

Moral, Art and Aesthetic Education

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INTRODUCTION

People all over the world are becoming deeply concerned about the 'global disaster' of our time. They are making all out efforts to create awareness of the nature and seriousness of this disaster that may, in the very near future, lead to the total destruction, not only of human civilisation but also of human existence. Why do they apprehend such disaster? Some of the very prominent symptoms of the disaster are: Modern warfare with extensive use of nuclear weapons; growth of violence and terrorism in almost all parts of the globe; accumulation of power and excessive wealth in the hands of a limited few; environmental pollution to an alarming degree; consumerism devoid of any concern about the needs of others and about the limited resources of the earth; the ugly contrast that is visible everywhere between luxury and poverty; frustration, depression, insecurity, loneliness, aimlessness of life and erosion of values that cause a severe psychological breakdown, often leading to alcoholism, drug-addiction and suicide. What then, is the future of humanity?

It has been observed and pointed out by many thinkers that a major cause of this disaster is the unbalanced growth of modern science and technology that has placed tremendous power in human hands to radically change the material conditions of life while very little effort has been made to bring about corresponding changes in human attitudes so that the newly acquired prosperity may be used

for the well-being of humanity. On the contrary, technological advancement has not only weakened the roots of traditional morality, but has caused the erosion of the older value system and thus, has unbridled the egoistic impulses of human beings. In the hierarchy of the value system, material and political values occupy the top position whereas moral, aesthetic and religious values come way down at the bottom. Intellectual values are now being considered only as instrumental values. Thinkers point out the fault in the modern education system which has lost sight of the need for the totality of educational experiences that lead to the balanced development of personality. More importance is now being given to the cognitive domain than to the non-cognitive domain of education. The focus is more on the development of individual excellence in the areas of knowledge and skill to meet the practical needs of life. More emphasis is laid on competition, material prosperity and power; and less on cooperative work, compassionate outlook, peace and tranquillity, aesthetic detachment, moral achievement and spirituality. At best, such education can develop individual and group efficiency in some areas of life that are related to economic development; but it cannot take a man on to the path of self-actualisation, the most important goal of human life. For this, we need a system of education that gives due weightage to all levels of human experience—physical, intellectual, emotional, moral aesthetic and spiritual. Educational

thinkers and philosophers are now becoming more and more aware of such total education that alone can prepare young men and women to meet the challenges of the global crisis and can suggest remedial measures for the survival of civilisation. A renewed emphasis on non-cognitive learning in childhood years is now being clearly noticeable. In the taxonomy of educational objectives, the affective domain of education is gaining its due place. Krathwohl's taxonomy has systematised these objectives into five broad categories, viz., (1) Receiving (2) Responding, (3) Valueing (4) Organisation (5) Characterisation by a value or value complex.

In the scheme of chapterisation of the *Fifth Survey of Educational Research* made by NCERT, Moral, art and aesthetic education have been grouped together in one single chapter. Obviously, the reason is that both belong to the non-cognitive domain of education. When the term 'non-cognitive' is used, it is not meant that there is no role of the cognitive processes in such education. In fact, educational objectives and processes in the three domains (cognitive, affective, psychomotor) are all interrelated. The concept of taxonomy has opened new avenues of research in education. Empirical, historical as well as philosophical researches in the area of moral, art and aesthetic education will give us clues to the formulation of the principles of the curriculum construction, development of teaching strategies and methods of evaluation in these areas. The nature and methodology of research in these areas, again, will depend on our concepts of moral education and art and aesthetic education. It is, therefore, necessary to clarify our concepts in these areas. In so doing, we should first be clear about the meaning of the terms 'moral', 'art' and 'aesthetic' and then about education in these areas.

A. MORAL EDUCATION

The word 'moral', an adjective, is derived from the Latin term *moralis* which again, is derived from the word *mores*. *Mores* means 'customs', 'manners', 'conduct'. The word 'moral' is used

in two senses: first, in the evaluative sense, i.e., an action is judged as right or wrong. Second, in the descriptive sense, i.e., to do with right or wrong. When we say anything about moral education, 'moral' is used in the first sense; when we say about moral development, it is used in the second sense. When we want to take up research in the area of moral education, we should keep in mind certain characteristics and components of moral behaviour and should have some working knowledge about different theories and opinions on moral development. We should also have a good theoretical background of how 'morality', 'moral development' and moral education are viewed from the philosophical, psychological and sociological points of view.

The Philosophical Point of View

In philosophy, 'hedonism', 'rationalism', 'intuitionism' and 'perfectionism' are the main schools that determine moral standards from a particular point of view of their own. Sometimes, these standards are very different from each other. For example, while hedonism holds that the moral standard is enjoyment of pleasure, rigorism or rationalism says just the opposite from the rigoristic point of view. According to intuitionism, whether an act is moral or immoral is known by the moral mind as an immediate apprehension without the intervention of a reasoning process. This immediate apprehension is known as intuition and is based on moral sentiment that is aroused as a function of the conscience. The aesthetic sense theory, which is another form of intuitionism, holds that whatever is beautiful is morally acceptable. Perfectionism is a moral theory that emphasises the perfection of the total man. According to this theory, the fullest happiness of man and the fullest realisation of his capacities are the moral end. It is obvious that the approach to moral education will be different on the basis of the different moral standards given by each of these theories. It is the task of the moral educator to try to find out a reconciliation among these

theories or hold a view of his own or that of the community without which he cannot proceed further with his work.

Psychological Approach and Social Approach

The concept of morality has undergone a radical change as a result of the recent developments in technology, psychology, psycho-analysis and sociology. In theology, moral law is divinely ordained and therefore religion and morality are inseparable from each other. Moral precepts are fixed. Such a view leads to authoritarianism in which moral education means instruction for character training. This theory of morality has been rejected by philosophers, educators and psychologists of the present time. To Dewey, whose major concern for education was life itself, morality must be based on the fact of social change which is now highly accelerated on account of technological advances. Hence, there cannot be any fixed set of moral precepts. To the existentialists, whose primary concern is human freedom, consideration for the freedom of others as well as one's own should be the basis of morality. From these two philosophical standpoints, morality must be based on one's own judgment and not on moral codes imposed on one externally. From the psychoanalytical standpoint, the concept of super-ego has been formulated. Super-ego and conscience have quite often been held as identical, although the difference between these two concepts has also been mentioned by psychologists.

Super-ego and Conscience

'Super-ego' has been defined as an internalisation of social norms or values. The culture of the group is interiorised into the personality of the individual through the formation of the super-ego. Freud stresses the dynamic interrelationship of the 'id', 'ego' and 'super-ego' in the development of moral sense and moral behaviour. But it has been observed by Murray that Freud's super-ego does not cover the whole of conscience. Murray thinks there

are certain id-born moral conceptions like empathy or love which are often higher than the moral teachings of the parents or other authorities. It has been observed that the most moral men are often non-conformists which proves that their sense of morality comes from sources other than the immediate social norms, and possibly from within. An intelligent understanding of the situation also contributes a lot to the development of the more mature sense of morality. Thus, in the beginning, conscience is the inherited mechanism of social adjustment; at the end, there is the development of an 'open inclusive' conscience that plays its role in the evolution of morality and culture. Conscience is sometimes equated with morality. It is not so. Conscience has two functions: inhibitory and guilt-arousing. There are various types of conscience, depending on types of culture. In one type, there is predominance of the sense of shame and guilt; in another, there is excessive sex-repression and sex-obsession. A third type of conscience is a segregative one. The highest type of conscience focuses on self-transcendence, love and compassion.

There is a hierarchical system in the development of conscience. At one level, it is the prudential conscience. The next higher level is the conscience of loyalties. At the highest level, it is the conscience of reverence. The prudential conscience is rigid and coercive; the conscience of loyalties is characterised by more freedom, rationality and coherence. In reverential conscience, there is the fullest expression of the man's self-actualisation and self-transcendence. In the process of development of conscience, man starts with submission to folk ways and mores, rituals and social convention; he outgrows this stage by reason and by maturer social sentiments; ultimately, he rises beyond prudence and loyalty and reaches the highest level of moral experience which is reverential conscience. This final state of conscience is based on sympathy and selfless love of mankind. In this state, he identifies himself with others and there is qualitative improvement of his

character. At the stage of reverence, the goals and purpose of the cosmos, the society and the individual become one and the same.

Moral Concepts

Moral concepts are the concepts of rules of behaviour which determine the expected behaviour from the members of a group. A child is born a-moral. He learns the moral standards of the group from his parents and other members of the family and tries to conform to those standards through conditioning and trial and error, through identification and through direct teaching. In the process of moral development, moral behaviour is learned first. Moral concepts are learned afterwards at a later stage of development. Like all other concepts, moral concepts also are learned in specific situations and then generalised into moral values. Learning moral values of a social group is a slow process. Confusion between what is right and what is wrong is a major cause of slow or weak development of moral concepts. Some of the major causes of moral confusion are: (1) inconsistency in the moral behaviour of parents, teachers and other adult members of society, (2) different moral standards among different sub-groups of a multi-cultural society, (3) different moral standards of people belonging to different generations in the same social group, as a result of rapid socio-economic changes, (4) discrepancy between expressed moral views and the actual moral behaviour of respected people.

The moral confusion of a child makes him rebellious when he notices a serious conflict between the moral standards of the parents and the peer group. If the child receives proper education to apply his intelligence and reasoning in specific situations of moral conflict and if he develops a general compassion for mankind and a sense of justice, his confusion will be minimised and he will be able to develop a moral standard of his own and develop the strength of character to keep up his own standard; if not, moral confusion will weaken the integrity of his character and he will be unable either to take

correct decisions or to translate the decisions into moral action. Healthy moral development depends to a great extent upon the right form of discipline. The older concept of discipline is that it must be coercive and must be based on punishment. But the modern concept of democratic discipline is that it should be self-imposed free discipline, based on love and reason. However, even in free discipline, habit formation and self-control have important roles. Whatever may be the techniques of discipline, it should be kept in mind that discipline has a very important role in the moral development of the child. The essentials of discipline are knowing, respecting and 'conforming' to certain rules. Some of these rules are group-specific, some are universal. Some of the rules are changeable with the changing society, some are not. The child must develop the correct reasoning, the correct spirit and the correct habit to abide by these rules of discipline.

Components of Morality

Morality has certain components. A moral person acquires certain attributes that produce moral behaviour. These attributes are: (1) an attitude of accepting other people's feelings, wants, interests, limitations, etc., (2) an awareness of one's own and other people's feeling, (3) an idea of the consequences of one's action, (4) commitment to a set of rules or principles, (5) the ability to make decision and translating these decisions into action. Moral action is the final thing. But this action is the combined effect of other moral attributes. Thus, an approach to the development of moral sense leading to moral action should be a multidimensional approach.

Moral Judgment

Moral judgment is an important prerequisite of moral behaviour. Although research evidence will say that moral judgment and moral behaviour have low correlation, still the correlation is a positive and a significant one.

Morality is the product of a number of factors, of which moral judgment is one; but it has an important role to play in the development of moral behaviour. There are also different phases of the development of moral behaviour. There are different phases of the development of moral judgment. Piaget's work on moral thinking dealt with two separate topics: (a) the child's understanding of the rules, (b) the child's mode of moral thinking. Piaget formulated a sequence of four stages in the understanding of rules by children. These are: (a) the motor stage, (b) the egocentric stage, (c) the stage of incipient cooperation, (d) the stage of codification. Through these four stages, the amoral child learns the rules of the game which are arrangements through mutual consent. According to Piaget, mutual cooperation and consideration of the rights of others is the true basis of understanding the nature of the rules and is most relevant for moral development. Piaget also recognises two types of morality in childhood—one is heteronomous morality, which is the authoritarian moral code imposed upon the child; the other is autonomous morality, which is rational and democratic, and arises from the interaction between the child and his peers. Morality develops from heteronomy to autonomy. Peck and Havinghurst on the basis of their study, formulated five character types, which are also five successive stages in the moral development of the child.

The types or the stages are:

1. *Amoral in infancy*: The amoral child lacks moral principles. Conscience at this stage is completely egocentric.
2. *Expedient*: in early childhood. At this stage, the child acts in accordance with the norms of his society just to avoid punishment.
3. a) *Conforming*: in later childhood. At this stage, there is an orientation towards right or wrong, but no understanding of the generalised moral principle.
b) At this stage, the child judges the situation from his own internal understanding, without paying attention to people's approval to it.
4. *Rational altruistic*: in later childhood. This is the highest level of moral maturity in which the child is aware of the norms of his society and the voice of his own inner conscience.

Another very important study on moral development was carried out by Kohlberg who explored the moral development of the child by presenting it with a moral dilemma. These dilemmas were presented in the form of stories. From his study, Kohlberg formulated six stages of moral development, grouped into three levels. They were: (1) pre-moral level, (2) the morality of the conventional role of conformity, (3) the morality of self-accepted moral principles.

From the above studies, we find different models of development of moral judgment. From an analysis of the models, it is clear that although the models differ in detail, there is much in common in the general pattern of development of moral judgment.

Discrepancies between Moral Judgment and Moral Action

Although moral action is preceded by moral judgment, the latter does not necessarily lead to moral action. Thus, discrepancies between moral judgment and moral action are observed quite often. Studies in this area show that the main causes of this discrepancy are: (a) confusion about what moral behaviour is expected from a child, (b) when the basic needs of the child are ignored while formulating norms of moral behaviour, (c) when the child has not learned the proper habits to inhibit his impulses, (d) when he intentionally violates the moral codes out of an attitude of rebelliousness against authority. Discrepancies between moral concepts and moral behaviour have serious adverse effect on the mental health of the child or the person unless the child can justify himself for such behaviour, to himself or others, he will have the feeling of shame and guilt that is damaging to his sense of self-respect. The child

usually develops various defense mechanisms to protect himself from the sense of guilt. Defense mechanisms, however, are unhealthy modes of adjustment and do not work for long.

Interrelationship between Moral Development and Other Aspects of Psychological Development

Moral development cannot be studied in isolation from other aspects of development, e.g., physical, intellectual, emotional and social. There are various studies to show the effect of these developments upon moral development. It is difficult for a child to develop mature moral understanding, strong moral sentiment or prompt moral action if he is intellectually deficient, emotionally affectless, socially isolated or physically handicapped. The relationship, however, is a complicated one. For example, a certain amount of intellectual maturity is necessary for moral understanding and moral judgment; but that does not imply that the more intelligent a person is he is not necessarily a more moral person. Again, the emotionally affectless becomes a psychopath; but excessive emotions may also lead to immoral behaviour. That is why we find wide differences among the research findings in this area.

We have discussed in brief the major concepts related to moral development. On the basis of those concepts, we are now in a position to formulate the objectives, curriculum and strategy in the area of moral education. The aims of moral education are:

1. To develop a moral point of view that is based on the belief that one should take into consideration the rights of others; one should behave with others as he expects others to behave with him; and one should be concerned about others. Love and sense of justice are the two main principles on which the moral point of view is based,
2. To develop a belief in some fundamental general principles of conduct.
3. To develop a process of reasoning for

correct moral judgment and for solving moral conflicts.

4. To develop a moral sentiment that energises moral behaviour.
5. To develop the strength of character to follow the voice of one's own conscience and in doing so, to fight not only against immoral temptations but also the temptation of public appreciation for conventional morality.
6. To promote the achievement of autonomy in moral thinking and self-government.

Should there be any special curriculum for moral education? Research findings tend to say that textbooks on morality may produce adverse effects. But the whole educational curriculum can be treated from the moral point of view, not in a forced manner but in a natural way, whenever there is scope for it. The educational atmosphere should be such that there is scope for moral thinking, moral judgment, moral feeling and moral action. Although children need to be taught some concrete moral rules, they must also learn to judge and decide for themselves in simulated situations and in real situations. Group games, cooperative activities, outdoor excursions, recreational performances, social work and working with the community—are all very helpful to create situations in which moral thinking and moral action can be generated.

The conventional strategies of moral education are direct moral instruction and formation of moral habits with the help of reward and demonstration of moral behaviour and punishment. Research evidence and common observations will say these strategies work well when the critical faculties of the child are not fully mature. But when the child grows older and starts challenging the conventional patterns of moral behaviour out of his own independent thinking and reasoning, then a better strategy will be to develop rational thinking, a sense of justice and a genuine concern for others by identifying oneself with others. The child then should be exposed to

situations involving moral conflict and dilemma in which he learns to take moral decisions for himself.

RESEARCHES ON MORAL EDUCATION

To develop a realistic and effective scheme of moral education, it will be necessary to go on doing research work in all the areas related to moral education. A considerable amount of research in various areas of moral education has already been done by internationally famous psychologists and educators. Moral development has been studied under three perspectives—social learning theory, psychoanalytical theory and cognitive developmental theory. The social learning theory accepts moral learning as a socially learned behaviour transmitted by direct teaching or imitation. The psychoanalytical theory emphasises the internalisation of standards and values. The cognitive developmental approach represented by Piaget (1930) and Kohlberg (1964) focuses on the kind of reasoning or moral judgment that people use in making decisions or in understanding justice.

Some of the very well-known researches in the area of moral education are those done by Piaget and Jersild; Peck and Havigherst and by Kohlberg and Kay. Kohlberg's work has been followed by a large number of empirical researches to confirm his findings that people from a wide sample of cultures follow the same stages of moral development. Researches also confirm that few people reach the post-conventional stage of moral development. However, some of the findings speak in a somewhat different voice. Turiel (1978) feels that Kohlberg's stage system fails to deal with much of the child's knowledge about justice. Nucci (1981) feels that a distinction should be made between morality and social convention.

A number of studies have identified some of the child rearing practices that can affect moral development. Parents' consistency of behaviour and reasoned dialogue with the child (Kohlberg), warm and nurturant parents (Hoffman 1981), use of punishment as a preferred method of

discipline (Hoffman and Saltztein) physical punishment (Burton), etc., are some of such positive and negative factors.

Peer reasoning has been found to be an important factor in moral development. Social participation (Keasby 1971; Kohlberg 1981) awareness of the other person's perspectives (Hughes, Tingle and Samin 1981), and heterogeneity of students' moral reasoning in an individual (Berkowitz 1981) are some such factors of moral development.

The other approach to moral education of great practical value is the value clarification movement, based mainly on the works of Louis Rath, Murill, Harmin and Sidney B. Simon. This approach is based on the value of children's freedom. Research support for this approach has been provided by Rath (1962), Rath Harmin and Simon (1978) and by Kirschenbaum (1974). In India, experiments on moral education have been and are being done in various experimental schools. Some of them are the experiments in: Tagore's Santiniketan; the Ramkrishna Mission residential schools; the Pondicherry ashram of Sri Aurobindo; the Gandhian schools and the Krishnamurty foundation schools; the Satya Sai Institution; and so on. Some Christian missionary schools and other minorities' institutions in India are also experimenting on moral education. Some of the experiments are done in strict experimental conditions while some others are only quasi-experimental studies or simply studies based on casual observation. Some of the experiments are completely secular while some others are based on religious dogma doctrines. So, we get mixed and sometimes contradictory findings. However, some common findings are:

1. The conventional moral and religious education has little direct influence on the development of character.
2. The total educational environment has an impact on moral development.
3. Creating situations involving moral conflict on the basis of the level of reasoning and experience of the child

- may be useful to the child in solving moral conflicts.
4. Moral behaviour in the child is situation-specific. Immediate situational factors have an important role in producing moral behaviour.
 5. Moral knowledge or belief does not necessarily led to moral conduct.
 6. Enlisting the sense of self-respect of the child is important in developing moral conduct.
 7. Moral conduct depends to a great extent upon the risk of being detected.
 8. Expectations of schools and teachers increase in the context of changes in moral standards in societies due to socio-economic changes.
 9. The concept of clarification or moral values is attractive to those who reject authoritarianism in moral education.
 10. Moral conflict—its impact on personality, role of education
 11. Development of conscience
 12. Development of character
 13. Value orientation and moral education
 14. Value clarification and moral development
 15. Preparation of instructional material for moral education, including audio-visual materials
 16. Development of strategies for moral education, experimental study to measure their relative effectiveness
 17. Role of media in moral development
 18. Content analysis of textbooks and relevant literature in the light of moral issues
 19. Organising co-curricular activities, including games for moral education
 20. Evaluation of moral education
 21. Teacher education programme and moral education
 22. Lifelong education for moral development, in-service education at all levels in the form of value-education

On the basis of our brief discussions regarding various concepts related to the issues of moral development and moral education, we may list the following areas in which there is scope for research:

1. Religious outlook and moral education
2. Philosophy and moral education
3. Political system and moral education
4. Place of moral education in the total scheme of education
5. Cultural pattern and moral education
6. Moral values and their place in the value system
7. Physical, psychological and social correlates of moral development
8. Moral judgment—its relationship with age, intelligence, emotional development, motivation, home environment, school climate, influence of parents and peer group, ego-ideal, self-concept
9. Moral confusion—its causes, its effect on moral development and mental health

The above areas have been suggested only as examples. There may be many more areas of researches.

Researches Done During the Period 1988-92

During the period 1988-92, i.e., the period covered in the *Fifth Survey of Educational Research*, we have thirty-one studies in the area of moral education. Out of these, five are M.Phil. dissertations, nineteen are Ph.D. theses and seven are independent studies. The Ph.D. theses and the M.Phil. dissertations have been completed in thirteen universities and two higher education institutes. Out of the seven independent studies, two are sponsored by SCERTs, one by the NCERT, one by the Regional Institute of Education and three have been published in *Indian Journal of Educational Review*.

Areas of Research

Regarding the areas of research, four studies are on values and value education, eleven studies on value development and value orientation, seven studies are on moral judgment, three studies on value clarification, one study on value patterns, one study on values preferences, two on instructional strategies, one on measurement of values, one on stage structure of value development, one on concept and implementation, and three on content analysis.

Subjects

Seventeen researchers have selected secondary school students as their subjects. Four studies are on teachers, one on teacher educators. In two studies, college students have been selected as subjects. In one study, persons of all categories have been selected. One study is on implementation; one on concept; and four studies are theoretical analyses.

Methodology

Regarding methodology, the experimental method has been used in eight studies. In three studies, there is content analysis to find out the elements of moral education in textbooks. One study is of the conceptual type. The rest are of the survey type.

Techniques of Data Analysis

Statistical techniques used in the researches have varied from simple calculations of frequency, percentages, measures of central tendencies and measures of variability to ANOVA and ANCOVA tests. Theoretical analysis has been made in two studies without using any quantitative measures.

Tools

The following types of tools have been used in the researches under consideration:

Questionnaires and opinionnaires on value identification, value judgment and value education, Value scales to measure values inculcated by students, teachers, etc., Value judgment scale, Value clarification scale, Reaction scales towards value discussion model, Moral inventory, Value inventory, Interview schedule, Value check-list, Personal databank, Bio-data sheet, Intelligence tests, Personality tests, Attitude tests, Interest inventory, Instructional material for educational intervention, and tests to measure motivation, belief, etc.

More than 90 tools in the form of tests, questionnaires, etc., have been used in the studies on moral development and moral education included in the Fifth Survey. Some of them have been constructed in India in the Indian situation and some constructed and standardised abroad and adapted to suit the Indian situation. Tests prepared by the investigators themselves are mainly on moral judgment and moral values.

Variables

The variables taken in the studies are; Intelligence, S.E.S., Sex, Caste and social class, Family relationship and family structure, Regional differences, Adjustment, Self-concept and self-acceptance, Locality, Nature of school, Age and grade, Religion, Stream of study, Education of the parents, Discipline in the family, and Moral attitude of the parents.

While moral judgment, value development, value awareness, etc. have been taken as dependent variables, the most frequently used independent variables are; Intelligence, SES, Sex, Attitude, Self-concept, and Family background

Research Findings

The major findings of the thirty-one researches

under consideration here are:

1. A significant positive relationship exists between intelligence and moral judgment. However, in this area, we get findings that are opposed to each other, e.g., while in the study made by Rani Urmila, we find significant positive relationship between intelligence and moral judgment, the study of Sibia Sukhvinder almost rejects the claim that intelligence is associated with a more mature judgment of moral value. This difference in findings may be due to a difference in tools as well as a difference in levels of intelligence of the students. Further research should be carried out to find the truth in this area.
2. Moral education affects the growth of moral judgment positively. Here also, we get contradictory findings. According to the findings obtained by Madhu Kapani, no significant difference is found in the ability to identify values between the control and the experimental group of student teachers through the value clarification method; however, the findings of Sheela show that value confrontation was more effective among student teachers in inculcation of values. This contradiction may not be a real contradiction as it may be due to a difference in methods of treatment.
3. The level of value awareness in all grades is poor.
4. Significant relationships exist between moral values and age, sex, residential area and stream of study. For theoretical and social values, boys scores higher. Girls exhibited significantly higher scores in moral judgment. Moral judgment increases with age.
5. No significant difference was found

between moral judgment and SES.

6. Moral judgment was found to be normally distributed.
7. The value discussion model was found to be effective in terms of value clarification.
8. Significant development was found in self-concept and self-acceptance treated through the value discussion model.
9. A positive significant change was found in social and educational adjustment and classroom climate.
10. Value inculcation through the value-confrontation treatment lead to significant qualitative changes and significant qualitative improvement.

After analysing the objectives, methodology, research tools and findings of the thirty-one research abstracts, we find that although researches have been done in some important areas of moral development and moral education, many more areas remain untouched. We give below a table showing the universities and other institutes taking up the issue of moral education as a topic for research, the number of researches done in each university/institute and the area of moral education in which research has been conducted.

From the above table it is be clear that not more than 10% of the universities in India are interested in conducting research work on moral education. It may be due to the fact that it is difficult to get data for such researches as very few institutions have provision for moral education. In spite of the concrete suggestions given by the Sri Prakash Committee for moral education in schools and colleges, the recommendations made by the Kothari Commission on the issue and the recent emphasis on value-oriented education, very little provision has been made in our schools and colleges for such education. If there is no

Number and Areas of Researches Carried by Different Universities

	Universities or Institutes	No. of Researches	Areas of Research
1.	Agra University	4	Values and SES values change process and job satisfaction; sex, motives and moral judgment; regional differences in moral judgment
2.	Alagappa University	2	Value orientation in textbooks (English and Tamil literatures)
3.	Annamalai University	1	Values and their correlates
4.	Devi Ahilya Viswavidyalaya	1	Models of value clarification
5.	Lucknow University	1	Educational intervention for value development
6.	Madurai Kamaraj University	1	Value system of adolescents
7.	Nagpur University	2	Religions and moral education through literature
8.	North-Eastern Hill University	1	Values and self-concept
9.	Patna University	1	Concept and implementation of value education (1947-86)
10.	Panjab University	3	Inculcation of values; value patterns; correlates of moral judgment
11.	Saurashtra University	1	Study of values
12.	Utkal University	1	Moral judgment and its correlates
13.	Sri Venkateswara University	3	Moral judgment; value preferences
14.	Dayalbagh Educational Institute	1	Moral development
15.	Sri Sathya Sai Institute	1	Values: concepts and implications
16.	NCERT	1	Value clarifying strategy and value orientation
17.	SCERT, Pune	1	Value clarification and development of values
18.	SCERT, Udaipur	1	Strategies of Instruction in moral values
19.	RCE, Bhubaneswar	1	Methods for development of moral values and measurement of value judgment
20.	Work published in <i>Indian Educational Review</i>	3	Stage structures in moral judgment; Perceived value emphasis in the institution; teacher values
	Total	31	

education, how can there be research on education? Again, there are more researches in the area of moral development than in the area of moral education. Most researches that are being done are more psychological than educational. Many researches are on correlates of moral development. Existing value patterns have been surveyed but researches on inculcation of values through educational intervention are very few in number. Our suggestion is that while doing research work, more stress should be given to formulation of educational objectives, preparation of instructional materials—both curricular and co-curricular—development of strategies and trying out those materials through experimental-design of researches. From the analysis of the abstracts, we find that experimental researches are very few in number. The majority of the researches have been done in the area of value judgment or moral judgment. That is a necessary step towards moral maturity. But it should be kept in mind that correct moral judgment is not the total issue. Education should be such that moral sentiments are awakened and moral conduct is produced. We know that there is often discrepancy and gap between moral judgment and moral behaviour. Researches should be done to develop such strategies that can minimise the gap. Researches should suggest how teachers, parents and the whole society can play their roles in inculcating moral values and moral behaviour in children and thus transform the society into a better society.

ART AND AESTHETIC EDUCATION

Need for Art and Aesthetic Education

Like moral education, aesthetic and art education also belong to the affective domain of education. In recent times, a new emphasis is being given to this domain. The importance of non-cognitive learning processes and of developing perceptual awareness for the total development of personality are increasingly

being recognised by educational thinkers. The purposes of art and aesthetic education are being determined from various standpoints, e.g., the standpoints of (1) cultural enrichment, (2) maintenance of economic and political structures, (3) creative use of leisure time, (4) pure entertainment, and so on. Artistic creativity and aesthetic appreciation are being used in psychotherapy, in education of the mentally and physically handicapped children and in the development of general creativity that can be applied to various disciplines. Scientists recognise the value of art for the advancement of creative thinking in science. The use of art in the education of disadvantaged children, children with learning disabilities and gifted children has brought into focus the role of art and aesthetic education in schools. Art is now being recognised not only as a subject in the curriculum but also as a medium. Herbert Read, the renowned Professor of Art, opines that art should be the basis of all education. Professor L.A. Reid states that the arts should be accepted as a part of liberal education, not merely an extra-curricular subject, and in order to make them so, they must be studied to increase the cognitive perspective. Thus art, at least theoretically, has been given much importance in modern education. It is believed that art can help the child in achieving not only the aesthetic values but also the social and moral values. Art helps not only in preserving the traditional values but also in breaking them whenever it is necessary. Art is also a creator of new values. Artists have created many values like liberty, through poems, songs, paintings and various other forms of art, equality of all human beings, romantic love or glorification of death, and upheld those in such a powerful way that they have initiated many revolutions, reforms or movements and thus have become part of human civilisation. But these are only the use of art for other purposes. It must be kept in mind that the creation and appreciation of art is an end in itself. It enriches the personality by arousing a mental state which makes life

worth living. In Indian aesthetics, aesthetic pleasure has been described as *Brahmasvada sahodara*—a bliss very similar to the joy of union with the Absolute; in that sense, it is the ultimate goal of education itself.

Both ancient and modern educators have laid great emphasis on the importance of aesthetic subjects in education. Music as a form of art, had a very high place both in ancient Greek and Indian education. Among educators of modern times, John Dewey in America and Rabindranath Tagore in India gave aesthetic education a very high place in the curriculum of school children.

In post-Independence India, most of the education commissions have recognised the need and importance of introducing subjects like literature, fine arts, music and dance in school curriculum. The Mudaliar Commission mentioned the need for introduction of subjects like literature fine arts, music and dance in schools for inculcation of virtues like the spirit of cooperation, humanity, discipline, love, etc. The Kothari Commission (1964-66) recommended the study of art and culture to be included in the school curriculum. The Iswar Bhai Patel Review Committee pointed out the role of art in the development of the child's personality and stated that the creative urge in children must be cultivated through art education. The National Policy on Education (1986) stated that art developed a sense of design that inculcated a sense of order in the child.

While, in theory, the importance of art and aesthetics is well accepted by most of the educationists, in practice the-state-of-the-art education is not at all satisfactory. True that child art is increasingly being recognised and appreciated and exhibition of children's art and sit-and-draw-competitions or musical and dramatic performances of children are noticeable everywhere. But as children grow older, there is clear indication of lack of attention and importance to aesthetic education. Education in the arts is to some extent only a lip-service.

In recent times, quite often we speak of and discuss value education and moral education. The importance of moral education is drawing our attention because we have started perceiving that social stability depends on the moral development of individuals during the childhood years, which again is facilitated by moral education or value education during the growing years. Since art is not directly related to the practical needs of the individual and maintenance of social order, people tend to underestimate its role and importance, particularly in a developing country like India where practical needs occupy the priority area in education. To a conventional and practical-oriented mind, art education is a luxury. An utter lack of aesthetic sense and artistic sensitivity is thus manifest in every aspect of our lives. Negligence of art and aesthetics is based on a completely wrong notion about its importance and function in life. We should recognise that lacking a sense of harmony is a great impediment to the development of a balanced and integrated personality as well as a healthy society and is at the root of all social evils. Development of aesthetic sense through aesthetic and art education aims ultimately at developing a sense of harmony and thus helps in promoting social balance as well as individual integrity. Art education kindles the imagination, nourishes creativity, refines emotion, sharpens perceptual abilities and intensifies empathy. In the words of Schiller, "Until man, in his physical and sensuous modes of being, has been accustomed to the laws of beauty, he is not capable of perceiving what is good and true. He is not capable of spiritual liberty."

Meaning of Art and Aesthetic Philosophical Approach

Before discussing the nature and purpose of art and aesthetic education, we should try to clarify our ideas regarding the meaning of art and aesthetics. Misconceptions in this area are mainly due to the loose use of these two words,

which are closely related, but 'not identical. Identification of art with beauty is at the root of all our difficulty in the appreciation of art. Beauty is a quality or combination of qualities that gives rise to aesthetic pleasure. This pleasure, while partly depending on the senses, is different from purely sensual pleasure. An experience is said to be aesthetic when we perceive a thing immediately and appreciate such experience for its own intrinsic perceptual worth. The aesthetic experience has been defined in terms of empathy, of pleasure or of repose. There are differences of opinion among aesthetic philosophers and art critics in this regard. Some have excluded organic sensations like smell or taste as being beneath the level of aesthetic experience. Some others have excluded all kinds of abstraction from its domain. Some believe that aesthetic emotion is aroused only in the contemplation of form in the works of art. But all would agree that the fundamental thing in aesthetic experience and attitude is that it is separate from the needs and desires of everyday life. However, since aesthetic attitude is a part of the total personality, it is quite possible that aesthetic attitude may get mixed up and overlap with other attitudes and experiences of the person.

Art, on the other hand, as defined by Croce, is an intuition—which is not necessarily related with beauty. Art is an idealisation of nature and man. In art, the abstract sense of beauty is merely the elementary basis of artistic activity. As analysed by Herbert Read, there are three stages in artistic activity or appreciation. First, the perception of material qualities; second, the arrangement of such perceptions into pleasing forms; third, the expression of an emotion which corresponds to the form. According to Read, aesthetics is concerned only with the first two processes, while the purpose of art is the communication of a feeling through such processes. Read sees in a work of art a pattern, a certain degree of complexity in that pattern, and a certain personal element—'a unique and private vision of the world'. To him, a work of art may be defined as 'pattern informed by

sensibility'. In art, expression of feeling is very important. Expression means direct emotional reactions, but the role of expression is also a form which is achieved by the artist through some discipline or restraint. This form, however, is integrally related to the content, the key idea in aesthetics is embodiment, not expression. Form in art is intuitive in origin, but can be analysed into intellectual terms like rhythm, harmony, etc. A work of art, as described by Maritain, is the expression of the most intimate self of the artist and the secret concurrences which he has perceived in things. It is, however, difficult to explain psychologically the nature of the urge of the artist to express himself in patterns that he finds in things. Lipps describes it as the joy of 'Einfuehlung' that consists in being lifted out of oneself by identifying self with the object.

Art has been interpreted by philosophers in different ways. Maritain emphasises reason and intellect in art. Croce describes it as intuition. Freud interprets art as a form of fulfillment of wish, though playful. Herbert Read's idea is that there are two principles involved in art—first, a principle of form derived from the organic world which is the universal objective aspect of all work of art; second, the principle of origination, peculiar to the mind of the artist, that impels him to create symbols, phantasies, myths, etc. Which become objective and universal by the principle of form. The first is the function of perception; the second, that of imagination.

Art can be seen from two standpoints—artistic creation and art appreciation. However, these are two sides of the same coin. They are essentially interrelated. It is not true that some persons create while the majority appreciates. Martin Ruber observed that the tendency to create, which is highest in men of talent, was present in every human being in certain degrees. Psychological experiments also tend to prove that creativity, like intelligence, is normally distributed. It is difficult for a person to appreciate aesthetically a form of art without himself being creative in a sense.

H. Gardner's view is that art is a kind of

communication of subjective and objective knowledge between individuals through creation of non-translatable sensuous objects. According to this view, the apparent distinction between feeling and thought is minimised and it is suggested that the quality of emotional states while appreciating art depend, on the quality of the object of perception and its relationship to other persons or things.

Art has been interpreted by philosophers in different ways. Concepts like imitation, intuition, reason and intellect, imagination, play, fulfillment of wish, emotion, beauty, pleasure, empathy and many others have been employed in the understanding of art. While these concepts reveal diversity of opinions, many of the differences are terminological rather than real. Regarding the essential nature of art, there is substantial agreement among philosophers. Emotion, embodiment, form, pleasure and detachment are some of the concepts accepted by most of them.

There are fourfold approaches to the concept of art. observed by Melvin Rader, First, art can be understood as a creative process. From this standpoint, one tries to understand art by analysing the skilful use of instruments and materials to produce a work of art. Second, art can be seen as an organic unity in which the character of the whole influences the character of the parts. Third, it can be seen from a critical and contemplative standpoint. This consists of judgment of the aesthetic creation against some accepted standard. This judgment is not merely the reaction of the audience to the work of art. An artist himself may become both the creator and the contemplator. The quality of his art depends to a great extent upon the judgment of his own work. The fourth approach is to see art in relation to social order. On this approach, art is the principal means of creating, elaborating or criticising social values.

In Indian aesthetics, there are Alankaravadi, Ritivadi, Rasavadi and Dhvanivadi schools which emphasise Rhetoric, style and Rasa or generalised heightened emotion and Dhvani or

spiritual meaning respectively. Abhinavagupta stated that aesthetic experience at the highest level is the experience of *Ananda*, but it is *Ananda* of a different type. Aesthetic experience is unworldly (*Alankika*). The components of aesthetic personality are (*Rasikatva*), aesthetic susceptibility (*Sahridayatva*), power of Visualization (*Pratibha*), intellectual culture (*Kavyanusilana*), contemplative habit (*Bhavana*) and capacity for identifying of losing oneself (*Tanmayabhavana Yogyata*). Abhinavagupta explained how we rise (1) from the empirical level to the aesthetic level through development of the aesthetic attitude, (2) from sense level to self-forgetfulness, (3) from self-forgetfulness to the level of identification, which is a state of unity in duality (4) from identification to imagination (5) from imagination to emotion (6) from emotion to catharsis.

The basis of Indian aesthetics is the belief that the infinite can be recreated in art through the symbols of stone, language, lines and movement or any other medium. During the state of artistic creation, the artist is in a state of transcendental bliss (*Rasavastha*); the techniques of various art forms are the rules through which the sentiments, the moods which are called '*Bhava*' are transformed into '*Rasa*' and are transmitted to the audience who have attained '*Rasikatva*'. Thus, in Indian aesthetics, there are two types of discussions: one, the inquiry into the nature of aesthetic experience; two, the discussion on the techniques through which the transitory and permanent states of individual mind are made universal.

In modern Indian aesthetic, Rabindranath Tagore, himself a poet, a composer of music and a painter, describes art as "a bridge across the chasm which separates the individual from the world around." The artist internalises the external world into his own individual self and makes it universal through the techniques of art. Abu Sayeed Ayyul observes a 'world consciousness' in Tagore's perception of art. It is somewhat similar to the *Einfühlung* (Empathy) theory of Lipps and his follower Warringer, in which enjoyment of art is described as objectified

self-enjoyment. Tagore believes that although individuals seek self-expression through art, 'their success is never individualistic in character'. Man must find and feel and represent in all their creative works 'Man the Eternal, the Creator'. While describing the nature of art, Tagore introduces the term 'Ananda' which is different from pleasure. He also speaks of harmony and proportion and of the relationship between truth and beauty, goodness and beauty.

Psychological Approach

After this rather sketchy discussion on the nature of art from the Western and Indian philosophical standpoints, we would now discuss the marks of aesthetic experience as noticed from the psychological standpoints. Some general marks and conditions of aesthetic experience have been noticed by psychologists and have been more or less agreed upon. They are as follows:

- 1) There is a stimulation of emotion which is pleasant to a high degree.
- 2) This pleasure can be differentiated from the ordinary sensual pleasure. An aesthetic emotion can be derived from any kind of human emotion, e.g., joy, sorrow, fear, anger, disgust, sexual excitement and so on. A radical transformation of these emotions takes place through the techniques of art and then is communicated to the audience so that a similar kind of experience is aroused in them.
- 3) Stolnitz found a disinterested interest in aesthetic appreciation. At the moment of true aesthetic experience, we do not think of any cash value or any material gain. We just admire the object. There is no concern for any ulterior purpose related to personal practical needs.
- 4) Stolnitz also holds that criticism reduces aesthetic interest. During aesthetic experience, there is no analysis of the

object in terms of value criteria.

- 5) Bullough believes that the essence of the aesthetic attitude which facilitates aesthetic experience is in the psychological process of distancing.
- 6) It is difficult to identify any particular emotion as aesthetic emotion. Rather, aesthetic emotion is a harmonious blending of different emotions. However, there is difference of opinion in this regard. While in the Bell-Fry theory in the area of visual art and Hanslick's, theory in the area of music, there is the conception of aesthetic emotion, Mrs. Langer emphatically said that a work of art expresses human feeling. A reconciliation is brought about by the embodiment theory which believes in the inseparability of content and medium in any form of art, thus, in aesthetic embodiment, the perceived sound, shape, rhythm, etc., produce pleasure not only because of their form, but also because of the understanding of aesthetic meaning which is uniquely united with the form.
- 7) There must be a certain degree of complexity in the aesthetic object to sustain our interest so that we get absorbed in it. However, if the complexity is so high that attention cannot be prolonged in an aesthetic mode, then attention is no more aesthetic in nature. It may still remain with our voluntary effort, but then it becomes analytical or discursive. However, in good pieces of art, the aesthetic mode of attention comes back again and again. Philosophers have spoken of it as the 'life-enhancing quality of appreciation'.

Psychological Experiments and Investigations

Psychologists have made certain formulations on the nature of aesthetics, aesthetic appreciation and artistic creativity. Psychological

investigations on aesthetics started with Fechner's methods of subjective judgments and preferences developed more than a hundred years ago. Fechner mentioned the 'golden section' proportion. Another form of preference is Hogarth's line of beauty.

There are five ways of psychological investigation of aesthetics: (1) the experimental way to find out individual differences in aesthetic experience, (2) the questionnaire method by which a larger number of individuals could be studied, (3) the study of individuals as creative artists, (4) the study of aesthetic preferences of abnormal persons (5) the objective-analytical method that is concerned with the comparison of aesthetic preferences of those whose mental states have been differently influenced by the cultural, political, economic and other aspects of life. There has been application of the theories of psychology to the understanding of art and its teaching. Special methods for analysing aesthetic judgments have been evolved. Cross-cultural studies of artistic performances and appreciation have been made. Attempts have been made to understand art from a study of the motivations and conflicts in the life of the artist. The following are some of the psychological findings on the nature of aesthetic experience.

- (1) Aesthetic appreciation is observed in children in their preferences for natural beauty. It has been observed that there are great individual differences in children's response to the beauty of nature. While some children are deeply moved and delighted by the beauty of nature, some others either fail to appreciate the beauty, or appreciate it only at a superficial level. Different findings in this regard were obtained by Valentine. Wheeler, Wall, etc., in their observation of the aesthetic behaviour of university students and adolescents. Stern reports that the appeal of natural beauty depends on something very fundamental in human nature. However, appreciation of beauty of nature increases with adolescence. Beauty of

nature, at that period, arouses deeper sentiments. Human attributes are seen in natural objects.

- (2) In the area of appreciation of visual art, Experiments have been conducted by Edward Bullough on preference of colour. He divided the aesthetic attitude into four categories: (a) the objective quality of a colour such as pure, mixed, bright, dull and so on, (b) the physiological aspect, which deals with the quality of a colour that arouses a physiological response like anger, excitement, tranquillity, and so on, (c) the associative aspect, in which the colour appears to be pleasing or annoying because it is associated in the mind of the viewer with some pleasant or unpleasant personal experiences, (4) the character aspect—a character is attributed to the colour. A colour is liked because a value like purity, self-sacrifice, youthfulness, etc., is attributed to it. It was found by Bullough that the objective aspect of colour is found in persons who are intellectual and critical. Those who found character in art were the highest in aesthetic development. It was observed that the types of judgment emerged in the process of interaction between the personality of the viewer and the property of the colour.

Bradford (1913) confirmed Bullough's findings. In St. George's (1930) study, a comparison was made between the assessment of six colours by art students and non-art students. Wexner (1954) showed the relatedness between colour and mood tones. Wright and Rainwater (1962) showed that there were six principal dimensions in the feeling excited by colours, viz., happiness, showiness, forcefulness, warmth, elegance and calmness. Hogg (1969) showed the influence of colours in four dimensions: (1) impact, (2) usualness, (3) pleasantness, (4) warmth.

As with colours, experiments have also been done on the beauty of form. It has been observed that an optimum thickness, not more

than that, not less than that, is pleasing to the eye. A line was found to be displeasing when it was seen as a bad vertical; but pleasing when the same line was regarded as a horizontal which was raising itself to the vertical. Thus, not only the form in itself, but the meaning behind it was also responsible for causing pleasure or displeasure. A general preference for curves over straight lines was found. But there were gender-differences in this regard. M.C. Elory (1954) concluded that boys tend to prefer curves and circles while girls prefer straight lines and triangles.

Experiments on preference for pictures done by Valentine showed 'subjective', 'associative', 'objective' and character types of judgment in the assessment of pictures. Burt and Valentine (1939, 1962) found a general capacity for artistic judgment: Eysenck's factorial study revealed two factors of artistic judgment: (1) a good taste, (2) the personality quality of the individual. Pickford came to the conclusion that there is: (a) a general factor of aesthetic quality, (b) a secondary dimension of representation of accuracy. This finding was confirmed by others—both for music and for poetry. Frances and Voillaume (1964) showed that in the appreciation of art, there are seven general ways, such as realism, originality, technique, quality of the object, etc. Personality and aesthetic psychological experiments on musical appreciation find many parallels in the appreciation of visual art. However, the elements of music are different. They are sound, rhythm, concords, discords and so on. In the vocabulary of Indian music, they are *Svar*, *Gram*, *Tal*, *Raga*, *Arohana*, *Avarohana*, etc.

As in visual art, in music also, appreciation can be characterised under the four categories of objective type, subjective type, associative type and character type. There are individual differences, sex differences and differences due to age in the appreciation of music like imagery, associations, varying rhythms, harmonies, pitch, tempo, and so on.

In the appreciation of poetry, elements from the visual arts and from music are there. In

addition, there is beauty in the appeal of words, both in the form and symbolic meaning, in metre and rhythm, in imagery and in subtle emotions associated with the subject-matter which is expressed in a very specific form in poetry. Thus, appreciation of poetry is a very complex appreciation. A keener perception, memory, imagination, reason, emotion, thinking—all mental faculties and operations taking place in an integrated way to arouse aesthetic appreciation.

There are various forms of art other than poetry, visual art and music. Sculpture, architecture, dance, drama, puppetry, dance-drama, etc. are various forms of art which have tremendous possibilities and are undergoing constant experimentation. The child draws what he knows rather than what he sees. The period 9-10 years is the period of visual realism. The child passes from the stage of drawing from memory and imagination to drawing from nature. At this period, solidity is attempted.

Researches reveal how the child communicates his innermost thought through his art. An extrovert child prefers human figures. A midiovert child displays equal precision for the human figure and other objects. An introvert child prefers drawing from nature. Child's love for a person is indicated in the detailing done by him. A broken line drawn with heavy pressures is an indication of anxiety. A smooth and clear line indicates inner calmness of mind.

In the colour preferences of the child, preference for green indicates maturity and self-reliance; red is associated with aggressiveness; blue is a sign of confidence and self-sufficiency purple and black stand for despair and unhappiness.

Psychological experiments have also been conducted in the area of musical appreciation. There are controversies among music writers regarding the nature of the aesthetic delight in music. While in the 19th century it was common to consider music as 'the language of emotions', the late nineteenth century counter-

Romantics considered a musical composition as an organically integrated structure of notes the response to which is not emotional but intellectual. The form of the music produces an aesthetic delight, which however, is not emotion.

It is to be kept in mind here that art and aesthetics as part of a liberal education should be studied from two standpoints—the standpoint of creativity and the standpoint of appreciation. These two standpoints are separate but integrally related. Although the purpose of art in a liberal education is mainly to develop artistic appreciation, development of creativity or at least creating a conducive atmosphere for creativity to flourish is also an important objective of aesthetic education. A person is unable to appreciate a work of art unless he himself has the experience of the process of creative self-expression; a creative person, on the other hand, cannot improve his creative self-expression unless he himself develops the ability and habit of seeing himself from the standpoint of the judge. However, in this report, we are not discussing education for creativity (in the area of art). A separate chapter elsewhere in the present Survey has been devoted to that area.

Programme of Art and Aesthetic Education

From the facts, information and formulations we have got from our study of the philosophical theories of aesthetics and psychological experiments on aesthetic appreciation, we are now in a position to frame the objectives and the total scheme of aesthetic education. Some of the objectives and techniques have been suggested by the philosophers and the psychologists themselves, some have been suggested by different commissions and seminars on art education. Some others emerge from our discussions in this report.

On the basis of an analysis of the objectives, contents and techniques of art and aesthetic education, our task will be to analyse the trend report of educational research in this area, find out the gaps and suggest areas where

immediate research is needed.

From our analysis of theoretical concepts of aesthetic appreciation and also from the psychological experiments, we get the following clues for art education.

- 1) There are individual differences in the capacity for appreciation. Education should take into consideration this fact, try to find out the aptitude in a special branch of art, and develop that aptitude through proper stimulation.
- 2) Familiarity with the aesthetic object increases aesthetic sensibility and level of aesthetic appreciation. Therefore, repeated acquaintance with the art object is necessary.
- 3) An amount of difficulty in the art object is necessary. The complexity of the art object should match the age, grade and intelligence of the child.
- 4) Knowledge about art increases aesthetic appreciation as well as aesthetic creativity. So a theoretical study of art should be an essential part of the art curriculum. The rudiments of the history of art also should be taught.
- 5) Active participation in art may contribute to aesthetic education. Although the aim of art education, as part of general education, is not primarily to produce artists, but to develop a kind of attitude to understanding and appreciating art, still a certain amount of active participation is essential in development of art appreciation and art, which is the common purpose of all art education.
- 6) There are contradictory opinions regarding the method of art teaching. The names most commonly associated with art teaching for young children are those of Franz Cizek, Marion Richardson, Herbert Read and Viktor Lowenfeld. Cizek thought that self-expression was of tremendous importance in art. In this regard, he was influenced by the psychoanalytical theory of unconscious

motives. The influence of Cizek and Richardson created an atmosphere of spontaneity in art education which is of importance in the self-initiated work of children. But the adverse effect of the lack of a structure of art education with specific goals was not appreciated by many teachers. According to Prof. L.A. Reid, it is to be kept in mind here that the aim of art education as part of general and liberal education should emphasise three things. First, art should be studied with a cognitive perspective. The critical appreciation of a piece of art should be done against the background of a wider culture. Second, the pupil should have some practical experience through direct exploration of any art medium; this will give him a deeper insight to understand the masters properly. Third, in learning art, a pupil should participate freely in his learning, feel what is valuable, and appreciate the form and structure of an art object from inside.

Art education has two aspects. One is critical appreciation which means intelligently understanding and contemplating art, analysing the elements of art, etc. The other aspect is to acquire a real insight into the nature of art by trying to make art. Regarding the method of teaching art, it is often said that there should be no intervention from the teacher when the children are making art. Now, what is suitable for children may not be suitable for adolescents. Adolescents who are facing complicated problems in their process of making art and do not get any concrete help from the teacher in their solution may gradually lose interest in art. It is necessary that the teacher should offer technical help to the pupil and make him acquainted with a large variety of tools, materials, information, experiments alone by masters and illustrations.

In addition to the above, an adolescent should try to develop his own mental processes

when he is appreciating art. His knowledge about art and the history of art at the elementary level, his wide acquaintance with art objects by repeatedly seeing, listening, reading, touching, etc., his habit of introspecting his own mental processes when he is enjoying a good piece of art; his practice of developing a disinterested yet intense feeling towards the object of art; his skill in developing a kind of optimum distance with the object of art—these are some parts of the psychological training that is necessary for a better appreciation of art. A programme for art education may consist of items like this: (1) exposure to the beauty of nature, (2) exposure to art object with graded complexity, (3) making art through any medium, with the intervention of the teacher, whenever needed, and comparing it with the masters, (4) analysis of one's own mental processes with those of others, (5) developing a particular behaviour pattern while responding to the stimuli coming from the world of nature and of art, (6) a total reorientation of the whole personality that may effect a changed relationship with the world.

TRENDS OF RESEARCH AND AESTHETIC EDUCATION

With the above discussion of aims and methods of art and aesthetic education, let us now study the trends in research in art and aesthetic education. We have stated some of the classical experiments and researches in this area. The previous researches in the first half of the twentieth century are mostly in the area of experimental aesthetics. Studies are made on analysis of aesthetic experience, categorising them into different categories, measuring the effect of training and the effect of making art upon art appreciation; individual differences in general art appreciation and in focusing particular elements in the art product; sex differences in appreciation; intelligence as a factor in appreciation; correlates of appreciation, and so on. The aesthetic education movement is said to have grown considerably in the United States during the 1970s, receiving impetus from

the programmes of: (1) The United States Office of Education-sponsored Art-IMPACT (Inter-disciplinary Model Programme in the Arts for Children and Teachers); (2) The Central Midwestern Regional Educational Laboratory (CEMREL) aesthetic education programme; (3) The John D. Rockefeller—III Fund's Art in Education programme. A mention is made here of some of the researches in visual art and music education.

Anderson (1969) found that experience in art classes was significantly related to the Child Test of Aesthetic Sensibility. Day (1973) found that a specially developed curriculum helped to expand the students' ability to perceive, recognise and judge style in visual art. In Project Zero Research, Gardner found that older children performed better largely because they were able to disregard subject-matter when identifying painting style.

Cross-cultural studies of students' aesthetic sensitivities (Harris, Delissovoy and Enami 1975) showed that fourth grade children living in Japan had highest percentage of agreement with the judge. This percentage declined in grade 4 and grade 7 and had a slight increase in grade 10.

Eysenck (1972) found that maturation has more influence than teaching in producing correct judgments.

The results of a variety of studies on art and cognitive development (Brignam 1978; Ives 1979; Ives and Dond 1980) show that problems in the arts develop an intellectual skill which is significantly different from those posed in the fields in which convention is prominent.

Getzels (1968) and Csizentszihalyi (1976) reported that value orientations of art students influence the choice in art specialisation.

Anderson (1979) and Eisner (1979 a) discussed methods, problems, issues and prospects associated with cross-cultural inquiries in the arts. Wilson and Wilson (1979) made a comparative study of American and Egyptian children and found the central role that culture plays in artistic development.

Hysill (1973) tested Ausubel's Advance Organizer model in the development of aesthetic perception.

Hardiman and Zernich (1977 a) studied the influence of style and subject-matter on children's art preferences.

Arnheim treated visual perception as eminently cognitive. Borrow's *Artists in the Making* (1972) is a broad compilation of tests, performances and interview data, concerning the personality, interests, creativity, etc. of art students at the higher education level in the USA.

Research in music education has its roots in Carl Seashore's psychology of music research in the first third of the 20th century (Leonhard and Cal Well, 1976). There are three broad categories of musical research (1) perceptual abilities, (2) teaching and learning, (3) curricular movements.

Researches have been done on pitch, duration, boundness and timbre. (Houtsma and Goldstein 1972; Stevens 1975; Benade 1973, Hall, 1980). Researches on melody, harmony and rhythm have been done by Long, (1975); Williams (1975); Kreteft (1963) and Bentley, (1963). Based upon Piaget's theory, Jones (1976) found a general difficulty order for eleven tasks related to the development of the time concept.

Research in Artistic Creativity

The work of Getzels and Csizentszihalyi (1976) is most comprehensive. Two hundred college art students were given cognitive, perceptual and personality tests. The art students were found to be socially aloof, serious and introspective, low in super-ego strength, subjective, unconventional, imaginative, radical and experimental. Female art students tended to be more dominant; male students were more sensitive and effeminate in their feeling.

In Roe's (1975) study, it was found that male artists were passive and submissive. Cross, Cattell and Butcher (1967) found that artists

were higher in the bohemian tendency and lower in emotional stability.

In India, researches in art and aesthetic education are very few in number. The reason perhaps is that art has till now not been given a respectable status in the curriculum of general education in India. Not that art is not appreciated, but that appreciation is outside the domain of formal education. In the system of formal education at the school level in India, poetry is taught as a means of moral instruction; music is occasionally taught in school in the form of the assembly prayer or school programmes like the prize distribution or the birth anniversary of some dignitaries; visual art is taught only in the form of imitative drawing of most uninteresting things. In girls' education, however, art education takes place in the form of sewing, embroidering, decorating the room with floor painting (*Alpana*) and some music lessons for the purpose of *puja* or marriage. In most cases, the method of teaching is so dull that boys and girls lose interest very early and start disliking the lessons.

Recently, however, we have started changing our attitude towards art education and art, recognising the necessity of art education for personality development and development of creativity of the child which is of such a great importance in education and in the life of the child. Researches in this area are being conducted, although not as many in number and in as many areas as they should be.

We have already stated that art and aesthetic education can be studied from two standpoints: (1) the standpoint of art making or artistic creativity, and (2) the standpoint of understanding and appreciation of art. A separate chapter on creativity has been included elsewhere in the present research Survey. However, references to artistic creativity will be made in this section also from time to time.

During the period 1988-93, no research under the heading 'Art and Aesthetic Education' has been conducted. Three studies, however, one from Annamalai, one from Saurashtra, and another from Tirupati have been reported, in

which various values of children have been studied, including aesthetic value of high school students, higher secondary students and socially disadvantaged students. The studies were aimed at finding out significant differences in the value pattern of students on account of differences in their locale, sex, grades, stream of study. Socio-economic status of parents and social classes from which students come. It was found that there were significant differences in aesthetic value among students of different sex, different residence areas, different streams of study, different castes and religions and different socio-economic status. In all the studies, girls scored higher in aesthetic value.

Researches conducted in the area of art and aesthetic education during the period 1988-93 (the Fifth Survey period) are very small in number. But if we take all the studies in this area conducted so far, it may be possible to analyse the trend of the research work, the main findings and the main gaps in research, that may help future researches in this area to work in the right direction. Let us, therefore, make the analysis as correct as possible.

Going through a sample of the research work conducted in India during the past twenty-five years (approximately), we find that research has been conducted in the following areas:

1) Preparing tests for:

- a) Identifying creative talents (Baqer Mehdi, AMU 1970, Ram Chandra Char K.; Kaul, B. The Maharaja Sayajirao Univ, 1974)
- b) Measuring basic elements forming the structure of aesthetic in order to predict an individual's aesthetic development. (Dhamakar V.V. Nagpur Univ. 1970).
- c) Finding out components of literacy creativity in Marathi (Kundley B. Nagpur Univ. 1977);
- d) Literary creativity of students in Marathi—finding out some of the constituents of creativity. The test variables were: poetry-writing, short story writing, imagery formation, descriptive style, emotional

- writing, dialogue writing, sentence fluency, verbal fluency, (The Maharaja Sayajirao Univ. 1975)
2. Experimental study on some methods of training in creativity. (Nirpharake, M.M. Poona, Univ. 1977).
 3. Study of children's literature and its educational implications; (Brahm, D. Utkal 1984; Sadhbe D.A. Poona.)
 4. Creativity and its correlates—age, intelligence, personality, socio-economic factors, self-concept, value orientation, parental relationship, etc. (Khire U.S. Poona, Univ. 1976; Singh, R.J. Lue, U. 1977; Dasgupta, S. Pat. Univ., 1977; Ramkrishna, Roy A., Tiwana, M., etc.)
 5. Study of poetry preferences; interest in poetry (Andharia, R.R. Sardar Patel Univ.)
 6. Creativity and psychological adjustment (Srivastava, S.S.)
 7. Art, psychodiagnosis, psychotherapy (Dhundial S.N. Rajasthan Univ. 1964)
 8. Factorial study of appreciation of poetry (Singh S.)
 9. Factors facilitating creativity in language arts (Gupta, I.D.)
 10. Development and evaluation of creative training programme. (Nirpharaka M.M. Poona Univ. 1977; Gupta, P.K., Meerut Univ. 1985; Nandanpawar B.B. Nagpur Univ. 1986.)

The above mentioned researches are mostly psychological and empirical in nature. Some researches have been conducted on some well-known thinkers in art education. For example, Ramesh G. has done his research work on the theory and practice of education in Herbert Read. His work was mainly on art orientation methods and art education media. Paul, R. conducted his research on art as a medium of education in Tagore. Aesthetic experience and art and their relationship to education in the thought and activities of Tagore were discussed in this research. Raina (1980) made a

comparative study of the eastern and western approaches to aesthetics and observed that the eastern thinkers have more of intuitive insight into the creative process. Raina's idea is that the east-west approach to creativity will be more illuminating in the understanding of the creative process.

A comparative analysis of music education with its implications for improved music education in India has been done by Vasanth L. A survey and try-out of a renowned programme for art education was made at the Maharaja Sayajirao University, Baroda in 1981. The study focused on historical and philosophical issues related to the role of art education.

On the basis of an analysis of the above research studies, it can be concluded that with a few exceptions, research studies in the area of artistic creativity and art and aesthetic education are mainly concerned with personality and other correlates of creativity. All the dimensions of creativity and aesthetic experience—such as the biological, sociological, anthropological, social, psychological aspects—have not been taken into consideration. Creativity has been seen in isolation, neglecting its socio-cultural background. Dr. M.B. Buch, in the *Fourth Survey of Educational Research* has rightly pointed out the need to devise programmes and methods which would promote creativity.

Art and aesthetic education is a new section in the Fifth Survey. Part of it has previously been covered under the section of creativity. But very few researches were there on education for aesthetic appreciation and art appreciation. The main research questions on this issue are:

What is the need of aesthetic appreciation?

What is the nature of this appreciation?

What is the need of art in liberal education?

What is aesthetic emotion? How can it be differentiated from life emotions? Can aesthetic emotion improve the nature of life emotions and change the quality of life? How is aesthetic appreciation related to religious revelation? Can

it be studied empirically? How is art related to other subjects in education? Can aesthetic appreciation and artistic creativity be trained? What is the role of external obstacles in facilitating creative activities? What is the relation between intellectual exercise and aesthetic experience?

How is art related to mental health?

What is the proper method of using art in the education of the mentally handicapped children? etc., etc.

These are some of the issues on the basis of which research topics on art aesthetic education can be selected and worked out.

Lastly, it should be pointed out that art and aesthetic education and research on that education are inseparably related. The importance of art education depends on a changed outlook of society on the issue. We cannot do good quality research in this area unless we have experimented and found out a sound objective, curriculum and strategy of art education and incorporated these in our general education. Let us hope we do that in the very near future.

We have had an elaborate discussion on research in moral, art and aesthetic education. Moral education and art education are two separate dimensions of education. Sometimes their aims appear to be contradictory to each other. We started our discussion by painting out that both of them belong to the non-cognitive domain of education. We would like to close the discussion by stating that the relationship between these two types of education lies in the fact that both are based on a sense of order, balance and harmony. At least three great thinkers have brought these two concepts closer. They are Plato, Schiller and Read. According to Plato, "Art functions for the purpose of education in childhood when reason is asleep". Schiller says, "Only from the aesthetic and not from the physical state, can morality develop." Herbert Read equated art with morality.

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