



Didactic basics of fine art in school

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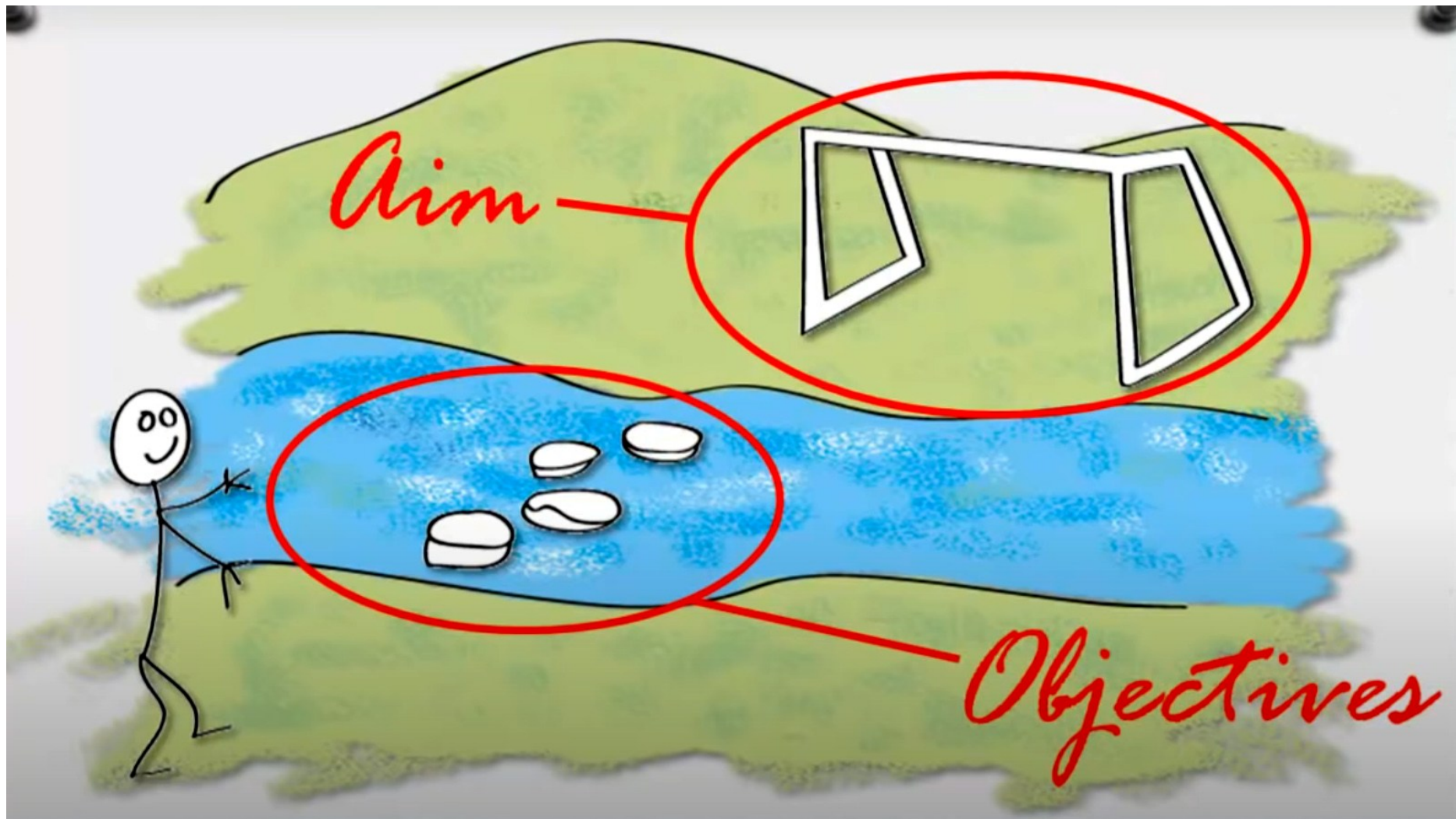
Ellen Winner

Benefits of arts education: metacognitive skills

1. **Learning to look closely**
2. **Learning to envision** (*imagining*), which means generate mental images
3. **Learning to reflect** (*directing attention to one's own experiences*), because in art classes students always have critique sessions where they have to learn to evaluate their own work and others work, and they also have to talk about the process that they use in creating work of art
4. **Learn to persist**, because projects take a long time, they're not one-shot worksheets
5. **Learn to stretch and explore**, take risks muck around try to discover things. Broad habits of mind being taught

Aims and objectives of education

The aim of the educational process is to achieve the full development of pupils: cognitive, psychomotoric and affective.

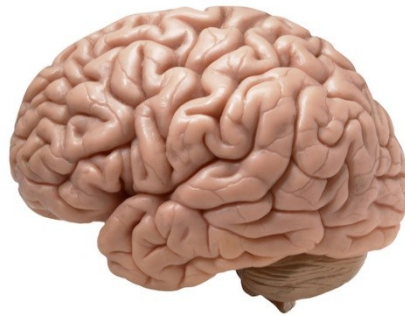


EDUCATIONAL AIMS OF LEARNING AND TEACHING IN CROATIA

The student will:

1. adopt and understand **artistic language** and develop **artistic literacy** by cultivating visual perception and applying them through creative and analytical processes
2. express **creative thinking** by producing ideas and solving problems; develop psychomotor and cognitive skills by getting to know and using different materials, procedures and media
3. to develop **critical thinking**, **attitudes** and **values** by establishing an active and questioning relationship towards the environment and artistic creativity
4. to understand the **context of a work of art** and the role of **artistic creativity in society** by researching artistic expression and establishing relationships with social, historical, cultural and technological factors
5. participate in **artistic events and activities** of cultural and scientific institutions; develop a **responsible attitude** towards the contemporary cultural environment and artistic heritage.

Objectives of education



Johann Heinrich Pestalozzi (1746 -1827): 3xH: „head, hands and heart „

Benjamin Samuel Bloom (1956): “Bloom taxonomy”

(revisions : Krathwohl 1995, Anderson & Krathwohl 2000, Lynn Ericson 2007)

1. **cognitive domain** - knowledge, “head”
 2. **psychomotor domain** - abilities, skills, “hands”
 3. **affective domain** - attitudes, habits, beliefs, values, “heart”
-
1. **Cognitively**, the pupil adopts art’s and other concepts, and learns the procedures of using art materials (*tempera, pencil, collage paper, clay*, etc.)
 2. **Psychomotorically**, the pupil develops manual skill by using different art materials.
 3. **Affectively**, the pupil develops responsiveness to stimulus, interest, independence, sensitivity, individuality and originality, critical thinking and appreciation and evaluation.

Foundations of visual didactics

Perception: what do we see?



Plamen Dejanoff:
New Works (Vacuum Cleaner),
2005, bronze

So, what do we see?

Gibson, James J. (1950). *The perception of the Visual World*.
Boston: Houghton Mifflin Company.

James J. Gibson:

schematic perception

and

literal perception

What is it? What is it for? Function

What does it look like?

Objects,
signals,
signs,
symbols,
people
...
changing
because of the
complexity of
meaning,
selective
because it is
necessary to
know
something in
order to see



FUNCTION



FORM (shape)

Colors,
textures,
surfaces,
edges,
inclines,
characters,
spaces,
compositions
...
unchanging
universal

ABC

12
13
14

12
ABC
14



Duck or rabbit?



ooking is a process

in which we direct our eyes
in order to collect light differences

Seeing is interpretation,

the process of expectation, decoding and
understanding, and it is performed by the brain

We **look** with our eyes but **see** with our mind.

YELLOW

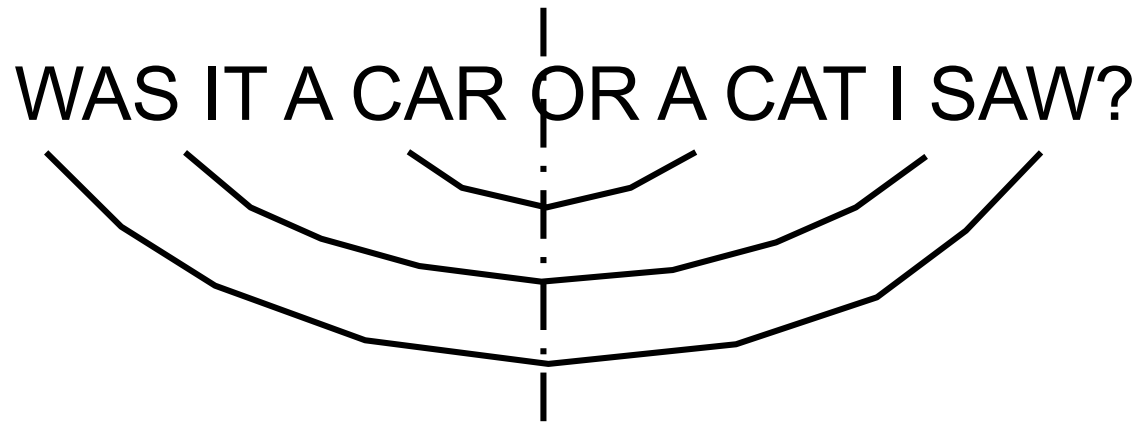
Meaning (and perception) depends on the context

Perception of meaning and perception of arrangement (**composition**)



PALINDROME

mirroring







Henri Matisse: *Harmony in red*, 1908.



Henri Matisse: *Harmony in red*, 1908.

DANS, KÖN OCH JAGPROJEKT

På jakt efter ungdomars kroppsspråk och den "synkretiska dansen", en sammansmältning av olika kulturellers dans, har jag i mitt fältarbete under hösten rört mig på olika arenor inom skolans värld. Nordiska, afrikanska, syd- och östeuropeiska ungdomar gör sina röster hörda genom sång, musik, skrik, skratt och gestaltar känslor och uttryck med hjälp av kroppsspråk och dans.

Den individuella estetiken framträder i kläder, frisyrer och symboliska tecken som förstärker ungdomarnas "jagprojekt" där också den egna stilen i kroppsrörelserna spelar en betydande roll i identitetsprövningen. Upphållsrummet fungerar som offentlig arena där ungdomarna spelar upp sina performanceliknande kroppsspråk.

Guy Thomas Buswell: HOW PEOPLE LOOK AT PICTURES, 1935
Experimental Study Of Eye Movements In Looking At Art Psychology

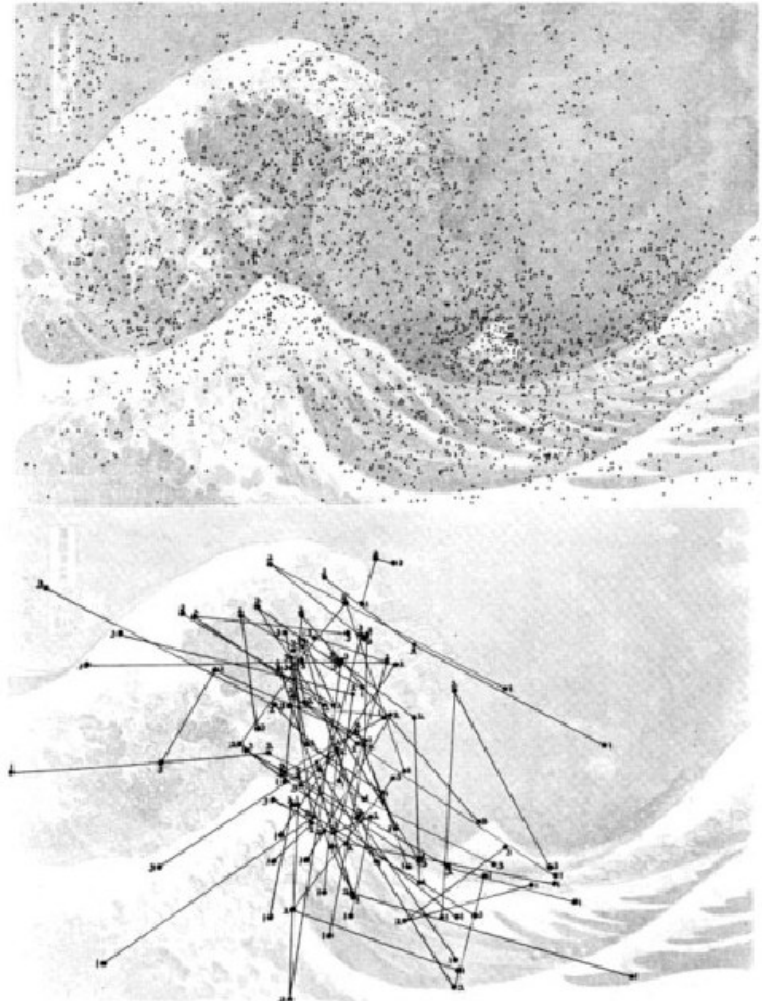
HOW PEOPLE LOOK AT PICTURES

A STUDY OF THE
PSYCHOLOGY OF PERCEPTION IN ART

By

GUY THOMAS BUSWELL

Professor of Educational Psychology, The University of Chicago

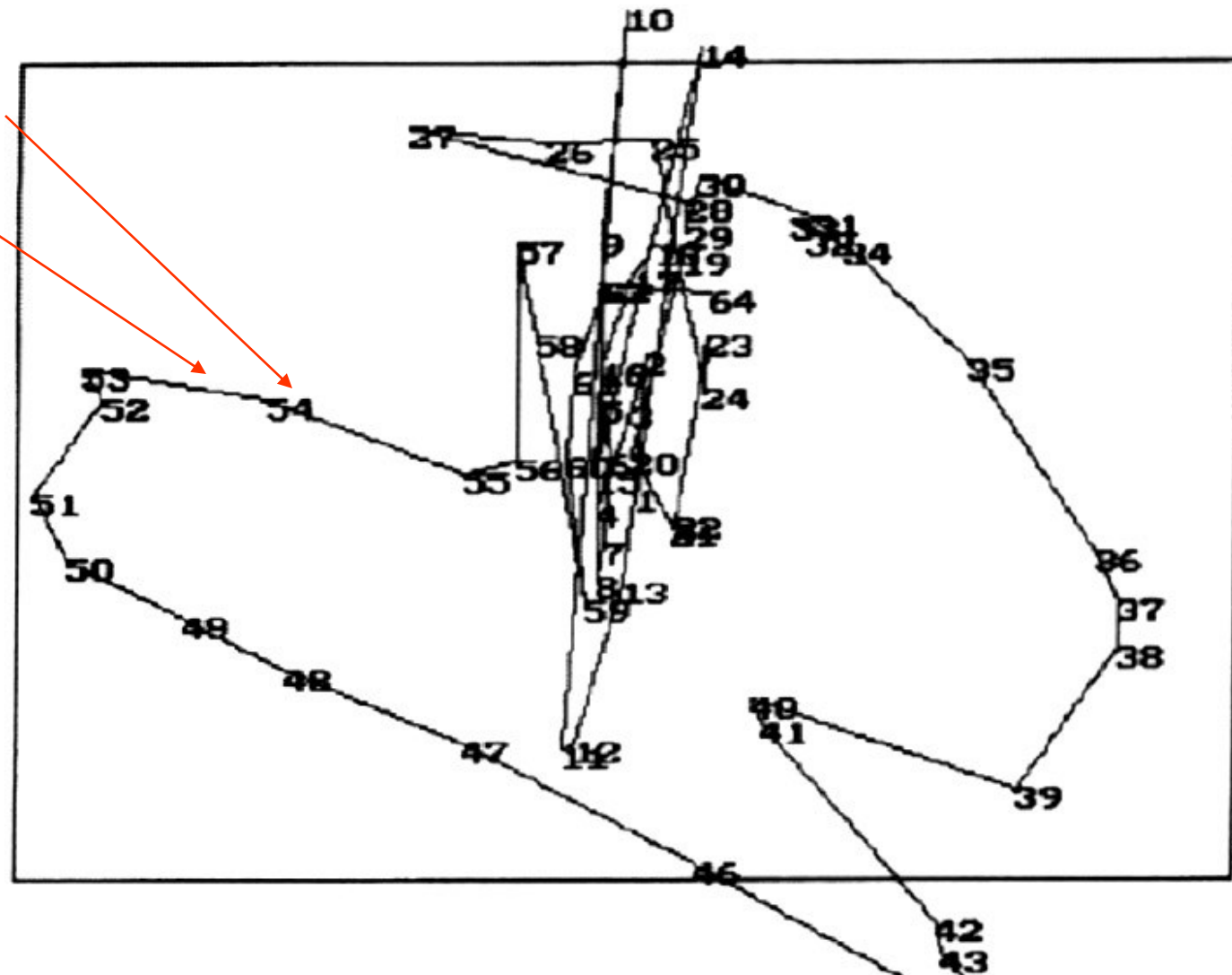


Fixations i defixations – eye movements

yancs14.DAT/ 1 0.1 - 18.4 sec

Fixations – stopping
points

Defixations - travel
around the
object



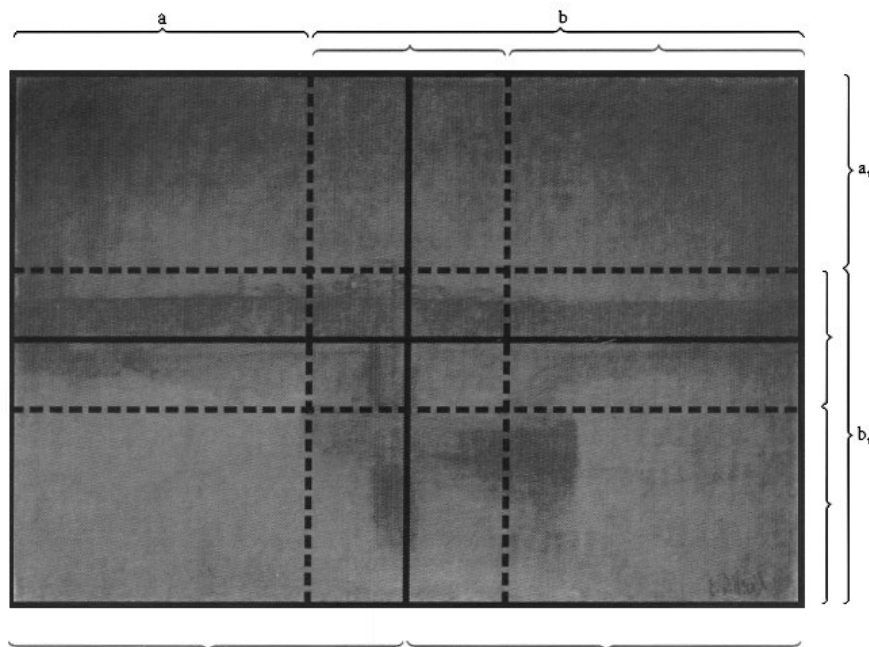
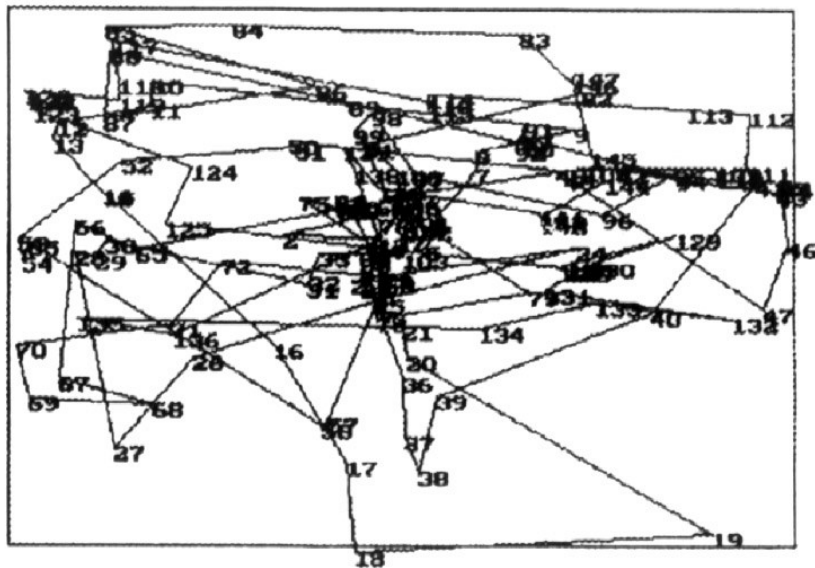
Seeing is interpretation



Emanuel Vidović: *Angelus*

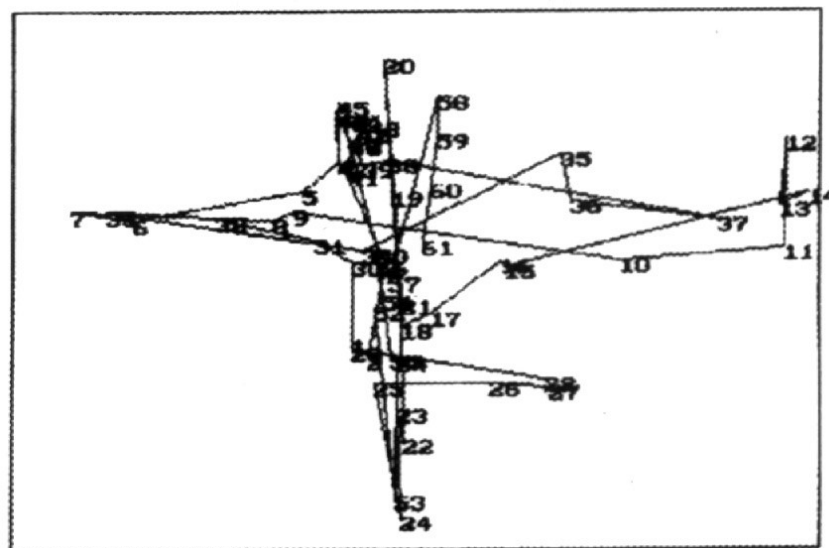
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D. R., painter



yc74s14.DAT/1 0.0 - 39.0 sec

Ž. K., painter, art historian



Alfred Yarbus,
1967.

The number of
fixations and the
direction of
defixations
depends on the
task.





Free examination.



Estimate material circumstances of the family



Give the ages of the people.



Surmise what the family had been doing before the arrival of the unexpected visitor.



Remember the clothes worn by the people.



Remember positions of people and objects in the room.



Estimate how long the visitor had been away from the family.

3 min. recordings of the same subject

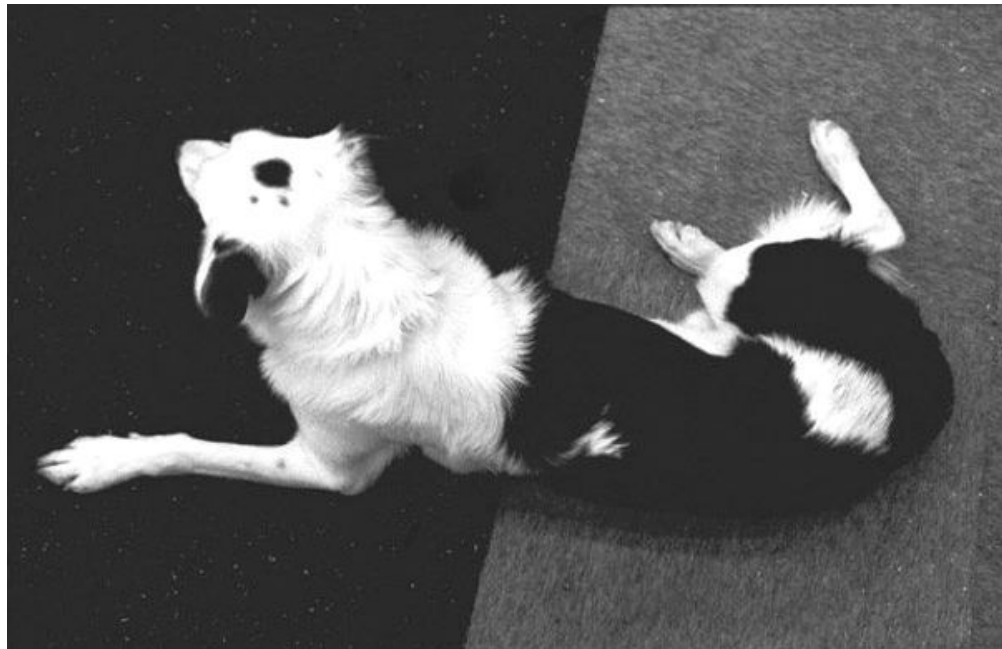
Learning to see - education of perception



Visual photography



Fine art photography



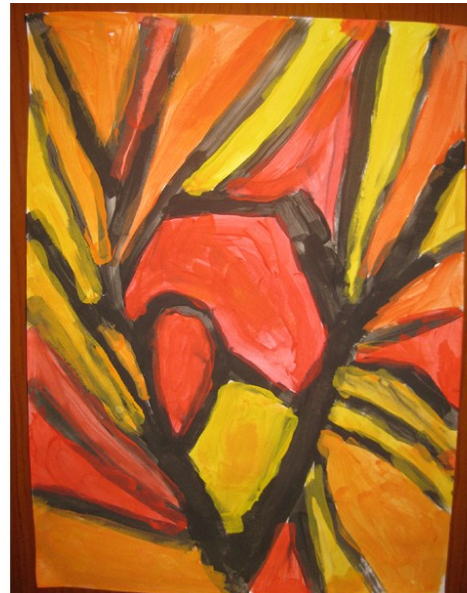
Matt Stuart: EARLS COURT

In order for a child to be able to enjoy artistic forms, he must first notice them. And in order to notice them, the child must first hear about them.

The theoretical art problem is the starting point for the art task.

Artistic concepts (or terms) should be shown and recognized in nature and in the society that surrounds us (e.g. rhythm in nature, rhythm in us and around us, etc.) In addition, concepts should be shown on works of art, on those where these concepts are most "readable", most noticeable, and used in the best quality.

The artistic concepts are applied during the realization of the task; the interweaving of theoretical and practical work when teaching Fine Arts is the basis of problem-based teaching.



A painting **can**
have a figurative
motif and a
literary story;

a painting **must**
have painterly
content and
artistic language
(such as colors,
shades, strokes,
contrasts, rhythm,
composition, etc.)

Vasilij Kandinski:
Improvizacija,
1914.



Artistic language

Ferdinand de Saussure:

Paradigms (signs, "words") and syntagms (combinations, "grammar")

ELEMENTS OF DESIGN : +

Point
Line
Shape and form
Colour
Texture (surface)
Mass and space

-
1. Hue
2. Luminosity (brightness)
3. Saturation (chroma)

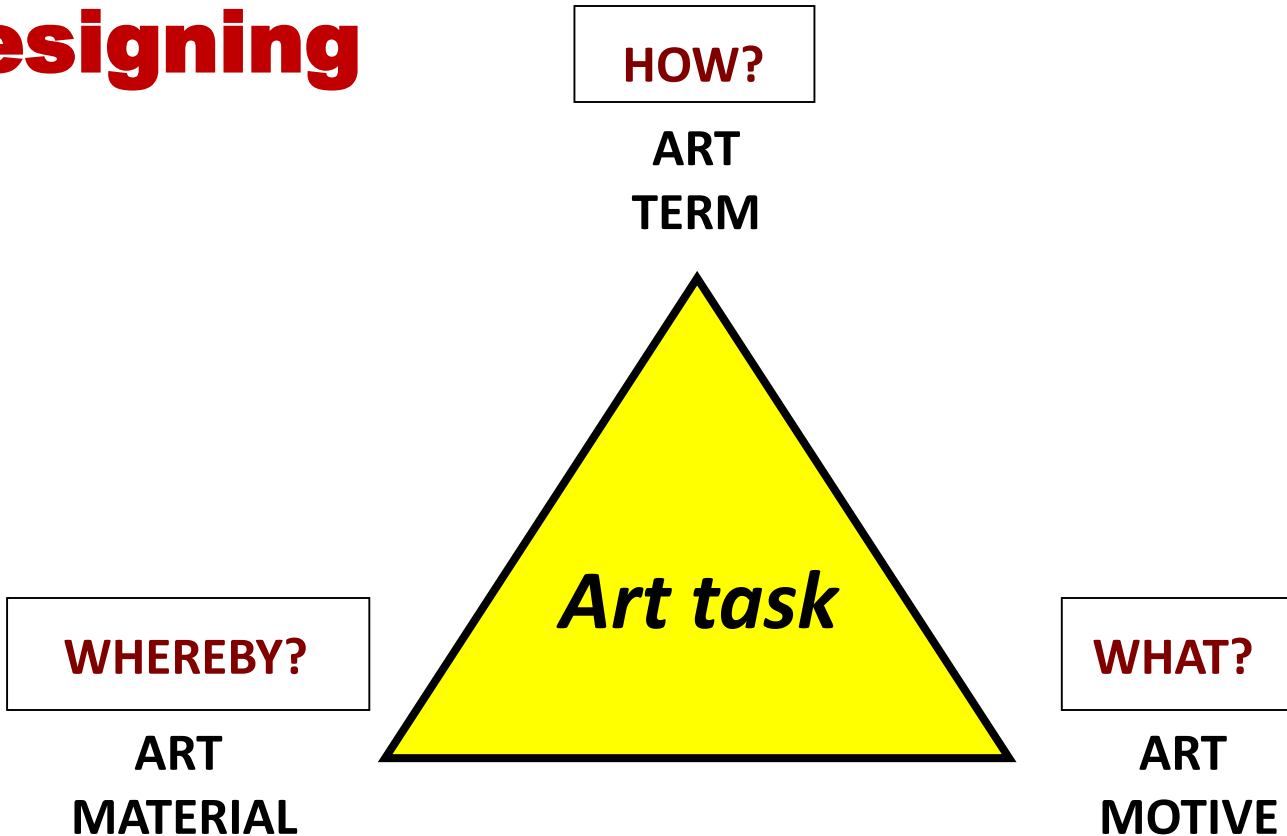
PRINCIPLES OF DESIGN :

Rhythm
Contrast
Balance
Proportions
Domination
Harmony and unity

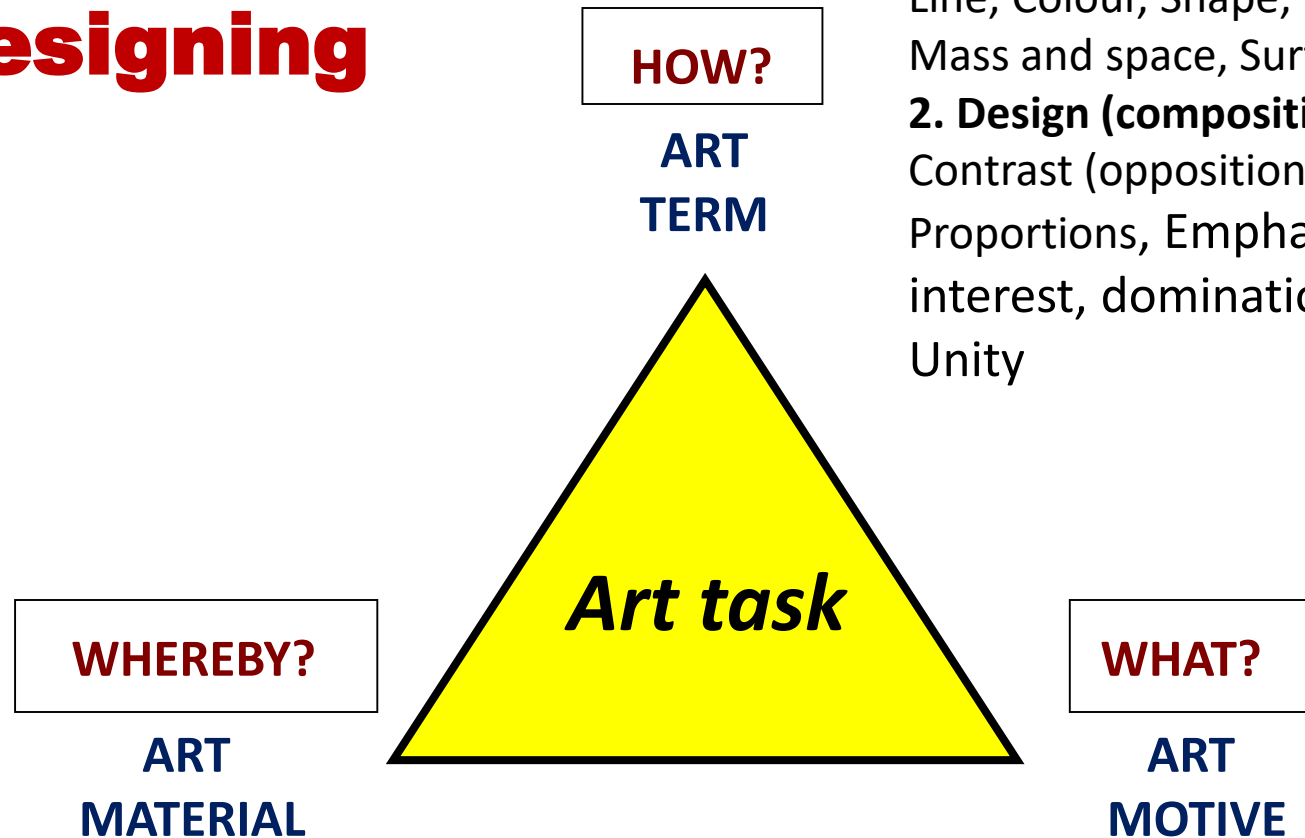
Optical balance
Symmetry
Asymmetry

Mirroring
Translation
Rotation

Lessons designing



Lessons designing



Art's concepts, visual language:

1. Visual elements:

Line, Colour, Shape,
Mass and space, Surface

2. Design (composition) principles:

Contrast (opposition), Rhythm,
Proportions, Emphasis („center of
interest, domination), Harmony,
Unity

Drawing, painting, sculpture and
graphic materials and techniques

Visual motives, non-visual motives
and artistic language as a stimulus

HOW?

**ART
TERM**

Art's concepts, visual language:

1. Visual elements:

Line, Colour, Shape,
Mass and space, Surface

2. Design (composition) principles:

Contrast (opposition), Rhythm,
Proportions, Emphasis („center of
interest, domination), Harmony,
Unity

Surface:

textures - character of the surface:
drawing textures, painting textures
and plastic textures



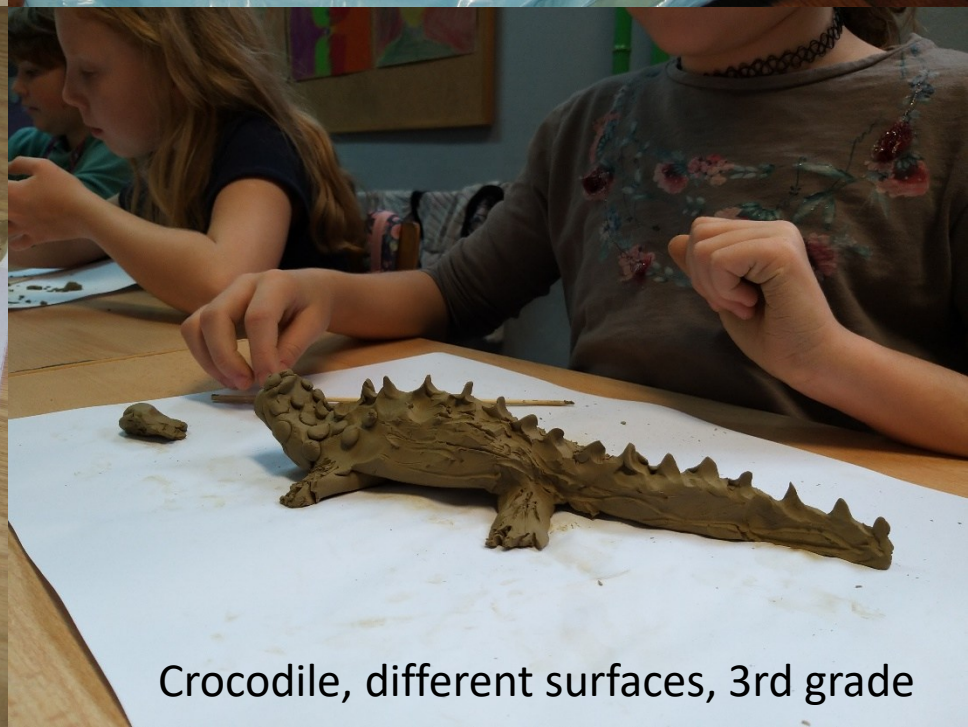
Vincent van Gogh: *Starry Night*, 1889.
Drawing and painting



Georg Baselitz:
Untitled,
1982.



Donatello:
David,
1440.



Crocodile, different surfaces, 3rd grade

Bird, hedgehog, turtle; different surfaces

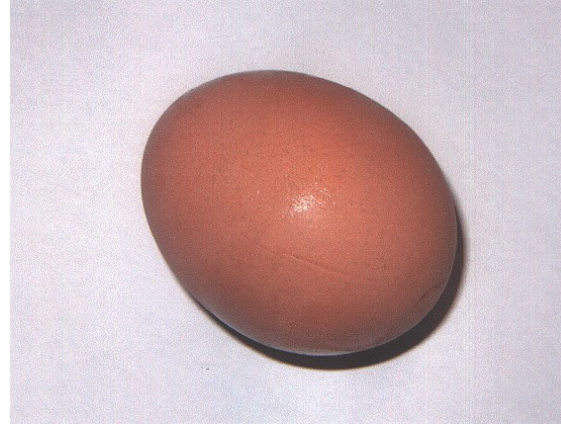


Art terms:

Stewart Kranz and Robert Fisher

Categorization of mass and space:

1. Compacted (monolithic) mass
2. Concave-convex mass
3. Penetrated mass
4. Hollow mass
5. Flat-thinned mass
6. Line-thinned mass



WHEREBY?

**ART
MATERIAL**

Drawing, painting, sculpture and
graphic materials and techniques

Sculpture materials and techniques:

Clay

Glinamol

Plasticine

Wire

Sheet metal, aluminum and copper
foil

Paper and paper-mache

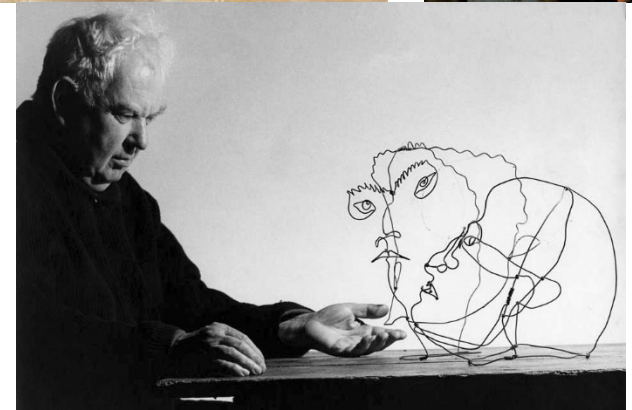
Didactic unshaped materials (boxes,
packaging, etc.)

Gypsum

Bronze

Wood

Stone



WHAT?

ART MOTIVE

Visual motives, non-visual motives
and artistic language as a stimulus

b) non-visual motives: what is not seen with the eyes but with other senses - sensory stimuli - sounds (music, birdsong...), smells, touches, tastes, emotions (happiness, fear...), lie - truth, laughter etc. ---- **abstract representation**



*tastes: salty, sweet
and bitter*



*musical
composition*

a) visual motifs: everything that can be seen with the eyes - still life, real and imagined phenomena and events ----

figurative representation



shoe

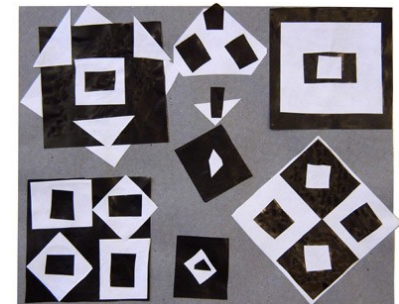


Chariots of Helios

c) artistic language as a motif: entanglement of lines, rhythm of colors, symmetry of characters, play of basic colors, composition of shapes... ---- **abstract presentation**



*a game of
primary colors*



*composing with
achromatic forms*

MOTIFS:

1. visual motifs:

People,
animals,
plants,
natural forms,
hand-made forms,
still life,
mythological characters,
motifs from literature,
etc.

red as a flower,
red as an apple...

figurative representation

2. non-visual motives:

senses: smells,
tastes,
touches,
sounds (and music),
feelings: love,
indifference, fear,
sadness, anger,
etc.

red like love,
red as anger...

abstract representation

3. artistic language as a motif:

the rhythm of geometric
shapes,
primary colors playing,
scale of tones of one color,
composition of cold colors,
the contrast of angular and
round shapes,
etc.

red as the base color,
red as a warm color...



Lessons structure

Lesson structure (45 minutes):

1. **Preparation** (distribution of equipment, arrangement, demonstration of technique)
2. **Motivation:**
 - a) explanation of art terms
 - b) explanation and description of the motive
3. **Announcement** of the task (what, with what, how)
4. **Realization (work)**, (visiting children, encouraging, clarifying)
5. **Analysis and evaluation** of the art process and products

1. Preparation (distribution of equipment, arrangement, demonstration of technique) - 3 minutes







2. Motivation:

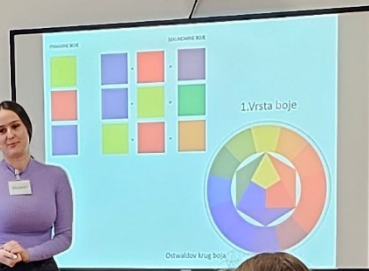
a) explanation of art terms





Explanation of art terms: PPT







I



Henri Matisse: „Harmonija u crvenom“, 1908.



STUDENT

2. Motivation:

b) explanation and description of the motive







Dinosaur, concave-convex mass,
surface, clay, 3rd grade









3. **Announcement** of the task (what, whereby, how) – **1 minute**

1. Motive: **shoe**
2. Art term: **primary colors**
3. Art material: **tempera**



Announcement of the task:

Today, we paint the shoe with primary colors using tempera.

Does everyone understand?
Who can repeat the task?

4. Realization (work), (visiting children, encouraging, clarifying) – 30 minutes



It is allowed to help students only with "hands in pockets"!



**It is allowed to help students
only with "hands in pockets"!**







5. Analysis and evaluation of the art process and products – 5 minutes



5. Analysis and evaluation of the art process and products – 5 minutes
We don't want clichés, stereotypes and kitsch in student art works



KONTRAST POVRŠINA





I A O E U M N J

0	1	2	3
NULA	JEDAN	DVA	TRI
			

A

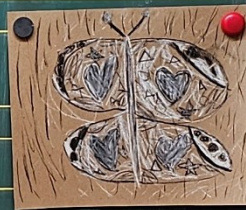
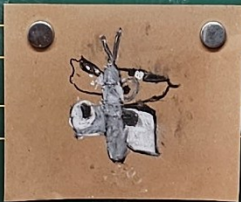
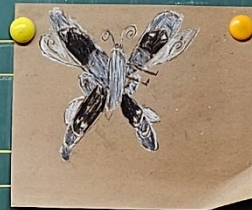
B

C

D

E

F



1

2

3



CRTE I TOKU

CRTE PO KARAKTERU

18.5-DAN MUZEJA





