

## ABSTRACT

The nature of the learning which accrues as a result of creative activity is explained variously by aesthetic philosophers. Each of three approaches—appreciative, experiential, and cognitive—is valid for particular educational situations. Each theory—D. W. Gotshalk, John Dewey, Susanne Langer—is explained in relation to an educational purpose showing the rationale for creative activity, suggestions for curriculum planning and teaching methods, and the corresponding direction for learning.

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**Creative Activity and Learning**

Comparative analysis of several theories of the creative process show different versions of the learning which accrues as a result of creative activity. Each theory provides a different rationale for such activity and suggests corresponding differences in the direction for learning. An understanding of various theoretical approaches to creative activity provides a conceptual framework for curriculum planning and methodology.

This article compares three theories of the creative process taken from aesthetic philosophy. They correspond to three aesthetic directions named by Smith as being educationally valid.<sup>1</sup> The theory of D. W. Gotshalk is an example of creative activity as it leads to *aesthetic enjoyment*, John Dewey's ideas show how creative activity can lead to *aesthetic experience*, and Susanne Langer sees the creative process leading to *aesthetic knowledge*. These three theories show the role of creative activity in varied directions—appreciative, experiential, cognitive—for education. While these theories are specifically aesthetic and therefore usually associated with the fine arts, it is suggested that their application extends to other areas such as the applied arts and the humanities. Such broad goals as appreciation, experience, and knowledge are not foreign to any discipline. The ideas discussed herein are applicable to any situation in which the student originates material.

The following discussion of each theory shows how creative activity can support an educational position. Gotshalk's theory is discussed in support of strengthening ethnic and cultural heritage in students. Dewey's ideas are shown in support of the development of the individual. Langer's thoughts support the need for expression and understanding of feelings among students.

*Provision of Aesthetic Enjoyment—D. W. Gotshalk*

Gotshalk's theory of appreciation can be applied toward the strengthening of ethnic and cultural heritage. His emphasis on background as it effects creative activity suggests that one's cultural heritage is a factor which is intimately related to artistic creation. The student-creator, as he becomes more aware of the aesthetic values of a particular culture, more skilled in the use of the artistic media, and more sensitive to the creative methods of others, is better able to appreciate the variety of expressions of aesthetic value.

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Gotshalk characterizes the creative process as a quest for value realization. Knowledge of the process helps develop sensitivity to aesthetic values and increases one's ability to appreciate and enjoy objects.

Knowledge of the creative process . . . gives information on why this feature of work is as it is, what this feature was supposed to do or not do, etc. In this way, the information sharpens sensitivity to the values that are there, and by helping to reveal them aright can promote an education in these aesthetic values.<sup>2</sup>

Creative activity becomes, in Gotshalk's sense, a process in which one's sense of aesthetic value is revealed. Practice in this kind of activity develops one's appreciative capacity. It is the very provision of limitations on the process which provides for the realization of value on the part of the creator. Gotshalk speaks specifically of limitations of the medium, of the larger environment, of the culture.

But these limitations can be stimulants as well as irritants. After all, value is possible only within limitation. Unless an entity meets a need, a want, a wish, an end, or overcomes the limitation projecting them, it has no value to a human being.<sup>3</sup>

It is within such limitations that the creator's creative method evolves.

The sense of aesthetic value revealed by the student-creator in his created objects is effected in large measure by his environment or background. Gotshalk considers the learner's socioeconomic background and cultural milieu as a deterministic context for the inspiration and the entire process of creation.

. . . it enters creation at every point. First of all environment furnishes the artist with the vast diversity of things by which his sensitivity is awakened and stimulated, and from which all his symbols are drawn. It also supplies the artist with the occasions, joyous and tragic, in terms of which his personality is shaped and his sense of values formed.<sup>4</sup>

Gotshalk also mentions other environmental contributions including past traditions, training, the 'contemporary climate of opinion', and 'catalytic agents of inspiration'. Gotshalk considers one's background not as something to escape from but as an important limitation within which to create. The student-creator is shaped by his background of previous training, previous cultural exposure, previous experience in various media. He creates, in part, from the aesthetic values to which he has been exposed. It follows that those values with which he is most familiar are those which he will be able to appreciate most and which will appear most often in his own work. This theory would seem to be circular in that the end result (value realized) exhibits whatever is already most familiar to the student-creator. Such circularity could be the basis of the argument for greater depth or greater breadth of exposure.

Greater *depth* of exposure to the aesthetic values of a particular type or style in an art strengthens the student's appreciation of it. Such depth could be seen as a means of preserving ethnic and cultural heritage of students and may even reinforce and strengthen such heritage by creating deeper value penetration and appreciation within the students. The student-creator, having been exposed to the aesthetic values of his own ethnic or cultural heritage, becomes more sensitive to those values. His depth of ethnic sensitivity acts as a kind of limitation and enables him to create and come to realize his own sense of aesthetic value in relation to those. According to Gotshalk, this greater degree of limitation effects a greater degree of value realization on the part of the student as he creates his object. A deeper value realization means a deeper appreciative capacity.

In a similar way, Gotshalk's theory could be the basis for arguing for *breadth* of exposure to aesthetic values. A culturally or ethnically mixed school might, through exposure of all students to the arts of those cultures represented by the

student body, encourage breadth of value penetration and appreciation in the students. The student-creator becomes more sensitive to a variety of values. The limitation becomes, in a sense, not a lack of width but a lack of depth. The variety of values effects a value realization with a broader base from the student-creator. A broader value realization means a broader appreciative capacity.

Following Gotshalk's theory whatever transpires educationally will be a kind of limitation for the creative activity which ensues. He sees a limitation in a positive rather than a negative sense. The limitations of the student's background (in a very broad sense and including education) are the boundaries which the student-creator needs and within which he works in order to realize value. One's schooling is one of many background factors. The only boundaries with which schools can be concerned are those within the student-creator's schooling. That is, the schools cannot change his family background, community environment, parental values, and other factors external to schooling.

One specific contribution which education can make to a creator's background is the cultivation of the skills and media of the art form. Gotshalk acknowledges the limitations of the medium. "The problem of creativity presented by medial limitation is not the negation of value but the execution of aims within the medial possibilities."<sup>5</sup> This suggests that students be prepared in the methods of the various media so that they know its potential. The more talented the group of students, the more intense and thorough the possibilities for skills training. Such training enriches the creator's background such that he has more upon which to draw for creation. In addition, he learns bases for making judgments of aesthetic value.

While Gotshalk states the importance of background, he admits that the "environment would produce nothing artistic at all without a psychological agent with a creative gift and a discriminating intelligence . . . the reactions of the artist are not merely reactions to his environment but also reactions of his nature and spring from the peculiarities of his nature."<sup>6</sup> Regarding the creator's inner nature, Gotshalk says that ". . . the development of all human consciousness consists of the acquisition of an elaborate set of symbols or imagery representative of the physico-social world and the reintegration of these symbols as a preparation for overt 'action'."<sup>7</sup> *Sensitivity* is the symbolic acquisition to which he refers and *imagination* is the symbolic reintegration he mentions. Gotshalk refers to sensitivity as the contact point between the creator's inner nature and the outer world. The creator's activity is limited, in part, by the depth and width of his sensitivity. While the environment provides a fertile background for creative activity, the creator's sensitivity determines how much of that background will be absorbed and will effect the creator's activity.

Gotshalk's ideas suggest an emphasis in the classroom upon the skills of observation. One's sensitivity to one's surrounding or to a particular art form is inherent but exercises which elicit students' skills of observation can extend the depth and width of sensitivity. According to Gotshalk, there is a practical limit beyond which the creator becomes too sensitive—overwhelmed by surrounding stimuli—and is too confused to be productive. This approach, therefore, is most appropriate in schools and classrooms which are general in nature—those which are inclusive of students of all abilities and interests. To do it with students already very sensitive and observant would be useless and even counterproductive. This approach would be least appropriate for specialized curricula in the arts in which those students involved enroll *because* of their inherent sensibility.

Both sensitivity and imagination are influenced by the creator's personality which Gotshalk defines in terms of underlying value inclinations and aspirations. These value inclinations give rise to aims which act as continuously evolving controls over the process; they direct the creator's activity and act as a critical element throughout the process. Such critical evaluation is necessary in order to direct the process most appropriately toward value realization. Gotshalk sees the process as self-correcting, the aims being continuously revised by the person's underlying value inclinations.

An emphasis on object analysis in process and after completion would create an awareness in students of this continual evolution of value in a work. Students could gain an appreciation of other students' aesthetic sensitivity by exchanging discussion of their own pieces. Those students in more specialized arts curricula would benefit most from hearing 'successful' artists speak about their own work and its process of being created. Such an exposure helps students to see the relation between value present in the work and value inclinations in the creator. This may help the student to clarify his own inclinations by comparison to others. He not only can borrow from others in order to develop his own method but he can become more sensitive to others' methods and thus more appreciative of the wide variety of expressions of aesthetic value.

The challenge to the creator is to develop an appropriate creative method which, guided by aims and working within limitations, can achieve a realization of value. The creator judges his work to be complete when his aims are realized to the best of his ability working within given limitations. His perception of value in the work is relative to his own value inclinations and aspirations.

The personality of the artist . . . effects the aesthetic "depth" of a creation. . . . The greater wealth of expressive values in . . . one work reflects a greater depth of value penetration of its creator. It is a product of his "realizations" of the subject and springs from the system of value inclinations and aspirations that he brings to the interpretation of the subject.<sup>8</sup>

Gotshalk's successful completion of the creative process is a function of value realization. As the student creates an object, those values to which he has been exposed and have become a part of his background will be transformed through creation and will emerge as his own realization of such value. As the process facilitates such value realization, sensitivity to aesthetic values is enhanced. As such sensitivity is extended, the creator's capacity for aesthetic enjoyment develops accordingly. The more sensitive he becomes to the values of a certain cultural heritage, the more he can appreciate and enjoy those values. In Gotshalk's sense, creative activity can play an important role in strengthening such an appreciation.

### *Provision of Aesthetic Experience—John Dewey*

John Dewey's theory of creative activity as aesthetic experience acknowledges the importance of the development of the individual. As the student-creator is encouraged to trust his feelings and develop a questioning approach to the solution of the creative problem, he exhibits the kind of experimental thought which leads to a meaningful experience.

Dewey sees the process of creation as a kind of paradigm for *an* experience, based upon perceived relationships which effect the creator's direction.

In short, art, in its form, unites the very same relation of doing and undergoing, outgoing and incoming energy, that makes an experience to be an experience. . . . The doing or making is artistic when the perceived result is of such a nature that *its* qualities *as perceived* have controlled the question of production.<sup>9</sup>

Dewey refers to this perception of relationships as 'qualitative thinking'. Creative activity is controlled by the creator's "grasp of the connection between what he has already done and what he is to do next, . . . Moreover, he has to see each particular connection of doing and undergoing in relation to the whole that he desires to produce."<sup>10</sup> As qualitative relationships are perceived between means and ends, the creative process expands the creator's experience by bringing new meaning into being. Dewey suggests here a kind of purposeful activity in which relations are seen between the steps the creator takes and the end result he is hoping to achieve. In order to be a complete experience the process must involve thought. The thought is a unique type involving qualities. The presumption that the student-creator can think qualitatively is based upon the assumption that his stored experience (mind) is inclusive of exposure to situations involving those qualities.

Dewey's concept of background experience is inexorably tied to his notion of creation as aesthetic experience. " 'Creation' may be asserted vaguely and mystically; but it donotes something genuine and indispensable in art. . . . The 'magic' of poetry. . . is precisely the revelation of meaning in the old effected by its presentation through the new."<sup>11</sup> The 'old' is the student-creator's mind—all of his prior meaningful experience. It is a kind of prerequisite or a 'given' in relation to which the created object evolves. New experiences, for Dewey, are tied to prior experience and build upon it. Creative activity builds upon prior learning. Creative activity is an aesthetic experience in the degree to which it grows from the student-creator's prior experience.

This theory educationally applied suggests careful planning of curricula such that succeeding lessons build on the learning of past lessons. Qualitative thought arises from background preparation; the more thorough the background, the higher the level of qualitative thinking. Appropriate training in the skills and media of the art are a prerequisite for qualitative thought. The student needs experience in the effects of various brush strokes, color combinations, value contrasts before he can exercise good qualitative judgment in their use. The Deweyan concept of background suggests also that the progression or sequence of courses in a program is important to the completeness of the creative experience. Prior experience is the basis upon which new experience is meaningful. Therefore, if programs are sequentially arranged, the expectation is that students will create on the basis of their past experience and the level of their qualitative thought will get progressively better and more complex.

Dewey also cites the importance of tradition as forming a large part of one's background. He states that dependence on tradition "is an essential factor in original vision and creative expression."<sup>12</sup> This could be interpreted to mean not only those skills of art traditionally taught but also those styles of the past. Such a theory would include in the early training of the student-creator a generous sampling of the history of the art. Acquaintance with the past provides valuable exposure to qualitative relationships of past creators and extends one's basis for making his own qualitative judgments. The study of the evolution and progression of style in an art is helpful background relative to how past creators interpreted from their respective positions in history and created new styles. The sense of perspective gained from such exposure provides insight regarding the qualitative decision-making process.

Dewey's creative process begins with a felt relation of quality in which a kind of imbalance occurs as prior experience (mind) meets a new situation; it precipitates needs in the creator. As the felt imbalance precipitates needs, these needs give rise

to impulsions. Dewey identifies an impulsion as the initial stage of any complete experience. "These inherent impulsions become mind when they fuse with a particular background of experience."<sup>13</sup> The capacity to combine the old with the new Dewey calls 'imagination'.

Since this theory acknowledges the origin of any complete experience—creative activity included—in a feeling of a kind of imbalance, it suggests that a feeling of imbalance is an indication that stored experience (one's mind) is meeting a new situation through which a 'complete experience' (one in which new meaning is brought into being) can be had. The student-creator, if encouraged to trust his feelings, will move on a 'hunch' to see where it takes him. He will explore if encouraged to experiment on the basis of what he feels. Such actions, based upon feelings, are what Dewey calls impulsions. This approach to education develops student individuality by encouraging each one to move in his own direction. Individual development is a reasonable direction for education provided that it is combined with opportunities for communication among students.

An experience is meaningful in Dewey's sense only as the perception of an end directs the process such that the intervening steps taken are seen in relation to the end to be attained. The perception of that end evolves from the needs sensed by the creator. The end-in-view is present all throughout the creative process as continually evolving meaning. It is the 'pervasive control' or the statement of the qualitative problem. The creator's qualitative thought is experimental behavior; it is a continuous means-ends progression. As the creator continually orders means to the end-in-view, he expands his experience.

Creative activity is, according to Dewey, problem-solving behavior. Teachers, in order to encourage such behavior, can give students problems to solve. The students can then attempt to solve the problem keeping the end result in mind and continually revising their intentions according to that end during the process. At times during the process, ideas can be shared and discussed in order to see how others are solving the problem, to see which solutions are successful and why, and to offer suggestions where possible.

One major developmental goal supported by this theory seems to be to encourage an inquiring mind. The means to solving a problem is to ask questions in order to seek the best solution. Those methods which allow for a questioning approach will encourage the experimental thought which Dewey espouses. Those students who pose questions and test alternatives exhibit the type of thinking characteristic of both scientific inquirer and artistic creator. "To think effectively in terms of relations of qualities is as severe a demand upon thought as to think in terms of symbols, verbal and mathematical."<sup>14</sup> The student-creator thinks qualitatively.

The completion of the creative process rests upon the perception of a total quality—that quality which directed and controlled the process' development. Dewey's concept of creative activity as aesthetic experience holds that the experience is complete to the degree that qualitative thought has been exercised so that new meaning is brought into being; quality and meaning are united. As the perception of total quality guides the creator so that he sees the relationships between it and the preceding steps taken, creative activity is an expansion of experience.

If students are encouraged to trust their own feelings and to proceed on the basis of those feelings with experimental thought toward the solution of the problem,

they are developing self-confidence in their own direction and capabilities. Creative activity can expand students' experience; it can enhance individual development provided the students' creations are thoughtfully directed toward the provision of a total quality. Only then can the end result be seen as having meaning to the creator, in Dewey's sense. The key is the individual's thought process; he needs to see the relation between his problem-solving activity and the end result attained. If this relationship is perceived, then his confidence can be strengthened.

### *Provision of Aesthetic Knowledge—Susanne Langer*

Susanne Langer's theory can be cited in support of the need for expression and understanding of feelings. The student-creator, if encouraged to express his feelings and experiment with artistic media, can create an object which presents an idea about his subjective experience. Within the limits of his conceptual capacity he can come to understand and adjust to his feelings. Through creative activity he learns of that part of experience which defies verbal description.

Langer sees the process as the creation of form which presents an idea of human feeling. "Art is the creation of forms symbolic of human feeling."<sup>15</sup> The process originates in the creator's subjective experience—his life of feeling. He lifts certain aspects out of this context and translates them into a created object. The object is a presentation of a unique kind of knowledge for understanding. Her contention is that this knowledge is nondiscursive and therefore incapable of understanding through verbal communication. She considers creative activity in the arts as necessary in order to communicate and come to understand ideas about feeling.

... we are driven to the symbolization and articulation of feeling when we *must* understand it to keep ourselves oriented in society and nature. So the first emotional phenomena a person wants to formulate are his own disconcerted passions.<sup>16</sup>

Langer infers here that the world of feeling to be understood extends beyond the personal.

Educationally applied, this theory provides a convincing argument for arts curricula in the schools. Langer's theory of aesthetic knowledge seems compatible with the schools' emphasis on cognition. If knowledge is a reasonable goal for education, then breadth of knowledge is indicative of the well-educated person. In order to achieve breadth of understanding, a variety of curricula need to be included. Arts curricula are part of the variety to be included with such studies as sciences, social studies, mathematics, and humanities. They are especially important if the understanding gained therefrom is otherwise unknowable. The theory suggests that a valuable kind of learning is lacking without the inclusion of opportunities for creation in the arts. That learning is of aesthetic knowledge—ideas about subjective experience. Some feelings can be discussed verbally; others must be presented visually, musically, kinetically, poetically. To omit the arts from the schools is to rob students of opportunities for knowledge.

Langer's ideas also suggest that the opportunity for creative activity is necessary for the maintenance of emotional balance among students—that creative activity begins with the need for expression. To stifle that need educationally causes frustration or redirection of the need to socially unacceptable means of expression. Rather, channeling it to creative activity in the arts helps students understand and adjust.

Methodologically Langer's theory suggests encouraging student-creators to express their feelings. The theory goes beyond just trusting those feelings to

actually presenting or communicating them through creation. It means giving students activities to do through which to express particular feelings—asking them to express ‘loneliness’ or ‘peacefulness’ in a particular medium. It means asking them to make a personal statement through creation. It means being sensitive to those times when students might especially need opportunities to create. The rudiments of such a presentation could be verbally shared, but the ultimate understanding would be of a nonverbal nature. The understanding the student gains both from his own work and others’ works is controlled by his ability to see one thing through another—to see abstractively. The limits to the knowledge he gains are found in his ability to conceptualize.

Langer’s process originates and is controlled by the creator’s conceptual capacity. “The power of understanding symbols, . . . is the most characteristic mental trait of mankind. It issues in an unconscious, spontaneous process of *abstraction*, which goes on all the time in the human mind: . . .”<sup>17</sup> Such abstractive seeing is Langer’s name for the mental process in which the creator lifts certain aspects out of the context of experience and translates them into the created object. The entire creative process involves the ability to understand one thing through another; the ideas presented are otherwise unknowable. Creative activity progresses within the boundaries of the creator’s genius and talent. “Talent is special ability to express what you can conceive; but genius is the power of conception.”<sup>18</sup> Langer infers that, while genius is inherent, talent can be learned.

Although some degree of talent is necessary if genius is not to be stillborn, great artists have not always had extraordinary technical ability; they have often struggled for expression, but the urgency of their ideas cause them to develop every vestige of talent until it rose to their demands.<sup>19</sup>

Talent, to a certain degree, can be developed but the *need* for it emanates from the creator’s conceptual capacity.

The limits to understanding in Langer’s theory are the innate abilities of the student-creator. The idea of feeling he presents is only as great as his conceptual capacity will allow. The understanding he gains from what others present is likewise a function of his conceptual capacity. While a unique knowledge is to be gained through creation in the arts, it is available only as the student is equipped mentally to grasp it. While it seems elitist—giving the most to the best—it is also individualized. One gets the sense from Langer’s ideas that such individualization in learning is successful so long as the student’s capacity to conceptualize is at least as great as or greater than his sensitivity. Her theory begins with the need for self-expression. A very sensitive student with limited conceptual capacity may experience frustration with his unarticulated feelings.

Although the process begins in subjective experience, such experience “must be entirely transformed in the work itself.”<sup>20</sup> In effecting this transformation the creator develops what Langer variously refers to as illusion, image, vision or semblance.

A work of art, . . . is more than an “arrangement” of given things—even qualitative things. Something emerges from the arrangement of tones or colors, which was not there before, and this, rather than the arranged materials, is the symbol of sentience.<sup>21</sup>

A vision is created which frees conception from the merely practical and encourages it toward new understanding.

The educational implication is that students should be freed from the conventional so that they are encouraged toward new understanding. If they are freed from the traditional methods of various media and encouraged to experiment on

their own, they are encouraged to conceptualize beyond the mere materials of the art. The challenge for the student-creator is, according to Langer, to develop new 'elements'—new combinations, tensions, relations—that take perception beyond the materials used. Students can be encouraged to use familiar materials in an unfamiliar way (i.e., to make a rigid structure from a non-rigid material). Such exercises help the student go beyond the ordinary and cause him to see old materials from a new perspective. It gives him the means for articulating new conceptions—for carrying through ideas about subjective reality. Expanding medial possibilities opens up new avenues for expression. The challenge to the creator's imagination is to find new elements by exploring the possibilities of a medium. In this way his 'tools of the trade' are extended so that he has more options with which to articulate his idea of feeling. Education cannot improve his inherent capacity to conceptualize but can help him to exercise his imagination so that he can discover new elements which are the means by which his conceptions are articulated.

According to Langer, creative activity is composition which works toward an understanding of the form which comes to explicate an earlier emotional chaos such that an idea of feeling is presented. Its successful idea articulation formulates a unique kind of knowledge—*aesthetic knowledge*—for cognition. These ideas about subjective experience are otherwise unknowable except through creative activity. There are certain feelings which cannot be otherwise expressed and therefore understood. The basic principle can apply in humanistic as well as artistic studies; discursive creation is as important in humanistic studies as nondiscursive is to artistic studies. Langer's cognitive approach suggests that creative activity is necessary for the expression and understanding of subjective experience.

### *Conclusion*

Each of these theories show how creative activity can contribute in different ways to learning. The appropriateness of each is dependent upon the type of school and general philosophy, the age-level of the students, and the general socioeconomic and cultural background of the student body. While there are other possibilities, it has been shown that Gotshalk's theory of creation within limitations is suited to culturally deprived and/or ethnically mixed schools. Dewey's ideas of creation as the integration of the new with prior experience is especially applicable to primary and secondary schools with its emphases on the thinking process and the development of the individual. Langer's thoughts on the need for self-expression could have varied applications; her idea of creation as knowledge seems most appropriate in more specialized schools for the arts or in post-secondary arts or humanities curricula with its emphases on innate ability and the creation of new elements.

Curriculum planning based upon these theories would follow different emphases. Gotshalk's emphasis upon background suggests adequate preparation in the basic skills of the media before creative activity can lead to a realization of value. Dewey's progressive integration of experience suggests careful sequential arrangement of courses in a student's program. The importance he places on tradition means appropriate educational background in history. Langer's provision of unique knowledge suggests that curricula include varied types of creative activity so that students are not denied the opportunity to understand feelings.

Each theory suggests certain teaching methods for the realization of its aesthetic direction. Gotshalk's concept of background can be enriched in the student by

encouraging him to exercise his skills of observation and through object analysis so that he can make judgments about value. Dewey's theory suggests a problem-solving approach to creative activity and encouragement of the student to trust his feelings. Langer's ideas suggest encouraging the student to express his feelings and experiment with medial possibilities so that new understanding can be reached.

Each theory recognizes a different view of the control over the creative process. Monroe Beardsley contends that a central issue in theories of the creative process is the nature of the control which guides the process toward its completion.

According to what I shall call the Propulsive Theory, the controlling agent is something that exists prior to the creative process, and presides over it throughout. According to the Finalistic Theory, the controlling agent is the final goal toward which the process aims.<sup>22</sup>

Beardsley sees the 'self-correcting' concept as a middle ground between the two. According to this classification, Langer's idea is propulsive beginning as a need for self-expression within the limits of conceptual capacity. Dewey's theory is finalistic based upon an end-in-view, and Gotshalk's is self-correcting as the creator's aims are redirected. When considered in this light, the three versions of the process explain different creative methods. Langer's theory explains the person who is guided by his feelings, Dewey's the one who experiments, and Gotshalk's the one who proceeds intuitively.

Gotshalk states that the three types of theories—self-correcting, propulsive, and finalistic—are really compatible. The actual process, although explained variously, is conducted much the same. This suggests that to declare the superiority of one theoretical approach for education is naive and simplistic. In fact, ideas from several theories could be combined to suit a particular group of students.

The best that education can offer to students are programs which are well thought out in purpose and direction. The inclusion of creative activity can effect the direction of learning as discussed herein. Once the purpose or direction for learning is established, the ideas of aesthetic philosophy can help to develop curricula and plan methodology.

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### Footnotes

<sup>1</sup>R. A. and C. M. Smith, "Justifying Aesthetic Education," in *Aesthetics and Problems of Education*, ed. Ralph A. Smith (Chicago: University of Illinois Press, 1971), p. 140.

<sup>2</sup>D. W. Gotshalk, "Creativity," in *Aesthetic Concepts and Education*, ed. Ralph A. Smith (Chicago: University of Illinois Press, 1970), p. 299.

<sup>3</sup>Gotshalk, "Creativity," p. 294.

<sup>4</sup>D. W. Gotshalk, *Art and the Social Order* (Chicago: University of Chicago Press, 1947), p. 78.

<sup>5</sup>Gotshalk, "Creativity," p. 294.

<sup>6</sup>Gotshalk, *Art and the Social Order*, pp. 80-81.

<sup>7</sup>Gotshalk, *Art and the Social Order*, p. 55.

<sup>8</sup>Gotshalk, *Art and the Social Order*, pp. 63-64.

<sup>9</sup>John Dewey, *Art as Experience* (New York: G. P. Putnam's Sons, 1934; Capricorn Books, 1958), p. 48.

<sup>10</sup>Dewey, *Art as Experience*, p. 45.

<sup>11</sup>John Dewey, *Experience and Nature* (London: Open Court Publishing Co., 1926), p. 360.

<sup>12</sup>Dewey, *Art as Experience*, p. 265.

<sup>13</sup>Dewey, *Art as Experience*, p. 265.

<sup>14</sup>Dewey, *Art as Experience*, p. 46.

<sup>15</sup>Susanne K. Langer, *Feeling and Form: A Theory of Art Developed From "Philosophy in a New Key"* (New York: Charles Scribner's Sons, 1953), p. 40.

<sup>16</sup>Langer, *Feeling and Form*, p. 253.

<sup>17</sup>Susanne K. Langer, "Language and Symbolism," in *Problems in Aesthetics: An Introductory Book of Readings*, ed. Morris Weitz (New York: The MacMillan Co., 1959), p. 234.

<sup>18</sup>Langer, *Feeling and Form*, p. 408.

<sup>19</sup>Langer, *Feeling and Form*, p. 408.

<sup>20</sup>Langer, *Feeling and Form*, p. 254

<sup>21</sup>Langer, *Feeling and Form*, p. 40

<sup>22</sup>Monroe C. Beardsley, "On the Creation of Art," in *Aesthetic Inquiry: Essays on Art Criticism and the Philosophy of Art*, ed. Monroe C. Beardsley and Herbert M. Schueller (Belmont, Calif.: Dickenson Publishing Co., 1967), pp. 174-75.

#### *Résumé*

La nature de l'apprentissage, qu'accroissent les activités créatrices, est expliquée de diverses façons par les philosophes.

Chacune des trois approches - appréciative, expérimentale et cognitive - vaut pour des situations particulières d'éducation.

Nous expliquons, chacune des théories D. W. Gotshalk, John Dewey, Susanne Langer en fonction du but poursuivi, nous montrons la raison d'être des activités créatrices, nous suggérons un programme et des méthodes d'enseignement et traçons des parallèles avec le processus d'apprentissage.