticism Teaching*

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1 We are aware of the problematic nature of the term *consensual interpretation of an artwork* and we perceive it as interpretation which is repeated most commonly, and generally accepted to be correct.

Model[2], while the term art criticism can be perceived as the art of critical thinking about art, or, the art of critical thinking about the visual world around us. Critical interpretation is often defined as the process of description, analysis, interpretation, and evaluation of artworks. It is contemporary with the arrival of constructivist education.

'Art criticism can be broadly defined as a process to develop perceptual, verbal, and judgment skills used to respond to the visual world. Students may use these skills to respond to their own art, the art of others, and design in their environments' (Bates, 2000, p. 208), 'loosely defining art criticism as oral and written communication about visual qualities of artwork and design in the human-made environment'. (Bates, 2000, p. 209) A student produces interpretational hypotheses which he subsequently verifies in a discussion with others and in confrontation with available sources of information. The important point is that the student does not focus on one correct interpretation. There are no correct or incorrect answers. In this way, we work with the student's preconceptions. Our goal is to inspire them to analyse artworks in greater depth, to look closely and continuously at the respective artwork, so that they can really *see* before verbalising their judgement and before they devote due attention to each aspect of this work. The above-mentioned authors, Anderson and Milbrandt, list three most prominent categories of critical interpretation: the analytic model; the feminist conversational model; and the principled approach to art criticism.

In the Czech context, we can encounter such a line of thinking in the article entitled 'Co dělám, když interpretuji' (What do I do when I Interpret?) by Jan Slavík and Barbora Škaloudová (2008), in which they deal with various interpretational approaches. Critical interpretation corresponds to the constructivist interpretation described in the article, which is based on the student's personal experience. As the authors explain, constructivist interpretation is based on the assumption that every interpretation is first of all an individual attempt which is, though inspired by a particular artwork, dependent on the viewer's previous experience (preconceptions). In practice, it is important that pupils should be given enough time to elaborate on their intuitive understanding of an artwork, based on their experience. (Škaloudová, Slavík, 2008, p. 187)

A Specific Example of Implementing Critical Interpretation in Education

The advantages of critical interpretation can be demonstrated by a specific example in which critical interpretation was implemented in education. We performed a teaching-practice lesson using a critical interpretation of an artwork with part-

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2 Such as Bates, 2000, Anderson, Milbrandt, 2000.

time teacher trainees studying Teaching for 1ˢᵗ Stage Pupils at the Faculty of Education of the Palacký University, who are practically teachers already, as they teach at the second-stage primary schools and who further their qualifications by the studies. (Jurečková, 2014) The point of the practice lesson was to help teacher-trainees lose their inhibitions and negative attitude toward abstract art. The interpretation practice lesson was preceded by a 1.5 hour long lecture on abstract art. Teacher-trainees selected this topic themselves because they 'do not understand it and are therefore unable to appreciate its importance'. However, our aim was to point out the main contributions to the critical interpretation which are based on the viewers' participation in the discussion on art and visual culture, the search for personal and social importance, and the reflection and reaction to an artwork in the context of a personal understanding of the meaning of life.

The subject of interpretation was the artwork entitled *Fighting Forms* by Franc Marc from 1914 and *Zebra* by Victor Vasarely from 1950. It was our intention to select such works that partially refer to figural works as opposed to pure geometrical abstractions. The main purpose of the task was to open the path toward an understanding of abstract art. The objective of the activity was to overcome fears from expressing one's own opinion in a discussion in which opinions of *highly regarded experts* are presented. ('But we are not experts, we don't understand it' – were the participants' most common arguments.) It was necessary to assure them that the task is not focused on the evaluation of correct or incorrect answers in accordance with some definite interpretation generally accepted by academia.

Teacher-trainees were to answer four written questions related to one of the artworks. The questions were generally based on the principles which were characterised by Edmund Burke Feldman in his book *Varieties of Visual Experience* (1967). Feldman defined the basis of the process of thinking about an artwork as a set of follow-up key tasks which were based on the principles of constructivist education. The overall task was to perform critical interpretations of an artwork using the following methods:

Describe: Viewing an artwork and making a visual inventory of its parts, noting what is immediately visible. Examples of questions: What can we see in this artwork, what parts, what things, clothes, people, animals, architecture, setting, …?

Analyse (Examine): Discovering the relationship between individual parts, focusing on the compositional principles employed. Examples of questions: In which way were artistic/expressive means used in the artwork by the author – colour, shape, line, texture, space, form? What principles were used by the author to create the artwork – balance, rhythm, repetition, unity, variation, movement, proportion, emphasis or suppression?

Interpret (Explain): Discovering meaning within the work by focusing on content and expressive qualities. Examples of questions: What is happening in the picture? What is the author attempting to communicate through the picture?

Evaluate, decide: Evaluating quality by assessing the work according to specific criteria and ranking it within the content of similar works. Examples of questions: Express your own opinion. Does the interpretation of the artwork correspond with your own experience? Does it address any general society-wide issue? Is it a good artwork or art? Why? Do you like it, or not? What do you appreciate in the artwork and what do you not appreciate much? Evaluate the artwork in relation to other works by the same author, of the same period of time, etc. Is it a good artwork in terms of the quality of work procedure?[3]

It was also our intention not to limit teacher-trainees to a compulsory procedure to use for interpretation, neither did we force them to additional self-studying. It was their decision alone to find (or not) more information about the author or the artwork from available sources, as well as the stage of the practice lesson at which they may decide to do so. Our minds were set at dismantling their inhibitions and the feeling of no-confidence toward modern art. If the objective of the activity were to understand the intention of the artist, naturally, we could not do it without the analysis of the context.

We identified three models in the teacher-trainees' approach to the task.

In the first case, before writing their answers, students studied available materials on the internet or in the literature. They read what others wrote or they did research on the artwork or the author. Their interpretation was then based on these preconceptions. Students repeated the terms of other researchers, and adopted or related to the concepts of 'consensual' description and the interpretation.

In the second case, students attempted their own interpretation with the help of critical interpretation. They did not think of or perhaps did not feel the need to study the available materials about the artwork and author. The results were comments containing original interpretations and insights. Students often set the artwork into unexpected contexts. However, these interpretations lacked the knowledge of hereditary cultural content and cultural-historical contexts differing at times from the *consensual* interpretations also at the level of description.

The last group were interpretations which combined both of these approaches. Students summarised the conclusions of preceding researchers, analysed cul-

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3 We mention a statement which is currently used in art education lessons at the US colleges. Qualitative evaluation does not solely refer to the monitoring of quality but mainly to a set of properties. In this stage, we analyse students' judgement on the importance and purpose of the artwork on the basis of three previously examined criteria and pieces of evidence. Why and where they see the importance of the artwork, be it the importance for their own personal experience or the experience of others. What values they discover in the artwork.

tural-historical contexts, and subsequently subjected those to their own observation and analyses based on the procedures of *art criticism*. The findings of other researchers confronted with their own observations opened new ways of thinking for students. They also compared their findings with art theories and the criteria based on aesthetic theories.

At the end of the practice lesson, when teacher-trainees were arriving at particular results, we were astounded by the complexity and depth of their own interpretations. More often than not, they arrived at interpretations similar to those in specialised literature, at other times they discovered completely opposite interpretations.

The primary objective of the activity was to help teacher-trainees overcome their inhibition and distrust in interpreting abstract art and to show them the path toward an understanding of this art. The answer to whether we managed to meet this goal can be found in the excerpt from a participant's testimony: 'Though initially my approach to the activity was to "carry out my duty", I must admit that I was fascinated by the Zebras. I, who until then had been rather ignorant of visual art, suddenly wanted to have such a picture at home for its simplicity and dominancy.' (Martina Vymazalová) The author of the interpretation not only expressed her own attitude to the picture – her desire to have it at home, in other words: she liked the picture, but most importantly, she was able to say why.

Fig. 1. Franc Marc, Fighting Forms, 1914.

Following statements are taken from the students' interpretations of Fighting Forms by Franc Marc (Fig. 1) and represents their approaches to interpretation: 'This artwork *(Fighting Forms)* depicts the balance of colours. When combining red, yellow and blue we are in fact combining our dreamlike thoughts. It is not a traditional approach to a picture which we are used to. The author's message is that good and evil never exist without one another but they mutually support each other. Without one, the other is *on shaky grounds*. It would be fitting to follow Freud and his psychoanalysis which is more or less based on dreams. The fundamental rule for the interpretation of psychoanalysis is that "Freud perceived dreams as the royal path to the unconscious." Everyone can find in a picture what they need to resolve their inner problems. To put it bluntly, when we manage to interpret all the important contents and issues in the dreamlike setting, i.e. in the unconscious, and we attempt to transfer those to the conscious, we will thus find the answers to all important questions for us.'

'What I perceive in the picture is the fight of life and death. Life is symbolised by a beast of prey, by the red colour of blood – a life-giving substance. The beast of prey is surrounded by vegetation, rich colours expressing the power of life. The yellow tip of the sword (spear) throws the beast of prey toward death which is symbolised by a deep black abyss, which swallows the colours of life and vitality in a dark swirl leaving destruction, calm, and nothingness behind. Swirling feathers around the abyss are blue as the blood evaporated and the cold remains. The question is: Who/What will win this fight? The beast of prey is strong and has the capacity to win. I was captivated by the expressive colours of the painting, the fullness of the narrative, and the movement. I was drawn into the narrative and tried with much enthusiasm to decipher its message. That is why I think it is a good piece of art – it did not leave me indifferent and it has enriched my life and emotional experience and way of thinking. (I would be happy if it were the beast of prey who won the fight).'

However, when looking at the selected excerpts from students' interpretations we see that the more important role is played by personal experience and feeling from the interpretation of the artwork and not only the contextual and historical data. Note that the first excerpt is concluded by the words 'we will thus find the answers to all important questions for us'. The student herself expressed the essence of the task. At the same time, she also generated her own interpretation of the theme of the picture, which is a message saying 'good and evil never exist without one another but they mutually support each other'. Another student expressed in her interpretation her own feelings, her own version of the story of the work, as well as a wish for the story to have a happy ending.

Interpreters were more focused on the feelings which the artwork triggered in them, their thoughts or associations. They described the way they felt in the

presence of the artwork. They contemplated on what might be the purpose of the artwork not only from the author's standpoint. They did not search solely for the author's purpose, but they also searched for personal and unique significances of the artwork as conceived by each of them in that particular situation and at that particular moment in time. They also reflected on the question as to whether their perception and feelings toward the artwork had changed in the course of the interpretation. Findings derived from the visual description or the formal, biographic, iconographic, and historic analyses as well as from the analyses of style and cultural context represented supportive arguments for the overall evaluation of the artwork.

Principles of Critical Interpretation in the Teaching Practice

As demonstrated in the above-mentioned example, the implementation of critical interpretation in teaching practice does not require only the knowledge of theories but rather personal experience and the practice of the method. The ability to interpret should be perceived as a skill and therefore it must be trained, tried, and tested by unsuccessful attempts and in discussions with others it is to be repeatedly proven and verified by appropriate arguments supporting our conclusions, or, alternatively it is to be modified and redirected. The key is continuously to compare the given knowledge and findings with our own observations. 'By requiring students to respond to essay questions, you can determine how effectively they are able to use content knowledge, not merely recite it.' (Darracott, 2009, p. 28) The educational procedures of critical interpretation are designed to encourage students to be confident about expressing their observations and conclusions drawn from them, and to train their ability to think critically about artworks. When asking about the meaning of a particular artwork, there are no correct or incorrect answers. There are only such answers which give purpose and meaning to life or which are irrelevant for the understanding of the world around us. And memorised terms and facts from art history could easily become useless.

Three principles, the observation of which leads to high-quality interpretation, have been verified in the teaching practice. (Shin, 2002, pp. 73–74) These are:
- There is no single interpretation of an artwork which would encompass all meanings of the work.
- The evaluation should be based on clear reasons or criteria and cogent arguments.
- The evaluation of an artwork and our liking of it are not the same thing.

In the same fashion, we can determine three key tasks for teachers to follow in order to conduct *successful* interpretations of an artwork in their teaching practice. Firstly, the role of the educator is not only to show students the path to

such interpretational models which enable them to see the meaning of an artwork in accordance with particular educational objectives defined for a specific teaching setting, but to also show them the path to subjectively valid interpretations. Secondly, it is the role of the educator to guide students to present clear reasons, criteria and cogent arguments. Lastly but not least, the educator is to encourage students to distinguish between objective and subjective qualities of artworks – to teach them not to mix the value of an artwork with a subjective liking of it.

Going back to curricular documents and the expected outcome described in the framework of the educational programmes, we can find in them the support and confirmation of teaching based on the comparison of acquired knowledge with one's personal experience and feelings. The outcome of such teaching can be further narrowed and described as follows: the pupil/student shall
- develop their perceptional and analytical skills necessary for the sensory and qualitative evaluation of artworks;[4]
- analyse the core of what he/she considers to be valuable or beautiful; argue in discussions and present reasons for the assessment and evaluation of the art of individuals and that of whole cultures;
- when interacting with given artworks, become aware of their own person as being part of a human community and co-creator of cultural values, as well as a free individual who can contribute to the sustainment and development of the world by his/her creative attitude towards it.[5]

We believe that the outcome of such a method of interpretation can be achieved in the context of both primary and secondary education.

When emphasising the personal reflection of artworks in lessons, our aim is then to encourage students to become *art critics* rather than *young art historians*. The difference is in the manner in which art historians and art critics perceive an artwork. While art historians are interested primarily in the information about the artwork and its artistic method, art critics focus their attention on information present within the artwork. Art history in general primarily focused on external contextual information.

An art historian is mainly interested in: who made the artwork, when, where, why and how, what influences affected the artist (artistic, socio-cultural, technological, etc.); he/she observes the formal aspect and the style of the artwork, or the chronological position in the linear order; he/she is interested in the impact the artwork has had on other artworks and on society; and in the function and significance of the artwork. (see e.g. Milbrandt, Anderson, 2000, p. 120) It could be said that an art historian analyses the process of the origins and the movement

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4 The concept of qualitative evaluation is perceived as a set of properties, but not in terms of the better-worse hierarchy, which also includes moral, aesthetic, and ethical judgements.

5 The last outcome is taken from the book by Petra Šobáňová titled *Museum Teaching*. (2012a, p. 68)

of the artwork in time. An art historian also draws on the findings of other disciplines such as psychology, sociology, history or other disciplines related to history (numismatics, heraldics, archiving, etc.).

An art critic, on the other hand, analyses in what way the artwork reflects human society, as well as the aesthetic, formal, and symbolic characteristics and aspects of the meaning of the artwork, and perceives the artwork as the artist's personal statement and a witness of that particular period of time. (see e.g. Milbrandt, Anderson, 2000, p. 100) To reflect on an artwork in education is to perceive an artwork as a mirror of the past and of the present; a mirror of personal life experience and a source of learning and inspiration. The personal reflection of artworks is given a greater importance in education, as well as in the context of art-historical research.

Résumé

The publication is one of the outcomes of the *Teaching of Art History in the Context of Art Education* project, ref. No. IGA_PdF_2014022, realised by the Department of Art Education, the Faculty of Education, Palacký University Olomouc and was created thanks to the support of the SR grant from the Palacký University Olomouc. The principal researcher: Veronika Jurečková. The book was divided into three symbolic parts: Creative, Expressive, and Inspirational, which represented three aspects of the art field to which education through art certainly belongs at least from the curricular point of view.

In the introductory part, the book offers an overview of study presenting historically ordered research topics which constituted the discourse of art education (or education through art), and helped establish and develop the field in the Czech Republic as we know it today. In greater detail, it dealt with the issue of creativity. A reader may have found the answers to the question related to topics such as what influences creativity, what conditions positively influence children's creativity, and what strategies may turn out to be counter-productive. The issue of creativity was further developed in a chapter addressing creative abilities and the rules for creative interpreting of an artwork. The second part of the book dealt with expressivity in the artistic works of children and adolescents, and introduced expressive works as the subject matter of the research and theory in art education in the context of other expressive fields of study. The last part of the book was dedicated to the topic of interpretation of an artwork in the context of education through art.

The introductory chapter gives an overview of research topics in historical development. It dealt mainly with these topics which contributed to the discourse of art education (or education through art) in the Czech Republic and informed the establishment of this study field and its current form. The prevailing theoretical research which has a normative character (in the field of children's artistic expression and its instruction, the phenomenon of creativity, or the issue of sensory perception) is now being complemented with research activities which have an explanatory character and which are focused on the analysis of the educational reality in the given field at schools. The chapter also addressed the impact art education has on the establishment of museum and gallery education in the Czech Republic.

In the chapter dedicated to creativity, Kateřina Štěpánková focuses on the external factors which have an impact on creativity in art education at the primary and pre-primary level. She described a number of situations which tend to obstruct the development of creativity or that even decrease it. Kateřina Štěpánková drew her conclusions from the content analysis of a collection of 3,800 drawings and paintings evaluated in the Nursery School art competition, as well as from methodological plans prepared for art education lessons by 1st stage primary teacher-trainees. The outcome was the description of five groups defining the most consequential methodological mistakes

in relation to the development of pupils' creativity. The following chapter firstly characterised the phenomenon of creativity following the conceptions of J. P. Guilford, E. P. Torrance and others. It briefly addressed the emphasis which is today put on the training of creativity as a part of general education. In this context, it recalled classical postulates of creativity in art teaching as formulated by V. Löwenfeld and developed by his followers. The chapter also attempted to describe the specifics of creative tasks and to demonstrate their application in the process of the interpretation of artworks which is realised in art or museum teaching. Consistent application and adherence to the principles of creative tasks may be particularly difficult with this type of specific activity giving rise to various related questions. Consequently as shown in the practical examples of the tasks, it can also form a platform for the development of inspiring teaching units which not only provoke pupils' creativity but also establish their personal relationship to a given artwork, and stimulate their courage to develop free meanings, to express themselves, and to engage in imagination.

In his chapter dedicated to expressivity Jan Slavík deals with expressive works as a subject of research and theory in art education in the context of other expressive fields of study. The aim of the chapter was to reach a broader didactic generalisation which allows us think about interdisciplinary relationships, be it among various approaches in the field of expressive disciplines, or in relation to other educational areas. The argument of the text is based on the assumption that during the process of solving a creative task, pupils construct the content of their learning as the tool with which to develop their dispositions. Explanations are derived from the theory of concept integration (Turner & Fauconier, 2002), and from Goodman's analytical approach to expressive symbolisation.

In the following chapter which also reflected on the expressive elements in art education Hana Babyrádová deals with selected aspects of the contemporary situation of artistic expression of children, the youth, and students inside and outside of school. She focused on the issue of the prevailing analogy between the artistic expression of artists and children, on the analysis of the role of expressivity and sociability, addressed the application of creative language in expression and communication, and also attempted to justify the timeless meaning of expressive art expressions in art teaching. The chapter also dealt with the issue of overlapping artistic and mundane expressions which are at the intersection of art, communication, culture and education in the context of contemporary art-educational projects.

The key skill when studying art is the interpretation, assessment, and evaluation of art and artworks of both the past and the present day. In the last chapter, Veronika Jurečková addressed selected aspects of the process of artwork reflection. She made note of various concepts of interpretation in the context of art history as a science and in the context of art history education. The text reflected on various categories in the scope of which an artwork is interpreted by art historians, students or pupils of artistic fields of study.

Zusammenfassung/Resümee

Die Publikation wurde unter Unterstützung der Spezifischen Forschung im Rahmen des Projektes *Edukation der Kunstgeschichte im Kontext der Kunsterziehung* erstellt, Registriernummer IGA_PdF_2014022, realisiert vom Institut für Kunstpädagogik an der Palacký-Universität Olomouc. Die Projektleiterin ist Veronika Jurečková.

Das Buch ist in drei symbolische Bereiche aufgeteilt – Creative, Expressive und Inspiring – die drei Merkmale der künstlerischen Disziplin repräsentieren, zu der die Erziehung durch Kunst aus der curricularen Sicht gehört. In der Einführung präsentiert das Buch eine Übersichtsstudie, wo in der historischen Entwicklung Forschungsthemen darstellt werden, die zur Gestaltung des Diskurses der Kunsterziehung (bzw. der Erziehung durch Kunst) beitrugen und sich an der Gestaltung der Disziplin und ihrer gegenwärtigen Form in der Tschechischen Republik beteiligten. Anschließend befasst es sich umfassender mit der Frage der Kreativität. Der Leser erfährt hier, was die Kreativität beeinflusst, welche Bedingungen positiv die Kreativität der Kinder beeinflussen und welche Strategien im Gegenteil riskant sind. Das Thema der Kreativität wird weiter näher in einem Kapitel entwickelt, das sich auf das Thema der kreativen Fähigkeiten und Prinzipien bei der kreativen Interpretation eines Kunstwerks konzentriert. Der dritte Teil des Buches widmet sich der Expressivität des künstlerischen Ausdrucks von Kindern und Jugendlichen und stellt das expressive Schaffen als Gegenstand der Forschung und Theorie in der Kunsterziehung in Zusammenhang mit anderen expressiven Disziplinen dar. Der letzte Teil des Buches beschäftigt sich mit der Interpretation eines Kunstwerks im Rahmen der Erziehung durch Kunst.

Die einführende Übersichtsstudie stellt in der historische Entwicklung die Forschungsthemen dar, die zur Gestaltung des Diskurses der Kunsterziehung (bzw. der Erziehung durch Kunst) beitrugen und sich an der Gestaltung der Disziplin und ihrer gegenwärtigen Form in der Tschechischen Republik beteiligten. Die vorherrschenden theoretischen Forschungen normativer Art (zum Thema des kreativen Ausdrucks der Kinder und seiner Entwicklung, des Phänomens der Kreativität oder der Problematik der sinnlichen Wahrnehmung) werden heutzutage allmählich mit den Forschungsaktivitäten erklärender Art ergänzt, die zum Verständnis der Erziehungswirklichkeit der Disziplin in den Schulen führen. Die Studie stellt auch den Einfluss der Kunsterziehung auf das Etablieren der Pädagogik im Kontext von Museen und Galerien in der Tschechischen Republik fest.

Im Kapitel zur Kreativität befasst sich Kateřina Štěpánková mit externen Faktoren, die die Kreativität im Rahmen der Kunsterziehung im Grundschul-

und Vorschulbereich beeinflussen. Es werden hier ausgewählte Situationen beschrieben, die die Entwicklung von Kreativität hemmen oder die Kreativität schließlich sogar reduzieren. Kateřina Štěpánková stützt sich in ihren Schlussfolgerungen auf eine Inhaltsanalyse von insgesamt 3800 Zeichnungen und Gemälden, die im Rahmen eines Kindergarten-Kunstwettbewerbs ausgewertet wurden, und auf didaktische Planungen des Kunstunterrichts von Studenten der Pädagogik für die unteren Grundschulklassen. Die Ausgabe ist eine Beschreibung von fünf Gruppen der wichtigsten didaktischen Fehler in Bezug auf die Entwicklung der Kreativität der Schüller. Das folgende Kapitel beschreibt zunächst kurz das Konzept der Kreativität, und zwar in Bezug auf J. P. Guilford, E. P. Torrance und andere Autoren. Es weist kurz auf die heutige Betonung der Entwicklung von Kreativität in der Ausbildung hin und erinnert in diesem Zusammenhang an die klassischen Postulate der Kreativität, wie es für die Kunsterziehung V. Löwenfeld formulierte und seine Anhänger entwickelten. In diesem Kapitel versuchen wir ferner die Eigenschaften von kreativen Aufgaben zusammenzufassen und ihre mögliche Anwendung bei der Interpretation des Kunstwerks zu zeigen, was in der Kunst- und Museumspädagogik realisiert wird. Bei dieser spezifischen Art von Aktivitäten könnte eine konsequente Anwendung der Grundsätze der kreativen Aufgaben problematisch sein und etabliert eine Reihe von damit zusammenhängenden Fragen. Sie kann auch eine Grundlage für die Erstellung von stimulierenden Unterrichtssituationen sein, in denen neben der Kreativität auch eine persönliche Beziehung zum Kunstwerk, Mut für freie Entwicklung von Bedeutungen, Selbstausdruck der Schülerinnen und Schüler und ihre Vorstellungskraft initiiert werden.

Im Kapitel zum expressiven Teil der Kunsterziehung widmet sich Jan Slavík dem expressiven Schaffen als einem Gegenstand der Forschung und der Theorie in der Kunsterziehung in Zusammenhang mit anderen expressiven Disziplinen. Er bemüht sich um größere didaktische Verallgemeinerung, die es ermöglicht, interdisziplinäre Beziehungen sowohl zwischen den verschiedenen Ansätzen im Bereich der expressiven Disziplinen, als auch zu anderen Bildungsbereichen zu überdenken. Die Argumentation im Text basiert auf der Annahme, dass die Schüler beim Lösen von kreativen Aufgaben den Inhalt ihres Lernens als Mittel zur Entwicklung ihrer Dispositionen konstruieren. Die Erläuterungen sind aus der Theorie der Konzeptintegration (Turner & Fauconier, 2002) und aus Goodmans analytischem Ansatz zur expressiven Symbolisierung abgeleitet. Im folgenden Text, der ebenfalls die expressiven Komponenten der Kunstpädagogik berührt, beschäftigt sich Hana Babyrádová mit ausgewählten Aspekten des aktuellen Stands des künstlerischen Ausdrucks von Kindern, Jugendlichen und Studenten in und außerhalb der Schule. Sie untersucht die Persistenz von Analogien zwischen dem künstlerischen Ausdruck der bildenden Künstler und

Kinder, analysiert die Rollen der Ausdruckskraft und Soziabilität, befasst sich mit dem Kontext der Anwendung von künstlerischer Sprache im Selbstausdruck und der Kommunikation und konzentriert sich auf die Rechtfertigung von zeitloser Bedeutung der expressiven künstlerischen Ausdrucksformen in der Kunsterziehung. Der Abschluss wird der Frage der Überschneidung von künstlerischen und profane Ausdrucksformen an der Grenze von Kunst, Kommunikation, Kultur und Erziehung im Kontext der zeitgenössischen künstlerisch-pädagogischen Projekte gewidmet.

Zu den Schlüsselkompetenzen beim Kunststudium gehören Interpretation, Bewertung und Beurteilung von Kunst und Kunstwerken der Vergangenheit und Gegenwart. Im vierten und letzten Kapitel des Buches befasst sich Veronika Jurečková mit ausgewählten Aspekten bei der Reflexion der Kunstwerke. Sie stellt unterschiedliche Konzeptionen der Interpretation im Kontext der Kunstgeschichte und im Zusammenhang mit dem Unterrichten der Kunstgeschichte fest. Der Text erörtert verschiedene Kategorien, innerhalb derer ein Kunstwerk von Kunsthistorikern, Studenten der Kunstdisziplinen interpretiert wird.

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