



Didactic basics of fine art in school

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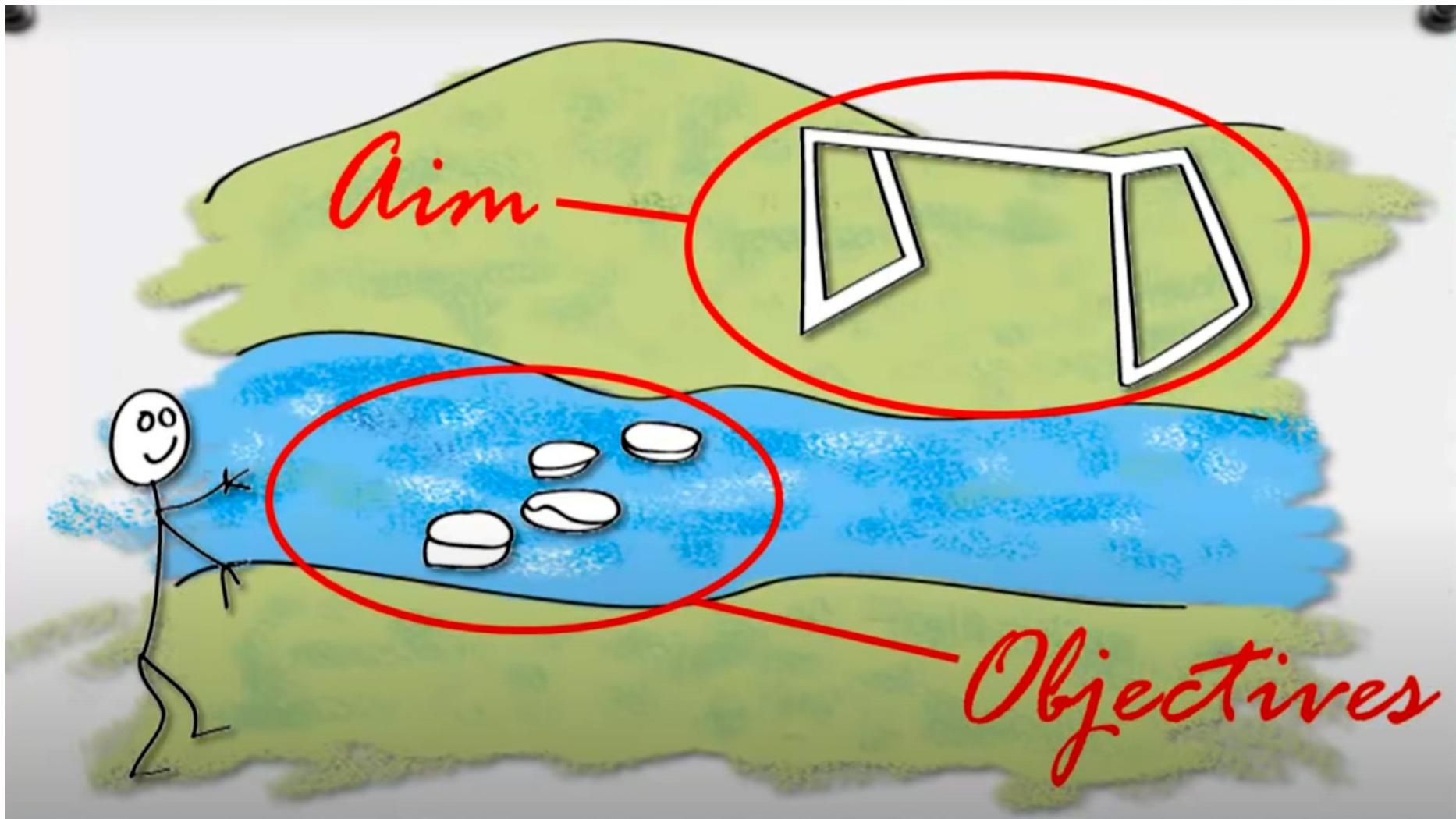
Ellen Winner

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

...

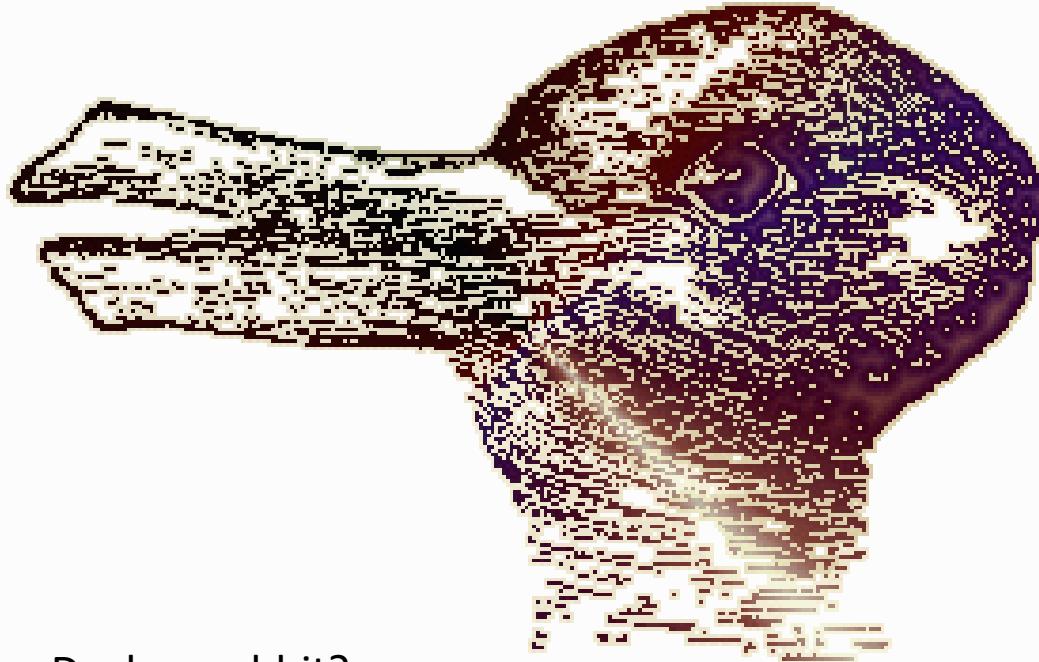
unchanging

universal

AIBC

I2
I3
I4

I2
AIBC
I4



Duck or rabbit?

12
ABC
14

Looking 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

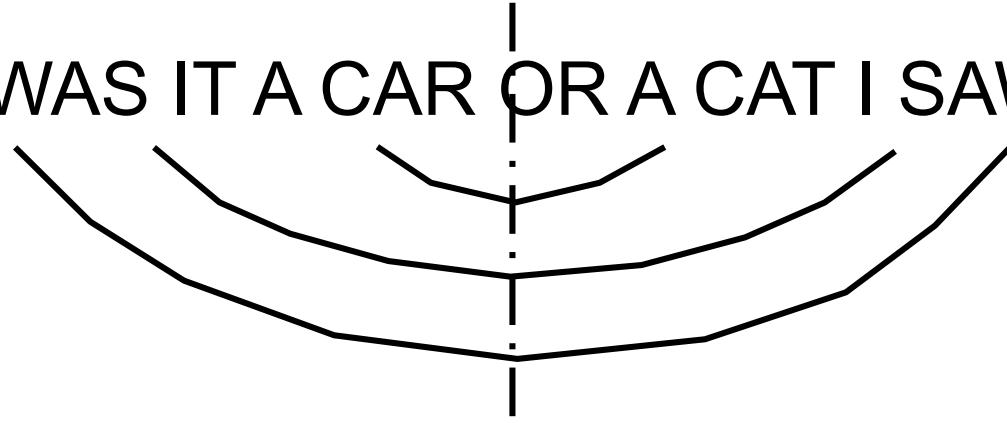
Meaning (and perception) depends on the context

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



PALINDROME
mirroring

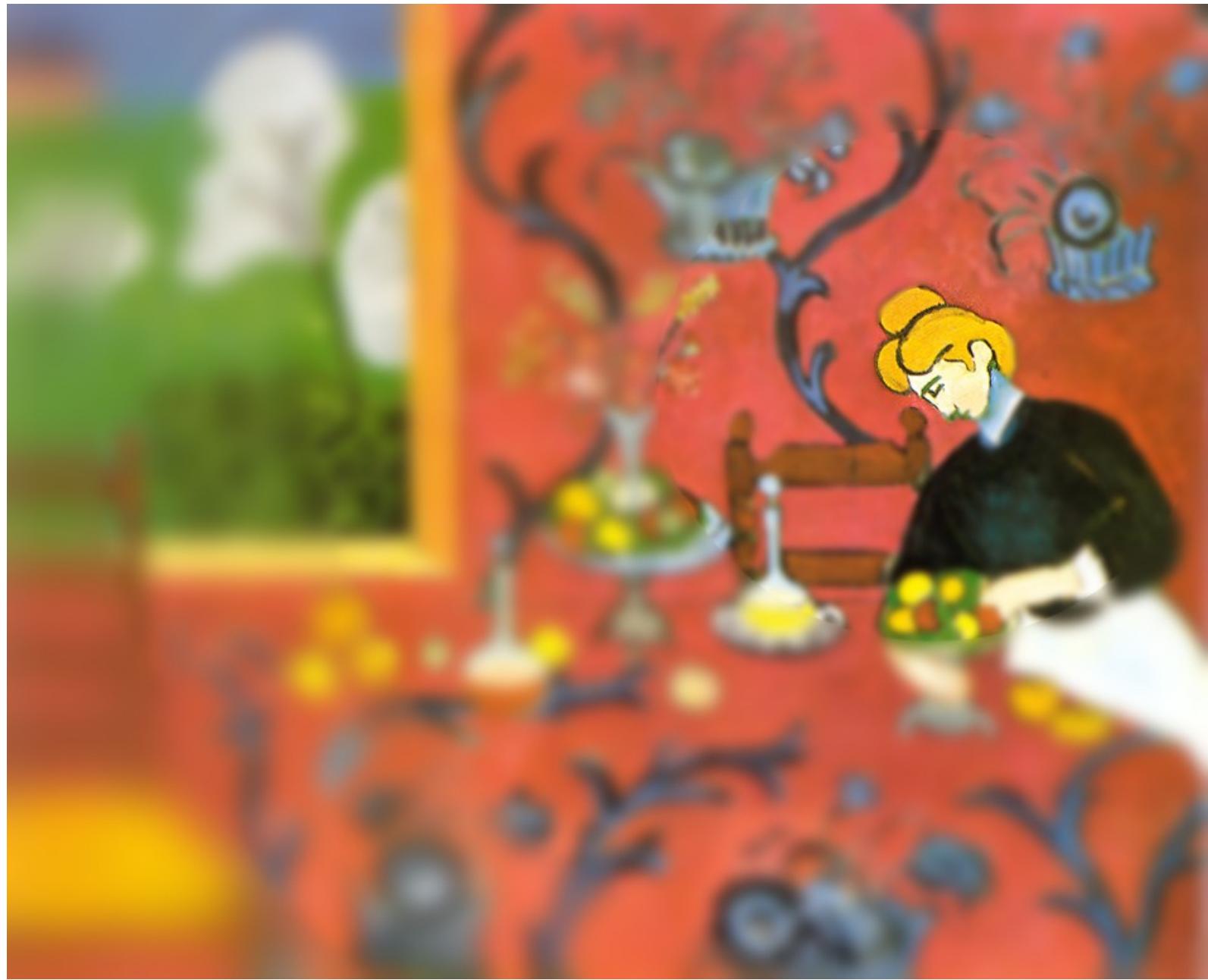
WAS IT A CAR OR A CAT I SAW?







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 kulturers dans, har jag i mitt fältarbete under hösten fört 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, frisyer och symboliska tecken som förstärker ungdomarnas "jagprojekt" där också den egna stilen i kroppsrörelserna spelar en betydande roll i identitetsprövningen. Uppehållsrummet fungerar som offentlig arena där ungdomarna spelar upp sina performance liknande kroppsspråk och

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

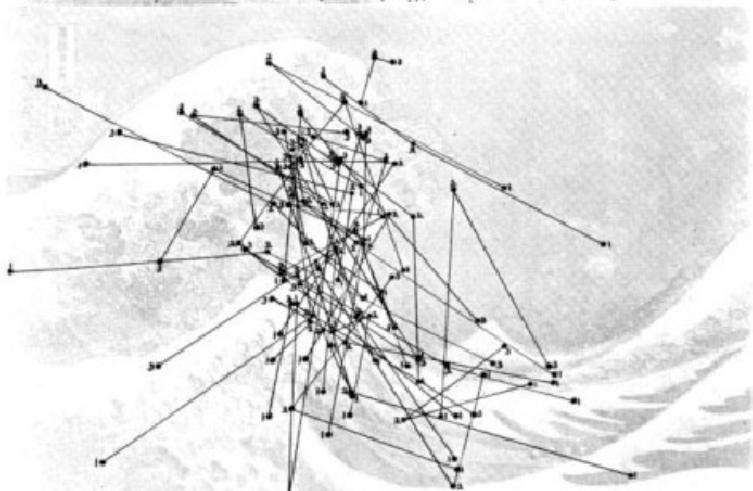
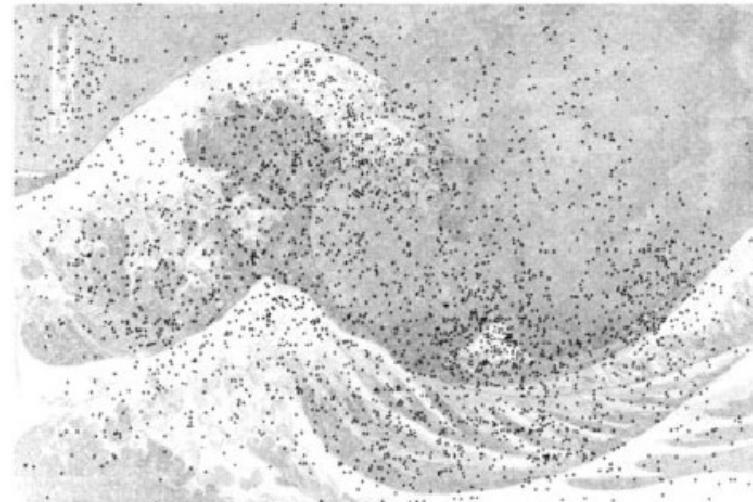
HOW PEOPLE LOOK AT PICTURES

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

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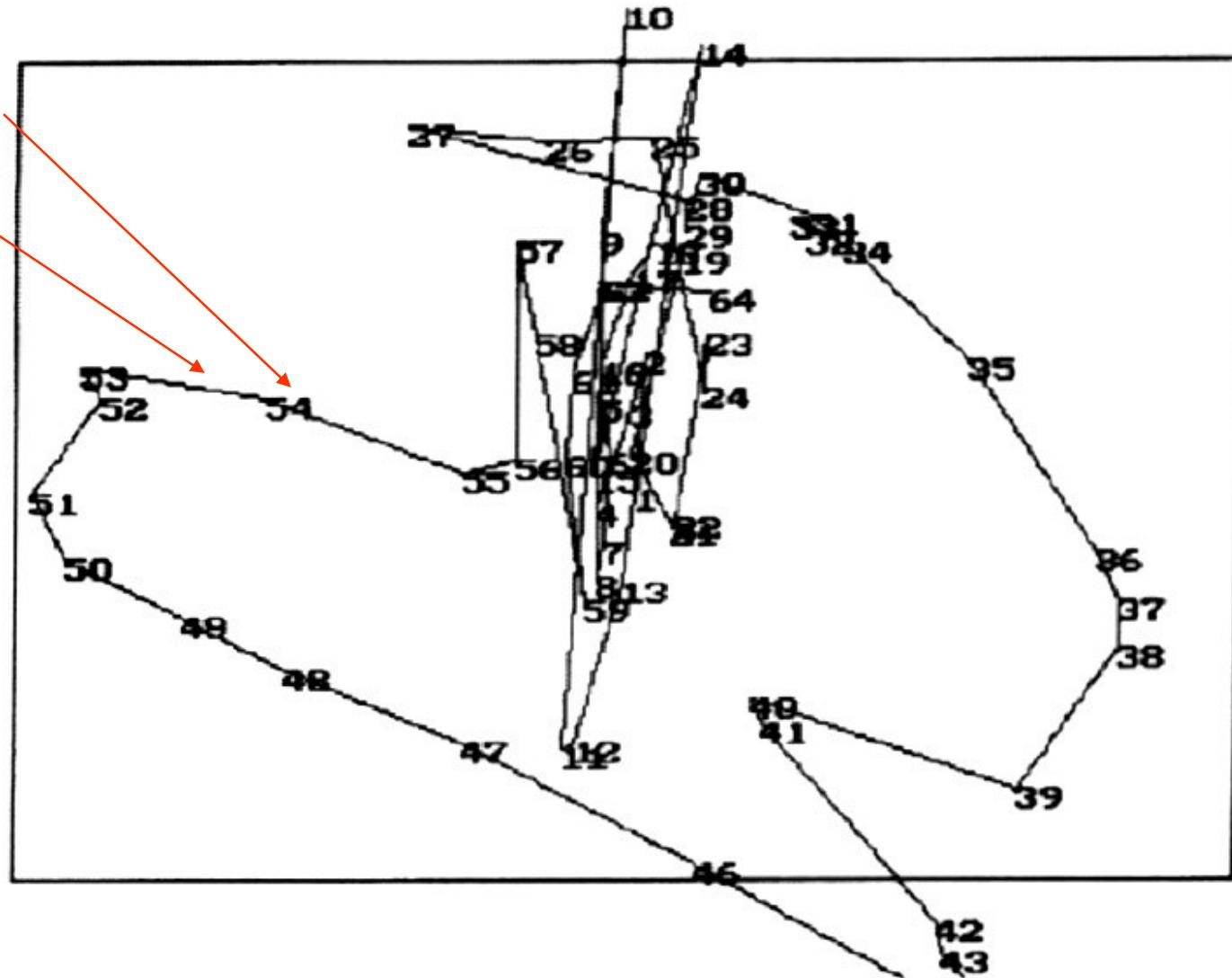
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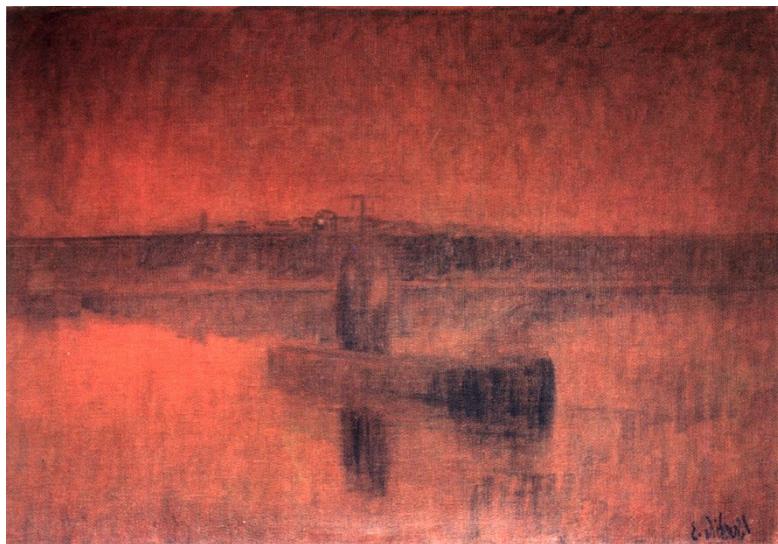
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Fixations – stopping points

Defixations - travel around the object



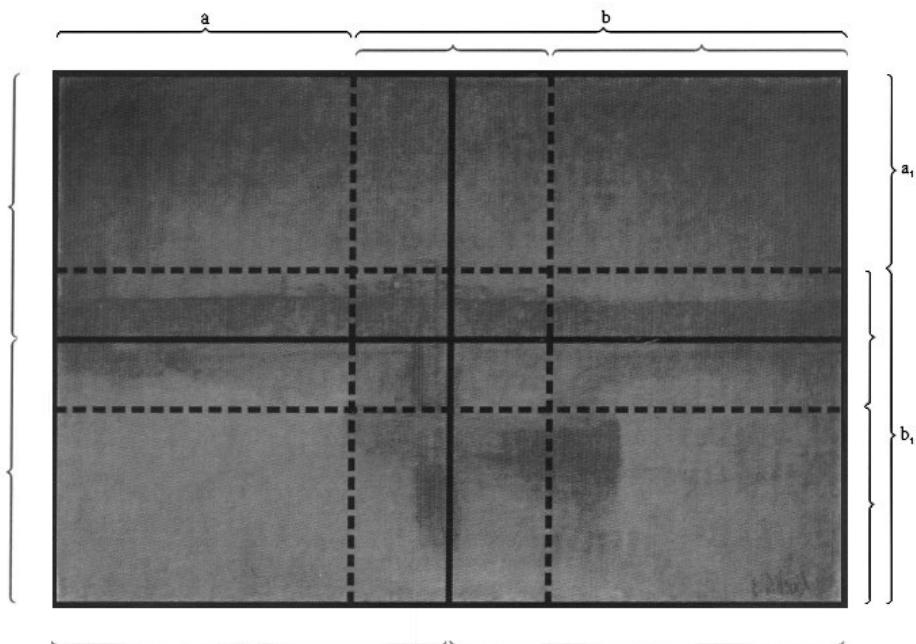
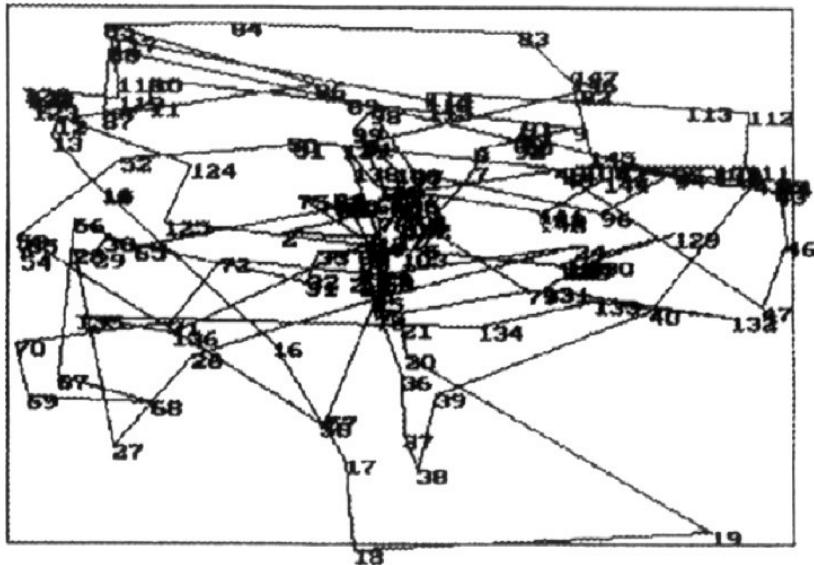
Seeing is interpretation



Emanuel Vidović: *Angelus*

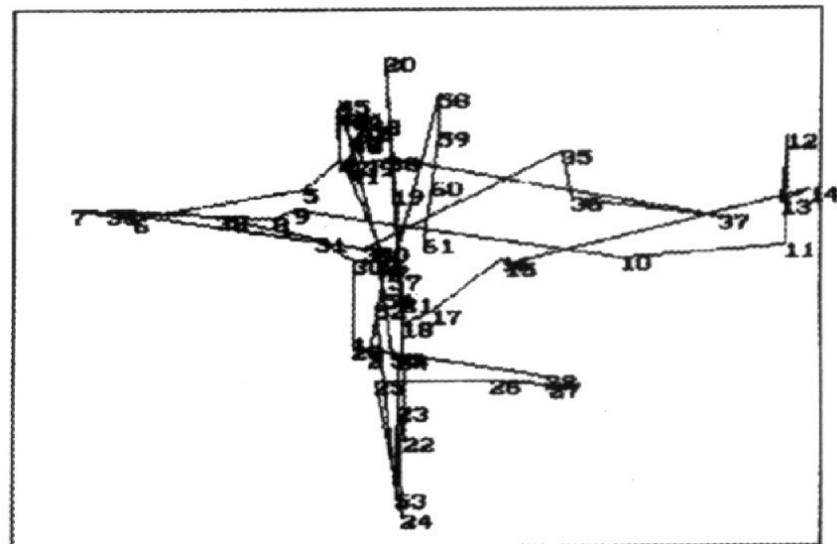
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D. R., painter



WC74514.DAT/4 0.0 - 59.0 sec

Ž. K., painter, art historian



Alfred Yarbus,
1967.

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





Free examination.

1

Estimate material circumstances
of the family

2



3

Give the ages of the people.



4

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



5

Remember the clothes
worn by the people.



6

Remember positions of people and
objects in the room.



7

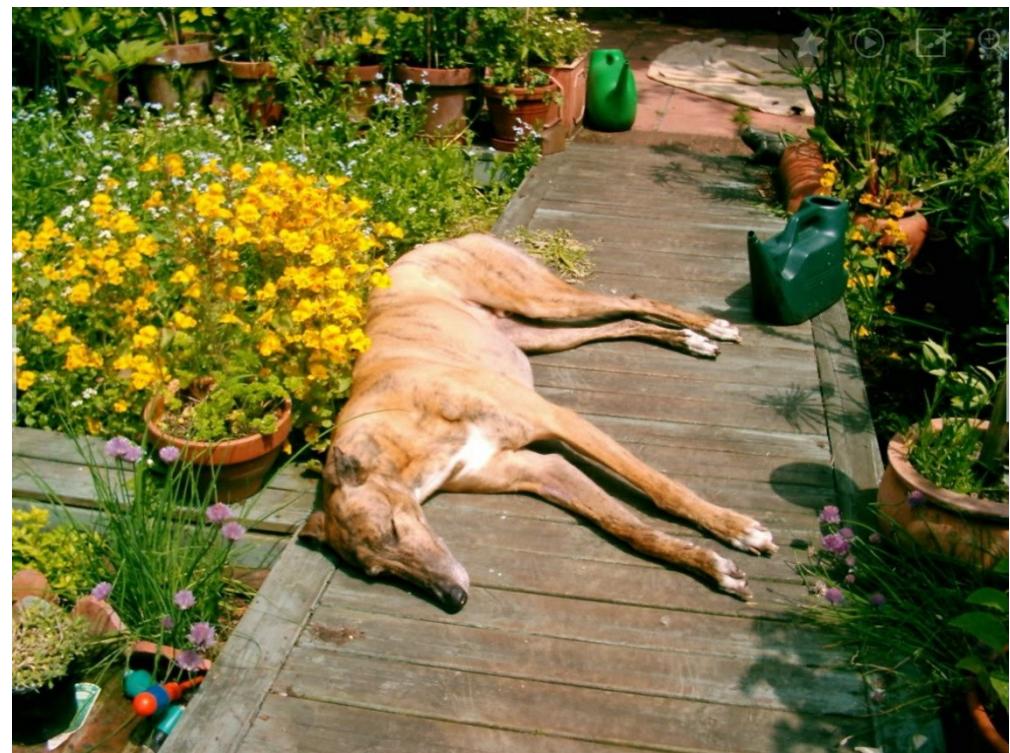
Estimate how long the visitor had
been away from the family.

3 min. recordings
of the same
subject

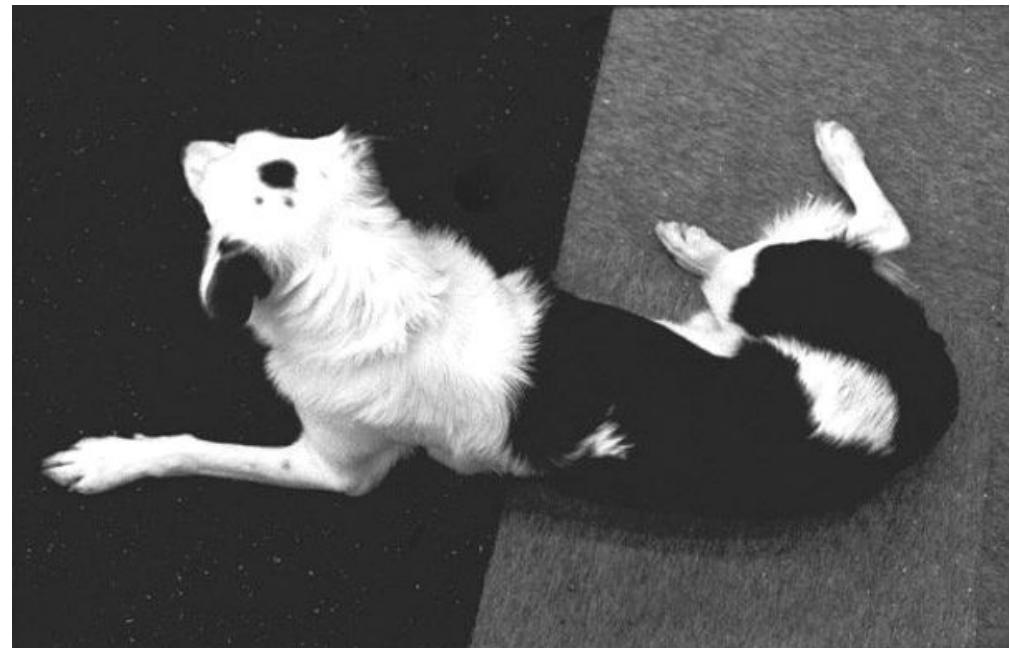
Learning to see - education of perception



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)

Masa and space

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

PRINCIPLES OF DESIGN :

Rhythm

Contrast

Balance

Proportions

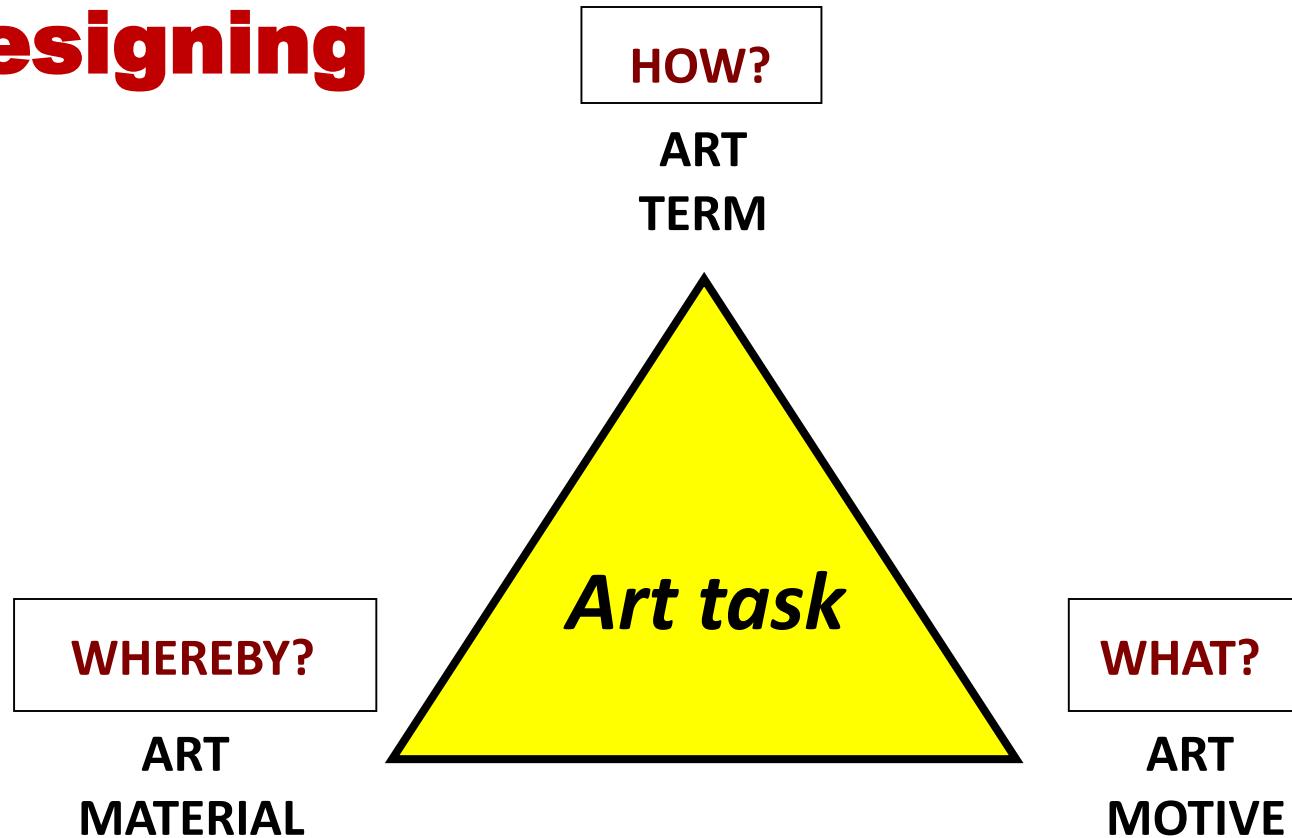
Domination

Harmony and unity

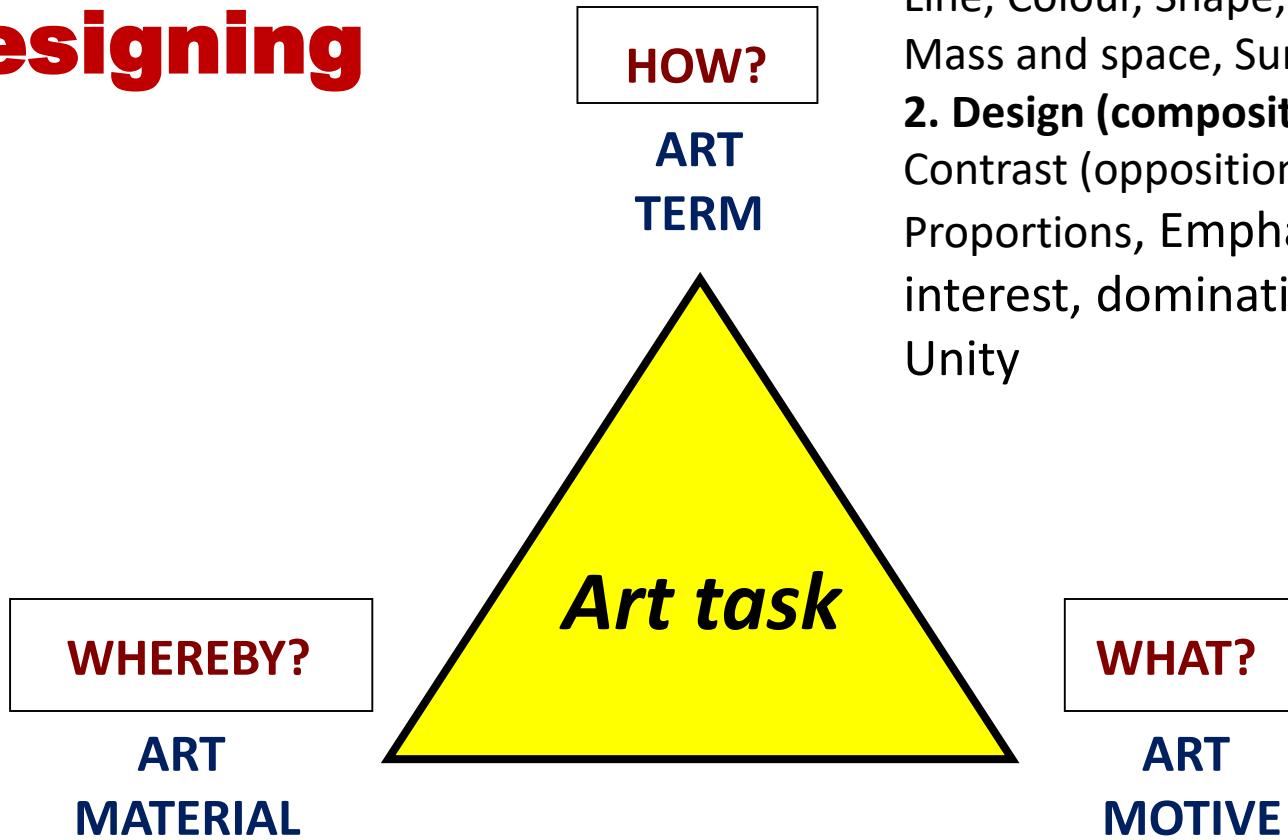


Mirroring
Translation
Rotation

Lessons designing



Lessons designing



Drawing, painting, sculpture and graphic materials and techniques

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

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

HOW?

ART TERM

Surface:

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



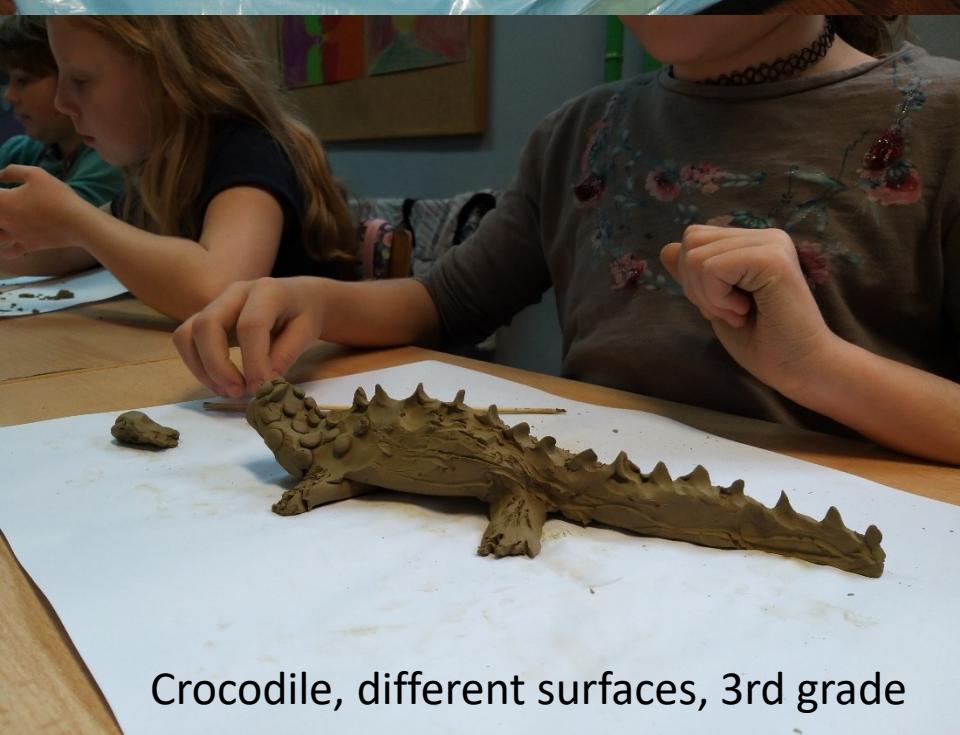
Vincent van Gogh: *Starry Night*, 1889.
Drawing and painting



Georg Baselitz:
Untitled,
1982.



Donatello:
David,
1440.



Crocodile, different surfaces, 3rd grade

Bird, hedgehog, turtle; different surfaces

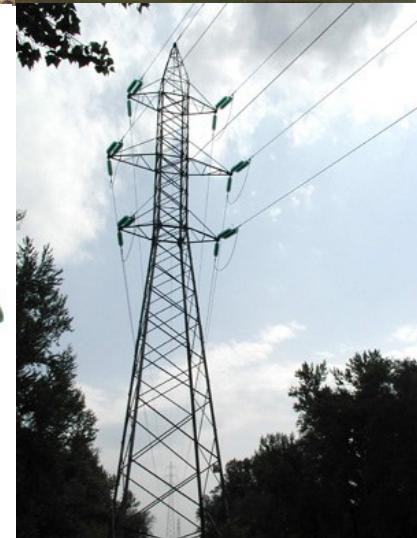
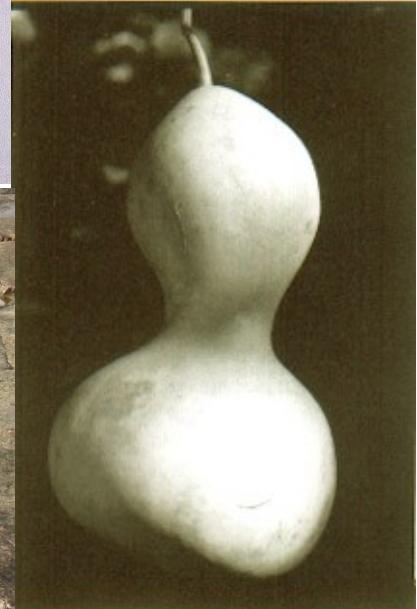
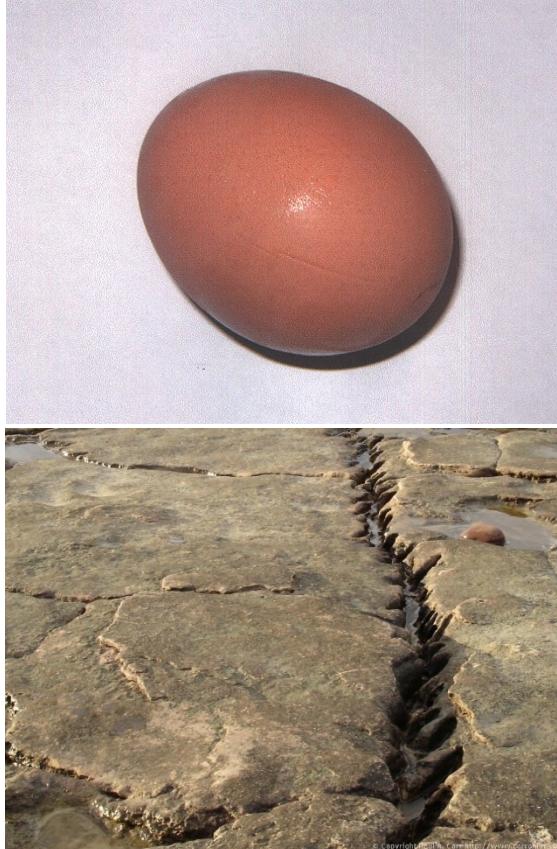


Art terms:

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

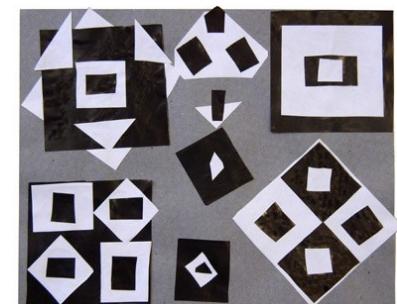


Chariots of Helios

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





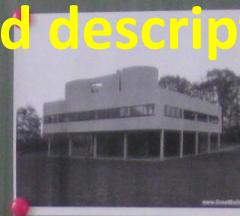
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2. Motivation:

b) explanation and description of the motive

TOČKA I CRTA







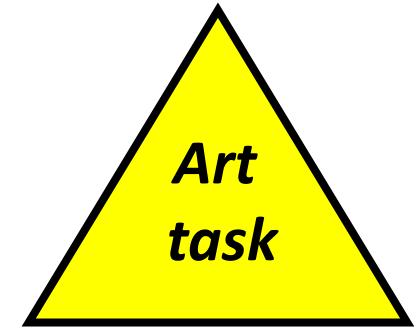






3. Announcement of the task (what, whereby, how) – **1 minute**

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

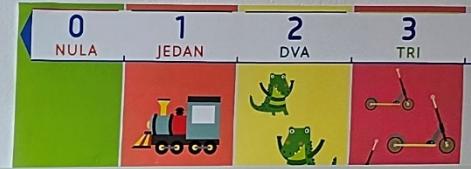


TERMINÁŘ SŘÍČE





IAOEUMN



A



B



C



2



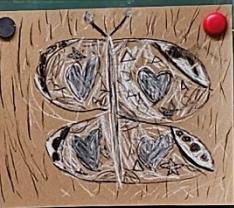
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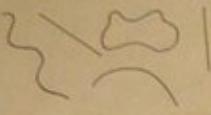


E





CRTE PO TOKU



CRTE PO RAKTERU



18.5-DAN MUZEJA



