

NC 0020318 1



MOOS697/NL

COLAISTE NAISIUNTA EALAINÉ IS DEARTHA

NATIONAL COLLEGE OF ART AND DESIGN

FACULTY OF EDUCATION

The formation of stereotype roles:  
the contribution Art can make in  
helping the student work beyond these roles.

A DISSERTATION SUBMITTED

TO

THE FACULTY OF EDUCATION

IN

CANDIDACY FOR THE

DIPLOMA FOR ART AND DESIGN TEACHERS

BY

MARY MULROE

JUNE 1992



0000000000





## TABLE OF CONTENTS

LIST OF TABLES	ii
LIST OF ILLUSTRATIONS	iii
INTRODUCTION	1
<u>CHAPTER</u>	
I        STEREOTYPES AND GENDER	4
II       EILIS O'CONNELL A FEMALE SCULPTOR AND A MEMBER OF OUR SOCIETY	14
III      EDUCATIONAL RELEVANCE TO THE STUDENTS PROJECT	22
IV       THE PROJECT	31
CONCLUSION	79
SELECTED BIBLIOGRAPHY	105





## LIST OF TABLES

- |    |   |    |
|----|---|----|
| 1. | A SAMPLE OF PUPILS CHOOSING SUBJECTS IN<br>LEAVING CERTIFICATE - 1983       | 22 |
| 2. | NUMBER OF PUPILS TAKING THE STATED SUBJECT<br>BY CATEGORY OF SCHOOL 1988/89 | 24 |





# LIST OF ILLUSTRATIONS

<u>FIGURE</u>	<u>TITLE</u>	<u>ARTIST</u>
1	Untitled	Eilis O'Connell
2	Untitled	Eilis O'Connell
3	Lesson 1	Audrey
4	Lesson 1	Christopher
5	Lesson 1	Jamie
6	Lesson 1	Pamela
7	Lesson 2	Christopher
8	Lesson 2	Audrey
9	Lesson 2	Pamela
10	Lesson 2	Jamie
11	Lesson 3	Christopher
12	Lesson 3	Audrey
13	Lesson 3	Pamela
14	Lesson 3	Jamie
15	Two-Dimensional Project	Fifth Year Students at Work
16	Lesson 1	Cian
17	Lesson 1	Colin
18	Lesson 1	Paul
19	Lesson 1	Alison
20	Lesson 1	Niamh
21	Lesson 1	Liz
22	Lesson 3	Alison
23	Lesson 3	Niamh
24	Lesson 3	Liz
25	Lesson 3	Paul
26	Lesson 3	Cian
27	Lesson 3	Colin
28	Three-Dimensional Project	Transitional Year at Work





## INTRODUCTION

*Individual men and individual women vary greatly in their characteristics and behaviour. <sup>1</sup>*

To be seen as being particularly individualistic is something that is quite special to us all and especially so when we are at our adolescent stage of development.

In this dissertation I am going to look at how masculine and feminine traits are formed by society from the early stages at childhood. As individuals I feel that we all have the self-confidence to work beyond the constraints or particular categories which society still upholds today.

To be male or female is something which is unique to each individual. Unless we are allowed the freedom to express ourselves outside the traditional constraints of male or female roles that this sense of individualism and uniqueness will not emerge to its fullest potential.

By looking at the work of Eilis O'Connell I will examine how she and her work developed beyond the constraints that are associated with the traditional feminine role. The Department of Education in a discussion paper published stated that,

*The creation and sharing of meaning is a necessary condition for personal and social development. <sup>2</sup>*





By setting two projects for two groups of students I felt that they would be given a starting point from which they could work openly and freely without any "hang ups" about what they were capable or incapable of doing. The projects were carried out in "Phobal Scoil Nesains", Baldoyle, Dublin 13.





FOOTNOTES: INTRODUCTION

1. Sue Askew and Carol Ross, Boys Don't Cry (Philadelphia: Open University Press, 1988) P.4
2. Curriculum and Examinations Board, The Arts in Education: A Curriculum and Examinations Board Discussion Paper (Dublin: C.E.B., 1985) P.6





CHAPTER ONE  
STEREOTYPES AND GENDER

*From the very moment that a child is born its gender stimulates the parents to start acting according to the projected future roles of the child on the basis of sex and the stereotypically appropriate attitudes and skills associated with these roles. <sup>1</sup>*

From the beginning every gesture, thought and expectation that the parent makes in relation to the child has a profound affect on the infant's outcome in relation to its sex role. An experiment which was carried out by Will, 1972 <sup>2</sup> obtained results which confirmed the idea that parents and their actions have a major affect on the child's expected role.

The study was carried out on a number of mothers and a group of six month old boys. Some of the boys were dressed in girls' clothes. The mothers were monitored on the reactions that they had towards the perceived gender of the child, rather than its behaviour. With the children which they thought were boys they handed them trains, while the girls were given dolls and were nurtured more. At the end of the experiment the mothers were not aware that they behaved differently towards the perceived gender of the child.

During the first years, each family forms a pattern for their children. The family is the first agent of socialization that the child encounters.





At these early stages of development it must be underlined that parents gear their children towards typified sex roles rather than their personal needs and abilities. Stafiliou-Rothschild in "Girls and Women in Education" cited that Kagan and Moss, 1962 and Block, 1975 found that,

*As children grow older the differences in behaviour towards sons and daughters by parents increases, partly because sex appropriate characteristics become more relevant at a later age.* <sup>3</sup>

These stereotyped traits are continually reinforced by the parents. Kuhan et al <sup>4</sup> carried out an experiment with a group of two and three year old boys and girls. The children were presented with paper dolls. At the end of the project the children were asked about the roles that their dolls should play. Both the boys and girls reckoned that the girls should clean up the house while the boys should mow the lawn.

It is clear from this project which was carried out by Kuhan et al, that by the time that children are two and three years of age they are not only aware of their own gender but also of the existing cultural sex typing.

Parents are the role models of these children. The home environment is the first place where the child views social interaction of people. From here they acquire the beliefs, attitudes of the family life. They spend most of their time in the home environment with their parents.





The mother is perceived as a nurturing, caring person while the father is seen as the one who has a sense of leadership and physical strength.

By pre-school age parents have different expectations for their sons and daughters. Parents have higher expectations for their sons (Maccoby and Jacklin 1974), <sup>5</sup> while on the other hand both parents reinforce the idea of dependency into their daughters (Oskosky and O'Connell, 1972). <sup>6</sup>

According to Thompson there are three processes in gender development, <sup>7</sup>

1. Learning to recognise that there are two sexes
2. The inclusion of the self into one of these categories
3. The use of a label to guide oneself to sex role preference.

The categorized traits which the child builds on at a early stage of development have serious consequences on it at later stages in the process of socialization. The categories of male and female are more definite than any other form of categorization of behaviour, traits or attitudes, since they are based on generally unambiguous physical characteristics.

Socialization is the process by which children acquire the beliefs, values and attitudes considered desirable or appropriate to the society to which they belong. Jamie Whyland cites in "Sexism in Secondary Curriculum" that,





*Our culture is based on deeply embedded views about social roles, characteristic traits and psychological and physiological capabilities of groups of people and these views, which are often unconsciously held, have a profound effect on our expectations of behaviour.* <sup>8</sup>

Society today still holds the views that because of our sex we should have certain innate traditional roles. These social roles are characteristic of our biological make-up. In our society because we are either male or female we are supposed to have certain characteristics. If each person was to conform to these views then each individual would not be able to express themselves in a free and individualistic way.

Today we are living in a society which supposedly accepts the "*concepts of justice and equality*". <sup>9</sup>

Certain roles and characteristics are considered normal or natural to each sex. Being male or female means that we are given specific roles which are socially acceptable. However once we step beyond the boundaries of such roles we are treated in a discriminatory way, when we fail to conform to the ideals of a value laden society. Ross and Askew describe the ideal society,

*It seems to us that a caring humanitarian society is one based on equality, compassion, collaboration and independence.* <sup>10</sup>





Each of us has to survive as an independent individual whether we are masculine or feminine, rich or poor. Each society is a unit. However this society to which I refer is idealistic because today I still feel that each individual is not treated with equality but instead they are categorized with certain inbred stereotyped ideals.

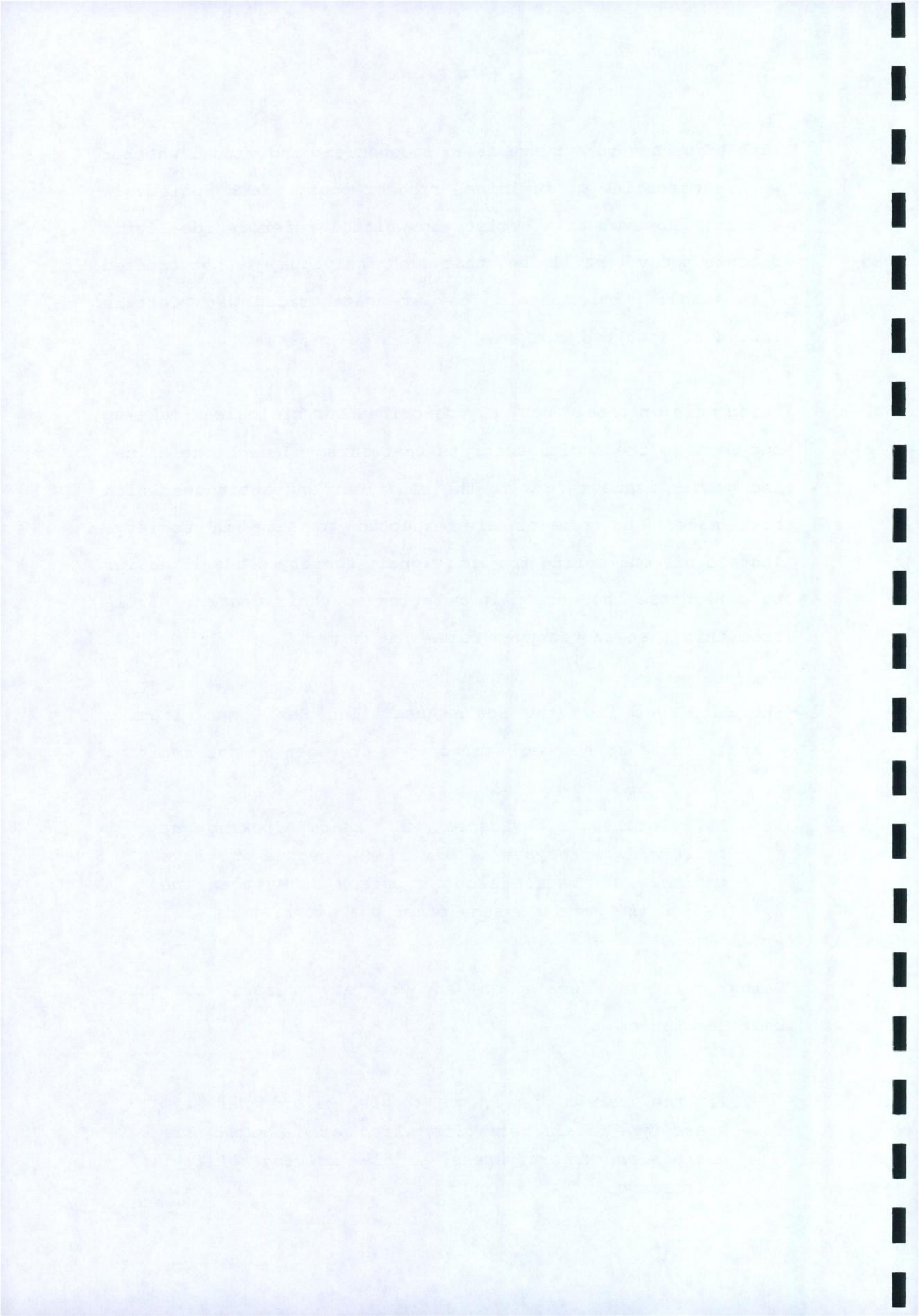
Being male or female not only describes our biological make-up but more so the social concepts that surround each one of us. The gender issue refers to the behaviour and attitudes which both males and females are expected to have in society. Instead of considering the individual, society finds it easier to categorise the person in relation to their gender. It is from this that stereotyped roles are formed.

Sue Bettison, from the South Australian Sex Discrimination Board, looked at how sex stereotypes are seen in our society.

*Ms. Bettison's evidence was that, looking at cultural stereotypes of sex alone, people who have minimal information about a person other than the sex of the person assume other characteristics.* <sup>11</sup>

Being male or female in any society refers to these characteristics.

*If the person is known to be male, then the stereotype characteristics which are assumed are aggression, assertiveness, problem solving ability, initiative.* <sup>12</sup>





While being female, one is seen as having the following characteristics "nurturing, caring, submissive, low-self esteem, emotional, lack of physical strength, low maths/science ability." <sup>13</sup>

Sex roles constitute the different types of interests, attitudes and behaviour which an individual has as a result of being a man or a woman. Sex stereotypes and sex roles have their origins in the division of labour associated with reproductive roles. Gender issues therefore are the result of social factors which are usually in accordance with our biological make-up.

It is not realistic to think that we can totally abolish all of these ideals concerning male or female stereotyped roles in our society.

However, I feel that through different areas of socialization especially school that the child will be able to step beyond some of these preconceived ideas which society upholds. This will allow the individual to act in a more natural way instead of according to preconceived ideas.

Matthew Arnold defined education as "*helping a child to know himself and the world*". <sup>14</sup> The education of the child goes beyond the intellect, where he must recognise his total being - body, mind, emotions and spirit. Also the child must be able to play his own individual role within his own society and the community at large.





I myself feel that art is the only subject through which it is allowed to involve the heart, "head" and "mind". Many other subjects on the curriculum deal with the head and hand; science, woodwork or with the heart. None deal with all three, head, heart and hand the way art does.

Most educational theorists recognise the benefits of an art education for the pupil.

*Art is the living and concrete proof that man is capable of restoring consciously, and thus on the plane of meaning, the union of sense, need for impulse and action characteristic of the live culture. The intervention consciousness adds regulation power of selection and redispotion. Thus it varies the arts in ways without end. But its intervention also leads in time to the idea of art as a conscious idea - the greatest intellectual achievement in the history of humanity.* <sup>15</sup>

For Dewey art is a unique experience. Art education allows us to identify with that experience as a unique event in our lives. Dewey sees art as a valuable agent for man's development. It is a rare and valuable experience. The essentialists in "Creative and Mental Growth" argue that it "should not be subverted to other needs". <sup>16</sup>

Art is probably one of the best ways in which children can express themselves in unique and individualistic ways. Through art, artists learn to express themselves in a way that is natural to themselves and their environment. However, Jennifer Hatton feels that,





*Despite the fact that candidates in art examinations are mainly girls, very few succeed as artists, designers or even teachers.* <sup>17</sup>

We must remind ourselves that we are living today in the Twentieth Century not the Renaissance when mainly men were employed in the art fields. Today we do not have the problems that female artists had down through the centuries in trying to enter academies of art.

In Ireland alone we have a number of well known Irish female artists. One person whom I used in my classes as an historical reference was Eilis O'Connell. O'Connell is one of Ireland's leading artists in the field of sculpture. Through her work she has developed a style which is highly personalised.

She is female but to describe her as being "*vulnerable, weak, passive, frightened, dependent and immature*" <sup>18</sup> would be unjust to the highly skilled and unique work that she has produced over the years. Through her work she herself and her work have developed. In order for artists to develop their own personal styles they have to work beyond the boundaries of the "typical". Jamie Whyld cites that,

*Once "masculine" and "feminine" characteristics have been grouped together to form a stereotype there is a tendency for the "atypical" characteristics to be discouraged and the "typical" to be accentuated so the norms move further apart.* <sup>19</sup>





FOOTNOTES: CHAPTER ONE

1. Stafiliotis-Rothschild Constantina, Girls and Women in Education (Paris: OECD Organization for Economic Co-operation and Development, 1986) P.30
2. ibid P.20
3. Opcit P.32
4. Sue Askew and Carol Ross, "Kuhlen et al report 1978" in Boys Don't Cry (Philadelphia's Open University Press, 1988) P.7
5. Opcit P.33
6. ibid P.35
7. Corrinne Hutt, "Sex Role Differentiation in Social Development" in Issues in Childhood Social Development ed. by Harry McGurk (London: Methuen & Co. Ltd., 1978) P.40
8. Jamie Whyld, (Ed.) Sexism in the Secondary Curriculum (London: Hayered Row, 1983) P.7
9. ibid P.6
10. Askew and Ross, Boys Don't Cry P.5
11. Jamie Whyld, (Ed.) Sexism in the Secondary Curriculum P.9





12. ibid P.9

13. ibid P.9

14. Schools' Council, Children's Growth through Creative Experience (New York: Van Nost and Reinhold Company Ltd., 1974) P.18

15. Elliot Eisner, Educating Artistic Vision (New York: MacMillian, 1972) P.5

16. ibid

17. Jamie Whyld, (Ed.) Sexism in the Secondary Curriculum  
P.230

18. Askew and Ross, Boys Don't Cry P.2

19. Opcit P.230





## CHAPTER TWO

EILIS O'CONNELL, A FEMALE, A SCULPTOR

AND

A MEMBER OF OUR SOCIETY

Masculine and feminine characteristics that constitute the traditional sex roles are engendered and nourished from the earliest days of infancy. Whyld describes what happens when these characteristics are engendered,

*Once a characteristic is accepted unquestioningly as being "natural" for a particular sex, this serves as a powerful instrument for discriminatory treatment and is often used as evidence of the supposed "natural" difference.*<sup>1</sup>

By looking at the work of a particular artist we must ask the questions: does the work refer to the artist in a personal way ? or can we categorize his/her work as being stereotyped ? Society has the power to label each of us. If society was allowed to work only in this way, especially in the art field then we as artists would stagnate. Eilis O'Connell, I feel, has broken this mould of the typical stereotype. She has allowed her own personal feelings and thoughts to enter into her work without being influenced by stereotyped roles which media or society in general may project.

I used the work of O'Connell as an historical source. The students saw the work of an artist who is recognized internationally as one of Ireland's leading sculptors.





This acclaim in my opinion is mainly due to her versatility as an artist. O'Connell is highly critical of her own work. This critical self judgement contributes to her versatility, which is the very essence of her work.

A rigorous perfectionist, O'Connell seems driven by the compulsion to get things exactly right. This precise nature is often misinterpreted by critics, who claim that her high level of craftsmanship and perfection, are weaknesses in the work. They see the elegant constructions, as bordering on decoration.

As a sculptor, one of her main characteristics is her ability to switch her attention from one medium to another, while still maintaining the same high degree of technical skill and craftsmanship, qualities which are part of the foundations of her work. Ronan Nolan describes O'Connells work, in "Drawing in Space",

*O'Connell's steel curved work and upright objects  
are a joy to the eye. <sup>2</sup>*

O'Connell made her first commissioned piece for the engineering firm Brown Boveri. This large scale painted steel sculpture was sited in their factory grounds in Tallaght. (Fig. 1) Here we can see that the technical skills that were required in making the piece were "natural" to the needs of O'Connell.





This untitled sculpture is beautifully made and already her stylish technical skills, which are to remain with her throughout her work regardless of the media she uses, are evident. As a female artist she has the ability and competence to work to the same high degree of craftsmanship as a male sculptor even though boys, and not girls are continually seen as having these attributes. Hutt describes both male and female abilities,

*Boys make things. They rely on their wits to solve problems. They are curious, clever and adventurous. They achieve, they make money. Girls and women are incompetent and fearful. They ask other people to solve their problems for them ... In story after story, girls are the onlookers, cheerleaders ... even accepting humiliation and ridicule.* <sup>3</sup>

O'Connell's ability to switch her attention from one medium to another without diminishing the quality of skill or craftsmanship is an aspect of her versatility and is clearly shown when she works in mixed media.

Turfing it down (Fig. 2) was an installation O'Connell made for the 1982 Paris Biennale. Moving from the formalist roots of her early work in 1979, to this piece now in 1982 we can see that she has allowed more of her own personality to enter into her work.

The tents are open and vulnerable, they are vulnerable to the space around them, giving the illusion of shelter but on the other hand are uninhabitable.





Does this piece describe O'Connell ? Was she vulnerable to the place and time she worked in ?

O'Connell was aware of her own vulnerability and isolation so that through her work she developed a sense of security and confidence. Aidan Dunne quoted O'Connell in The Irish Times,

*When I started sculpture I felt that I was part of something I could identify with other sculptors working in the area that I was working in, but now I seem to be getting further and further away from that, I think its a good thing though, I think my work is much more personal than it used to be before.* <sup>4</sup>

At this stage in her career she has allowed her own personality to enter her work. Up to this she felt that she belonged to a group with which she could identify with regard to certain characteristics. In order to break this mould she left behind the pre-conceived ideas surrounding herself and other sculptors.

O'Connell, who is female, a sculptor and a member of our society took a number of years to find her true self in her work. Eilis O'Connell did not accept the fact that because she was female that she would automatically fall into the category of the traditional female role.

Even though like most of us she was nourished with these engendered roles, she however worked upon and beyond these pre-conceived ideas.





While at college she was encouraged and stimulated by her tutors to work with the same professional skills and needs that would be required of her if she was a male. So, once students are encouraged to develop their hidden skills, their work and they themselves should develop on a personal level. O'Connell saw college as a starting point for development where she could work, in a free and unrestricted manner.

I myself believe that in order for the child to receive a full educational experience, that challenges stereotyping, that both parents and school should work together to see that the child develops into an adult, undamaged by sexist expectations of either boys or girls. Youniss found that,

*Most liberal people would now allow that every child has a natural "right" as a citizen, not merely to life, liberty and the pursuit of happiness but to that position in the social scale to which his native talents entitle him. In other words he should have an equal opportunity for wealth, advancement and renown. Complete achievement of this is of course an unattainable ideal, for the children of talented parents start with a pronounced environmental advantage. But subject only to this all children can, if the society so decided, at least be given equal chance, of access to the best education.*<sup>5</sup>

Each of us should be given equal opportunity to express ourselves as individuals. We should have the freedom to work in a field which we feel happy in. O'Connell is a sculptor who has developed through the experience of her own work.







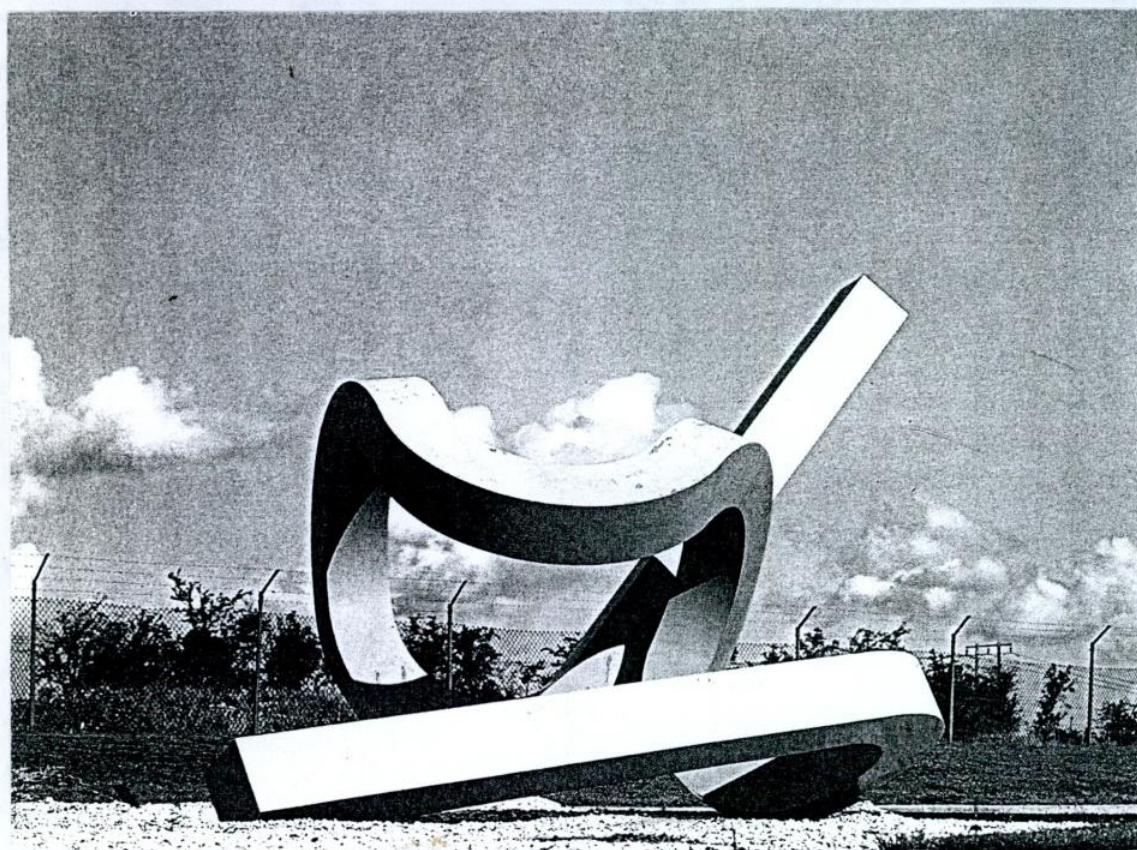


Fig. 1    Untitled - Eilis O'Connell





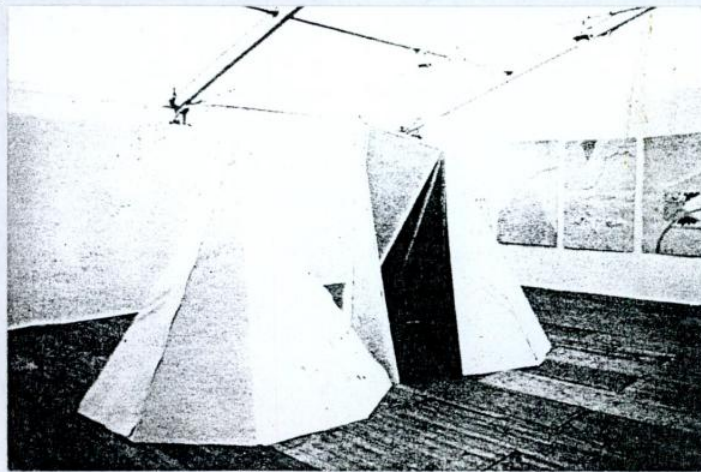
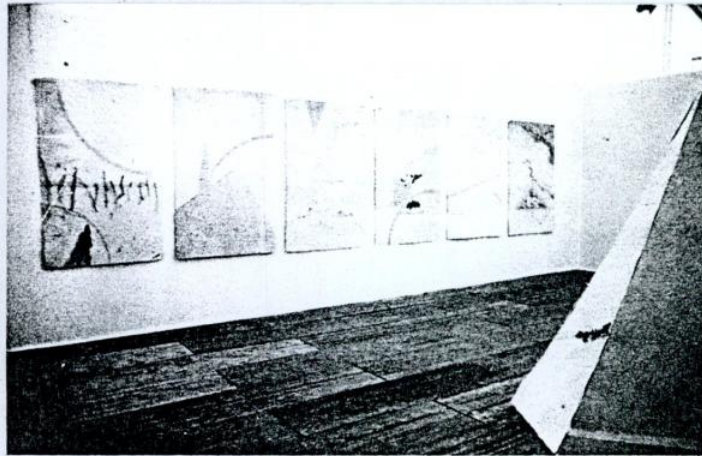


Fig. 2    Turfing it down - Eilis O'Connell





FOOTNOTES: CHAPTER TWO

1. Jamie Whyld, (Ed.) Sexism in Secondary Curriculum (London: Hayered Row, 1983) P.8
2. Ronan Nolan, "Drawing in Space" in Irish Press (Dublin: November 1986) P.10
3. Corinne Hutt, "Sex-role differentiation in Social Development" in Issues in Childhood Social Development ed. by Harry McGurk (London: Methuen & Co. Ltd., 1978) P.188
4. Aidan Dunne, "Top Show by Top Sculptor" in The Irish Times (Dublin: November 1984) P.8
5. James Youniss, "The Nature of Special Development, a conceptual discussion of cognition" in Issues in Childhood Social Development (Ed.) Harry McGurk





## CHAPTER THREE

### EDUCATIONAL RELEVANCE TO THE STUDENTS PROJECT

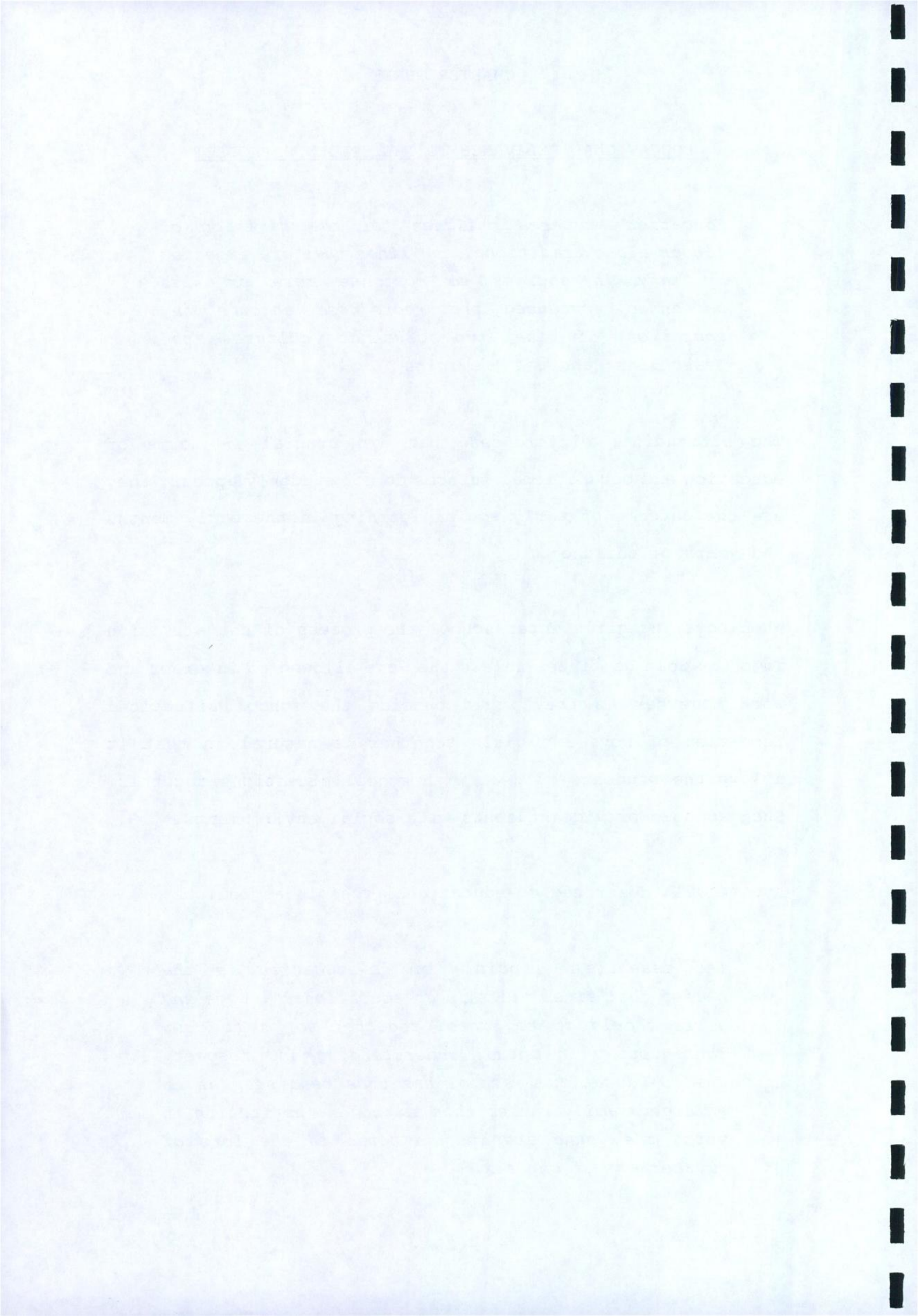
*Education prepares children for the division of labour along traditional sex lines that are expected by many in society to continue more or less unchanged, produced and reproduced through the operation of the two distinct cultures the "masculine" and the "feminine".* <sup>1</sup>

The attitudinal differences that are crucial in terms of education and occupational futures do not suddenly appear, they are the outcome of early social learning in the early months and years of childhood.

When boys and girls enter school the process of socialization into sex role continues unless they are allowed to interact and work together as they would outside the school situation. Education of boys and girls together is natural in that it allows the students to deal with school situations together. Such schools provide students with social environments.

Hyde (1971) described co-educational schools as follows,

*The essential principle of co-education is the belief that since "life is co-educational", boys and girls should go to school together so as to grow continuously in mutual understanding and respect. The co-educational school has thus been seen as an enlarged family rather than as ... an institution in which the young are indoctrinated in the lore or "mysteries" of one sex.* <sup>2</sup>





To meet the changing trends of society I feel that in the school situation that the "typical" roles of both males and females should not be encouraged. In schools, students should be given the opportunities to work with materials and skills which are associated with both the male and female. This contributes to equal opportunity for both sexes. In "Children's Growth through Creative Experience" it was found that,

*Art and craft is significant in both of these aspects, for it deals with the forming and expression of ideas, thoughts and feelings through the reality of materials and in so doing creates a bridge between the individual and the world around him.* <sup>3</sup>

Within the school context, the clearest way in which we can find a difference in the way boys and girls are educated at post primary level is the subject choices of both sexes. The choices of subjects depend on those that are available first of all to the students and the way that they are allocated to students.

The table below is taken from a report published by Hannan et al, <sup>4</sup>. It shows a sample of pupils (4,000) choosing subjects in Leaving Certificate shown as a percentage of those who may choose it. (i.e. the true rate of choice)

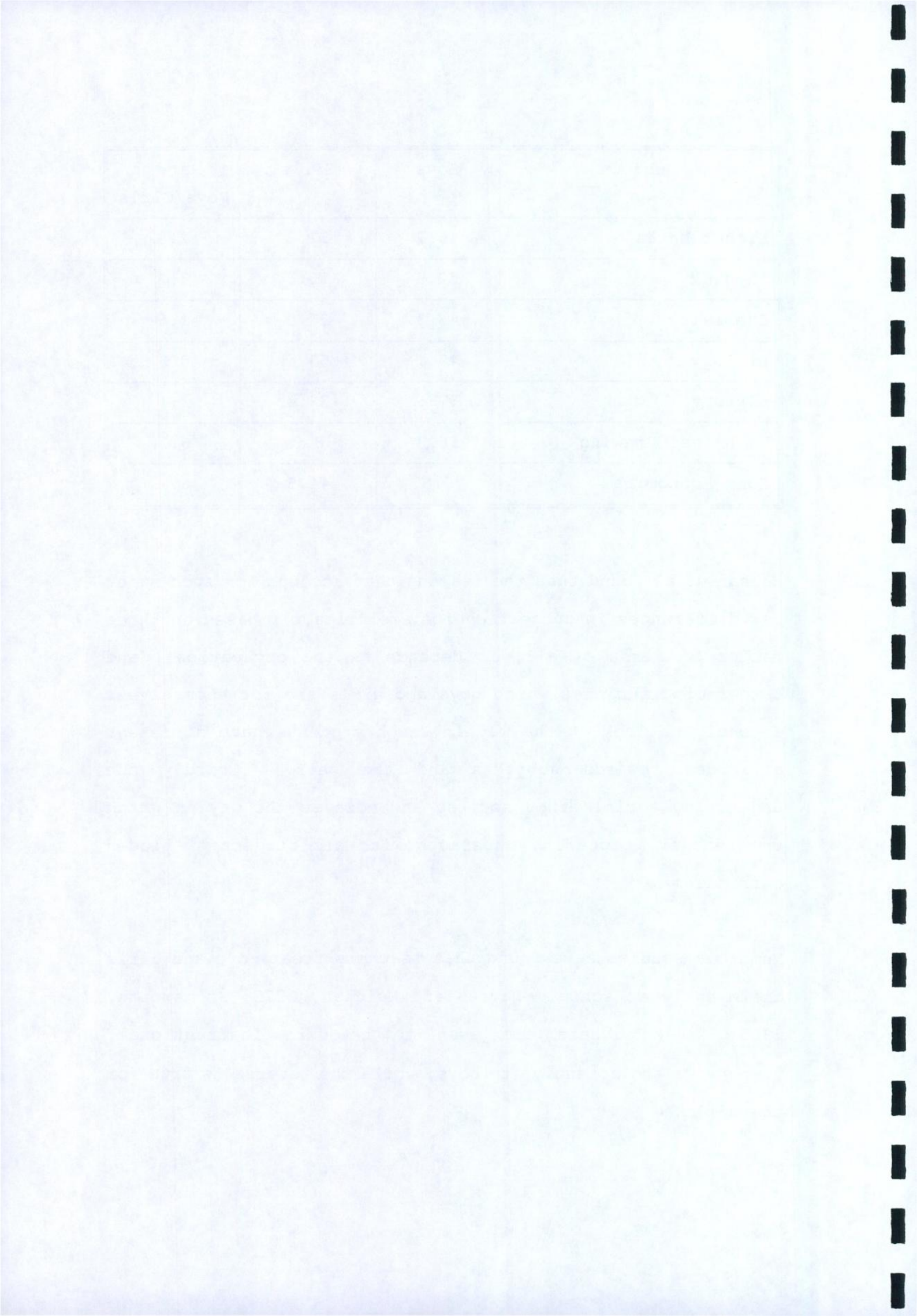




Subject	Boys	Girls	Rated Boys/Girls
Higher Maths	48.7	17.2	2.8
Physics	52.9	16.6	3.2
Chemistry	43.5	27.5	1.6
Biology	49.7	55.6	0.9
History	37.6	33.4	1.1
Technical Drawing	56.3	8.9	6.3
Home Economics	6.5	44.5	0.1

Hannan et al found that the reasons that account for such major sex differences in subject choice are primarily based on three factors. First of all, it depends on the occupational and career opportunities which boys and girls see for themselves. Secondly we look at the way in which students have different attitudes towards subjects and the self. Thirdly the underlying social ethos society and more so the way in which the teacher reacts and interacts with his students' "hidden curriculum".

Numerous studies have found that teachers treat boys and girls differently at school (Davies and Meighan, 1975; Stoneworth, 1983).<sup>5</sup> Teachers are seen to be more instructional, responsive and attentive to boys, while the reverse is true for the girls.





Even though girls have the choice to take certain subjects which are often seen as being male orientated they however fail to do so. Girls tend to have lower educational self-images. They have lower confidence in their abilities especially mathematics and science. This poor self-image affects girls when choosing their subjects and this in turn automatically narrows their career/occupational choices.

A report which was published in "Schooling and Sex Roles" <sup>6</sup> shows how boys and girls choose the subjects when in mixed and single sex schools.





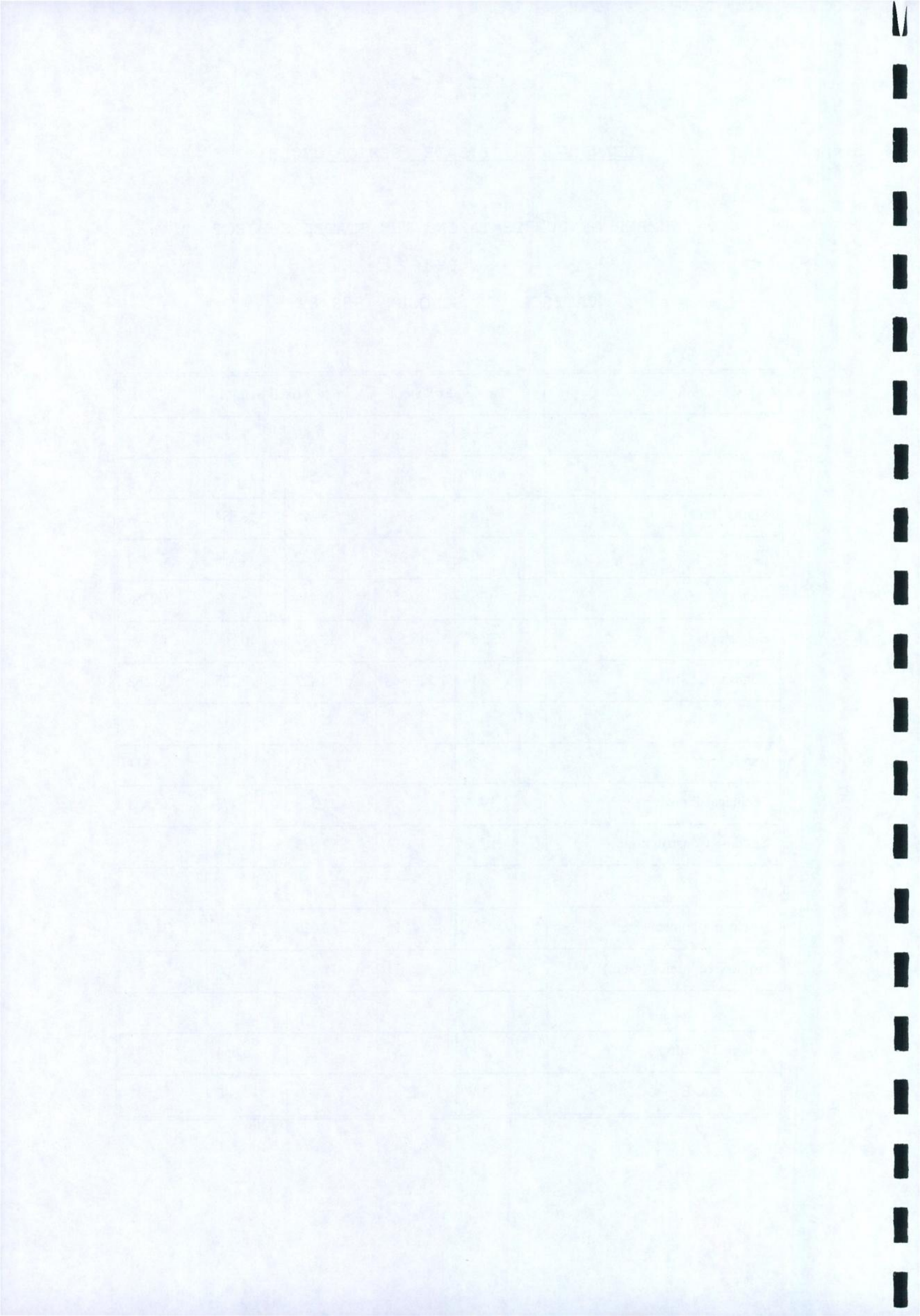
LEAVING CERTIFICATE (SENIOR CYCLE)

NUMBER OF PUPILS TAKING THE STATED SUBJECT

BY

CATEGORY OF SCHOOL 1988/89

Subject	Single Sex Schools		Mixed Schools		Total
	Boys	Girls	Boys	Girls	
Maths (H.C.)	8,327	5,479	5,844	3,464	23,114
Maths (L.C.)	16,145	26,397	18,818	18,884	80,244
Physics	8,805	3,349	7,602	2,194	21,950
Biology	9,361	20,258	10,434	16,333	56,386
English (H.C.)	13,567	18,566	10,297	10,768	53,198
English (L.C.)	9,246	12,868	6,423	7,725	36,262
Engineering	536	-	7,631	144	8,311
Technical Drawing	3,486	4	11,523	475	15,488
Building Construction	1,798	4	7,823	195	9,820
Home Economics (S.S.)	731	14,926	2,018	13,877	31,522
Home Economics (Gen.)	147	2,471	130	1,706	4,454
Art (incl. Crafts)	2,890	7,286	4,152	5,656	19,984
Music A & B	169	1,585	240	647	2,641





These numbers show that there was a clear sex difference in the type of subjects chosen by boys and girls. Science and technical subjects were taken disproportionately by boys, while art and home economics were taken disproportionately by girls.

The subjects studied by boys and girls start to differ more obviously from the age of fourteen onwards. At this stage we have to remind ourselves that *"the adolescent is a very peculiar species, a mixture of the highest degree of individuality in which every individual would like to be considered as an individual"*. <sup>7</sup>

In the art room I feel that this is one area of the curriculum where this type of individuality comes through. Students are allowed to work freely in an expressive individualistic way. The Curriculum and Examinations Board ...

*... requires that the student be enabled to develop an interest in and a value for the arts in a way that is appropriate to his or her needs and abilities.* <sup>8</sup>

In the art room the student is confronted with new skills and materials. In order to recognize the personal input of each of the students I carried out an art programme where both boys and girls were allowed to work through both two-dimensional and three-dimensional media. The students had to approach these new materials in different ways. By setting a project in both two-dimensional and three-dimensional work I considered that the students would be able to develop their own visual sensitivity and perception.





Through this programme I hoped that the students would develop and explore their hidden capabilities and that this would eventually improve their aesthetic dimensions both at a personal level and in a social context. According to The Schools Council, in "Children's Growth through Creative Experience" that,

*The search for personal identity, which becomes dominant in adolescence is a deep underlying theme. Each individual's internalized pattern of understanding is derived from many experiences, associations, events, thoughts and feelings and is of the "essence" of himself. <sup>9</sup>*

The continuous reinforcement of sex stereotyped behaviour has serious consequence for educational outcomes of both boys and girls in terms of learning, intellectual development, achievement and aspirations and their own development of self-confidence and independence.

In order that both boys and girls should be allowed to freely express themselves both in an intellectual and independent way, I feel that they need a free and uninhibited space to work in. Students should be allowed to work to their own potential in a free and constructive manner.

However, I feel that as the school is a major socialization agent for the student that much of the potential change of the above lies with the educational system.

Within the school, the student should be considered as a unique individual where he can develop on a personal level both intellectually and aesthetically, without any social restrictions.



Through this programme I hoped that the students would develop and explore their hidden capabilities and that this would eventually improve their aesthetic dimensions both at a personal level and in a social context. According to The Schools Council, in "Children's Growth through Creative Experience" that,

*The search for personal identity, which becomes dominant in adolescence is a deep underlying theme. Each individual's internalized pattern of understanding is derived from many experiences, associations, events, thoughts and feelings and is of the "essence" of himself. <sup>9</sup>*

The continuous reinforcement of sex stereotyped behaviour has serious consequence for educational outcomes of both boys and girls in terms of learning, intellectual development, achievement and aspirations and their own development of self-confidence and independence.

In order that both boys and girls should be allowed to freely express themselves both in an intellectual and independent way, I feel that they need a free and uninhibited space to work in. Students should be allowed to work to their own potential in a free and constructive manner.

However, I feel that as the school is a major socialization agent for the student that much of the potential change of the above lies with the educational system.





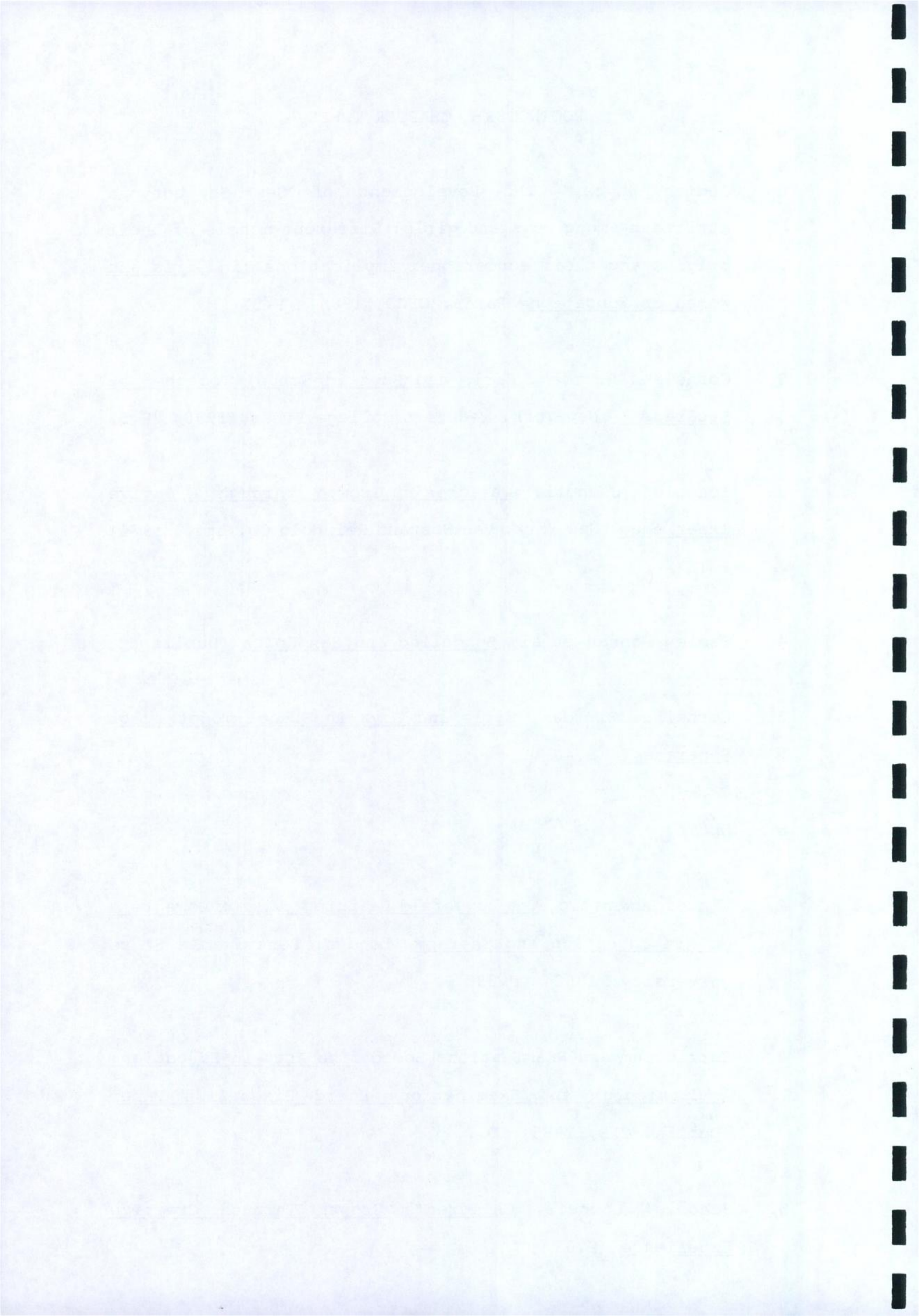
Within the school, the student should be considered as a unique individual where he can develop on a personal level both intellectually and aesthetically, without any social restrictions.





FOOTNOTES: CHAPTER THREE

1. Judith Whyte, "The Development of Sex Stereotyped attitudes among boys and girls: Different models of their origins and their educational implications" in Girls and Women in Education (Paris: OECD, 1986) P.57
2. Cornelius Riordan, Girls and Boys in School Together or Separate ? (New York: Teachers College Press, 1990) P.52
3. Schools' Council, Children's Growth through Creative Experience (New York: Van Nostand Reinhold Co. Ltd., 1974) P.18
4. Damien Hannan et al, Schooling and Sex Roles (Dublin )
5. Cornelius Riordan, Girls and Boys in School Together or Separate ? P.40
6. Opcit
7. Viktor Lowenfeld, The Lowenfeld Lectures: Viktor Lowenfeld on Art Education and Therapy (London: Pensylvania State University, 1982) P.338
8. Curriculum and Examinations Board, The Arts in Education: A Curriculum and Examinations Board Discussion Paper (Dublin: CEB, 1985) P.7
9. Schools' Council, Children's Growth Through Creative Experience P.63





## CHAPTER FOUR

### THE PROJECT

Phobal Scoil Nesains is where I have been teaching since last October. It is a very active school where the arts are encouraged throughout the school by the principal Diarmuid O'Murchu.

For this project I choose to work with two groups of students, who were in the same age bracket, a fifth year group and a transition year group who are of mixed ability. In the transition year I have thirteen boys and seventeen girls while in the fifth year group I have nine boys and eight girls.

As a teacher of this programme I see myself as a facilitator and motivator without any bias in relation to either boys or girls. As these projects are based on the way in which both boys and girls work within the different projects I felt that a sound evaluation of the projects needed to be based on clear aims.

#### Aims of the Project

1. To promote in each student a developing awareness of himself\herself as an individual.
2. To explore the differing attitudes of boys and girls to both two-dimensional and three-dimensional work.
3. To develop in boys and girls the competence to work in three-dimensional construction and modelling skills.
4. To develop in the students the independence and competence to express themselves in a free and individualistic way.





The Department of Education specified in the Junior Syllabus that,

*The general aim of education is to contribute towards the development of all aspects of the individual, including aesthetic, creative, critical, cultural, emotional, intellectual ....<sup>1</sup>*

In order to carry out the aims of the project and the general aims of education I set two projects. On 5th November 1991 the two-dimensional project started, while the three-dimensional project started on 2nd December 1991.

During both of the projects I promoted gender equality. All students were given equal opportunity to question and enquire about the skills and materials they worked with. The personal character, self-confidence and independence was encouraged in all of the students. The students were unaware that they were being monitored in any way. They performed at a normal pace and their permanent teacher, Caroline Bond, felt that they were working to their full potential.





	Scheme of work for three-dimensional project	Scheme of work for two-dimensional project
Week 1	<p><u>Content:</u> observational clay models of flowers and plants</p> <p><u>Learning objective:</u> shape</p>	<p><u>Content:</u> observational drawings of flowers and plants</p> <p><u>Learning objective:</u> shape</p>
Week 2	<p><u>Content:</u> construction of the plants and flowers</p> <p><u>Learning objective:</u> form</p>	<p><u>Content:</u> observational paintings of flowers and plants</p> <p><u>Learning objective:</u> colour tones</p>
Week 3	<p><u>Content:</u> covering the constructions in coloured paper</p> <p><u>Learning objective:</u> colour</p>	<p><u>Content:</u> observational paintings of flowers and plants</p> <p><u>Learning objectives:</u> composition/shape/colour</p>
	<p><u>Objective of three-dimensional project</u></p> <p>To construct an overall coloured form</p>	<p><u>Objective of two-dimensional project</u></p> <p>A painted piece of still life</p>



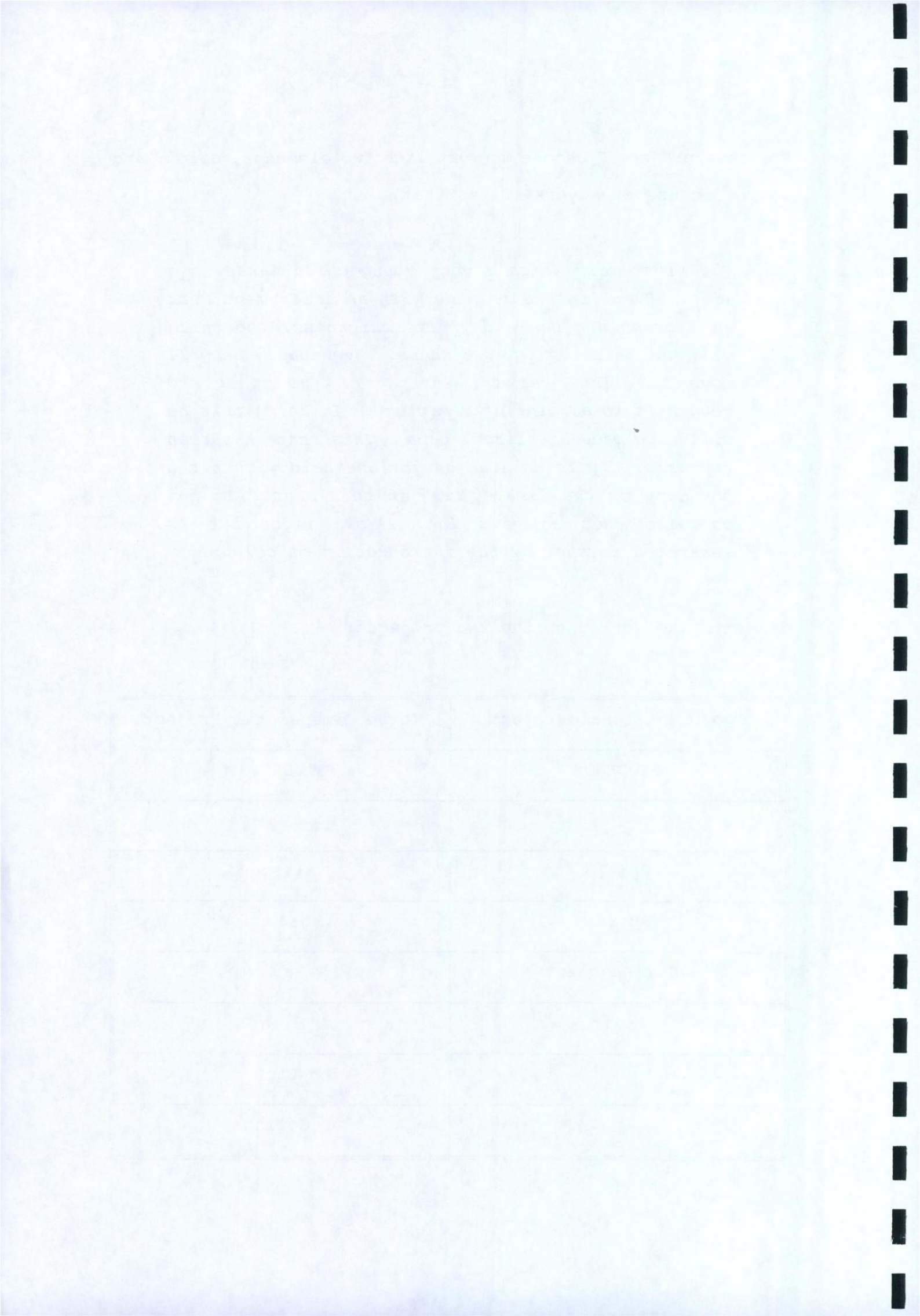


For this project I choose to work with two elements, colour and shape because as Meyers states that,

*The first mark which a very young child makes is a line. Even if this is made with an instrument such as a brush and has a definite thickness, the child will not think of it as a shape. Eventually he will move the line over the surface of the paper and return it to a point of departure. In doing this he will have made his first shape. This shape has been captured. It is an area caught and held within the boundary of the line. Made in this manner it has conceived not an area in its own right but is separated further by the introduction of colour.* <sup>2</sup>

Students who worked on the two projects:

Two Dimensional Project	Three Dimensional Project
STUDENTS	STUDENTS
Pamela	Alison
Audrey	Niamh
Christopher	Paul
Keith	Cian
	Liz
	Colin





LESSON ONE

TWO-DIMENSIONAL PROJECT

DATE 5.11.91

CLASS 5TH YEARS

Content:

Observational drawings of flowers and plants.

Process:

Working towards a painted still life. Using large scale vigorous drawings they can freely express the shapes and colours of the plants.

Colour mixing.

Red, yellow and blue are the primary colours.

Red and yellow make orange

Red and blue make purple

Yellow and blue make green

Materials:

A5 size paper and chalk pastels.

Learning Objectives:

While looking and observing the plants and flowers the students will explore shape and colour. Using their pastels they will learn about primary and secondary colours by overlapping and mixing these colours.

Aim:

To introduce the students to painting. A painted piece of their still life.

Motivation:

A visual aid with primary and secondary colours.





Examples of still life by Henri  
Matisse

Armus, Iris and Mimosa - 1913

Armus, 1912 - 1913

Corn Dark by Georgia O'Keeffe

Music-Pink and Blue II by Georgia  
O'Keeffe

**Evaluation:**

What did we learn today ?

Looking at this drawing did  
Christopher achieve this in his  
drawing ?

What type of shapes did he draw ?

Were they long, short, wide ?

What are the primary and secondary  
colours ?





LESSON TWO

TWO-DIMENSIONAL PROJECT

DATE 12.11.91

CLASS 5TH YEARS

Content:

Observational paintings of the flowers and plants through tonal studies.

Process:

At the side of your A3 sheet make a small chart of the different tones in your flower. Using the whole surface of your A3 sheet, paint the flower in the tones you have decided upon in your chart.

Materials:

Paint, A3 size paper, water and paint brushes.

Learning Objectives:

To examine the different tones in each plant, through the use of paint. To explore each colour by mixing a dark and bright colour with the colour you choose.

Motivation:

A visual aid showing the different tones of a variety of colours.

Examples of painting by Georgia O'Keeffe

Abstraction, Blue, 1927, 40½ x 30

Oriental Poppies, 1927, 30 x 40½

A working drawing showing tones in a leaf.

Evaluation:

What did we discover today ? How many tones did Sean find in his plant ? Looking at this leaf here in the still life how many tones can you see ?





LESSON THREE

TWO-DIMENSIONAL PROJECT

DATE 19.11.91

CLASS 5TH YEARS

Content:

Observational painting of the flowers and plants.

Process:

Two students are asked to construct a composition on A2 paper with the cut out shapes provided.

The shapes are different in sizes and colours.

The students will discuss which composition works best.

Which composition is the most interesting ? Why ?

Is it because the shapes are placed closer together ? Is it because one is placed in front of the other ? or is it because of the colours ?

Materials:

A2 paper, coloured paper shapes, paint and brushes.

Motivation:

A demonstration showing a compositional layout.

Examples of still life by Cezanne.

Still life with apples and a milk pot, 1902 - 1906

Still life with curtain and comportier, 1893 - 1894





**Learning Objectives:** While observing the still life the students will explore the shapes, colours and sizes of the objects and how they relate to one another.

**Evaluation:** What did we explore today ? Do you think Sean achieved this in his painting ? Has Pamela got shape and colour into her composition ?





## EVALUATION OF THE TWO-DIMENSIONAL PROJECT

For this project both Audrey and Christopher approached their drawings quite differently. Audrey was more precise. Her attention to detail is evident in the way she expressed the shapes of the plants. Christopher did not define his shapes as well. There was a greater sense of craftsmanship and skill in Audrey's piece. (Fig. 3 & Fig. 4) In "Children's Growth Through Creative Experience" it was found that,

*Specific information can be absorbed and understood according to how their outlook is focused. The careful drawing of a plant form may start as an attempt to understand how the plants relate to each other but may develop into a highly personal interpretation on which adds a feeling for its beauty and form an intellectual understanding of it*

3

In the boys' work, the shapes are stronger because all of the shapes are filled in while the girls allowed the background to filter through their shapes. The subtlety of their shapes blend into their backgrounds. (Fig. 5 & 6)

On the second week I felt that Audrey's work started to become more confident. Her use of muted tonal colours was controlled. Both Audrey and Jamie used their tones in an accumulative and factual way. Their work is detailed. Realism was not as important as the overall expression of the form. Jamie's cactus was rough and spiky, he conveyed this in his paintings by his tactile brush strokes. Audrey did likewise in her interpretation of the leaf, but her brush strokes were much softer looking.







Viktor Lowenfeld in "The Lowenfeld Lectures in Britain" says that,

*Sensitivity to a sensory experience we call sensory perception. And to me sensory perception means perception also towards environment, especially nature. Most of our inspirational stimulation should be directed there. Of course you can sometimes have secondhand experiences and there is nothing wrong with them. But basically we should never lose our relationship with nature.* <sup>4</sup>

Both Audrey and Jamie were able to incorporate this essence of sensitivity into their work. The natural source of plants and flowers provided the students with a primary experience. Jamie worked with a very small cactus but the expressive exuberance of the plant filled his page. By overlapping and filling in his shape in his chosen colours he manipulated them to produce a work that was both vibrant and exciting. Pamela's work was very small and isolated in comparison to Audrey's and Jamie's. Her colours were timid and delicate. So far we have seen the work of four students. Each student has approached the tasks quite differently. (Figs. 7, 8, 9, 10) In "Learning Through Drawing" it was found that,

*Selecting, analyzing and recording all lead to an extension of understanding and enrichment of the imagination through which the capacity of the individual to make personal statements will grow.* <sup>5</sup>





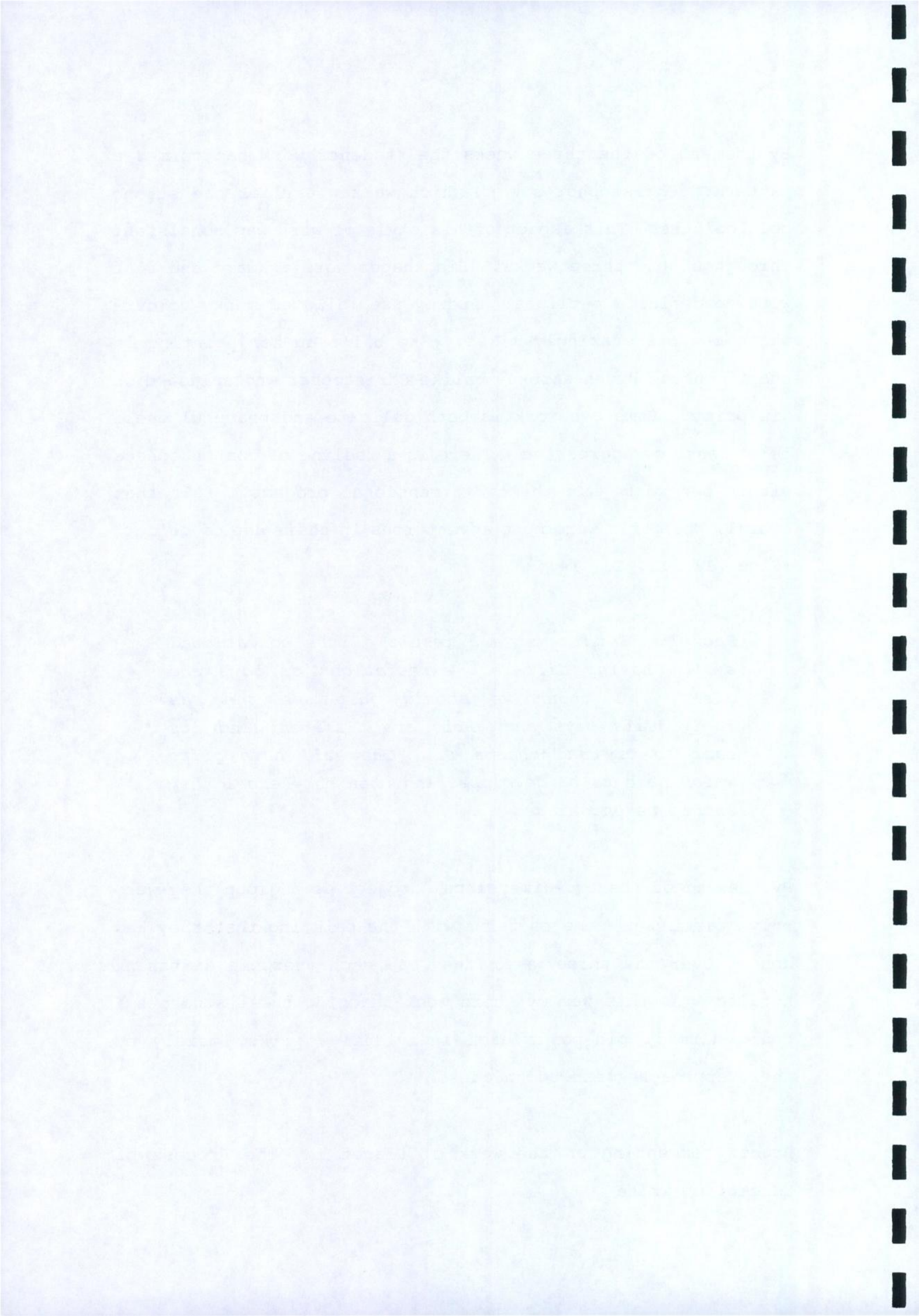


By the end of the three weeks the students work had formed a pattern. Christopher's work which we saw earlier had strong bold colours. This aspect of his style of work was consistent throughout the three weeks. His shapes were awkward and flat with no definite outlines. Audrey used diluted murky colours which she painstakingly mixed. She built up her painting in short concise brush strokes unlike Christopher who splashed on his paint. Pamela's work is both delicate and peaceful there is no sense of aggression. There is a feeling of contentedness within her work. In the two-dimensional project I felt that overall the girls were more adventurous in their use of colour. (Figs. 11, 12, 13, 14)

*Rachel: I think it's a result of the educational system having different expectations of boys and girls. I think we should just see them as individuals boys and girls are different and its daft to try and change it. They all have gifts which have to be developed and when they excel they should be encouraged ...<sup>6</sup>*

By the end of the two-dimensional project as a group they were only starting to come to terms with the painting that they had done. Over the three weeks they had each overcome different hurdles. As this was my third week teaching these students I could already pin-point each individual's works, merely by their approaches and techniques.

Bruner commenting on the work of Piaget in "The Process of Education" wrote





*Research on the intellectual development of the child highlights the fact that at each stage of development the child has a characteristic, of viewing the world and explaining himself.<sup>7</sup>*

This is quite appropriate in relation to the way the students worked. While some of the students ignored the prettiness of the flowers, other dwelt on this in their work. This is true in Christopher's case: his work was aggressive and bold while some of Jamie's work especially his final piece was quite "nice". Some students found it necessary to try and convey the realistic view of the work while others were not as concerned with this aspect in their work.

*While the adolescent, like the child under 8 years old, is seeking independence and control not only of at a physical level, but in terms of thought and expression. If the pre-adolescent, wants to make things that are "real" then the pre-occupation of the adolescent is what is reality ? and the contrast between what the adolescent knows of reality and his feelings about it comes great conflict.<sup>8</sup>*

This idea of trying to make things look real was also a pre-occupation of Cian and Colin in the three-dimensional project.







Fig. 3 Lesson 1 - Audrey









Fig. 4 Lesson 1 - Christopher





Fig. 6 Lesson 1 - Pamela









Fig. 7 Lesson 2 - Christopher









Fig. 8 Lesson 2 - Audrey







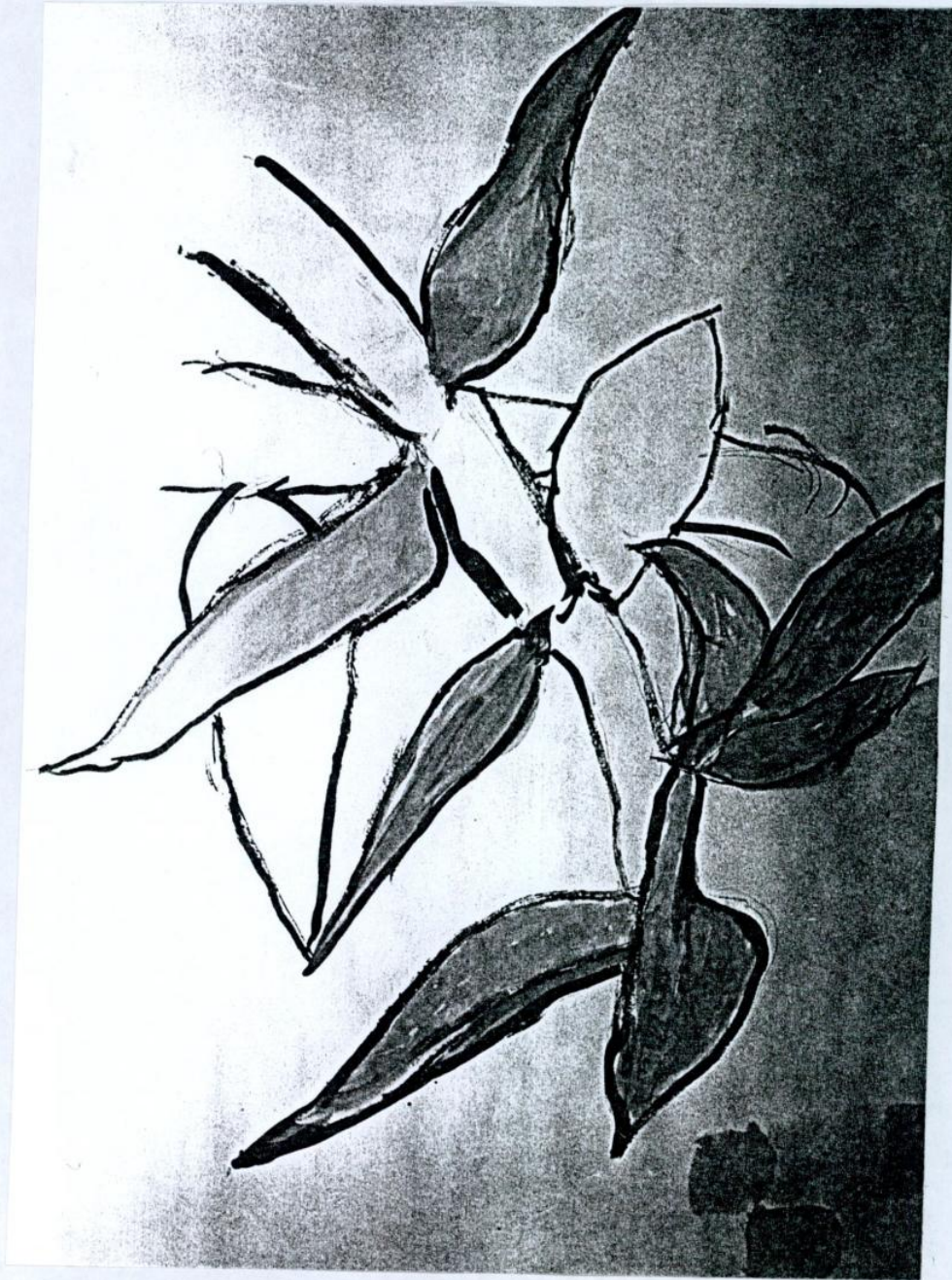


Fig. 9 Lesson 2 - Pamela







Fig. 10 Lesson 2 - Jamie







Fig. 11 Lesson 3 - Christopher



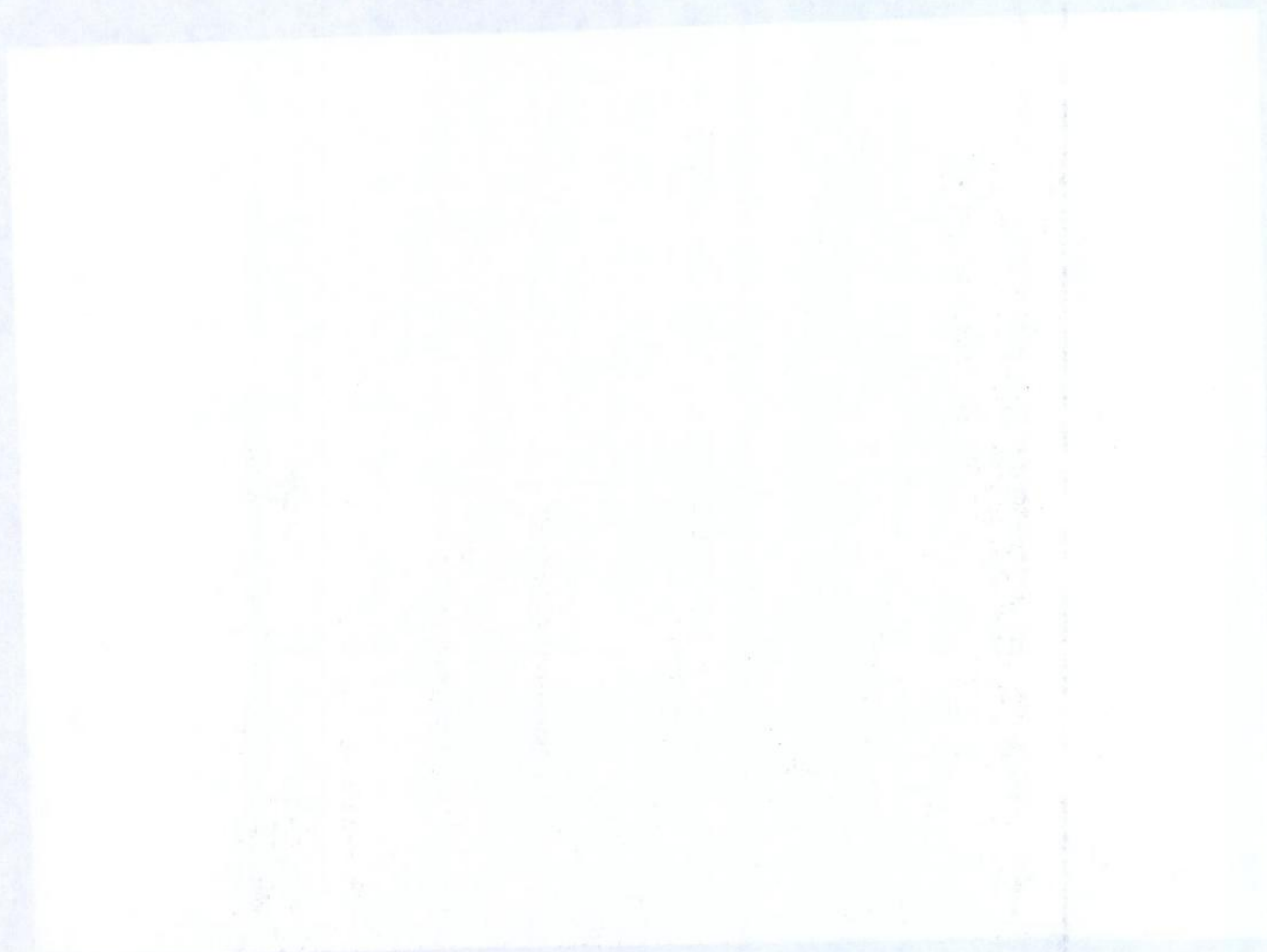






Fig. 12 Lesson 3 - Audrey









Fig. 13 Lesson 3 - Pamela







Fig. 14 Lesson 3 - Jamie









Fig. 15 Two-Dimensional Project - Fifth Year Students at Work





LESSON ONE

THREE-DIMENSIONAL PROJECT

DATE 2.12.91

CLASS TRANSITION YEAR OPTION

Content:

Modelling shapes of flowers and plants.

Introduction:

For the next three weeks we will be working from this still life of plants and flowers. As you can see from this collection of plants and flowers there is a variety of shapes, of different sizes. What kind of shapes can you see ?

Process:

Take a ball of clay. The ball of clay should fit into the palm of your hand. Place your thumb in the centre of the clay ball and work outwards. While observing the shapes of the plants I want you to manipulate your clay until you have the shape you require. You may want to use a knife to cut straight or angled edges into some of the shapes. I want you to make five shapes each while observing the plants and flowers.

Materials:

Clay, knife

Motivation:

A demonstration on how to model clay shapes.

Examples of sculptured natural forms by Nancy Graves.

1. Zaga, 1983 - bronze with polychrome patina





2. Colubra, 1982 - bronze with  
polychrome patina

**Learning Objectives:**

While observing the still life the students will examine the shapes and forms in the plants through a three dimensional approach. The students will explore the manipulative qualities of clay. They will also develop their skill in the use of the knife.

**Aim:**

To construct an overall form.

**Evaluation:**

What did we explore today ? Which shape did you find the most interesting ? Why ? Could you describe this shape ?





LESSON TWO

THREE-DIMENSIONAL PROJECT

DATE 9.12.91

CLASS TRANSITION YEAR OPTION

**Content:**

Construction of flowers and plants in wire mesh.

**Process:**

The students are given different sizes of wire mesh ranging from 2 x 2 ft to 4 x 4 ft depending on the size of the form that the students are going to make.

The students will manipulate the wire with their hands and wire snips. The students will cut the shape out of the square piece of wire mesh.

Mould the wire into the form that you require. You may join two edges by bending the edges of one side around those on the opposite side.

**Motivation:**

A demonstration on how to make a form using wire mesh.

Examples of 3D work by Eilis O'Connell

Mag Well 1986 - Eilis O'Connell

Turfing it down to its slender quarry  
1982 - Eilis O'Connell

Cantileve - Nancy Graves

Three - 1982 - Anis Kapoor  
1000 names 1982 - Anis Kapoor  
1000 names 1981 - Anis Kapoor





**Learning Objectives:** To promote an awareness of form. To develop new skills in 3D construction.

**Evaluation:** Did you find the chicken wire easy to manipulate ? Did you get the form that you required ? How could you have improved your form ? Did you find the wire pliable or restrictive ?





LESSON THREE

THREE-DIMENSIONAL PROJECT

DATE 13.1.92

CLASS TRANSITION YEAR OPTION

Content:

Covering the constructed forms.

Process:

Take a selection of the coloured papers to correspond to the colours that you have observed in your plant or flower.

To apply the coloured paper to the form:

Take a piece of the coloured paper that you have chosen and immerse it in the pva.

Take the paper out of the bath of pva.

Gently lay it over the wire mesh. Manipulate it into the wire mesh until it is firmly attached.

Continue this process until the form is covered.

Materials:

Coloured crepe paper, pva and water.

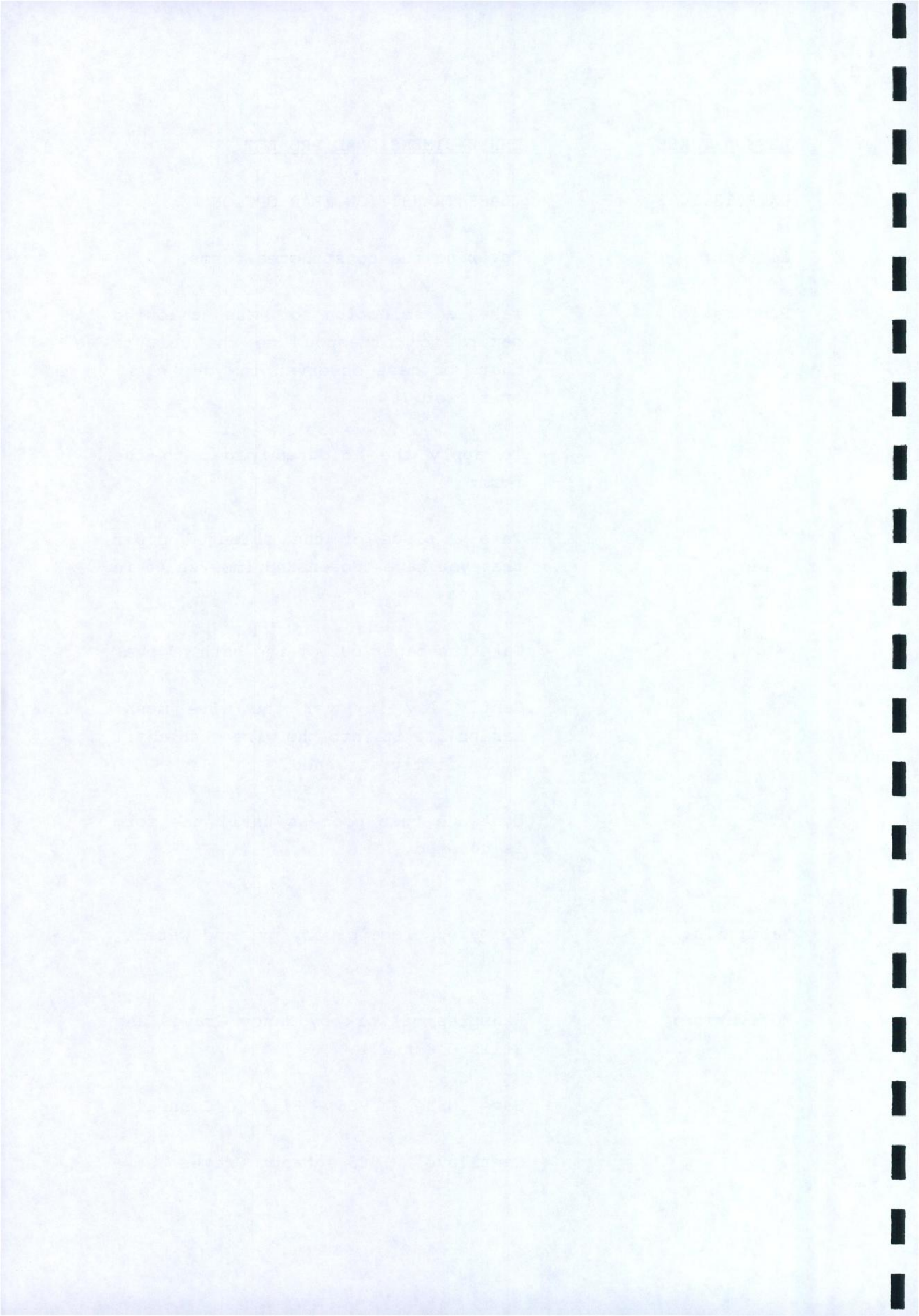
Motivation:

Examples of work by Nancy Graves and Eilis O'Connell.

Saves Nine - 1986 - Eilis O'Connell

Cantileve - 1985 - Nancy Graves





**Learning Objectives:** By overlapping the primary coloured papers the student will learn about colour mixing. The students will develop their manipulative skills by fixing the paper in a firm position on the form.

**Evaluation:** What colours did you get when you overlapped,  
Red and Yellow ?  
Red and Blue ?  
Blue and Yellow ?

What was the adhesive that you used to apply the paper to the wire form ?

Do you think this form was successful when you covered it ? Why ?

Is the form more defined now ?





### EVALUATION OF THE THREE-DIMENSIONAL PROJECT

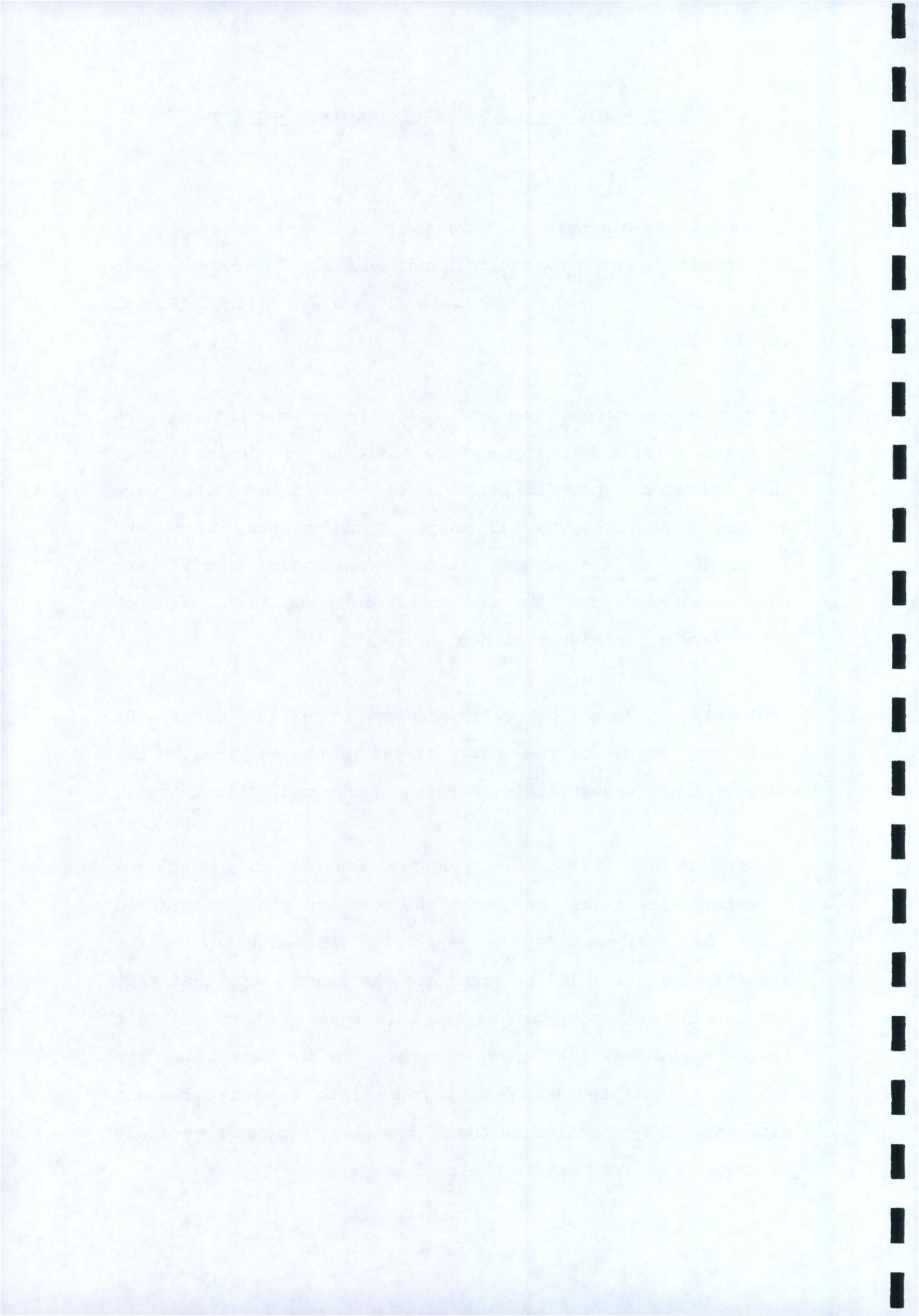
In the three-dimensional project both the boys and girls approached their work with great enthusiasm. The students were excited by the fact that they were using clay. (Figs. 16, 17, 18, 19, 20, 21)

In the clay shapes Cian and Colin paid attention to the delicate rose. Their forms were built up of curving shapes that joined at specific points. While Cian and Colin were concerned with the overall shape of the plants, Niamh and Alison dwelt on the surface shapes. Niamh found it difficult to control her form. She concentrated on the surface shapes which were quite minute on her cactus.

Paul and Liz were not overly concerned with realistic approach, their work suggested the shapes of the plants and flowers but they were not recognisable in terms of the real thing.

In the second lesson the students started to use a new material, wire mesh. Here both the boys and girls complained about the roughness of the material. The majority of the students found it hard to translate the exact shape that they had in clay into the wire mesh. This I put down to the fact that the students were inexperienced with the material. The students translated their clay forms into a more permanent material. They constructed their wire mesh forms as accurately as they could get them to their clay shapes.





It was noted in "Children's Growth Through Creative Experience" that,

*Plenty of opportunities for direct experience through handling materials are essential if the feelings and the intellect are to grow.*<sup>9</sup>

Over the weeks I got to know the students. Each week they questioned and enquired more. The girls in particular asked a lot of questions, as to how to join the wire ? How to get the piece to stand out ? etc. Most of the boys seemed to plough ahead and try to learn to do things for themselves. But we must keep in mind that this is the first time that most of the students worked with wire mesh. The Schools Council state that,

*The growth of technical skills is only one criterion. Progress also becomes apparent as the child acquires increasing sensitivity to pattern and colour, an awareness about the way in which forms and mechanisms operate and a growing capacity to evolve images which combine personal meaning with a power to affect others.*<sup>10</sup>

In the final lesson the students started to apply the coloured paper to the forms. All of the students complained throughout the class about the messiness of the paper. The colours ran into each other, this I found to be quite interesting, but the students were annoyed by this.





Overall the use of colour was varied, some of the boys and girls were very adventurous in their use of colour while others just layered the vibrant colours of the paper on top of each other. (Figs. 22, 23, 24, 25, 26, 27)

In "Children's Growth Through Creative Experience" it was found that,

*The work of children is a direct expression of the way in which they feel and the particular manner in which they see. In this sense their work is a reflection of themselves.* <sup>11</sup>

At the end of the project I made out a questionnaire for the two groups of students to find out how they felt about the work that they made.







Fig. 16 Lesson 1 - Cian







Fig. 17 Lesson 1 - Colin







Fig. 18 Lesson 1 - Paul



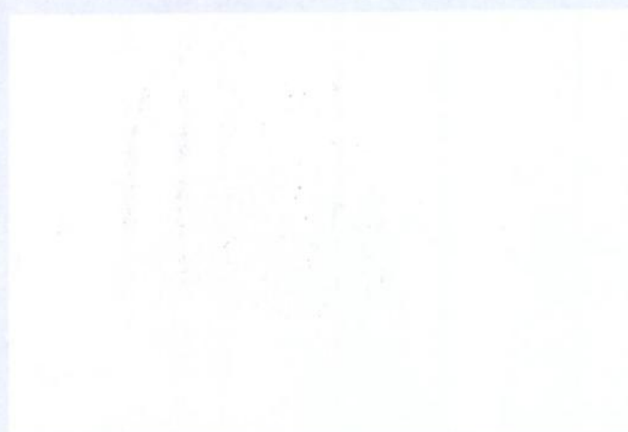




Fig. 19 Lesson 1 - Alison







Fig. 20 Lesson 1 - Niamh





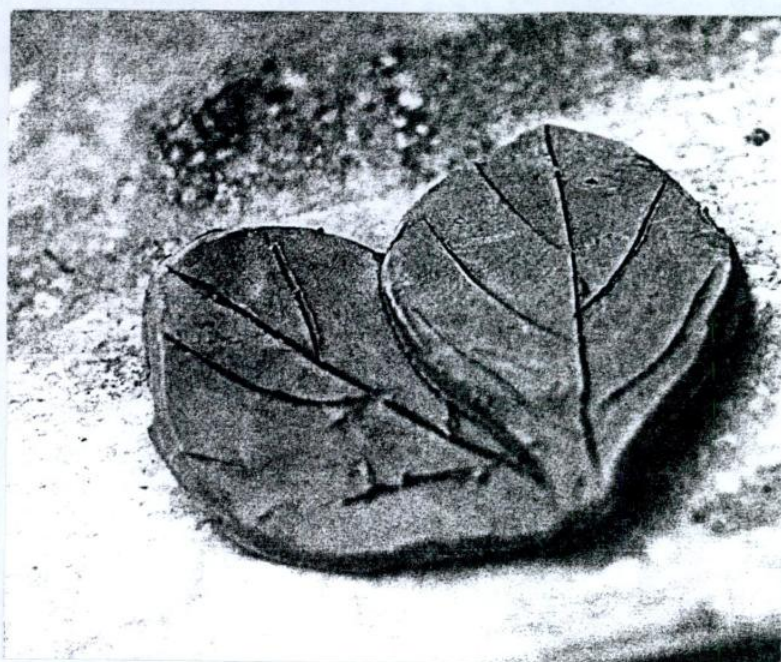


Fig. 21 Lesson 1 - Liz





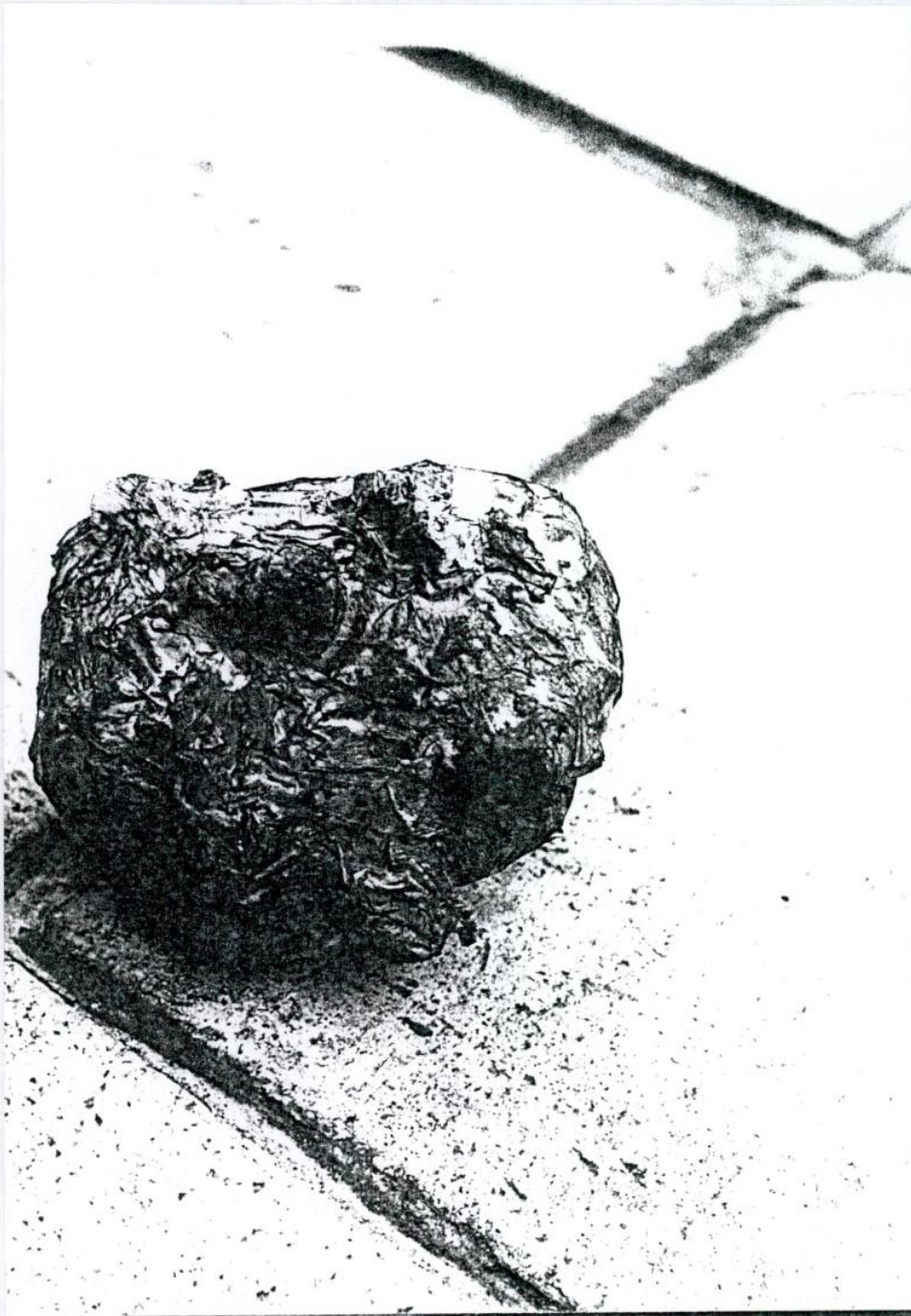


Fig. 22 Lesson 3 - Alison









Fig. 23 Lesson 3 - Niamh









Fig. 24 Lesson 3 - Liz







Fig. 25 Lesson 3 - Paul







Fig. 26 Lesson 3 - Cian









Fig. 27 Lesson 3 - Colin







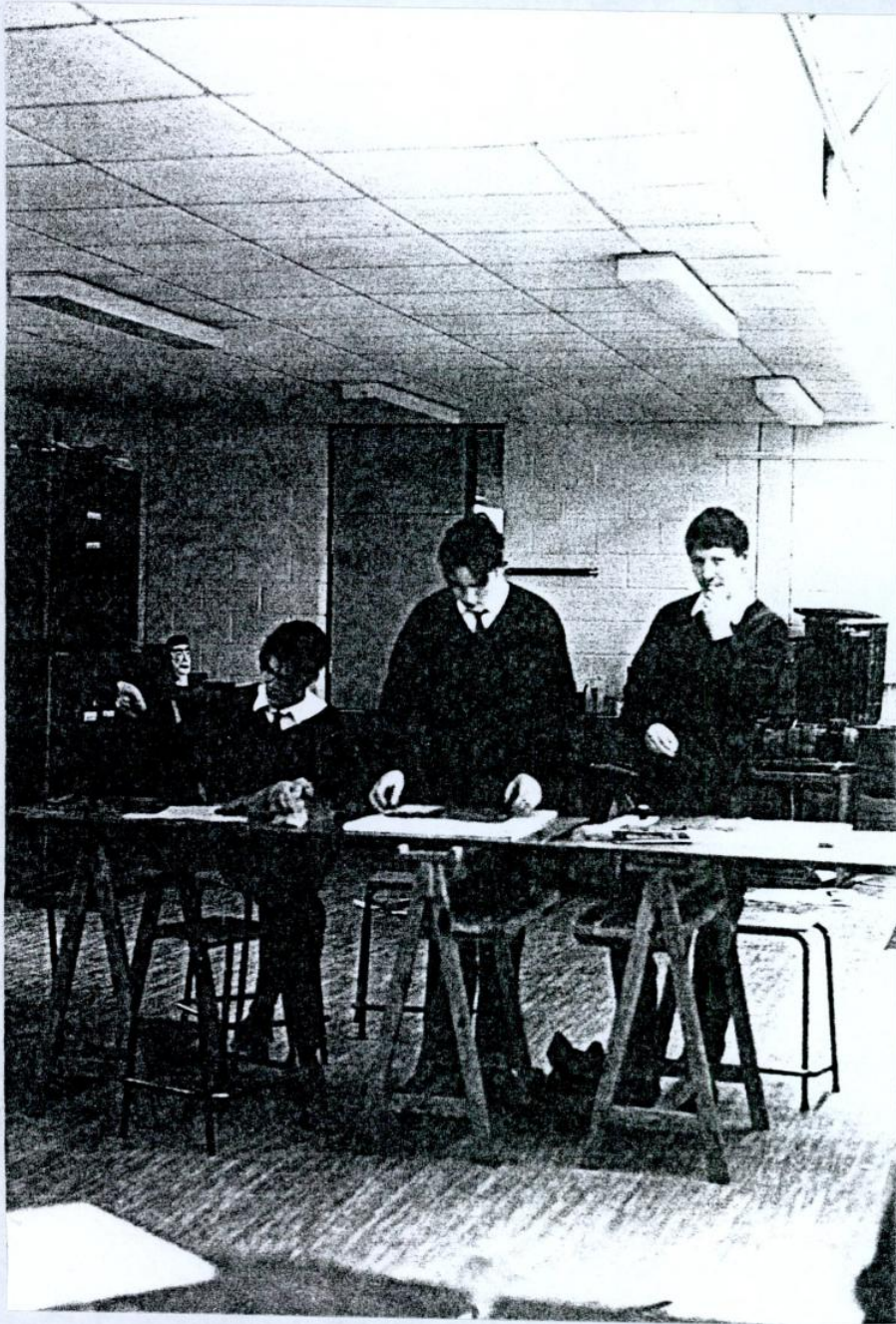
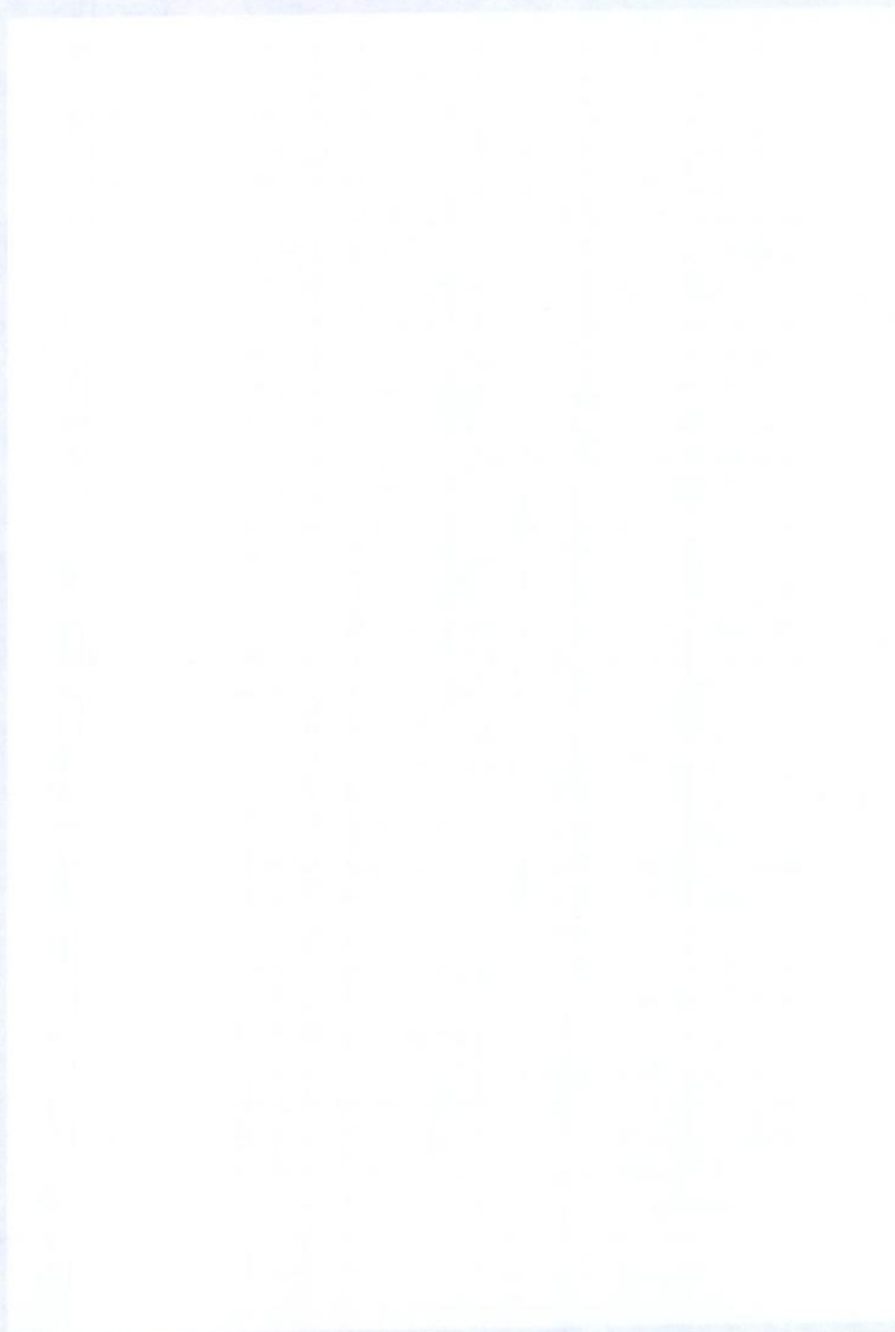


Fig. 28 Three-Dimensional Project - Transitional Year at Work





CONCLUSION TO PROJECT

1. QUESTIONNAIRES





TWO-DIMENSIONAL PAINTING PROJECT

STUDENTS NAME: Christopher

1. Did you mind working with flowers and plants if yes state why ? What other objects would you have preferred to work with ?

Yes I did mind because I hate painting flowers because they are too awkward. I would have preferred to work with clay.

2. Were you satisfied with you finished piece ? Why ?

No I was not because I hate painting flowers and they always come out stiff looking.

3. Could you have improved your painting ? How ?

No. It was as perfect as I could get it.

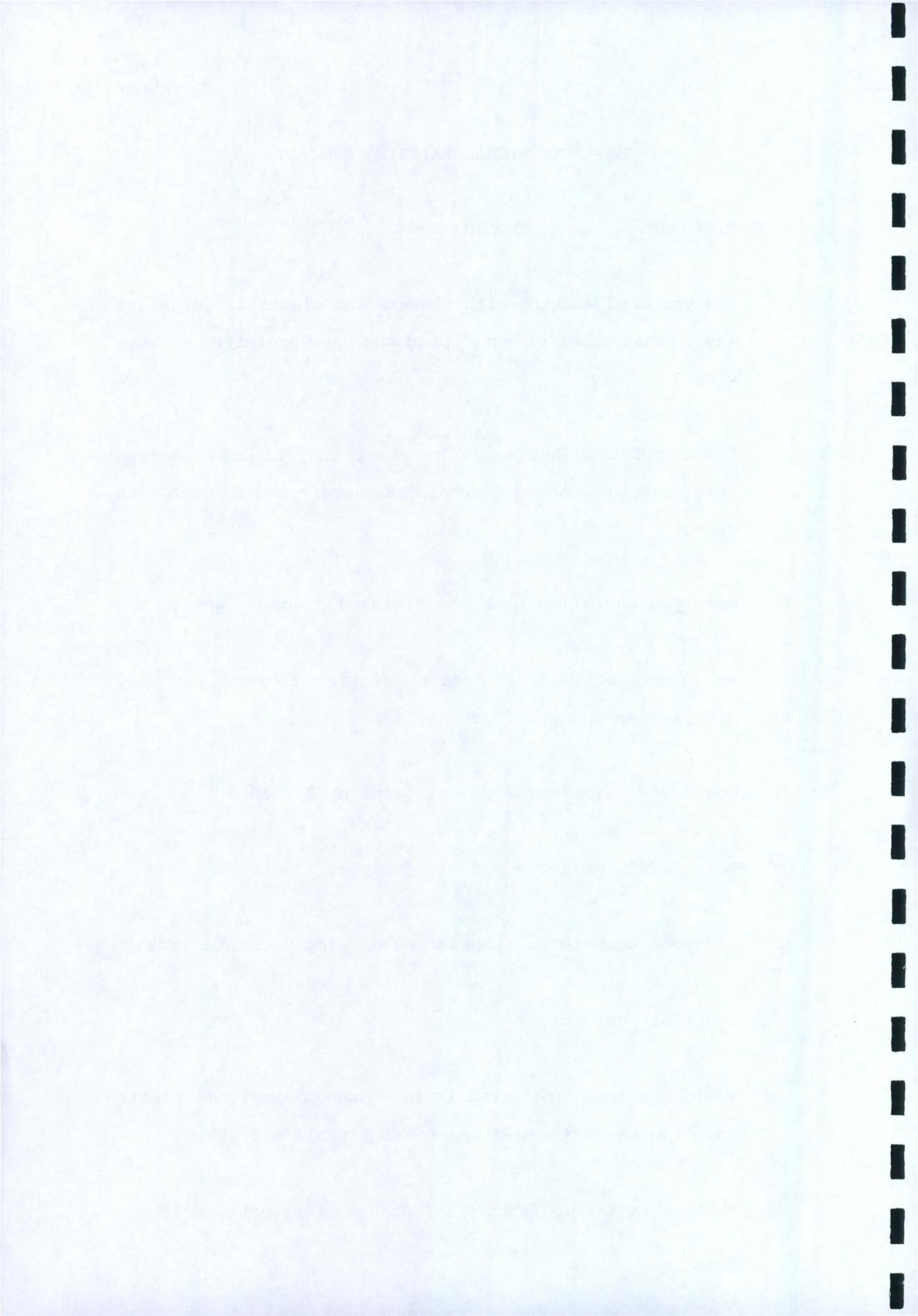
4. Did your competence in painting develop ? State why.

No. They got worse.

5. Would you have preferred to have constructed the plants and flowers in three-dimensional materials ? Why ?

I would rather do it in clay because it is more exciting.





TWO-DIMENSIONAL PAINTING PROJECT

STUDENTS NAME: Yvonne

1. Did you mind working with flowers and plants if yes state why ? What other objects would you have preferred to work with ?

No. I like the colours and the different shapes, it was quite easy to paint.

2. Were you satisfied with you finished piece ? Why ?

I could have used more time on certain parts but it was reasonable.

3. Could you have improved your painting ? How ?

With more time and more detail it could have been better.

4. Did your competence in painting develop ? State why.

A little, but it is quite easy to paint. It was good practice.





5. Would you have preferred to have constructed the plants and flowers in three-dimensional materials ? Why ?

Definitely. It would have been better. It's easier to work with hands, to mould or construct.





TWO-DIMENSIONAL PAINTING PROJECT

STUDENTS NAME: Jamie

1. Did you mind working with flowers and plants if yes state why ? What other objects would you have preferred to work with ?

Yes. Pots and bottles inanimate objects.

2. Were you satisfied with you finished piece ? Why ?

Yes, the colours were nice.

3. Could you have improved your painting ? How ?

Yes, it was the first painting I had done all year and I was a bit rusty.

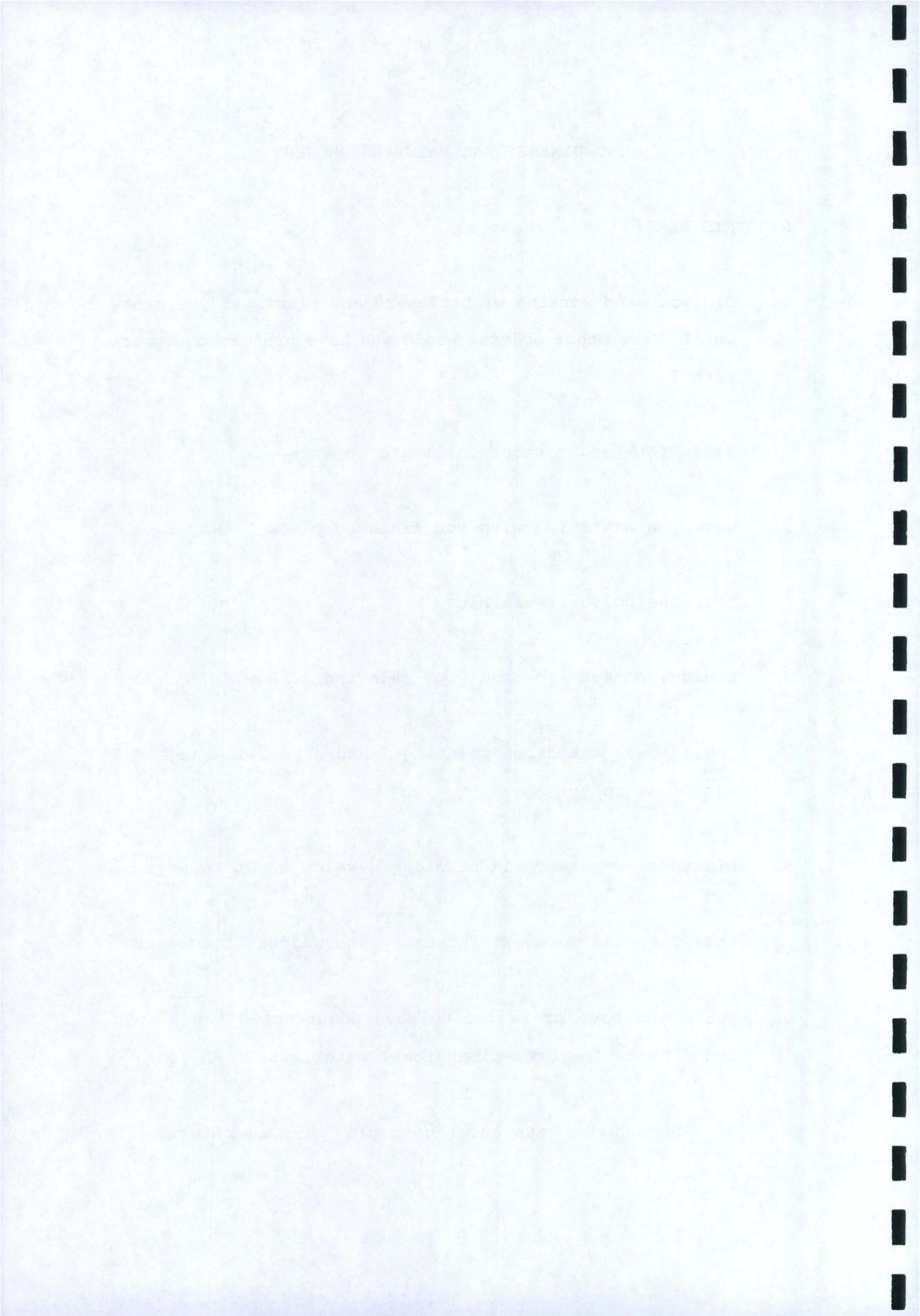
4. Did your competence in painting develop ? State why.

Yes, I became more skilled using the different colours.

5. Would you have preferred to have constructed the plants and flowers in three-dimensional materials ? Why ?

Yes, because we have never used clay or wire before.





TWO-DIMENSIONAL PAINTING PROJECT

STUDENTS NAME: Audrey

1. Did you mind working with flowers and plants if yes state why ? What other objects would you have preferred to work with ?

I don't mind but I wouldn't like to do it all the time. Anything that looks interesting.

2. Were you satisfied with you finished piece ? Why ?

I would have liked to have more time spent painting the flowers in more detail.

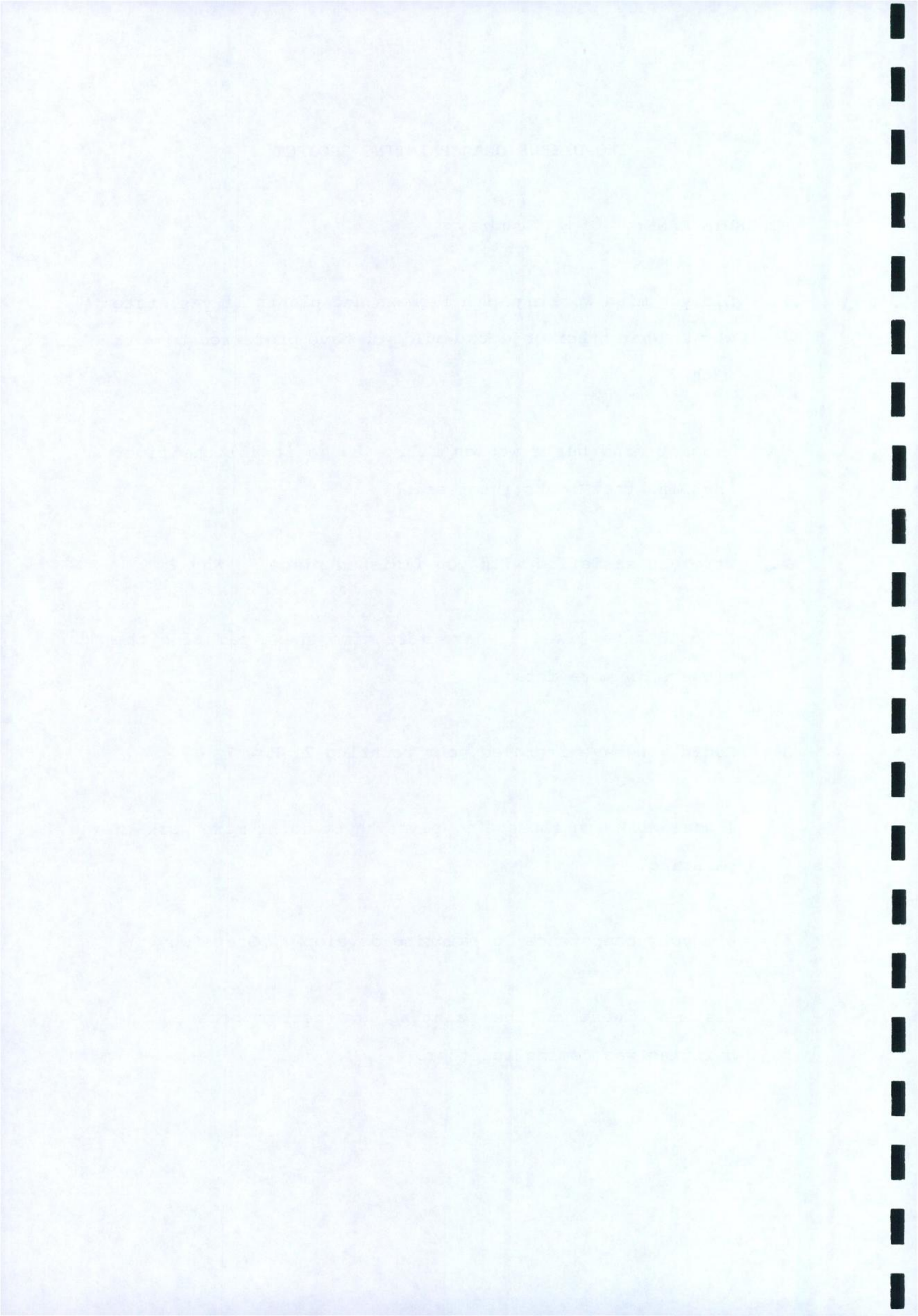
3. Could you have improved your painting ? How ?

I would like to improve my painting by doing more work in painting.

4. Did your competence in painting develop ? State why.

Yes as I went on the painting got better because the painting was coming together.





5. Would you have preferred to have constructed the plants and flowers in three-dimensional materials ? Why ?

Using the clay would be an interesting thing to do.





THREE-DIMENSIONAL PROJECT

STUDENTS NAME: Gavin

1. Did you mind working with flowers and plants if yes state why ? What other objects would you have preferred to work with ?

No. Tools.

2. Were you satisfied with you finished piece ? How ?

No. It was falling apart.

3. Could you have improved it ? How ?

Yes, if the material stuck to the mesh.

4. Did your find working with the different materials to be difficult ? Why ? Which materials ?

Yes the colours kept running together.

5. Did your competence in three-dimensional construction develop over the three weeks ?

Yes because the clay was easier to use because I knew how to.

6. If you were given new construction materials now such as wire mesh and plaster would you have the competence to work with them ?

Yes because we have experience in constructing three-dimensional objects.





7. Would you have preferred to have painted the still life ? Why ?

No. Working with clay was easier





THREE-DIMENSIONAL PROJECT

STUDENTS NAME: Deirdre

1. Did you mind working with flowers and plants if yes state why ? What other objects would you have preferred to work with ?

No. I would have preferred to work with animals.

2. Were you satisfied with you finished piece ? How ?

No. I didn't get it finished. It was really messy to work with.

3. Could you have improved it ? How ?

Yes, by giving it a chance to dry properly before I worked on it some more.

4. Did your find working with the different materials to be difficult ? Why ? Which materials ?

At the start, yes, some of them were difficult to work with such as wire mesh - it cut your hands - glue was really sticky and uncomfortable.

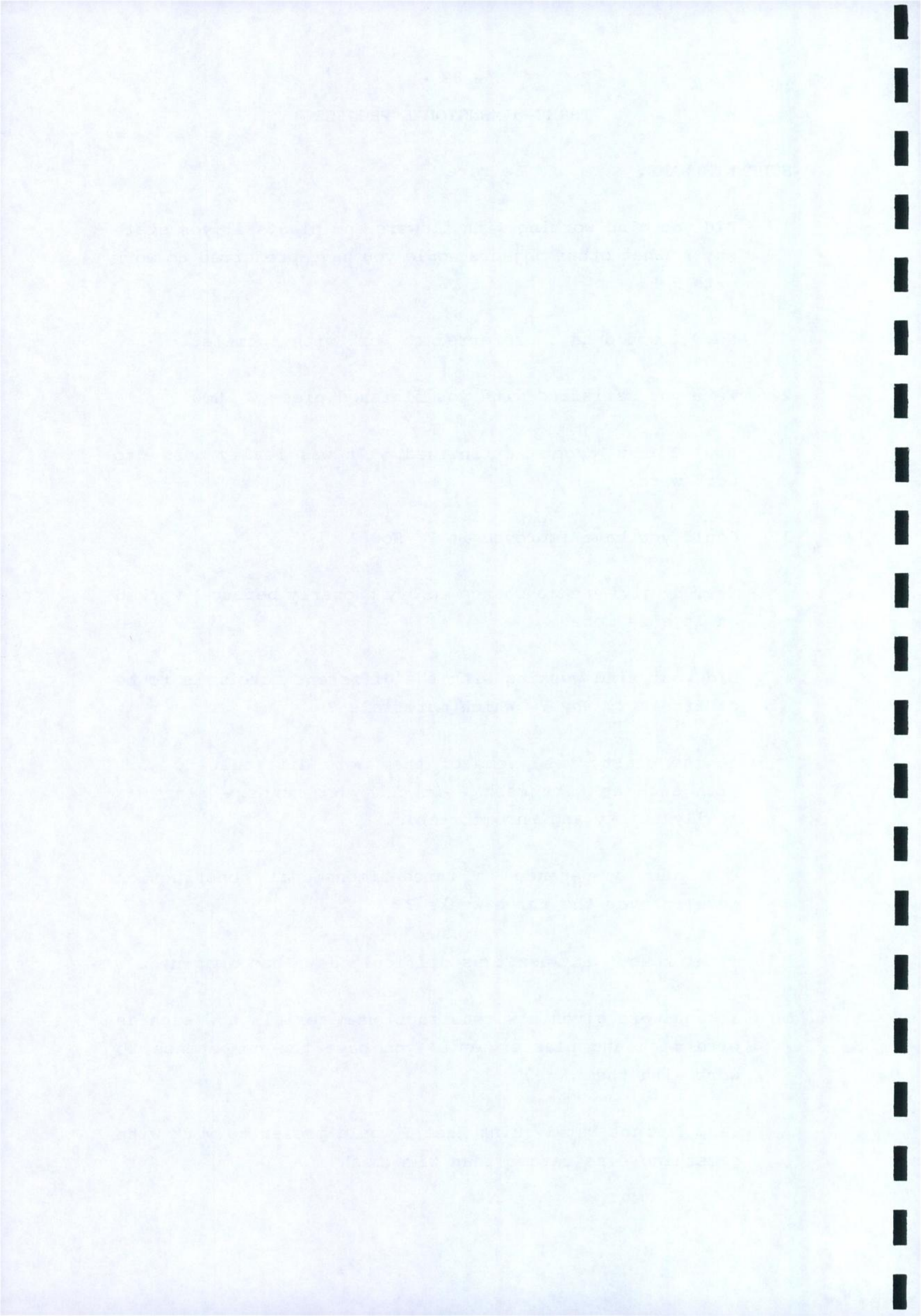
5. Did your competence in three-dimensional construction develop over the three weeks ?

I think so. It wasn't as difficult as I had imagined.

6. If you were given new construction materials now such as wire mesh and plaster would you have the competence to work with them ?

Yes, I might but I think that I would prefer to work with something else rather than wire mesh.





7. Would you have preferred to have painted the still life ? Why ?

Yes I would have liked that. I don't know why but I prefer to paint still life.





### THREE-DIMENSIONAL PROJECT

STUDENTS NAME: Louise

1. Did you mind working with flowers and plants if yes state why ? What other objects would you have preferred to work with ?

Yes. Shapes were difficult to form. Animals and trees.

2. Were you satisfied with you finished piece ? How ?

No. All the colours ran into each other, messy to work with. The wire mesh nipped the crepe paper.

3. Could you have improved it ? How ?

Yes, less sharp edges in the wire. I would apply paper at a slower rate - allow to dry.

4. Did your find working with the different materials to be difficult ? Why ? Which materials ?

Yes the wire mesh was hard to shape and it cut your fingers. The colours in the paper ran into each other.

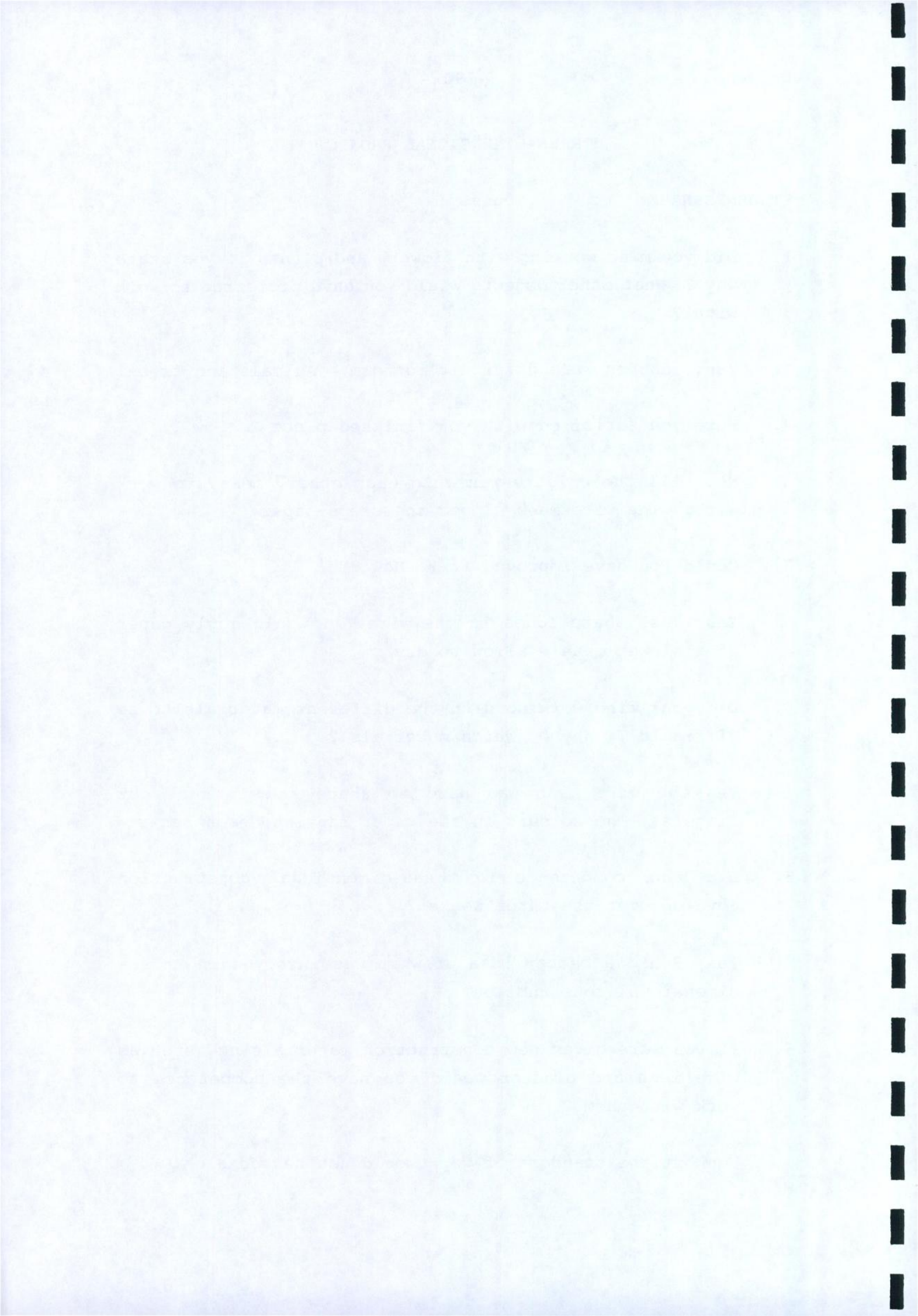
5. Did your competence in three-dimensional construction develop over the three weeks ?

Yes, I had a better idea of what was involved in three-dimensional construction.

6. If you were given new construction materials now such as wire mesh and plaster would you have the competence to work with them ?

Yes but the standard of work would not be too high.





7. Would you have preferred to have painted the still life ? Why ?

No, because with a three-dimensional construction you have greater choice and scope. Since my paintings don't look remotely like what I am drawing, I felt there was less right and wrong with a three-dimensional construction.





THREE-DIMENSIONAL PROJECT

STUDENTS NAME: Alison

1. Did you mind working with flowers and plants if yes state why ? What other objects would you have preferred to work with ?

Yes, nice colours to work with, interesting shapes.

2. Were you satisfied with you finished piece ? How ?

No, it was too messy, but not a messy that worked. Nothing has to be perfect, messy can look good but this time it didn't work.

3. Could you have improved it ? How ?

Yes, paper could have stuck better, would have preferred to put more layers on the piece and experiment with more colour combinations.

4. Did your find working with the different materials to be difficult ? Why ? Which materials ?

Wire mesh was sore to work with. Glue didn't work well.

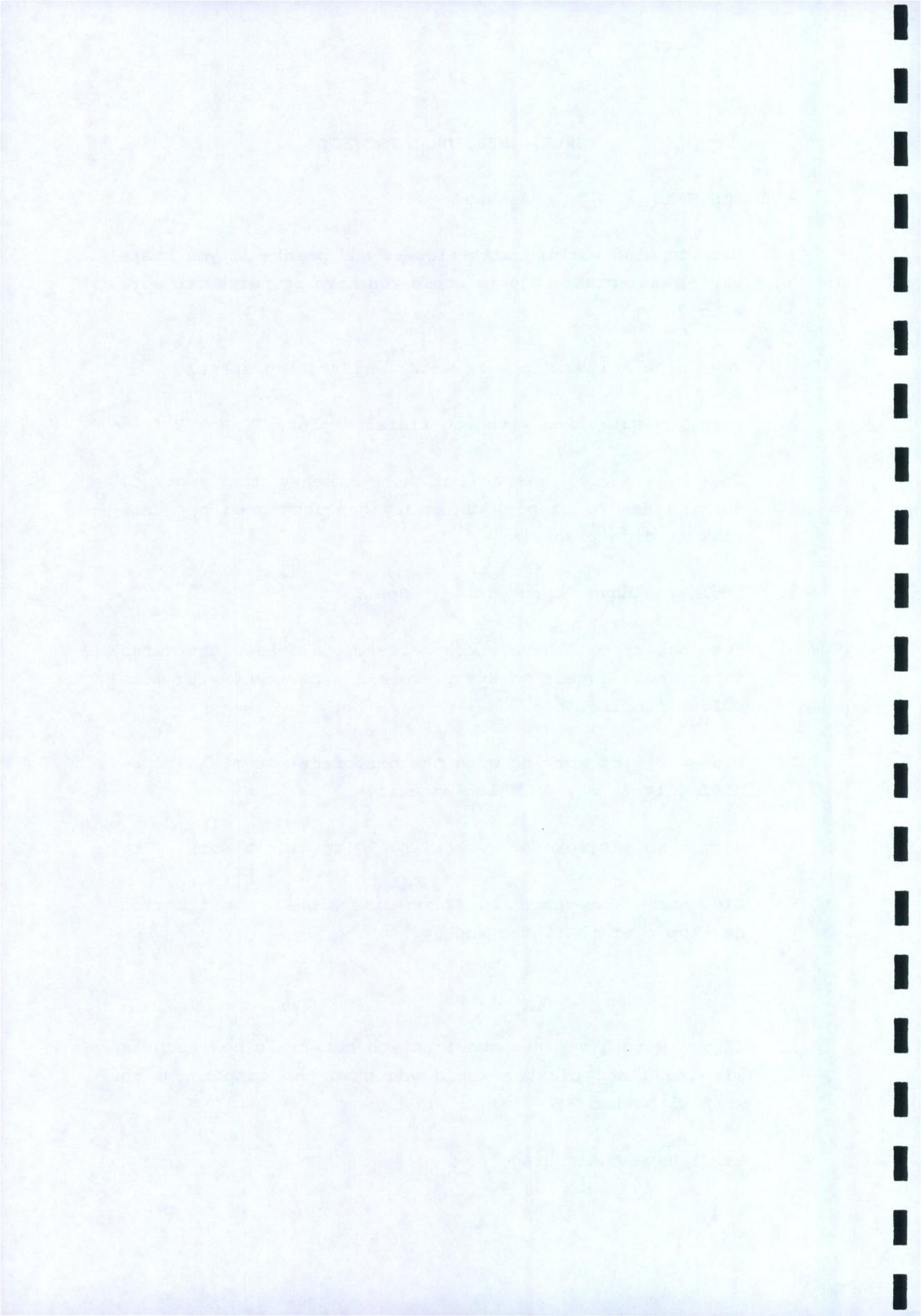
5. Did your competence in three-dimensional construction develop over the three weeks ?

Yes.

6. If you were given new construction materials now such as wire mesh and plaster would you have the competence to work with them ?

Yes I have the courage now.





7. Would you have preferred to have painted the still life ? Why ?

No. I like working in three-dimensional, sculpturing things etc. even though I love to paint. I'd like to do both.





THREE-DIMENSIONAL PROJECT

STUDENTS NAME: Eilis

1. Did you mind working with flowers and plants if yes state why ? What other objects would you have preferred to work with ?

No. Kitchen utensils, animals.

2. Were you satisfied with you finished piece ? How ?

No, it didn't turn out like it was supposed to.

3. Could you have improved it ? How ?

Yes, I could have taken more care.

4. Did your find working with the different materials to be difficult ? Why ? Which materials ?

Yes, the paper was difficult to use and the chicken wire hurt my hands. The paper was also very messy.

5. Did your competence in three-dimensional construction develop over the three weeks ?

Yes. I have learnt from my mistakes.

6. If you were given new construction materials now such as wire mesh and plaster would you have the competence to work with them ?

Yes because I have gained new experience.





7. Would you have preferred to have painted the still life ? Why ?

No. By making a three-dimensional piece I felt I could put more of my own feeling in the piece.





THREE-DIMENSIONAL PROJECT

STUDENTS NAME: Mark

1. Did you mind working with flowers and plants if yes state why ? What other objects would you have preferred to work with ?

No. Animals.

2. Were you satisfied with you finished piece ? How ?

No.

3. Could you have improved it ? How ?

Yes, if the colours didn't run, it would have been alright.

4. Did your find working with the different materials to be difficult ? Why ? Which materials ?

Yes, because they were too messy. It took ages to wash my hands. I didn't like the wire mesh.

5. Did your competence in three-dimensional construction develop over the three weeks ?

Sort of but I prefer the drawing part of Art.

6. If you were given new construction materials now such as wire mesh and plaster would you have the competence to work with them ?

Yes I probably would.





7. Would you have preferred to have painted the still life ? Why ?

Yes, it's less messier, it's easier and I am used to it and prefer it.





### THREE-DIMENSIONAL PROJECT

STUDENTS NAME: Sean

1. Did you mind working with flowers and plants if yes state why ? What other objects would you have preferred to work with ?

No. Animals.

2. Were you satisfied with you finished piece ? How ?

No, because it was all faded white on one side.

3. Could you have improved it ? How ?

Yes, by putting more coloured paper on the faded side.

4. Did your find working with the different materials to be difficult ? Why ? Which materials ?

Yes, the wire mesh kept catching in my clothes and fingers. The colours kept running.

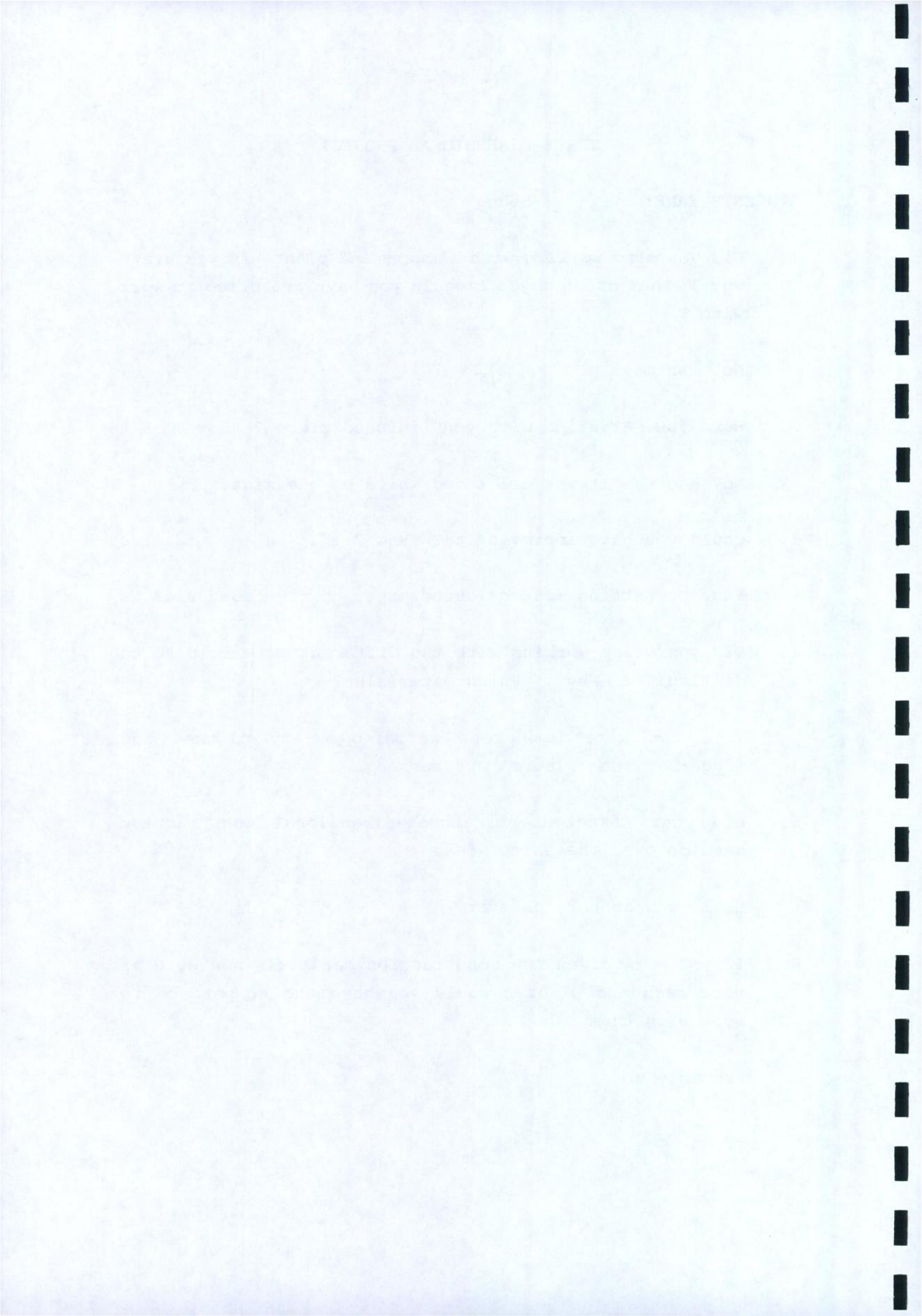
5. Did your competence in three-dimensional construction develop over the three weeks ?

No it was as hard as ever.

6. If you were given new construction materials now such as wire mesh and plaster would you have the competence to work with them ?

Probably not.





7. Would you have preferred to have painted the still life ? Why ?

No. My painting is even worse than my ability to use wire mesh.





After reading over these questionnaires I found them quite interesting. To begin with I myself would have found the plants and flowers interesting to work with but most of the students, especially the boys, preferred to work with animals or the usual still life objects. But the flowers and plants provided them with a challenge.

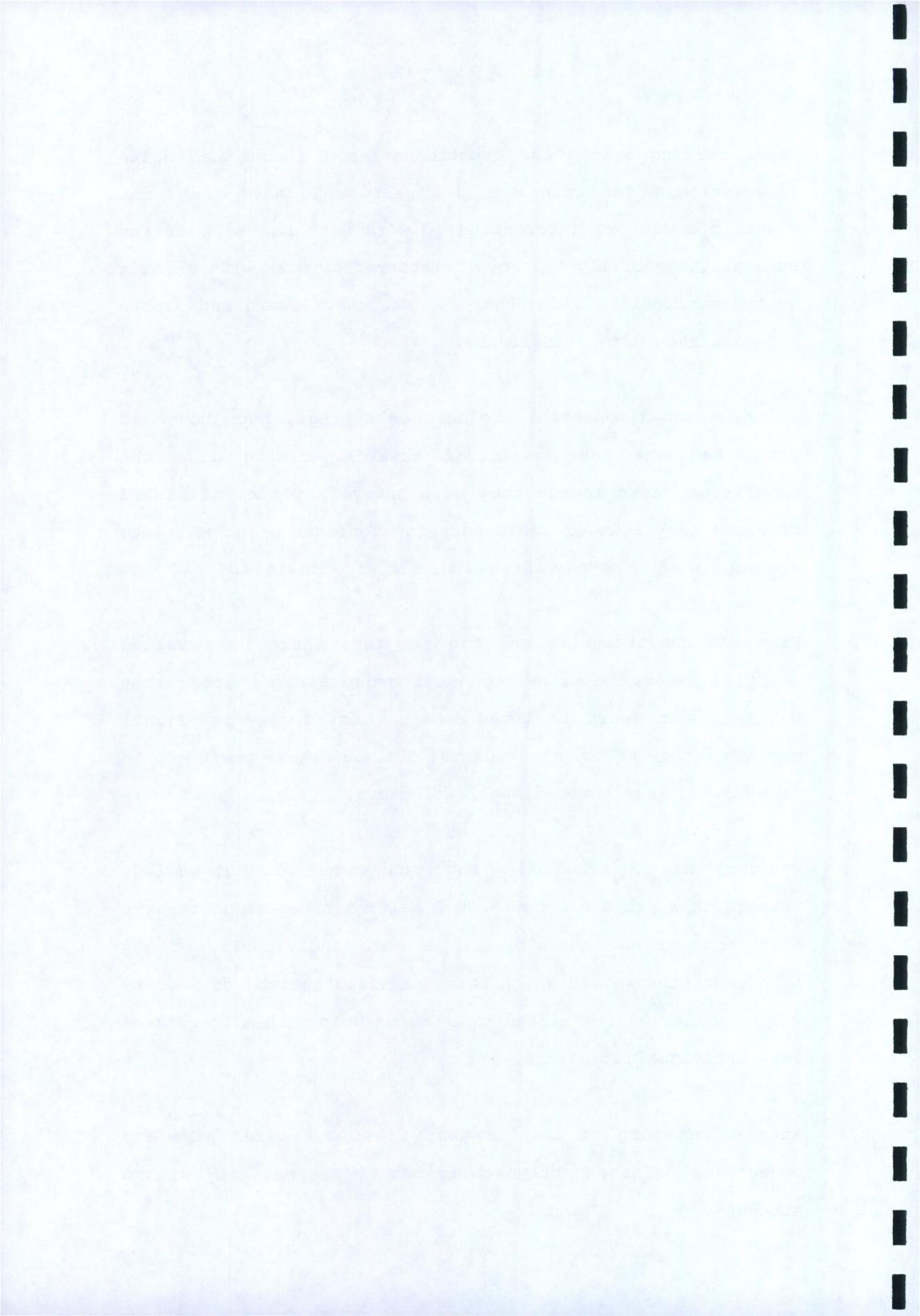
In the three-dimensional project, on average, both boys and girls had the same attitudes towards working with the materials. Even though they were annoyed by their finished products they however would have the confidence and skill to work again in some new three-dimensional materials.

From the questionnaire one can see that there is a varied reaction among the transition year group as to whether they would like to work in two-dimensional or three-dimensional media. Among the thirty students, 50% would have preferred to have worked in a three-dimensional media.

The work that was produced by the students was all very varied. Through this project especially I felt that the students were able to express themselves in a more individualistic way because of the way in which they perceived the object and the way the material restricted these needs helped them to produce very individualistic work.

At the beginning of this project I set out clear aims and objectives. The objectives were met by the majority of the students.







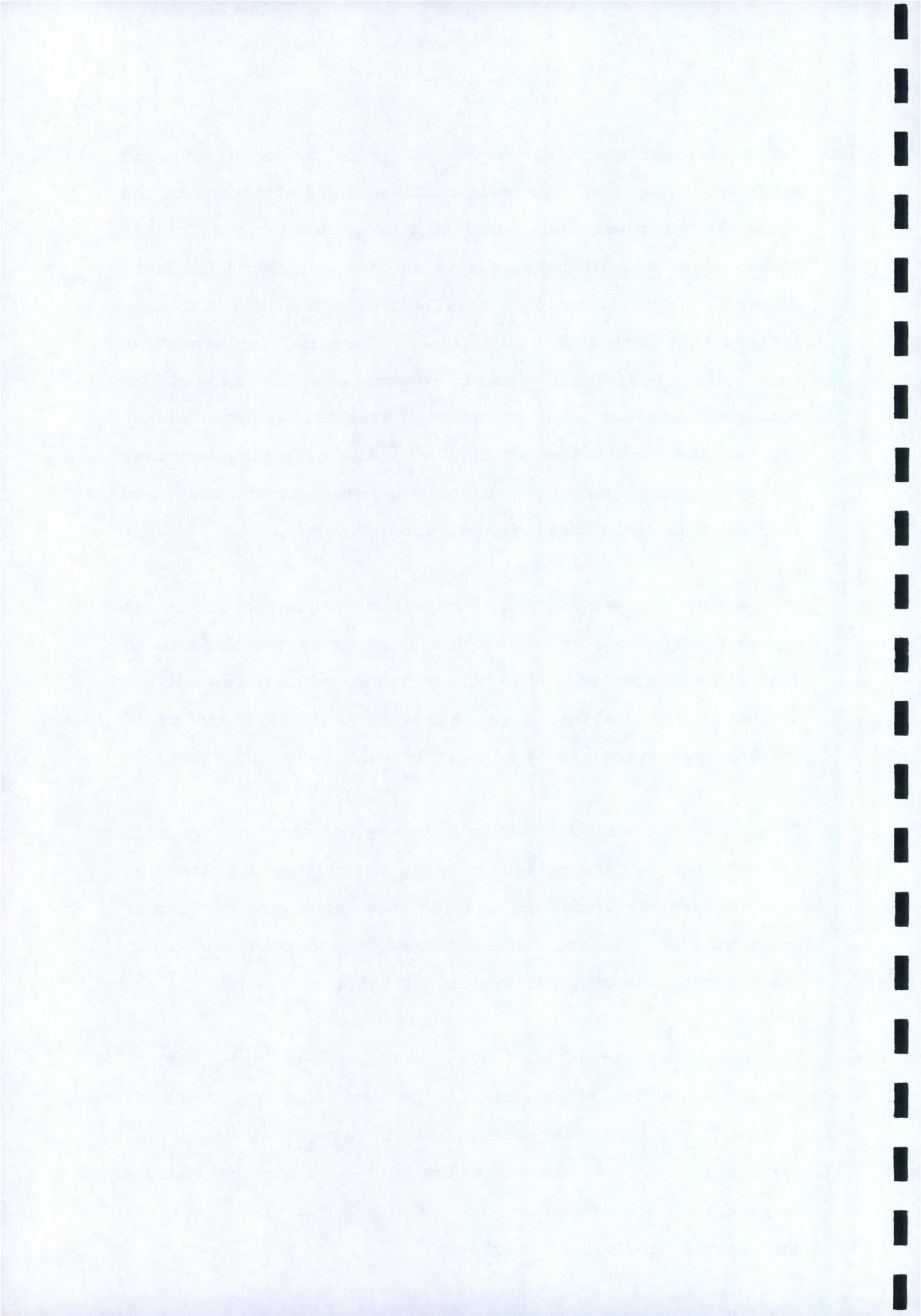
For this programme I was concerned as to how both boys and girls worked and their own self-confidence and attitudes to the tasks that they were set. In such a programme it is difficult to pin-point all of these aspects in each individual student. On examining the questionnaires I got back from the students, I found that both boys and girls had the same complaints yet they all had individual comments to express after the work was completed. This I found to be quite interesting because they all had the same tasks and skills at the beginning but they differed in their opinions towards the materials and their own self-confidence in working on the project.

Independently they made their work and expressed their opinions on the finished pieces. Through such comments they learned to evaluate their own work and their personal opinions towards the project. It is clear from this that both boys and girls developed an awareness of himself/herself as an individual.

Looking at the work that was produced by the students overall, it could not be categorised as being strictly male or female. Nevertheless may I add that I found that there were particular attributes of male and female stereotype syndrome evident in the way that the students approached their work.

It was quite evident that even though all of the students worked on an individual basis, the work they produced was unique. Throughout the programme I found that there was certain underlying stereotype traits. Such traits emerged because they are inbred in the individual and will always be part of that individual's make-up.





Extending from that also the evidence of strict stereotype roles was not pronounced in this programme, because the students now at sixteen and seventeen years of age are consciously and subconsciously finding themselves.

I found this project to be a great experience. The project was worthwhile in terms of the educational development of the student towards an exploration of himself and his art. Through this exploration of their skills and attitudes they are more likely to acquire a personalised approach to their work.





FOOTNOTES: CHAPTER FOUR

1. Department of Education, Junior Certificate Art, Craft and Design (Dublin: Department of Education, 1991) P.1
2. Hans Meyers, Techniques in Art (London: Batsford & Co. Ltd., 1978) P.9
3. Schools' Council, Children's Growth Through Creative Experience (New York: Van Nostand Reinhold Co. Ltd., 1974) P.30
4. Viktor Lowenfeld, The Lowenfeld Lectures Viktor Lowenfeld on Art Education and Therapy (London: Pensylvania State University, 1982) P.338
5. North Eastern Region of the Arts Advisors Association, Learning Through Drawing (Leeds: North Eastern Region, 1978) P.34
6. Christine Skelton, Whatever happens to Little Women: Gender and Primary Schools (Philadelphia: Open University Press) P.60
7. Schools' Council, Children's Growth Through Creative Experience P.1
8. ibid P.15
9. ibid P.2





10.  ibid  P.19

11.  ibid  P.25





## BIBLIOGRAPHY

1. Askew, Sue and Ross, Carol, Boys Don't Cry (Philadelphia: Open University Press, 1988)
2. Burchell, Helen and Millman, Val, Changing Perspective on Gender (Philadelphia: Open University Press, 1989)
3. Curriculum and Examination Board, The Arts in Education: A Curriculum and Examinations Board Discussion Paper (Dublin: C.E.B., 1985)
4. Department of Education, The Junior Certificate Art, Craft and Design (Dublin: Department of Education, 1991)
5. Eisner, Elliot, Educating Artistic Vision (New York: MacMillian Publishing Co. Inc., 1972)
6. Ferran, Brian, Four Artists from Ireland (Dublin: The Arts Council, 1986)
7. Hannan, Damien et al, Schooling and Sex Roles (Dublin:
8. Kellog, Rhonda, Analyzing Children's Art (London: Mayfield Publishing, 1969)
9. Lippard, Lucy R., From the Centre: Feminist Essays on Women's Art (New York: Clarke, Irwin & Co. Ltd., 1986)





10. Lowenfeld, Viktor, Lowenfeld Lectures: Viktor Lowenfeld on Art Education and Therapy (London: Pennsylvania State University, 1982)
11. MacAvock, Desmond, Eilis O'Connell at Douglas Hyde Gallery (Dublin: Douglas Hyde Gallery, 1986)
12. McGurk, Harry Ed. Issues in Childhood Social Development (London: Methuen & Co. Ltd., 1978)
13. Meyers, Hans, Techniques in Art (London: Batsford Ltd., 1970)
14. North Eastern Region of the Arts Advisors Association, Learning Through Drawing (Leeds: North Eastern Region, 1978)
15. Organization for Economic Co-Operation and Development, Girls and Women in Education (Paris: OECD, 1986)
16. Riordan, Cornelius, Girls and Boys in School: Together or Separate ? (New York: Teachers College Press, 1990)
17. Skelton, Christine, Whatever Happens to Little Women: Gender and Primary Schooling (Philadelphia: Open University Press, 1984)
18. Schools' Council, Children's Growth Through Creative Experience (New York: Van Nostand Reinhold Co. Ltd., 1974)





19. Tutchell, Eva, Dolls and Dungarees: Gender Issues in the Primary School (Philadelphia: Open University Press, 1990)
20. Whyld, Jamie, Sexism in Secondary Curriculum (London: Hayered Row, 1983)





## ARTICLES

1. Carthy, Ciaran, "Eilis Steps out Again", in Sunday Tribune (Dublin: November, 1986)
2. Dunne, Aidan, "Top Show by Top Sculptor" in Irish Press (Dublin: November, 1984)
3. Nolan, Ronan, "Drawing in Space" in Irish Press (Dublin: November, 1986)
4. Nolan, Ronan, "Someone Feeling Her Way" in Evening Press (Dublin: May, 1981)



