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"DISCIPLINE IN SCHOOLS"

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INTRODUCTION

Discipline is a general notion concerned with the learning and observance of rules. All societies depend for their existence on conformity to rules. Discipline is necessary for the social and economic needs of the community, for the psychological needs of the individual, for successful classroom management and for educative learning. Children need discipline together with warmth and affection, to develop stable personalities. Authors of the pack report on truancy and discipline in schools say "Discipline can perhaps best be described as the maintenance of an orderly system that creates the conditions in which learning may take place". (1)

There are many factors that affect the way children behave in school including the socialization effects of the family, school and peers. Having looked at these influences, I feel it is important to discuss the implications these have for the school and for the Art and Design class, and also for my own personal teaching.

Other factors that are important in establishing a pleasant atmosphere in the art class are classroom management skills. Also another very important factor, I feel, is motivating students to learn.

FOOTNOTES

1. Docking, J.W. Control and Discipline in Schools (London: Harper and Row, 1988) p. 91.

FAMILY INFLUENCES ON SOCIALIZATION

What is Socialization?

Socialization is a term used to describe what, why and how the individual comes to behave in ways deemed appropriate for society. It is defined as the study of how individuals learn the knowledge and skills required for participation in society. (1) Socialization serves society. It is a means of regulating childrens' behaviour and controlling their anti-social or undesirable impulses. Socialization helps to promote the growth of the individual in acquiring these qualities and as a result they learn to function as whole persons within their community. Socialization perpetuates the passing on of social orders to the next generation. There are various mechanisms of socialization such as the family, the church, educational systems, peer groups, mass media and the law of the country.

Effects of the Family on Socialization

Socialization begins at infancy and the central social agency that effects the child is the family. It is normally several years before they are affected by other factors.

The first five years of a child's life are the most important in terms of socialization and to what extent the child becomes socialized has effects on the rest of his/her life. For instance, if a child by the age of three has not developed a bond with a person, he/she may never be able to form bonds with others late on in life.
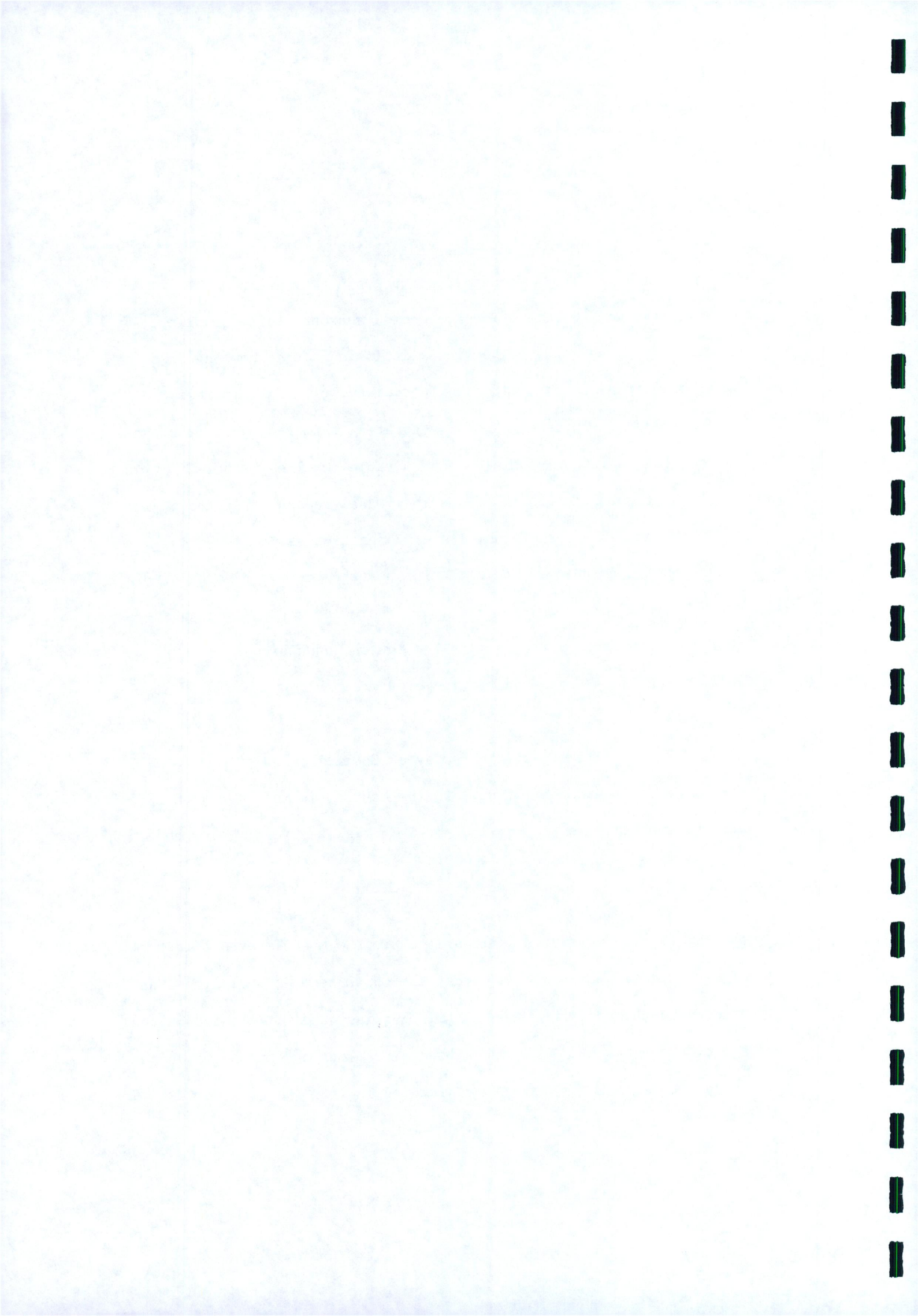
Baumrind (1978) in her studies has identified three types of parenting styles that effect a child's psychological growth. The Authoritarian style is dogmatic and obedience-orientated. Parents tend to give orders and not engage in verbal give and take or reasoning with the child.

The Authoritative parent explains expected behaviour but sets definite limits to acceptable behaviour. This style entails the use of inductive discipline techniques and a good deal of warmth and support.

The Permissive or Laissez-Faire parenting style involves a relatively low degree of involvement with the child. The parent takes little active role in socializing the child, who has freedom to behave much as he or she feels is appropriate.

Baumrind has linked each of these parenting styles to various aspects of social competence. She argues that the Authoritative parenting style is most conducive to shaping adolescents to be socially competent and that the Authoritative style may be least appropriate for developing socially competent adolescents.

> Baumrind states that "Authoritative parents reared adolescents who showed considerable social responsibility and Authoritarian parents reared adolescents who were ineffective in social interaction situations". (2)

It seems then that the authoritative style of parenting which teaches limits to allowed behaviours, but in the context of warmth and support may be best suited to rearing children. Children need the benefits of
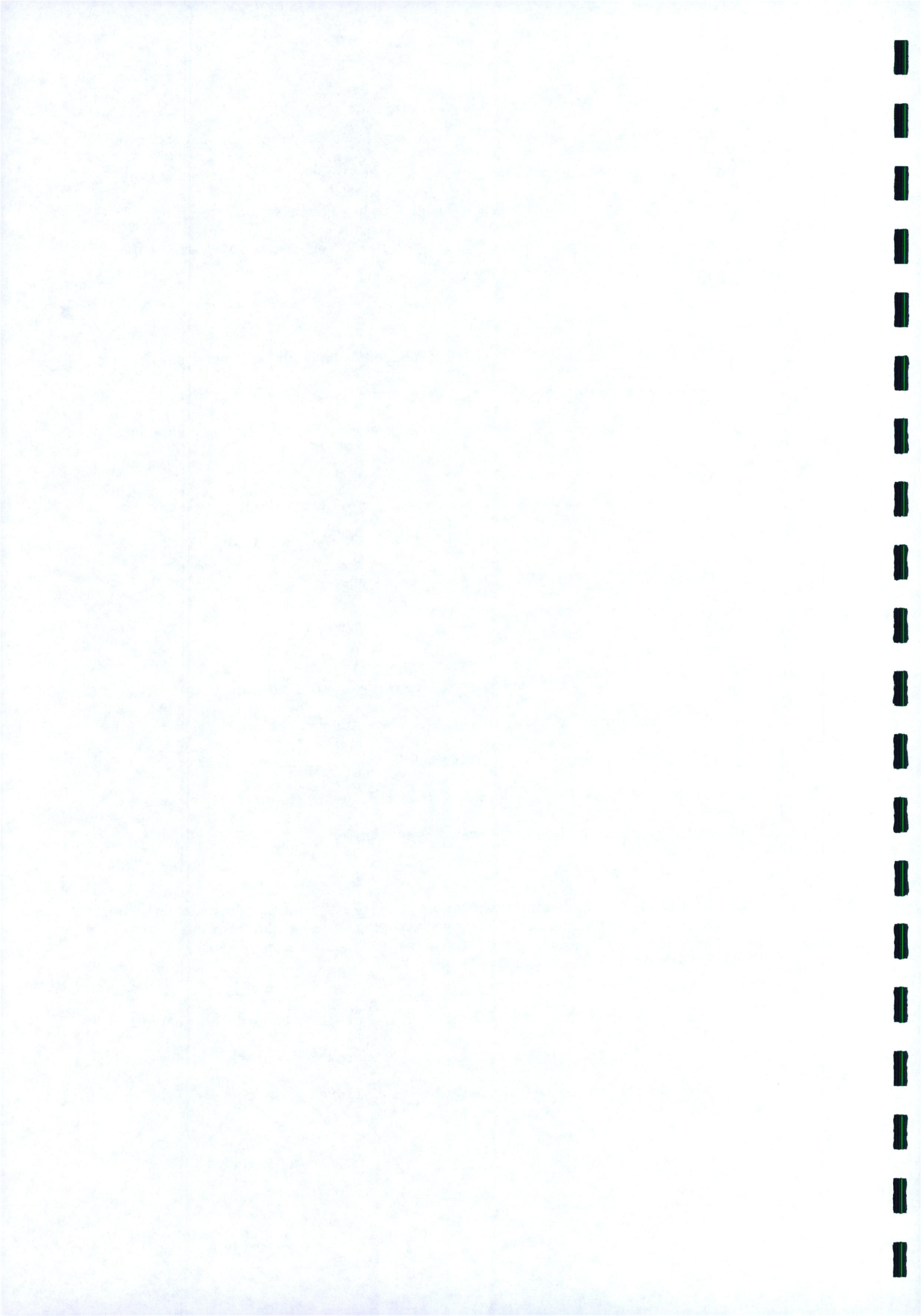
warmth and affection but they do better when instructions are imposed. Children need to know what is right and what is wrong.

In 1974, La Vine identified three levels of goals of parenting. The first one he called the "survival" goal. This was where the parent maximized the child's chances of survival ensuring physical health and development security.

The second type of parenting goal was the "economic" goal where parents foster skills and behavioural capacities needed for economic self maintenance and to abide by moral rules.

The highest of the parenting goals was the self actualization goal where the parent encouraged the child to seek self fulfilment, prestige and status and to foster behavioural values for maximizing other cultural values like morality, religion, achievement, wealth and a sense of personal satisfaction.

Socio-economic status effects the goals of parenting. Middle class parents expect their children to get ahead. Whereas lower-class parents expect their children to get by. A report by Havighurst and Janke 1944, supports this view, "Middle-class parents tend to value school and to promote school success to a greater degree than lower-class parents. Lower-class parents tend to be less involved and tend to view it more as a vocational than as an academic experience". (3) By the time a middle class child gets to adolescence the ideas of getting ahead are firmly entrenched. Middle-class mothers tend to
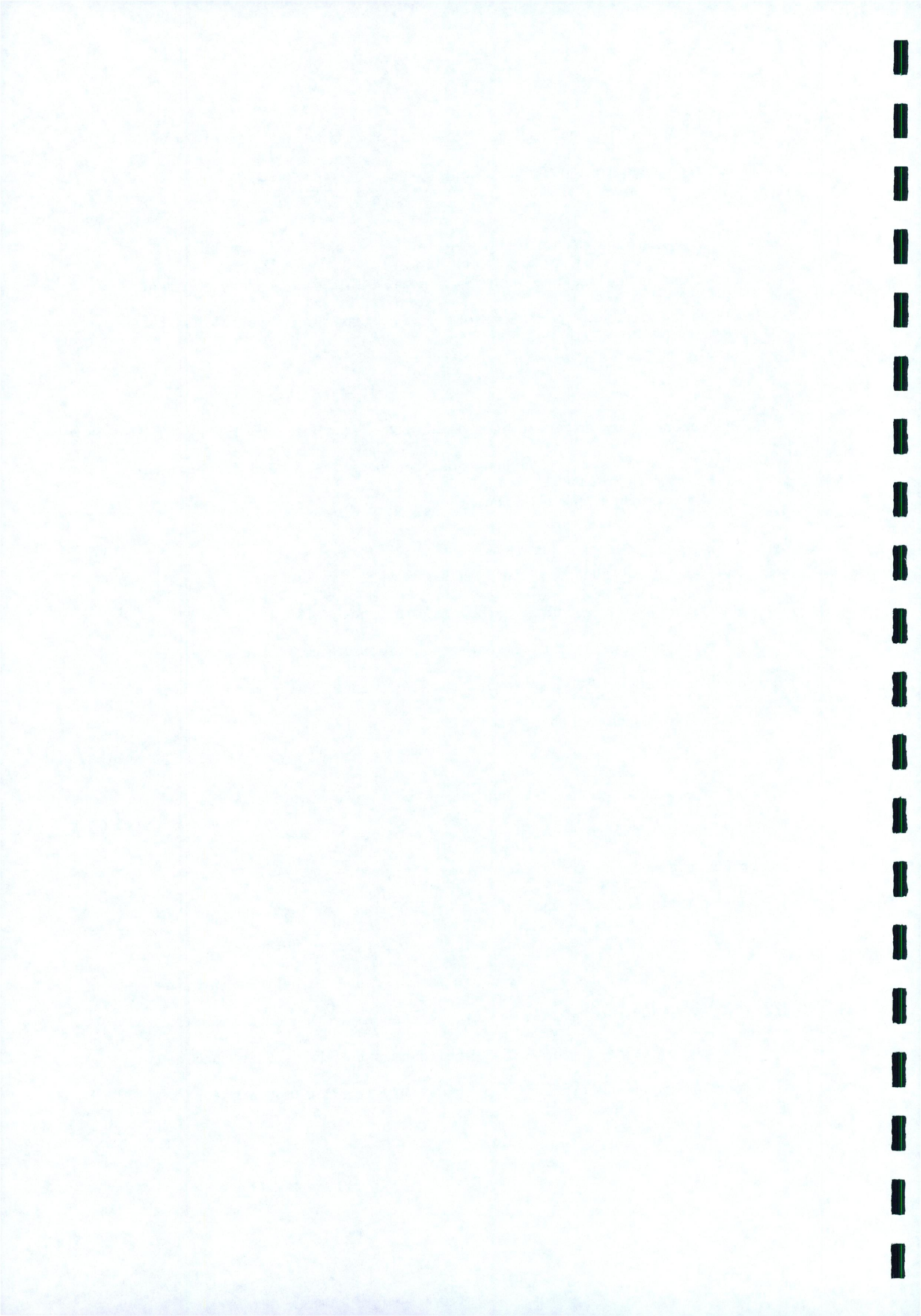
become more involved with their children as they mature whereas lower class mothers tend to show the opposite and are more likely to use non-verbal commands.

Eleanor Maccoby looked at patterns of child rearing in high socio-economic status families and low socio-economic status families and analysed the views that lower socio-economic families had a tendency to stress obedience, respect for authority, neatness, cleanliness and staying out of trouble. These families had a tendency to use more restrictive and authoritarian styles of parenting and power assertive forms of discipline.

These lower socio-economic families who worked for the boss had a tendency to stress these qualities because those were the qualities they believed were important for life. As a result, those children developed lower levels of self-esteem and lower levels of aspiration. On the other hand, high socio-economic status families had a tendency to stress happiness, curiosity, independence, creativity, ambition, and self-control. These parents had a tendency to be permissive and authoritative, and were likely to use inductive forms of discipline. They spoke and reasoned more with their children and had a more complex use of language. They also had a tendency to show more warmth and affection. These parents stressed in their children what they saw as worthwhile - creativity and self-realization.

These facts are related to Maslow's Hierarchy of human needs in which he suggests that "It is only when the satisfaction of basic needs are relatively easy that the individual will have the time and energy for aesthetic and intellectual interests". (4) Artistic and scientific
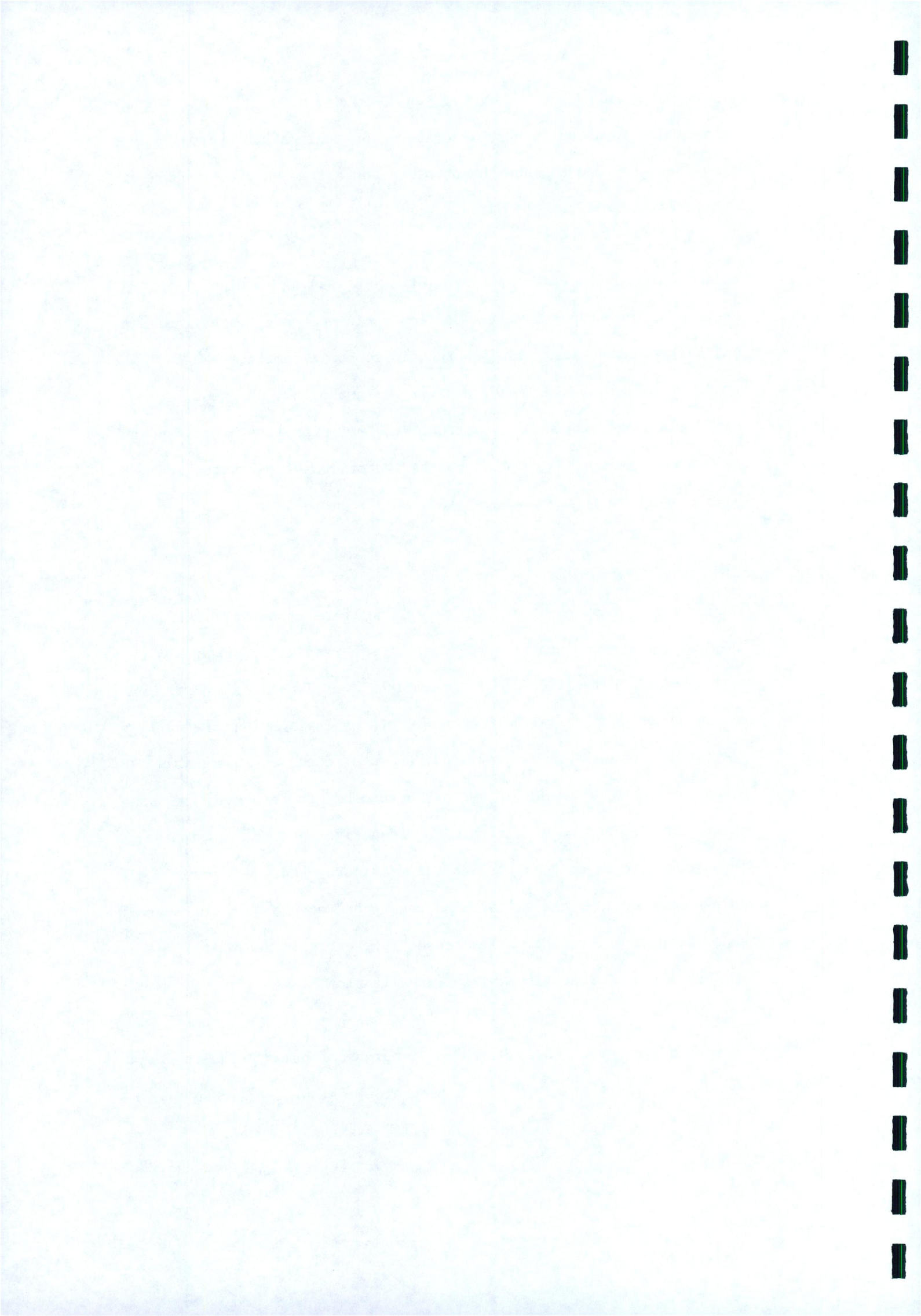
interests rarely flourish in societies where people must struggle for food, shelter and safety.

Implications of These Factors For The School In General

All these socialization factors have important significance for schools. They imply that the school has to deal with a wide variety of students who differ in abilities, talents and backgrounds. Richard Snow has written extensively about personality differences among students and says,

> Individual differences among students present a pervasive and profound problem to educators. At the outset of instruction in any topic, students of any age and in any culture will differ from one another in various intellectual and psychomotor abilities and skills, in both general and specialized prior knowledge in interests and motives and in personal styles of thought and work during learning. These differences in turn, appear directly related to differences in the students' learning progress.(5)

It is up to the school to get to know the students as individuals. In the case of high ability students, ample concessions should be made as it is in the case of low-ability students where extra help with studies is usually given.

Especially in the case of low socio-economic status students extra curricular activities should be available. An active school would help those students develop higher levels of self-esteem and higher aspiration levels. Lowenfeld and Brittain say "In both large and small schools, participation in extra-curricular activities facilitates self-concept and self-confidence development". (6)

Family Influences on Socialization and The Implications
## This Has on Art and Design Teaching

The affects of the family on students have particular implications for the art and design class. In the art class the teacher will be faced with many different types of students, some with high aspiration levels, some with low aspiration levels, different family backgrounds and students with different abilities. It is up to the art teacher to try to assess the students in order to plan and carry through a successful art programme.

Carefully planned art programmes can help the child's creativity, aesthetic awareness and self-confidence. It is the role of the teacher to assess the students needs and to apply the art programme to suit the needs of the students. Eisner says "both the characteristics of the students and the needs of the larger society must be considered".(6) The art teacher must identify with the students. It is important that the art activity be theirs, not the teachers. Lowenfeld and Brittain say

> "The self-identification of a youngster with his own work can be a valuable experience, especially when the teacher can identify with his pupils so as to provide the proper motivation and environmental conditions for meaningful expression".(7)

In the case of high-ability students and students who may have high levels of self-esteem, it would be necessary to develop a challenging art programme where students are given opportunities to be creative and expressive through a variety of media. I also believe that the students should be given time and guidance to become proficient in skills. This would give students the opportunities to be more creative and gain more self-confidence. Eisner suggests in reference to this point that,
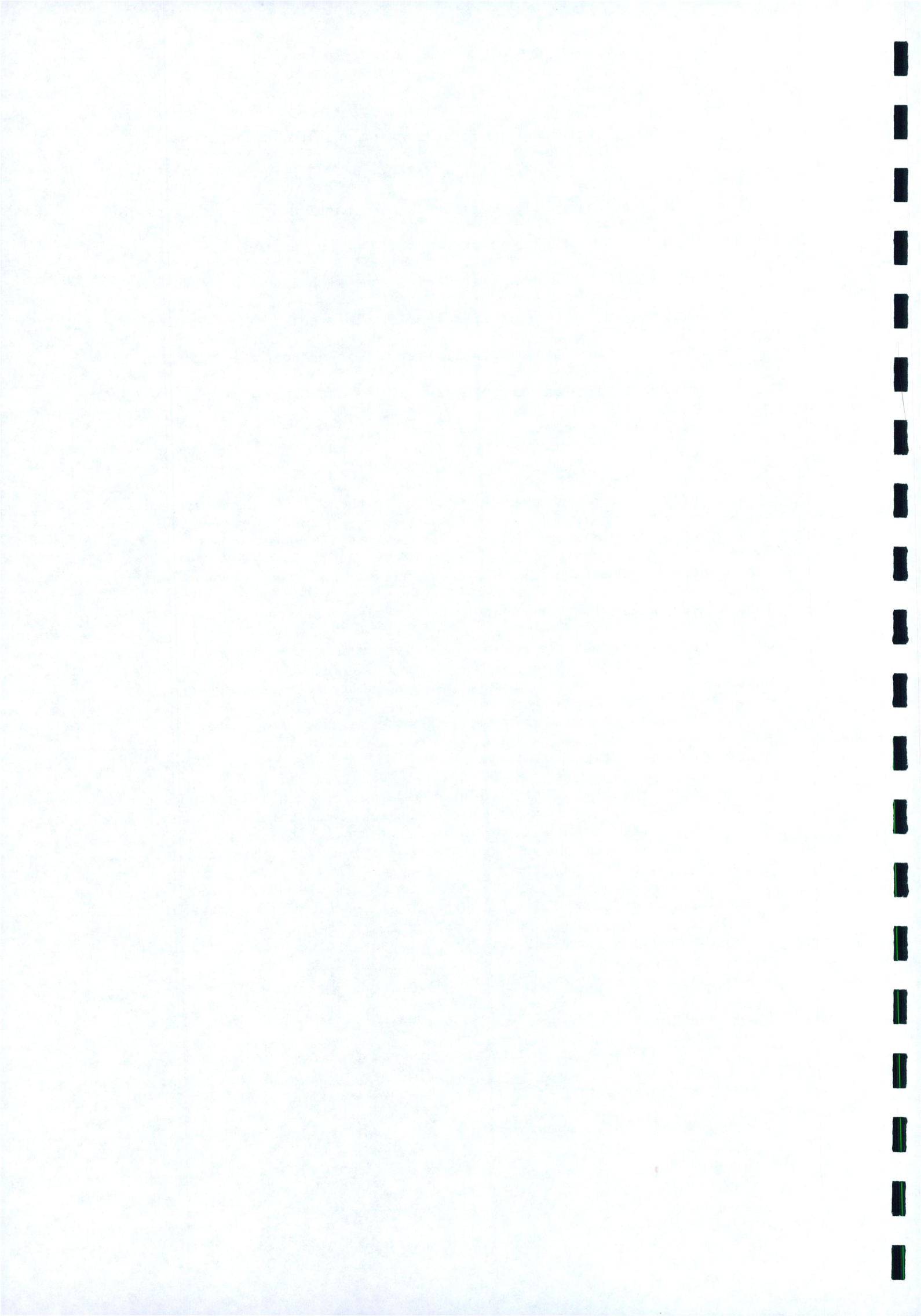
> Spontaneity is a product of both control and confidence and
> such abilities and attitudes are more likely to develop in
> programs that provide for intensive work in a limited range of
> media than in those that shift quickly from media to media.
> It is when skill is absent that confidence diminishes and
> tightness and rigidity enter.(8)

I feel it would also be important to include of challenging problem

solving projects where the student would be given a chance to develop

his own ideas and to develop an understanding of the importance of art

throughout his/her life.

On the other hand with lower ability classes, I feel time should be

spent on encouraging the students efforts, and praising and rewarding

their work. Ample time should be given over to creativity and

allowing the students to express their own ideas. An art programme

with this type of emphasis would strengthen the students

self-confidence. Blanche Jefferson supports this statement saying

> creative art education builds the child's self-confidence
> through acceptance... the teachers attitude towards the
> child's work and acceptance of it is valuable in building the
> child's self-confidence.(9)

It is important in this case that the teacher forms a good

relationship with the pupils so that the students will have confidence

in the teacher and know that he/she will accept his/her work

regardless of how different it may be from the others. Every child,

including the emotionally insecure, can be helped to develop more

confidence through acceptance of what he tries to do.

In classes where there may be a low self-esteem, I feel there should

be an emphasis on praise and encouragement for the student's efforts.

Motivational factors would have to be very strong in such a class
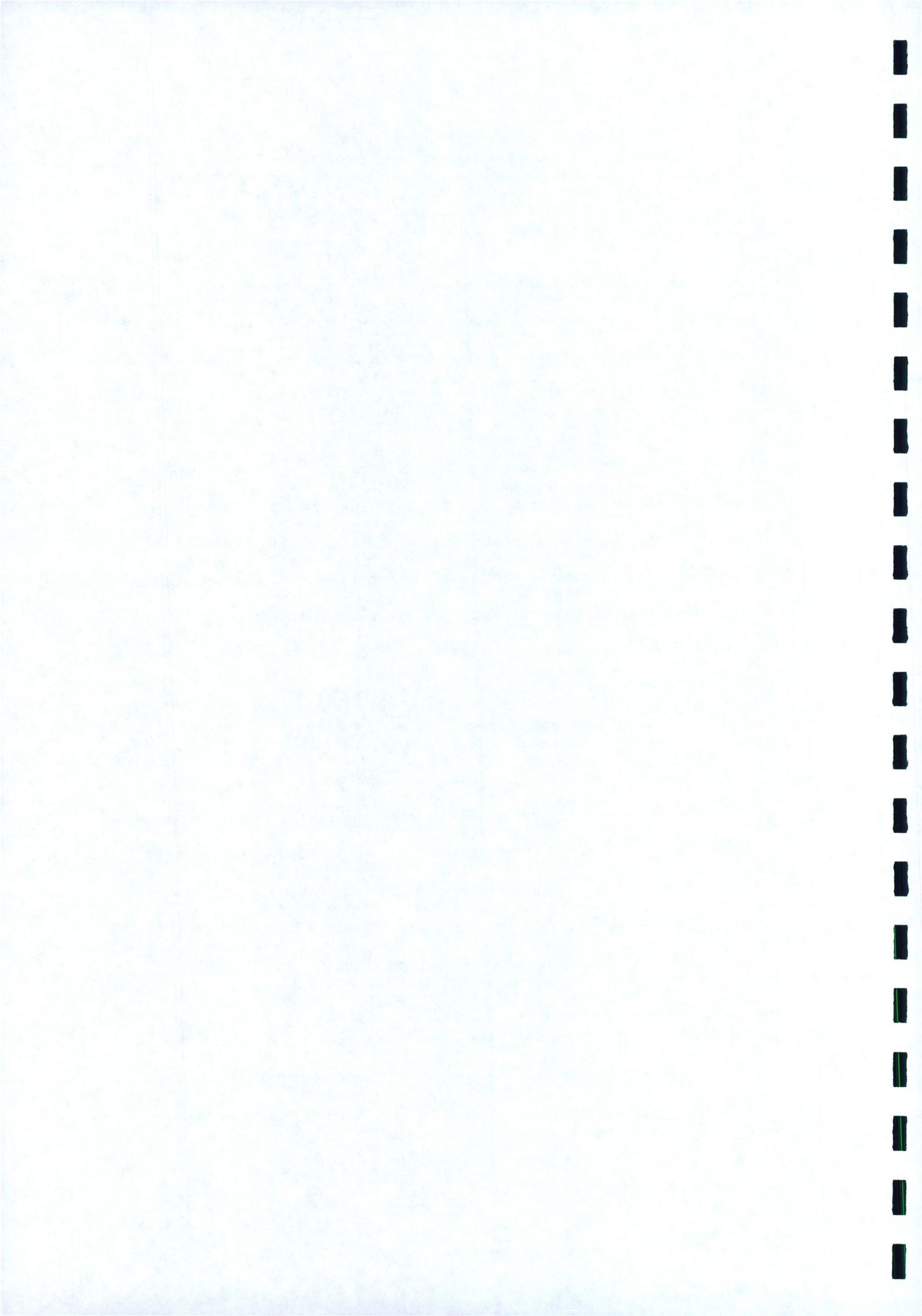
also. Projects should be carried though to completion and then
evaluated by the teacher and by the students themselves. Afterwards
the students work should be displayed so that the students would begin
to develop self-worth.

An understanding of the students heritage and culture would also help
a class where the students had low self-esteem. Eisner suggests,

> If the Faculty of a school is working with economically
> deprived black children living in a ghetto, where they have
> been deprived of an understanding of the higher achievements
> in the arts. The art programme would probably emphasize the Art
> of the Benin, of the Ibo, and of other African people's as
> well as the art of the Black Americans. The art programme in
> this school would use art to develop self-esteem. (10)

In classes where the students were very disruptive and active, I feel
the art programme would need to be very challenging and exciting for
the students to develop a real interest and to become involved in what
they were doing. Motivational qualities here would have to be very
strong.

In the class where the students were on the other hand very passive
and uninterested, there would also have to be a strong need to
stimulate and motivate the students. Allowing students to be creative
and to become involved may help in this case. Group work may be
suited to this type of class also.
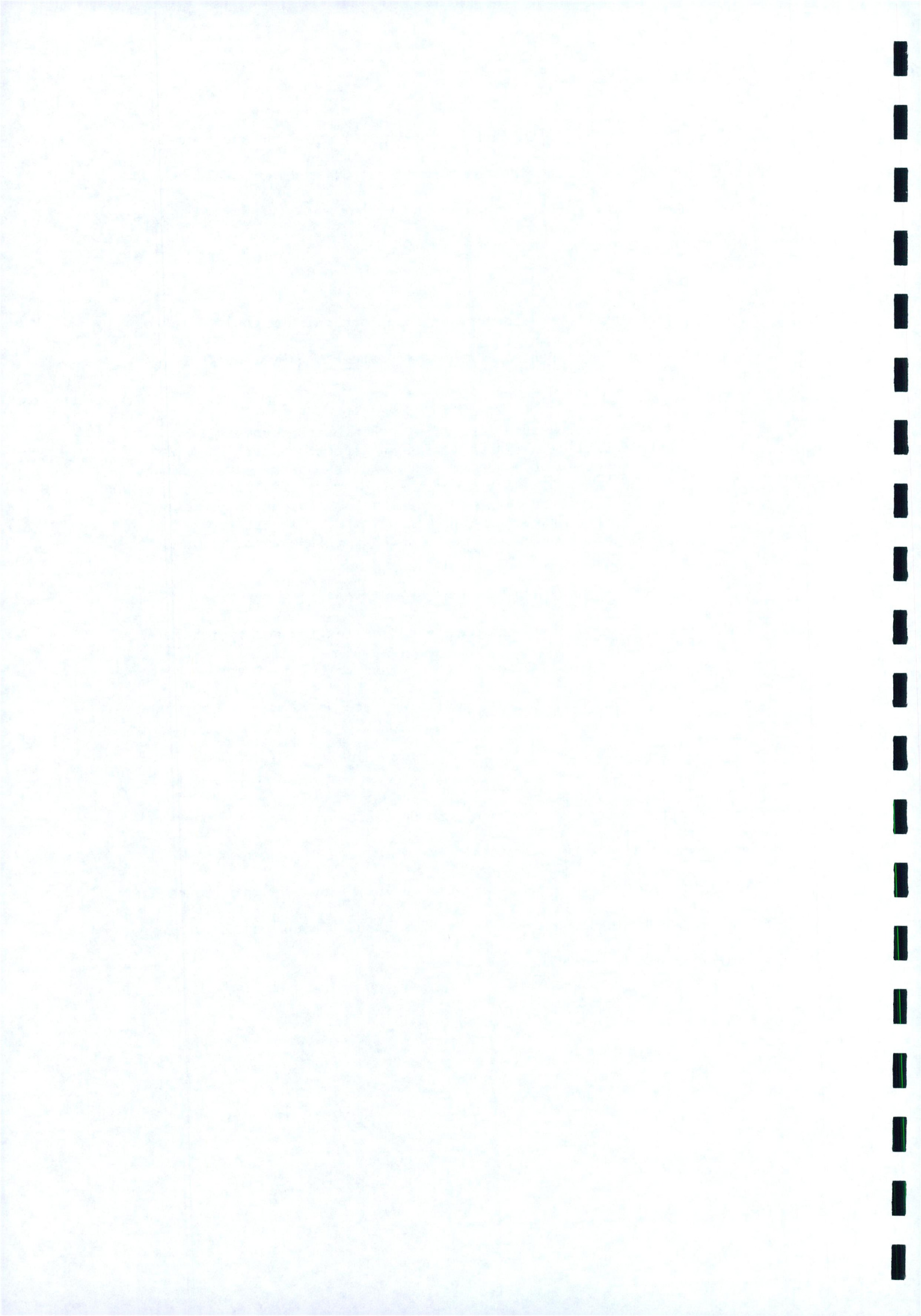
Effects of the Family on Socialization and the Implications
this has for my Art and Design Class

I am involved with first and second year students from the Community School in Blakestown. The students that attend the school are from an area where their parents are affected by a high level of unemployment. The majority of the students are from families where the main emphasis would be on getting by having enough money for food, clothes and paying bills. The majority of the students therefore would not have been brought up to understand the value of the arts and the level of self-esteem would be generally low.

The students in this school are streamed, but not so that it is obviously clear to them, that they are in an "A" class or a "B" class. The class groups have names of islands around Ireland such as "Tory" and "Valentia". There are ten such streams for each year and I have classes ranging from the highest stream 2:1, to the lower streams such as 2:7.

Taking an example of one of my classes, the second years average ability class 2:5. As I am aware of the high level of unemployment in the area where these children live, I feel that there is a general feeling of irrelevance placed on art, and a general low level of self-esteem among the students, and lack of self-confidence.

It is my job, therefore, to try to develop in these students an understanding of the importance art can play in their lives and also to try to raise the general feeling of self-worth in the classroom.

One project I am working on at the moment involved bringing the students on a trip to the National Museum. Here they were given

work-sheets to complete. This, firstly, got them involved, and interested in the project and made them think about the work they were looking at. Most of the students had never been to the Museum before and I felt it gave them the opportunity to become aware of their heritage and in a sense to develop their self-esteem.

Back in the classroom we were working on observational drawings and paintings from stuffed animals. We also had a discussion about the depiction of animals in the illuminated manuscripts and on some of the artifacts we saw in the museum, (see Illustration 1). Some of the students went to have a look at the Book of Kells in Trinity College in their own free-time.

I found that the presence of the stuffed animals in the room fascinated the students and had an immediate impact on them when they entered the room, (see Illustration 2). As a result this made the project exciting for them and I was pleased with the drawings and paintings these students produced, (see Illustration 3).

The next stage of this project was to use the drawings they collected in the museum and in the classroom to design a decorative ceramic vessel.

Through an integration of historical reference, I feel the students will develop an awareness of their heritage and also through successful completion of the project they will end up with a ceramic vessel that they have created. After discussion and evaluation of these pieces the students will learn to develop feelings of self-worth and self-confidence.
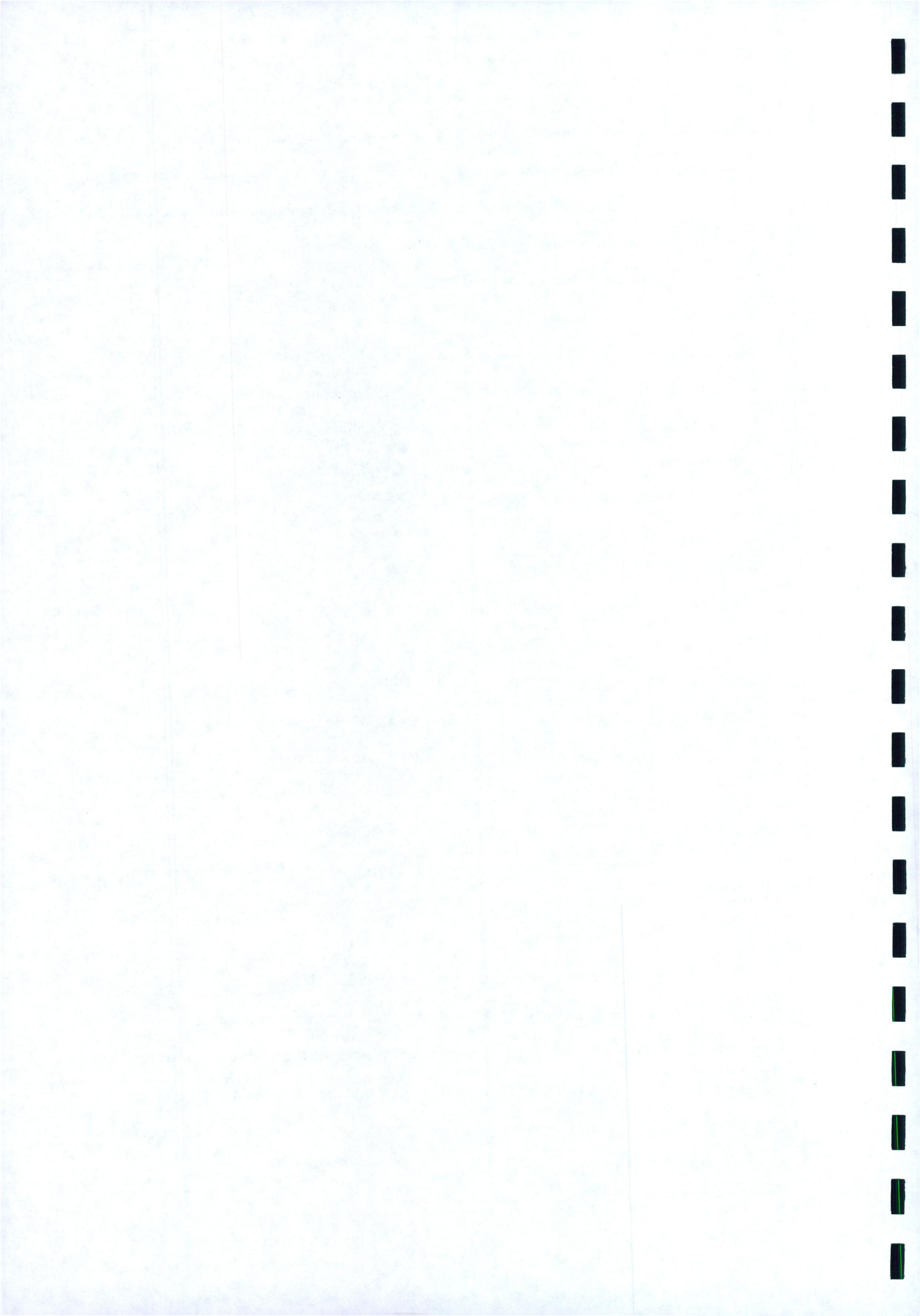
Illustration 1

Visual Aid - For second year students

depiction of animals in the "Book of Kells".

Illustation 2.

Second year students working on observational drawings of stuffed animals.
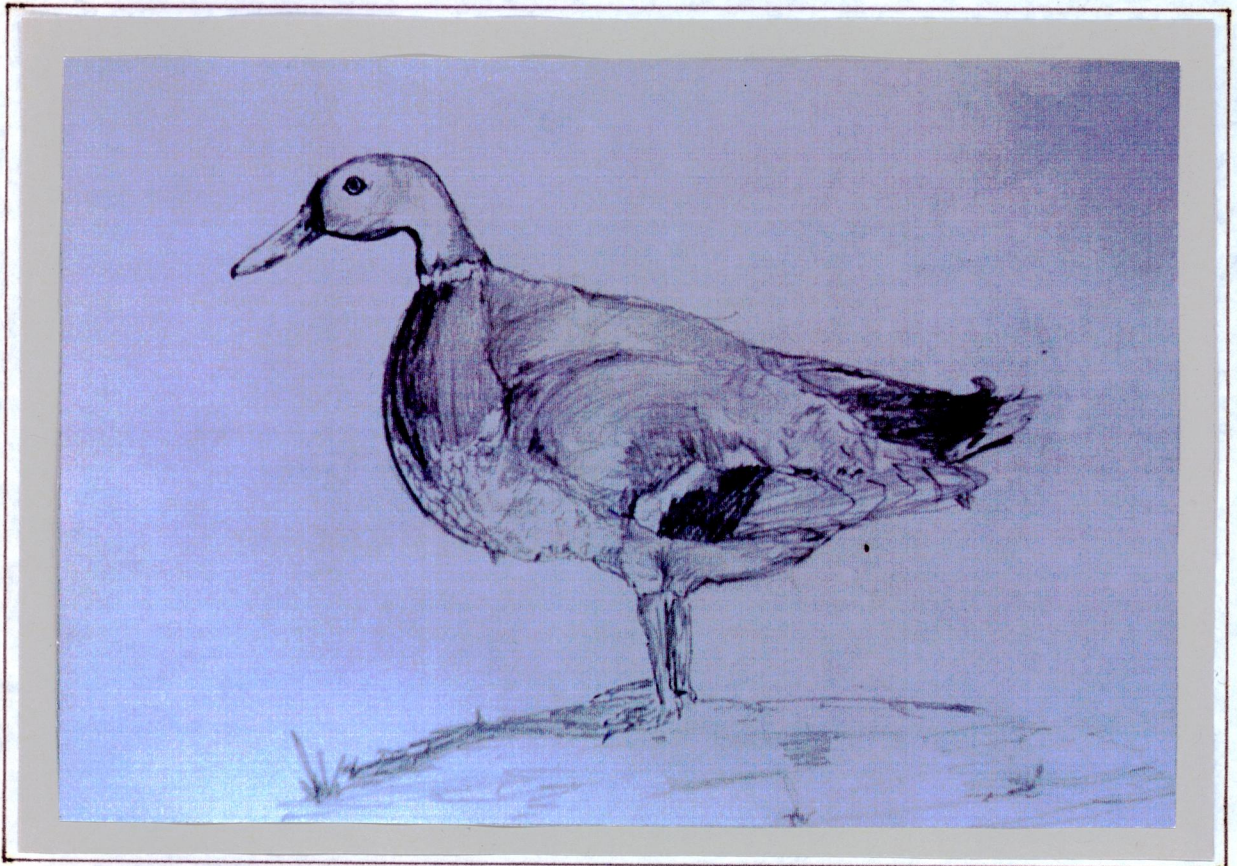
Illustration 3.

Second year students' observational drawing.

Both the trip and the use of stuffed animals in the classroom provided motivation. I also motivated the students by giving demonstrations of clay modelling techniques and showing visual aids of particular ceramic vessels such as Picasso's plates and vessels (see Illustration 4). Also the fact that these students were working with new material was a motivating factor (see Illustration 5). We also had a discussion on various design elements.

Through the successful completion of this project, I would hope that it would contribute to a raising of their levels of aspirations. Also through discussions on their work and their fellow students' work, I would hope that this would lead towards a raising of the levels of self-esteem in the classroom and as a result eventually lead to a greater understanding and appreciation of art.

This project although it may be successful for this particular class may not at all have the same effect on another class.

Therefore different classes require different needs to a certain extent and it is important for the teacher to realise these needs before planning the art programme.

CERAMIC JUG
PICASSO

Illustration 4.

Visual Aid for second year students.

Illustration 5.

Second year students working on ceramic vessels.

FOOTNOTES   CHAPTER   I

1. Jerome B. Dusek, <u>Adolescent Development and Behaviour</u>
    (New Jersey: Prentice Hall, 1987) p. 109.

2. Dusek, <u>Adolescent Development and Behaviour</u>, p. 172.

3. Ibid., p. 238.

4. Robert F. Biehler and Jack Snowman, <u>Psychology applied to</u>
    <u>teaching</u>, 6th ed. (Boston: Houghton Mifflin, 1986) p. 524.

5. Biehler and Snowman, <u>Psychology Applied to Teaching</u>, p. 150.

6. Elliot W. Eisner, <u>Educating Artistic Vision</u>
    (New York: Collier McMillan, 1972) p. 2.

7. Viktor Lowenfeld and W. Lambert Brittain, <u>Creative and Mental</u>
    <u>Growth,</u> 7th ed. (New York: Collier McMillan, 1982) p. 149.

8. Eisner, <u>Educating Artistic Vision</u>, p. 195.

9. Blanche Jefferson, <u>Teaching Art to Children</u>
    (Boston: Allyn and Bacon, 1960) p. 35.

10. Eisner, <u>Educating Artistic Vision</u>, p. 2.

CHAPTER II

SCHOOL INFLUENCES ON ADOLESCENT DEVELOPMENT

Effects of the School on Adolescent Behaviour

Apart from the family, the school is the next most important agent of
socialization. McCardles describes the school as having two major
functions. The Maintenance-Actualization function involving the
enrichment of the individual's personal life, psychological well-being
and emotional development. (1)

The second major goal of the school involves Skills-Training and
Cultural Transmission. "This refers to the school's traditional role
of teaching skills and imparting information." (2) In general the
maintenance actualization function of the school is to enrich the
individual's personal psychological and emotional development. The
intention is that the individual should come out of school feeling
better about himself than he did before, even if the individual was
relatively secure at the time of entrance into the school.

Schools in general overlook this aim and are more concerned with
helping students gain entrance into third level education. Eisner
says,

> One of the reasons why upper-middle-class parents are so
> concerned that their children do well in third year Math in
> High School; it's needed for admission to prestige colleges
> and universities. (3)

The skills training and cultural function of the school has been of
major importance to the school both historically and currently. The

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school acts as a community organization that channels people into future educational and vocational areas, and to a large extent determines the future of every student. Eisner states "Schools in our society function not so much to cultivate the virtues ..... but rather to select out of the population those who can play the game by the rules through which it functions." (4)

A Leaving Certificate gained in secondary school certifies that the person who holds it is qualified for entrance to a particular university, college or vocation or may possess the skills necessary to function in a variety of job categories.

Schools also serve to pass on the beliefs, values, and traditions of a culture from generation to generation. Students learn various role expectations from the examples that are set in school and learn to fill those roles by the training they receive in schools.

School students often spend more time with the school teachers then with their parents. As a result, teachers and staff members serve as important models for the child. In many ways, the models provided by school teachers reinforce the behaviours that parents wish their children to acquire. With regard to these two major functions of the school we can see how much the school affects the student.

Implications for the School in General

I feel it is important for the school to be active, and to have as many extra-curricular subjects as possible. These help children to develop an interest in their work, to develop self-esteem and also self-confidence, through achievements in sports activities, school

plays, dance and music. A good choice of subjects on the curriculum should be open to every student.

In many schools art is only available to lower ability students. This usually means that the students in the higher grades do not get a chance to develop aesthetic awareness, or appreciation of the arts. They may as a result not get a chance throughout their schooling years to develop aesthetic qualities and this, as a result, is carried on throughout their life after school.

Also I feel streaming affects the students' self-esteem and levels of aspiration and as a result affects the way they behave in school. It has been proven that streaming is a very complicated and difficult process. (5) As a result of this many students are being streamed unfairly. I feel it is necessary to stream, for the sake of very high ability students to progress and also for the slower learners to get extra help. Yet for those students who are streamed incorrectly it may affect them negatively.

It must shatter a student's self-confidence to be labelled a slow-learner and one must wonder how these students can feel an urge or enthusiasm to work hard in school. Their levels of aspirations must certainly be lowered also. A comment regarding the effects of streaming from Biehler and Snowman states that

> School children who qualified for high-ability groups were very likely to acquire knowledge and skills that equipped them for college preparatory programmes in high school. Classmates who were placed in low-ability groups on the other hand, were likely to be treated, (and come to think of themselves) as poor students. (6)

However, on the basis of these ideas, it is still necessary to stream to some extent. In some schools labelling of classes is done by numbers such as "1:1" or "1:2" implying that the child has lower ability to learn as the numbers go down. In other schools, classes are labelled with letters such as "1A" or "1B", implying lower ability as the letters go down. I feel it is very obvious to students, parents and peers as to which classes students belong and this system can have only long-lasting effects on the students self-esteem.

In the school I am teaching at the moment, each group is given a name such as "Valentia" or "Tory" and this name applies to each school year. In some subjects, classes may have mixed ability groups working together.

Extra-curricular activities use these group names to form teams for competition and this brings the emphasis of ability away from the class name. As a result of this system, the student may form a bond to their group and develop a feeling of prestige to the particular group.

This system, I feel, is much more successful than the "A, B, C" method or "1, 2, 3" method as it is not as obvious to the students and their peers that they have been streamed in order of ability.

A system of rules and disciplinary methods for the school in general is also a good idea. I feel students like to know where they stand and do not like to feel that they can do what they like in a school.

If a school has no code of discipline the students feel an atmosphere of disorganization in that school and as a result it makes it difficult for students to develop a feeling of prestige in belonging to that school.

On the other hand, an overall system of discipline helps the whole school. It helps the students develop better relationships with the teachers. In a school where there are definite rules about discipline, students would not be confused about what is acceptable and what is not acceptable.

In Blakestown Community School, there is a whole school policy for the handling of unacceptable behaviour and it is as follows: small minor disturbances are obviously dealt with between the teacher and student usually with a quiet word but if it gets more serious - the following procedure is taken:

1. Written punishment work to students is given for homework such as a passage from an art book to be written out.

2. If the student comes in without the punishment work completed a note is to be written to the parent in "the homework journal", (every student must have one of these), asking them to make sure the punishment work is done. The student is asked to get this signed by the parent.

3. If the student fails to get the note signed and work is still incomplete, the tutor of the student's class has to be told and the student is then put on detention. The work to be done on

detention is supplied by the art teacher.

4. If this happens more than once a note is to be written in the "Class Book", (which are kept in a pigeon hole in the staff room) for the attention of the tutors and the year head to see the student.

I feel a system like this is very successful, as each student is aware of the procedure and knows that if he/she steps out of line that this procedure is inevitable. If a student's behaviour is unacceptable and homework is given, it is usually done and the bad behaviour is stopped. Bad behaviour does not usually continue as the student knows what the next stage in the procedure will be. It is only on very rare occasions that it goes to the detention stage because of the method.

To compare this system, the school in which I was teaching in 1990/91 had a different kind of disciplinary procedure. Here, if a pupil's behaviour was more serious than could be dealt with, within the class, the student was:

1. To be sent to the assembly hall and their names to be entered in a black book.

2. If their name was entered in this book more than three times they were sent to the class tutor.

3. If their names were entered in the black book a further three times they were sent to see the principal. If this happened once more they were suspended.

I found this system was not effective because the assembly hall was a large hall with one teacher on supervision. If a teacher was absent, his/her students were sent here, also students who were not feeling well were sent here. So on this point alone, if a student who misbehaved in class was sent to the assembly hall, they got a free class and could do their homework.

The second reason I did not feel it worked was because I did not like to send students out of the class as they were not benefiting, they just missed out on the lesson and fell behind, making things more difficult when they arrived back in for the next class.

Also the amount of students in the hall at one time made it very difficult for teacher to be aware of every student, and made it very easy for a student to slip in unnoticed and not to get written down in the black book.

On sending the student to the assembly hall, the student might not go there. The student could just as easily go into an empty classroom or into the toilets until the end of the class period. This meant that the teacher had to go to find the black book and see if the student had been entered. This was not always possible as one class would sometimes follow the other and the teacher may not always have the time. The black book had to be constantly studied by the class tutors and this did not always happen.

It was not a very good system and as a result the teachers usually did not use this system. The students were often aware of this.

I attended the school myself as an adolescent and I felt this strongly
as a student. It was up to the teacher to really motivate the class.
You were aware as a student that nothing was going to happen, if you
did misbehave and it was up to the teacher to handle it in her own
way.

From observation in the two schools, the students in Blakestown
Community School are easier to discipline as they know they cannot
really go too far without being reprimanded and they are aware of
what will be be the consequences.

As I have stated earlier, the Maintenance-Actualization function of
the school is very often neglected in schools. So we can now see the
important role that Art, Craft and Design plays in the school
curriculum.

Implications for My Own Art and Design Teaching

Through a well structured art programme, the art teacher can develop
the students' aesthetic sensibilities which in turn would lead to a
sense of personal identity and self-esteem. Through an integration of
the history of art, craft, and design, the art teacher can develop in
the student an appreciation and love of the arts that will continue
after the student leaves school.

Being aware of the major contributions and implications that art,
craft and design has on the students psychological development. It is
important that I structure a well planned out art programme. It is
important for me to be aware that it is not just art I am teaching the
student in Blakestown, the way I speak to them and treat them will

have an effect on them. It is important for me as a result to try and develop a good relationship with each pupil.

FOOTNOTES   CHAPTER II

1. Dusek, Adolescent Development and Behaviour
    p. 214.

2. Ibid. p. 215.

3. Eisner, Elliot W., "Conservative Influences on the Arts in
    Education" in The Arts, Education and Human Development
    (Berkeley: McCuthon Publishing Co., 1976) p. 77.

4. Ibid., p. 77.

5. Biehler and Snowman, Psychology Applied to Teaching, p. 190.

6. Ibid., p. 192.

CHAPTER III

PEER GROUP INFLUENCES ON ADOLESCENT DEVELOPMENT

Effects of Peer Groups on Adolescent Behaviour

Peer groups are another important factor in the socialization process of adolescents. Interaction with peers allows contact with people of the same age and who share the same problems. Peers help adolescents to learn to tolerate individual differences. Some of the functions served by peers are similar during the childhood and adolescent years. Jerome Dusek says "they learn how to get along with others in various situations including co-operation and competition." (1) Adolescent peer groups provide the opportunity to share ideological values and ideas and help the adolescent develop a sustained sense of morality. Another important aspect of adolescent peer groups, but not childhood peer groups, involve social comparison and self-evaluation.

Peer group influences show a continuity from childhood to adolescence but there are important differences. Adolescent peer groups provide a model for adult peer relations that is not provided by child peer groups. It is in the adolescent peer groups that the adolescent can be influenced either positively or negatively.

Adolescents are often stereotyped as conformists in terms of their peer groups. This suggests that adolescents do not think or act totally independently. Conformity in childhood is lower than conformity in adolescents. Piaget suggests that during the egocentric stage the child has not a clear conception of social rules. During the second stage (6 - 11) the child develops an understanding of

social rules and begins to conform to them. At about eleven the
child's conception of social rules beings to change to the view that
they are the product of social consensus. (2)

Intimate friendships develop during the adolescent years. Betrayal by
an intimate friend can be very devastating to the adolescent.
Popularity during the adolescent years is largely dependent on being
at least moderately attractive and behaving according to group norms.

Although adolescents spend increasing amounts of time with their
friends, resulting in an increase in peer group influence, parents
remain highly influential on the adolescent. Glynn says that
"adolescents become increasingly influenced by peers but parental
influences remain at a high level." (3) This occurs because parents
and friends meet different needs of the adolescent. Parents provide
needed guidance and skills training and friends provide recreational
outlets. The peer group then is not alone in influencing most
adolescents.

The Nature of Adolescence

Adolescence is about becoming yourself and the search for identity.
It is a transition period between childhood and adulthood, a time when
the child can acquire the social, emotional and personal skills
necessary to enter the adult world of society.

The average age of the growth spurt in girls is 10.5 years, whereas in
boys it is thirteen years. The effect of the growth spurt can be
marked and long-lasting on boys and less so on girls. Boys who mature

late can suffer lasting effects. Late maturing boys are said to be "less popular with their class mates, engage in more immature attention seeking behaviour, have poorer self concepts and feel rejected or dominated by their peers." (4) Whereas early maturing boys tend to be more self-confident, and more independent.

The effects of the rate of physical maturation tend to be less marked on girls. Late maturing girls may tend to have less adequate self-concepts and poorer relationships with parents and peers. Early maturing girls tend to have more prestige and tend to take the leadership roles.

Body type is important in terms of peer acceptance. The mesomorphs are the most popular with their peers and have athletic builds. The second most popular with their peers are the ectomorphs who have linear body types. The least most popular with their peer groups is the endomorphs who have chubby builds.

These points may have an effect on the child's self-esteem. Self esteem is perceived as "...... the outcome of the processes of self evaluation and self-worth" and is "a conscious judgement regarding the significance of oneself or of facets of oneself". (5)

Implications for the School in General

The implications all these points have for the school are wide. The school is an institution where the students are in contact with peers. How well each child gets on with their peers will have an effect on that child's self-esteem, throughout the school.

The child's own self concept will also have an effect on how the student gets on with his/her peers. The term self concept may be defined as

> ..... the individual, precepts, concepts, and evaluation about himself, including the image he feels others have of him and of the person he would like to be, nourished by a diet of personally evaluated environmental experience. (6)

The child's self concept is usually developed before the child even gets to school.

An active school with extra curricular activities like sports, music and dance can help a student's self-esteem and self-worth. It is important that the school would encourage all students to get involved as it is usually students with lower levels of self-esteem who do not engage in these activities unless they have encouragement.

Every child in the school should be given the chance to take art as a subject as this is one of the subjects that can help the child's psychological development in the areas of self-worth, self-confidence and encourages a respect for the self and others.

Implications For Art and Design Teaching

Art, Craft and Design has enormous benefits for the adolescent. Through a well structured art programme with time allocated for evaluations and discussion of work, the art teacher can help the student to develop respect for their own work and that of others, leading to a development of self-esteem, and higher levels of aspiration.

Also by an integration of historical reference with discussion and evaluation the art teacher can help develop a true appreciation and love for the arts, that will last throughout the child's life.

Implications For My Own Art and Design Teaching

In Blakestown Community School, I am teaching a group of second year students who are a mixture of 2:5, 2:6, 2:7, in terms of streaming. They are a very active group, although their self-concepts, levels of aspiration and level of self-esteem would be low. The group are aged between fourteen and fifteen. Within the group there are late maturers and some early maturers causing some friction and definite popularity trends between peer groups.

With these points in mind, I am trying to raise the self-esteem of the group and to encourage a respect for their own work and the work of their fellow students.

They started working on observational drawings from various types of shoes (see Illustrations 6 and 7). From these drawings they were asked to design a print for a T-shirt which they are going to print and wear (see Illustration 8).

At various stages of the project, we have evaluated and discussed the work produced. This was done in order that each student might learn the value and importance of each person's work. We also looked at the work of Matisse as it was related to their own work (see Illustration 9). The students were able to gain an appreciation of his work and the student reaction was very positive to his work.

On successful completion of this project, they will have a product that they will have designed and printed from start to finish and as a result, I hope that it will lead to a raising of self-esteem, and an appreciation of the value of each person's work and the community in which they live.
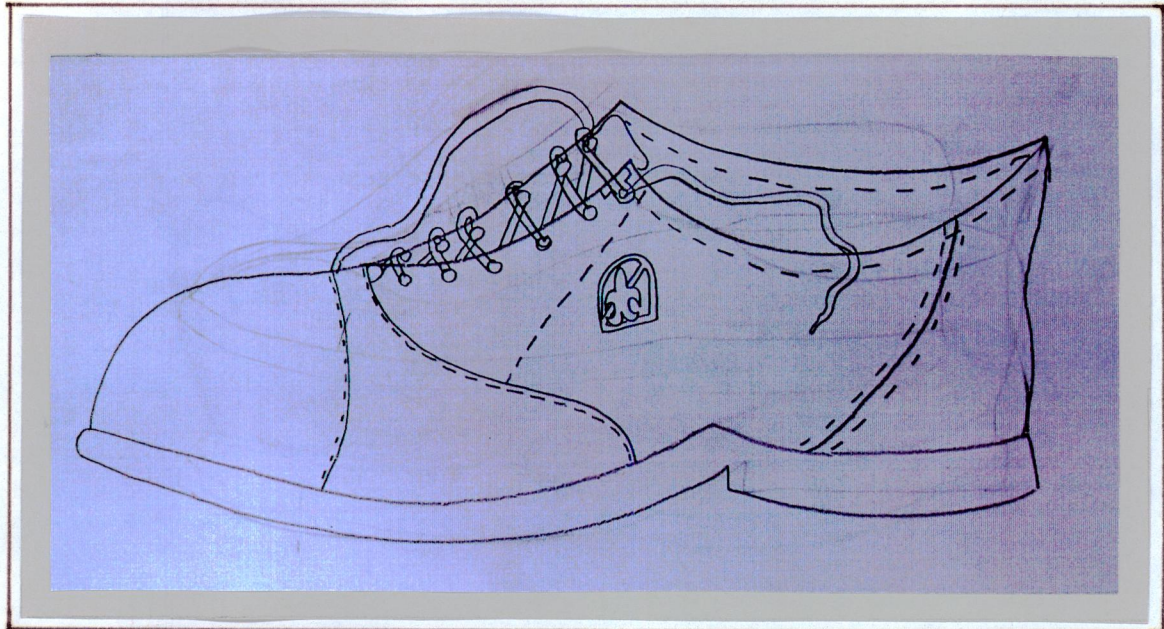
Illustration 6.

Second Year students' observational drawing of shoe.

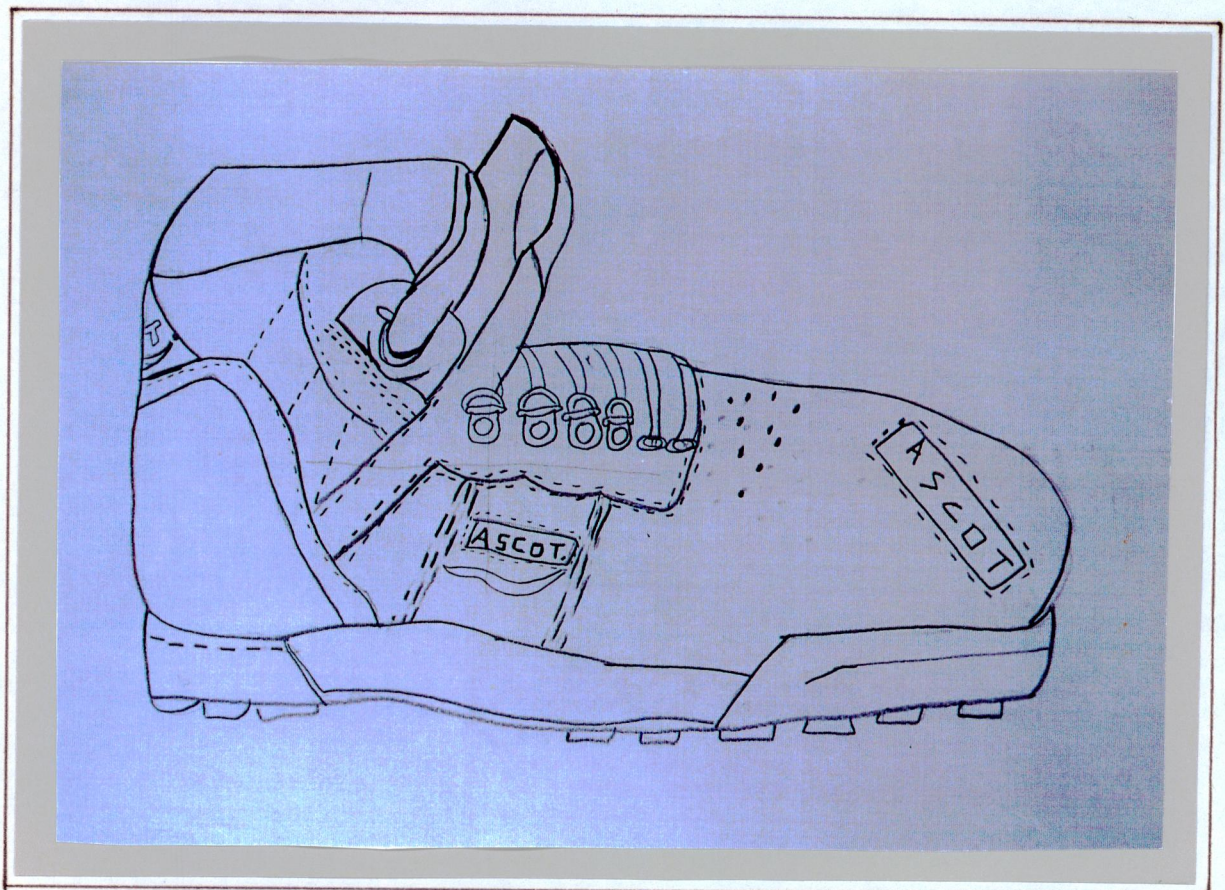Illustration 7.

Second year students' observational drawing of shoe.

Illustration 8.

Second year students design for a T-shirt

print.

"Sorrow of the King"
HENRI MATISSE

Illustration 9.

Visual Aid — Henri Matisse "Sorrow of the King",

1952,   paper cut out and gouache.

FOOTNOTES CHAPTER III

1. Dusek, <u>Adolescent Development and Behaviour</u>
    p. 187.

2. Ibid., p. 186.

3. Ibid., p. 208.

4. Ibid., p. 61.

5. Ibid., p. 245.

6. Child, Denis, <u>Psychology and the Teacher</u>, 4th Ed. (London:
    Holt, Rinehart and Winston, 1986), p. 244.

7. Ibid., p. 244.

CLASSROOM MANAGEMENT

The Importance of Classroom Management

Classroom management skills are concerned with providing conditions

conducive to learning through foresight, planning and management.

> Good organization in the classroom avoids confrontation, and
> allows the teacher to establish warm relationships with the
> pupils and allows a good atmosphere for creativity. (1)

I feel it is very important to be organized in the art class room. A

lot of time can be wasted if the art teacher is not ready and prepared

for the art class. Also students work better if the art room is

organized, clean and stimulating. It helps the student to become

interested and motivated.

I feel the display boards and walls should be full of the students

work and references to other artists work also so that they can gain

motivation and appreciation of their own work and the work of others.

Al Hurwitz suggests:

> As a learning environment the art room must contain many stimuli;
> it must be a place for sensory excitement, it is also the child's
> link with the world outside the classroom. (2)

Displaying work on walls also gives students a chance to evaluate

their work in relation to their class notes. Every child's work is

important and I feel there is a need to give every child's work a

chance to be displayed. This leads to developing the child's self-

esteem and encourages the student to continue to work.

Display boards and walls should also be changed regularly making sure that the child is kept stimulated and motivated. It also creates a good atmosphere for students to be creative in. Eisner speaks of the kind of school he would like his children to attend "Paintings, sculptures, prints and murals would vitalize the spaces. Walls would shimmer with the profusion of colour and form of work in progress."(3)

The art teacher should try to create a good relationship in the classroom by getting to know each pupil as individuals. Students in post-primary schools are striving for independence. They should be given responsibilities and be treated not as children.

I feel it is also important to understand the students interests and to plan art programmes as much as possible around these.

Kounin makes seven points concerning effective classroom management, he says:

1. To show the class that you are aware of what each child is doing and can handle more than one issue at a time.
    For example - if you are talking to an individual student - try to be aware of what all the other students are doing as well.

2. Reprimanding the right child on time is important too, teachers who become preoccupied with one issue may allow misbehaviour to spread, and not knowing exactly what is going on, often may reprimand the wrong child.

3. Strive to maintain smoothness and momentum in class activities:-

    a. Try not to make sudden outburst of orders or questions
        when the students are busy.

    b. When starting an activity try not to leave it hanging
        in mid-air by going on to another activity.

    c. Try not to go back to something that has just been
        finished.

    d. Try not to talk for longer than is needed for the
        students understanding or knowing what to do.

    f. Try not to repeat yourself to every individual -
        if it is something that applies to everyone say
        it in a group context.

4. Try to keep the whole class involved even with those pupils who
    are not receiving attention from you e.g. pause to look around.

5. Introduce variety and be enthusiastic about what you are doing -
    younger students appear to get bored and be mischievous if
    exposed to boring work, they have lower concentration spans and
    tend to prefer shorter and quicker tasks than older more mature
    students.

6. Be aware of the ripple effect - that is the way other students
    react about how you handle someone else's behaviour - when
    criticizing someone's behaviour be clear, concise and never
    angry. The teacher should focus on the behaviour and never on
    the personality.

7. The teacher should state exactly what is wrong with the students'
    behaviuor and say why the behaviour must stop. Suggestions
    should then be made specifying more positive behaviour. (4)

The well organized teacher is in a better position to be pleasant to
pupils. It is important that the art room is well organized, tidy and
interesting. If the art room is untidy and disorganized the effect on
the pupils of such surroundings is depressing and is a spur to
discontentment and bad behaviour.

FOOTNOTES CHAPTER IV

1. Docking, <u>Control and Discipline in Schools</u>, p. 90.

2. Al Hurwitz, and Charles D. Gaitskell, <u>Children and Their Art</u>
    (San Diego: Harcourt Brace Jovanovich, 1975), p. 152.

3. Eisner, "Conservative Influences on The Arts in
    Education", p. 69.

4. Biehler and Snowman, <u>Psychology Applied to Teaching</u>,
    p. 650 - 655.

CHAPTER   V

MOTIVATING   STUDENTS   TO   LEARN

Theories of Motivation

Three theories of human motivation have been considered:

1.   The Behavioural View

2.   The Cognitive View

3.   The Humanistic View

"The Behaviourists' view of motivation calls attention to the
significance of reinforcement." (1) Students tend to respect actions
that are reinforced and behaviour can be shaped by reinforcement. The
behaviourists also believe that students are motivated to complete a
task by being promised a reward, such as a high grade or praise.

A pupil who notices that a classmate receives praise from the teacher
after acting in a certain way may decide to imitate such behaviour to
win similar rewards.

There are three disadvantages to the behaviourist view of motivation.
Firstly, the student may feel they are being manipulated by having to
exert themselves in order to win approval, and secondly, learning may
be seen as a means to an end. Thirdly, the students may become too
dependent on the teacher.

On the other hand, intrinsic interests can be enhanced when rewards
are given according to some predetermined standard of excellent,

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when the task is moderately challenging and when the reward is
relatively large.

The second theory of motivation is the cognitive holders of this view
say human behaviour is influenced by the way individuals perceive
things. They believe that individuals experience some sort of
disequilibrium which they feel impelled to overcome. R. W. White
believes that many of the things people do are motivated by curiosity,
an urge to explore, or simply an impulse to try something for the fun
of it.

Cognitive theory highlights intrinsic motivation in which "the student
tends to exhibit a relaxed, persistent, task-involved state in order
to increase their understanding of a topic or their level of cognitive
skill." (2)

The third theory of motivation I will comment on is the Humanistic
View. Maslow suggests that it is only when the satisfaction of basic
needs are relatively easy that the individual will have time and
energy for aesthetic and intellectual interests. Artistic and
scientific interests rarely flourish in societies where people must
struggle for food, shelter and safety.

This implies that the teacher should do everything possible to see
that the lower level of needs of students are satisfied, so that they
are able to function at higher levels. Students are more likely to be
primed to seek satisfaction of the needs to understand and know in
your classes if they are physically comfortable, feel safe and
relaxed, have a sense of belonging and have a high level of self-
esteem. A student who feels that her parents do not love her or that

her friends do not accept her is less likely to feel positive about learning and may be more prone to disrupting desirable behaviour in the classroom. Although the art teacher may be able to help raise the level of self-esteem in the classroom by a well planned art programme, he/she has little control outside the school.

The Importance of Motivating Students in the Art Class

"Motivation is a broad topic that covers the arousal, direction and contravertion of all types of behaviour." (3) Motivating students to learn is a vital component for the art teacher. Eisner sees the art teacher as a "powerful role model who can motivate and open the pupils world of art". (4) He suggests that it would be appropriate for the teacher to work on a creative art problem with the pupils so that he/she as well as the pupils could engage in the making of Art. This would provide an opportunity for pupils to see a teacher seriously engaged in the type of work he/she is requiring the pupils to do.

> ... his activity while painting or sculpting is itself
> instructive. It provides an opportunity for students to
> see a teacher seriously engaged in the type of work he would
> like to help students learn to enjoy. (5)

Eisner also states the importance of teaching students the vocabulary necessary for the child to understand clearly the experience to be achieved through the appreciation of art. Morris Weitz says,

> .... the great theorists of the nature of art have served as the
> great teachers as well, in telling us through their definitions
> of art, what we are to learn from them about the arts. (6)

It is important for the teacher to present the task or project in an exciting and interesting way. The teacher should try to make the project as investigative, adventurous and useful as possible. Historical and contemporary references to artists' work helps the child not only to develop an appreciation of art but also helps the student become involved and interested in the project.

The personality and approach of the teacher effects how well a student will be motivated. The teacher who is enthusiastic, pleasant, helpful and understanding is more likely to succeed in motivating students.

The art room that is relaxed and has an emphasis on individual improvement and encouragement provides a basis for child motivation. A quote in Biehler and Snowmans' book "Psychology Applied to Teaching" on the subject of historical and contemporary reference for project work in the art class say,

> The frame of reference for a painting can be expanded by seeing how artists from other cultures dealt with the same subject matter, how painters from a different time and place tried to communicate a similar theme or how various artists conveyed a feeling for atmosphere or mood. (7)

The classroom should also be clean and organized. The students should know exactly what they are expected to do and how they are to go about it. I feel the display boards should always be full of students work and other artists work and should be regularly changed. This has an impact on the students and leads to an appreciation of art and a willingness to be creative.

I also feel that the teacher should be aware of what stage the student has reached in adolescence and should also be aware of what interests and stimulates the students.

Ample praise and encourage should be given to students during class for good work.

Motivation in My Own Art Class

When I was presenting the project on self-portraits to the first years in Blakestown, it was important for me to look at some historical reference in order to present the project in an exciting way to the students, and also to try to develop in them an understanding and appreciation of art.

The project started off by drawing and painting self-portraits (see Illustration 10). The students were shown the depiction of faces in the stone carvings of ancient Ireland and in the illuminated manuscripts. We had a discussion on the design elements in these pieces and some of the students went to have a look at the Book of Kells in their own time. I hoped this would in some way create an awareness of their heritage and culture as well as motivating the students for this particular project.

The pupils were all given mirrors and they proceeded to draw and paint their portraits (see Illustration 11 and 12).

The simple idea of the mirrors was another motivational factor and also the idea of drawing themselves encouraged them in their work. They were told also at the time that this would lead on into mask making.

The next stage of the project was to design masks suitable for a carnival or festival (see Illustration 13 and 14). As a motivational

Illustration 10.

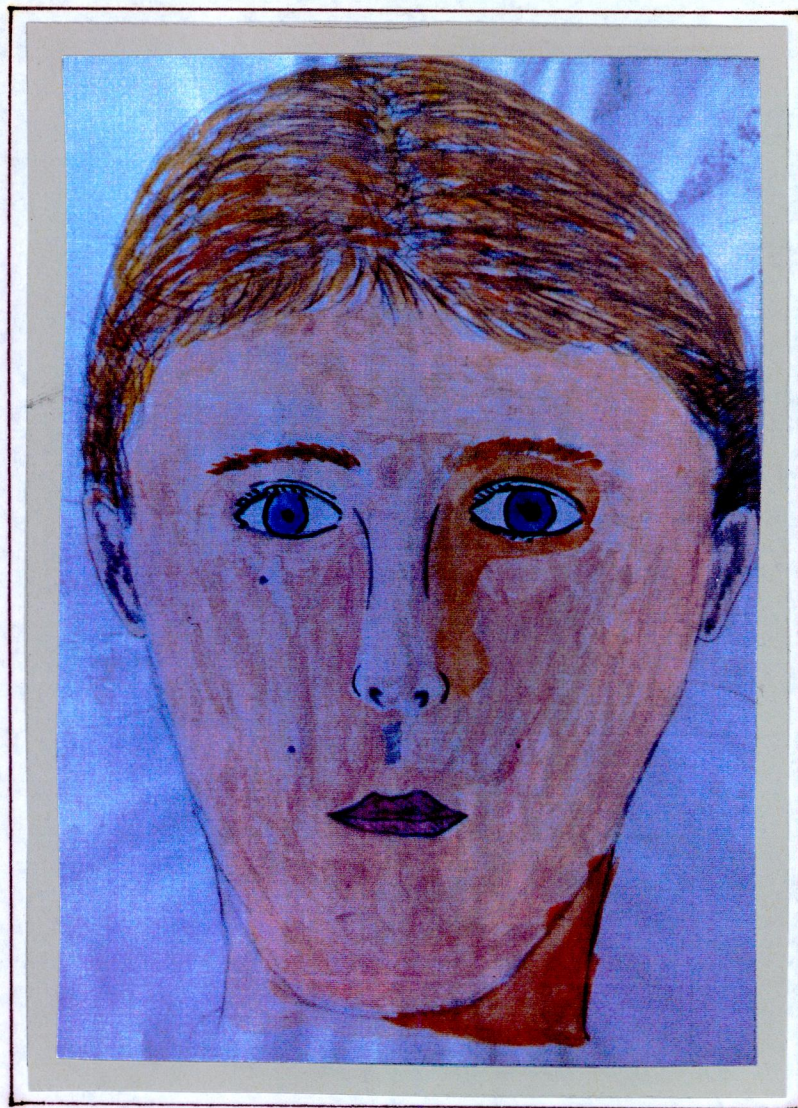First year students drawing self-portraits.

Illustration 11.

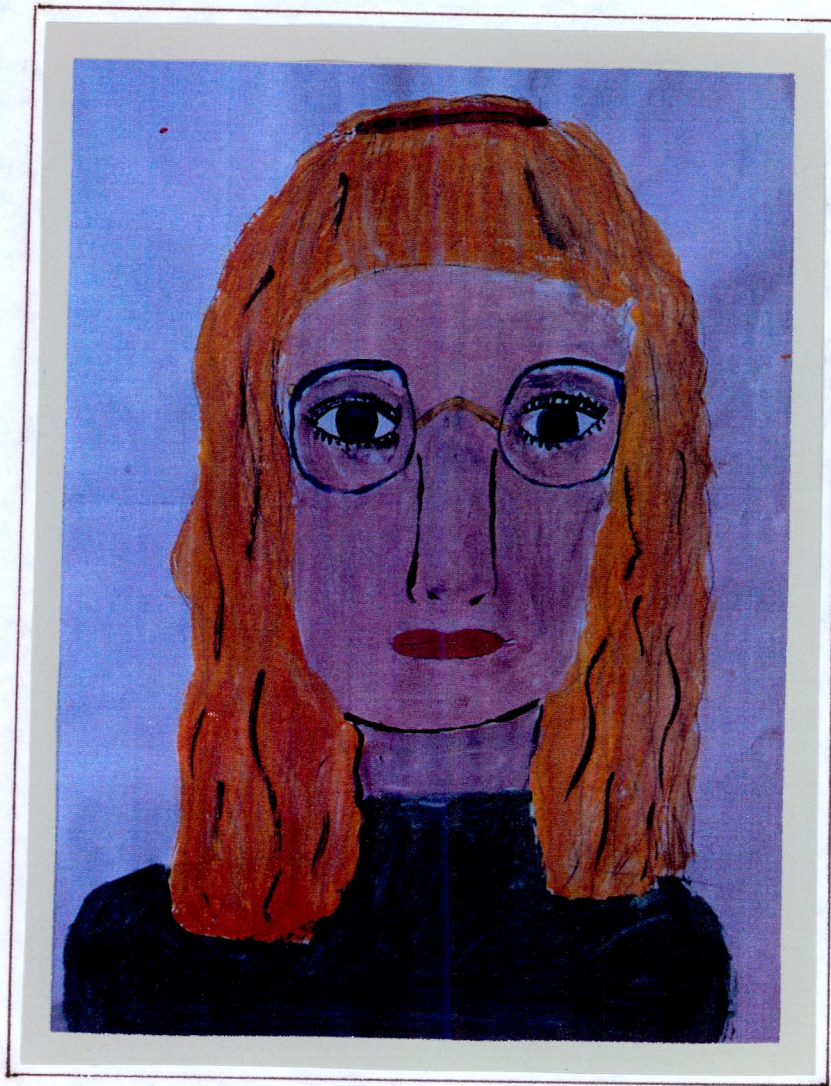First year students painting of

self-portraits.

Illustration 12.

First Year Students' painting of the

self-portrait.

source we looked at the African tribal masks which are very elaborate and gave them an incentive to be creative in their own work (see Illustration 15).

The next stage of this project was to make the masks. We were using papier mache over balloons and a demonstration on how to make the papier mache masks was necessary. It also acted as a motivational factor. The students were given the opportunity to be as creative as they liked using papier mache, paint, tissue paper and other found objects of their choice.

I found while doing this project that it was important for me to motivate the students to the best of my ability at each stage of the project in order to keep the student's enthusiasm up. I also found that it was just as important for me to be enthusiastic and excited about the whole project as well as being very organised with the equipment and materials.

All these factors lead towards developing an interesting scheme of work for the students to become involved in.

Motivation is a very important factor in the art class. It is vital in order to create a relaxed and working atmosphere for students to learn, work and explore in.

Also motivation is a factor that would lead to the reduction of discipline problems in the classroom.
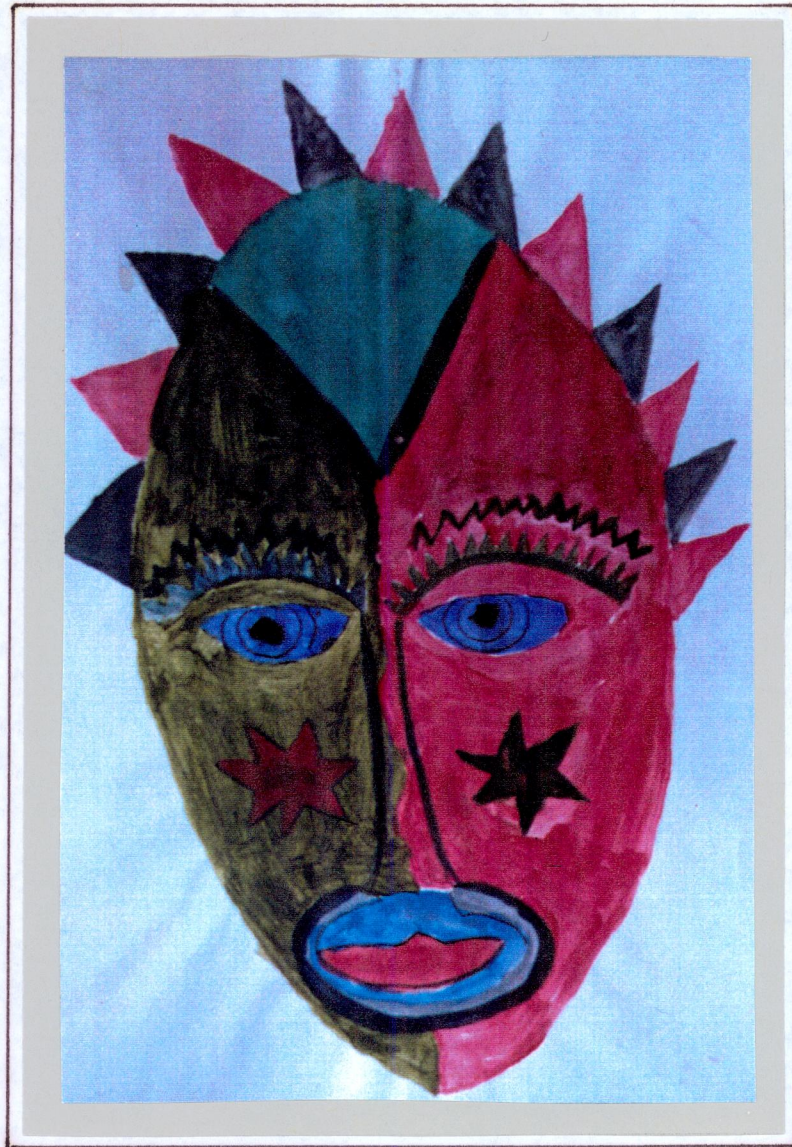
Illustration 13.

First year students design for a papier
mache mask.

Illustration 14.

First year students design for a papier

mache mask.

Illustration 15.

Visual Aid - For first year students.

Examples of African and Japanese masks.

FOOTNOTES   CHAPTER   V

1. Biehler, and Snowman
   Psychology Applied to Teaching, p. 579.

2. Ibid., p. 522.

3. Ibid., p. 516.

4. Eisner, "Conservative influences on the Art in Education", p. 70.

5. Idem., Educating Artistic Vision, p. 183.

6. Ibid., p. 192.

7. Biehler and Snowman, Psychology Applied to Teaching, p. 415.

CONCLUSION

Having looked at the effects of socialization on the child - the implications this has on the school in general and on the art and design class, also looking at classroom management skills and motivational factors with a view to creating a pleasant working atmosphere in the art room, we can see that the art teacher's role is a very extensive one.

Establishing and maintaining a pleasant atmosphere in the art class and planning a successful art programme involves many factors. There are a number of factors to be considered to help maintain a healthy and relaxed working atmosphere within the art room.

Children from a very early age are being constantly affected by the family to start with and as they grow older they begin to be affected by friends and society. In the classroom the teacher is confronted by many different types of student behaviours and the method and approaches used in the teaching of these students will affect the way they behave in the classroom and will also affect the degree of success the art teacher will have.

Classroom management is a major factor in establishing a pleasant working atmosphere. The teacher must be well organized, prepared and on top of the situation in the classroom. Also student's behaviour is affected by the school itself and whether or not the school has a well organized code of discipline.
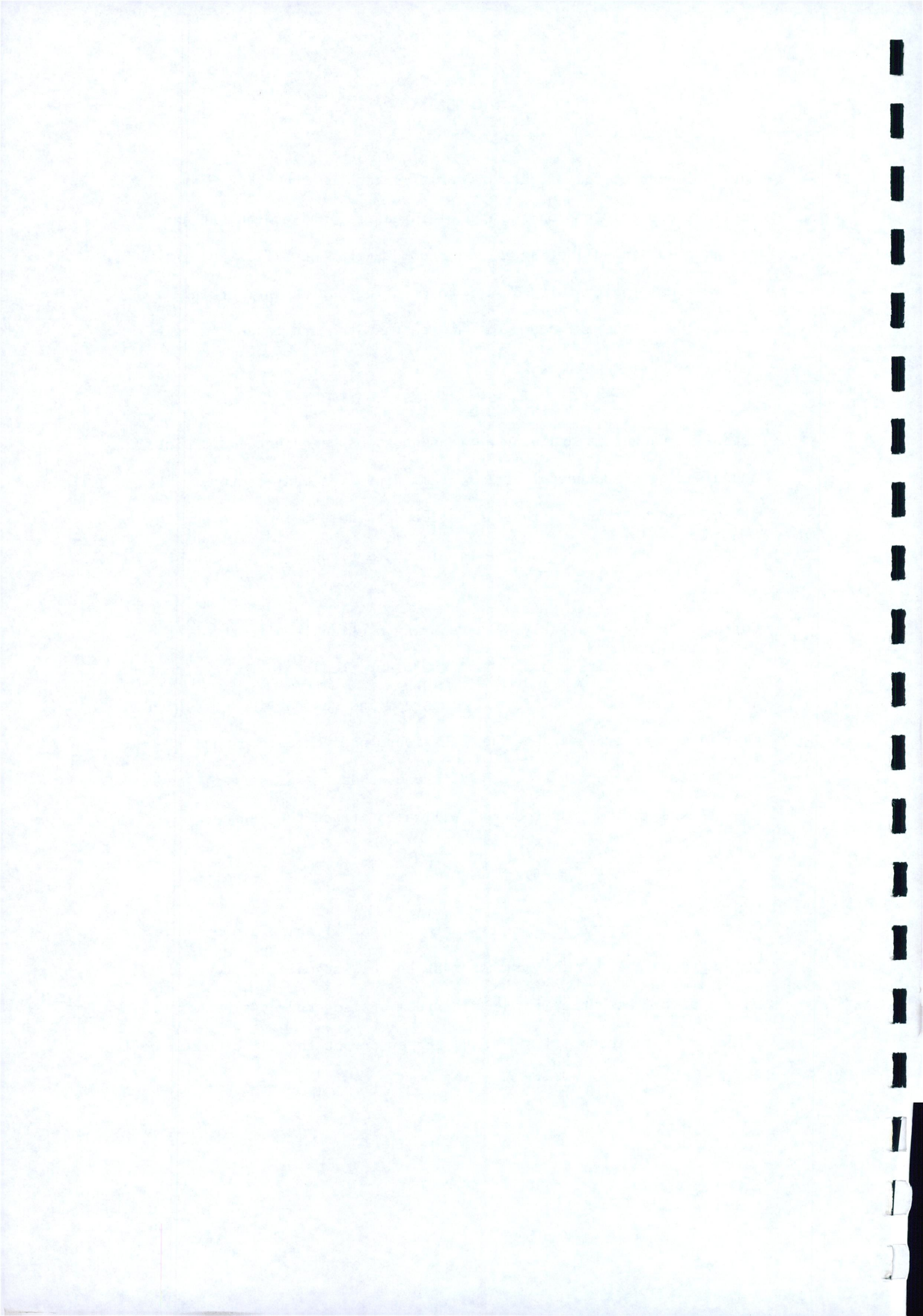
The need to motivate the students sufficiently plays a major role in creating a pleasant working atmosphere in the art room. Students need to be stimulated by the art teacher and he/she needs to carefully plan out exciting and interesting methods of doing this at each stage of each project in the art class. Also the art room must be visually stimulating - a place of interest for the students to go. Walls should be full of the students work and the work of other artists. These displays should be regularly changed. In order to motivate the students properly, good classroom management skills need to be practised and an understanding of the pupils needs must be developed.

A combination of an understanding of the students needs, a well-planned art programme, good relationships between teacher and students, good classroom management skills and a well motivated class, leads towards establishing and maintaining a pleasant and interesting atmosphere for the students to work in.

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