COLAISTE NAISIUNTA EALAINE IS DEARTHA
NATIONAL COLLEGE OF ART AND DESIGN
FACULTY OF EDUCATION

ART AND THE PERSONALITY

A Dissertation Submitted To The Faculty Of Education

in

Candidacy For The

DIPLOMA FOR ART AND DESIGN TEACHERS

by

DENISE KIERANS

JUNE 1993

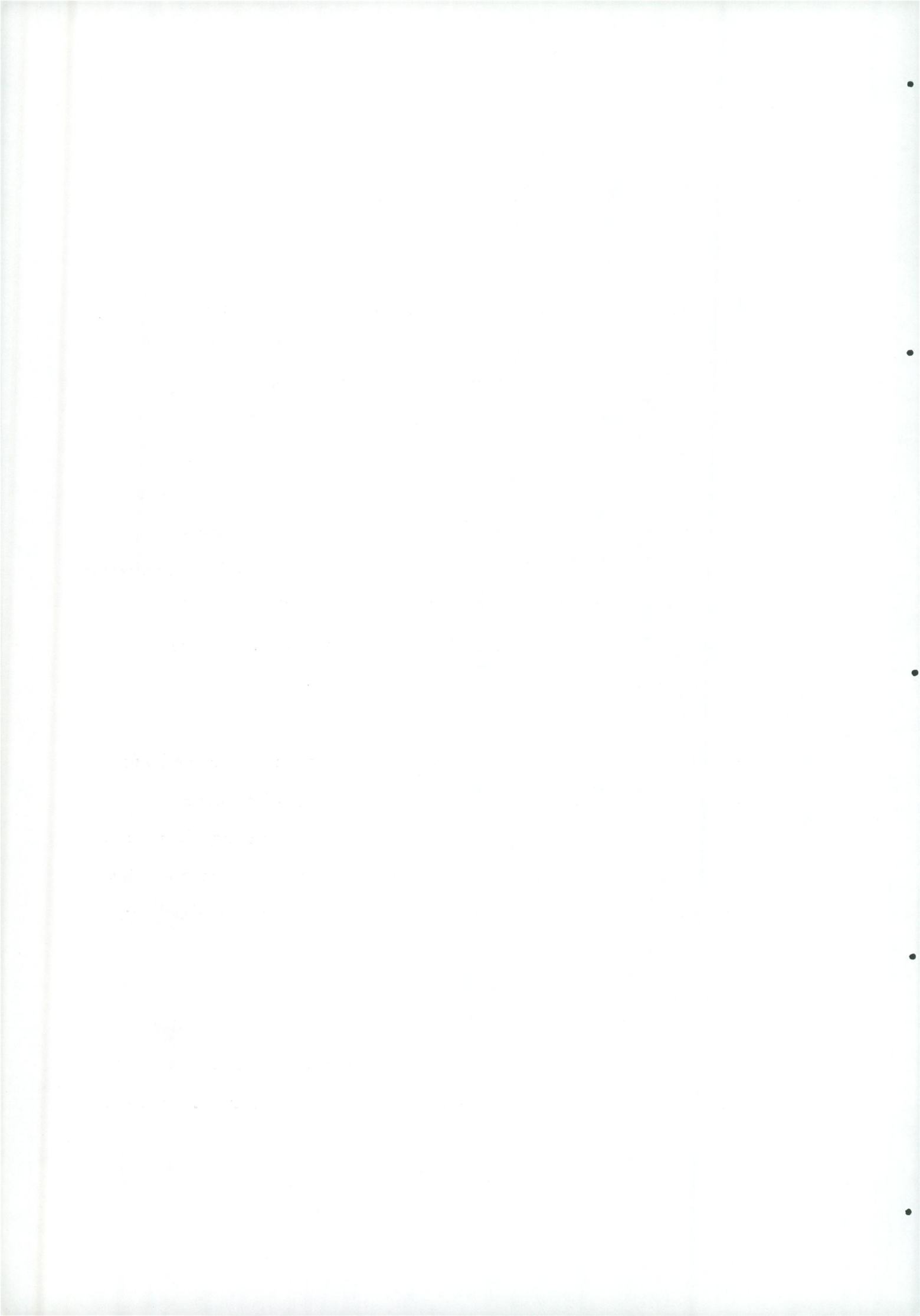## TABLE OF CONTENTS

Introduction

Chapter

What is personality and What is Creativity?
What influences personality?
Personality and its expression through art

Development of Aesthetic Awareness
Emotional Growth
Perceptual Growth

My lesson plan (an example)
Photographs demonstrating some students' work in relation
to their personality
Development evident in work through building up self esteem
Conclusion
What is the purpose of analysing the students' work?
What is its potential in relation to the classroom?
Does analysing the work benefit the student?

LIST OF TABLES

LIST OF ILLUSTRATIONS

INTRODUCTION

In this dissertation I will be investigating primarily the links between personality and art, how the personality can surface through the medium of art and develop in turn through experimentation and exploration.

My initial interest in this topic was aroused when I was teaching art to Primary School children, as an extra-curricular subject after school hours. While each of them obviously enjoyed the art classes and the creative challenges set before them, I noticed how each child was bringing with him/her a different range of personal attributes, which affected their flow of creativity. But more interesting still, was the clarity with which these personal characteristics became evident through various media.

The varying responses to a given creative proposal, or the problem solving skills provoked by a given task, held different challenges for different children. I found that depending on the child's own personality, his response could vary enormously from that of another child, given the same task. This was particularly evident in children with completely different personalities, either very extroverted or introverted.

I noticed this with the quietest, shyest girl in the class in particular. Her name was Ann. She was coming to art classes because she was terribly bad at communicating and mixing with other children. (Her mother told me this in

1

front of her). She spoke in a whisper and was the most timid child in the class, even though she was the oldest by about four years.

Every project I set up for the class, the same sequence of events would take place even before Ann would start to work. She would sit in front of the materials completely rigid. In fact she was too nervous even to lift her hands onto the table near the paper. She felt completely overwhelmed and threatened by any mark-making, and the children around her working and talking only served to reinforce her perceived inadequacies. Her need for reassurance and acceptance was enormous, but my giving her individual attention would only have made matters worse. She did not want to be singled out or have attention focused on her.

Up until this point, Anns' work (what there was of it) was tight and scared. All her marks on the page were small and squashed into the corners for hiding. When I would talk to her individually, she would ask me if her marks were alright, or if I thought she should change them. Her decision-making skills were nil, because she had no confidence in her own opinion. Her uncertainty meant that she worried for five minutes before making each mark, and then worried about it after it had materialised. Subsequently she fell behind in her work thus promoting further anxiety.

I decided to get the children to do warm up exercises with their crayons at the beginning of each class. I told them to make as many scribbles as they could, and to fill the page completely. This lasted for two minutes. I told them there was nothing to fear about a page or making marks on a page. This
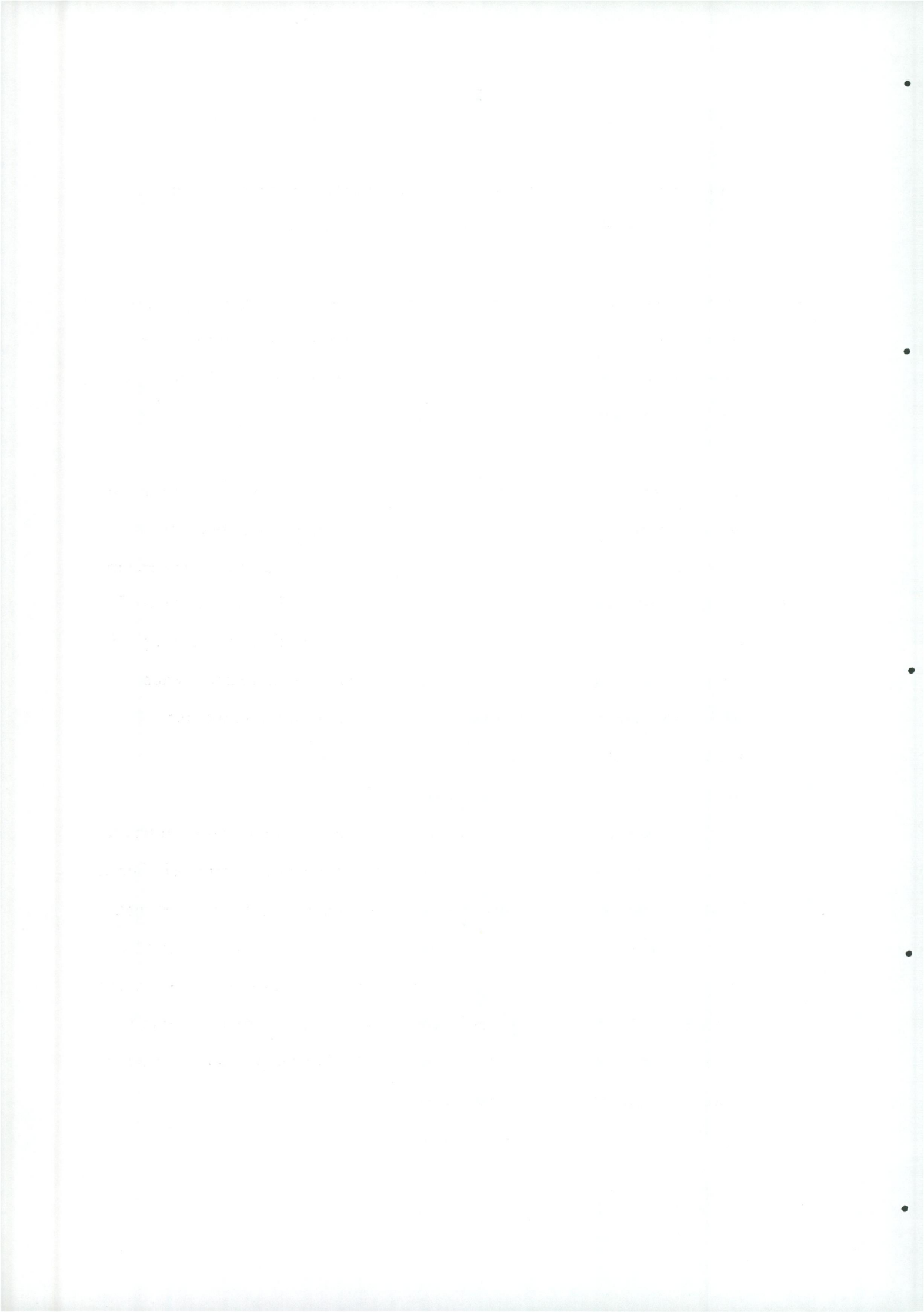
was for the benefit of the class in general, but for Anns' benefit more specifically. They all really enjoyed these two minutes.

The first lesson after I had done the warm up exercise showed small changes in Ann's attitude. The real "fear" seemed to have gone in relation to putting down marks and was replaced by a less threatened approach. The worrying had decreased and experimentation increased.

While this seems a small observation in itself, it was an enormous leap in the development of Ann's self confidence. In fact, she delighted herself by completely finishing off a picture that day, something she had never done in her life before - a momentous event. Her delight was obvious and sense of achievement complete. The fact that the marks were still tiny and squashed was absolutely irrelevant to me, because with that little extra confidence gained we were in a position to work with these and promote further development through creativity and expression.

By the time the art class ended, with a lot of encouragement and team work, Ann had come out of herself a lot. (Her mother noticed a difference in her at home with her brothers and sisters). She would actually get out of her seat, walk up the whole length of the classroom, all to tell me something that had happened the day before. She was learning to value what she had to say, and that it mattered. Art was the medium which allowed the development to take place. It gave Ann a space within which she could develop, something other areas of her life had failed to provide.
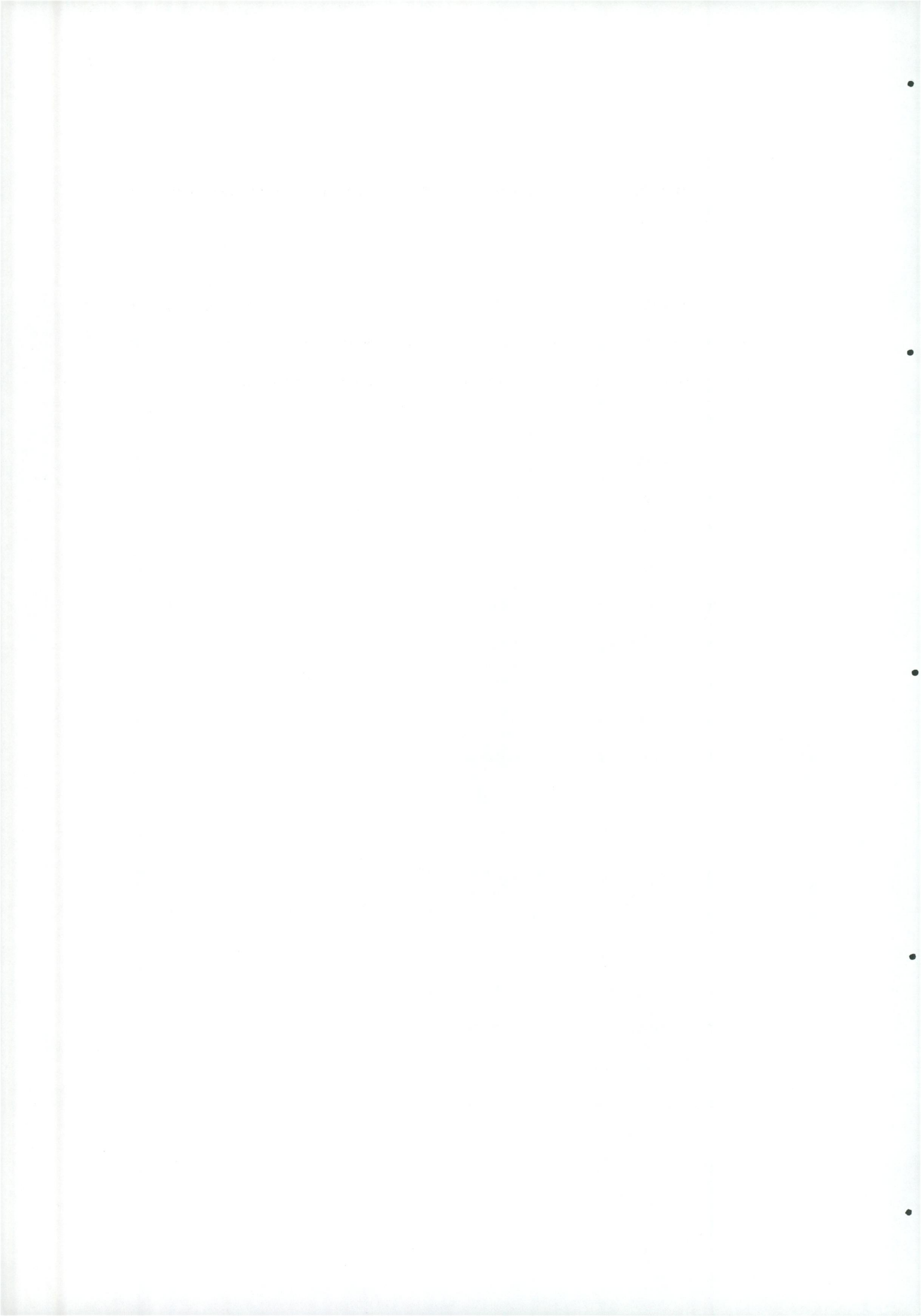
Her work had changed a lot by the end of the term. Her colours were more emphatic and her compositions larger and clearer.

Art offers us areas in which we can develop personally at all ages, and this is evident in the work we produce. Art and creativity is, after all a reflection of how we relate to living in our own environment.

CHAPTER I

PERSONALITY AS EXPRESSED OR REALISED THROUGH AN ART FORM

What is Personality, What is Creativity?

For the purpose of this dissertation I feel it necessary to clarify what I mean when I talk about personality.

Personality to me, suggests distinctive patterns of behaviour thoughts or feelings that characterise an individual, and refers to the way these behaviours, thoughts and feelings influence the individuals' adaptation to the situation of his or her life. Perhaps the most important aspect of this definition of personality is its emphasis on the individual.

It is very difficult to clarify what I mean when I talk about creativity, but it is very necessary to so if I wish to apply it to art. Creativity is a familiar yet oddly elusive concept. We all think we can recognise creativity in others, and even in ourselves at times, since this is regarded as one of the abilities of a good teacher, but we would be hard pressed to advance a definition that would be acceptable to all. We might find some disagreement over whether one can be creative in the sciences as well as the arts, in the home as well as in the potter's studio, in bringing up children as well as in

5
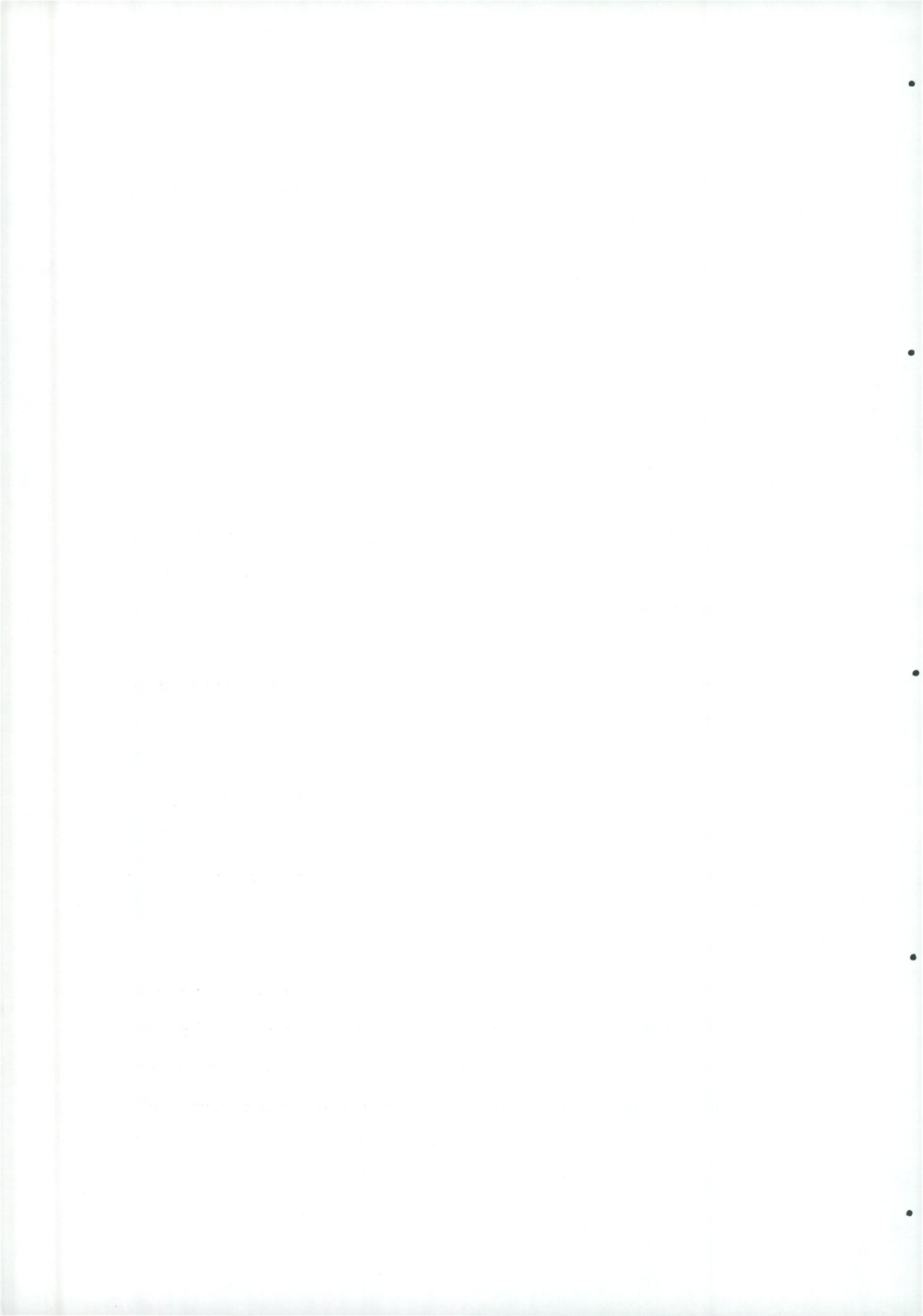
writing books. Further disagreement would probably arise if we began to discuss ways of teaching creativity to children, or even whether such teaching is possible; whether, in fact, creativity can be learnt at all or whether it is a precious gift with which we may be born.

In an effort to define the act of creativity itself, David Fontana (1) suggests that creative studies indicate certain trends in men and women; that a creative act typically involves four stages;-

1.   Preparation:- Which is primarily concerned with the recognition that a particular problem is worthy of study, i.e. a particular theme is suitable for a painting

2.   Incubation;- During which the theme is mulled over often at an unconscious level.

3.   Inspiration:- When a flood of ideas come in, i.e. for a painting.

4.   Verification:- When the solution is put to the test, i.e. The ideas are tried out for your painting.

There are other ways of defining creativity. C. R. Rogers (2) suggests, there must be something observable, some product or creation. Creativity is not, Rogers states, restricted to some particular content. He assumes there is no fundamental difference in the creative process as it is evidenced in painting a picture, composing a symphony, devising new instruments of killing,

developing a scientific theory, discovering new procedures in human relationships, or creating new formings of one's own personality as in psychotherapy. His definition, then, of the creative process is that..

> It is the emergence in action of a novel relational
> product growing out of the uniqueness of the individual
> on the one hand and the materials, events people or
> circumstances of his life on the other (3)

If teachers are to develop creative ability in their students via their students' art work, then indeed, we must know the attributes we want to develop of this multi-faceted phenomenon. John A. Michael (4) states that most researchers have found eight attributes of creativity.

1.   Sensitivity

A creative person is very much aware of all aspects of a situation. This includes social, perceptual and aesthetic considerations. It means being aware of the needs of people, sensing (seeing, touching, hearing, smelling) the environment, and realising aesthetic/creative problems that exist therein. The individual develops a heightened awareness of anything that is unusual, odd or promising in the person, material or situation at hand. This, in reality, is sensitivity to ones' self, to life. It means sensitivity to small differences in the particular. The opposite of sensitivity is generalisation. Sensitivity to problems is necessary for creativity to take place. The more

aware we are of details the more sensitive we become. The sensitive individual walks into a room and recognises problems in the designs and decor, whereas an insensitive person walks into the room and is not aware of any problems, accepting the room as it is.

2.   Fluency

A creative person has the ability to think rapidly and imaginatively, quickly relating one thing to another in a given situation. Ideas occur in rapid succession, one after the other, following any stimulus. In every art experience, especially in the beginning, thoughts flow concerning the idea, object, and/or feeling being expressed. As the individual thinks of an object to be painted, related objects come to mind and these are integrated into the composition. Likewise, when colours, shapes, and forms are considered each suggests another and another, producing a creative flow.

3.   Flexibility

John A. Michael (5) observes that a creative person has the ability to adjust when confronted with new developments and changed situations, whether these are external or are from within. As one paints, he must make a continual adjustment to whatever is happening on the canvas. If a brush stroke is too brilliant or raw in colour, the artist must either change it or adjust the colour around it for a consistent and harmonious expression. Often accidents accidents occur in carrying out an art activity, flexible people take advantage of such situation whereas less creative people tend to be distressed by such developments. For every creative person, a painting that starts with
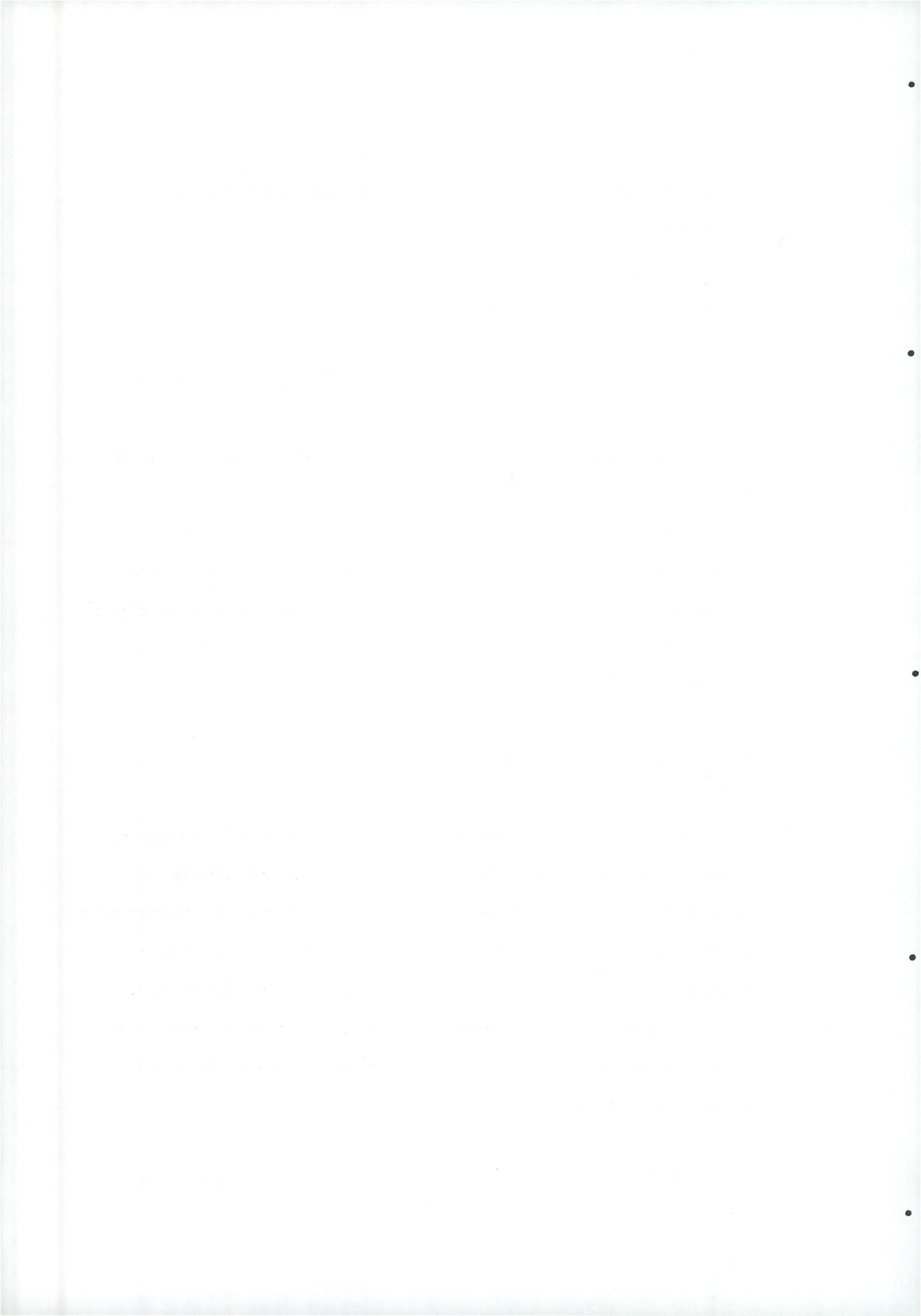
a particular subject may end up being entirely different, not only in subject but also in colour and style.

4.   Originality

Originality, the attribute most people think of concerning creativity, has to do with the uncommoness of an individuals response to a given stimulus. Uniqueness, unconventionality and unusualness, the only one of its kind in a class, characterises the response. The opposite of originality is conventionality and regimentation, wherein all perform in the same way. A good exercise to develop originality is to draw a line on the drawing paper and ask the student to complete the picture. The line may become the edge of a table, the horizon, a roof line, or anything else according to the imaginative ability of the student.

5.   Analysis

A creative person has the ability to deduce details from a whole, to abstract, to analyse, to penetrate a subject. We start with the whole and break it down into its component parts ending with details. Whenever we observe, we do this - going from the whole to its parts. One should never be satisfied with just a spontaneous impression of the whole, for this may leave us with a superficial meaning, with a shallow generalisation when we look at a tree, we see the general shape but as we analyse it, we see the limbs, leaves, bark and all the idiosyncrasies therein.
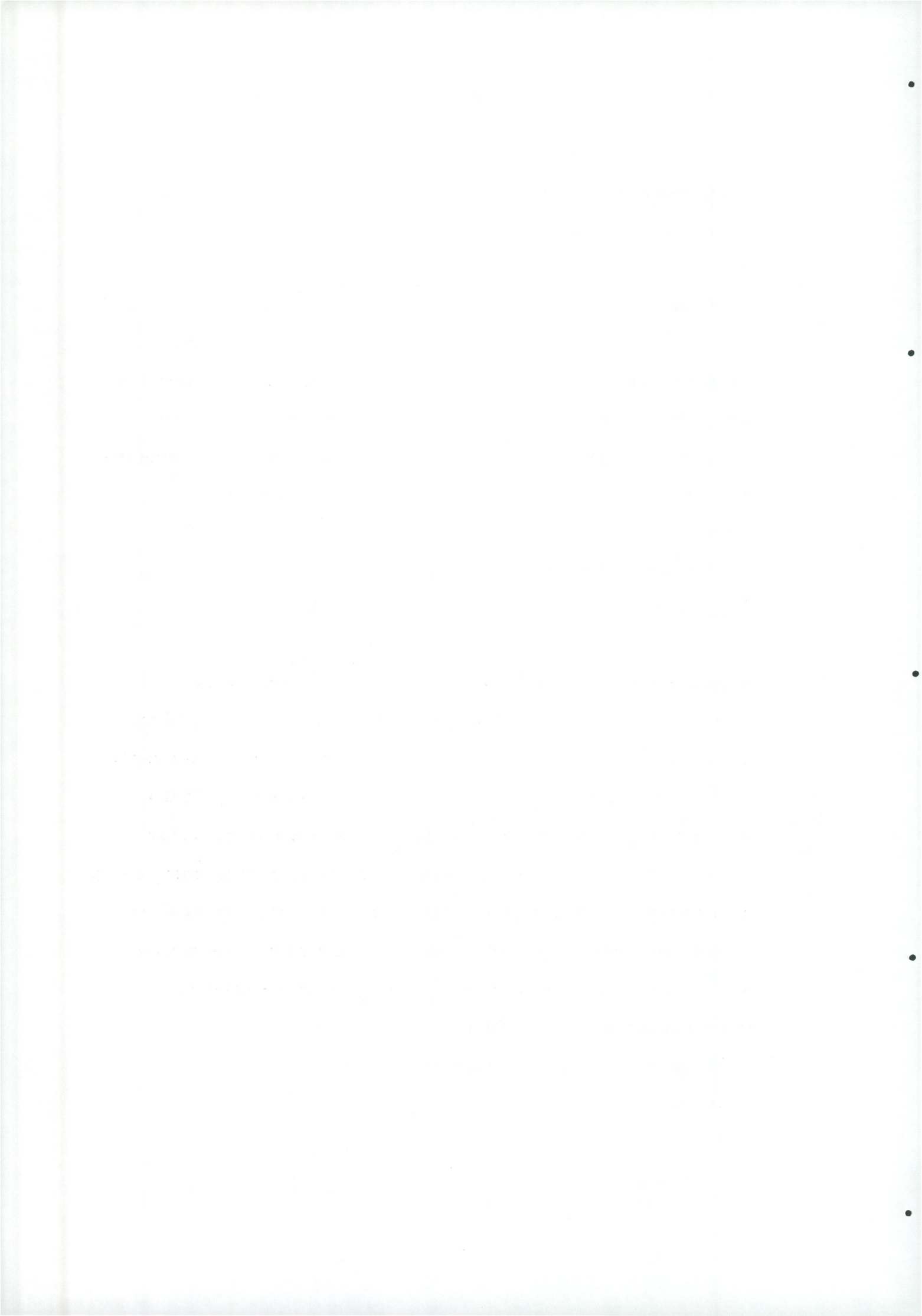
6.   Synthesis

John A. Michael (6) finds that a creative person had the ability to bring several elements into a new and meaningful whole. It is the reverse of the analytical process previously described. Synthesis happen in every art work as we combine lines, shapes, and bits of colour, brush strokes, all into a new whole - a painting, a print, a sculpture or a construction. Analysis and synthesis tend to happen simultaneously in most art experiences. We see the whole, we see the parts, and we relate them together into a unified expression.

7.   Redefinition

A creative person has the ability to re-define lines, shapes, colours, textures, to shift the function of objects and use them in new ways. Here, the individual is using old familiar things for new purposes. Buttons may be transformed into the eyes of a clown in a circus collage, a piece of cotton wool may become the body of a woolly sheep; a stroke of vermilion in a painting may become the brick chimney of a house. In every realistic paining, lines, shapes, textures and colours are re-defined to become aspects of the objects we see in the picture. Paintings are actually made of lines and areas of colour - print and canvas - not the houses, trees, people, rivers and mountains that we read into them.
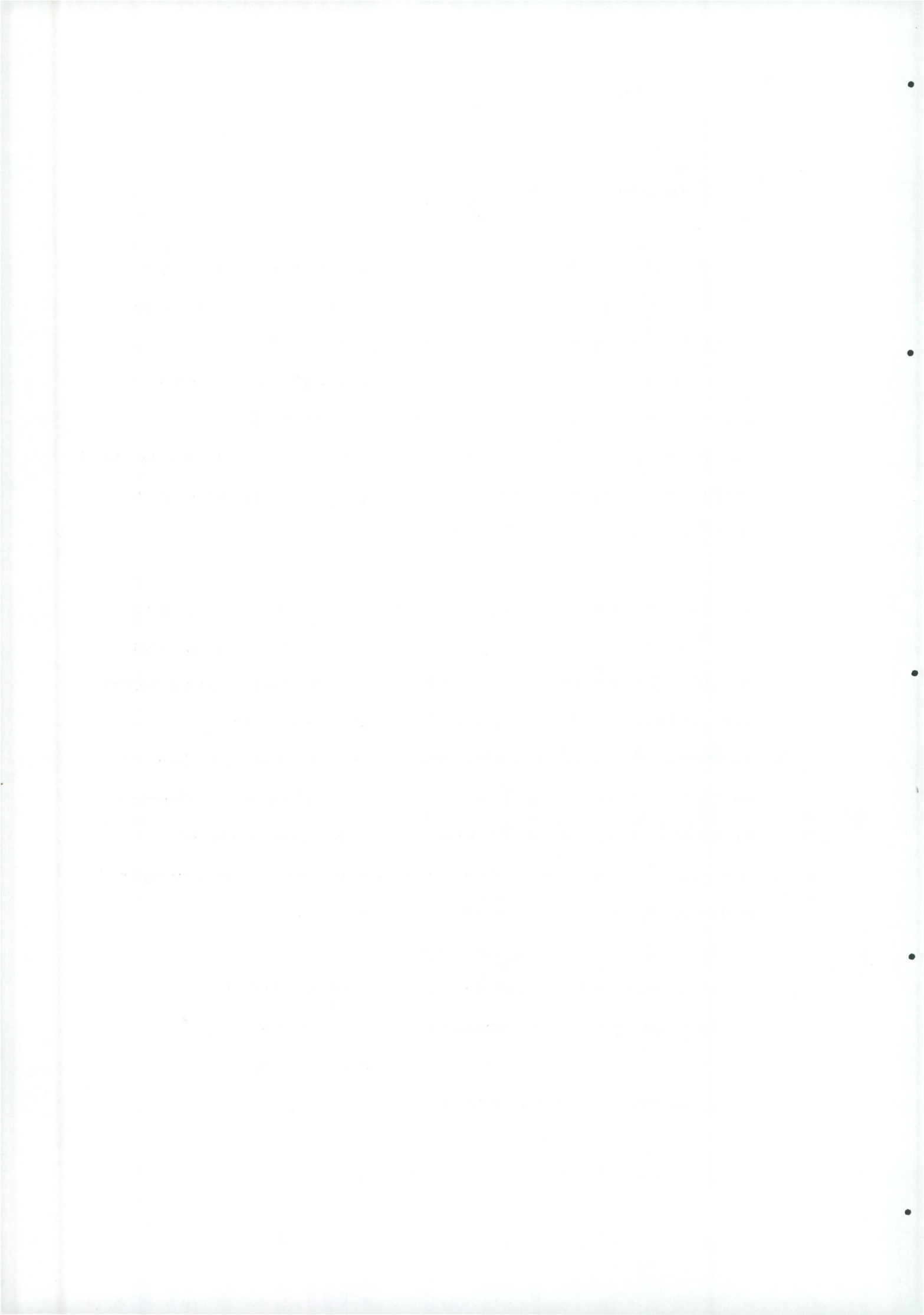
8.   Consistent Organisation

A creative person has the ability to organise all aspects in such a manner, that all the parts are related harmoniously with no superfluous parts - saying the most with the least. A work of art is so well organised that one cannot be exchanged for another. It is also consistent that the single parts are where one feels they ought to be. If any part were changed, the situation/artwork would appear to be unbalanced. The greater the work of art, the more consistent it is. Some works become classics, appearing to be very consistent to generation after generation.

Although these eight attributes can be identified individually to the extent that various tests for each criterion have been formulated, these attributes tend to work in unison in creative behaviour. These eight criteria permit the teacher to analyse the phenomenon of creativity and to develop an understanding of each attribute rather than dealing with creativity in a somewhat nebulous global manner. Knowing the various aspects of creativity permits the art teacher to develop specific and meaningful goals and objectives. No one of these eight attributes is more important than another as John A. Michael emphasises.

> The teacher may find that one student needs experiences
> concerning one attribute more than another and therefore
> may assign different criteria priorities for each student
> in the teaching / learning process (7).
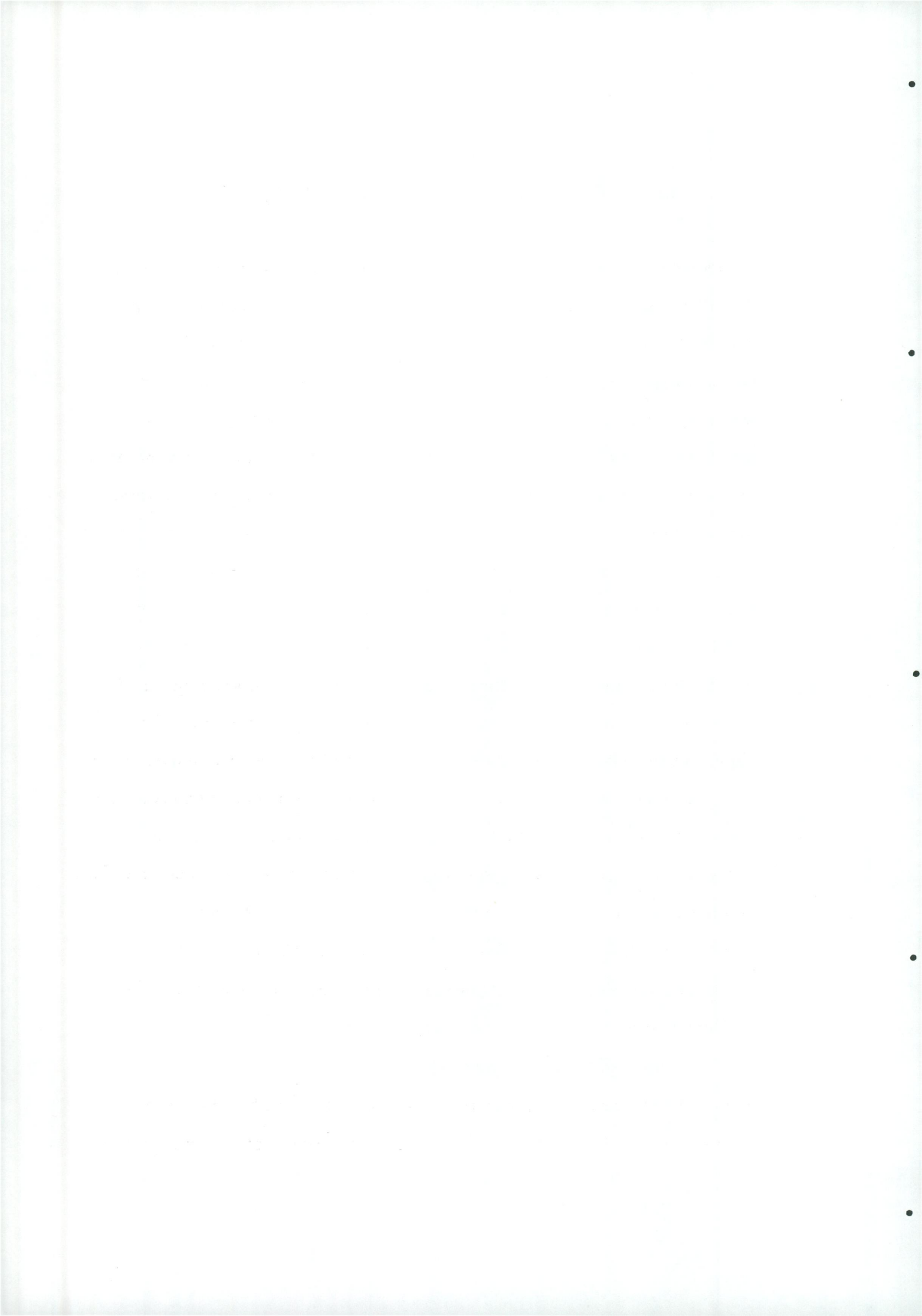
WHAT INFLUENCES PERSONALITY?

To many adults who look upon adolescence as a period of great joy, exuberence and exploration, it may come as a surprise to know that many times early adolescents feel alone and isolated. Coming from the warm and secure environment of a primary school where everything has been planned for them as a group, they enter a larger, new school environment where they have to relate to many new teachers and fellow students. Attitudes change at home. Many parents feel that the important formative years of childhood are over, when it was time for instilling values and the teaching of right and wrong - and greet their youngsters' entry into secondary school with a sense of accomplishment and also relief, - feeling they have done all they could.

Unfortunately, as David Fontana points out, (8) some parents relinquish all their responsibility at once during this period. Parents do not always feel they have to be home or make any provision for when a secondary level son or daughter returns from school. Thus the youngster returns to an empty house. No longer are parents so concerned with a continual monitoring of the youngsters whereabouts and activities. Some early adolescents develop new and positive responsibilities in extra curricular school activities such as sports, the arts, the school newspaper or year book, or a part-time job, but for others there is a vacuum - a void. Youngsters may feel isolated from both family and school.

However, for many teenagers parents are not entirely out of the picture because they push to have their children achieve more in grades and sports, so
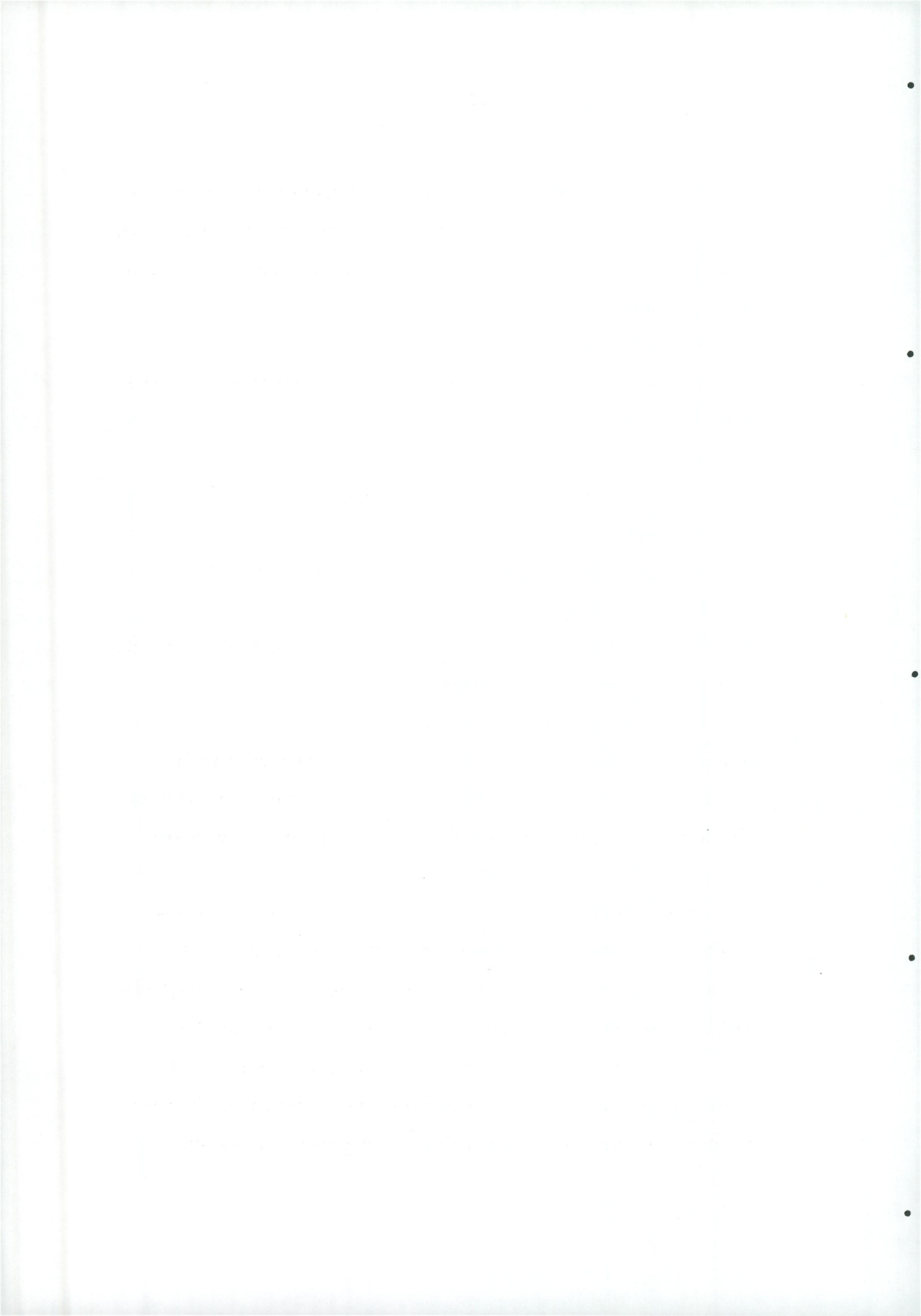
that the adolescent feels that he carries not only his own problems but also the aspirations and ambitions of his parents. Many teenagers are "expected" to go to college, to become an engineer, to continue in the family business and/or to "make it" where mum or dad never did.

Because of such isolation and under pressure to achieve, John A. Michael suggests that:

> Many adolescents turn to peers who become another
> pressure group insisting upon a particular behaviour,
> or a level of behaviour, to remain as a member of a group (9)

These factors all contribute to how a young person behaves socially, and the personality he/she develops as a result.

The idea that body-build and personality characteristics are related is reflected in such popular stereotypes as "fat people are jolly" or "all skinny people who wear glasses are intellectuals", and this idea is far from new.

One early personality theory classified individuals into three categories on the basis of body build, and related these body types to personality characteristics (10). A short plump person (ectomorph) was characterised as restrained, self conscious and fond of solitude; a heavy set muscular individual (mesomorph) was described as noisy, aggressive, and physically active. There is little doubt that a person's physique has some influence on personality - primarily through the limits it imposes on abilities and the
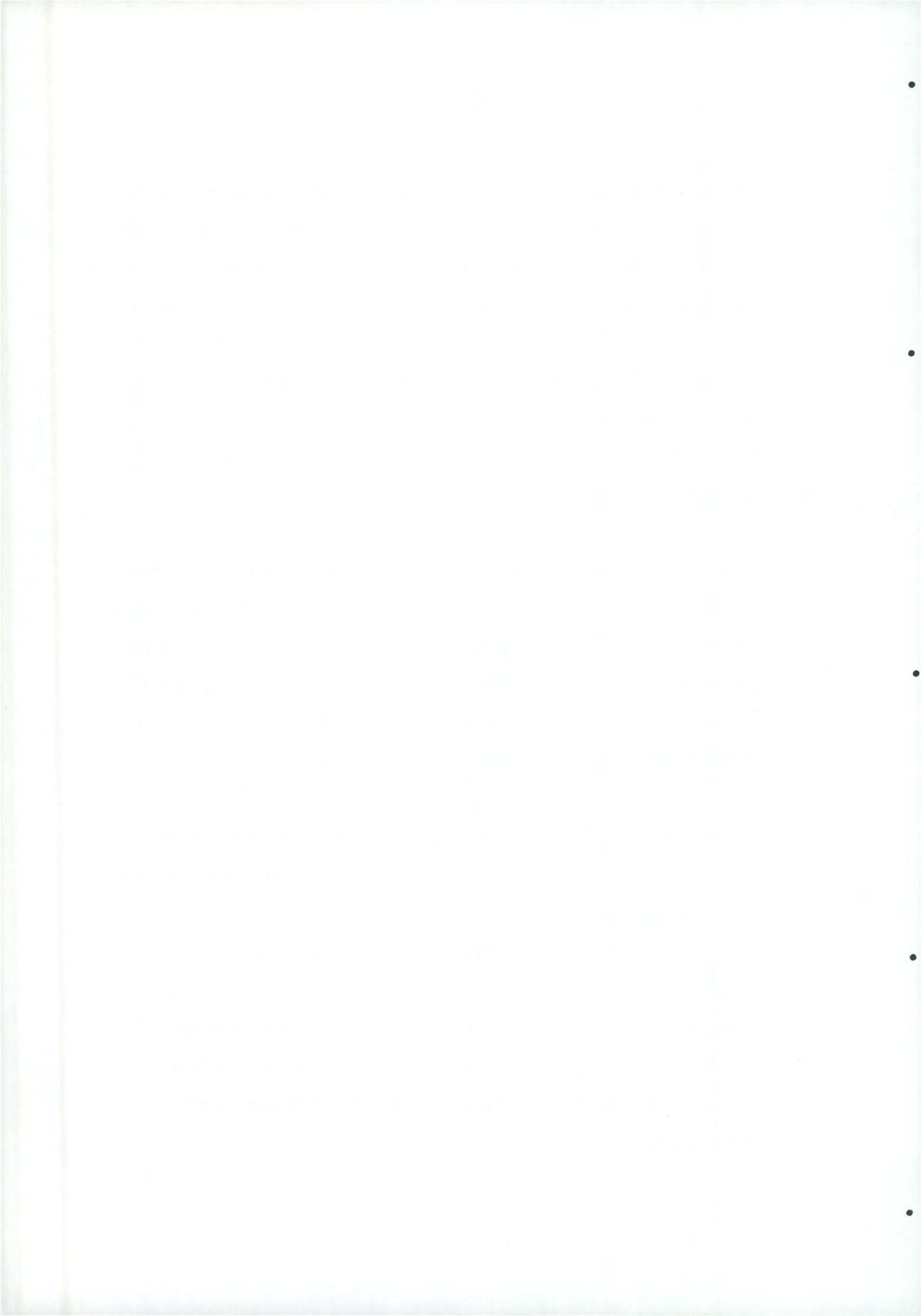
reactions it evokes from other people. For example a girl with a short stocky build cannot realistically aspire to be a ballet dancer or fashion model. Likewise Yussen suggests (11) boys who are strong and muscular may be willing to risk physical danger and assert themselves; their weaker classmates may learn early in life to avoid fights and to depend on intellectual abilities to get what they want. Our physiques do not determine specific personality characteristics, but they may shape our personality by affecting how others treat us, the nature of our interactions with others, and the kind of situations we seek to avoid.

All families in a given culture share certain common beliefs, customs and values. While growing up the child learns to accept norms and values expected by the culture. Although cultural and subcultural pressures impose some personality similarities Yussen suggests (12), individual personalities can never completely be predicted from a knowledge of the group in which a person is raised for two reasons:

- The cultural impacts on the individual are not uniform because they are transmitted by parents and other people who may not all share the same values and practices.
- The individual has some experiences which are unique

Each person reacts in different ways to his or her own social pressures. As mentioned earlier, personal differences in behaviour may result from biological differences. They may also develop from the rewards and punishments
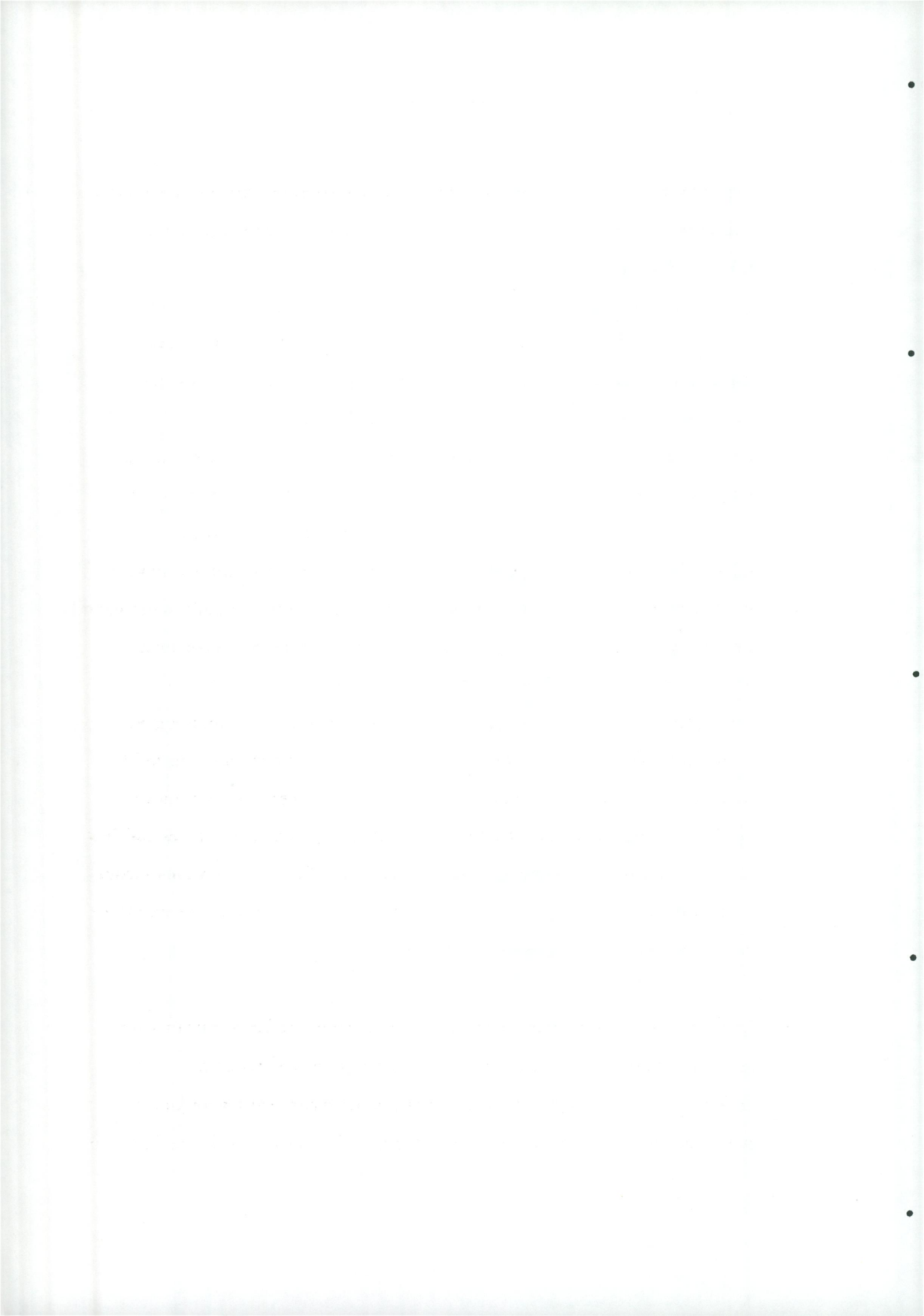
the parents impose on the child's behaviour, and from the type of role models the parents provide. Even though they may not resemble their parents, children are influenced by them.

Beyond a unique biological inheritance and the specific ways in which the culture is transmitted, Atkinson (13) observes that the individual is shaped by particular experiences. An illness followed by a long period of convalescence may create a fondness for being cared for and waited on, that profoundly affects the personality. The death of a parent may disrupt the usual sex role identification. A traumatic accident, an opportunity to display heroism, leaving friends to move to another place, countless personal experiences such as these influence development. The individual's common and unique experience interact with inherited potential to shape personality.

Important as ethnic and socio-economic groups undoubtedly are, the most important unit of all in the personality and social development of the child in undoubtedly the family (14). Although much of the early communication between parent and child takes the form of touch, language quickly establishes itself as the principal medium of social contact, and the child who comes from a verbally fluent and expressive household has enormous advantage over the child whose home is verbally impoverished.

Language is essential to the development of much of the behaviour that we identify as intelligent. Particularly in the early years of schooling, children may be classified by a teacher as generally backward when in fact their main problem may be simply that they come from a verbally unstimulating

background. Such children may also sometimes appear more physically aggressive than the norm, because they lack the linguistic sophistication to relate to people more appropriately or to express their feelings verbally.

Self esteem is concerned with the value we place upon ourselves, and of all areas, self-concept, is one of the most important.

It is sometimes claimed that one of the major factors in the development of psychological ill-health is the inability of some individuals to value themselves at their true worth (15). The people concerned seem unable to regard themselves as significant acceptable member of the community, but labour instead under feelings of inadequacy and ever-hopelessness, and consistently underestimate both their abilities and the regard in which they are held by other people. Very often children with similar cognitive, physical and socio-economic variables, have huge differences in their self esteem and this would indicate links primarily with parental behaviour. In large measure, children take over and internalise the picture that their parents have of them. The consequences of this for their performances in school are considerable. The high self esteem students set themselves higher and more realistic goals. Because they are not unduly frightened by the possibility of failure, they are much readier to meet challenge, to participate and to express their feelings. Whey they meet occasional failure or criticism they are undaunted by it because they have a firm conviction of their own worth. Low-esteem students on the other hand see failure as yet
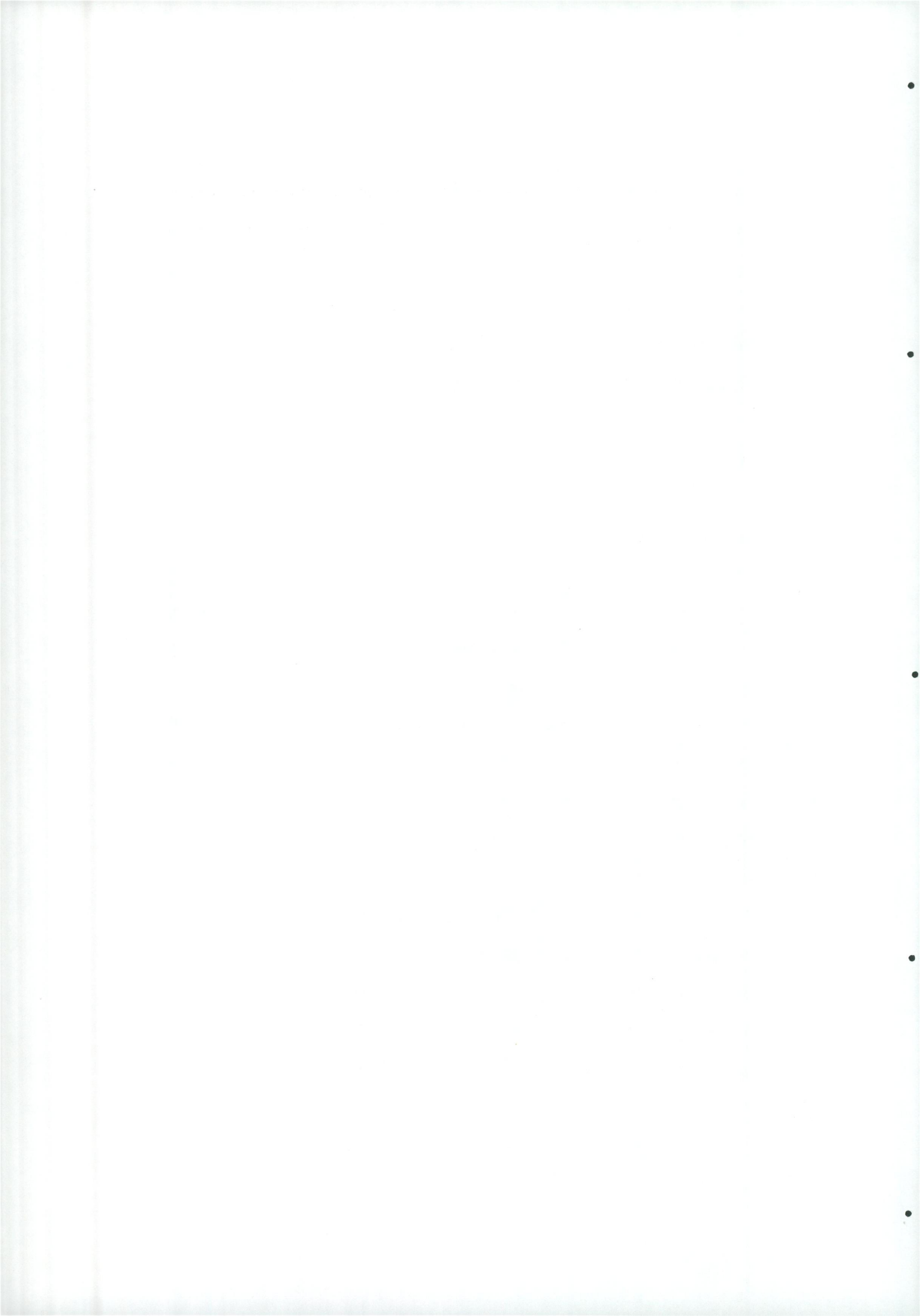
another blow to their small store of confidence, and tend to play safe and set themselves artificially low goals. As David Fontana suggests

> They are unduly wounded by criticism and generally
> anxious for approval, because they set great store
> in what others think of them (16)
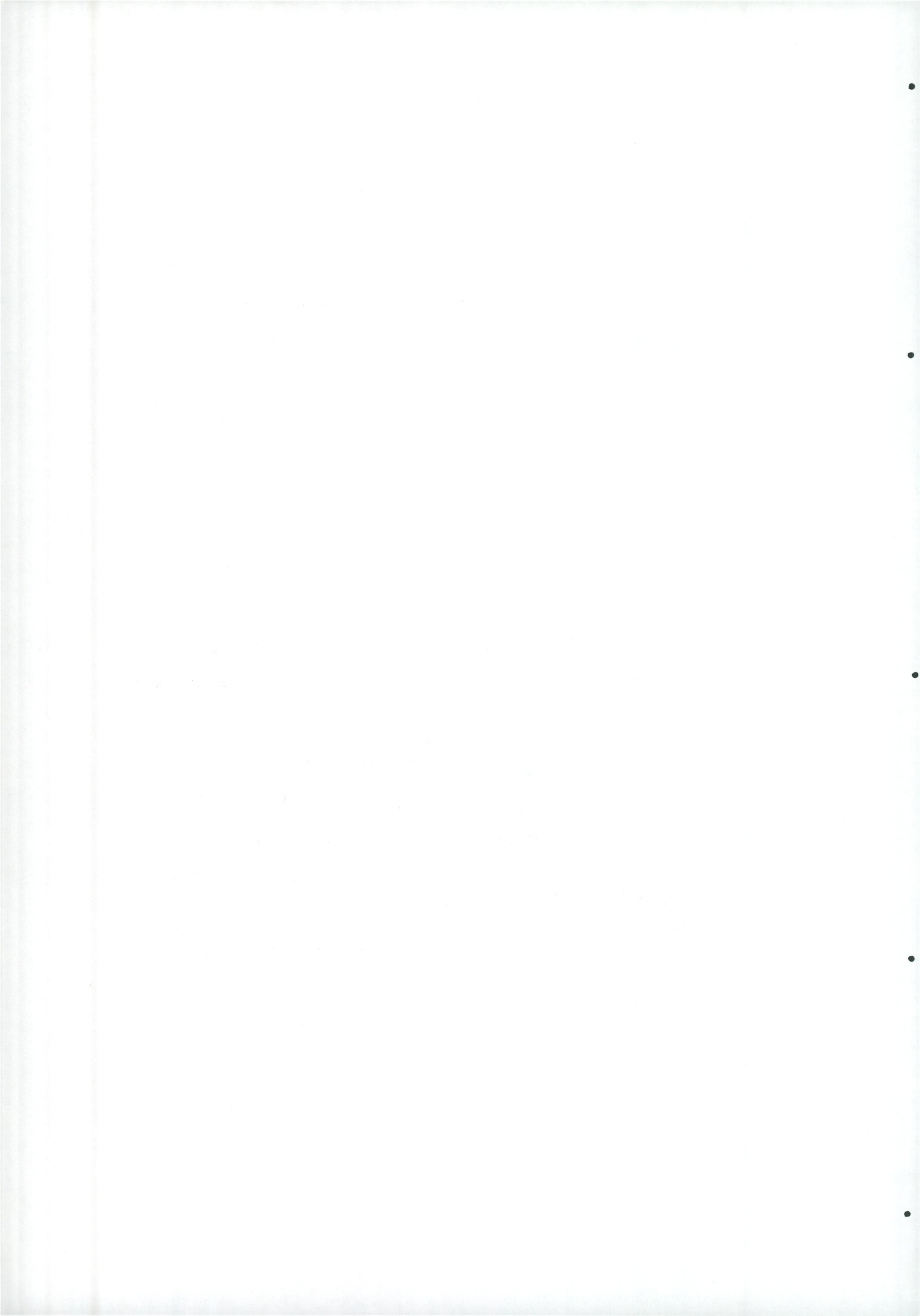
Art As a Form of Expression For The Personality

When a stone has been carved into the shape of a women,
we see it both as a stone and as a women. Although it
is only stone we respond emotionally. We imagine life
into it. It becomes filled with the spirit of woman ...
It attracts us because although it is not alive we are
made to treat it as though it were. A skull or a sea-shell
have the same effect upon us because we know that once
these things were part of a living creature.... a certain
amount of life is left behind. The same is true of a
ruined cottage or a discarded plough share... Though by
painting an artist gives form to what was a free floating
idea. The idea becomes embodied. Quite an innocent object
acquires significance because of the idea which has been
attached to it. It is like the hermit crab which has
come to live in a disused whelk shell. It has turned the
shell to advantage. The painting fulfils a need for the
artist in that it brings the idea to light; it exteriorises it. (17)

Each time an artist looks at his creation, it permits a release of emotion
because of the connection he made with the idea which prompted him to make it.
i.e. there is a degree of circularity operating (18). The idea causes him to
make some external representation of it, and in turn the representation of it
evokes the original idea.

There exists in all of us a conflict between the way we would like to feel or behave, and the way we believe that others would like us to. This has its origins in childhood when our personal need for gratification clashes with our parents' requirements. We develop into respectable responsible citizens by putting aside feelings or embitterment, envy, lust, greed and rage and relegating them to be an inaccessible region of the mind called conveniently the unconscious. Freud proposed the existence of what he termed the censor, which controls that which we allow ourselves to be aware of (19). Drugs such as alcohol have the effect of weakening the powers of the censor and enable these antisocial feelings to come to the fore. When we have sobered up or recovered from these states we either are amnesic about our indiscreet utterances or if we recall them, we are both embarrassed and ashamed.

Also as a result of the interplay between the pressure forward of suppressed emotions and the pushing back of the censor, we are in dreaming capable of imaginative aesthetic creativity (20). The same can be said of pieces of artwork. The censor gets pushed back during the creative process allowing the emotional and imaginative urges to be released.

Tessa Daly (21) concludes that the work of art represents a compromise position between various conflicting needs: The message versus the medium, chaos versus harmony, and perhaps most important, outspoken versus propriety. These are ideas pressing to be expressed and inhibiting constraints, limiting the extent to which they can be made explicit. There is a point towards which the student is working, and where he wants to stop. This is his creation all neatly parcelled up, the extent to which at the moment of completion, he is

prepared to commit himself. Unlike dreams, art creations can be presented in concrete form for us all to see. The choice of colours and materials used are significant. It is not just what is depicted, but how it is depicted that is important.

Spontaneous drawings as products of the imagination are satisfactions of wishes. Desires whether frustrated, expressed or partially fulfilled have the tendency to generate dreams, fantasies and various bodily activities, some of which take the form of art and other creative expressions. This image making power unconsciously by-passes the verbal thinking which traditionally and currently is over-emphasised in formal education and training. True growth and development of students of all ages, has been, and continues to be obstructed by the continuous imposition of verbal techniques and knowledge in education. Art educators have been over-concerned with the correct use of art materials and have paid too little attention to the development of each student's uniqueness. Art procedures can help to release the imaginative and creative expressions of ordinary pupils. Art can offer a specialised non-verbal technique for releasing, through symbolic imagery, the unconscious repressed emotions.

Tony –

As last year, I enclose sample of dissertations for your information and delectation !

Regards,

Scott

PS – Abstracts will follow (I hope)

FOOTNOTES FOR CHAPTER I

1. David Fontana. <u>Psychology for Teachers</u>
    Eds. Anthony Chapman and Anthony Gale
    (London: MacMillan, 1991) pp. 115 - 116.

2. Carl Rogers "Towards a Theory of Creativity" in <u>Creativity: Selected</u>
    <u>Readings</u>
    Ed. P.E. Vernon (Harmondsworth, Middlesex: Penguin Books. 1970) p. 139

3. Ibid; p. 140

4. John Micheal, <u>Art and Adolescence.</u>
    (New York: Teachers College Press, 1983), p. 17

5. Ibid; p. 18

6. Ibid; p. 19

7. Ibid; p. 18

8. David Fontana. <u>Psychology for Teachers</u>, p. 14

9. John Michael. <u>Art and Adolescence,</u> p. 54

10. John Santrock, David Yussen <u>Child Development: An Introduction</u>
    Ed. John Stout.
    (Iowa:. WMC Brown, 1987), p. 6

11. Ibid; p. 8

12. Ibid; p. 9

13. Rita Atkinson, <u>An Introduction to Psychology</u>
    (New York: Harcourt Brace Jovanovich, 1983), pp. 385 - 387

14. David Fontanta. <u>Psychology for Teachers</u>, p. 25

15.   Ibid; p. 226

16.   Ibid; p. 228

17.   Birtchnell Quoted in Atkinson. <u>Introduction to Psychology,</u> p. 38

18.   Ibid; p. 39

19.   Tessa Daly, <u>Art as Therapy</u>
      (New York: Tavistock Publications, 1984) p. 35

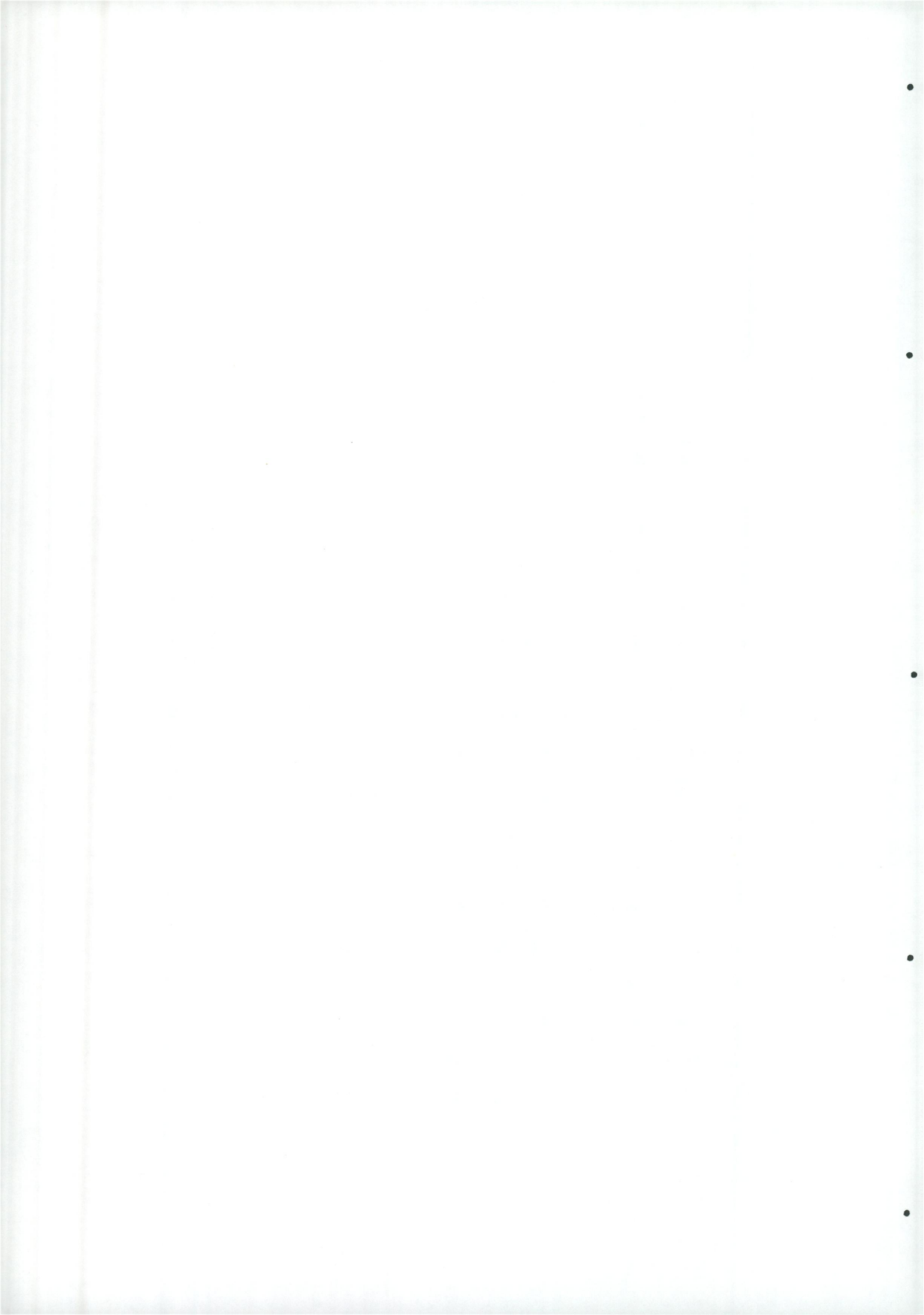20.   Ibid; p. 36

21.   Ibid; pp. 37-38

CHAPTER II

DEVELOPMENT AND GROWTH OF PERSONALITY THROUGH CREATIVITY IN ART

Development of Aesthetic Awareness

Today, we are experiencing in education, the desire to be more humanistic in our approach. With the introduction of the Junior Certificate examination in art we are moving in the right direction. However the value of good art experiences in total education is under-rated.

According to Asahel Woodruff (1) "behaviours are the real goals of education". He describes a human being as a true energy system, whether viewing in terms of its total biological operations or merely in terms of the less comprehensive cognitive behavioural operation within the larger whole. (2) Education is aimed particularly at the cognitive - affective portion of the whole. Woodruff provides us with a cyclical model for behaviour. He explains the model of behaviour exemplifies the way a person normally interacts with his non-school environment. (See Table 1, page 24). The school environment interferes seriously with the operation of the full cycle and thus rarely succeeds. If we mean to have formal education affect out-of-school behaviour, we will have to find ways of changing formal educative patterns, so they

23

CONCEPT

FORMATION

(Thinking)

SENSORY
INTAKE

Events

and

Objects

Eyes   PERCEPTION
Ears
Nose   Registration
Mouth   of
Skin   Experience
Etc.

(Seeing)

DECISION
MAKING

(Choosing)   Anticipating
                Value
                Outcomes

FEED BACK

(Doing)

TRIAL

Empirical Testing:

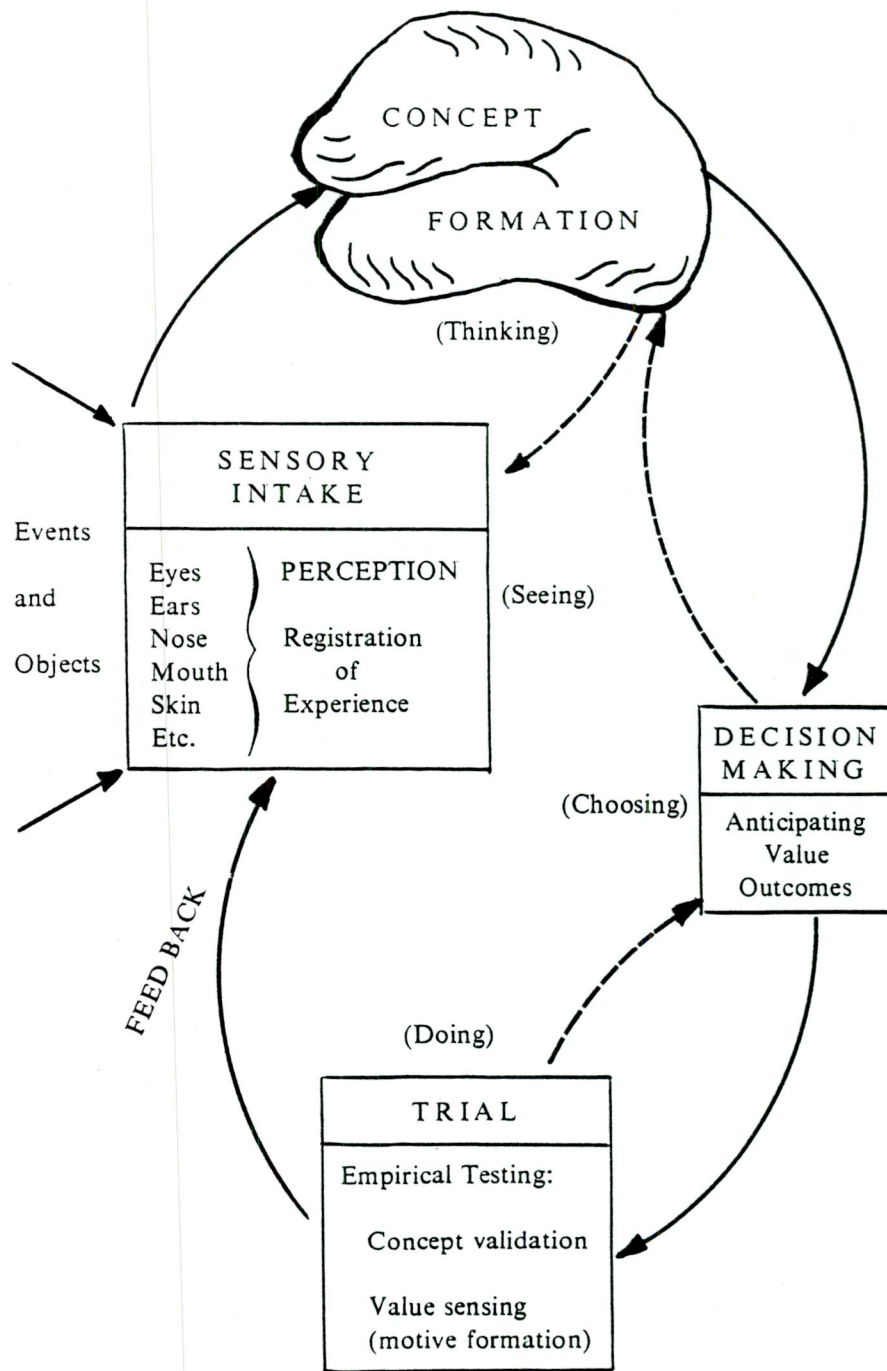Concept validation

Value sensing
(motive formation)

Table 1

Cognitive Cycle in Behaviour and Learning

24

become like out-of-school situations. By this I mean that they should be capable of activating critical parts of the behaviour cycle, but with greater purpose, selectivity and effectiveness than random out-of-school behaviour. It may be added that the failure of the school to affect out-of-school behaviour is due to the fact that school work is generally limited to a verbal exchange with a limited amount of sensory perception, and with almost no real feedback based on the use of what is learnt.

Davis suggests that an art curriculum planned to operate behaviourally would include:-

- something to perceive
- something to relate to other learnings
- something to induce the learner to apply his learnings to real situations. (3)

The teacher would then act as a prompter, aiding in the whole operation by giving guidance to effectively shape future performance, stemming from the current behaviours.

Aesthetic education is an important element in development as it is a basic element for meaningful living. "Enjoying life", not sciences, not the humanities, nor the arts, is the purpose of general art education. We justify aesthetic education because aesthetic experience does contribute to well being in a unique way, by giving aesthetic satisfaction and by intensifying and perhaps illuminating every other mode of experience.

In the beginning of aesthetic experience, Broudy suggests (4) there is a consciousness of colours, shapes, textures, movements, lines and forms, also a sensitivity to the way objects smell, feel, look, sound and taste. When aesthetic awareness attains a high level, what was intuitvely there remains, but is felt and understood with greater intensity and conviction. Along with this comes a commitment to art as an element or instrument in deepening the life experience as Harry Broudy explains "although the sciences provide the means through which man achieves survival, the arts are what makes survival worthwhile" (5). He also expresses the belief that schools can contribute towards the systematic development of high level aesthetic judgement through:

- Sensitivity training, concerning the technical aspects of art - categorised as craftsmanship - a successful and skillful use of art tools and materials.

- Sensitivity training, concerning expressiveness - categorised as the "Power of Art" - a force which evokes response, influences, predicts, releases, changes, communicates, expresses.

- Sensitivity training, concerning the formal properties of art - a sensitive use of art elements and principles.

- Sensitivity training, relating to environmental and cultural influences in art. Categorised as cultural art - a reflection of the culture and age from which the art originated.

-    Sensitivity training - dealing with the inventiveness of man presented
     as uniqueness, people "thinking new" and creating visual statements in
     individual ways.

Aesthetic awareness is the business of school and education, because it
effects man and his environment. Training can produce greater sensitivity and
bring about a change in man's behaviour.

Tables 2, 3, and 4 demonstrate the way behaviours materialise through
four processes. (See Tables 2, 3 and 4, pp. 28-30)

-    Perceiving
-    Manipulating materials and tools
-    Relating learnings
-    Criticising, forming opinion and judgements

Bloom (6), Krathwoh (7) and their associates have provided a categorisation
of domains, within which learning takes place. Art activities involve all
three of these domains: the cognitive domain, the affective domain and the
psychomotor domain.

This concept can be clearly seen in Table 5 on page 31, as a growing tree with
roots already formed before a child enters school. Thus, learning can be
shown as a tree set against a background of expanding complexities, promoting
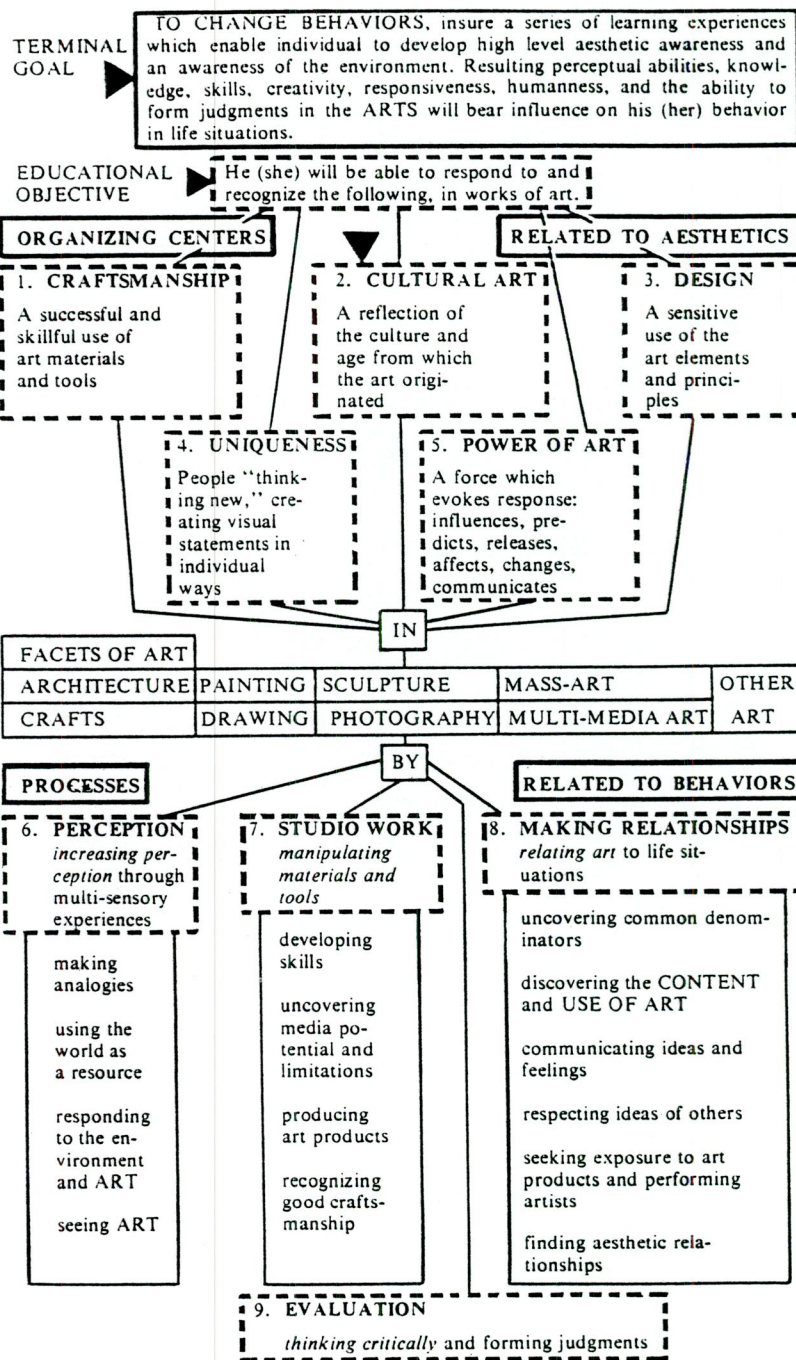
TERMINAL GOAL ▶ TO CHANGE BEHAVIORS, insure a series of learning experiences which enable individual to develop high level aesthetic awareness and an awareness of the environment. Resulting perceptual abilities, knowledge, skills, creativity, responsiveness, humanness, and the ability to form judgments in the ARTS will bear influence on his (her) behavior in life situations.

EDUCATIONAL OBJECTIVE ▶ He (she) will be able to respond to and recognize the following, in works of art.

ORGANIZING CENTERS   ▼   **RELATED TO AESTHETICS**

1. CRAFTSMANSHIP

A successful and skillful use of art materials and tools

2. CULTURAL ART

A reflection of the culture and age from which the art originated

3. DESIGN

A sensitive use of the art elements and principles

4. UNIQUENESS

People "thinking new," creating visual statements in individual ways

5. POWER OF ART

A force which evokes response: influences, predicts, releases, affects, changes, communicates

IN

FACETS OF ART				
ARCHITECTURE	PAINTING	SCULPTURE	MASS-ART	OTHER
CRAFTS	DRAWING	PHOTOGRAPHY	MULTI-MEDIA ART	ART

PROCESSES   **BY**   **RELATED TO BEHAVIORS**

6. PERCEPTION

increasing perception through multi-sensory experiences

making analogies

using the world as a resource

responding to the environment and ART

seeing ART

7. STUDIO WORK

manipulating materials and tools

developing skills

uncovering media potential and limitations

producing art products

recognizing good craftsmanship

8. MAKING RELATIONSHIPS

relating art to life situations

uncovering common denominators

discovering the CONTENT and USE OF ART

communicating ideas and feelings

respecting ideas of others

seeking exposure to art products and performing artists

finding aesthetic relationships

9. EVALUATION

thinking critically and forming judgments

Table 2

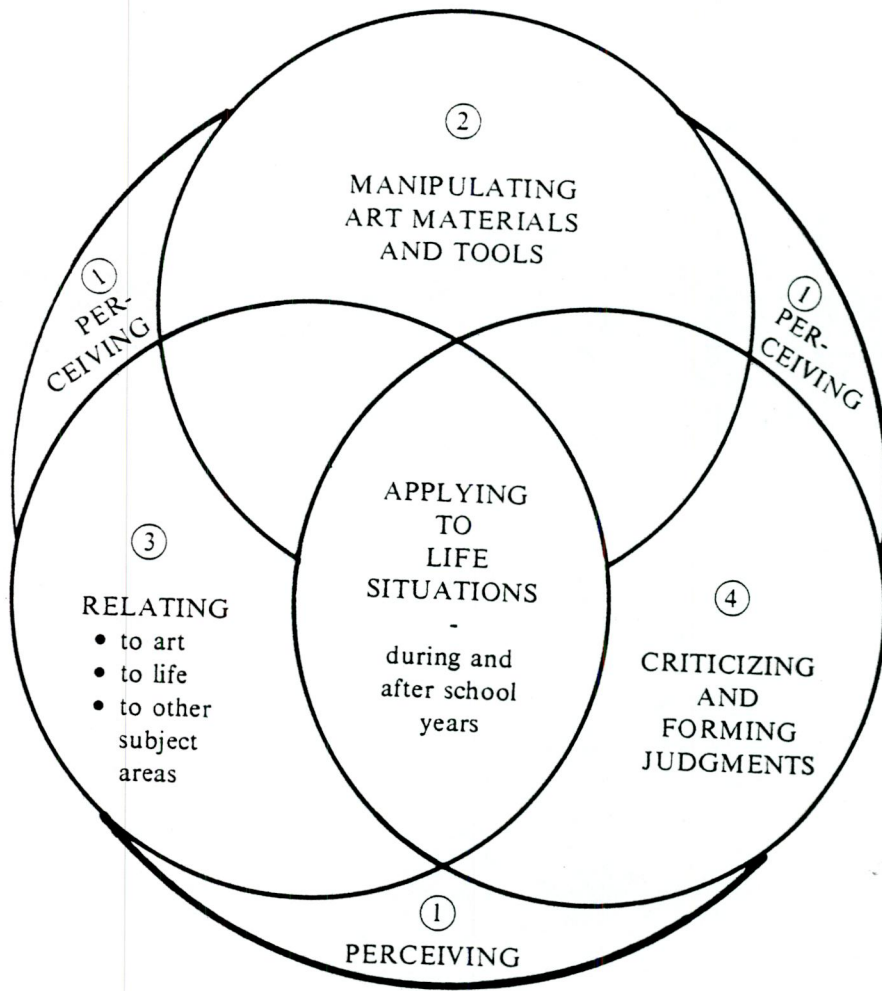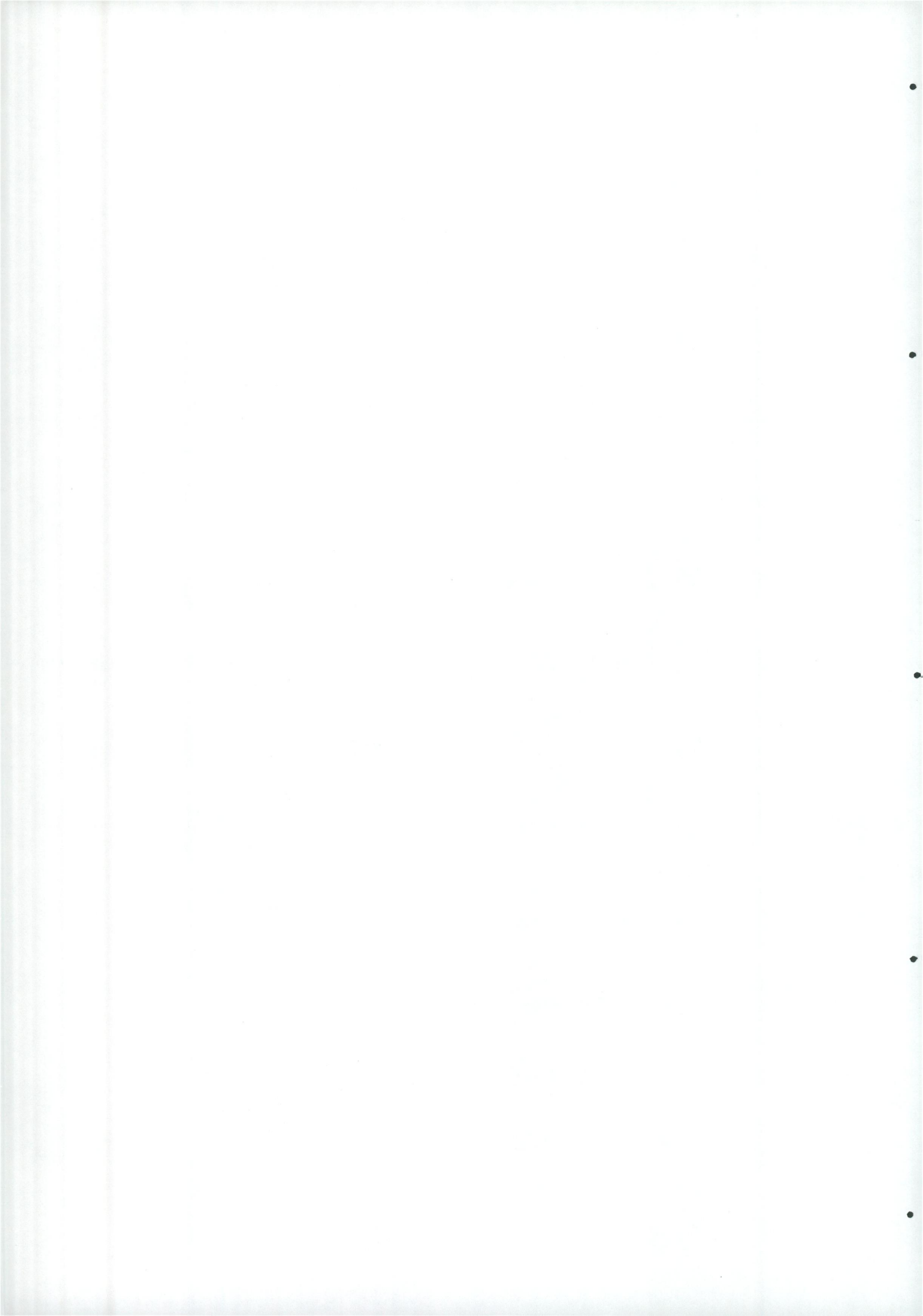Organisational Plan for an Awareness Programme in Art
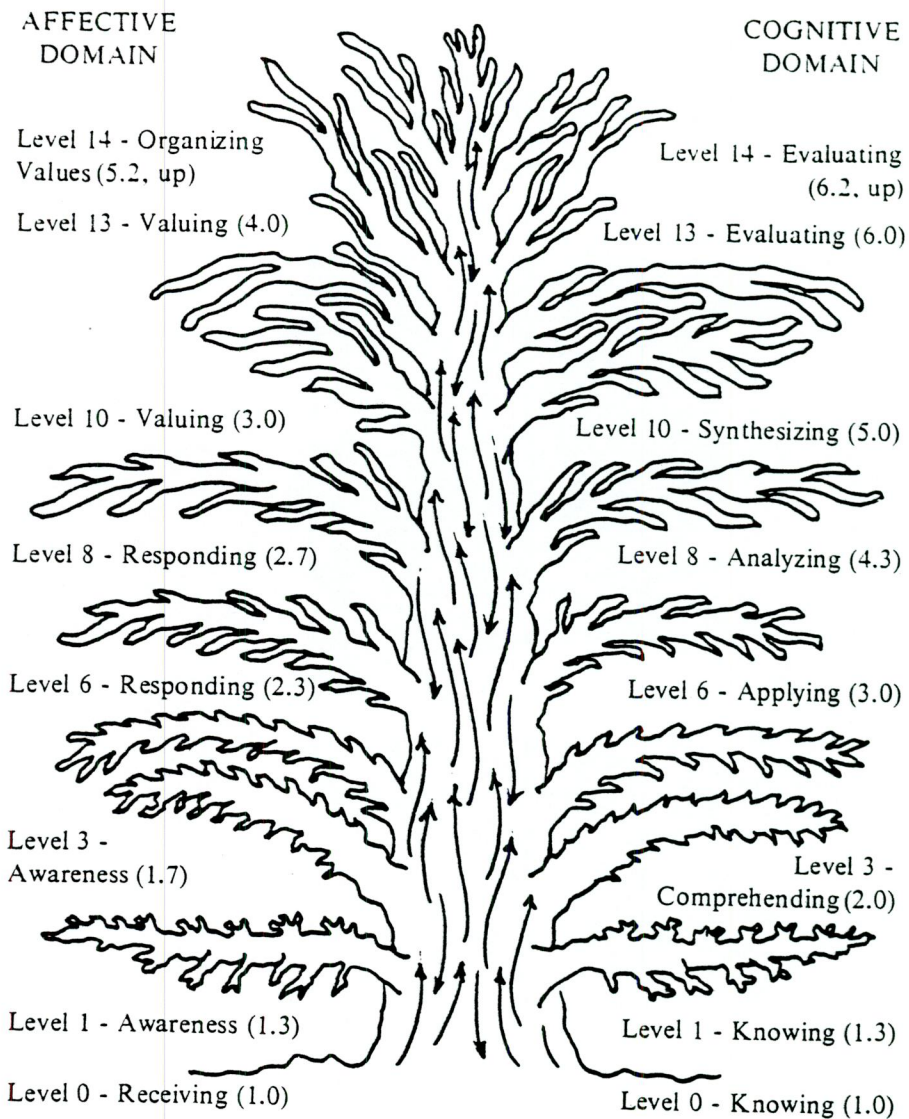
28

Table 3

Four Processes

1. INCREASING PERCEPTION THROUGH MULTI-SENSORY EXPERIENCES	2. MANIPULATING MATERIALS AND TOOLS	3. RELATING ART TO LIFE SITUATIONS - OTHER SUBJECT AREAS	4. THINKING CRITICALLY AND FORMING JUDGMENTS
Seeing, hearing, touching, feeling, smelling - using the world as a resource	Thinking through and planning materials • procedures • functions • organization	Uncovering common denominators through involvement in inter-disciplines	Making decisions regarding a choice of symbols or ab-stractions to use for graphic com-munications (i.e.: geometric symbols used by young children)
	Developing skills through • practice • recall • review • application	Discovering the CONTENT and USE OF ART through • cognitive learnings • recall • review • experiences with art objects • making compari-sons	Making decisions concerning the use of materials and techniques (See # 2)
Responding to the environment and art - • seeing art • making analogies • finding contrasts • experiencing art by making it; feeling it, physically, emotionally or kinesthetically	Producing art products by making art	Communicating ideas and feelings by • empathic (affective) understanding with artists • making art • verbalization	Choosing subjects for art ex-pression
	Uncovering media potential and limi-tations through • exploring • discovering • designing	Respecting ideas of others through sharing, verbally and visually	Making aesthetic choices in life (i.e.: what to wear, how to arrange furniture, etc.)
	Recognizing good craftsmanship through • working with materials • exposure to art • cognitive learn-ing	Finding aesthetic re-lationships in experi-ences, art and nature	Judging the value of works of art - through critiques, rating scales, etc.
		Seeking exposure to art products and to performing artists	Deciding how to preserve or change the environment
TEACHER USING the world, pictures, charts, movies, stories, events, models (nothing verbal)	TEACHER USING projects, tasks, activities	TEACHER USING thought processes, identifying links between acts and their consequences	TEACHER USING life application as much as possible with real situations or simulated situ-ations

Table 4

An Elaboration Chart of Component Tasks in the Process Structure

30

AFFECTIVE
DOMAIN

COGNITIVE
DOMAIN

Level 14 - Organizing
Values (5.2, up)

Level 14 - Evaluating
(6.2, up)

Level 13 - Valuing (4.0)

Level 13 - Evaluating (6.0)

Level 10 - Valuing (3.0)

Level 10 - Synthesizing (5.0)

Level 8 - Responding (2.7)

Level 8 - Analyzing (4.3)

Level 6 - Responding (2.3)

Level 6 - Applying (3.0)

Level 3 -
Awareness (1.7)

Level 3 -
Comprehending (2.0)

Level 1 - Awareness (1.3)

Level 1 - Knowing (1.3)

Level 0 - Receiving (1.0)

Level 0 - Knowing (1.0)

THE HIERARCHICAL LEARNING TREE: Levels of learning, in each domain, are indicated by numbers and horizontal lines. Level numbers correspond closely to graded levels. Decimals are from Bloom's taxonomy. Although the predominant flow of learning is upward because of increased complexity, there is always some flow in both directions.

The tree symbolizes growth. Multiple small lines on the lower branches represent short primary experiences which become fewer but longer, more complex, at the upper levels.

Table 5

The Hierarchical Learning Tree

31
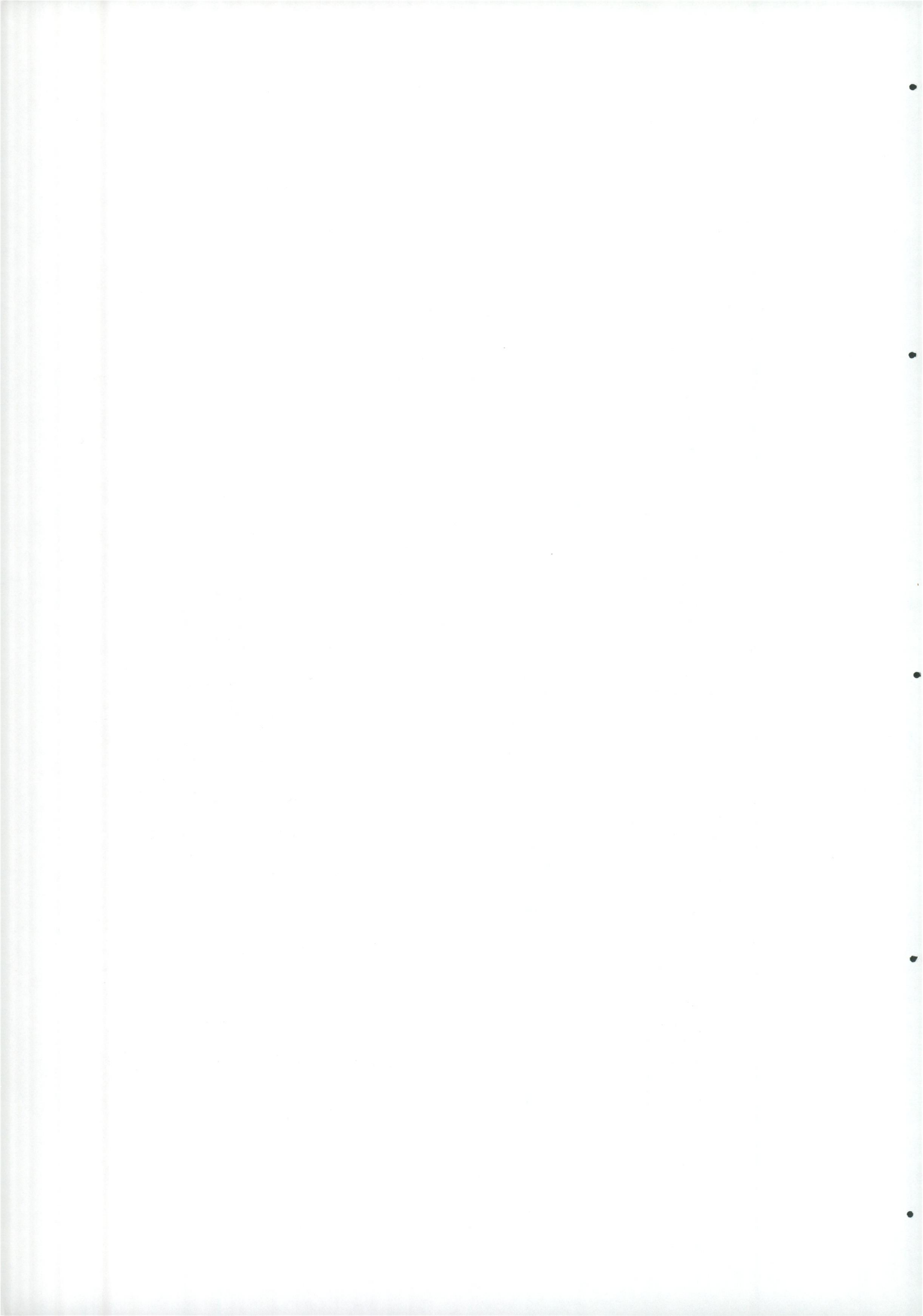
the maturation of that child and sending its branches into space and reaching for what is there - satisfying the child's curiosity.

Perhaps the most vital change in practice required to make art more beneficial, is found in the role of the student. It hinges on freeing him from dependence on the teacher, to being an initiator of his own next learning venture.

The immediate requirement to make this change, is a complete package of learning materials which he can obtain at his own initiative, and through which he can move in his own direction.

Aesthetic growth is often considered the basic ingredient of any art expression. I would define aesthetics as being the means of organising thinking, feeling, and perceiving, into an expression that communicates these thoughts and feelings to someone else. The organisation of words we call prose or poetry, the organisation of tones we call music, the organisation of body movements is called dance and the organisation of lines, shapes, colour and form make up visual art. There are no set standards that are applicable to aesthetics, rather the aesthetic criteria are based on the individual, the particular work of art, the culture in which it is made, and the intent or purpose behind the art form. "There is a tremendous variety of organisation in art. We find that an aesthetic form is not created by the composition of any external rule but rather that a creative work grows by its own principles" (8) (See Table 6 on page 33).

TERMINAL GOAL

TO CHANGE BEHAVIORS, insure a series of learning experiences which enable each individual student to develop high level aesthetic awareness and an awareness of the environment. Resulting perceptual abilities, knowledge, skills, creativity, responsiveness, humanness, and the ability to form judgments in the ARTS will bear influence on his(her) behavior in life situations.

EDUCATIONAL OBJECTIVE

At three different exit levels (Ages 9, 13, 17) the student will show show that he has increased his ability to respond to and recognize the following in works of art: craftsmanship, cultural art, design, uniqueness, and the power of art.

At three different exit levels (Ages 9, 13, 17) the student will be able to demonstrate increased perception, greater skill in handling art tools and materials, more ability to interrelate the arts and life and more confidence and ability in evaluating and forming judgments about art.

EXPERIENCE OBJECTIVE

Through involvement in a progression of experience units in art at each exit level (Ages 9, 13, 17) the student will be able to demonstrate specific accomplishments designated in those units.

Table 6

Goal and Objectives of Aesthetic Awareness Programme

In the creative products of children, aesthetic growth is shown by a sensitive ability to integrate experiences into a cohesive whole. This integration can be seen in the harmonious organisation and expression of thoughts and feelings through the lines, textures, and colours that are used. Young children and organised intuitively, whereas those in a secondary school, can find pleasure in the conscious manipulation and organisation of spatial relationships. Each art material has different demands in terms of its aesthetic use, as a block print, for instance, presents an entirely different concept of organisation from a fine line drawing.

Aesthetics is also intimately tied up with personality. Painters are recognised by their organisation of colours and forms; a Van Gogh can be picked out anywhere by one who is familiar with his style of organisation. The same can be said of children, the organisational framework used to portray experiences in art, can often give us an indication of some of the unconscious ordering that is unique to that person. (9) Lack of organisation or the disassociation of parts within a drawing, may often be an indication of a lack of integration within the individual.

Education has been thought of, Lowenfeld and Brittain say as "the cultivation of expression in an organised manner. That is, it is the organisation of words to make a verbal communication, the organisation of numbers or symbols to develop mathematical thinking, and the organisation of images to make the arts" (10). Education can therefore be looked upon as the development of aesthetic behaviour.

DEVELOPMENT OF EMOTIONAL GROWTH

A drawing can provide the opportunity for emotional growth, and the extent to which this is accomplished is in direct relation to the intensity with which the creator identifies with his work. Although this is not easily measured, Lowenfeld and Brittain (11) suggest that the stages of self-identification range from a low level of involvement with stereotyped repetitions, to a high level where the creator is truly involved in portraying things that are meaningful and important to him and where, particularly in young children, he appears in the picture himself.

An emotionally unresponsive child may express his detached feelings by not including anything personal in his creative work. He will be satisfied by a mere objective representation. "There is a tree, there is a house". Nothing included that will indicate his relationship to these objects. He is merely passively representing objects. This detached art expression, can be seen at all ages. In the beginning stages of art such objective reports show neither action nor variety, but rather indicate only enough to signify an object. Figures usually are not included but if they are they show no action. The experienced artist may also show this lack of involvement in repeating a technically proficient piece of art, or a certain mannerism without any changes or involvement of the self. He too is caught in the stereotyped repetition of his own techniques.

With the direct inclusion of the self, the child actually participates in the drawing; he may appear directly in his creative work, or he may represent someone with whom he identifies. The tree he draws is a particular tree, the house is no longer any house, but has certain characteristics that were important to him in the act of drawing. As Lowenfeld and Brittain observe, (12) a child who is emotionally free and uninhibited in creative expression, feels secure and confident in attaching any problem that derives from his experiences. He closely identifies with his drawing and is free to explore and experiment with a variety of materials. His art is in a constant state of change and as Lowenfeld and Brittain point out, he is neither afraid of making mistakes nor worrying about the grade he might achieve on this particular project.

For him the art experience is truly his, and the intensity of his involvement provides for real emotional growth.
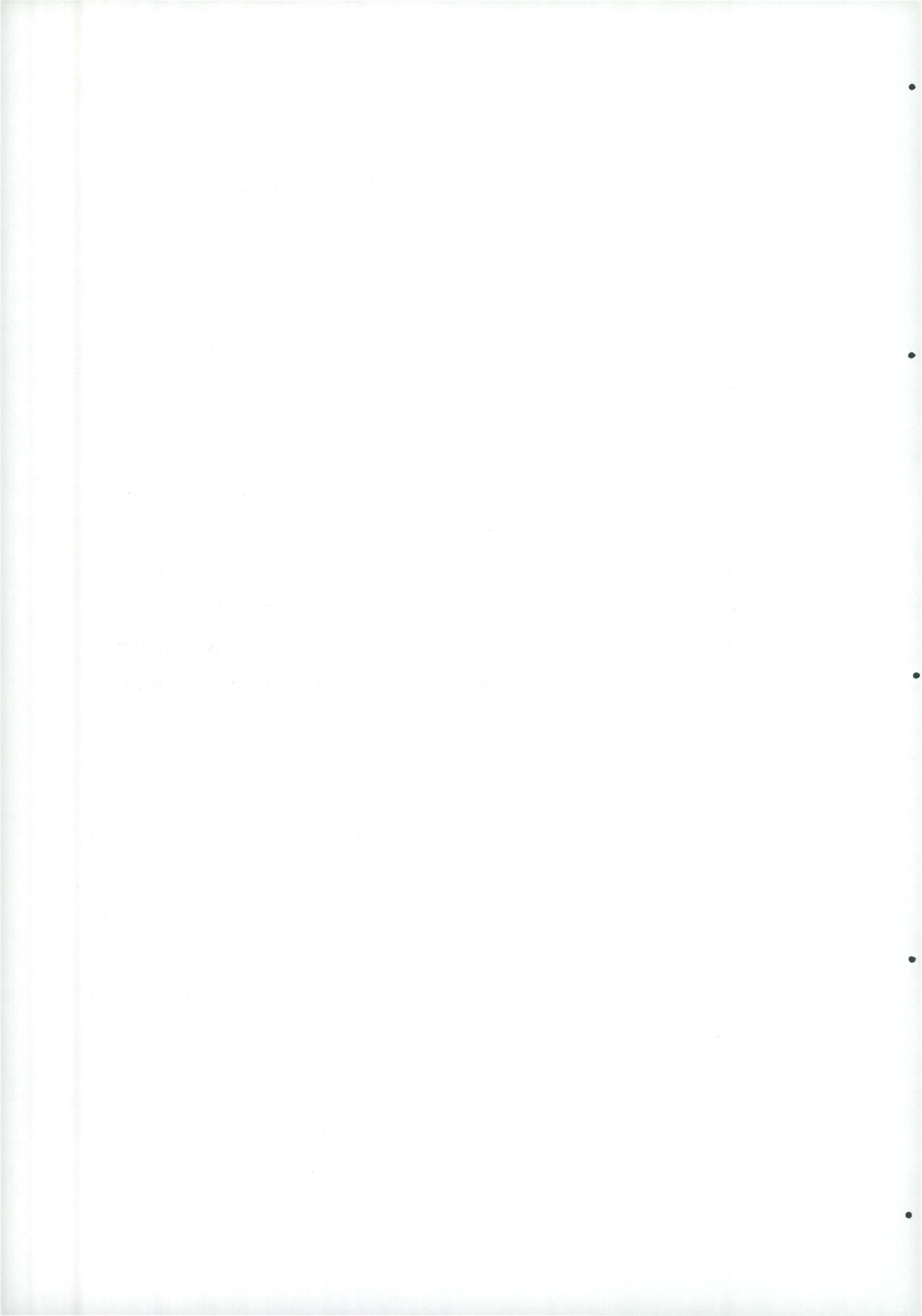
DEVELOPMENT OF PERCEPTUAL GROWTH

The cultivation and growth of our senses is an important part of the art experience. This is of vital importance for the enjoyment of life, and the ability to learn may depend upon the meaning and quality of the sensory experiences. In creative activity, the increasing perceptual growth can be seen in a students increasing awareness and use of a variety of perceptual experiences. Visual observation is usually the most emphasised in art experience. As Michael observes, "Here one develops a growing sensitivity towards colour, form and space" (13). The early stages of development indicate more enjoyment and recognition of colour, whereas at the advanced level, the ever changing relationships of colour in different lights and atmospheric conditions can be stimulating. Perceptual growth is a growing sensitivity to tactile and pressure sensations, from the mere kneading of clay and touching of textures, to sensitive reactions of clay modeling in sculpture.

Perceptual growth also includes the complex area of space perception. A young child knows and understands the immediate area around him, which has significance to him. As he grows, the space around him grows and the way he perceives it will change. Auditory experiences are often included in visual art expression. This inclusion ranges from mere awareness of sounds and their inclusion in drawing, to sensitive reactions to musical experiences transformed into an art expressions. Kinaesthetic experiences that range from simple uncontrolled body movements, to highly developed co-ordination can also be seen as the basis for a variety of art forms (14). Space, shape, colours,
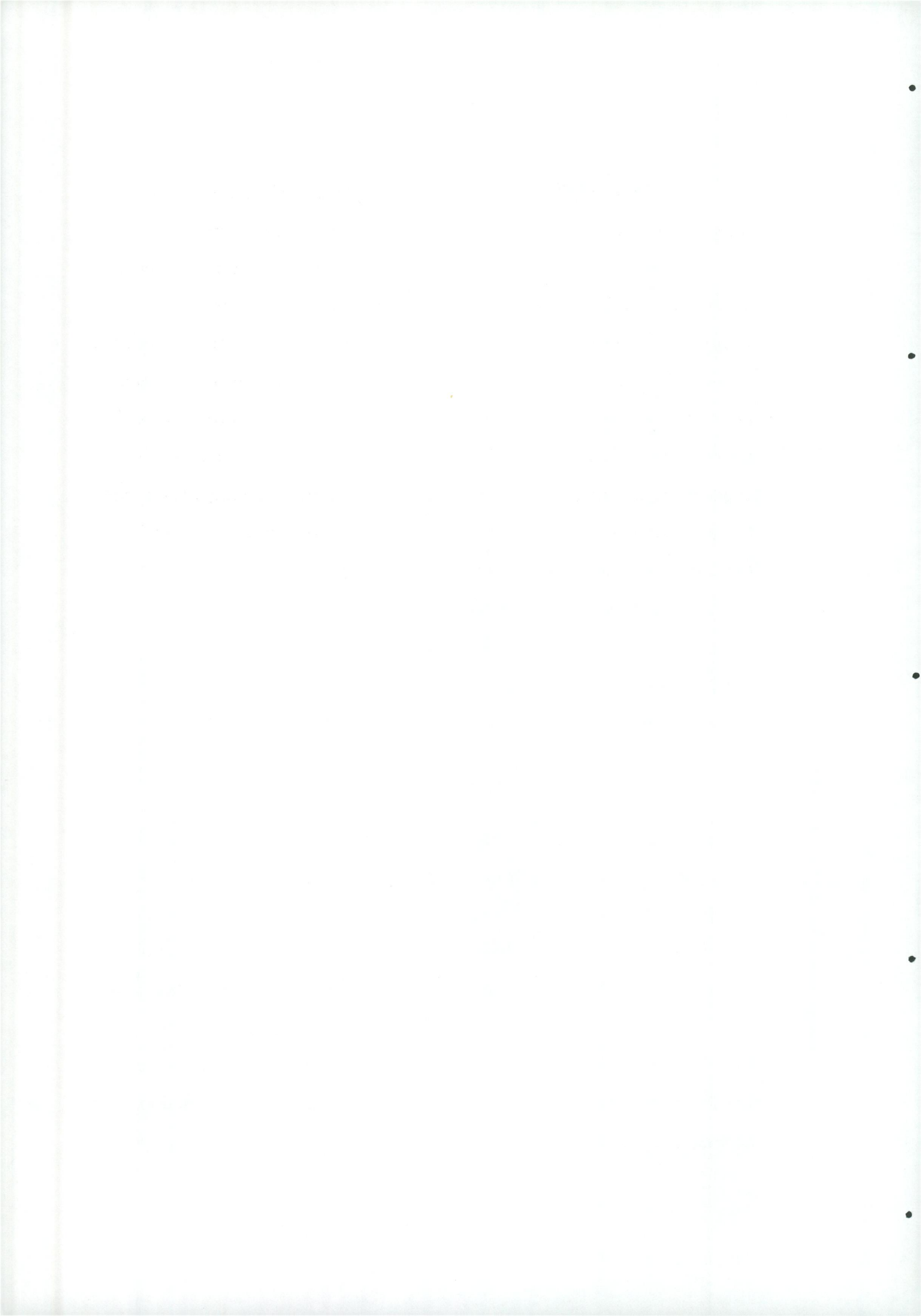
textures, kinaesthetic sensations, and visual experiences include a great variety of stimuli for expression. Children who are rarely affected by perceptual experiences show little ability to observe, and little awareness of differences in objects. Awareness of variations in colour, differences in shapes and forms, smoothness and roughness, sensitivity to light and dark, are all part of the creative experience. Unaware children may be blocked for a number of reasons; the inability to utilise the perceptual experiences may be a serious indication of a lack of growth in other areas. Again, the teacher may play an important part in developing in youngsters, the eagerness to see and feel and touch their surroundings, and in providing a wide range of experiences in which the senses play an important part.
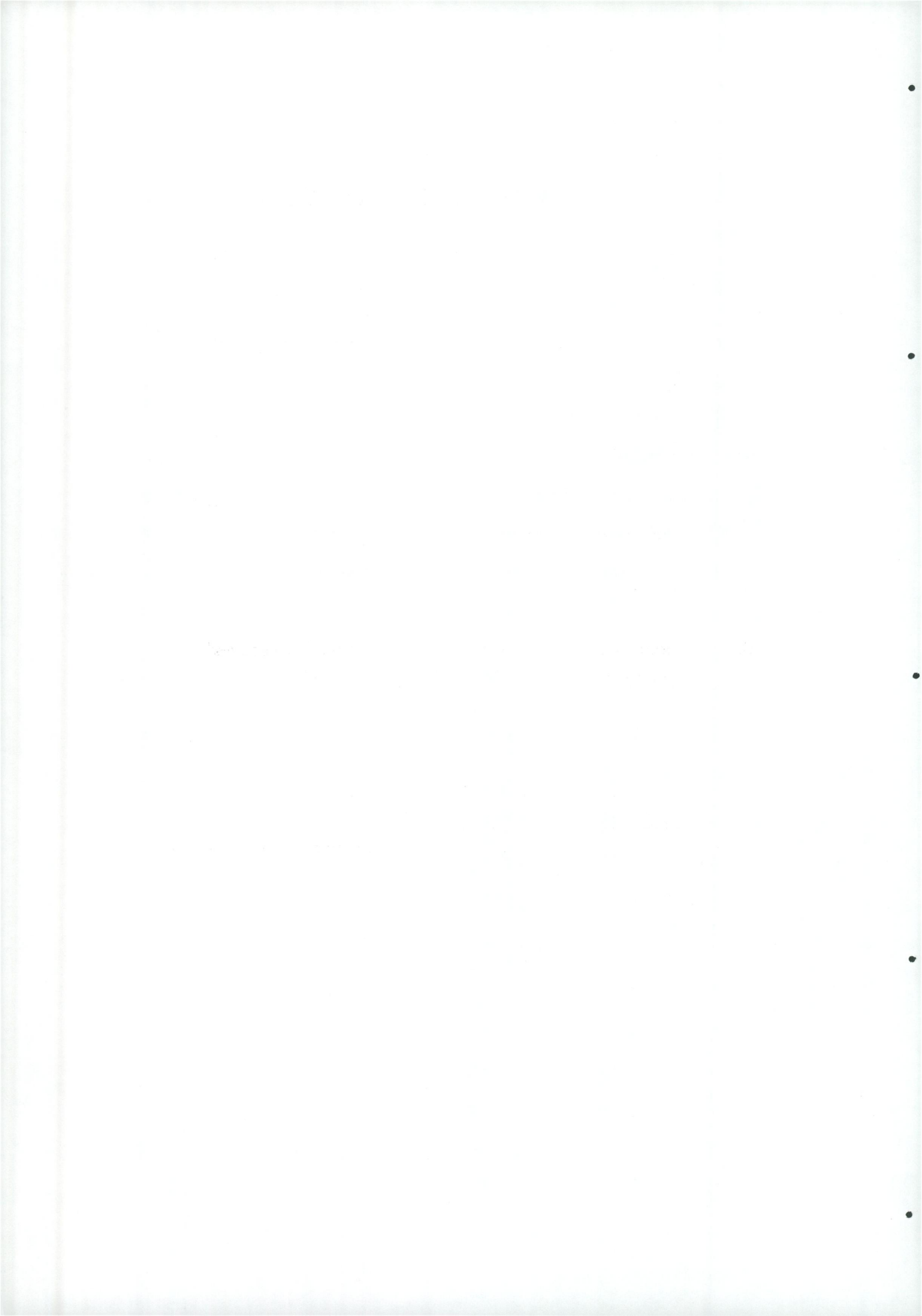
FOOTNOTES FOR CHAPTER 2

1.   Asahel, Woodruff. "First Steps in Building a New School" in
     <u>Behavioural Emphasis in Art Education</u>
     Ed. Jack Davis
     (USA: Virginia: national Art Education Association 1978) P. 90

2.   Ibid; P. 90

3.   Ibid; P. 91

4.   Harry, Boudy "Quality Education and Aesthetic Education" in
     <u>Behavioural Emphasis in Art Education</u>. P. 96

5.   Ibid; P. 95

6.   Bloom, Benjamin. "Taxanomy of Educational Objectives"
     <u>Behavioural Emphasis in Art Education</u>. P. 94

7.   Ibid; P. 94

8.   Lowenfield, Victor and Brittain Lambert
     <u>Creative and Mental Growth</u>
     (USA: New York: The MacMillan Company 1964) P. 48 - 50

9.   Ibid; P. 65
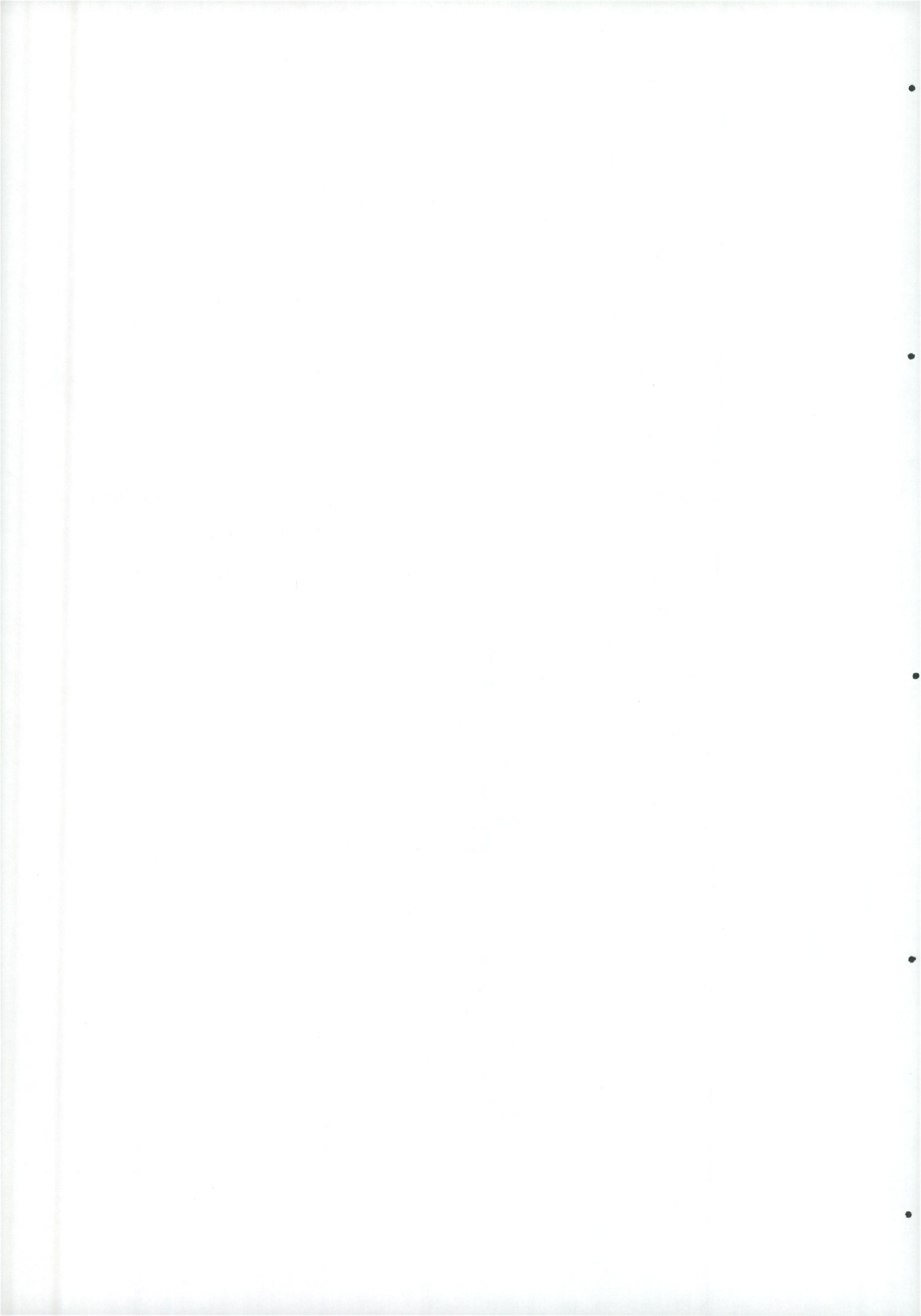
CHAPTER III

MY OWN STUDENTS' WORK
AND THEIR PERSONAL DEVELOPMENT
THROUGH ART

I am opening my final chapter with an example of one my lesson plans written for a first year class. It is this particular lesson I will be basing my observations on, so it is neccessary that you read it and are clear on the objectives of the lesson.

School	Muckross Pk.
Class	1st Years
Ability	Average
Time	11.10 - 12.20
Lesson	3
Date	10th Nov. 92
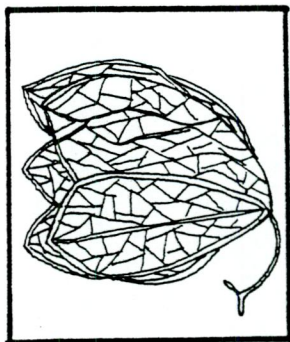
Theme	Vegetation
Source	Chinese Lanterns
Aim	To make students more visually aware of shape in nature, using various media to explore my theme.
Objective	To encourage students to be aware of the full creative potential in shape, besides its analytical value.
Visual Aid	Using my collage from last week I will point out the various shapes I need. I will then show the students how I created a new design from my

FIG. 1.

FIG. 1.
A CHINESE LANTERN

41

imagination using small and large versions of my shapes.

Introduction

I'd like each student to look at the shapes they used last week in their collage.

1. What did we discover about each shape? (EACH PLAYED AN IMPORTANT ROLE)

2. How would your collage look if one of the shapes was missing?

FIG. 2.

3. Did any of the shapes remind you of anything in particular?

Process

Today we are going to look at those shapes as individual pieces,

FIG. 2.

42
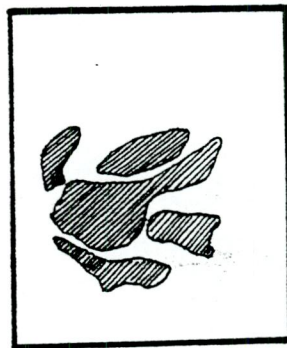
which can be placed on your page,
wherever you think they look best.
You will be playing the Role of
nature and creating a design with
coloured paper and shapes which
you think work best together.

Art. Hist. Ref.   Matisse - "SORROW OF THE KINGS"

You can decide whether you would
like to use your shapes to create
an abstract composition, or perhaps
if your shapes remind you of an
object or a theme, your collage can
be representative.

FIG. 3.

Evaluation   1. What ideas spring to mind (if any)
when you played around with your
shapes?

FIG. 3.
AN ELEPHANT?

43
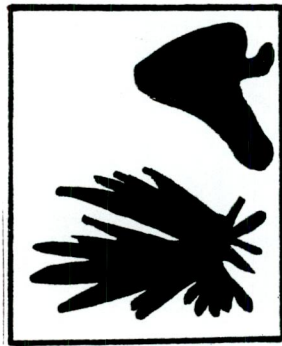
2. What shapes surprised you the most by looking better in your imaginative composition than in the original collage?

3. Show me where you discovered a whole new range of shapes by turning them upside down and back-to-front?

4. Did colours effect the mood of your collage, to make it feel happy or sad?

5. Show me some shapes you think are happy ones, and some which are sad.

FIG. 4

FIG. 4.

44

SOME STUDENTS WORK AND THEIR PERSONALITY AS EXPRESSED THROUGH IT

I will now discuss some work by three students in my First Year class. For the purpose of this dissertation I will refer to them as Ann, Mary and Elizabeth.

What I would like to emphasise here is that each of these students was responding creatively to their interpretation of a given problem

The work shown here, (Illustration 1, 2 and 3), is a response to my lesson plan at the beginning of this chapter. What is interesting about these collages, is that you would never guess the girls were all working from the same source; a Chinese Lantern. Having created a collage to represent the Lantern, they were to translate these same shapes into an imaginative composition. While I have only picked out three collages here, every single composition was different.

Illustration 1 (see page 46)

I would describe Mary as a quiet, solid girl, who never demands attention and is easily absorbed in her work. Her drawings, like this collage, are prepared to take risks and show no fear of experimentation. There is freshness and life bursting out of her unique bird creation where her chosen colours unites the bird successfully.

ILLUSTRATION 1

The strong composition is complete by placing it on a black background. I can see the qualities of Mary's personality evident in this piece. There is an obvious lack of fear, clear decision-making skills and a completeness about her which are communicated through her work.

Illustration 2 (see page 48)

Ann's work, however, tells a different story. She is a trouble maker in my class, who is very rebellious and likes to be heard. She will always push me to the limits and test me. She is loud and cheeky in my class, but I do not think that she is nasty.

Her work was the only one in the class, made up purely of angular shapes. She decided to base her collage on the shapes within the leaves of the Chinese Lantern. I find her collage very active and strong especially all the sharp shapes; there is nothing subtle or gentle about her work. Her forceful energy shouts at me while the clashing colours create a vibrancy on the page. The repetitive use of one shape, a strong angular one, to the exclusion of all others is also expressing a strong desire to say something.

Illustration 3 (see page 49)

Elizabeth is a very quiet, shy, girl completely lacking in confidence. She enjoys her art class but spends a lot of time trying to make decisions about
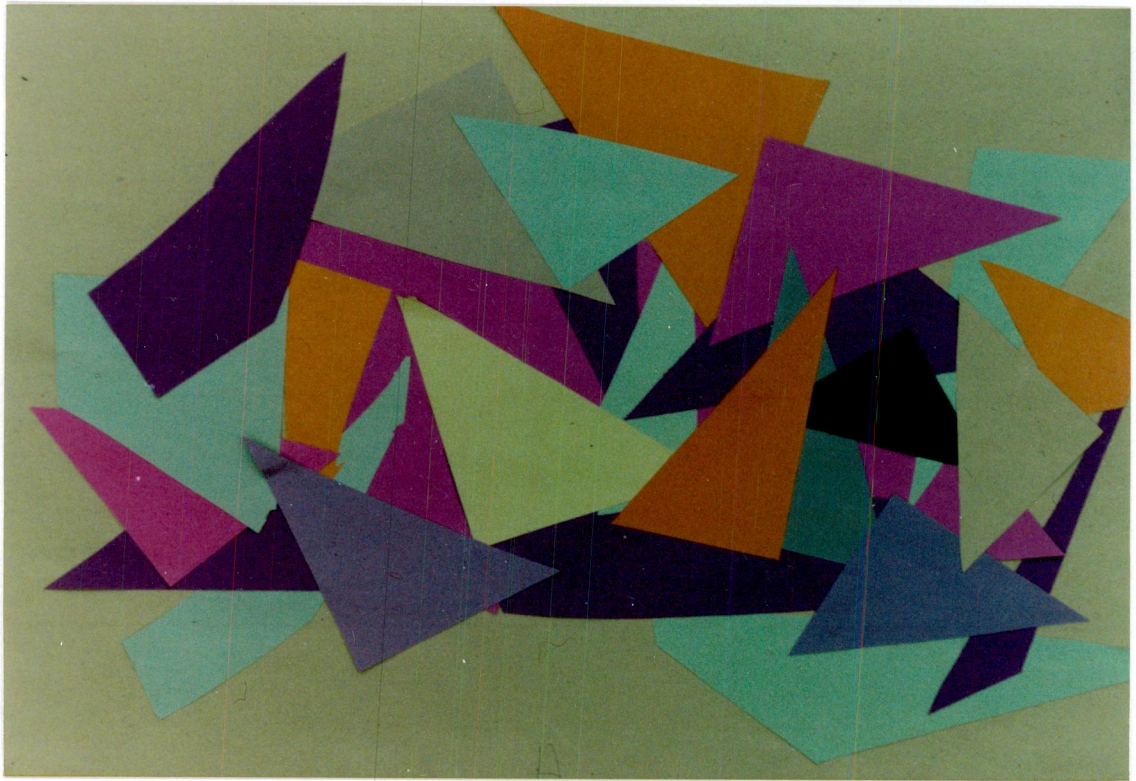
ILLUSTRATION 2

48

ILLUSTRATION 3

49

her work. I think we can see this by her quiet use of shapes. Her picture nearly says "don't notice me please". I would think it shows little evidence of experimentation and risk taking. It is safe and quiet, and very non-threatening. Even choosing the bare minimum of colours, just two, expresses a lack of confidence in her own decision making skills. The actual subject of a swan in water is so peaceful and quiet. This sums up Elizabeth completely.

DEVELOPMENT EVIDENT IN WORK
THROUGH BUILDING UP SELF-ESTEEM

I am taking one student's work and the development of it through a sequence to examine how self-esteem can be built up through the medium of art. I will refer to this student's name as Eileen.

When I took Eileen for the first few art classes her drawings were very small and the marks tentative and fine. (Illustration 4 see page 52). Like a lot of the other students she was concentrating on getting the Chinese Lantern to look real and to make no mistakes. She was quite a giddy girl and was usually near any "messing" going on. She thought her work was terrible and obviously had no respect for it.

After talking to her about the importance of drawing large, and paying no attention to small mistakes made, Eileen learnt that what was important was the recording and gathering of information, rather than realistically portraying something for the sake of it. I told her that although it was small, her drawing was informative and that she had observed the form quite well. To my surprise she was delighted with this and said she would approach her next drawing differently.
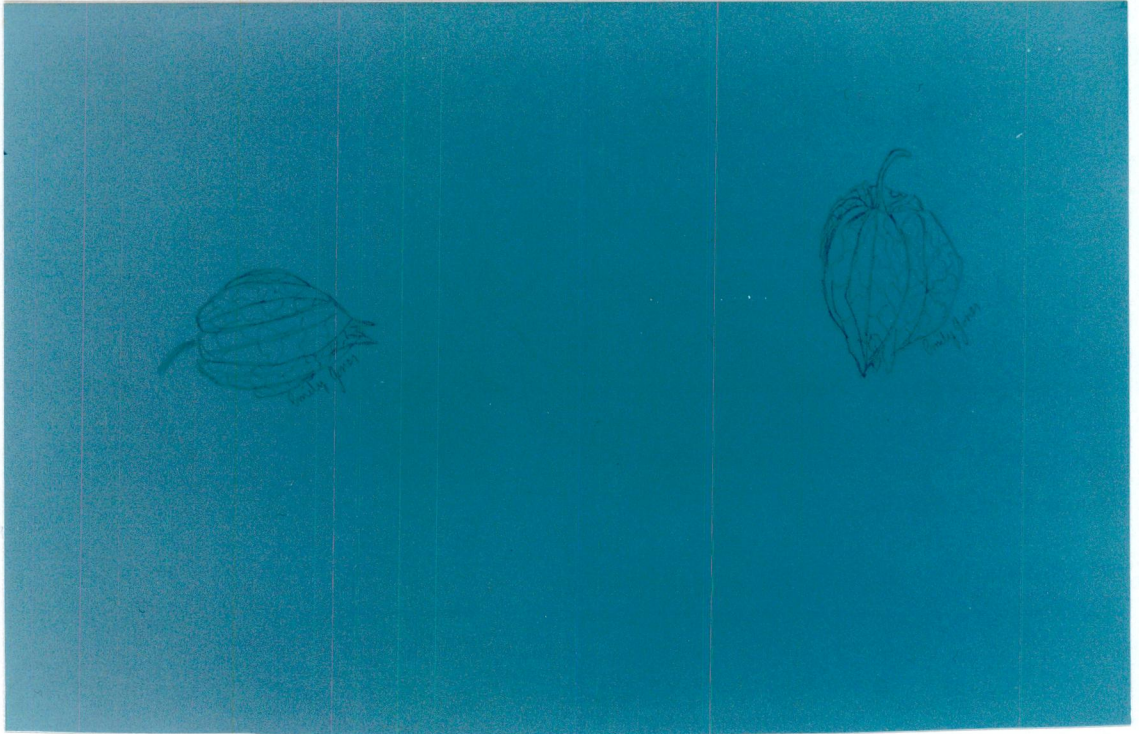
ILLUSTRATION 4

In illustration 5, (see page 54) Eileen worked much harder and with more interest than before. Her line drawing techniques had developed and there was evidence of strong bolder lines in sharp contrast to her previous tentative ones. There were a number of faint lines before she decided on the correct one, which she subsequently went over heavily. Her work appeared larger and looser, and so I could see she had gained in confidence through her experience. I told her that her work had really progressed.

By the time she came to recreating the form using collage, (illustration 6, see page 55) she seemed excited about her new found confidence. She created a large collage in the centre of the page. It was simple, clear, and beautiful. She worked silently and by her own choice sat away from the "messers". The blank page no longer threatened but enticed her, and her bold, large shapes spoke of this. She delighted herself with the end result and told me she never knew she was good at art!

In another piece of work by Eileen, Illustration 7 (see page 56) shows an imaginative design using shapes from the previous collage. I find this piece of work very mature in its subtlety. It speaks of enormous growth and development in comparison to the earlier drawings. The movement, shapes, and colours are united in forming a beautifully balanced composition. This abstract composition emphasises a strength in relation to decision making skills, and sense of worth with regard to forming opinions. Eileen felt very proud of this piece, and rightly so.

ILLUSTRATION 5

54
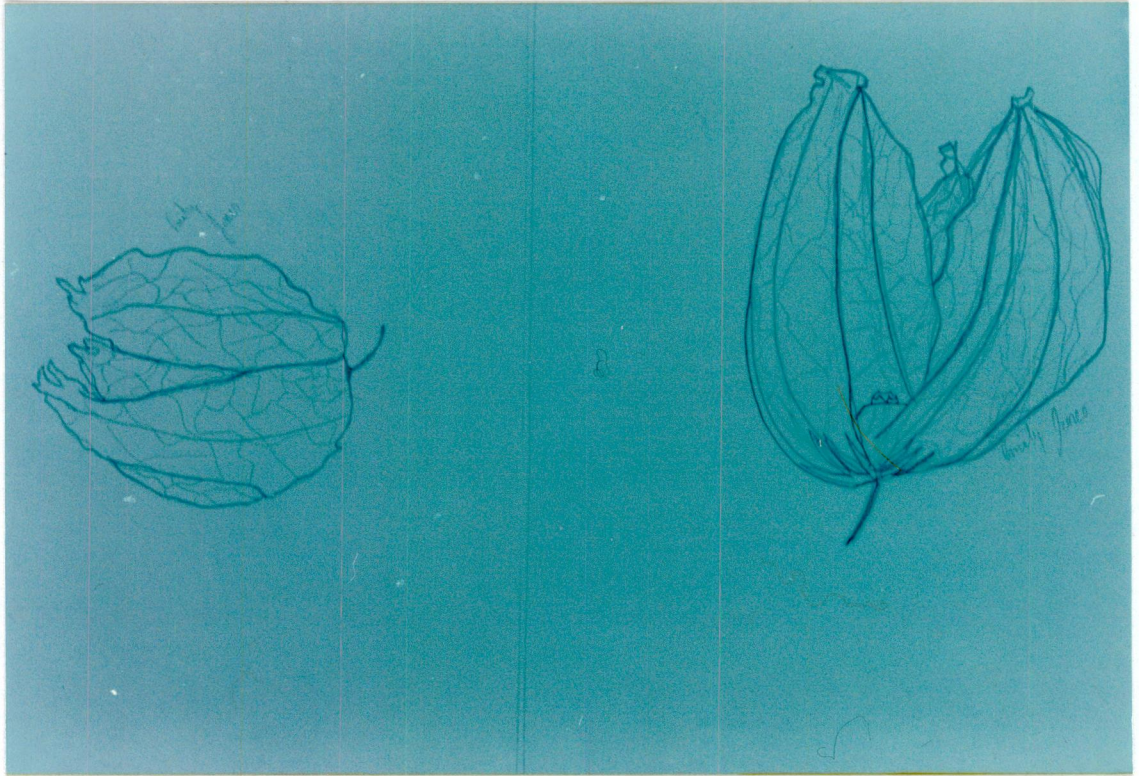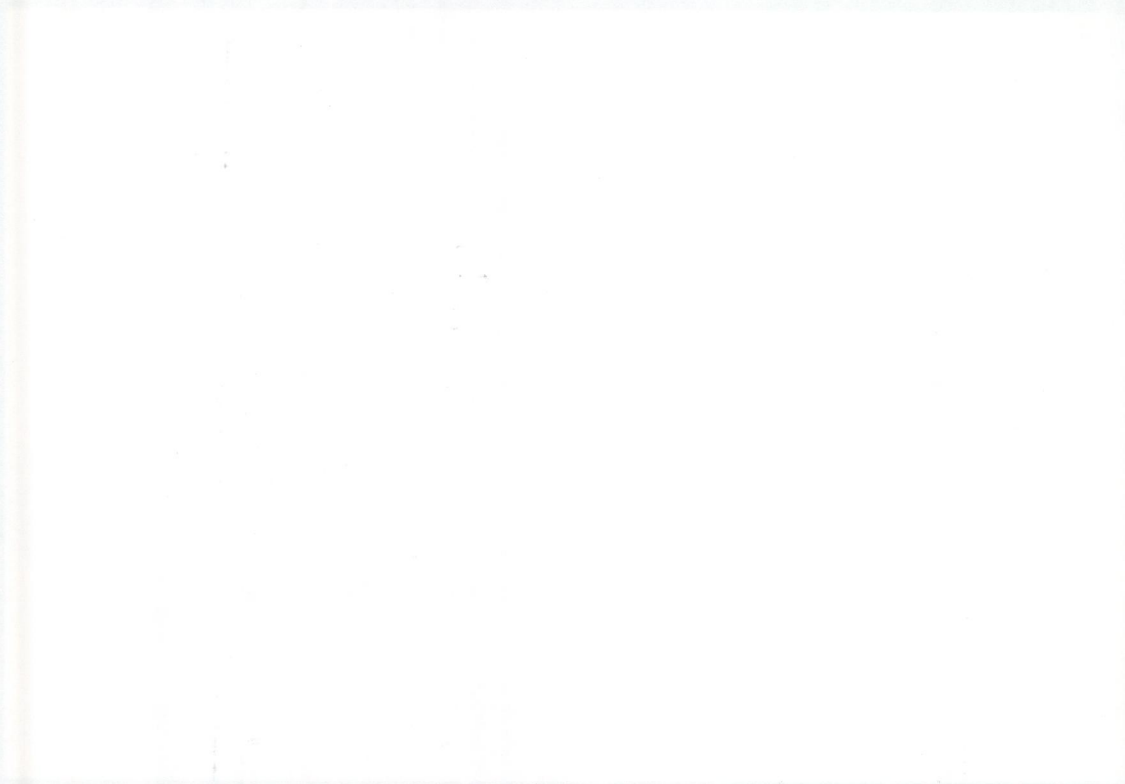
ILLUSTRATION 6

ILLUSTRATION 7

Illustration (8) and (9) (see pages 58 and 59) are wall paper designs using stencil printing, based on two shapes from the collage. Eileen enjoyed this lesson a lot and it come across in her work. Her confident approach was evident in the contrasting shapes she chose. She took a risk by choosing such opposite shapes to print from, as it would have made life much easier for herself if she had played safe. The risk payed off however, and her prints very strong and clear.

What is most important in watching a student develop through art, is their new-found ability to stand over and talk about decisions they made, or conclusions they came to. This builds up confidence in themselves and places a value on what they have discovered for themselves. This spreads into every other area of the student's life, and teaches them also to respect other peoples ideas and opinions as well as their own.
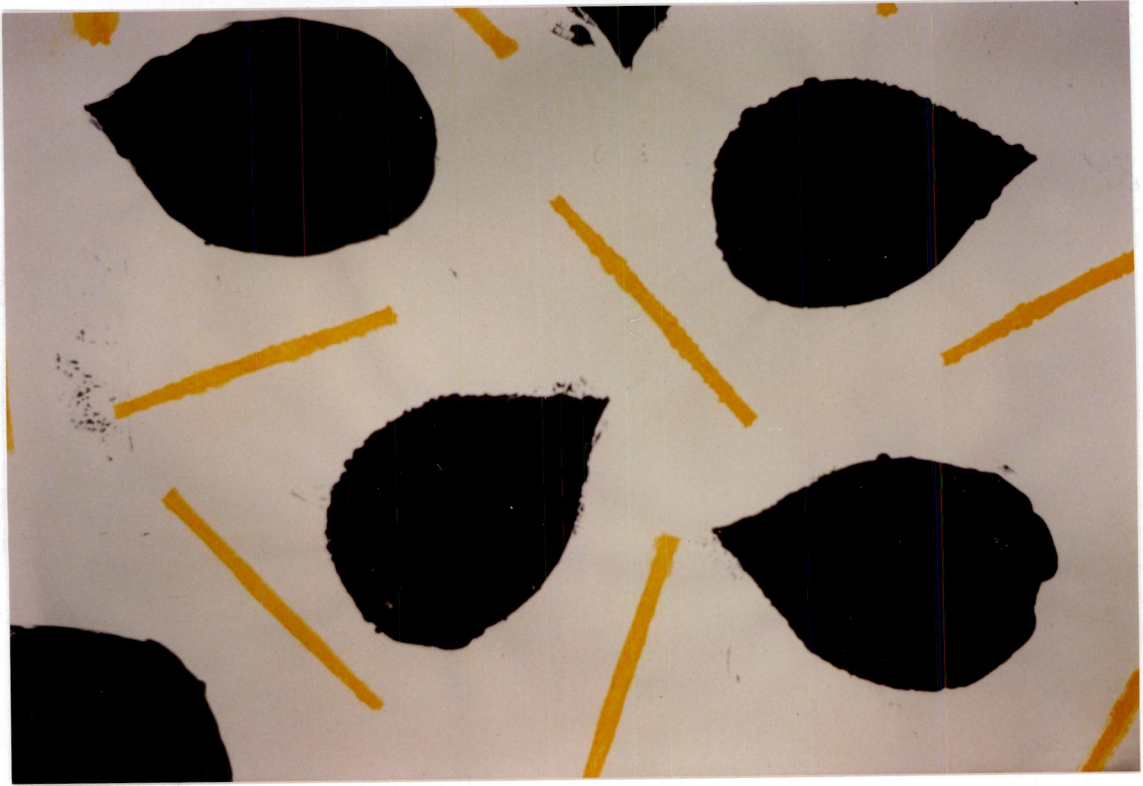
**ILLUSTRATION 8**

ILLUSTRATION 9

CONCLUSION

So I ask myself in conclusion, what is the purpose of analysing the students' work?

It is both informative and essential for me as an art teacher to analyse students' work, because it gives me a visual message about the stage of development each student has reached. By interpreting images, marks, shapes, colours, scale etc, I can identify areas which need more attention and promotion, in order to maximise the benefits for each student. It allows me to make allowances for any weak areas in the students development by planning to promote them in my curriculum.

What potential has analysis, in relation to the classroom?

It is one of the few areas in school where the teacher has access to such personal information about a student, therefore the potential is great. Because there is no obvious communication taking place from the students' point of view, they are relaxed while they work and the work they produce is of great value. If they realised their art was saying anything about them, they would be restricted and cautious in their approach.
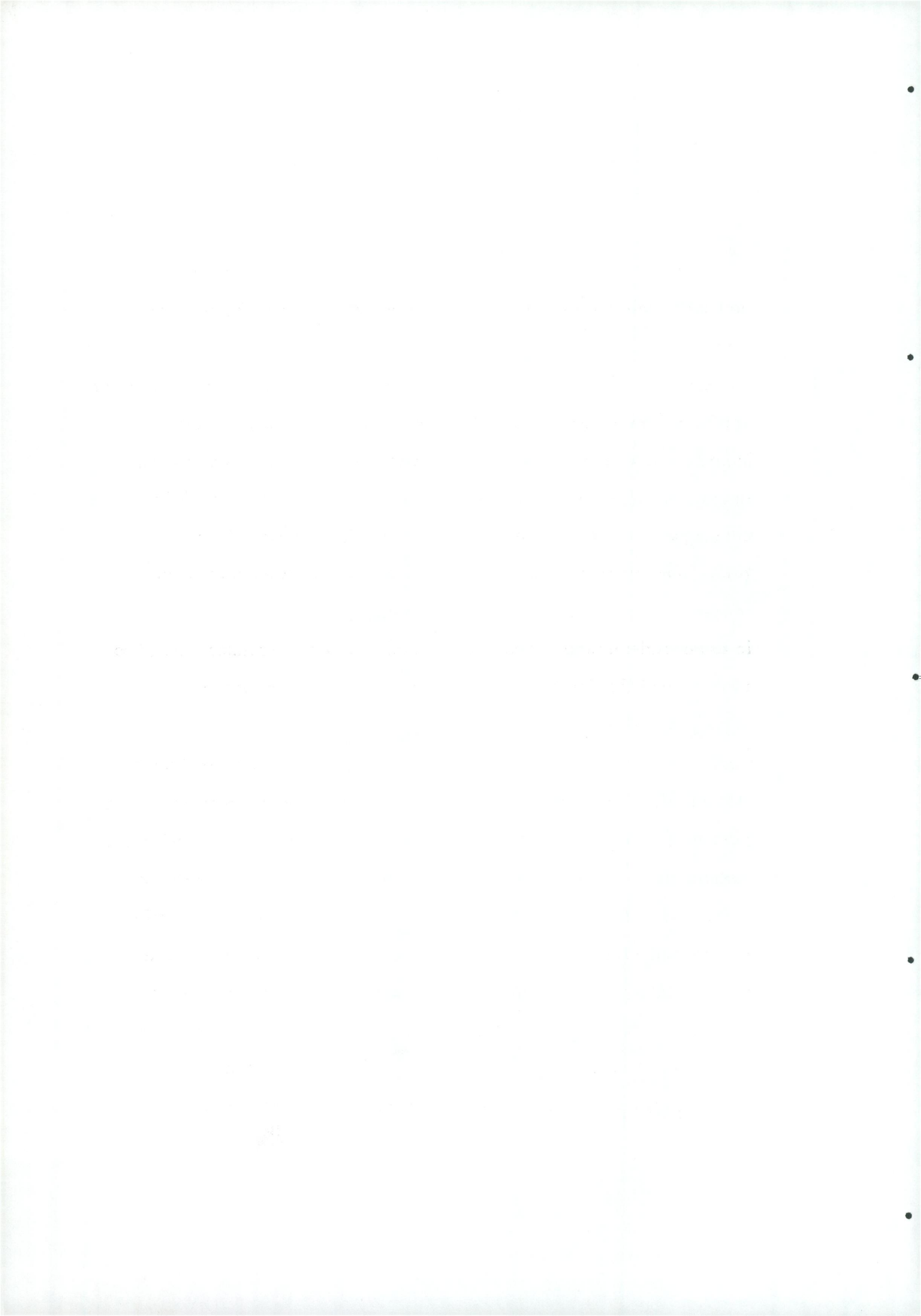
Does analysing the work benefit the student?

I think it does because it introduces a personal approach to art, and allows individuals to progress at a pace acceptable to them. Art is the vessel or medium which allows changes to take place that otherwise may not occur. The art teacher can promote development in a student very subtly, and so does not draw attention unnecessarily to an individuals limitations. But most important, it all happens in a relaxed enjoyable atmosphere so no student should feel threatened. In many ways it seems that the art teacher is in quite a powerful position and it is vital therefore to remember the vulnerability of each student, and his/her importance as an individual.

In any consideration of art education for adolescents at secondary level, two aspects are of vital importance. First of all, teaching of art, as the teaching of any other subject area, is a profession. A professional art teacher, is one who diagnose each student, class, and teaching situation, and prescribes a method, medium, reading, viewing of artwork and art process that will meet the needs of the students, bringing about learning and development so that the students know how to think for themselves, make up their own minds, and are able to express themselves. This prevents a stereotypical approach, teaching in the same manner in every art class. Secondly, it is assumed that the individual, as a human being, is of primary importance regardless of subject matter being taught. This means that art experiences are used to develop the abilities needed for a fulfilled life; it means satisfying the need of the adolescent. Some of these are aesthetic;
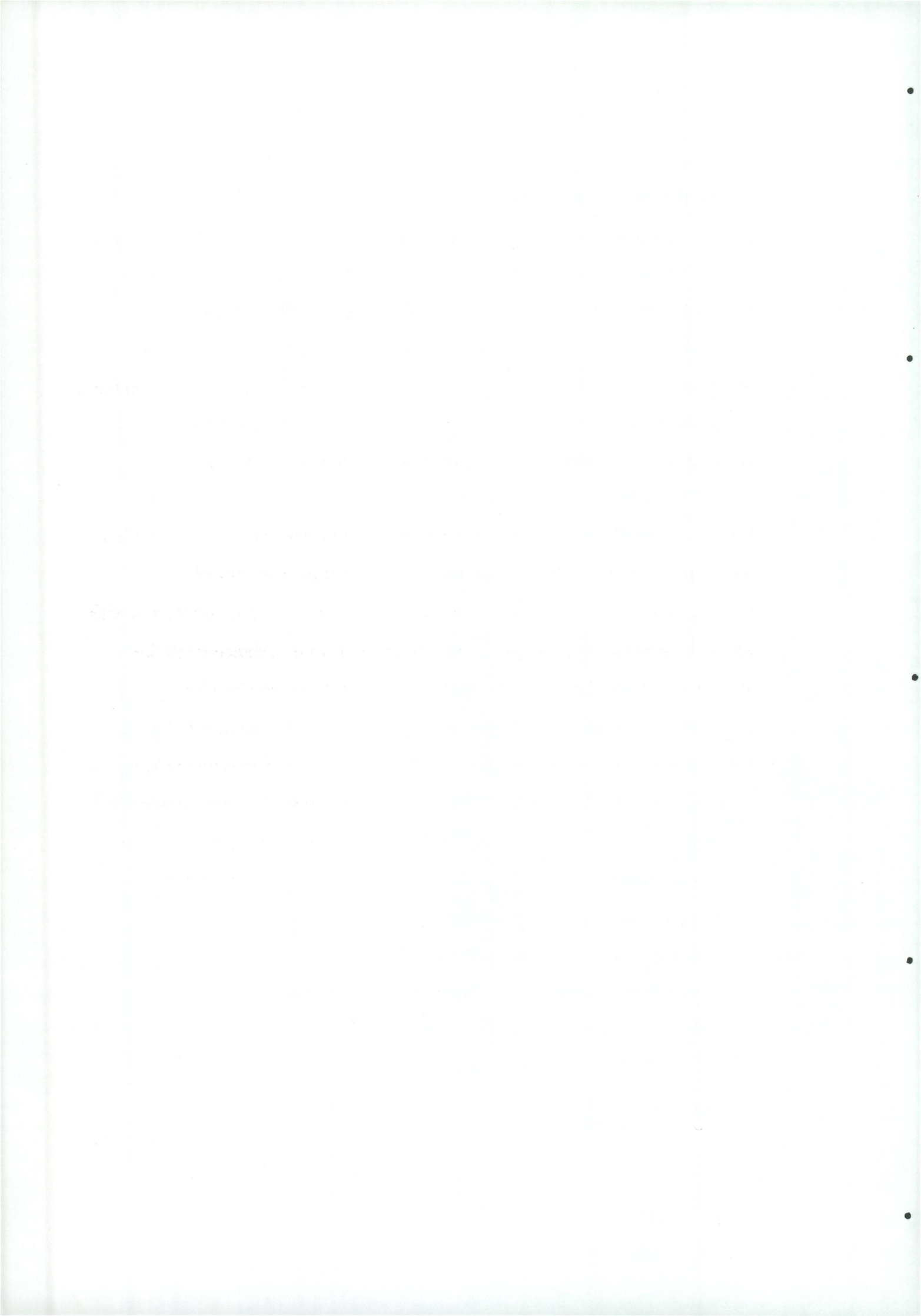
some are emotional; some are social; some are cultural; and some are physical (co-ordination and skill oriented).

No school curriculum is complete without art, not only for what such experiences can do for transmitting our cultural heritage, but also for an enriched personal development, preparation for a vocation in art, and also for leisure time activity in looking to the future, when computers, robots and other technologies take over from what we now consider as work.

What does become important? If war and boredom are avoided - and this is a big if - then a resulting society without work, might be made up of individuals who concern themselves with each other, with themselves, and with whatever expressive endeavours might meet their taste. Science might be appreciated in the future society for the excitement that comes with exploration, discovery, and invention, rather than for its usefulness. In such circumstances, art would be vitally important, for it would be the kind of thing which people would be doing, for themselves and for each other. In a sense it is through this kind of psychological, emotional, creative, expressive and intellectual exchange that "usefulness" in such a future society will be felt. (1)

FOOTNOTES FOR CHAPTER 3

1.   "Educational Policies Commission" - 1968 quoted in
     Michael, <u>Art and Adolescence.</u> p. 10.

SELECTED BIBLIOGRAPHY

Atkinson, Rita L. An Introduction to Psychology.
5th Ed. New York; Harcourt Brace Jovanovich 1983.

Bloom, Benjamin. "Taxonomy of Educational Objectives". In Behavioural
Emphasis in Art Education. p.p. 90-95.
Ed. Jack Davis.
U.S.A. Virginia; National Art Education Association 1978.

Broudy, Harry "Quality Education and Aesthetic Education". In Behavioural
Emphasis in Art Education. p.p. 87-90.
Ed. Jack Davis, U.S.A. Virginia, national Art Education Association 1978

Rogers, Carl "Towards a Theory of Creativity". In Creativity. Selected
Readings. Pg. 137-141.
Ed. by Philip E. Vernon.
Harmondsworth, Middlesex: Penguin Books 1970.

Daly, Tessa. Art as Therapy.
New York, Tavistock 1984.

Dusek, Jerome B. Adolescent Behaviour and Development, Englewood Cliffs, New
Jersey: Prentice Hall. 1987.

Fontana, David. <u>Psychology for Teachers</u>.
2nd Ed. MacMillan 1991.

Lawrence, Denis. <u>Enhancing Self Esteem in the Classroom</u>, London: Paul
Chapman, 1988.

Lowenfeld, Victor and Brittain, W. Lambert, <u>Creative and Mental Growth</u>
8th Ed., New York: Collier MacMillan, 1987.

Michael, John, <u>Art and Adolescence</u>
New York, Teacher College Press, 1983.

Santrock John, Yussen David. <u>Child Development an Introduction</u>
Edited by John Stout, U.S.A., Iowa, WMC Brown 1987.

Whitehead, Joan M. <u>Personality and Learning</u>, Hodder and Stoughton Milton
Keynes. Open University Press. 1982.

Woodruff, Asahel. "First Steps in Building a New School". In <u>Behavioural</u>
<u>Emphasis in Art Education</u>.
Ed. Jack Davis. p.p. 93-95.
U.S.A. Virginia, National Art Education Association 1978.