

THE RELEVANCE OF EMOTION, COGNITION, AND CREATIVITY IN INNOVATIVE ART EDUCATION AND PEDAGOGY FOR THE YOUNGER GENERATION: A STUDY

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Abstract

Education is a term which is to draw out the innate abilities and talents of children leading them out of the darkness of ignorance to the light of knowledge about our surroundings, art, and culture. As J. J. ROUSSEAU said "Plants are developed by cultivation and men by education" not simply physically but also spiritually. Homo Sapiens or our species are the beings who think, also the beings who learn, and the beings who simultaneously experience a rich variety of affective emotional states, including a selected suite of emotional states specifically and directly related to learning. In this paper, the relevance of emotion, cognition, and creativity from both end teachers and students as well have been acknowledged in allowing for emotions to surface in the classroom to allow for a deeper transformative process to occur in their students. The concept of affect in learning or emotions in learning is the same innovative pedagogy that would be intervened with a meaningful strategy or tactics. Artistic disciplines including music, dance, theatre, visual arts, literary arts, and media arts have a positive effect on children's and adolescents' social-emotional learning in which emotion- a multidisciplinary inquiry in perspectives of art discourses. Just as the art practices must be cultivated into long-term art competencies through guidance and instruction, the social-emotional components of these activities must be cultivated into long-term social-emotional competencies or students' development of individual and interpersonal skills beyond the realm of academic achievement. In closing, the paper calls for the centrality of courage and freedom in allowing emotions to become a form of innovative art pedagogy in the transformative learning of the younger generation.

Keywords: Pedagogy, art education, emotion, cognition, and creativity

OBJECTIVES

To find art education and pedagogy as a prime motivation and manifestation of the younger generation
To focus philosophical, aesthetic and creative aspect of emotion for innovative art education and pedagogy
To focus on art education and pedagogy about the relevance of emotion, cognition, and creativity of some major art institutions in India

METHODOLOGY

The Data sat includes both primary and secondary sources. The primary sources are the interview of teachers/writers, various manuscripts, art institutions for text and visual material of respective teachers and writers. Secondary sources are books, journals, reviews, internet, etc. The methodology decides on for the study by conducting interviews with the eminent scholar, academician has been visited the actual site to collect necessary data, visuals, study through the internet, etc. The study, interviews are selected to gain knowledge about the relevance of emotion, cognition and creativity in innovative art education and pedagogy of some major art institutions in India.

INTRODUCTION

The word 'education' has a Latin derivation, the word in Latin 'Educere' means 'to draw out', 'to bring up'. If this implication is accepted, then education becomes the process of drawing out the dormant qualities from within rather than imposition of some qualities from without. The proper function of education, therefore, is to bring up or to facilitate the unfolding of the innate capacities and potentialities of the human child. "Plato and Aristotle believed that intellectual development of individuals depends upon a process of collection of knowledge and information. According to Mahatma Gandhi, education is a process that aims at all-round

drawing out of the best in child and man-body, mind and spirit." (Das: 2001) As Leo Tolstoy said in his writing entitled "What is art?" (1897), Art is a human activity, consisting of this, that one man consciously, employing certain external signs, hands on to other feelings he has lived through, that other people are infected by these feelings and also experience them. (Maude: 1902)

"The Universe has come out of Ananda (super delight)', says the Upanishad. This delight includes and transcends all joys and sorrows. All artists work out of this creative delight; this decides whether any work is creative or not. Any painting or sculpture that comes out of this delight will give others a taste of it and, so, they are in their very nature alive, deathless." (Bose: 1999)

The study of child development is of immense importance to those dealing with children, either as parents or teachers. Starting from the prenatal embryonic of a child not only in the physical field but in cognition (intellectual), emotion (co-native), social and moral fields too, as they make the important aspects of a child's personality. (Shrimali: 2008) Besides, the role of nature and nurture has been equally stressed since the prenatal stage to that of adolescence. All kinds of practice-based art activities/education can be beneficial and useful for any age of mankind not only for nurturing physical growth but for the sake of spiritual being.

ART EDUCATION AND PEDAGOGY AS A PRIME MOTIVATION AND MANIFESTATION

Growth of models for teaching art in a manner that arises naturally from artistic activity. The basics for this approach are time-intensive artistic practice and theoretical reflection on teaching strategies, and the course provides students with a complex educational process. The individual artistic approaches are derived from the study of sensual perception and are positioned in the context of reflective reference systems. In both subject areas, the aim is to combine craft and conceptual aspects and to consider these against the background of both art history and contemporary art. A critical debate that frequently occurs in education is the extent to which pedagogical practices are neutral in terms of their theoretical underpinnings: the extent to which teaching is a matter of possessing skills and tools. Postmodern pedagogy is a search for practices that enact a democratic use of knowledge, texts, and cultural practices. Henry A. Giroux has made extensive case for cultural studies as the postmodern political and ethical project to understand the 'contemporary' and confront dominant culture as a praxis of theory. (Woods: 2007)

As Prof. Una Moehrke writes, his teaching and imparting of art is discussed as an integral component of arts and is also considered in combination with the issue of the possible transfer modality of art into societal functional areas, thus also fundamentally interlinking art with the reception plane. The aim is to establish communication and understanding between art and life, to experience independent learning in artistic experimentation, and to place artistic practice in theoretical and practical reference contexts for teaching orientation and the reception plane. Teaching and learning as issues for the younger generation or in university study, life and subsequent professional activity are considered in artistic practice and are investigated in an interdisciplinary manner in accompanying reflection. (www.bung-halle.de: 2020)

PHILOSOPHICAL, AESTHETICAL AND CREATIVE ASPECT OF EMOTION

Our acquaintance with emotions is an ancient one. We've learned to use these appraisals of how our surroundings and situations match our goals, such as staying alive and preserving our health. Emotions may alert us and grab our attention, as when we feel fear and should run away. They may also assure us; we feel joy when we're safe and nourished after a meal. Understanding and reacting to our emotions is how we survive; perhaps no other sense has played a larger role in deriving emotional cues from our environment than sight.

Our ability to understand emotion from visual cues is primal. Our interpretation of these cues takes place through our emotions. If we see someone who looks cross, we may feel fear; encountering a person who looks happy may elicit a sense of calm or happiness in the observer as well. Although unproven, cognitive science suggests that visual art can evoke emotions in the viewer by exploiting emotional cues we've learned to read over the millennia. (www.people.ict.usc.edu: 2020). A portrait of a stern-looking person of authority should elicit some sense of fear or dread in the average viewer, while a child's picture may generate happy feelings.

Emotions are conceptual in nature. They do not exist in the physical world like a tree or a rock. It is art that is the starting point to enable people to explore conceptual themes. (Pavo: 2010) Plato, Aristotle, and Collingwood understood the importance of art for this reason. However, each saw the relation of art and emotions in different ways. By exploring all three thinker's discourse we begin to gain a more complete picture of the importance of art for humanity. Art can move an audience to catharsis. It helps clear our emotional responses and it provides the mode to lead a more complex and richer emotional life. Art and emotions have a symbiotic relationship. Art is born out of the human need to alleviate oppressed emotions in the artist. Art is made popular and important by the need for communities to realize their emotional states.

In the psychology of art, the relationship between art and emotion has newly been the subject of extensive study as intervention of esteemed art historian Alexander Nemerov. Emotional or aesthetic responses to art have previously been viewed as basic stimulus-response, but new theories and research have suggested that these experiences are more complex and able to be studied experimentally. Emotional responses are often

regarded as the keystone to experiencing art, and the creation of an emotional experience has been argued as the purpose of artistic expression. Research has shown that the neurological underpinnings of perceiving art differ from those used in standard object recognition. Instead, brain regions involved in the experience of emotion and goal setting show activation when viewing art. (Cupchik: 2009)

ART EDUCATION AND PEDAGOGY ABOUT THE RELEVANCE OF EMOTION, COGNITION, AND CREATIVITY OF SOME MAJOR ART INSTITUTIONS IN INDIA

Among those things that man has devised to acquire knowledge, or seek inner delight with, language has an important place. It is a possible place. It is the vehicle for literature, science, and philosophy. Literature certainly provides man inner delight, but its field of expression is limited. Art, music, dance and the like makeup for this. They have their specialties of expression as literature has its. Man apprehends the world with his mind and senses, derives aesthetics delight and communicates this to others. Education in arts heightens man's knowledge and aesthetics experience and trains him in various modes of expression. If the objective of our education is total development, art training should have the same status and importance as reading and writing.

It is strongly borne in upon us that the development of aesthetics is closely associated with actual creative activity. Europe has had the advantages that when poetry and drama declined in Greece, they found a new expression in Rome. If during the centuries of church domination art happened to be attenuated Europe had a new awakening, a renaissance, that swept it in a high tide of creative activity. (Chaudhary: 1991) In India, art and aesthetics were touched a peak height during the Gupta period and reign of Moghul Emperor Akbar.

Nobel Laureate Rabindranath Tagore at his well-known article 'Replanning Education' (in Bengali, Siksher Herpher) wrote it is not man's nature to live cooped up within the walls of pure necessity. We are partly chained to our needs, partly free, otherwise, we shall damage to both our health and happiness. This is true of Education too. If we confine children to instruction in the bare essentials, their minds cannot develop adequately; if this instruction is not laced with free learning, they will not grow into manhood; years will pass, but they will continue to be grown-up children.' Free learning for Rabindranath Tagore, it meant learning with pleasure or Ananda. He wanted book learning to be supplemented by the pleasure of inquiry; the latter is necessary for the digestion of the former. He said, we cannot fill our belly with our breath; for that, we need solid food. But unless we breathe in air, this food will not be properly absorbed. This implies that free thought and imagination are as important to us as the air we breathe. (Subramanyan: 2007)

To better understand how the developmental experiences of arts education may provide opportunities for socio-emotional development, we must unpack the umbrella term "arts education". To understand how arts education can impact social-emotional development, it is first necessary to be quite specific in describing the art practices that make up an arts education experience. Art practices are the individual activities that students engage in as part of the art process. class, or experience, including action experiences and reflection experiences. Art practices can vary widely from one art form to another and from one phase of artistic development to another. Art practices also vary depending on a participant's age and level of experience in the art form- much different practices are relevant for first-graders than for seniors in high school.

Kala Bhavana, Santiniketan was established in 1919. Although art historians have not been able to determine its exact date of foundation, it celebrated its centenary in 2019. Upon its establishment in 1919, Tagore invited noted painter Nandalal Bose, a disciple of Abanindranath Tagore, founder of the Bengal school of art movement, to become the first principal of the institution. In the coming years' stalwarts like Benode Behari Mukherjee and Ramkinkar Baij became associated with the college, and in time gave a new direction not just to the institution but also to modern Indian painting. At Santiniketan, the ideas of Rabindranath Tagore on art and teaching continued for a long time as a monumental model. Subsequently, they developed in the art arena of Santiniketan, the three pillars of ideas – Nandalal Bose, Benode Behari Mukherjee, and Ramkinkar Baij. They together raised Santiniketan to a level of unique eminence in the field of modern art in twentieth-century India. Santiniketan artists did not believe that to be indigenous one has to be historicist either in theme or in style, and similarly to be modern one has to adopt a particular trans-national formal language or technique. Modernism was to them neither a style nor a form of internationalism. It was critical re-engagement with the foundational aspects of art necessitated by changes in one's unique historical position. (wikipedia.org: 2020)

On the other hand, in 1881, During the reign of Maharaja Sayajirao Gaekwad III belonging to the royal Gaekwad dynasty of the Marathas, the famous Indian Painter Raja Ravi Varma was invited to the princely state of Baroda. Varma was treated with great respect by the Gaekwad court. Besides commissioned portraits of Maharaja Gaekwad III, he produced several other fine canvases during his stay. His visit is generally credited as a motivating force in the creation of The Baroda Museum under the patronage of Maharaja Sayajirao, which began construction in 1887 and was completed in 1894. During the years 1903 and 1904, the Maharajah and the new director of this museum, Mr. A.M. Masani, toured the museums and galleries of Europe and purchased more than twenty rare paintings plus numerous other art objects. The Baroda College of Science was established in 1881 by the Maharaja and developed into a full-fledged degree institution in 1889. The idea of establishing a separate university for Baroda was first advanced as early as 1927 by Sir Sayajirao himself. It

came into existence on 30 April 1949, at the time of the merger of the Baroda State with the State of Bombay. Necessary changes were incorporated into the constitution of the Baroda College to establish separate Faculties in the University. Thus, the Baroda College, one of the oldest Centres of learning in western India, came to include the Faculty of Fine Arts. The vice-chancellor of the new university, Hansa Mehta, believed in a liberal, literate, academic climate, where constructive engagement and open dialogue would ensure full intellectual discourse and intellectual growth. She used her resources to solicit the help of Markand Bhatt from the Barnes Foundation in Philadelphia to help in the initial set up of the Faculty of Fine Arts. Major figures in Indian art were invited to join the new project. They included K.K. Hebbar, V.P. Karmarkar, and the eminent Indologist Hermann Goetz. Others who were early involved with the new faculty were N. S. Bendre and K.G. Subramanyan. Over the years the Faculty of Fine Arts, M. S. University of Baroda, became synonymous with modernist art practices and experimentation in India. (www.wikipedia.org: 2020)

CONCLUSION

Researchers, arts education practitioners, parents, and even students describe a variety of ways in which art education processes may promote improved self-management and self-discipline. Learning in arts education often requires extensive practice to meet the exacting requirements of a particular art form. Living in a vast country of diverse and rich traditions of India, though threatened by the new global socio-economic and technological trends and changes in tastes and values, the research paper also sought to think about various kind of art practice, as living together in modern society for the benefit of new generation So it discusses together questions relating to creative arts, design or art education, as also the issues relating to building a total environment congenial to creative activity at such major art institutions as Kala Bhavana, Visva Bharati University, Santiniketan and Faculty of Fine Arts, M. S. University of Baroda.

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