ABSTRACT - Building information gateway: Arts Education Glossary and Observatories – highlighting
the four aspects of art activity – mainly on appreciating – knowing and understanding art – glossary will
enhance verbal skills and respond favourably to the challenge of being specific in the discussion of
paintings and the other art forms.

Introduction, followed by – Art effects and affects – Building International Cooperation, changing
perspectives and catalyst for change – Facilitating and looking ahead – Evolving new objectives for a
global outlook – Supportive art activities – Conclusion.

INTRODUCTION

Taking UNESCO’s proposal ‘International cooperation for researches’ in Arts
Education, as a starting point, I examined to what extent visual education can be used
to promote the aims of this intercultural education.

I decided to be an art teacher when I realized the importance, artmaking had for me as
a child and a teenager and the key role it played in my development as complete
individual. This paper is an outcome of my philosophy of art education. I have always
hoped my teaching would help students discover the value and power of artmaking, so
they could put it to use in their lives.

Art has four aspects: Seeing and feeling visual relationships (perceiving), producing
works of art (performing), knowledge and understanding about art objects
(appreciating) and evaluating art products (criticizing).

A meaningful school art program will include experiences in all of these areas.
ART EFFECTS AND AFFECTS

Art, in all its forms, is central to the human experience. Sometimes it’s said that the ideal person would have the eyes of an artist, the ears of a musician, the brain of a scientist and the heart of a poet.

In an era of “standards” the development of an aesthetic sensibility is too often treated as if it were of secondary importance or usually ignored.

Based on the findings of Howard Gardner we have the human brain composed of two physically equivalent hemispheres. Most schools are likely to ignore the right brain – the intuitive, holistic and nonrational and the emphasis is for the left brain disciplines of the three ‘r’s. I would like to add the fourth ‘r’ of the ar(t)s of (d)rawing, (colou)ring and (c)raft that could help to mould and shape a complete child, and then the art-based researchers could suggest new methodologies and reconceptualize art education. The goal of such a shift is to develop opportunities for preservice art teachers to engage in supportive studies and experiences to play a positive role with their beliefs about lifelong learning in art education. They could emphasize collaboration, cooperation and interaction rather than competition, isolation and hierarchy.

A lot of emphasis on the 3 r’s - reading, writing and arithmatic, raising standardized test scores have undermined students’ opportunities to engage in art making. How are the arts expected to maintain their existence in education with such a climate?

01-The arts in education have argued that they contribute to a well-educated, well-rounded citizen that is essential to a strong society.
02-The arts have successfully proven their value in teaching workplace skills. Business and industry, need workers who are independent, self-reflective, creative and adaptable. Here the arts have claimed themselves powerful contributors of these qualities to the workforce.
03-The arts have integrated themselves into the academic curriculum and a true differentiated instruction based on learning style is becoming a reality.
04-The arts have founded themselves as great teachers of thinking skills – critical thinking, creativity, innovation, ‘thinking out of the box,’ synthesis – all essential components to the arts’ argument for their curricular prominence.
Some other hidden known benefits of the arts briefly highlighted are:

- Children increase manipulative skills and coordinations by using tools and materials.
- They sharpen their sensitivity and are well-equipped to judge the environment and experience it.
- Children learn to concentrate, be patient and sustain interest.
- They learn to make decisions. Every stroke of brush is a decision.
- They learn to use their imagination and have personal interpretation.
- A child’s power of endurance and respect for excellence is highlighted.
- Children learn to seek real values and ethics, to sense what is right and wrong.
- Art will also make them understand that all problems have different solutions and not a single one.
- Art will teach them how to cope with failure reasonably since they learn to improve, redraw and achieve.
- Art presents the possibility of a fulfillment. Art can embody a tension which keeps hope alive.

One of the major art quote by Picasso, has always kept me going – ‘Every child is an artist. The problem is how to remain an artist once he grows up.’

A few students were chosen at my school for focus-group interviews about their potential relationship that art education can have with their personal motivation in the school. They had this to say:

- My art classes drive me to do better in all my classes. We have fun in them and that shows me that just maybe learning and succeeding could pay off in the near future.
- The arts help me know that I can learn and that helps my motivation. It helps me in learning and opening my mind.
- When I take art classes it makes me want to do well in school.
- Art motivates you to do the best you can in your creativity. It is so stressfree that you can do whatever you want. It can boost your confidence. These classes make me believe that I can do something.
BUILDING INTERNATIONAL COOPERATION
- Changing perspectives and catalyst for change

Globalization has expanded boundaries, broadening our horizons and making our world smaller. Students will come into contact with international and intercultural community and have broader perspective and better chances on the international scene.

The most pressing issue currently facing the field of art education, concerns how art activities can be carried out in ways that promote the formation of a personality type capable of functioning well, in a world of accelerated globalization. Objectives in teaching art must include – understanding art (conceptual), making art (performance) and appreciating art (affective).

Children are growing up in a highly visual world, surrounded by images of television, videos, advertising displays and other media. Again, I would like to stress that the ability to appreciate and interpret art is becoming important since there is no specific universal, verbal or written guidelines.

The goal of authentic art instruction would now be:

- involving students in higher levels of thinking.
- developing themes for art teaching that support integrated learning beyond the art classroom.
- promoting social support for students in substantial conversation about a topic.
- some of John Dewey's objectives for aesthetics could be well understood here:
  - To cultivate the functioning of the child’s imagination and emotion in such a way that the child’s image of value is enhanced. Create a common ground between child’s local visual culture and the broader visual culture. Multiple cultural values intersect through the media. One may carelessly accept the values created by more powerful cultures instead of remaining firm and creating one’s own values in order to live an authentic life. Art education will then activate the child’s feelings. The local culture of the child should be recognized in the classroom, actively applied to the creation and appreciation of art. To cite a specific example, let us take a single unit of instruction for ninth graders to create rangoli designs:
**Stage I-Understanding**

Meaning: Indian traditional folk art created on the floor on festive occasions. The Indian scriptures attribute for the emergence. It is named differently in different Indian states.

South India it is called Kolam, Mandana in Rajasthan, Alpana in Bengal, Chowkpurna in North India. A Sanskrit word, it is a symbol of good luck.

Rangoli are simple two-dimensional designs with freehand use of vivid coloured powders. Patterns could be simple or intricate formed in a continuous, unbroken lines.

**Stage II-Knowledge**

Here glossary of most new art terms were highlighted – (underlined), and through slides different rangoli designs were viewed. The medium, coloured powders were explained. Similar slides of folk art still practiced the world over, were presented.

**Stage III-Performance, making art**

Children can here compare the slides seen and reflect as to how their work was same or different.

**Stage IV-Interpretation and Preference**

Children observed all the works and voiced their opinions. It was here that students used critical and design vocabulary to articulate their views. They formed an opinion based on what they had learnt in the previous stages. In essence, the four stages are related to four basic questions:

What do you see? (Description)

How are things put together? (Formal Analysis)

What is the artist trying to say? (Interpretation)

What do you think of the work? And why? (Informed preference)

Hence four terms needed to discuss paintings could be:

01 - Technique - the way - what we work with

02 - Form - the structure - what we paint

03 - Meaning - the intention - why we paint

04 - Feeling - the emotive power - how do you like the painting?

The problem of appreciation is involved with acquisition of knowledge.

Art based educational research could be to collect descriptions and determine the merits of what one is looking at.

Is the educational life of the student enhanced by what is being provided?
Take for instance art of handwriting or calligraphy.

Today, handwriting is a dying art. While once scribes spent a lifetime documenting records on manuscripts. Engravings and etchings were made for pictures. Arab artists made pictures using geometrical shapes and patterns. The same have been used by modern artists and is called abstract art. Content for understanding must include urban and rural, western and eastern, classic and contemporary wherever possible.

Knowledge about art or enabling the student to ‘read’ a painting is rooted in perception. As Dewey says, it is all a teacher’s skill to develop the child’s perceptual capabilities and create a thirst for more.

- Another objective is to develop intelligent visual literacy – This will involve critical perception and judgement of the qualitative world. The overlap between diverse visual cultures have increased. It is even more critical in art education now, to consider an individual’s judgement about the artistic and human values residing in the work of art. Apart from the technical and formal aspects of art, there could be abstract concepts of art of the artists judgements in creation. Our high school students of grade eleven who have art as one of their elective reflect the same attitude for most of their assignments. Some preferred assignments offering more freedom, and some wanted to create digital prints and paint. For example, after discussing still life paintings from the middle ages to Picasso, I gave my students a homework assignment to create a still life of objects that represented them. They thoughtfully had to arrange these objects, create an expressive contour line drawing, then scan and rework, colour their drawings on the computer, using Platinum Paint which allowed them to add colour and enhance the background. The students were well motivated and the results were spectacular!

Students were also given details of a few artists, their intent and style of art as developed over the course of a lifetime. What are the key judgements the artist made in the process of creating art? The students found answers to this question.

- One more objective is to cultivate through art a common ground with the other while paying serious attention to differences from the other. The quality of communication becomes crucial. It should be an activity of expanding and
deepening one’s horizon through reconstructing one’s own viewpoint in such a way that emotional ties with the other are developed. 

Art education that emphasizes the various aspects of cooperative undertaking in creation would require the child to share viewpoints and emotions with the other and to pay attention to reciprocal relations among different cultures. 

For example an art lesson based on Katsushika Hokusai’s ‘The Great Wave,’ a famous Japanese wood block print. The child learns here that Hokusai not only studied the Kano art tradition in Japan, but also studied Dutch engravings. Hokusai transformed his art horizon by integrating something foreign into his art. This type of art, influenced paintings by the Impressionists in Europe and America. Such learning is expected to enhance the child’s sense of continuity between different cultures and the importance of the other in constructing a new form. 

Teaching art is not only teaching drawing. It does not refer to a technical skill, but it rather has a culture and a dimension attached to it. It cannot be assumed that children will make connection between their own painting experience and that of an artist, unless discussion and activity direct their attention to such a relationship. Teaching art appreciation can take place only in conjunction with glossary of art terms learnt. 

Through the use of art terms, teachers can guide and lead students through the process of drawing conclusions and finding support for the same. This will provide children to respond to the dynamic, changing nature of society.

GETTING STARTED
- Facilitating and looking ahead

Knowledge explosion, in the form of information overload, is a matter of grave concern today. Education, the most important tool to imparting knowledge, is bearing the burden of managing this explosion. 

Art teaching advancement in the field of education is very low. There is unwillingness to invest time and resource for art education. There are no text books or other teacher aids for art instructors and therefore it lacks quality and continuity from grade to grade and from school to school.
One only restricts their efforts to updating the syllabus, though a substantial body of knowledge exists in the visual arts that could be utilized to educate people.

One of the most exciting and imaginative experiences for the art teachers is to discover his or her own methodology.

One justification for keeping the arts, now or to oppose the forces that eliminate art education will be that art makes you smarter and will improve your scores for mathematics and languages.

It is time to ‘re-search’ – to search again through a process of disciplined inquiry. Research skills to be achieved at the end of creating art would include expressing, appreciating opinions, discussing, drawing conclusions and picking up art vocabulary or glossary.

**EVOLVING NEW OBJECTIVES**

Adding and introducing art terms glossary for broadened understanding.

Think of this – most computing terms, all part of the ‘geek speak’ have been picked up so easily in such a short span of time.

Take for instance the steps followed for an assignment on collage to incorporate the glossary aspect in art teaching.

**01 Instructions and understanding ART, include glossary here –**

**COLLAGE** pronounced: KOL – AHZ

Origin: From the French ‘coller’ meaning to stick or glue. The technique was used by Georges Braque (1882-1963) and then by Pablo Picasso (1881-1973). It became part of the technique of artists in almost all the major art movements of the twentieth century futurism, surrealism, pop art, constructivism, all used it.

Meaning: Collage is the sticking of bits of newspaper, letter, cloth, photographs etc into a pattern or onto paintings. Collage is two dimensional and usually uses one kind of material. A collage out of different kinds of cloth, makes a picture that you can touch as well as look at.

Students were asked to collect interesting, unusual pieces of cloth with different colours and textures. Cut out shapes were to be pasted with cloth glue.

Students referred to surrealist collages of Max Ernst (Germany) Salvador Dali (Spain), Joan Miro (Spain)

**02 Making ART – the assignment.**
03 **Appreciating ART** – Interaction amongst peers and the art teacher will help them appreciate differing points of views and opinions. Children need opportunities to look at and talk about art and also become aware of the world of art.

A well planned assignment can motivate children in a productive manner.

In very few systems, curriculum makers are concerned with art education. Most, simply follow set programs.

Learning the glossary will help children to voice their opinions of the art works. They can learn to rank them and their verbal skills will be enhanced. They will be able to make a more valid basis of judgment. A simple word *symmetry* will be meaningful now when mentioned in connection of an artwork. This will compensate to a large degree for their self consciousness in art activities. What becomes essential then is that students are able to identify the aesthetic values in interpreting art, they can disclose the reasons of their choices. They are able to mention the importance of clean lines, unique form and shape, a unified design and so on.

Those students who only excel in academics and less in art activities will also find an opportunity to excel in art area, art appreciation. Students will develop more thirst for art activities and begin to appreciate art works and paintings.

School Halls and Classrooms with artworks displayed will make sense. Art will then influence the whole atmosphere of the school. Display of children artworks should look permanent, like those found in museums. As a classroom assignment we talked about mosaics and murals to brighten up some dreary environment. Students viewed works of Lucia Mathews (American), Vanessa Bell (British) and created on paper, mural designs for the school entrance. One of the artwork was used while the others were also displayed and discussed.

In commenting on the reciprocity between the creative and the critical processes in art instruction, Laura Chapman states…

“…the most sensitive making of art cannot lead to rich comprehension if it is not accompanied by observation of works of art and reflective thought about them. Neither can observation and reflection alone call for the nuances of feeling nor develop the commitment that can result from the personal involvement in making works of art. The
reciprocal relationship between learning to make art and learning to recognize, attend
to and understand art should guide the planning of art instruction.”

FOR A GLOBAL OUTLOOK
- Supportive art activities to follow

✓ Visits to museums and galleries could be integrated through the year. Students can make replicas, of art objects in the museum before visiting and then connect. How about treasure hunts (if permitted) in the museums to familiarize the children with the most famous artefacts? Its important to give children the opportunities to discover on their own. Museums could provide extension services by offering well-packaged artefacts on CD-ROMs and the like. Other would be to discover creditable local painters and craftsmen and organize shows of their work for the children.

✓ Art History should be included in planning the art assignments. Sets of high quality art reproductions from all over the world could be showed and exhibited. But for such a study, the student ought to be psychologically prepared before he can appreciate the prints. Poster-sized fine art reproductions are useful, but unfortunately in short supply.

✓ Study visits to heritage sites including historical buildings, arts and crafts living traditions, lifestyles, flora and fauna and natural landscapes. Inculcate a sense of pride in the younger generation and a long term concern to preserve the heritage. By valuing the past, students will learn to appreciate the present. Heritage clubs could be initiated with use of multimedia websites, films and dvds.

✓ Construct a network of artists, art educators in colleges and schools globally responsible for the contributions to support and enhance resources for preservice and veteran art teachers. This could be a virtual support network or a group of people physically available to visit schools, providing expertise or training. A collaborative team between school art teachers and art college faculty and students could be set up alongwith joint projects, demonstrations to facilitate art learning.

Keep in mind ‘train the trainer’ program. At Lilavatibai Podar, just last year we had organized an art teachers meet for schools in Mumbai. The objective being picking up new trends from experts and imparting those skills to students. New
art activities like iris card making, lino cut, wire sculpture, tie and dye, paper batik, origami, tea bag card making were learnt.

✓ Art Knowledge centers and banks offering guidance, support, customized courses to schools upon request for upgrading should be encouraged.

Schools must get access to countless projects that help shape internationalism.

CONCLUSION

To conclude, it is important to incorporate the knowledge of cooperation and glossary aspect into instructional practices and expose our students to fine arts culture, analyzing images, creating artwork in a more thoughtful, critical manner and to have their voices shared and heard. This research I would like to continue to pursue in future, turning our schools into creative laboratories, to stronger learning communities and ultimately an aesthetically – inclined society.

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The Department of International Cooperation connects SPbGASU with the international community, outlines the university’s strategic goals, fosters international cooperation and enhances university’s partner relations with its traditional and new partners. SPbGASU has over 70 long-term agreements on cooperation with universities of Austria, Bulgaria, China, Czech Republic, Finland, France, Germany, the Great Britain, India, Italy, Kazakhstan, Latvia, Lithuania, Macedonia, Montenegro, Namibia, the Netherlands, Poland, Serbia, Slovak Republic, the USA, Uzbekistan, Vietnam, and others. SPbGASU Depa Recent papers in International cooperation for development. Papers. People. The Timorese Government has embarked upon several approaches to empower national education, namely through the restructuring of the secondary education. Due to the lack of skilled professionals in education, East Timor has resorted to the more. The Timorese Government has embarked upon several approaches to empower national education, namely through the restructuring of the secondary education. Due to the lack of skilled professionals in education, East Timor has resorted to the support of international cooperation with institutions such as the University of Aveiro, in Portugal. The meeting, co-chaired by Maria Cristina Russo, R&I Director for International Cooperation, and Mikhail Romanovsky, Director of the State Scientific and Technological Policy Department of the Ministry of Science and Higher Education of the Russian Federation, highlighted the good level of cooperation between the EU and Russia in research and innovation, and focused on reviewing the implementation of flagship initiatives and joint priority projects, in particular in the fields of research infrastructure, health and civil aeronautics. The participants were addressed by R&I DG Jean-Eric