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MOTIVATING THE ADOLESCENT IN THE ART ROOM

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INTRODUCTION

This dissertation undertakes the examination of motivation in relation to the adolescent at post-primary level. Motivation is discussed in a general sense before focusing in on the motivation of students in art, craft and design.

Chapter One poses the question: what is motivation? From here, a variety of theories relating to motivation and learning are examined in order to lay a foundation for the discussion of this subject.

The second chapter turns to the adolescent as the subject of the discussion. The approach is a general one and the aim is to examine the physical and emotional change experienced by this age group in order to come to an understanding of the adolescent.

Chapter Three extends the examination of the adolescent into the school environment and the art room. This chapter deals with the functions of education and the aims of art, craft and design as a subject on the

curriculum. Both of these issues are attended to in relation to motivation.

Chapter Four examines the importance of the role of the teacher in motivating the adolescent in the classroom.

The final chapter is written from a personal viewpoint. It draws from the information presented in the previous chapters and proposes a set of guidelines for the motivation of students in the art room. The second part of the chapter looks at motivation assessment and examines lessons taken by the author as a practical source for discussion.

CHAPTER ONE

WHAT IS MOTIVATION?

There are many interpretations of the concept of motivation. Different theorists hold different opinions about the definition of this term and many would appear to regard their position as an exclusive one. There is a general agreement however that motivation can be explained as the processes involved in "arousing, directing and sustaining behaviour".¹

In terms of a visual analogy, motivation could be seen as the instrument of ignition which sets a fire of interest alight in the human being. While this analogy does illustrate the concept of motivation, it does not help us to understand why the fire is lit in the first place or how it can sometimes burn so persistently.

Why does an artist or craftsperson labour for hours on a single piece of work? A sportsperson endure months of physical discomfort in preparation for a competition? Why do others devote their lives to God or to helping people in primitive regions of the world?

A basic analysis of these behaviours would seem to suggest that there are a number of common factors:-

1. Each is working towards a specific or continuous achievement or goal.
2. There are high levels of commitment involved in the pursuit of these goals.
3. Pleasure may be obtained in terms of the challenge and/or sense of personal fulfillment presented by the task and its attainment.
4. The individual may be prepared to sacrifice certain needs in the acquisition of their goal.

If these factors are all characteristics of motivated behaviours, it may be ascertained that there is a great deal of variability in the potential of human motivation. It would be far simpler to draw conclusions about motivation if there were not quite so much diversity among humans.

At this point, it is useful to turn to some of the theories of motivation. The effect of motivation on learning has been a matter of central importance to psychologists for a number of years. This is the key to the direction of this dissertation, which will attempt to apply some of these theories to practical classroom situations.

THE THEORIES

There are a number of different approaches to human motivation theory and some are more readily applicable to the classroom than others. There are four main categories:-

1. The Behaviourist view
2. The Humanistic view
3. The Cognitive view
4. The Psychoanalytic view

The Behaviourist view

The Behaviourist approach is concerned with the observable aspects of behaviour in learning and motivation. Early theorists such as Thorndike and Skinner used the term "conditioning" for this type of learning. A number of models developed from this theory, most notably, classical conditioning and operant conditioning.²

Classical Conditioning

Ivan Pavlov, a nineteenth century Russian psychologist, was one of the first exponents of the classical conditioning theory. He devised a series of experiments with dogs in which he conditioned them to salivate in

response to certain stimuli.³ A later theorist, Watson, developed this conditioning model by applying it to human behaviour. In an experiment, he conditioned a child to develop a fear of rats by making a loud noise each time the child was presented with the rat.⁴

Jones illustrated that the conditioning of emotions can also be positive, when he cured another child's fear of rats. The child overcame his fear because he learned to associate the presence of the rat with the enjoyable experience of being given ice-cream.⁵

Operant Conditioning

B.F. Skinner was one of the first psychologists to develop a theory of operant conditioning. This states that behaviour is controlled by its outcome.⁶ The behaviour will be repeated if the outcome is pleasant. If it is not pleasant, the behaviour will tend to be avoided. Skinner drew his conclusions from a series of experiments with rats. The rats learned to associate the pressing of a lever with the receiving of food. This type of conditioning differs from classical conditioning in that it does not involve the formation of an association between two stimuli. It is the formation of an association between a behaviour and its outcome.

By manipulating the outcome, Skinner discovered that the nature, strength and frequency of a response could be controlled. This is termed as reinforcement or a condition that "increases the probability of a response recurring."⁷

The question of the application of these theories in the classroom is a difficult one. Can students be conditioned to salivate metaphorically in anticipation of learning as with Pavlov's dogs? The dogs salivated because they had learned to associate the stimuli with a pleasing experience. It is not unreasonable to apply this idea to humans, but the question remains as to how this can be done. How can learning be associated with a pleasing experience in the eyes of the student? Some would ask, how can it not? particularly with regard to art as opposed to some of the more "academic" subjects on the curriculum.

I believe that much of the onus of responsibility here lies with the teacher, who like the scientist, is attempting to direct the behaviour of those he is working with. All teachers should strive to make their subject a pleasing experience for their students. The most obvious way of approaching this would be to look at what the students regard as a pleasing learning experience. If the learning material is directed towards the student or

in other words if the curriculum can be made "student friendly", I believe that motivation will follow.

The operant conditioning model is also valuable in relation to the development of motivation in the classroom. There is much evidence that human behaviour is controlled by reinforcement or lack of it. Logically, the outcome of any learning experience must be reasonably attainable by the student in order for him/her to experience success. The teacher must always therefore consider the ability of the students in the preparation of lessons (learning experiences) so that they will be able to achieve some success. This is another key factor in the motivation of the student. The reinforcement of successful behaviour is an important aspect of the operant conditioning theory and one which is also applicable to the classroom. Reinforcement can be given in a number of ways; by the teacher in the form of gestures of approval (which could be as simple as a nod), or by systems of assessment in the form of grades and reports. Both of these types of reinforcement must be used with great care. It is counter-productive for example, to lavish students with insincere praise just as it can be disadvantageous (in terms of motivating the student) to administer a grade (in which there is an element of subjectivity) for the art making process.

The limitations of the Behaviourist theories lie in the fact that as the name implies, they rely solely on the observable aspects of human behaviour. Because they do not for example entertain the intellectual aspects of human behaviour, there is a chasm in the theory which has been left unfulfilled.

Social Learning

Social Learning is a Behaviourist theory. It is a more internal type of learning than the strictly Behaviourist view because the individual is de-coding information for his/her self as part of the learning process.

Albert Bandura put forward this social learning theory. He believed that people learn most rapidly by observing the behaviour of others. When we learn through what happens to others, we are experiencing what is termed as vicarious reinforcement. By observing another person's mistake for example, we learn to avoid making the same one ourselves. Bandura emphasises the importance of modelling. He sees two different categories of model;

1. Live models - Parents, Teachers, Peers.
2. Symbolic models - Books, Television.⁸

This approach is very useful in the classroom since the teacher and the teacher's behaviour exist as models for

the students. The teacher's behaviour must therefore exemplify the desired behaviour of the students.

Symbolic models can be used to add interest to lessons by selecting those which would interest and appear attractive to students. Themes and sources with which the students can identify are also useful in the motivation of students.

THE HUMANISTIC VIEW

The Humanistic approach to motivation and learning focuses on the individual's capacity to fulfil and achieve their own potential. Maslow proposed a hierarchy of human needs. He put forward the idea that needs vary in terms of their importance to the individual and the extent to which the individual will attempt to satisfy them.⁹

The biological needs are at the lowest level and the safety needs follow. Maslow proposed that each stage must be at least partially satisfied before the next can be experienced. Self actualisation only occurs, therefore, when all the other needs have been satisfied.

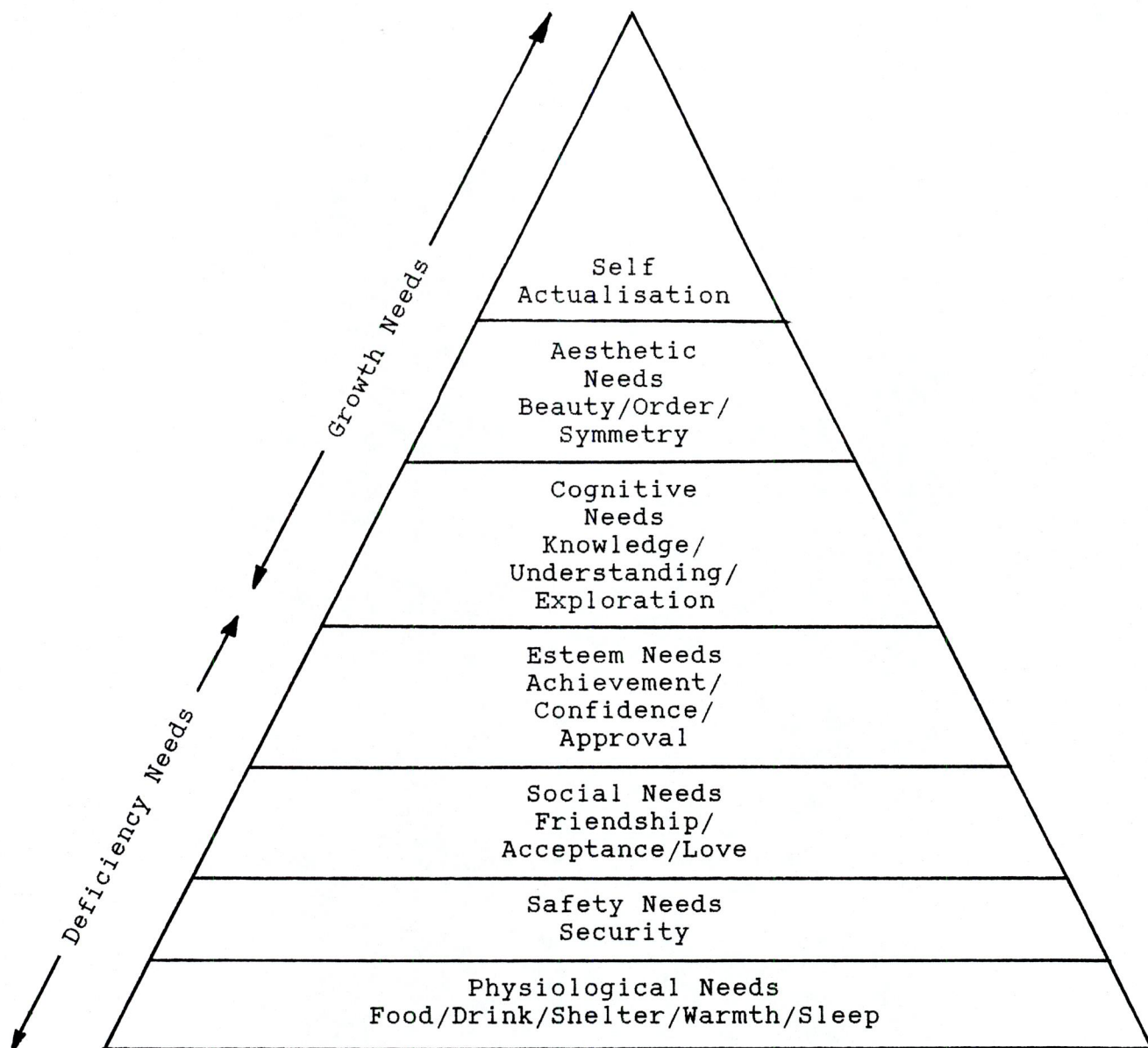


Fig.1

Abraham H. Maslow - Hierarchy of Human Needs

In terms of the classroom, Maslow's theory can tell us much about learning. Fortunately, in the twentieth century, most students will at least have their physiological needs satisfied. The majority will also have their safety needs assured. The aim of the teacher is to develop the growth needs in terms of learning. However there would appear to be a group of needs that

seek priority over these, namely the social needs. The student or adolescent as he/she is outside the school, is concerned with social acceptance and friendship, particularly among peers. This must be taken into consideration in the classroom so that motivation can take place. It can be acknowledged and dealt with in terms of group projects and lessons that encourage personal (and group) expression. The needs of the adolescent will be discussed in more detail in the next chapter.

THE COGNITIVE VIEW

The Cognitive view of motivation puts the onus on the individual or learner. It relies on the belief that man has an innate desire to know. This type of motivation can be termed intrinsic motivation. Fontana summarises Bruner's work in this area as follows:

1. Curiosity

This can be explained as a need for novelty. It is demonstrated by children and their apparent innate desire for activity and play. Bruner believes that if curiosity is damaged, learning is retarded.

2. Competence

This is the digesting of knowledge. It is the practising of skills. Bruner believes that we become interested in what we are good at. This

basic motive generates others such as workmanship and achievement.

3. Reciprocity

This is the checking or testing of the adequacy of information. It is the learning of how to behave as a situation demands. For example, the different roles of a group can interlock to give its members a feeling of reciprocity or of sharing a common goal.¹⁰

This is all useful knowledge in the search for the key to motivating the adolescent. Bruner reinforces the idea that learning material must be novel and interesting and that students must be encouraged to be competent or successful. This theory also acknowledges the importance of the group in a learning situation. If the group can share an enthusiasm in the attainment of a common goal they will most likely share an enthusiasm for learning. Once again, the question is how to foster this enthusiasm. It is known that adolescents tend to take very strong views on certain issues because they are experiencing physiological and psychological change in which they seek to assert themselves. One could harness this information by allowing students to express themselves or make a statement through the art process. Thus, the student is being motivated to learn.

THE PSYCHOANALYTIC VIEW

The psychoanalytic view is based on the idea of instincts. Freud believed that all human behaviour stemmed from two opposite sets of instincts;

1. Life/Eros instincts
2. Death/Thanatos instincts¹¹

Freud believed that everything was governed by either sex or aggression and he regarded the unconscious as the most important source of motivation.

He was not the only theorist to look at instincts. Indeed, much early research into the causes of specific human behaviours was based on what was known or suspected about animal behaviour. This mostly involved the study of instincts. Thorpe describes an instinct as;

...an unlearned, complex, species specific relatively unmodifiable tendency to behave in given ways in specific situations.¹²

There are many examples of instinct in the animal world; birds migrating, salmon going up river to spawn, bears hibernating. These are all reflex behaviours in that they are unlearned. They are specific to individual species and they are difficult to modify in that the environment has little effect on them.

Early motivation theorists assumed that human behaviour could also be explained in terms of instincts. The loophole in these theories lies in the fact that it has proven to be impossible to find an instinct that is peculiar to the entire human species; not all humans mate and rear children for example.

Because of the intangible nature of these theories and Freud's heavy reliance on the subconscious, it is very difficult to draw practical conclusions from this approach which could be applied in the classroom. Suffice to say that it is an interesting approach and one that could be explored openly in the art room by making an imaginative composition, for example. Students could be encouraged to appreciate the subconscious through the work of Salvador Dali and encouraged to express their own thoughts on this. The question of the strength of this approach as a motivation for learning remains uncertain.

CONCLUSIONS

The theories that have been discussed could be divided into two broad categories of intrinsic and extrinsic motivation.

The behaviourist theories emphasise the extrinsic approach while the cognitive and humanistic theories are based on the intrinsic approach.

The role of the teacher is central to both in a number of ways: for example, the designing of the learning material, the creation of the class environment and the role of the teacher as a model to students.

Students can be motivated extrinsically in terms of grades, school reports, and teacher approval. This must be used judiciously if it is to be effective;

...too much groundless praise can breed complacency. It can, and it has. Even a good thing, well-intended, can become excessive.¹³

The intrinsic motivation of students is much more difficult, but I believe is the most valuable type of motivation. Students may "perform" excellently as an outcome of extrinsic motivation but the danger here lies in the fact that the individual may be working just to get the reward. This means/end type of situation is not the most ideal with regard to learning.

If the person is intrinsically motivated, the desire to learn is coming from within that person. Richard de Charms describes intrinsic motivation figuratively in

terms of "pawn" and "origin".¹⁴ The pawn is the chessman of least value or the person who is pushed around by others. When a person is originating his own behaviour the activities in which he/she is involved become personalised. Some sort of internalisation has taken place. It has been found that activities which become personalised or "ego-involved" tend to persist. In a series of experiments conducted by Allport, it was discovered that;

...if the instructions are simply that the experimenters are trying out some new tests, the subjects tend to be sluggish. But if the instructions are that the task measures intelligence, personality, maturity, or something else important to the subject, they typically perk up. They have become "ego-involved" because the task has some personal relevance.¹⁵

While the extrinsic sources of motivation already discussed should not be disregarded, I believe that intrinsic motivation is much more valuable. A practical application of these theories will be addressed later in this dissertation.

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CHAPTER TWO

THE ADOLESCENT

The Adolescent will be examined in this chapter as the subject under discussion in this dissertation.

Adolescence is the bridge between childhood and adulthood and generally takes place around the teen years (between twelve and eighteen), although there is no exact duration of time for any one individual, it is a time of great change. In metaphorical terms, it is an immense journey where huge distances are travelled in a very short space of time.

This process takes the form of a number of physical and psychological developments. The growth spurt is probably the most obvious change. This differs with gender as girls usually surpass boys in height and weight around the age of eleven or twelve. The difference evens off at fourteen or fifteen years.¹

Other physical changes are the result of hormones which are channelled directly through the bloodstream. The hormones oestrogen and androgen are responsible for the development of feminine and masculine sexual characteristics respectively. The development of the

sexual organs, breasts, pubic hair and voice pitch are just some of these changes.²

Maturity tends to be judged in terms of physical appearance, so the physical changes that take place during adolescence or pubescence (the period of biological change), are of enormous importance to the adolescent. It has been proven that boys who mature early, suffer less psychological problems than those who mature later. In general, the early maturing boy may find himself stronger than his friends, hold a positive self concept and as a result, experience peer acceptance throughout adolescence. Conversely the late male maturer is found to be less secure, more attention seeking and lacking in confidence.³ There is much less consistency in research findings on early and late maturing girls. In general however, both boys and girls suffer from anxiety related to the changes that occur during puberty. They fear that their own bodies are not as they should be and skin problems such as acne do not alleviate the problem.

Friedenburg believes that adolescence is a social rather than a physical process.⁴ He believes that it is better defined in terms of a search for self-identification rather than sexual maturation. Mead also defines the self as "a conscious awareness of being"⁵ that develops

apart from the physiological organism. This idea is similar to Bandura's social learning theory. It states that we develop a notion of what we are by interacting with others and by observing their reactions to our behaviour. The self concept is therefore the opinion that we have formed about ourselves and the significance of this on adolescent behaviour is enormous. If people think that you are brave, you may take this in and actually become brave. Conversely, if people think that you are stupid, you may conclude that you are stupid and that your self is stupid.

This is very important information for the teacher to bear in mind in the classroom. Rosenthal and Jacobson proved in a series of experiments that students perform well if their teachers expect them to perform well.⁶

G. Stanley Hall has a different view of adolescence. He was very influenced by the work of Darwin and drew parallels between human development and the principles of evolution. He describes adolescence as a period of "sturm und drang" (storm and stress).⁷ He is also said to have been influenced by the literary movement of the time which was characterised by high drama and expression. His descriptions of adolescence tie in with this, as a period of contradictions among intense emotions.

...between the burning desire to love and be loved among a company of peers and the desire for solitude and seclusion; between idealistic commitments to grandiose goals and the pragmatic pursuit of immediate material comfort.⁸

Anna Freud looked at stress in a more positive light;

...stress is not only normal but probably necessary as a motivating force for the resolution of such important problems as the development of an appropriate life-style, a stable self-concept and a viable and proper set of moral values.⁹

Gesell also believed that biological changes were largely responsible for the personality development of the adolescent. Unlike Hall however, he believed that the environment also played a major role.¹⁰ He describes the behaviour of adolescents in stages of progression and regression.

Ten-Year-Olds

The age of ten is a culmination of childhood. It is a period characterised by remarkable stability, almost total absence of "storm and stress," and general contentment.

Eleven-Year-Olds

A year later children have crossed the threshold of adolescence. They may be moody, rebellious, restless, given to long periods of sullen silence and quarrelsomeness

Twelve-Year-Olds

The formerly impossible eleven-year-olds now become sensible, tolerant and co-operative twelve-year-olds; they are much more predisposed to being optimists than pessimists, believers than cynics, lovers than haters. And they do, finally, become interested in the opposite sex.

Thirteen-Year-Olds

By the age of thirteen, the pleasant, agreeable twelve-year-olds become sullen and withdrawn. They are tense, critical and highly self-conscious.

Fourteen-Year-Olds

At fourteen they suddenly become extroverts, confident, outgoing persons of the world. The centre of their world has shifted dramatically from home to peers.

Fifteen-Year-Olds

The fifteen-year-olds are boisterous, rebellious and unpredictable. They are prone to delinquent acts, disrespectful of authority and generally hostile.

Sixteen-Year-Olds

The sixteen-year-olds are future orientated, characterised by stable emotional adjustment, relatively little rebelliousness and an outgoing and friendly attitude.¹¹

There are of course weaknesses in age profiles such as these. Since girls are typically ahead of boys in terms of biological changes at the onset of adolescence, age profiles should be different for girls and boys. Also, all adolescents do not develop at the same pace, therefore chronological age is a poor index of social, emotional and physical development during adolescence. However, Gesell's work is nonetheless interesting from a theoretical point of view.

Another theorist, Havighurst sees development in terms of the mastery of a series of tasks. He sees these tasks as

...the goals or criteria by which particular societies judge the relative maturity of their children.¹²

Among the tasks that Havighurst lists for adolescents are the following:

1. Accepting one's physique.
2. Accepting an appropriate masculine or feminine role.
3. Achieving emotional and economic independence from parents and other adults.
4. Selecting and preparing for a vocation.
5. Achieving new relations with age mates of both sexes.
6. Acquiring a set of values that are in harmony with the social environment.¹³

Erikson also sees adolescence in terms of phases. His work draws heavily upon that of Freud. Each phase contains an element of struggle and he employs the word versus to indicate this struggle, for example during adolescence, the following crises must be resolved:

1. Identity versus Role diffusion.
2. Self certainty versus Apathy.
3. Role experimentation versus Negative identity.¹⁴

We may now summarise a number of facts about adolescence. It is undoubtedly a period of great physical and emotional change. Many psychologists see it as a period of intense struggle and stress. Some however, believe this is normal and even necessary for human development.

I would agree with this view that adolescent trauma, while it should be acknowledged, should not be over-emphasised.

For the teacher, it is important to be aware of what the adolescent pupil is going through. By understanding the student the teacher can offer support and encouragement within the environment of the classroom. The art teacher has the added advantage of a curriculum which I consider to be particularly sensitive to the needs of the adolescents. This curriculum embodies aims to "express and communicate ideas and feelings," and to develop "a number of important personal qualities, particularly those of initiative, sensibility and self reliance."¹⁵

These are all fine ideals with which to enter the classroom. Later in this dissertation, a more practical examination of these ideals will be undertaken with a view to examining how they can be considered in the motivation of the adolescent.

FOOTNOTES CHAPTER TWO

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CHAPTER THREE

THE ADOLESCENT IN THE SCHOOL ENVIRONMENT

The Post Primary School Experience

Enrollment in school is an almost universal characteristic of adolescence. The duration and organisation of the post primary school experience varies enormously from region to region in Europe.

For the early adolescent, the initial transition into the post primary school environment, may be a traumatic one. Up until this point, the family has been the dominant social structure for the child, providing the essential needs of food, warmth and security as well as a model for all types of social behaviour.

Upon entry into school, this "model" is suddenly dissolved into a whole new system which encompasses much more complex structures and sets of behaviours. In a research article, O.E.C.D. describes the school as:

...the principal institution through which society beyond the family facilitates the process of transition to adulthood.¹

Every school has its own separate set of structures and the way in which this is organised can be as influential

as the explicit and educational actions of that body. Each school is responsible for its own arrangement of classes, and therefore to an extent, the priority of one subject over another. It controls the allocation of students to classes in terms of ability, the importance of extra curricular activities, codes for discipline and behaviour, the learning environment and even the appearance of the student. All of these "restrictions" and enforcements affect the pupils in an organisational but also in a socialisational context;

...education as embodied in schools, is an institution of the larger society. As such it reflects the larger society in perpetuating societies values...it is an institution in its own right because it has a social system peculiar to itself.²

Specialists in adolescent development have expressed differing views on the multiple functions of the educational system. Ausubel, Montemayor and Svajian see education as a training institution, providing an atmosphere for the transmission and attainment of basic knowledge.³

McCandless agrees with this but proposes at least one other major function involving the personal and social development of the individual. He sees the school as:

...a setting in which the adolescent can be happy and yet challenged...develop optimal personal and interpersonal

attributes and, as such, maximise the person's ability to contribute to society.⁴

There can be no doubt that the school is a setting for all kinds of social interaction and relationship development. This takes place in the myriad of different relationships which exist in a school between pupils, teachers, teachers and pupils and other sub groups (prefects/pupils, headmaster/teachers, pupils/ancillary personnel).

Studies have shown that the students themselves place a great emphasis on the school's function in interpersonal development rather than the attainment of skills and knowledge. Snyder found that the most important factor (selected by both males and females) for giving someone peer recognition and status involved personal qualities.⁵ However, both students and teachers agreed in a survey by Johnston and Bachman that "increasing students' motivation and desire to learn," should be the most important function.⁶

Art, Craft and Design

Art, craft and design is a subject on the curriculum of the majority of post primary schools in this country. It is generally provided by schools as a compulsory subject

for the first year at this level and is an optional choice of study for the Leaving Certificate examination.

In the context of motivation, art is , I believe, in an advantageous position when compared with many of the other more academic options on the curriculum. It differs from most other subjects in a number of ways. On a physical level, the classroom environment is generally less structured and is stimulating visually. The working atmosphere in the art room is generally quite relaxed with greater movement and levels of talking permitted. The subject itself allows for a high level of personal expression and development within the framework of study of art elements. This emphasis on the aesthetic development of the individual is of great importance in the motivation of the individual.

The aims of art, craft and design at Junior Certificate level have been clearly laid down. The aims of this course include;

1. To develop a sense of personal identity and self esteem through practical achievement in the expressive, communicative and functional modes of art, craft and design.
2. To develop through structured practical work the students' aesthetic sensibilities and powers of critical appraisal, appreciation and evaluation and to enhance the students' qualities of imagination, creativity, originality and ingenuity.⁷

These aims correspond with Maslow's growth needs illustrated in the first chapter and provide a wealth of material on which to activate motivation in the classroom.

FOOTNOTES CHAPTER THREE

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CHAPTER FOUR

THE ROLE OF THE TEACHER

The role of the teacher in motivating the adolescent is a pivotal one. The events that take place behind the closed doors of the classroom, are to a very large extent, controlled by the teacher. The information that is imparted, the organisation of this information, the structuring of the lesson, the learning atmosphere, the participation level from students - these are just some of the factors determined by the role of the teacher.

Psychologists and educators have expressed their views for hundreds of years (going back as far as the great educators, Plato and Rousseau) on the function of the teacher. Teaching styles play an important role in determining this function. In broad terms, as David Fontana points out, there are two main types of teaching techniques;

1. Formal methods - this indicates an emphasis on the subject matter to be taught.
2. Informal methods - the emphasis here is on the pupils.¹

A similar distinction is made by Flanders who describes teaching as being "direct" or "indirect." The indirect

approach "accepts childrens' feelings, uses praise and encouragement and uses pupils' ideas." ² The direct teacher "tends to lecture, to give directions and to criticise pupils." ³

Richard de Charms extends his origin/pawn theory (mentioned on p.) into the classroom in a similar categorisation of teaching styles.

...the child in the traditional classroom is most often a pawn to the dictates of the teacher. If the child could be encouraged to originate his own learning behaviour, then, it would seem, he could be more of an origin in school. ⁴

The latter approach would appear to be the most idealistic and favourable in terms of the more open attitudes of modern society. The formal or direct approach is traditional and quite distinct from the "child centred" approach to education that is being promoted today.

The role of the informal teacher is a sophisticated one. Richard de Charms describes the origin teacher as; "neither a threatening authoritarian figure nor powerlessly at the mercy of the class." ⁵ He refers to the ability to create a "warm accepting atmosphere" as well as "boundaries" beyond which the students may not step. He emphasises that teachers should not fear a

directive approach in enforcing these boundaries. This is not treating children as pawns, it is helping them to achieve their own goals.

...external control if often necessary, but the goal is to convert it to internal control.⁶

The operation of these ideas must be handled with great subtlety and care if they are to be effective. It is a generally accepted fact that if the teacher is ineffective, the motivation of the class will suffer;

...ineffectual teaching, whether it involves activity or not, has an adverse effect on motivation.⁷

What then, is understood by effective teaching and the successful motivation of students? This is the central question posed in this dissertation. Beard and Senior answer it well when they write that motivating students demands:-

...a knowledge of individuals and their needs in addition to knowledge of teaching methods and of psychologists' findings about motivation.⁸

This summarises for me the principal avenues of research to be undertaken in the quest for the achievement of student motivation in the classroom. The key to all of this is the role of the teacher and the most appropriate

style of teaching to adopt is, in my view, the informal one. This is because the emphasis is on the child as opposed to the subject which must follow as a prerequisite of child or student motivation. In order for this to happen, the teacher must draw on;

1. A knowledge of the students/adolescents.
2. A knowledge and experience of teaching methods.
3. A knowledge of psychologists' findings about motivation.

It is very important to know the group that one is teaching, to be aware of their background, levels of maturity, weaknesses and strengths as well as understanding their position as adolescents. It is necessary to build up a good working relationship with a group. This does not occur overnight, but over a period of time in which a consistency of approach must be maintained and developed gradually.

A knowledge of teaching methods could not be complete without experience. It is through experience that a teaching style develops through which, the relationships and atmosphere within the classroom develop. While a method of teaching may fall into a particular category or approach, it will always be affected by the personality of the individual teacher. McClelland, Davis, Kalin and Wanner point out, the teacher "must use socialised power

for their good, not personalised power to enhance her own image."⁹

A knowledge of psychologist's findings on motivation is fundamental to the formulation of any personal theory or approach. A great variety of theory has been advanced on this subject. The question is not which to select, rather what can be internalised or extracted from a knowledge of all the approaches.

FOOTNOTES CHAPTER FOUR

1. David Fontana, Psychology for Teachers (London MacMillan, 1992) p.350.
2. Ibid., p.350.
3. Ibid., p.350.
4. Richard de Charms, Enhancing Motivation - Change in the Classroom (New York: Irvington, 1976) p.3.
5. Ibid., p.167.
6. Ibid., p.168.
7. R.M. Beard and I.J. Senior, Motivating Students (London: Routledge and Kegan Paul, 1980) p.55.
8. Ibid., p.54.
9. De Charms, Enhancing Motivation - Change in the Classroom, p.168.

CHAPTER FIVE

MOTIVATION IN THE ART ROOM; MY APPROACH

I regard art as a means of communication, a visual language. It is not a language that can be taught in the literal sense as other languages are, with the aid of books and tapes and practice. It is a much more complex type of language for there is no one set of rules for its articulation. Art is internalised and translated by the individual in a much more subtle way. The success of results is difficult to assess because of the element of subjectivity. I believe that the most important success is that which is felt by the learner.

The art room is a place where learning in the highest sense can take place. It should be a place to which students go with enthusiasm and eagerness to digest and create that which is presented to them by the art teacher.

The previous chapters have examined a number of relevant issues to the motivation of adolescents. The dissertation will proceed to:

1. Expand on the points already proposed, in an attempt to put forward a set of guidelines for student motivation in the art room, while suggesting some practical applications for their use.
2. Examine a series of lessons in an attempt to observe levels of motivation in the classroom.

Following from the issues already discussed, I propose a set of guidelines for the teacher for motivating students in the artroom. These guidelines are as follows;

The importance of the role of the teacher

The teacher should recognise the importance of his or her own role in the classroom. Accepting this, the teacher should draw from theoretical research into motivation and knowledge and experience of teaching methods. This should be condensed into a personalised teaching style which is conducive to the development of student motivation.

A knowledge of the students and their background

It is necessary to understand the individual students and their backgrounds in order to develop a good working relationship with the group. It is also helpful in the structuring of lessons, with regard to ability and age-group. Most importantly, it is essential in the selection of appropriate themes and subjects for the motivation of the group.

Working environment

The quality of a working environment has an important influence on any working atmosphere;

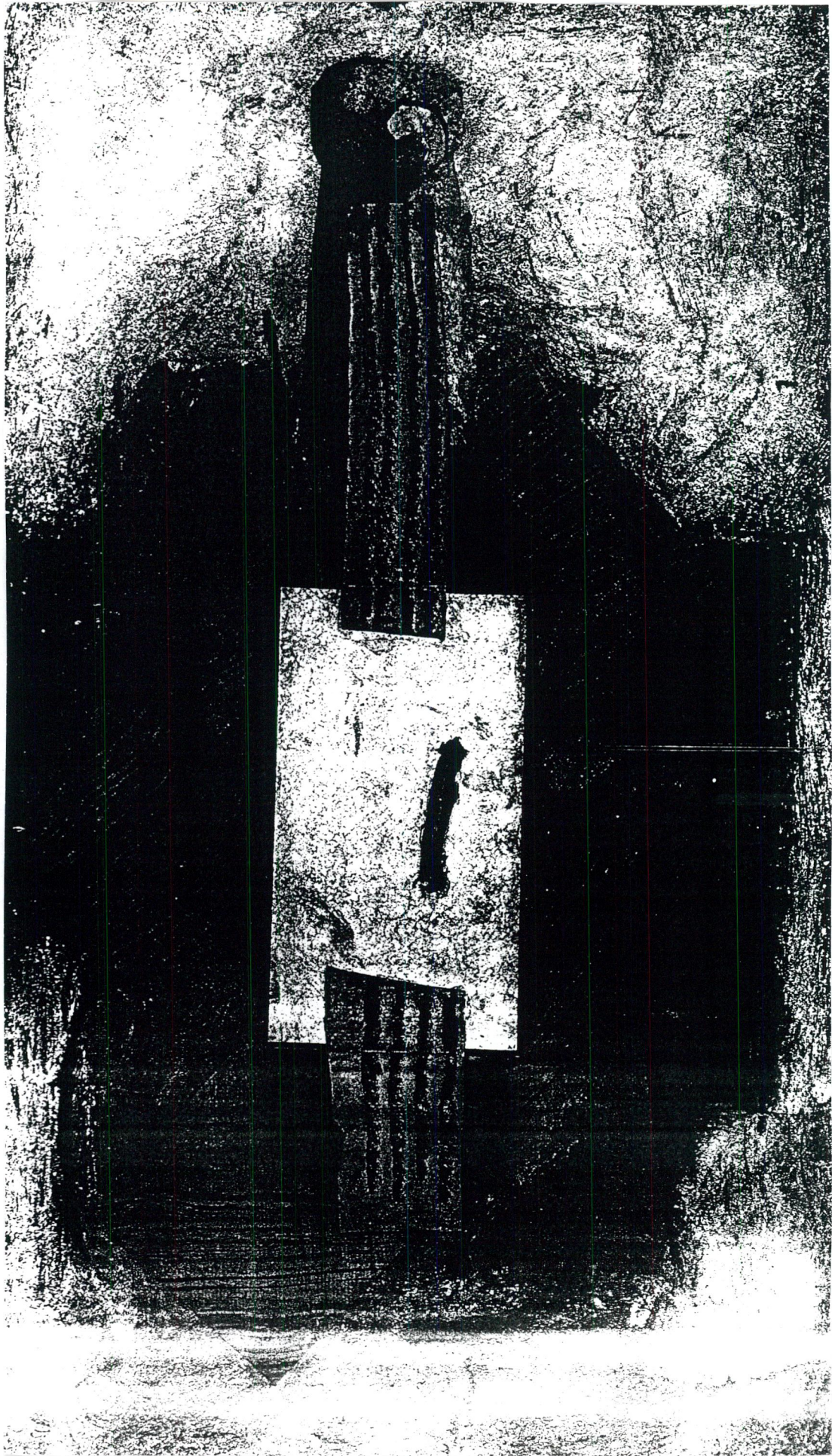


Fig. 2 "Guitar" - Picasso

Fig. 3 The Working Environment

...the teacher's underlying goal is to create an environment conducive to learning, that is, an environment that will motivate the child and convert learning itself into a reinforcing experience, thereby motivating the child still further.¹

The art room can be enhanced by a number of actual and representational visual stimuli. This can be in the form of reproductions of paintings, for example, from art history, collections of two dimensional and three dimensional references including, virtually any three dimensional object as well as contemporary and/or historic examples of posters, packaging, literature, illustration, etcetera. The environment can also be enhanced with the students own work, giving it value and status among the other visual stimuli in the art room.

The learning experience

In order for a lesson to be successful in terms of motivation, it must appeal to the group in some way. The key word here is *relevance*. If the theme around which the lesson is based is relevant to the student or "student friendly", there is a much greater likelihood that he/she will be motivated. It is important to bear in mind that what may be relevant and exciting to a first year group, will not necessarily appeal to a group of fifth years. Age and ability are therefore very important considerations.

...motivation training for personal causation enhances both motivation and academic achievement when embedded in subject-matter material.²

The teacher as a role model

The teacher should be aware at all times of his or her position in the classroom as a role model to the students. In accordance with Bandura's social learning theory, the teacher should model the type of behaviour that is required from the students; "teachers should be curious and enquiring if they want their students to be curious and enquiring."³ The teacher should also consider the manner in which the lesson is delivered bearing in mind that an enthusiastic delivery is more likely to initiate an enthusiastic response; "a monotonous voice or tempo can lull an audience to sleep."⁴

Making sense out of the art experience

The teacher can help the student to make sense out of the art experience by evaluating the cognitive objectives of the lesson with the students. This helps the students to appreciate the lesson beyond the activity and encourages them to develop a cognitive approach to the art experience.

Assessing Motivated Behaviour

The measurement of motives is a difficult matter. This is because, no matter what criteria one may set down as being that of motivated behaviour, there will always be individual differences in the kinds of goals and outcomes that motivate people. This has not deterred psychologists from the pursuit of the ideal motivation test. McClelland's Thematic Apperception Test (T.A.T.)⁵ for example attempts to measure individual differences in the achievement motive. There is much criticism however surrounding a test such as this, because of the amount of variables influencing it.

For the purpose of this dissertation, a much broader approach will be adopted. I have chosen to draw from the "observable characteristics of Origin and Pawn behaviour"⁶ as recorded by Richard de Charms. The points, while they are difficult to define in exact terms, are relatively easy to recognise in a general sense. They will be used as a guide in the assessment of motivation in my class which will take place in the form of the observation and recording of student behaviour.

Observable Characteristics of Origin Behaviour

1. More commitment to the task,
2. More work-orientated behaviour,
3. More concentration and attentiveness,
4. More assumption of personal responsibility as expressed in volunteering for extra tasks, support of others and aid to weaker students,
5. More creativity in artistic arrangements and illustrations,
6. Less overt anxiety and pretentious behaviour,
7. More interaction with better students and the teacher,
8. More capability to master problems and cope with situations.

Observable Characteristics of Pawn Behaviour

1. More submissive behaviour,
2. More strict obedience to authority,
3. Greater dependence on external reinforcement,
4. More pretentious behaviour,
5. Greater anxiety and helplessness.⁷

The assumption taken here, is that the origin student is experiencing greater levels of motivation because he/she is originating his/her own behaviour. These points will be used as a guide for the assessment of student motivation in the following sequence of lessons. I have selected a fourth year group for the subject of this discussion. This group is from The Kings Hospital

School, a private secondary school in County Dublin. The average age of the students is sixteen years and the ability of the class is mixed. I assess the motivation of the students by discussing their behaviour and my own observations of the class. The planning and organisation of the lessons are presented in the original lesson-plan format in the Appendix.

Lesson 1. - 11th January 1993

This lesson was planned with a strong emphasis on motivating the students. As this was my first class of the term with them, I felt that the lesson was particularly important in setting the mood for this scheme of work.

I chose Music as a theme and decided on a "fun" warm-up exercise to motivate the students and set the mood for the class. This consisted of my playing four pieces of music and asking the students to describe each piece in terms of colour and shape. The exercise was preceded with a discussion about colour and expression which centred around historical and contemporary references. The colour medium was paint.

This exercise was followed by a still-life study of a number of objects relating to the theme: bodhran, guitar, bottles and a glass. I thought that the skill demanded



Fig. 4 Still Life Study by student

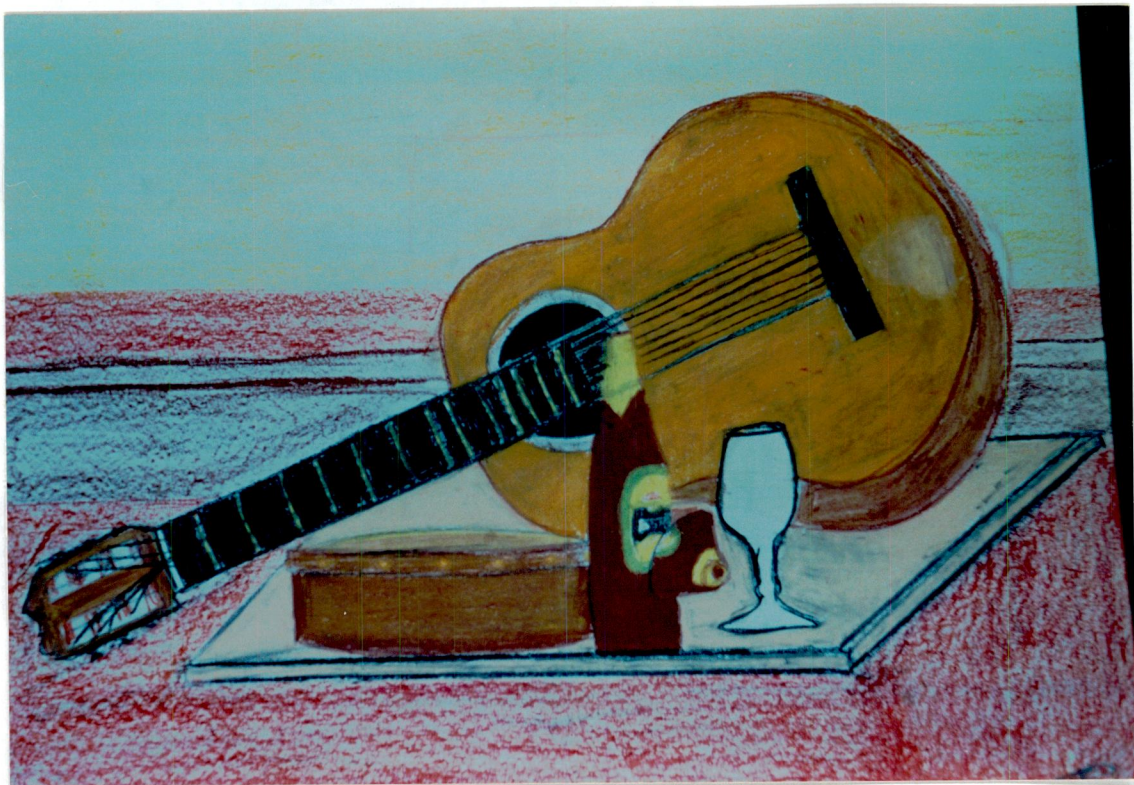


Fig. 5 Still Life Study by student

1. The first part of the report deals with the general situation of the country and the results of the survey. It is divided into two main sections: a description of the country and a description of the survey. The description of the country is divided into three parts: a general description, a description of the climate, and a description of the population. The description of the survey is divided into two parts: a description of the methods used and a description of the results. The general description of the country is divided into three parts: a description of the geographical situation, a description of the political situation, and a description of the economic situation. The description of the climate is divided into two parts: a description of the general climate and a description of the local climate. The description of the population is divided into two parts: a description of the general population and a description of the local population. The description of the methods used is divided into two parts: a description of the general methods and a description of the local methods. The description of the results is divided into two parts: a description of the general results and a description of the local results.

2. The second part of the report deals with the results of the survey. It is divided into two main sections: a description of the general results and a description of the local results. The description of the general results is divided into three parts: a description of the general situation, a description of the climate, and a description of the population. The description of the local results is divided into two parts: a description of the general situation and a description of the local situation.

3. The third part of the report deals with the conclusions of the survey. It is divided into two main sections: a description of the general conclusions and a description of the local conclusions. The description of the general conclusions is divided into three parts: a description of the general situation, a description of the climate, and a description of the population. The description of the local conclusions is divided into two parts: a description of the general situation and a description of the local situation. The general conclusions are divided into three parts: a description of the general situation, a description of the climate, and a description of the population. The local conclusions are divided into two parts: a description of the general situation and a description of the local situation. The general conclusions are divided into three parts: a description of the general situation, a description of the climate, and a description of the population. The local conclusions are divided into two parts: a description of the general situation and a description of the local situation.

4. The fourth part of the report deals with the recommendations of the survey. It is divided into two main sections: a description of the general recommendations and a description of the local recommendations. The description of the general recommendations is divided into three parts: a description of the general situation, a description of the climate, and a description of the population. The description of the local recommendations is divided into two parts: a description of the general situation and a description of the local situation.

of the students in this exercise would contrast well with the warm-up exercise and therefore create interest. I played some traditional Irish music in the background which included clapping, cheering and other pub sounds.

The students appeared to enjoy the initial exercise. There was potential here for rowdy behaviour, but the students reacted very well. They listened carefully to each piece, (each trying to be the first to guess what it was) and carried out the exercise without inhibition or uncertainty about what was being asked of them.

During the evaluation however, one student expressed the view that he disliked the end products because they looked "too babyish". We discussed this comment and I agreed with the student but proposed that the results could also be described as "abstract. " There was a general consensus but I regretted that I did not have an example of an abstract expressionist work as this would have reinforced the point.

Most students tackled the still life study with a good degree of effort and enthusiasm. The rendering of the foreshortened object was the most common difficulty experienced by the group. The majority of the students showed good levels of concentration during this exercise as, despite the relaxed atmosphere, their attention was

clearly focussed on the work. I concluded that they could have been challenged further if I had incorporated the figure into the still-life. This could have been done by asking some of the students to pose with the musical instruments.

The students showed the following characteristics of Origin behaviour;

1. Concentration and commitment to the task.
2. Engagement in the task straight away without any confusion.
3. Good response to the music.
4. Good response to the notion of expressing music through colour and shape.
5. Appropriate discussion central to the task.

The full range of Origin behaviour was not displayed, for example, there was little interaction with better students and myself.

Lesson 2. - 19th January 1993

This class was designed as a continuation of the previous lesson. During the Introduction, I played a piece of music that related to the objects. The mood of the music was discussed with the students, after which they were asked to describe the colours and shapes that might

Fig. 6 Still Life Study by student



1. The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the transparency and accountability of the organization. This section also outlines the various methods used to collect and analyze data, ensuring that the information is reliable and up-to-date.

2. The second part of the document focuses on the implementation of the proposed changes. It details the steps involved in the process, from the initial planning stage to the final execution. This section also addresses the potential challenges that may arise during the implementation phase and provides strategies to overcome them.

3. The third part of the document discusses the impact of the proposed changes on the organization. It highlights the expected benefits, such as improved efficiency and cost savings, and also addresses the potential risks and drawbacks. This section also provides a timeline for the implementation of the changes, allowing stakeholders to plan accordingly.

4. The fourth part of the document provides a detailed overview of the financial aspects of the proposed changes. It includes a breakdown of the costs associated with the implementation, as well as a comparison of the expected costs with the current state of the organization. This section also discusses the potential for revenue generation through the implementation of the changes, providing a clear picture of the financial impact.

5. The fifth part of the document discusses the human resources implications of the proposed changes. It outlines the potential need for additional training and development, as well as the impact on the organization's workforce. This section also provides a plan for managing the transition, ensuring that the organization's human resources are effectively utilized during the implementation phase.

6. The sixth part of the document provides a summary of the key findings and conclusions. It reiterates the importance of the proposed changes and the expected benefits, while also acknowledging the potential challenges and risks. This section also provides a final timeline for the implementation of the changes, ensuring that all stakeholders are aware of the expected completion date.

express this mood. The students were then asked to apply colour to the still-life composition, observing the colours they saw but also bearing in mind the colours of the atmosphere created by the music. The students were in short, presented with the idea of using colour expresively as well as literally. Throughout the class, music relating to the objects was played in the background.

I set up the seating in a particular arrangement to facilitate viewing of the still-life. I sat in front of the students at the beginning of the class. The lesson was introduced by playing a song from a tape of Traditional music. I watched the students closely while they listened. Their reaction appeared to be positive; they listened intently, tapped their feet and smiled at each other in response to the music. This ten minute introduction was vital in setting the mood for the rest of the lesson, which demanded a lot of concentration. The students settled down to their work for the rest of the class and carried out the activity without fuss or confusion.

During the evaluation, the work was pinned up on the wall facing the students. I asked the class to remain seated during the discussion. They responded reasonably well, answered questions and offered some opinion on the work.

I have found this group to be uneasy and disruptive during the evaluations in the past, particularly if they are standing around the work. This seating arrangement proved very successful, maintaining their attention right throughout the lesson and allowing them to make sense out of the art experience.

The students showed the following characteristics of Origin behaviour;

1. Good response during the introduction.
2. Good concentration and attentiveness.
3. Good task focus.
4. Individuality in the choice of colour showing creativity and sensitivity.
5. Good understanding of what was required.
6. Good response during the evaluation.

No characteristics of Pawn behaviour were displayed.

Lesson 3. - 25th January 1993

The aim of this lesson was to develop the students' understanding of abstract art. The lesson was introduced with a series of slides of Cubist works during which the treatment of the subjects was discussed. The students responded well to my questions and appeared curious and open minded about the whole notion of abstract art. Using a series of visual aids, the students were asked to observe their still-life compositions and simplify what



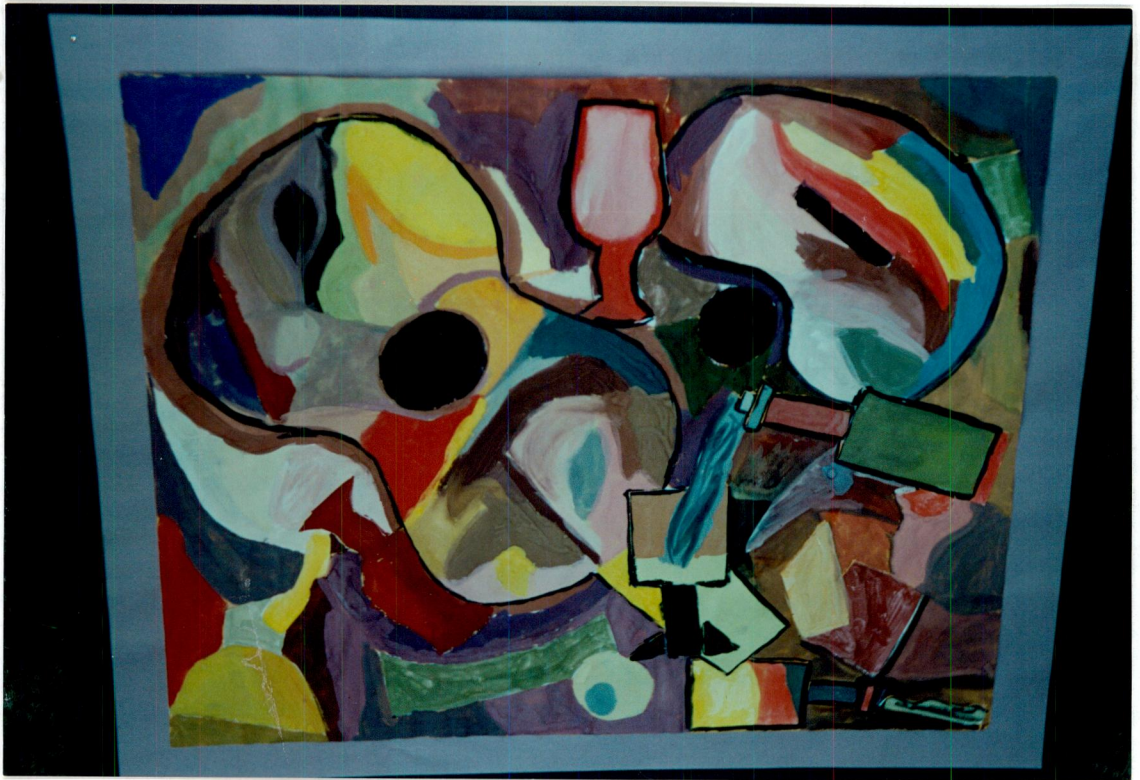


Fig. 7 Abstract Composition by student



Fig. 8 Abstract Composition by student

1. The first part of the document is a letter from the President of the United States to the Congress, dated January 3, 1862. It is a very important document, as it contains the President's annual message to Congress. The letter is written in a formal, dignified style, and it is one of the most important documents in the history of the United States. It is a document that has been read and studied by many generations of Americans, and it is a document that has shaped the course of our nation's history.

2. The second part of the document is a letter from the President of the United States to the Congress, dated January 3, 1862. It is a very important document, as it contains the President's annual message to Congress. The letter is written in a formal, dignified style, and it is one of the most important documents in the history of the United States. It is a document that has been read and studied by many generations of Americans, and it is a document that has shaped the course of our nation's history.

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they saw into basic geometric shapes. Using tracing paper students cut out simple shapes and used them as stencils to collect a variety of shapes. These were then re-arranged on a separate sheet of paper to create an abstract composition. By involving the students in a process of abstraction the lesson aimed to develop an understanding as well as an appreciation of abstract art in general.

The semi-circular seating format was used during this lesson. Once again this helped the smooth running of the class.

The students showed the following characteristics of Origin behaviour;

1. Good response during the introduction.
2. Interest and enthusiasm as shown by questions related to the subject.
3. Good understanding of the demands of the task.
4. Good levels of concentration by most students.
5. Good task focus.

Two students showed poor levels of concentration.

Participation during the evaluation was limited to four of the better students.

Lesson 4. - 1st February 1993

The key element during this lesson was colour. During the introduction the relationship between colour and music was discussed with the students. They were asked to describe their favourite music with a personally chosen range of colours. The students were then asked to apply colour to their abstract compositions bearing this discussion in mind. The students appeared to grasp this notion quite well and there was much discussion about what colours described various types of music. During the lesson I asked the students individually to explain the mood and music they were aiming to express through colour. The majority of them enjoyed responding to a discussion which was orientated towards their own interests.

I reverted back to the old seating arrangement to give the students more space when using paint. This worked well for the main part of the lesson but the evaluation was less successful.

The students showed the following characteristics of Origin behaviour;

1. Good understanding of the task.
2. Originality in their choice of colour.
3. Individuality in the range of music chosen.

4. Good concentration and attentiveness.

There were low levels of interaction with myself and each other.

While students enjoyed the exercise itself some were reluctant to participate during the evaluation.

FOOTNOTES CHAPTER FIVE

1. Margaret Nancy White, Educational Psychology - Motivation in Education, (New York: Academic Press, 1977) p.164.
2. Richard de Charms, Enhancing Motivation - Change in the Classroom (New York: Irvington, 1976) p.210.
3. White, Educational Psychology - Motivation in Education, p.13.
4. R.M. Beard and I.J. Senior, Motivating Students (London: Routledge and Kegan Paul, 1980) p.62.
5. Alfred S. Alschuler, Education for Human Growth (New Jersey: Educational Technology, 1973) p.20
6. De Charms, Enhancing Motivation - Change in the Classroom, p.118.
7. Ibid., p.118.

CONCLUSION

While the assessment of motivation is difficult to record precisely, the characteristics of motivated behaviour are not difficult to recognise. Thus, although the assessment of motivation in this scheme of work is a general one, I believe that I can conclude that the students were (for the most part) well motivated during these lessons.

The key to this was;

1. Relevant source material - This was important for setting up the motivation for the whole scheme of work.
2. Stimulating introductions to each lesson. This was important for setting up the motivation for each lesson.
3. Structure - This took the form of:
 - (a) Seating arrangements
and
 - (b) Rotas for cleaning and tidying up

Far from restricting student behaviour, this structure allowed them to participate safely in the learning experience by giving them an order or framework in which they could work and express themselves.

Since I have begun teaching, I believe that a study of this subject has helped enormously, particularly in the early stages when the establishment of a good working

relationship with a new group was very important. Motivation was a key to this challenge because it helped me to understand how to go about capturing and maintaining the students' interest through each learning experience. This process is a continual challenge since the motivation of the student should continue throughout art education at post-primary level.

I believe the art teacher can benefit enormously from an understanding of this subject. While the topic may appear intangible at first, practical application is possible and enriching for both teacher and students.

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APPENDIX

DAY MONDAY

DATE 11 JANUARY 1993

CLASS FOURTH YEAR

TIME LESSON BEGINS

11:30 am

DURATION OF LESSON

90 minutes

ART ELEMENT COLOUR / SHAPE

ACTIVITY PAINTING

AIMS OF LESSON

To develop an appreciation of colour in relation to a theme which embodies both concrete and abstract vehicles for expression.

OBJECTIVES

Students will be able to:

1. Describe a variety of pieces of music using COLOUR and SHAPE.
2. Describe a still-life (relating to theme) using COLOUR and SHAPE.
3. Demonstrate an understanding of / Experience the expressive value of colour.

INTRODUCTION

Discussion about the content of the lesson.

→ COLOUR and MUSIC

Using HISTORICAL REFERENCES, discuss the emotive qualities of colour in painting (Edvard Munch) and follow this with an introduction to the musical qualities of colour, (Kandinsky / Klee).

VISUAL AID - 'Anxiety' · Edvard Munch ·

- Q. Do you know what this painting is called?
- Q. Can you guess what type of emotion is being described in the painting?
- Q. What is it about this painting that creates this mood?
- Q. What colours do you think relate to moods such as sadness?, happiness / joy?
- Q. Is it possible to describe expressions with music?
- Q. Can you think of any songs or pieces of music that are particularly sad for example?

Using VISUAL AIDS → Discuss the musical qualities of colour in painting.

Contemporary artists - Frank Hyde, Neil Welliver.

↓
Explain that the lesson will begin with a 'warming up' exercise in which students will be asked to describe a variety of pieces of music in colour.

Ask students to also bear in mind the shapes they are using → do they also relate to the piece of music?

ORGANISATION OF LESSON

TEACHER ACTIVITIES	PUPIL ACTIVITIES
<p>Introduce lesson procedure → Discussion VISUAL AIDS ↓ Play 4 pieces of music and ask students to describe each piece/song in terms of COLOUR and SHAPE.</p>	<p>Discussion Observation Painting</p>

EVALUATION (During Lesson)

OBJ. NO.	METHOD	CRITERIA	TIMING
1. 3.	Observation and Questioning	Can the student carry out the exercise and is he/she able to demonstrate an understanding of the expressive value of colour.	Beginning and during lesson.


- Ask students to pin up colour exercises.
- Play pieces of music again.
- Ask a student to point out 3 colour studies (excluding their own) which they feel describes the music.

Q. Do you think that this exercise was a personal one?

EVALUATION cont.

- Q. Do you think that different people see different colours in relation to different moods?
- Q. How would you describe the shapes in this exercise? Which piece of music is it describing?
- Q. Has the exercise taught you anything about colour?

ORGANISATION OF LESSON

TEACHER ACTIVITIES	PUPIL ACTIVITIES
<p>Set up still-life → objects relate to theme... Bodhrán, guitar, bottles.</p> <p>Play a piece of music associated with these objects</p> <p>Ask students to think of colours that relate to this piece of music and how it makes them feel.</p> <p>↓ Ask students to use these colours to paint the still life.</p> <p>This exercise will be continued into another lesson when a further Evaluation will take place.</p>	<p>Observation</p> <p>Listening</p> <p>Painting</p> 

MUSIC - Warm up exercise

1. Tchaikovsky
1812 Overture . Op. 49
performed by The New Philharmonia Orchestra.
2. Patti LaBelle
'Stir it Up.'
3. Luka Bloom
'Gone to Pablo'
4. Ennio Morricone
'Falls' - from 'The Mission.'

MUSIC - Still life

DAY MONDAY

DATE 18 JANUARY 1993

CLASS FOURTH YEARS

TIME LESSON BEGINS

11:30 a.m.

DURATION OF LESSON

90 minutes.

ART ELEMENT COLOUR

ACTIVITY COLOUR STUDY

PREVIOUS KNOWLEDGE

- Exploration of COLOUR, using theme as a source.
- Still life study based on theme → LINE.

AIMS OF LESSON

- To develop an appreciation of COLOUR and SHAPE in relation to the theme.

OBJECTIVES

Students will be able to:

1. Describe the still-life in COLOUR.
2. Use COLOUR to describe FORM.
3. Demonstrate an awareness of the expressive value of COLOUR.

INTRODUCTION

Play a piece(s) of music relating to the objects in the still-life → BODHRÁN, GUITAR.

- Q. Imagine a scene where this music is playing — how would you describe it?
- Q. How do you think the musicians feel about their music?
- Q. Do you imagine people listening to the music? How do they feel?
- Q. What colours do you think of?
- Q. Why?
- Q. What colours do you see in these objects?
- Q. How do you think you could describe the lighter and darker areas using just colour?

ORGANISATION OF LESSON

TEACHER ACTIVITIES	PUPIL ACTIVITIES
<p>Introduction to lesson procedure.</p> <p>Ask students to apply COLOUR to still-life drawing observing the objects while also bearing in mind the atmosphere created by the music.</p> <p>Mid-class Evaluation.</p>	<p>Discussion</p> <p>Application of COLOUR to still-life study — OIL PASTELS.</p>

EVALUATION - MID LESSON -

OBJ. NO.	METHOD	CRITERIA	TIMING
1. 2.	Observation	Can the student use COLOUR to describe 3D objects?	During lesson
3.	Questioning Observation	Is the student aware of the expressive value of colour and is this demonstrated in the work.	During to end of lesson.

Q. What are the main colours used in the work?

Q. Do the objects appear three dimensional —
How can you describe a three dimensional object using colour?

Q. Where do you think this has worked best?

Q. How would you describe these colours?
How do they 'feel'?

TEACHER ACTIVITIES	PUPIL ACTIVITIES
<p>Discussion of HISTORICAL REFERENCE during class → Vermeer - Girl with guitar.</p> <p>Assistance of Individual students.</p>	<p>Discussion/ Observation</p> <p>Application of COLOUR.</p>

DAY MONDAY

DATE 25 JANUARY 1993

CLASS FOURTH YEAR

TIME LESSON BEGINS

11:30 pm

DURATION OF LESSON

90 minutes

ART ELEMENT SHAPE

ACTIVITY DRAWING

PREVIOUS KNOWLEDGE

- Exploration of COLOUR using theme as a source.
- Observational drawing / colour study based on theme.

AIMS OF LESSON

- To develop an understanding of ABSTRACT ART.

OBJECTIVES

Students will be able to:

1. Simplify the still-life study into basic geometric shapes.
2. Cut out the shapes and use them to create a new composition.
3. Recognise and understand the process of ABSTRACTION.

INTRODUCTION

Introduce students to the content of the class through a series of slides. → The Cubists.

Discuss CUBISM / ABSTRACTION

ORGANISATION OF LESSON

TEACHER ACTIVITIES

PUPIL ACTIVITIES

Introduction to CUBISM →
SLIDES.

1. Cezanne.

Q. How has the artist described the landscape?

Q. How would you describe the brush-strokes?

Q. Would you describe this landscape as realistic?

2. Braque

Q. Do you recognise any objects in this painting?

Q. Are they realistic?

Q. How do you recognise them?

3. Picasso / Gris.

Q. What are these paintings made up of?

Q. How would you describe the shapes?

Q. From what angle is the artist painting?
Now, look again at the still-life —

Q. What shapes can you see?

Q. Can these shapes be simplified?

Q. How can we observe more shapes?

Observation/

Discussion centered around slides.

ORGANISATION OF LESSON

TEACHER ACTIVITIES

Ask the students to look for simple shapes within their still-life drawings.

Students will then be directed in;

Tracing / Drawing



Cutting out of shapes



These cut-out shapes will be used as stencils to create a new, abstract composition.

It will be suggested that students can, add more shapes and/or repeat a given shape a number of times

Observation and assistance of students during class

PUPIL ACTIVITIES

Tracing

Drawing

Cutting



Drawing, with the aid of stencils.

EVALUATION

OBJ. NO.	METHOD	CRITERIA	TIMING
1.	Observation	Can the student 'translate' the drawing into simple geometric shapes	Beginning of lesson
2.	Observation	Can the student manipulate / re-arrange the shapes to create a new image	During lesson
3.	Questioning	Does the student understand this process → of ABSTRACTION.	End of lesson.

ASK the students to pin up some of the original still-life compositions beside their work.

- Q. How does this piece of work differ from the still-life composition?
- Q. What has happened along the way?
- Q. In which of these compositions are the objects still recognisable?
- Q. What do you think about this approach to art?

SLIDES

THEME - MUSIC

ART HISTORY REF. - CUBISM

1. Cezanne - Mount St. Victoire.
1886 - 87.
2. Braque - Landscape at L'Estaque
1907.
3. Gris - Guitar and Fruit dish
1919
4. Braque - Violin and Clarinet on a table
1912.
5. Picasso - Bottle, Guitar, Glass and pipe,
1912.

DAY TUESDAY

DATE 26 JANUARY

CLASS FOURTH YEAR

TIME LESSON BEGINS

10:30 am

DURATION OF LESSON

45 minutes

ART ELEMENT

SHAPE / BALANCE

ACTIVITY

DRAWING / COLLAGE

PREVIOUS KNOWLEDGE

- Observational drawing based on theme
- Introduction to Abstract Art.

AIMS OF LESSON

- To develop an understanding of ABSTRACT ART.

OBJECTIVES

1. Simplify still-life study into geometric shapes
2. Cut out and re-arrange the shapes
3. Recognise and understand the process of Abstraction.
4. Demonstrate an awareness of BALANCE in the composition.

INTRODUCTION

The aims and objectives of the previous lesson will be carried over and developed during this class.

Ask the students to compare the original still with their shape composition —

- Q. What are the main shapes in the still-life?
How can these be simplified?
- Q. Which object is the most dominant in the still-life?
Have you decided if you wish to have a dominant shape in your composition?
- Q. Which shapes do you prefer?
Can you make more use of these shapes?

ORGANISATION OF LESSON

TEACHER ACTIVITIES

Introduction



Historical references →
Picasso, Braque.



Ask students to continue
the work introduced in
the previous class

Observation and assistance
of students during lesson.

PUPIL ACTIVITIES

Discussion



Observation



Drawing / Cutting / Arranging
of Shapes

EVALUATION

OBJ. NO.	METHOD	CRITERIA	TIMING
1.	Observation	Can the student simplify the drawing into geometric shapes?	Beginning of lesson
2.	Observation	Can the student re-arrange the shapes to produce a new image?	During ↓ End of lesson.
3.	Questioning	Does the student understand the process of abstraction?	
4.	Observation	Does the student consider the overall balance of the composition in the arrangement of shapes.	

Ask the students to pin up some original still life studies beside their work.

Q. Which pieces of work are the furthest removed from the original drawings?

Q. Can you give a definition of the term abstract?

Q. How would you describe the colours that have been used in these cubist works?

Q. Imagine that these compositions represent your favourite type of music — what colours would you use?

→ Ask students to consider colour for next week.

DAY MONDAY

DATE 1 FEBRUARY 1993

CLASS FOURTH YEAR

TIME LESSON BEGINS

11:30

DURATION OF LESSON

90 minutes

ART ELEMENT COLOUR

ACTIVITY PAINTING

PREVIOUS KNOWLEDGE

- Observational Drawing
- Introduction to Abstract Art.
- Exercise in Abstraction.

AIMS OF LESSON

To develop an understanding of abstraction.

OBJECTIVES

Students will be able to:

1. Select a number of colours that relate to a personally preferred type of music.
2. Apply these colours to the composition.
3. Recognise and understand the process of abstraction.

INTRODUCTION

Introduction to class procedure.

- Q. What is your favourite type of music?
- Q. Can you describe it?
- Q. What kind of atmosphere does it create?
- Q. What colours do you think of when you think of this atmosphere?
- Q. Can you describe the colours?

ORGANISATION OF LESSON

TEACHER ACTIVITIES	PUPIL ACTIVITIES
<p>Ask the students to choose a range of colour to suit the mood of their preferred type of music</p> <p>Ask them to think about this composition as a piece of work about themselves and their favourite music.</p> <p>Ask students to apply colour to the composition.</p> <p style="text-align: center;">↓</p> <p>Assistance and observation of students during class</p>	<p>Selection of colour palette.</p> <p>Application of colour to composition.</p>

EVALUATION

OBJ. NO.	METHOD	CRITERIA	TIMING
1.	Questioning. Observation.	Can the student select a range of colour for the composition? — Can they give reasons for their choice / relate the colour to a type of music.	Beginning of lesson.
2.	Observation	Can the student apply colour to the composition?	During lesson
3.	Questioning	Does the student understand this process → of ABSTRACTION	End of lesson.

- Q. How would you describe the colours in these compositions?
- Q. How do they vary?
- Q. How would you describe these colours?
- Q. What type of mood / music do they represent?
- Q. Which of the two pieces of work do you prefer?
(→ still - life or to-days work)
- Q. Can you give a reason for your choice?

