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**DISSERTATION ABSTRACT**

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In my dissertation, I wish to study the nature of subjectivity and how gaining a knowledge of one's feelings can help achieve a greater sense of wholeness. I have reviewed the relevant literature and have gathered valuable information from schemes of work carried out in the classroom concerning the self-expression of each individual pupil, so as to come to a clearer understanding of subjectivity, self-expression and the central role the teacher has to play in the teaching of the self-expressive act.







**COLAISTE NAISIUNTA EALAINÉ IS DEARTHÁ  
NATIONAL COLLEGE OF ART AND DESIGN  
FACULTY OF EDUCATION**

**THE VALUE OF  
SUBJECTIVE INTELLIGENCE IN EDUCATION**

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**in**

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## INTRODUCTION

In my dissertation I wish to study the nature of subjectivity and how gaining a knowledge of one's feelings can help achieve a greater sense of wholeness.

In the first chapter I will review the relevant literature on the nature of subjectivity and show how Witkin's theory of subject-reflexive action is the basis for an intelligence of feeling. I will include in this chapter statements from various authors concerning the threat posed by an ever-growing materialistic, fact-knowing society to our precious subjective natures.

In the second chapter I will put forward a role for teachers to take on when educating pupils in this area. This role involves a clear understanding of the entire problem to be set, a sincere belief in the active and truly essential contribution the teacher can make as well as a belief in having a genuine, caring and nurturing relationship with one's pupils. This chapter will also include reference to the importance of structure, skills, media control, the sensate problem to be evoked and explored, the use of realised forms and the arrival at a final holding form through a series of smaller but no less important tasks, all in themselves essential to a course in self-expression.

The previous two chapters firmly set the background for the next two chapters, dealing with research gained in the classroom with my fifth year and second year groups. The research involved structured, carefully worked out schemes of work involving the self-expression of the pupils, which aimed to connect subjectivity with design and critical studies within and through the course of lessons as a means of achieving this greater sense of wholeness.

It is worth mentioning that the literature I have reviewed mainly concentrates on the area of subjectivity and the knowledge of feelings. In the future I hope to review in detail and concentrate on the relevant literature associated with the other parts of this wholistic viewpoint, which includes the awareness of all kinds



of achieved art, of nature and landscape, of the environment, design and technology, as well as the means of personal and critical appreciation, made possible through introducing an informed language.

In this introduction to the following dissertation, I wish to make known to the reader that I believe firmly in this wholistic approach and I believe that it can inform, enrich and illuminate young people's lives and put them in touch with their inner Beings. The outcome is an education of the sensibility of each individual child in relation to the whole nature of art, and I hope these beliefs are quite apparent in the following study.



## CHAPTER 1

### SUBJECTIVITY: A REVIEW OF THE LITERATURE

#### *Subjective Intelligence*

Education must rediscover a real concern with subject-reflexive action. Subject-reflexive action is the foundation of an intelligence of feeling. It is the process whereby Being is transformed and thereby transcends its former relationship to the World. (1)

To justify such a statement that stirs up such curiosity and as many questions requires that one understands the nature of subjectivity and feelings, and how they are a way of knowing. This understanding must be one that is real and concrete to us and not an understanding that is ambiguous or mysterious and beyond our reach. An understanding of how subjectivity involves intelligence of feeling will be beneficial in helping us to fully comprehend and appreciate what it really means to "insist upon oneself." (2)

I wish to follow Witkin's development of his theory of subject-reflexive action as a basis for education through the expressive arts, as I believe it is the most detailed, comprehensive study and analysis of the subjective process.

Witkin firstly defines action as adapted behaviour. He uses the example of a person who cannot control himself in water that is too deep for him to stand in. The water "resists all of his normal movements." (3) Witkin goes on to explain that

If he is to overcome the resistance and to move through the water then he must organise his behaviour to take account of the specific properties of water. He must learn to swim. (4)

Swimming is the action and it is as such a result of adapting one's behaviour to allow the action to take place. He continues to locate the two aspects of behaviour with respect to action as well as pointing out the differences that exist between them. Not only should we think of behaviour as something that we do in the environment, or something we use to make things happen in the environment, but it consists also of

..... the disturbances that are evoked within me, the disturbances of my being which I experience as sensate impulse. (5)

We act in the world only because our beings are disturbed. When behaviour is seen as a sensate impulse or a disturbance awakened in the person, it provides the energy for the active displacement of elements in the environment. (6) Just as before in the swimming example, behaviour displaced elements in its environmental medium, namely the water. Both the sensing and the active displacement of objects in the environment are termed 'responses'. Witkin calls the sensate impulse the 'subject-response' and the active displacement of elements in the environment is termed the 'object-response'. Subject-response is concerned with the disturbance of the person's being, of what the person senses, or the feelings evoked in the individual which only the individual can know. Object-response on the other hand concerns itself with the displacement of objects, even the displacements of the individual as an object. Witkin tells us that we should note that there can be no action, no behaviour in the world that does not involve these two aspects of behaviour in some degree, for he says "my existence in the world provokes both sensing within me and action in respect of the world." (7) There are he says "the twin poles of my response." (8) Sensing is responsible for motivation, the will or energy to behave, while it is the behaviour in displacing objects that uses this motivation and energy. We can only act in the world when our beings are disturbed in the world.

Just as Witkin located two kinds of behaviour, so too he identifies two kinds of action, both expressive and impressive. If a person's behaviour is controlled directly by certain properties of an object (object response) then it is impressive,







on the other hand if ones behaviour is controlled by a sensate impulse (subject response) then it is more expressive. Witkin defines also two types of 'knowing' in connection with the two kinds of responses he identifies. He calls them object-knowing and subject-knowing. Object-knowing is the result of an object response and subject-knowing is the result of a subject response. These in turn lead back to the two kinds of behaviour identified. As we have seen Witkin said that impressive behaviour is behaviour in which the individual comes to know the world in which his Being exists, and expressive behaviour as we have seen relates to the individual coming to know this sensing in respect of the world. Witkin believes that we must be able to make sense of the world and of ones Being in the world. This involves both object knowing and subject knowing, "unless the individual can do this, action in the world is not possible." (9) It follows that "He must be able to organise the there-and-then of his experience in the here-and-now." (10) It is worth re-emphasizing I think, that subject knowing refers only to the knowing of my sensate impulse while object knowing refers to the knowledge of facts about me and the world.

Witkin now locates knowing more specifically in the context of action as a whole as well as dealing with problems concerning the nature of the 'knower'. He says that when the subject response is dominant it can in turn control the object response in two respects. In the first respect it may simply "release itself in an object response." (11) In other words the object response may be responsive to the subject response. Witkin uses the example of being angry and kicking a door as a result, thereby letting your anger free in the act of door kicking. In this example there is a reactive relationship between the object and subject response, the subject response dominating the object response. He terms this type of relationship as 'subject-reactive'. The other kind of reactive relationship occurs when the object response is dominant. In this type the reactive relationship "exists between the object response and the object." (12) He now uses the example of walking faster when you cross the road because the lights have



changed, your behaviour is therefore reactive. But it is the "situational requirement that controls your behaviour i.e. releases it." (13). This type of behaviour is termed 'object reactive'.

However it is not enough to be only responsive in order to "meet the requirements of adaptation, to be fully adapted, the individual behaviour must be effective as well as responsive." (14) Witkin uses the following example to make his next distinction between object and subject reactive response -

If I itch (subject response) and then I scratch (object response), my scratch may be said to be the counterpart of my itch. It is its reciprocal and will be effective in the sense of cancelling it out. My scratching behaviour is therefore 'subject-reflexive'. (15)

Subject reflexive behaviour differs from subject-reactive behaviour in that there is no reciprocal relationship between the object response and the subject response in subject-reactive behaviour. When one kicks the door in anger, the kicking cannot be said to be the reciprocal of one's anger, although it is an extension of the anger. The kicking does not resolve one's anger or cancel it out. The same is true of object reflexive behaviour. Witkin uses the example of catching an approaching ball, by using a cupping action with one's hands. The cupping action is the counterpart, the reciprocal of the approaching ball. The cupping action is object-reflexive.

Witkin uses yet another example to make his next distinction in his theory. If one's response to thirst is to drink then the drinking reciprocates the thirst and the two cancel each other out in the process. However if one's response to the thirst is "to picture water then this is a reciprocal and is not cancelled out by my thirst." (16) Witkin sums up his point by saying that -

The use of reciprocals that are not cancelled out in the process of being activated simply because they occur on a different level of operation from that of the subject response or object that gives rise to them, is the basis of all knowing. (17)





Witkin now talks about the 'knower' and attempts to alleviate the ambiguity that surrounds the knower. The 'knower' is made up of an inner and outer core. The inner core consists of subject-reflexive response and the outer core of object-reflexive response. The former he terms Being and the later 'the Self'. "These two structures, Being and the Self mediate all knowing." (18) Sensation is experienced in Being. It is experienced as disturbance or the sensate impulse. The sensate impulse is expressed in a reciprocal (subject-reflexive act) which Witkin tells us is "incorporated into Being." (19) Being is now disturbed and responds reflexively. The disturbance is only known in Being when the reflexive response is incorporated. The same process happens in the case of the self. The self comes upon the object and in an object-reflexive act the object is impressed in a reciprocal, which like Being is then "integrated into the self." (20) Witkin tells us that "Both Self and Being are the fabric of awareness. They are the knower." (21) Arthur Robbins agrees when he says that -

The feeling of wholeness may initially be rooted in the implicit awareness of Self and other giving rise to one another, permeating, yet transcending one another - a primary creative act repeated anew at every development juncture. Personal being is here felt to be distinct, yet to exist fully and mysteriously in a state of union, each pole possible by the other. (22)

The knower is therefore changed continually by new reflexive acts, new knowing. Through these changes he transcends his relationships with objects and his sensate experience. "It is man's self that acts in the world, and his Being that is disturbed in the world," (23) Witkin tells us. He continues on, saying that -

The growth of Being and Self requires reflexive action between two levels of operation, it requires knowing. (24)

Witkin's theory involves the idea of Being "made up of feeling-idea" (25) -

It has an order and a logic of its own. The structured and adaptive characteristics of Being are what is meant here by an intelligence of feeling. (26)

Forty years before Witkin, John Dewey was also writing of intelligent feeling -

Any idea that ignores the necessary role of intelligence in the production of art works is based upon identification of thinking with the use of one special kind of material, verbal signs or words.



To think effectively in terms of relations of qualities is as severe a demand upon thought as to think in terms of symbols, verbal and mathematical. (27)

Malcom Ross believes like Witkin that -

The process of structuring (perceiving) the inner world of feeling is an intelligent one since its purpose is to give coherence to that world and to help us find our place within it. (28)

### *Feelings Defined*

Witkin tells us that -

Feeling is quite distinct from mood or emotion. It is the reflexive component of the affective life. It is the fabric of Being. Mood and emotion are simply disturbance unknowing. (29)

Susanne K. Langer tells us that feeling in this case, means more than it does in the "technical vocabulary of psychology" where it means "only pleasure and pain." (30) It means more than when we speak of hurting somebody's feelings, more than feeling strongly about something or even feeling cold or sick.

The words whereby we refer to feeling only name very general kinds of inner experience - excitement, calm, joy, sorrow, love, hate etc.

Human feeling, Langer believes "is a fabric" or "an intricate dynamic pattern." (31) Langer believes that this kind of inner feeling "applies to everything that may be felt." (32) She agrees with Witkin, as she believes like him that feeling "does much more than convey some nameable mood or emotion," (33) these are simply "disturbance unknown" (34) as Witkin has already stated.

No name such as 'sorrow' or 'joy' fits any actual feeling throughout its course. Feeling is a dynamic pattern of tremendous complexity. (35)

Langer believes that "mental phenomena" are "the most protean subject matter in the world," (36) because of feelings

..... whole relation to life, the fact that all sorts of processes may culminate in feeling with or without direct regard to each other, and that vital activity goes on at all levels continuously. (37)

### Knowing Sensations

Langer tells us that "Sensations are a class of felt activities." (38) These sensations "constitute a major department of feelings, sensibility." (39) We must first look at the nature of the senses to understand their relationship to feeling.

Our sense organs are "processing" mechanisms, and are also peripheral outposts protecting the active deeper parts which are less capable of improvising responses. (40)

The sense organs are "highly elaborate to deal with impingements." (41) The rest of the body deals with impingements by either filtering "them out entirely, or admits in a general way that creates no elaborate pattern." (42) Because these organs are so elaborate and receptive their activities are "felt not only as impact, but as qualitatively different kinds of impact" (43) - sight, hearing, smell, taste and touch.

Lowenfeld and Brittain tell us that -

Touching, seeing, hearing, smelling and tasting involve the active participation of the individual. (44)

They also tell us that -

It is not just a question of the presence of sounds or of having things available to teach and see; it is the stimulation of the interaction between the youngster and the environment through the senses that makes the difference between the child who is eager to explore and investigate that environment and one who retreats from it. (45)

Lowenfeld and Brittain tell us that, "auditory sensitivity means detailed listening" (46) and not just hearing.



Visual sensitivity means an awareness of differences and details, not just recognition; experiencing texture is not just touching an object. (47)

What does the active participation of the individual in sensory awareness involve? Malcom Ross talks about an "Intelligence of sensation" (48) and of how aesthetic, sensuous meaning is "concerned with intelligent action - action that converts information into meaning." (49) Herbert Read also says that -

The senses present the child with a multiplicity of phenomena, and these he must gradually organise into an intelligible pattern. (50)

He believes that it is not enough to identify and discriminate between these phenomena but that "these phenomena have to be related to one another, and a coherent view of the world built up." (51) Witkin believes that we only know sensation or sensing -

In so far as we express our sensing in displacement in the object world, in so far as we project it in an 'object-medium'. Sensing known is sensing expressed. It is sensing projected through the medium of that which evokes sensing, through the medium of the object. (52)

He uses the example of 'butterflies in the stomach' as a "phrase that describes the sensation of being 'all of a flutter inside.'" (53) The phrase "expresses the sensation through the medium of creatures" (54) that might cause just such a sensation if they were fluttering about in ones stomach. Witkin also tells us that when sensation is awakened in the individual "it is encountered by the inner core ..... called Being." (55) Of the utmost importance here is the process of 'recalling' sensation. (56) It is central to the concept of feeling-known, as it is through recalling sensation that we come to really sense and therefore really know the qualities of the object (that acts as a source for evoking the sense organs). When this recalling of the sensation is expressed in some form.

I come to know the disturbing of my Being my recalling the disturbance of my Being. This recalling is facilitated by expression, by the displacement of an expressive medium. (57)

Why do we need to be "sensuously alive"? (58) Malcom Ross gives four reasons -

1. to be fully responsive to our encounters with our environment,
2. if we are to find aesthetic and emotional meaning in environmental forms,
3. if we are to make full use of the expressive potential of the media of representation,
4. if we are to guide the expressive impulse of its way to resolution in sensuous form. (59)

Lowenfeld and Brittain tell us that -

It is obvious that for young children the senses are extremely important, but in later years too the development of refined sensory experiences should be a continuing process. (60)

If we agree with Langer when she says that sensation makes up a very important part of feeling, and with Ross and Witkin when they say there is an intelligence involved in sensation as there is in feeling, then we must agree with the fact that there is a real need to develop the sensory experience, as -

We are living in a time in which mass production, mass education, and mass seeing and experiencing have suppressed the sensitive relationships of the individual. (61)

This neglect of sensory and subject-knowing and the absolute need for it will be discussed in detail later in the dissertation, but first there is another question that needs urgent attention, one that seems to lead out of what has been discussed, i.e. if the words we use to name general kinds of inner experience do not cover the depth of the feelings, and indeed the knowing involved in these feelings, what kind of language do we use to express our inner Beings? What can act as our vehicle for expression?





*The Arts As The Language Of Expression*

The "real nature of feeling is something language as such - as discursive symbolism cannot render." (62) Human feeling Langer tells us "is a fabric" or an "intricate dynamic pattern." She attributes the language of the expression of these feelings to the arts - "this dynamic pattern finds its formal expression in the arts." (63) Witkin also attributes the arts with this role.

The process of creative science constitutes one of the purer forms of object-reflexive action and that of the creative arts one of the purer forms of subject-reflexive action. (64)

What makes self-expression in the arts so important "is that it is a more or less sophisticated means, by which the being of the subject can be brought to mind." (65) In the various areas of arts whether it be dance, poetry, painting, sculpture, music or drama, the patterns and relationships in the felt life "are made objects of special perceptual attention." (65) By representing feeling in the arts, parts of one's experience are brought together in a unified manner and the being of the subject is realised. Malcom Ross believes that -

When we say we feel at home with ourselves then we seem to know 'where we are' in an inner world of subjective time and space. In representing the world of feeling, in seeking to know that inner world through representational action, we are in fact trying to 'place ourselves' subjectively. (67)

Like Ross, Langer believes as she has already stated, that the education of feeling lies with the arts. She also says that "the primary function of art is to objectify feeling so we can contemplate and understand it." (68)

Art objectifies the sentence and desire, self-consciousness and world-consciousness emotions and moods that are generally regarded as irrational because words cannot give us clear ideas of them. (69)

Witkin agrees with Langer as he believes that the creative arts should be given a central role or "an especial significance in respect of the world within the individual in respect of his subjectivity." (70) Lowenfeld and Brittain add that -



Art education has the special mission of developing within the individual those creative sensitivities that make life satisfying and meaningful. (71)

One may now ask what would happen to the individual if this mission remained unfulfilled. What are the consequences of not becoming subjective persons, of not as Witkin puts it, "insisting upon oneself?" (72)

### *Losing the World of Feelings*

Malcom Ross has spoken of placing ourselves subjectively, Ross also says that "when that inner world is confused we say we feel lost." (73) The excuse Ross gives for this confusion or expressive block is the society we live in. The consequences that lie in store for people who do not become subjective persons involve becoming -

alienated from themselves and from each other. They then become capable of atrocious actions since they do not feel those actions themselves. Such men stalk among us as 'undead'. (74)

Witkin agrees when he says that -

If the price of finding oneself in the world, is that of losing the world in oneself, then the price is more than anyone can afford. (75)

Langer believes like Witkin and Ross that an education of feeling is of the utmost importance for all people when she says that -

Art education is the education of feeling and a society that neglects it gives itself up to formless emotion. (76)

L.A. Reid also believes that aesthetic experience involves personal feeling - "it is value knowledge rather than knowledge of independent fact." (77) Ross would say that fact is our "principal enemy," believing that schools are "conning" pupils into believing "that all they need to get by in this world is a clear head and a thick skin." (78) Reid believes that aesthetic education "tends to be pushed aside as the demands of technological civilization increase." (79) Herbert Read adds that





the art of the child declines after he reaches eleven years old "because it is attacked from every direction." (80) He says that it is not only pushed out of the curriculum but out of the child's mind! It is pushed out by the logical side of the curriculum which in Read's view involves arithmetic, geometry, physics, chemistry, history and geography. He includes in this list literature, because of the way it is taught. He goes on to say that "the price we pay for this distortion of the adolescent mind is mounting up," it shows itself in a "civilization of ludeous objects and misshapen human beings," (81) as well as -

sick minds and unhappy households, of divided societies and a world seized with destructive madness..... The processes of dissolution are fed with our knowledge and science, with our inventions and discoveries, and our educational system tries to keep pace with the holocaust. (82)

Witkin agrees when he says that the arts are left out of the definition of true educational work. He feels that -

The expressivist theory of art ..... has the felt eye of the individual as central and it is precisely this which is formally excluded from the work of the school. (83)

If people are living in a world that is materialistic and object-centred, they are "threatened with suffocation by objects that include" (84) themselves as objects. Witkin tells us that "no amount of intellectual grasp of logical or factual relationships will change" (85) emotional confusion. What does one do to avoid this suffocation or as Ross calls it "imaginative blocking or traumatizing?" (86)

We must be whole in our actions if we are to have a sense of meaningfulness and of purpose. This is possible through self-expression or "giving vent to our feelings" as "it bespeaks the physical and mental state we are in and the emotions that stir us." (87) The arts provide the most effective medium for this self-expression, indeed Arthur Robbins would say that the arts -

By their very appearance bear witness to "another me" the "other body," "another world." The area of illusion it marks off at times, lays claims to penetrating deeply into the real. It rushes like water downhill toward a "truer" self. At times it claims to create a new reality, a new self. It listens. It provokes. (88)



Herbert Read also believes that the solution lies with the arts.

The creative activities which could heal the mind and make beautiful our environment, unite man with nature and nation with nation - these we dismiss as idle, irrelevant and inane. (89)

I will end this paragraph with a statement from Witkin that seems to encapsulate the aim of self-expression as well as the intrinsic necessity of this aim for the education of all young people.

There can hardly be an educational objective more important or more profound than that of developing the capacity of the young to achieve a greater sense of wholeness as acting subjects. It is the true educational objective of developing oneself. (90)

To summarize this chapter, I now wish to briefly mention the main points that were included in this chapter. I began by studying the nature of subjectivity and how feeling is truly a way of knowing. I used the theory Witkin has developed, this theory of subject-reflexive action, as a basis for education through the expressive arts. His theory involves a series of distinctions which are very beneficial in coming to terms with the nature of feeling. These distinctions are made between the types of behaviour, action, responses and reactions. As his theory develops each distinction builds on the one before and results in a very detailed, truly enlightening study.

We then looked at what we actually mean when we talk of feelings and found that it is those deep inner feelings, how we feel towards our feelings, that we are concentrating on, and not general types of feelings. We also saw that feelings like these inner ones are complex and exist in a "dynamic pattern" (91) as Langer puts it.

Continuing on from here it was beneficial to study what we meant by being "sensuously alive" (92) as Ross explained. We now understand that sensations are an important part of feeling and are a form of knowing - sensation knowing, just as feeling is.





Continuing on from here we saw how the arts provide the expressive medium and language through which to become subjective. Langer among others attaches great importance to the arts, for expression -

..... in the logical sense - presentation of an idea through an articulate symbol - is the ruling power and the purpose of art. (93)

What are the consequences of not becoming subjective, of not giving importance to the expression of our feelings? As we saw, this would result in "sick minds," "unhappy households," "divided societies" and "a world seized with destructive madness" in the words of Read. (94) We become imaginatively blocked or anaesthetized. The fault lies with our educational system and the society that we live in which promotes technological advances and knowledge of independent fact.

We ended with the solution to this serious problem. It involves the arts, creative thinking, thinking in feelings and sensations alike, literally "insisting upon oneself." (95) By expressing our subjective inner cores we come to a greater knowledge and understanding of our feelings. Therefore we can be prepared for life and its unpredictable journey.



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## CHAPTER 2

### THE TEACHERS PART IN THE SELF-EXPRESSIVE ACT OF THE PUPILS

#### *The Facilitators Method*

In the first chapter we saw how the intelligence of feeling was identified as the organised process of subject-reflexive action. Subject-reflexive actions can have highly developed uses in the creative arts. The creative arts involve the intelligence of feeling just as the sciences involve logical reasoning. Among the art teachers whom Witkin interviewed as part of his research, he found that there was -

..... a very strong consensus that art in schools is very much about the people who make it and only about the things which are made in so far as these are personally expressive of the makers' feeling-idea. (1)

He found that art teachers, as opposed to the other arts teachers as in the case of English, Music and Drama, do not -

..... experience the expression of feeling and direct emotional engagement with the medium as either threatening or alarming. (2)

Indeed that art teacher usually takes self-expression and the various images produced by children "as an indication that work is progressing as it should". (3) If this is the case, why is there so much ambiguity and mysteriousness behind the statements made by the various art teachers Witkin interviewed? Why does the art teacher see "his role as the liberator primarily and as the educator only in a very subsidiary sense?" (4) Before I attempt to find an answer to this question, I will first look at what the liberating or facilitating method involves.





Facilitators allow learning to take place, as Carl Rogers explains. Their role is -

..... to free curiosity, to permit individuals to go charging off in new directions dictated by their own interests. (5)

As part of Rogers recommendations he also suggests that, "the curriculum can be self-selected by the student, based on his or her own current interests and abilities". (6) Witkin found that this was a dominant view in the interviews he carried out.

This demand that the pupil should be self-reliant and independent in the formulation of ideas and should not expect the teacher to involve himself in the process was a recurring theme in the interviews that we had with art teachers. (7)

Indeed one teacher said that the art room is a place where the pupils should stand on their own two feet -

..... where they are individuals and are able to say, 'I've got an idea, I know more or less how to get on with it'. Therefore it starts with them and not me. (8)

In relation to the control of the medium, Witkin also found that -

..... art as a discovery and exploration independently pursued is gaining a strong hold as the principal ideology of many art departments. (9)

Teachers are suspicious of the inhibiting and constraining effects techniques may have on a pupil's self-expression. Teachers prefer to allow the pupil -

..... to discover constraints for himself rather than to provide such constraints ready made in the form of techniques. (10)

Witkin observes that -

..... the important point however is that there is a widespread tendency to separate the pursuit of media control from the pursuit of self-expression, and this is not an uncommon way of doing so. (11)

The problem is that the two should grow together and complement each other. It is at this point, where the pupil's work moves more towards self-expression, that he needs to be confident with the medium - "he is in most need of technical assistance, precisely in order to free his expression." (12) Witkin also refers to how some schools divide pupils into various groups within the art department,



where one group of pupils want to do art for self-expression and others "for more practical purposes". (13) What are the consequences coming from the facilitative method teachers have adopted in schools for themselves, the pupils and art as a subject in general?

### *The Consequences*

If teachers adopt the facilitative role concerned with liberating the pupil's idea rather than taking on an educative role, I think as a result the pupil's attitude to art will not be healthy. They would not view art as a serious subject with much to learn. It would be seen as therapeutic and as a release from other curricular pressures. As well as this, the act of self-expression would not be truly developed, it would not involve a real knowledge of the feelings involved. If control of the medium is not refined and developed throughout the self-expressive act, it is a betrayal of capturing the essence of the sensations evoked. Pupils do not reach a resolution and lose respect for their work and the process involved. The teachers do -

..... recognise the demands of controlling the medium and of exploring it for practical purposes and they find this very hard to reconcile with the ideology of self-expression so far as the actual teaching function is concerned, (14)

In recent years teachers have become increasingly interested in turn with the pupil's interests and the pupil's ideas but as Witkin tells us, the teacher -

..... has not in many instances been able to couple the facilitation of these within the context of a teaching situation that adequately meets the pupil's needs for controlling the medium. (15)

For the teaching of art the result is that its teaching -

..... undergoes an unnatural fragmentation which destroys the integral nature of the activity and loses so much of the energy that unity and integration alone can provide (16)





The segregation of pupils and areas of art for the interests of pupils means that all pupils in the long run 'miss out' on something invaluable that, if combined, would add to the real growth and development of the children.

We must remember as educators and not facilitators that -

..... idea is made in the interaction between the individuals feeling, experienced as impulse for release, and the medium which he works into the form that releases it. (17)

Malcom Ross tells us that we as art teachers must fight against "the destruction of sensibility". (18)

Art teachers have a vital and difficult role in this situation - almost alone, so it seems, among educationalists they have to protect and nurture the young and maturing life of feeling. (19)

Art teachers themselves have the problem of trying to disconnect themselves from traditional constraints involved in teaching art, which they think are limiting and do not allow free expression to develop fully, and yet at the same time they need to meet the needs of the pupils to control the medium in a capable manner so that -

..... they can handle the greater demands made upon expression as a result of adolescent development itself. (20)

We must try to find the balance between the two so that we as teachers can be clear, confident and wholly appreciative of subjectivity and self-expression. These contradictions and conflicts need not exist, with careful re-examination of the teacher's role and the contributions he can make which are necessary for the self-expressive acts of the pupils. The following section aims to clarify such conflicts and aims to involve the teacher in a real way in the pupil's self-expression.

*The True Role of the Teacher in the Self-Expressive Act*

We have looked at the problems, fundamental contradictions and the lack of understanding involved in the teaching of the expressive act in arts education. Like everything in life, ignorance leads directly from an inability to look, talk, discuss and empathize, in order to come to a better understanding of what it is one is ignorant about. There need not be this confusion about the teaching of the expressive act. Teachers need not fear it, avoid it and isolate themselves from it or stay on its perimeter. Teachers should enjoy teaching the expressive act with confidence, and learn as much about themselves and their pupils as the pupils are learning about themselves and their teachers.

The education of a pupil is always the self-education of the teacher. (21)

So what is the role teachers should adopt with a class of adolescents or young adults, when embarking upon a course of self-expression? Carl Rogers makes the following statement which may in his opinion "seem surprising to some and perhaps offensive to others". (22) He says that teaching in his estimation, "is a vastly over-rated function". (23) Having made this statement he uses his dictionary as support to such a claim. He finds in his dictionary a definition for teaching which means 'to instruct' or 'to impart knowledge'. He bases this rather sweeping statement and his whole opinion of a teacher's role on a dictionary definition! He supports the notion of a teacher as one who allows learning to take place, who facilitates learning, and a teacher who is merely a facilitator. I must disagree with this role laid down by Rogers for teachers to adopt, as this role can only add to the confusion in teachers and the ultimate ignoring or avoiding of the expressive act, as discussed previously. Teachers need to be clear on what is involved in teaching the expressive act, they do not need to be pushed aside, there only for consultation and advice. Teachers need to be really involved. By the end of this chapter I hope to express what I feel a teacher



teacher should be and can be as a result of a clearer understanding of the problems that exist.

### *The Establishing of the Sensate Problem*

I am inclined to agree with Witkin and the role he puts forward for the teacher which seems to encapsulate everything a teacher should be and should do in the expressive act. He says that -

..... the teacher needs to enter the creative process from the outset, from its very inception. He needs to initiate the sensate experience in the child that is to be the motive power of the expression that follows. (24)

One may object and say, how can a teacher enter into the creative process at the outset if the child's sensate experience is unique to him only? But the teacher can initiate the sensate problem by knowing from a structural point of view the nature of the problem he is setting. Witkin refers to this aspect of the sensate experience as the "generality" of the problem, which the teacher needs to know "before he sets it (by evoking it) within the particularity of the pupil's experience". (25) In other words the teacher needs to have a general view of the whole sensate problem to be set, before he can evoke the individual's sensate experience unique and particular to the individual.

The next question we need to address is how does a teacher set up a sensate problem for the individual, using stimulus forms or as Witkin refers to them, the "realised forms". (26) These forms may not always be works of art, they may be the themes selected by the teacher for the scheme or various kinds of references from ordinary, everyday life, which act as stimulus forms. These forms should not be overbearing or inhibiting to the individual's creative experience and his self-expression.



A teacher needs to be careful at this point when using "realised forms" as a stimulus. The teacher should always remember that the aim of the expressive act is to locate this problem in the uniqueness or particularity of the individual's experience - and this uniqueness should be contained in his expressive form later.

John Dewey maintains that -

There are a multitude of ways of reacting to surrounding conditions, and without some guidance from experience these reactions are almost sure to be casual, sporadic and ultimately fatiguing accompanied by nervous strain. (27)

This by all accounts should be avoided as it is purely self-destructive, therefore the experiences of the age group the teacher is dealing with, should be carefully considered. Witkin puts forward ways a teacher might use to help the pupil "transcend the particular forms that the teacher uses to evoke the sensate problem". (28)

1. In the first place it will help if the teacher makes use of different iconic media from that in which the pupil's expressive act is taking place. In other words, if the pupil is going to work in a verbal medium then the teacher might find it helpful to set the sensate problem using visual and/or auditory icons.
2. In addition to varying the sensate modality of the stimulus forms to distance it from the expressive forms of the pupil, the teacher might find it helpful to use a number of quite different stimulus forms to evoke the same sensate problem.
3. In order to be evoked at all the sensate problem must be presented in the stimulus forms that are relevant to the pupil's experience. (29)

What are the advantages of these approaches that teachers might take when setting the sensate problem? Firstly, using various sensate modes when creating the stimulus helps to decrease the dominance of the form being used as a stimulus and nurtures a greater awareness and appreciation "of the range and possibilities of iconic languages". (30) Secondly, it allows the pupil to come "more easily to comprehending the relationship between feeling and form". (31) Thirdly,

using different stimulus forms means that the individual will not rely on any one form and will be encouraged to broaden his exploration of his own experience. Fourthly, a variety also helps the pupil to see the likenesses between the various forms. The teacher must use his sensitivity when setting the sensate problem. The teacher must be aware and be sensitive to the differences in the individual experiences of each child in the class. Herbert Read uses Martin Bubers term of 'envelopment' which means that -

..... between two people, the actual experience of the partners situation, and particularly of his feelings and his reactions to ones own behaviour. (32)

exists and is quite different from -

..... empathy because it does not involve a total identification with the other persons feelings or situations. It means experiencing the give and take of a mutual relationship, both one's own and the other person's end at one and the same time. (33)

We can see from these approaches that there is a real need for the teacher when setting up the stimulus forms that will encompass the generality of the sensate problem, in which the individual's particularity of experiences can be explored in a true and original expressive act. Carl Rogers believes that the child should select what he wants to learn and go about it in his own way and take his own direction. (34) I do not believe that this is enough, it results in a teacher who does not teach and a pupil whose experiences are ultimately expressed in a narrow way, who is not opened up and exposed to various stimulus forms, and the range and possibilities of iconic languages. Dewey himself says that -

As a general proposition, no one would deny that personal mental growth is furthered in any branch of human undertaking by contact with the accumulated and sifted experience of others in that line. (35)

Again Witkin sums up the point.

The more the teacher is able to distance the evoking stimulus form from the pupil's expressive form, while at the same time ensuring that both are within the compass of the pupils particularity, the more deeply will the pupil be able to realise the creative possibilities of the sensate problem, as set by the teacher. (36)



(39) Ignorance in relation to the media is a betrayal of the expressive act.

"Knowing about materials, structures, techniques ....." L.A. Reid tells us -

..... is most necessary for the intelligent understanding of the arts. Such knowledge must be personally assimilated and must not remain as goblets of information as inert ideas. If assimilated it can transform seeing, hearing, and aesthetic understanding. (40)

Witkin believes that "the pupil's respect for his expressive act vanishes when he loses control of the medium". (41) The pupil needs to gain control and refine his use of the medium. This is where the teacher, yet again is required urgently. The teacher can bring the pupil through a series of steps that ultimately result in a refinement of control of the medium. Witkin tells us that when the pupil is releasing his feelings in the expressive act, he may need to work through a series of steps that lead up to resolved expression. It is important that the wholeness of his sensate problem must be kept, while he is working through this series of steps. The only way that he can do this Witkin tells us is by ensuring -

that each working of the medium is an integral approximation of his task. By successive approximations in which finer and still finer medium control is instituted he proceeds towards further realisation of his feeling impulse. (42)

We might think of the process in the way Witkin does by seeing it as one that circles or spirals inwards, which starts with a rough, crude approximation which gradually becomes more refined in later approximations "until the resolution form is reached at the centre". (43) (see Fig 2-1)





### *Capturing the Sensate Problem in Holding Form*

When the sensate problem is located in the individual's consciousness as felt disturbance, the expressive act that will follow to capture the disturbance can begin. It is important to remember that the sensate experience is not forgotten here and does not act purely as a starting point for the expressive act. The sensate experience needs to be kept alive and held for the duration of the expressive act. The sensate impulse may go through several changes but the form made, must hold the essence of the sensate impulse. Does a teacher stand back and allow the expressive act take place in the making of a holding form? I think not, as the teacher must encourage the individual in the making of the holding form. In this way the teacher can detect and evaluate whether his setting of the sensate problem has been successful or not. For the teacher to establish early contact with the pupil's holding form before the form becomes elaborate and more resolved, is beneficial, as it allows the teacher to teach at a very early stage of the expressive act, as well as using this contact with the preliminary holding form(s), to assist the individual in gaining control over the ideas inherent in the form.

### *Arrival at a Resolution through a Series of Approximating Tasks.*

Teachers of the arts must help children master and control the sensuous and symbolic media of expressive representation. Media allow the release or resolution of impulse, media are used expressively when they embody feeling ..... Children must be made aware of the properties of different representational media, of their character and potential as a means of expression. (37)

Malcom Ross says that when coming to terms with a medium "you need to appreciate the rules governing its behaviour". (38) I agree with Ross in that a lack of understanding of the possibilities and constraints of some media means that the media in turn will not work as the "agent of expressive representation".



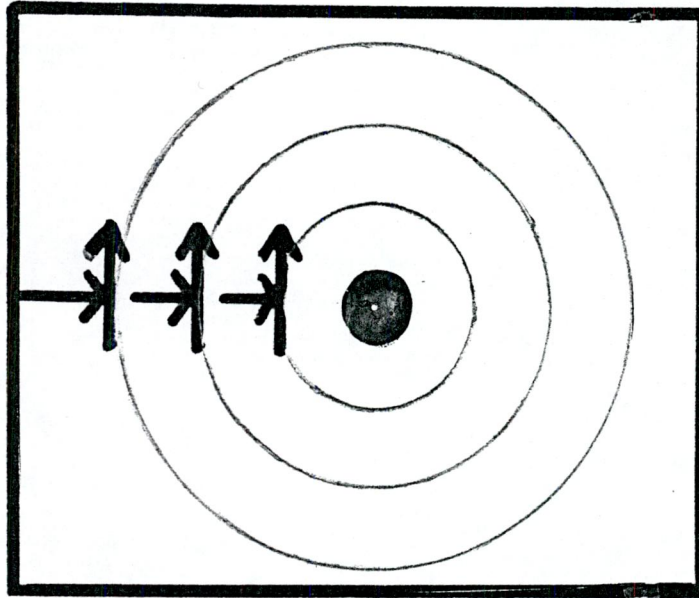


FIG 2-1

(44)

The gradual building up of the expressive form through this series of approximations allows the individual to keep control of the medium and also to keep contact or a link between the sensate impulse and the expressive medium. I think also that if the pupil loses control of the medium or is simply lost along the path, and the teacher has remained in a purely advisory, consultative capacity as Rogers would recommend, it would be very difficult to restore control simply by giving advice. Unless the teacher has come into contact with the ideas of the pupil beforehand, and has been an active part of the expressive process since the setting of the sensate problem, he will not be able to exercise the teaching function in an effective, meaningful way.

If a teacher stays in the isolated role, consulting and advising on technical issues alone, and as a result knows nothing of the depth, range, nature and quality of the individual's sensate and expressive ideas, how can these teachers advise effectively individuals who need profound help and guidance in their particular expressive acts? They can not! It is not possible for one to advise somebody in a meaningful and effective way, or to exercise the teaching function, if one does not know what they are dealing with when questioned.

I emphasize again that the teacher's role is of the utmost importance in the self-expressive acts of their pupils. Teachers need to involve themselves from the start, to be a true part of every aspect of the act, to be internal in the process and not to remain external. A true teacher will be sensitive, caring, understanding, organised and will know the generality of the problem set if the pupil is to be successful in his particularity because -

In this way arts teachers can come to work closely with the young in the development of the crowning achievement of mental life, the intelligence of feeling. (45)

Herbert Read, writing from an arts teacher's point of view adds -

It is only in so far as we raise the general level of health, happiness, inventiveness and wisdom that we succeed in our discriminating task. (46)





*The Importance of Structure in the Expressive Act*

Structure I believe must underlie all learning and in this case any course in self-expression. To indulge in self-expression without any thought given to the underlying structure of ideas and activities, is a betrayal of the ultimate goal - the knowledge and intelligence of feelings. Jerome Bruner says that -

The curriculum of a subject should be determined by the most fundamental understanding that can be achieved of the underlying principles that give structure to the subject. (47)

I have already discussed the teaching of the creative arts in terms of three aspects related to the creative process, establishing the sensate problem, capturing the sensate problem in expressive (holding) form and the arrival at a resolution through a series of approximating tasks. Structure exists within and between these three phases.

I have already stated that the teacher needs to know from a structural point of view just what kind of problem he is setting. The teacher in setting up the sensate problem, must aim to evoke a sensate experience that puts demands on the individual to structure his unique experience, his particularity. It is worth reminding ourselves of what Witkin has to say. The teacher, he says -

can enter the pupil's expressive act through its generality by controlling and developing the structural demands made in respect of the pupils unique experience. (48)

As we have seen, the teacher has a fundamental role to play in setting up the sensate problem. The teacher must be concerned with structuring the sensate problem, the use of realised forms has to be structured as well as how they are used. Secondly, we have seen how the structural characteristics of the sensate problem are carried through into the holding form. The child must aim to capture these structural characteristics in his expressive form. And thirdly, we have seen how an individual can achieve refinement of control over media by working through a series of tasks that are themselves structured in accordance to

the individual's capabilities at each level of refinement. This refinement allows the expressive act to achieve its full glory.

As a result we can see just how important and essential structure is to these three phases. Without structure underlying one phase, the others would crumble. Structure needs to be present from beginning to end. So too is the teachers understanding of the structural characteristics of central importance, if a course in self-expression is to be devised in a meaningful way.

One must consider, too, that teaching topics and skills without showing their relevance and their context in a wider fundamental structure of an area of knowledge is a waste. Bruner maintains that -

In the first place, such teaching makes it exceedingly difficult for the student to generalize from what he has learned to what he will encounter later. (49)

He goes on to say that -

In the second place ..... the best way to create interest in a subject is to render it worth knowing. (50)

And finally he says that -

Knowledge one has acquired without sufficient structure to tie it together, is knowledge that is likely to be forgotten. (51)

In the expressive act, individuals must be shown how their self-expression is indeed very relevant and very worthwhile pursuing and is very definitely part of a broader fundamental structure of an area of knowledge. It belongs to the knowledge of oneself and each expressive act opens up further sensate impulses and experiences that need to be expressed in order to know them. So the process continues on and on and results in a person who has real knowledge of their feelings and is located subjectively within themselves. The importance of articulating sensations and its relevance in education is evident in Malcom Ross's statement when he says that -





The articulating of sensation is what the practice of aesthetic education (as distinct from the theory) is all about. The opposite of being aesthetic in this sense is being anaesthetized - numbed, blinded, deafened, dumbled. (52)



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## CHAPTER 3

### METHODOLOGY

#### Introduction to the Present Study

As part of my teaching practice this year, I decided to carry out schemes of work involving the self-expression of the pupils with both my fifth year and second year groups, that would result in them gaining a real intelligence of their feelings. Why did I decide to link this dissertation with my teaching practice?

Firstly, having first hand experience of the self-expressive process in conjunction with my reading of the relevant literature related to this area, would be extremely beneficial to my progression and clarification of thought throughout this dissertation. I thought that the reading research and the teaching research would work well together and enrich each other. I hoped that both would increase my knowledge, understanding and appreciation of the self-expressive act and the nature of subjectivity.

Another important reason for this decision was I think to find out just where I, as a teacher and educator, could belong in the self-expressive act of my pupils. I wanted to carry out schemes of work involving self-expression that were firmly structured and would therefore result in a real knowledge and intelligence of feelings on the pupil's part. I also wanted the schemes of work to be centered not only around the pupil's experiences and related feelings, but also centered around the understanding and knowledge of the whole of the problem set, unique to the educator. I did not want to remain on the outside, there only for consultation and the giving of advice. I wanted to adopt a role that would give me an integral part to play in the whole process, the part of an educator. How



I went about achieving these aims will be evident throughout my description of my schemes of work, individual lessons and of what's been happening in the classroom of Greendale Community School, Kilbarrack, for the past while. Firstly however, how did I prepare before commencing the sequence of lessons in the classroom?

### Preparation

Preparation for my sequence of lessons involved careful planning and organisation in advance so as I would come to a better understanding of the generality of the problem to be set. This was absolutely necessary if I was to adopt the role of educator and not that of facilitator. I began by thinking of various themes I could base the sequence of lessons around. The themes I would choose would need to be broad and suggest different angles from which to approach the theme by, as well as encompassing various basic emotions and feelings, so as to allow the pupils a choice when deciding on an approach to take. By making the themes broad in this way with many possible angles to explore, and by incorporating various basic feelings into the themes, would ensure that the experiences of every individual would be catered for, and could be drawn upon for further exploration and development.

The theme I chose for the second year group was called 'Giving and Taking' which although names just two attributes a person may have, suggests many more, as well as many related general types of moods or emotions from which the "intricate dynamic pattern" (1) of human feeling can be explored. These general emotions include hate, violence, remorse, sadness, jealousy and on the other hand love, caring, friendliness, peacefulness and happiness to name but a few. For the fifth year group I chose a theme called 'Growing Up, Becoming Adults' which again despite being specific, suggests many emotions and experiences concerning



the advantages and disadvantages of becoming adults. It deals with such general feelings as confusion, sadness, remorse, anger, tension as well as love, lust, happiness, maturity and independence for example. Therefore I felt sure that everyone in my class groups would have experienced at least some or all of such general types of emotions and feelings associated with such themes from which to explore inner feelings.

The next thing to prepare was the way I would present and establish the sensate problem to the classes. I had to prepare the various "iconic media" (2) that I could use when setting the problem. I decided on using visual, verbal and auditory icons, so as a variety of such iconic media could help the pupils "transcend the particular forms that the teacher uses to evoke the sensate problem" (3) as well as increasing the pupils appreciation of the various "realised forms" (4) used and the relationship that exists between such forms. On the other hand a variety of realised forms means that the pupil will not depend on any one form and will be encouraged to broaden his exploration of his own experience. I will discuss further the nature of the various iconic media I used, and when and how I presented them, later when discussing each lesson's content. Before I could continue with the presentation of the sensate problem, I felt I had to see for myself what the drawing ability of the pupils was like as well as seeing just how much the pupils recognised the expressive qualities and potential of the art elements. Without such an understanding and appreciation of various art elements, any course in self-expression would betray the whole act and the desired outcome at the end of the scheme - the intelligence of feelings. This information concerning the art elements -

If assimilated can transform seeing, hearing, and aesthetic understanding. (5)

I noticed from their drawings that the lines recorded were quite nervous and anxious and that there was a lack of confidence in the approach to the drawings and in the drawings themselves, see Fig. 3-1 and 3-2.





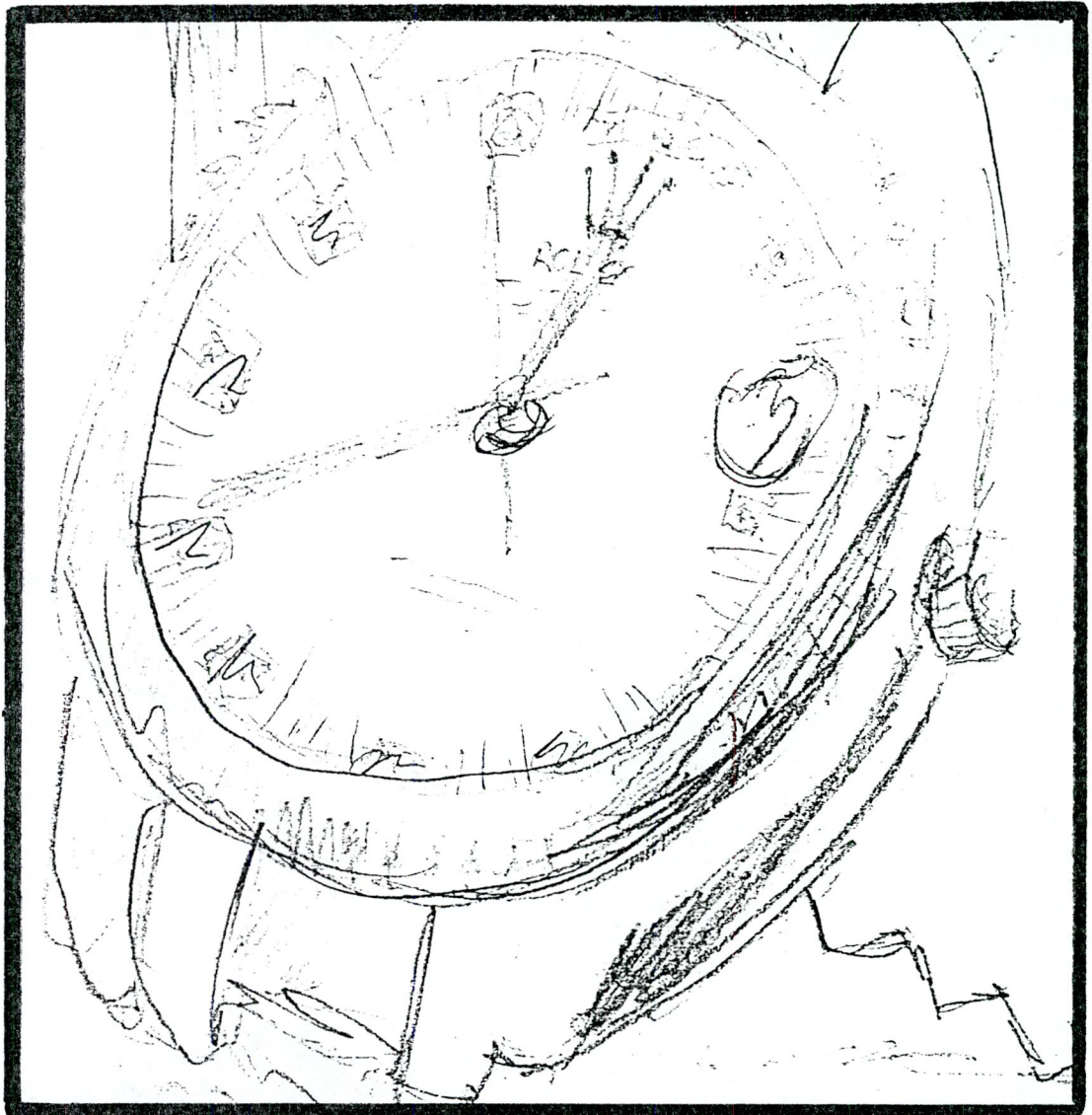


FIG. 3-1

Fifth Year Drawing



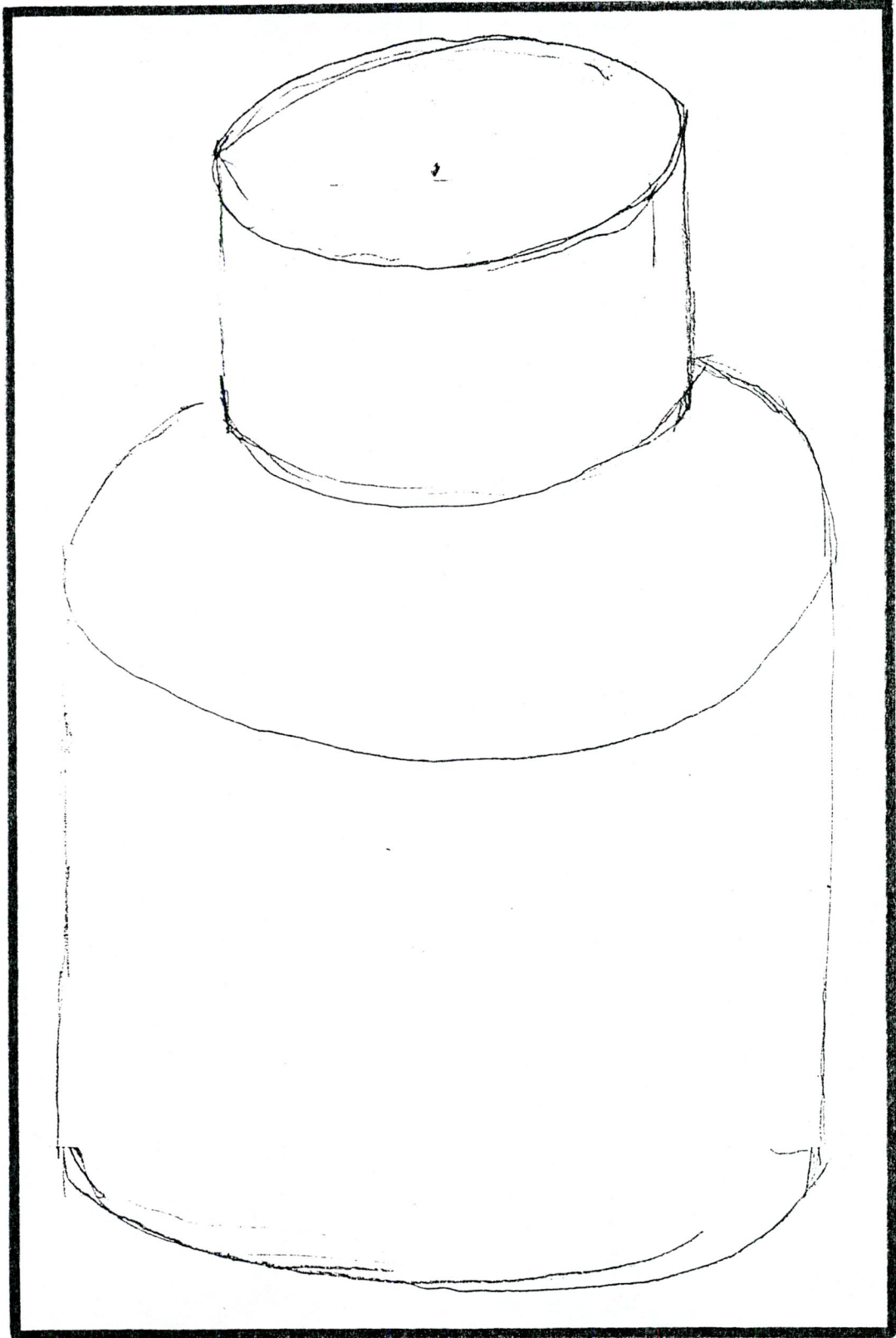


FIG 3-2

Second Year Drawing





As a result I decided to spend a few classes concentrating on the expressive qualities of the various art elements that I would be incorporating into the schemes of work later on. I planned to base several lessons around the art elements such as line, shape, texture and colour. I hoped that this plan would awaken and develop an awareness in the pupils, of how the above mentioned art elements could be used to evoke and express certain qualities and characteristics about objects as well as feelings and emotions in general. I also hoped that by concentrating on the expressive potential of the art elements, the pupils would gain confidence when drawing and build up the necessary skills needed for the self-expressive act to flourish. This would be facilitated by the experimentation with various media and with the various ways that this media could be used to express the desired emotion. This preparation left me feeling more clarified, confident and excited about starting the schemes of work.

### *Description of Lessons in Schemes of Work*

The first two classes for both fifth and second years aimed to develop the students' ability to look for and at lines, in so doing creating an awareness of the art element, line. The learning objective of the first of these two classes involved discovering how the use of various media in different ways can influence the expressive qualities of lines. I hoped also that as a result of this lesson, the pupils would gain confidence when drawing lines and loosen up, beginning to enjoy the mark making process.

As part of my introduction I showed various teaching aids where I had drawn lines representative of only five basic groups of expressive line and not lines entire expressive range. The teaching aids were shown quickly and questions were asked on the nature of the lines and the use of the medium to achieve the desired lines. The teaching aids helped the pupils understand the nature of the



task at hand as well as how lines can create different moods. The teaching aids served only as a starting point for the pupils exercise, as well as allowing them to see just how to go about experimenting with and using the media in different ways.

Fig. 3-3 shows how teaching aid 'A' depicts searching, lost but patient lines. After teaching aid 'B' was shown, it was decided by the pupils that these lines were bold, fast-moving and energetic. Teaching aid 'C' depicts aggressive, angry lines that clash and explode in anger, as decided after class discussion. Teaching aid 'D' depicts gentle, caressing lines which are curvacious and graceful. Finally teaching aid 'E' shows lines that are mechanical and business like. They seem definite, full of certainty.





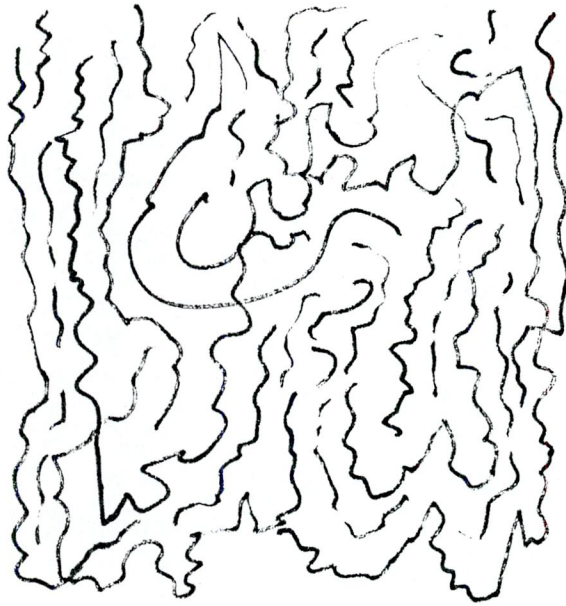


FIG 3-3

Aid 'A'

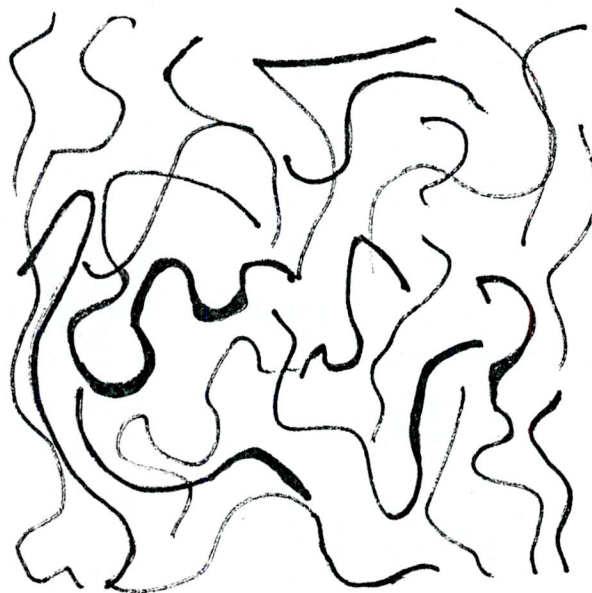


FIG 3-4

Aid 'B'



FIG 3-5

Aid 'C'

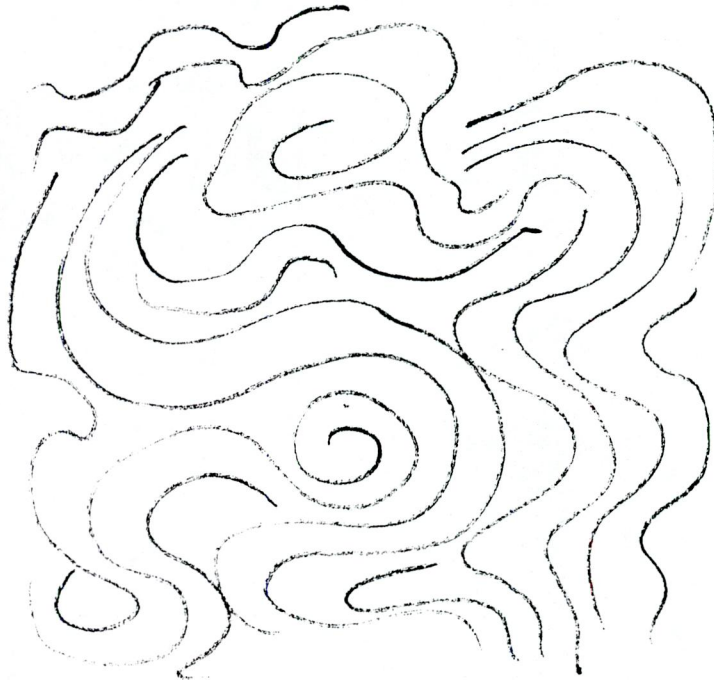


FIG 3-6

Aid 'D'

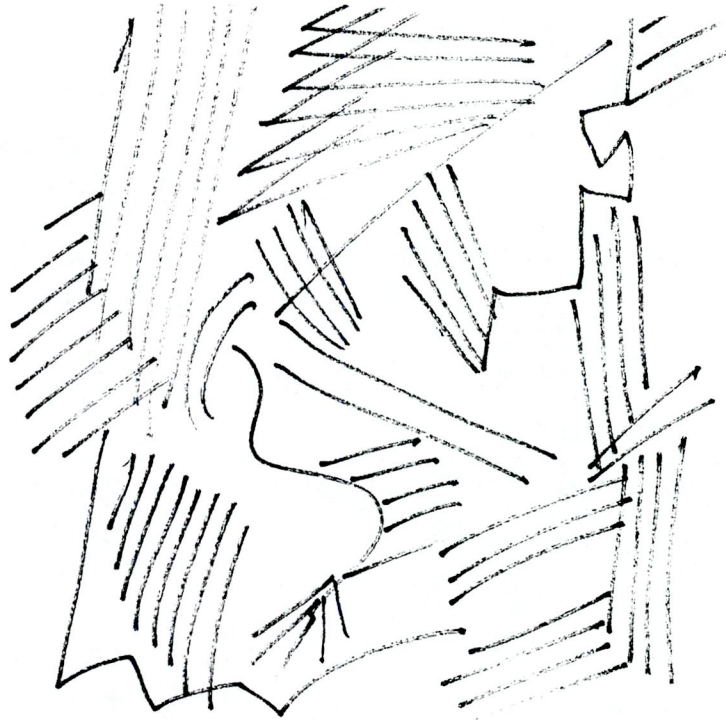


FIG 3-7

Aid 'E'

A brief demonstration on how a medium could be used in different ways followed the showing of the teaching aids to further explain the task at hand. Media like pens, pencils, crayons, chalks and paint with brushes were used. In the demonstration, for example with paint and brushes, I showed how the brush could be used on various sides and with various amounts of pressure applied to create different lines. Different sizes of brushes were used also to achieve a variety of lines, see Fig. 3-8



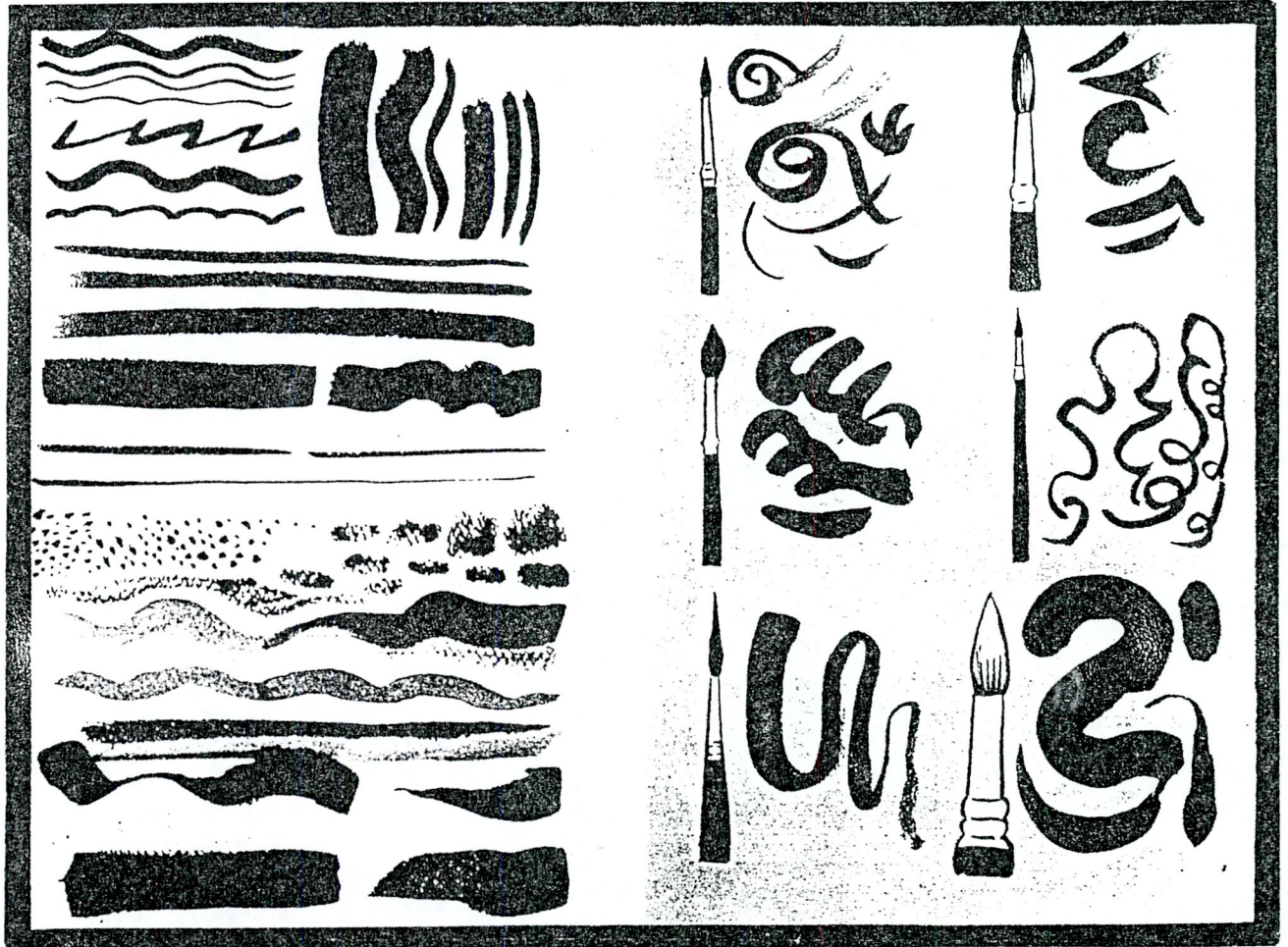


FIG. 3-8

It is worth reminding ourselves of what Malcom Ross had to say about media control in Chapter 2 of this dissertation -

Teachers of the arts must help children master and control the sensuous and symbolic media of expressive representation ..... Children must be made aware of the properties of different representational media, of their character and potential as a means of expression. (6)

During the exercise I encouraged the pupils to write down short notes beside various lines, explaining some of the qualities and characteristics of the lines drawn. Into the notes I encouraged the pupils to use their senses when explaining the qualities of the lines. The pupils would write down how they thought a line would taste or smell, what it would sound and feel like. This allowed me to introduce the use of our senses early on in the sequence of lessons, which would be constantly referred to later on and throughout the schemes of work. I intended to incorporate the use of the senses as often as I could, with the aim of heightening the pupil's sensory awareness which would in turn lead to a better understanding and knowledge of various emotions and feelings. Heightening our sensory awareness can also make us "fully responsive to our encounters with our environment" as well as finding "aesthetic and emotional meaning" in these "environmental forms".(7) I thought too that since "sensations are a class of felt activities" and "constitute a major department of feeling, sensibility" (8), that by incorporating them into the self-expressive act of my pupils could only lead to a greater intelligence of feeling by guiding "the expressive impulse on its way to resolution in sensuous form". (9) By making short notes beside the various lines the pupils began to see line in a new way. They began to see line as something that had a set of characteristics, qualities and a personality of its own. During the evaluation it was evident that this was the case as well as realising that the unique characteristics and personality of a line could be used to express a felt emotion. I must also mention that by encouraging the pupils to write down descriptions of the many lines, I hoped that this would make them more articulate verbally when describing the qualities and the expressive potential that line has. By the end of the scheme of work I hoped that the pupils

would become more articulate about describing their feelings. See Fig. 3-9 to Fig. 3-15 for examples of the kind of lines drawn and notes made.



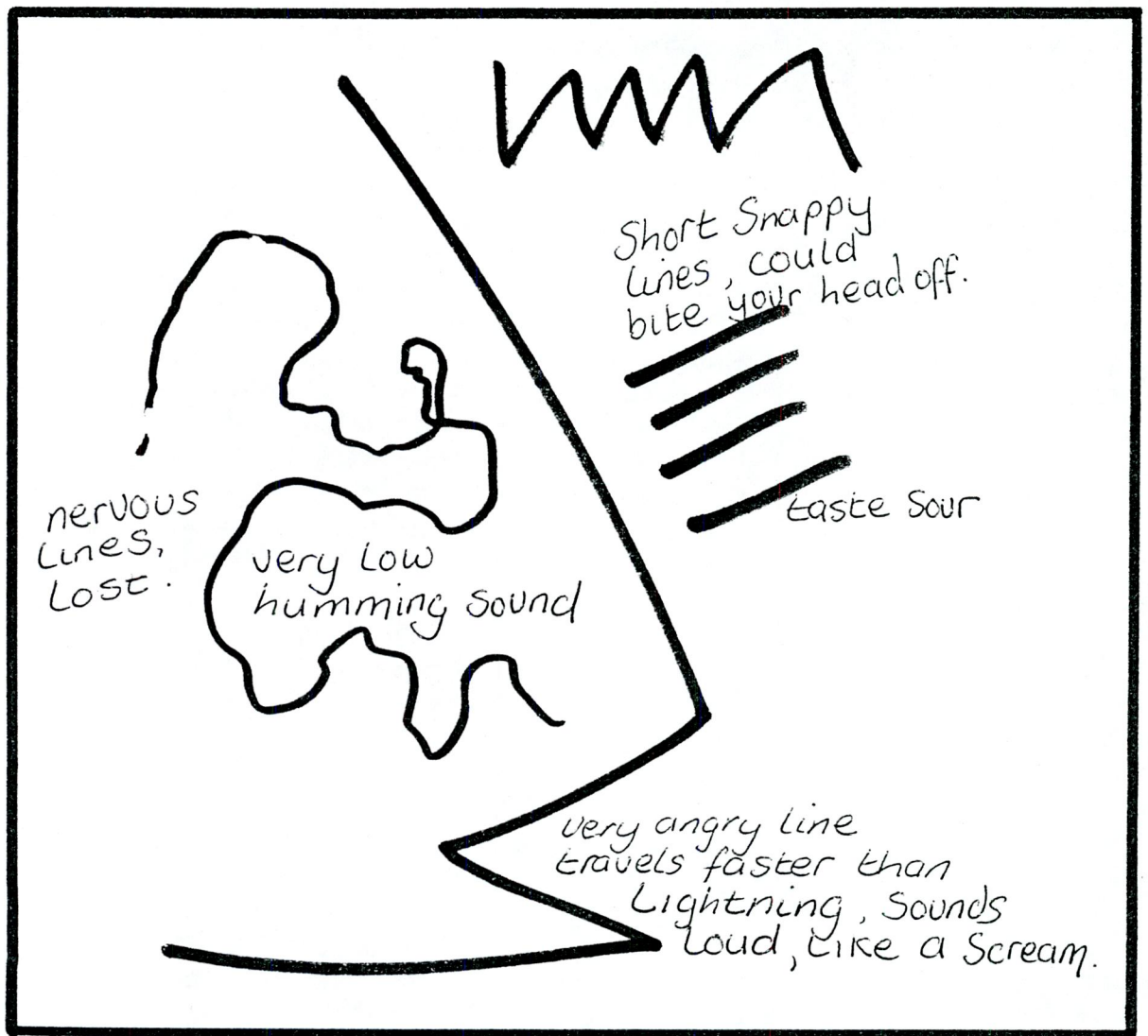


FIG 3-9





FIG 3-10

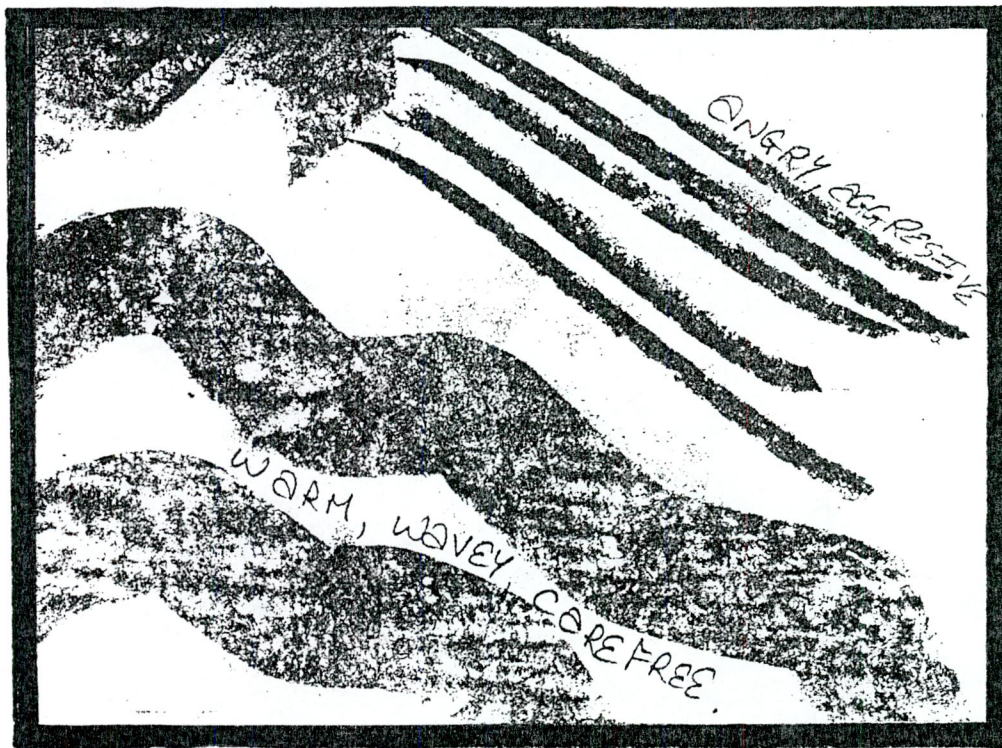


FIG 3-11

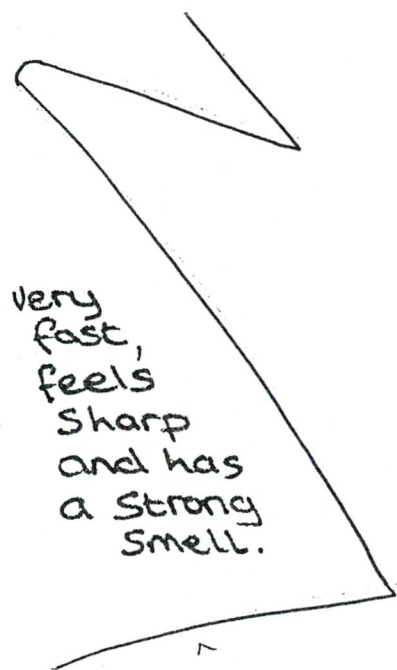


FIG 3-12



FIG 3-13



FIG 3-14



FIG 3-15





In my evaluation I showed slides of various line drawings by Matisse, Picasso and Schiele. By discussing how each artist used line in various ways to describe particular qualities and evoke certain feelings, I helped the pupils to place what they had learned by doing the exercise, in context. They saw how the lines they had come up with themselves could be applied to the depiction of everyday objects. Interesting points were raised by the pupils when discussing the slides and I found that they were better equipped to analyze the artist's use of lines as a result of carrying out the exercise beforehand and by comparing and contrasting their lines with the artists. In Egon Schiele's drawing of Arthur Roessler for example (Fig. 3-16), the lines are in complete accord with the figure's assertive stance; they evoke as well as depict. They are rugged and resolute chalk lines. In the Picasso drawing (Fig. 3-17), the lines used reveal the artist's understanding of a mother's feelings for her child and are therefore gentle caresses.



FIG 3-16

EGON SCHIELE  
Arthur Roessler Standing



FIG 3-17

PABLO PICASSO  
Mother and Child



These points were picked out and noticed by the pupils during class discussion. By the end of class, I was satisfied that the learning objective had been understood. The pupils understood how line had many expressive qualities of its own.

Lesson 2 was also concerned with the aim of looking for and at lines and creating an awareness of line and its expressive qualities. The learning objective entailed reinforcing the learning that had taken place in the previous lesson concerning the influence of media over the expressive qualities of lines. I also had a new learning objective for this class in order to push the learning further. I wanted the pupils to discover how the elements of composition, such as balance, proportion, movement, rhythm and a variety of the art elements themselves, could be used to make an effective composition.

My introduction to the lesson began with the showing of slides that consisted of painting, sculptural and architectural composition planning and arrangement.





FIG 3-18

BRAMANTE  
Tempietto S. Pietro 1503

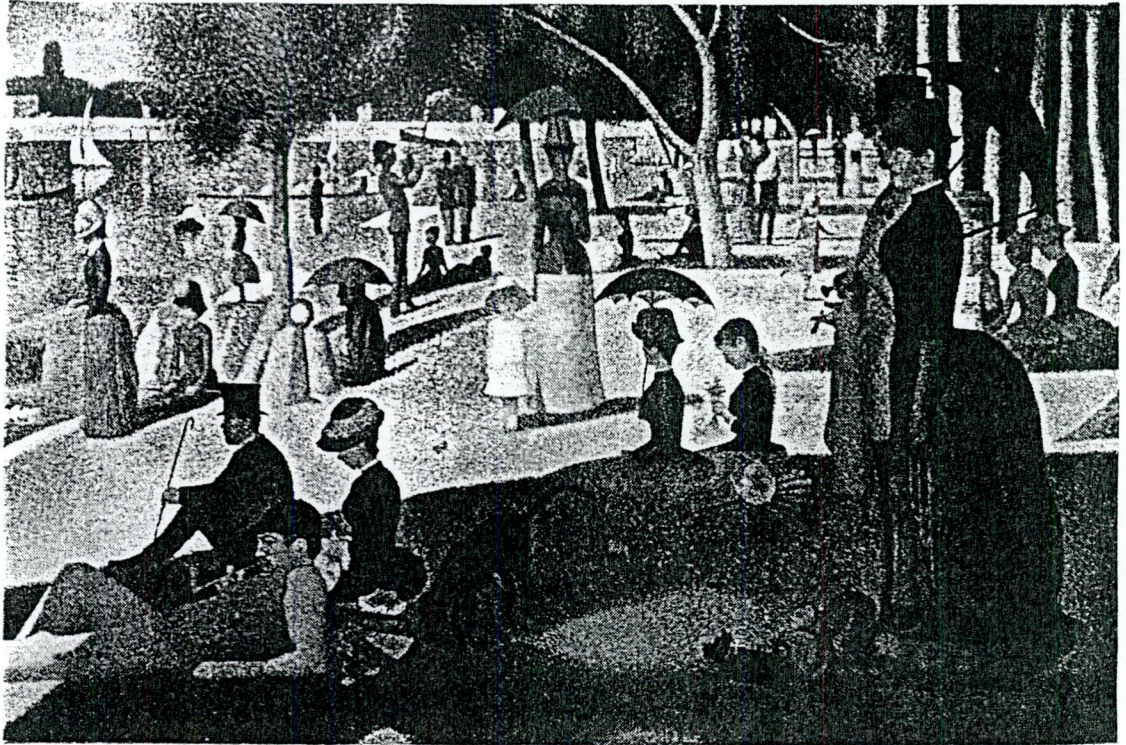


FIG 3-19

GEORGE SEURAT  
Sunday Afternoon on the  
Grande Jatte



Using two-dimensional and three-dimensional examples of composition planning helped the pupils see how the same elements were used when arranging a composition flat and in the round. It also served to highlight the fact that a three-dimensional composition needs to be viewed from every side and therefore needs to be arranged effectively from all sides. This was very beneficial as the pupils would proceed from here to set up their own arrangements to draw, using a viewfinder that would allow them to place the composition on the page in such a way that the whole page could be used. The use of the whole page at this early stage was also beneficial in that the pupils would have to use the entire surface when completing their final pieces. Just as Witkin emphasizes the importance of arriving at a resolution through a series of approximating tasks (10), I wanted the pupils to arrive at a resolution, the final holding form, through a series of smaller but as important tasks. Therefore by arranging and planning compositions now at this early stage and indeed throughout the sequence would help the pupils arrive at a better understanding of the elements involved in composition planning before beginning the final expressive resolution. The same applies to my decision to concentrate on the use of various media throughout the sequence as in the previous class, as well as concentrating on the medium's influence over the type of line drawn, where both can be termed as steps in a series of approximating tasks that will allow ultimately a more informed arrival at the final expressive resolution.

The pupils proceeded to set up their compositions using the elements of composition discussed and pin-pointed in relation to the slides. The pupils were encouraged to make conscious decisions about where what object should be placed and why. Various media could be used if so desired, or the one medium in different ways, to describe the qualities of lines identified. Figs. 3-20 and 3-21 are examples of the drawings done during this class by second and fifth years.





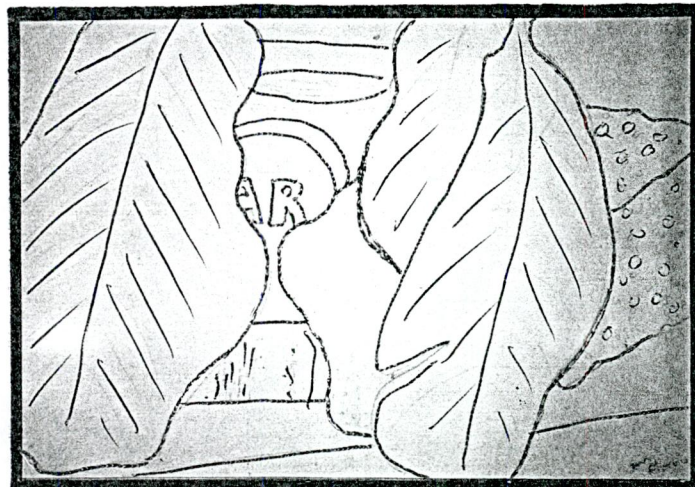


FIG 3-20

Second Year Drawing

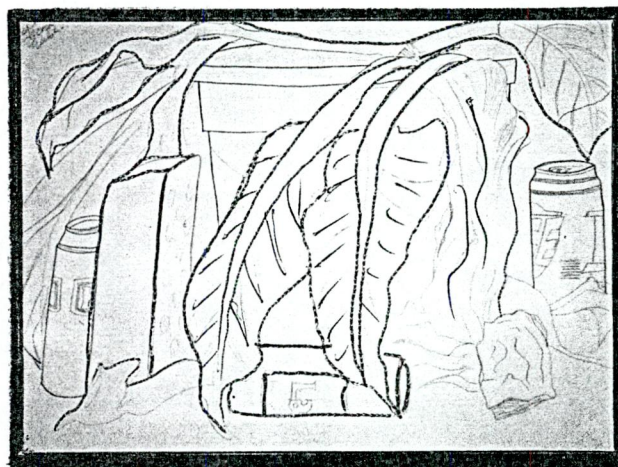


FIG 3-21

Fifth Year Drawing



During the evaluation of the class it was evident that both groups had understood the learning objectives concerning composition planning and the depiction of various lines with different media to express qualities about the object. Their lines are becoming more confident as is their attitude and approach towards looking for lines and towards the drawing of the lines themselves. I thought that it was now time to move on to the next element - texture and how it can be used to express certain qualities and characteristics about objects.

Lesson 3 for both groups concerned creating an awareness of texture and its expressive qualities and the learning objective of the class was to discover the visual and the tactile qualities of texture as well as how line can be used to build up units of texture.

My introduction involved discussion based on a collection of found textures in order to question and discuss with the pupils, the various properties of texture. I had a teaching aid (Fig. 3-22) to show how lines can be built up to form quite dense textures. This was an extension of the last lesson's content involving line and its expressive qualities but this lesson however gave line another function, that of forming texture.



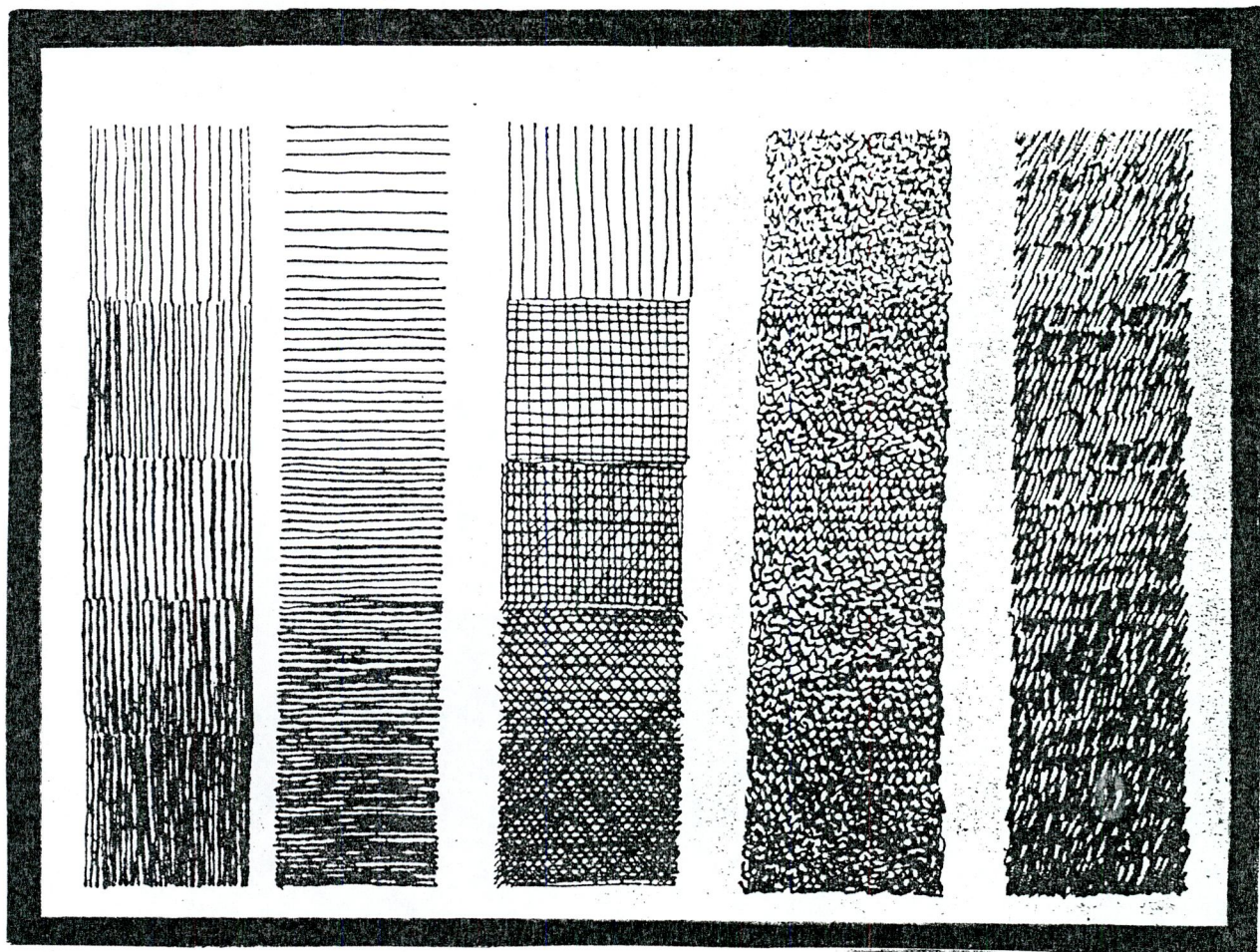


FIG 3-22





We began the class by concentrating on the tactile nature of texture by the experimentation with media in order to represent a felt texture hidden in a box so as the pupils would only concentrate on the tactile nature of the texture, as well as using their sense of touch to attain the object's tactile information. The pupils used toothbrushes, sponges, sticks and paint to represent the texture they had felt. The boxes with the textures inside were left nearby in order for the pupils to remind themselves of what they had felt at regular intervals, because it was very easy to forget the information when it was hidden from sight. This exercise was thoroughly enjoyed by all and resulted in a real understanding of how texture responds to the sense of touch which in turn makes one aware of its tactile qualities (see Figs. 3-23 and 3-24).



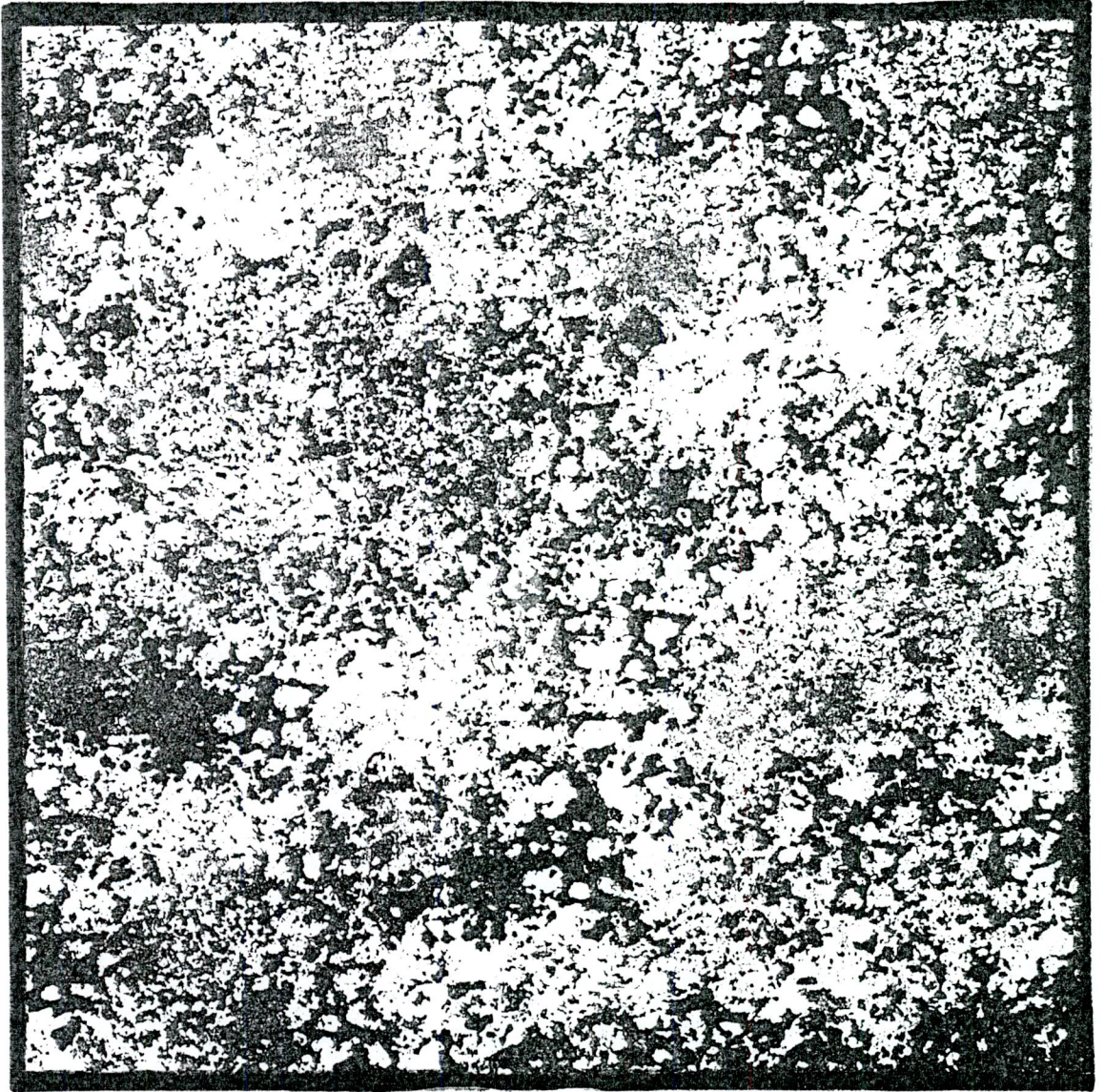


FIG 3-23

Fifth Year Drawing



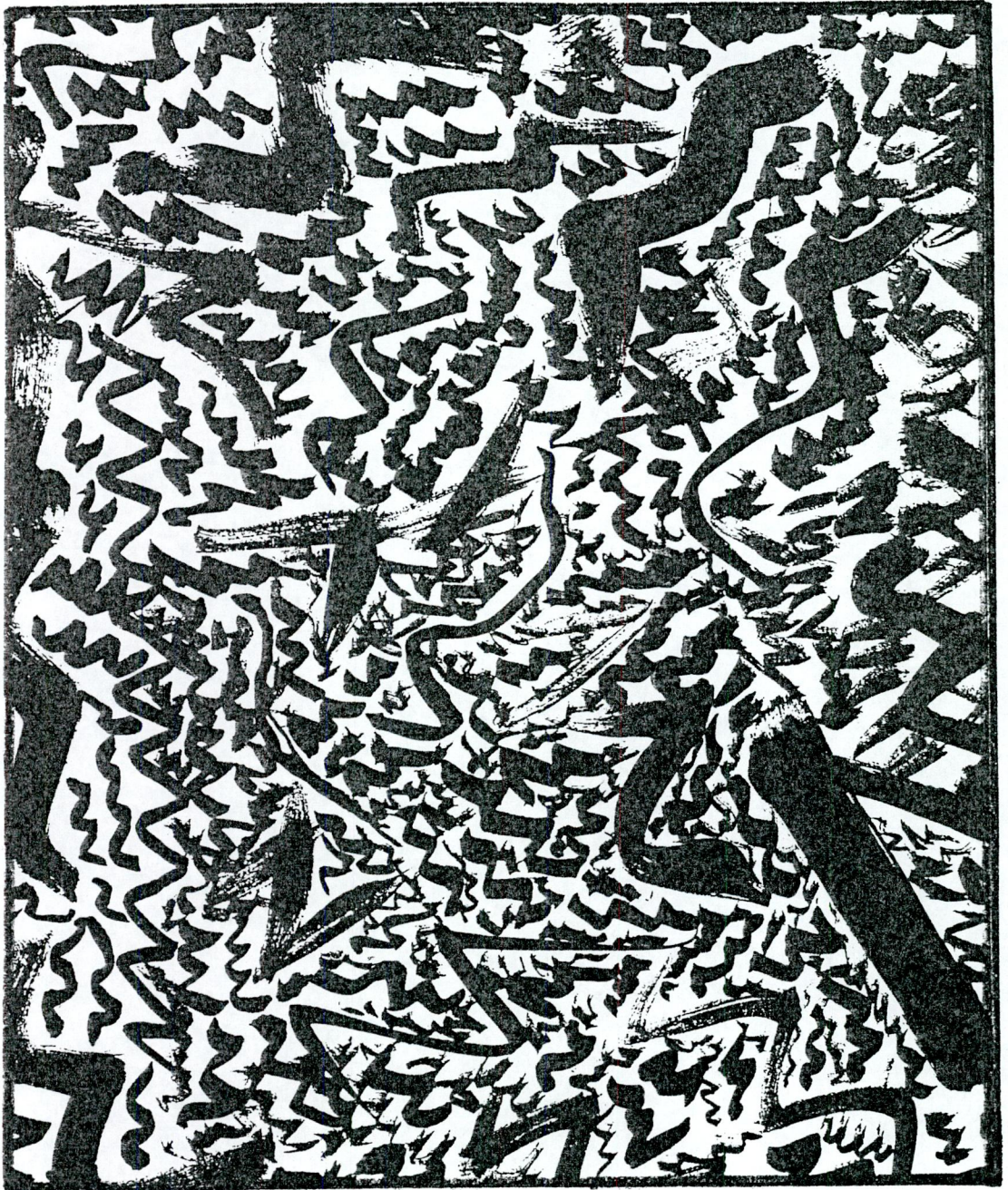


FIG 3-24

Second Year Drawing



The second half of the class was spent on studying visual texture. Pupils were asked to choose an object from the collection to draw, by studying carefully the visual properties of the object. Again any medium could be used, but the majority of pupils used pencil or pen because of the control the medium allowed for the empherical observation of the object. The pupils were again encouraged to use line, the first art element they had studied in the scheme of work, in order to build up the texture they saw before them. I thought that this was a beneficial way to introduce texture as well as using the previous classes learning and therefore extending the overall learning of both art elements.



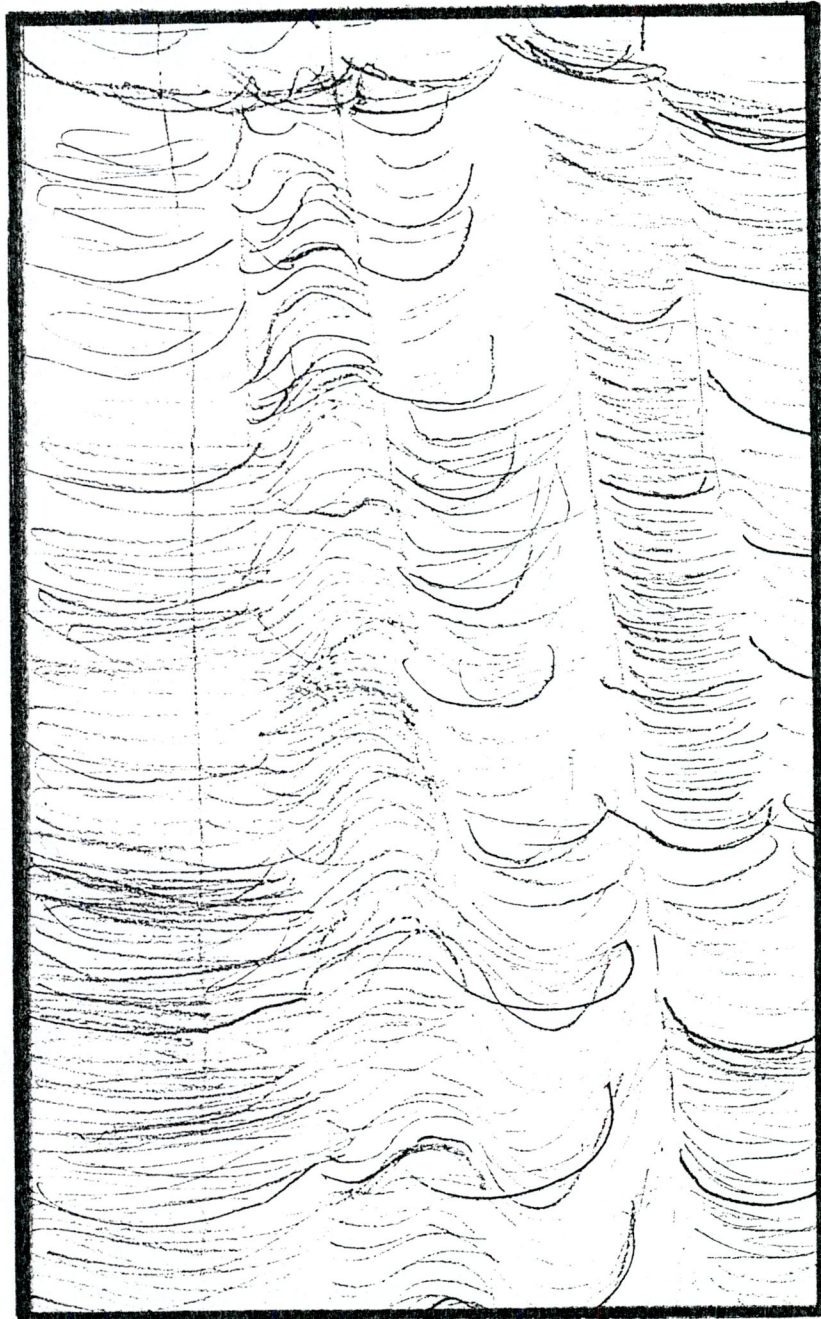


FIG 3-25

Second Year Drawing

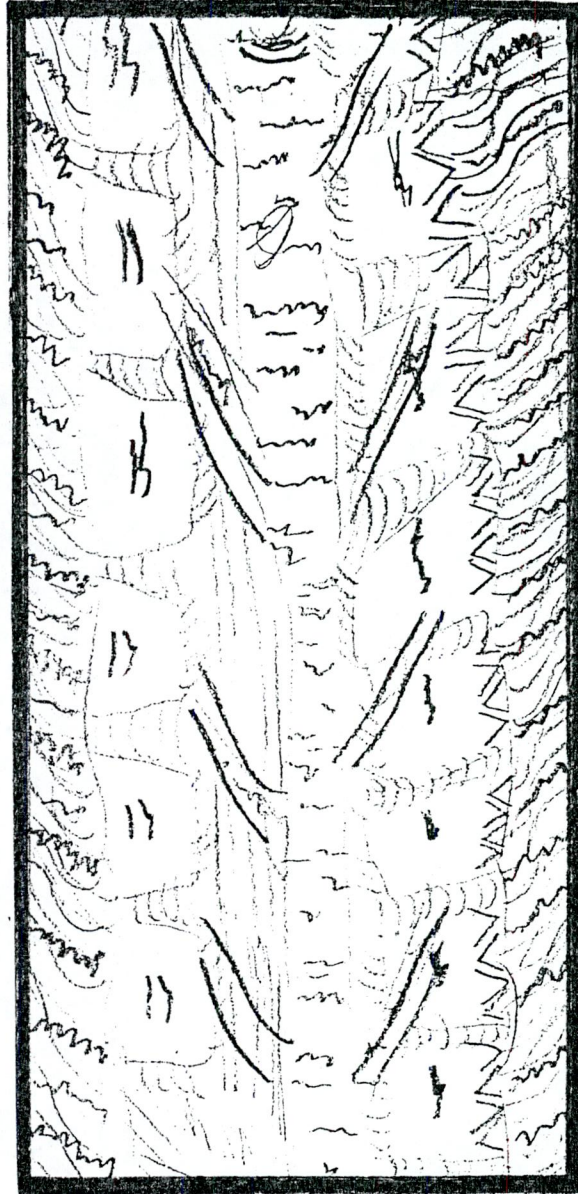


FIG 3-26

Fifth Year Drawing



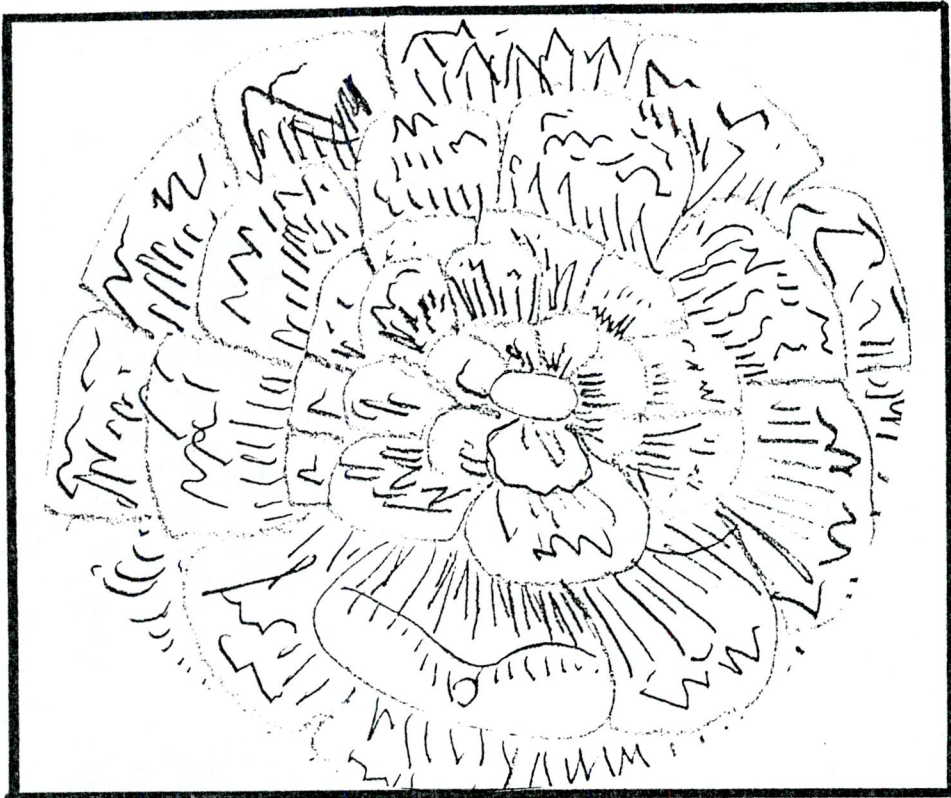


FIG 3-27

Fifth Year Drawing



In the evaluation, showing slides of some Van Gogh drawings (Fig. 3-28) helped the pupils to see how lines could be used, repeated and built up to create a texture, and when compared and contrasted with their own work done during the class, this was all the more clearer for them.

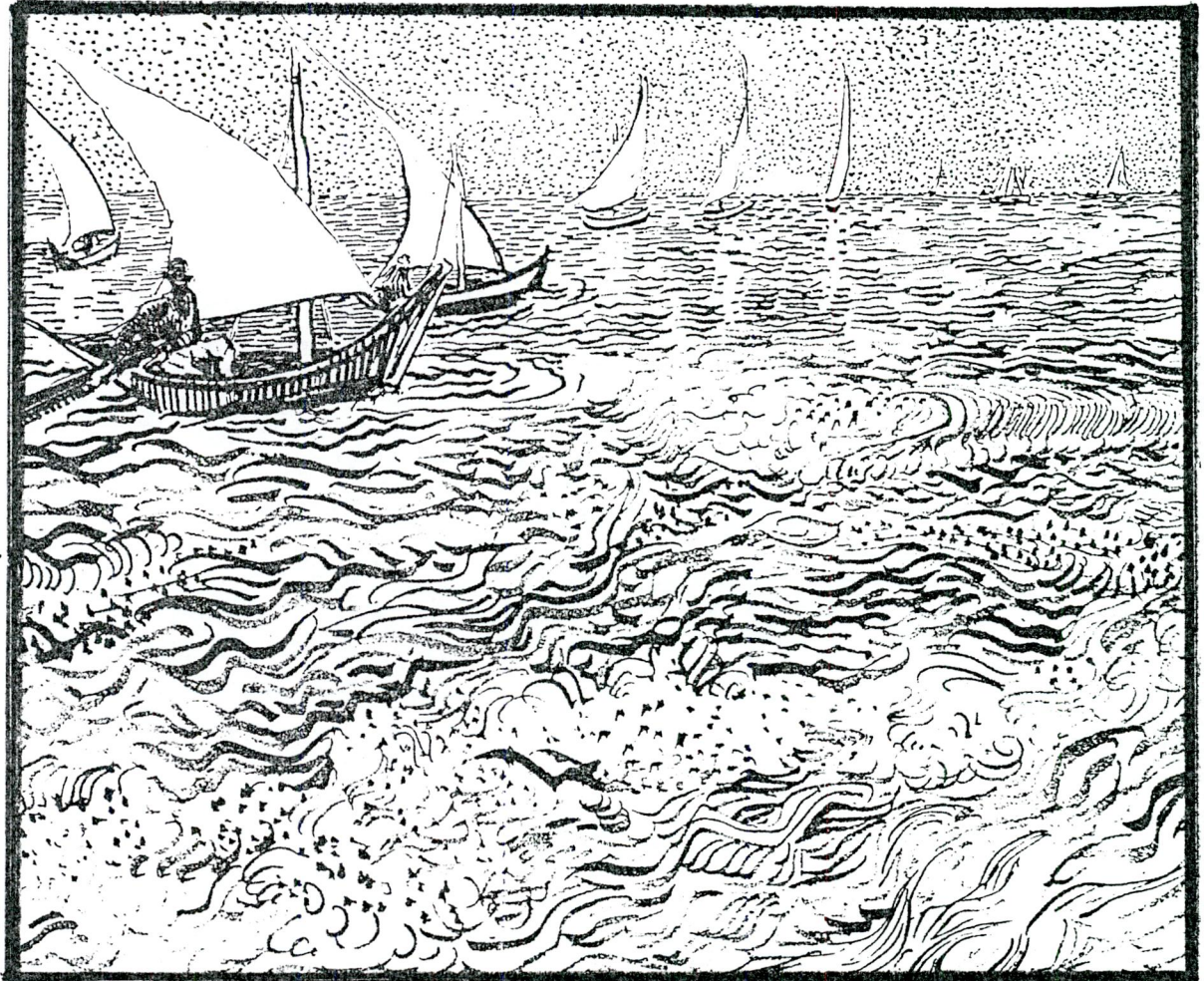


FIG 3-28

VINCENT VAN GOGH  
Boats at Saintes-Maries



Lesson 4 involved the art element shape with learning objectives that included discovering how outline when drawn can form both positive and negative shapes, as well as discovering how negative shapes when looked at and drawn can form positive shapes.

This class involved the setting up of a composition by groups of pupils, which again brought back to mind the elements of composition arranging. When drawing the still-life I encouraged the pupils to be as aware of the negative shapes as the positive shapes. Afterwards internal shapes were added to the drawings (see Figs. 3-29 to 3-31).



FIG 3-29

Fifth Year Drawing



FIG 3-30

Second Year Drawing

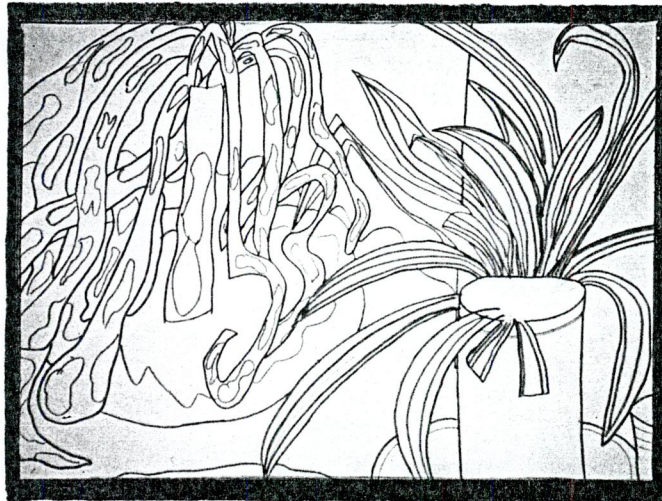


FIG 3-31

Second Year Drawing

During the evaluation we had a discussion on how shape like line and texture could be expressive. I had teaching aids made and we discussed the shapes and what they expressed in relation to the drawings they had just done of the actual objects. This helped the pupils see more clearly the expressive side of the art element shape and how it could be used to express emotions and feeling. Teaching aid 'A' depicted stable, dignified shapes. Teaching aid 'B' depicted active and agitated shapes. Rhythmic and undulating shapes could be seen in teaching aid 'C'. Teaching aid 'D' showed angular, jagged and explosively active shapes. Finally teaching aid 'E' depicted stable shapes that suggest weak and slow movement.



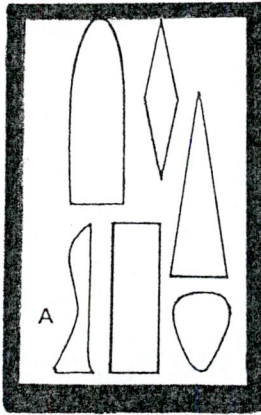


FIG 3-32

Aid 'A'

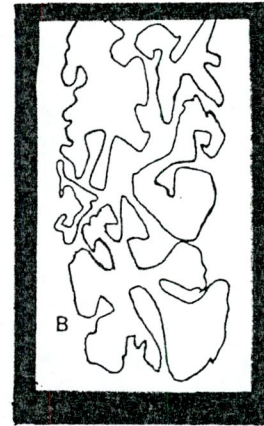


FIG 3-33

Aid 'B'

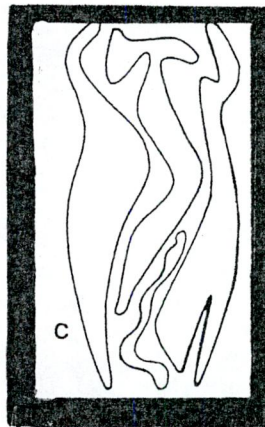


FIG 3-34

Aid 'C'



FIG 3-35

Aid 'D'

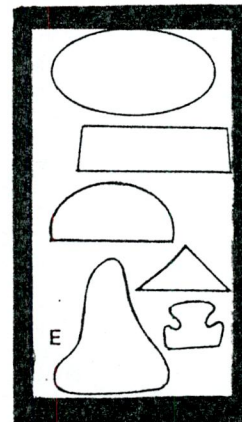


FIG 3-36

Aid 'E'

During the evaluation I also showed slides from the German Expressionists to show how their shapes are highly expressive of various general types of emotions and feelings.



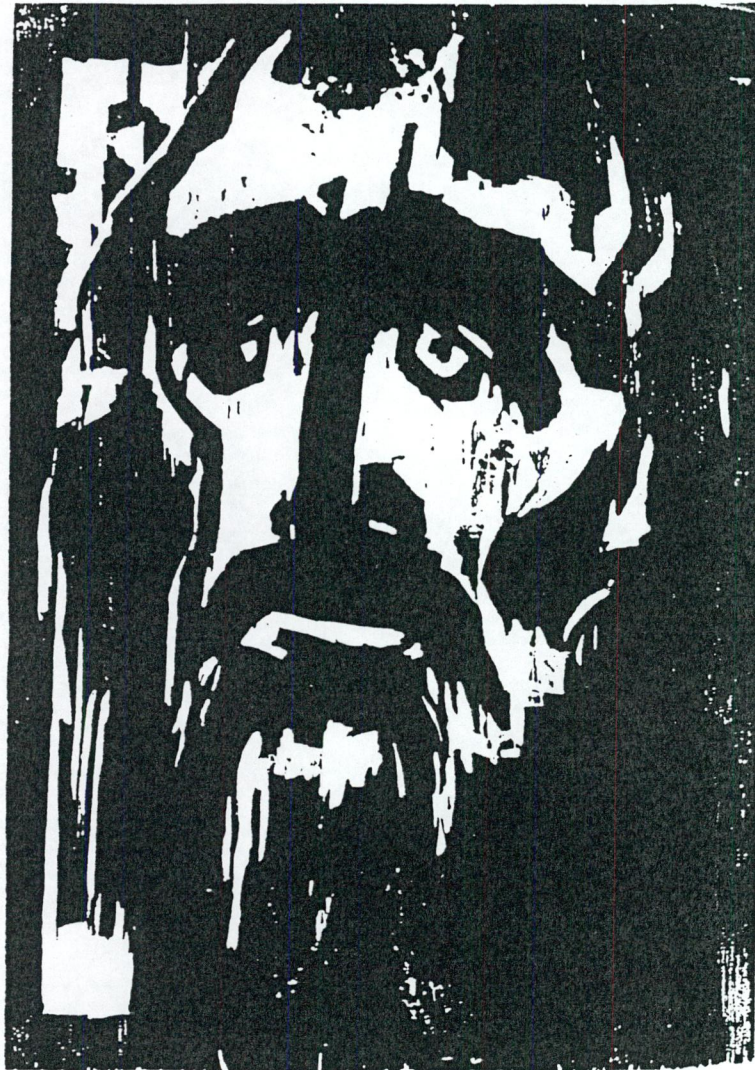


FIG 3-37

EMILE NOLDE  
Prophet



I was happy with how the last four classes had gone and satisfied that the learning objectives had been grasped and understood. From here on the sequence of work is concerned with the self-expressive act of each individual student and uses the last four classes as a basis for the next four. For this reason I will discuss the work of second years in relation to the theme 'Giving and Taking' that I had chosen for them earlier. Fifth years' remaining four classes will follow afterwards.

Lesson 5 for the second years involved the introduction of the theme and the presentation of the sensate problem. We began in a verbal mode, reading a short story, 'The Selfish Giant' by Oscar Wilde. Several students read it aloud at regular intervals while the others listened carefully. I had read the story myself years ago and by chance remembered it in conjunction with this theme I was using. I found the story in an anthology of Wilde's works in the library and had to condense it into a brief version of the story, leaving out unwanted detail, and putting together and retaining necessary information because of class time restrictions. The story was perfect for the theme I had chosen. It contained beautiful detail described in a magical way while at the same time containing a high moral content concerning giving and taking, love and kindness as well as hatred and selfishness on the other hand. The story conjures up beautiful images and appeals to the senses in a strong way. Overall the short story encompasses the sensate problem to be set and needs to be read to be appreciated as an essential part of this scheme of work's final classes, and so I have included it here in order to present a clear picture of the next four classes, from source to holding form.

## THE SELFISH GIANT

He was a very selfish giant, very grotesque when angry. Now the poor children had nowhere to play. They tried to play on the road, but the road was very dusty and full of hard stones and they did not like it. They used to wander around the high wall when their lessons were finished and talk about the beautiful garden inside. "How happy we were there", they said to each other.

Then the spring came and all over the country there were little blossoms and little birds. Only in the garden of the selfish giant it was still winter. The birds did not care to sing in it, as there were no children, and the trees forgot to blossom. Once a beautiful flower put its head out from the grass, but when it saw the notice it was so sorry for the children. The notice read "Trespassers will be prosecuted!". The flower slipped back into the ground again and went off to sleep. The only people who were pleased were the snow and the frost. "Spring has forgotten this garden", they cried, "so we will live here all year round". The snow covered up the grass with her great white cloak, and the frost painted all the trees silver. Then they invited the north wind to stay with them and he came. He was wrapped in furs, and he roared all day about the garden, and blew the chimney-pots down. "This is a delightful spot", he said. "We must ask the hail on a visit". So the hail came. Every day for three hours he rattled on the roof of the castle till he broke most of the slates, and then he ran around the garden as fast as he could go. He was dressed in grey and his breath was like ice.

One morning the hail stopped dancing over the giant's head, and the north wind ceased roaring, and a delicious perfume came to him through the open window. "I believe the spring has come at last", said the giant, and he jumped out of bed and looked out.

Through a little hole in the wall the children had crept in, and they were sitting in the branches of the trees. In every tree that he could see there was a little child. And the trees were so glad to have the children back again that they had covered themselves with blossoms, and were waving their arms gently above the children's heads. The birds were flying about and singing with delight, and the flowers were looking up through the green grass and laughing. It was a lovely scene, only in one corner it was still winter. It was the farthest corner of the garden, and in it was standing a little boy. He was so small that he could not reach up to the branches of the tree and he was wandering all around it, crying bitterly. The

Giant's heart melted as he looked out. He ran out and put the boy in the tree which immediately broke out in blossoms. The little boy flung his arms around the giant and kissed him. From that day on the garden became a children's playground.

The giant grew old and had to resort to watching the children playing from his chair instead of joining in with them. He missed the little boy who he had not seen since. One day the little boy came back with pierced hollows in his hands and feet. "You let me play in your garden all those years ago", he said to the giant, "today I will bring you to my garden in Paradise". When the other children came in to play later they found the large giant sleeping under the tree, his body covered in white blossoms. (11)

by Oscar Wilde



After the story was read by all we had a discussion on the images, symbols and the moral content of the story. This helped the pupils understand the short story more fully as well as allowing the theme to be explored in depth. I then passed around newspaper cuttings chosen carefully according to their relationship to the theme, so as to both distance the realised forms from the pupils own holding form while still keeping the sensate problem itself alive. Distancing the realised forms and presenting the sensate problem in new ways would help the pupils transcend the realised forms used. The newspaper articles contained modern, contemporary variations on the theme and short story so as the essence of the theme could be understood by the pupils in relation to the world around them and their own experiences in this world. Articles and newspaper headings were read aloud by each pupil quite quickly in order to bombard the pupils with sections of information and allow them conjure up images from the television screen, of experiences they may have had, or events they may have seen. We related the main points of the articles with the short story previously read, so as to make relevant connections between the two (see Fig. 3-38).





FIG 3-38



Visual icons included not only newspaper pictures and magazine photographs but also works from other artists who have dealt with similar themes or variations on that theme. The selection of slides included the following:

<i>Grief</i>	-	<i>Yeats</i>
<i>Pity</i>	-	<i>Blake</i>
<i>Weeping Woman</i>	-	<i>Picasso</i>
<i>Here Comes the Bogey Man</i>	-	<i>Goya</i>
<i>Napoleon at the Battle of Eylau</i>	-	<i>Gros</i>
<i>Whaam!</i>	-	<i>Lichtenstein</i>
<i>Battle of the Cossacks</i>	-	<i>Kandinsky</i>
<i>Rain</i>	-	<i>Marc</i>
<i>Impression Sunrise</i>	-	<i>Monet</i>
<i>Snowstorm</i>	-	<i>Turner</i>
<i>Beech Forest</i>	-	<i>Klimt</i>
<i>Sunflower</i>	-	<i>Nolde</i>
<i>Woman and Child on a Beach</i>	-	<i>Picasso</i>
<i>The Burghers of Calais</i>	-	<i>Rodin</i>
<i>Woman with her Throat Cut</i>	-	<i>Giacometti</i>
<i>Torment II</i>	-	<i>Brancusi</i>
<i>Pride</i>	-	<i>Brancusi</i>

The slides were deliberately chosen so as to include the positive and negative sides of the theme. The slides were shown quickly and very briefly discussed in terms of the expressive use of the various art elements. I must mention that the presentation and introduction of the sensate problem using the iconic media chosen, both verbal and visual, was quite quickly done. Establishing the sensate problem in this way meant that feelings could be evoked immediately and captured in holding form in the one class, so as the process wouldn't be

interrupted and feelings lost between one week's class and the next. The whole process had to be immediate to be effective.

From here I went on to introduce the auditory icon which was the theme music from the film 'The Mission' composed by Ennio Morricone and performed by the London Philharmonic Orchestra. The music was extremely suited to the theme in terms of beats, sounds and rhythm. Because of the lack of lyrics it meant that words couldn't interfere with the sounds and various beats, which were what I wanted the pupils to listen to, using their sense of hearing to appreciate the various rhythms that were indicative of the emotions and feelings associated with the theme. I heard the music myself and listened to it carefully before introducing it in the classroom. I felt it suitable to the theme and associated feelings before I actually read the names of the titles to each piece. As it happened the titles included 'Remorse', 'Alone', 'Refusal', 'Brothers', 'On Earth as it is in Heaven' and 'Penance', all very suitable to the theme. Each piece leads out of the one before and so there were no breaks or pauses in the music's continuity, so as not to interfere with the pupils concentration. I chose black sugar paper for the pupils to make marks on with chalk, because I thought that the blackness would echo the darkness behind the eyes when shut. Into this darkness would spring images, symbols, lines, textures and shapes that the pupils would represent when listening to the music's beats. Using black paper therefore would make the pupils feel more confident, comfortable and aware when representing what they heard and saw as a result. It is important to mention at this point that the pupils were prepared for this free mark-making process and knew how to use the medium for maximum effect. Because the previous four classes had concentrated on the expressive potential of the art elements chosen, the pupils were not in the least bit mystified or ambiguous about this free mark-making exercise. There were a few giggles and shy starts at the beginning but these I completely expected and thought natural. It was the first time an exercise to music had been carried out with them and it therefore

seemed strange, different and exciting. The pupils settled down nicely after a while to make some beautiful, truly expressive pieces. It was extremely rewarding to see the wonder of the self-expressive act blossom before my eyes, knowing in my heart and mind that it was real, genuine and thoroughly enjoyable for the pupils and myself.







FIG 3-39

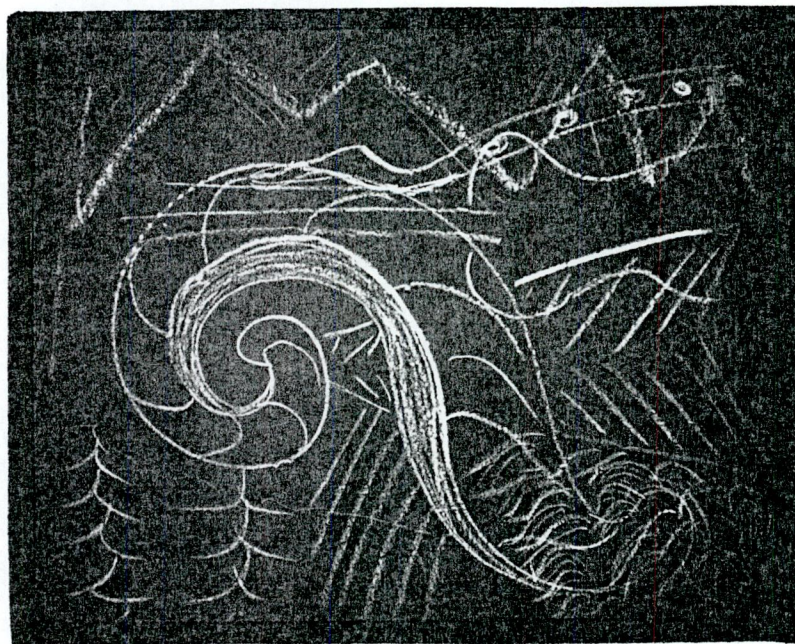


FIG 3-40

It was interesting to see how textures, shapes and lines noticed when drawing the realistic objects in the various still-life collections, popped up in this exercise. Fig. 3-41 shows how one pupil recalled a texture drawn by Van Gogh in a painting called 'Cornfields' which I showed during the class spent on texture. The music had obviously reminded the pupil of the texture she had seen in the slide. The texture itself is a series of softly, waving, swirling lines that Van Gogh used. The connection was made by the pupil herself at the end of class when the exercise was being evaluated.



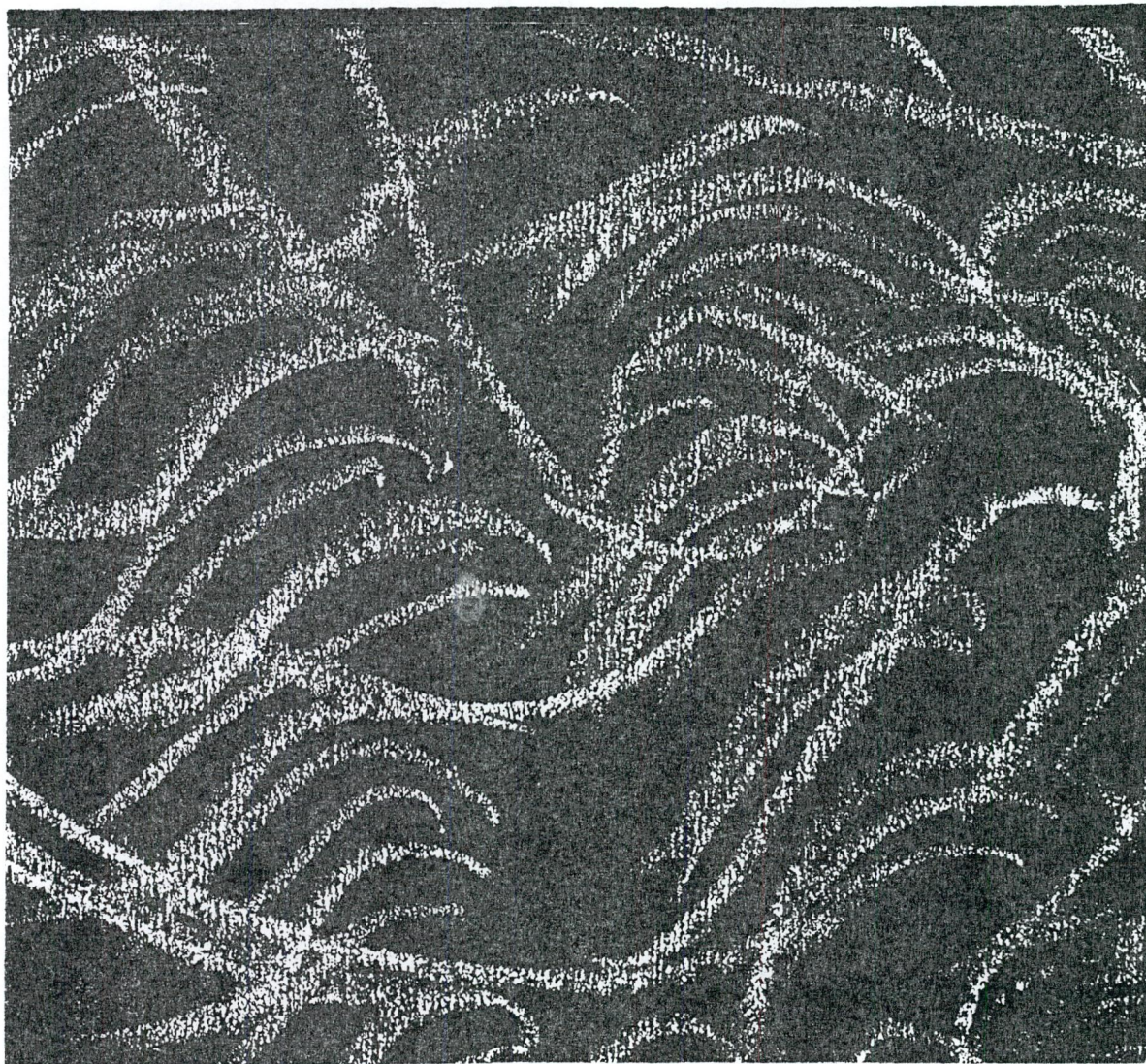


FIG 3-41



Another pupil recalled the entire shape and texture of a shell studied in a drawing earlier in the sequence. Fig. 3-42 shows the shells shape and texture that developed from a spiral drawn in the centre to the music's rhythm. It was very interesting to see both parts of the sequence unite. The drawings done during this exercise show that they had a firm basis in the exploration of the expressive art elements in relation to the still-life objects. They also show how these earlier studies of still-life objects could be termed as a series of approximating tasks on the journey to a resolution in holding form that is completely informed.



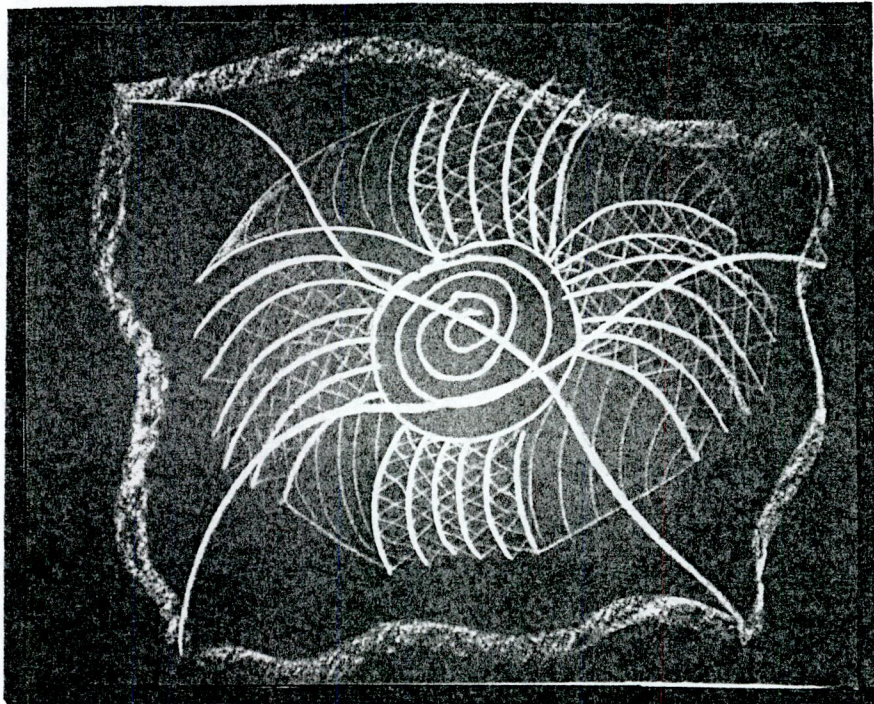


FIG 3-42



Lesson 6 involved creating an awareness of the expressive qualities of all the art elements studied so far in the sequence as well as colour. The learning objective involved learning how to discriminate between and select particular expressive qualities of the lines, textures and shapes drawn in all work done to date, appropriate to the aspect of the theme chosen by each individual. This selection was drawn and painted on to card while the music was played at the same time. This painted card would go towards making the final holding form, a card sculpture, in the next two final classes.

The surface of the card was covered in particular shapes, lines, textures and colours that the pupils found representative of their feelings and emotions on the theme. It is important to remember that this exercise and the last one are still only two in the series of approximating tasks before the final holding form or sculpture is made.

During the introduction to the class I played a section of the music and discussed what kind of colours could be heard or represented in the music. When listening to strong drum beats, violin screams and climactic crescendos, the pupils detected strong vibrant blacks, reds, pinks, oranges and yellows. Soft, smooth flute and whistle sounds made the pupils think of pastel colours that were relaxing, comfortable and safe. When asked to link the vibrant strong colours with types of lines, shapes and textures, pupils decided on sharp, pointed lines, angular shapes and coarse textures. The opposite was the case with the relaxing colours which suggested soft, flowing lines, rounded, curved shapes and soft, fluffy, bouncing textures.

The evaluation at the end of the class proved that the pupils understood why they had chosen the lines, shapes, textures and colours that they had. I was very pleased when the pupils were able to match the art elements chosen for their final pieces with the feelings and emotions they were trying to express. They had



successfully become more aware of their feelings, they had gained an intelligence of feelings. This would become even more developed in the forming of the sculpture, discussed in the next chapter dealing with the results of the sequence of lessons.

The fifth years' fifth lesson aimed to create an awareness of the expressive qualities of the art elements - line, shape, texture and colour. The learning objective included discovering themes and symbolism in the sources or realised forms used, as well as discovering, like the second years, how lines, shapes, textures and colours can be heard or suggested in music.

The theme I had chosen to concentrate on was 'Growing Up, Becoming Adults'. As with the second years, I used various iconic media starting with a verbal medium in the form of reading poetry. As with the short story used in the second year class, the poetry was read aloud by the pupils while others listened carefully. I chose poems dealing with love, lust, adolescence and the loss of childhood, dreams, relationships and remorse. A lot of the emotions related to this theme are similar to the ones related to the second years' theme of 'Giving and Taking'. Once again I have felt the need to quote the poems I used.



*I like lowered cars  
 thundering heavily and evenly under the bonnet.  
 A fox or kangaroo crossed out in telescopic sights.  
 If you think I'm a sadist,  
 you haven't heard my maddest.  
 I thoroughly enjoy a nice big stretch,  
 an itch,  
 and certainly an exhausting sneeze.  
 Don't laugh!  
 I'm thrilled by a speeding bullet's crack,  
 intrigued by the way elephants act.  
 The 'Rifleman' is my favourite hero.  
 That is madly wrong  
 but I must go on.  
 Riding 'no hands' on my bike at night  
 puddles reflecting yellow street light.  
 This may sound mad to you  
 but believe me it's true.  
 The worst annoyance - it drives me insane  
 is sand in my teeth - emery paper's the same.  
 Though I think myself gregarious and easy  
 to get on with,  
 I don't quite like going to stomps,  
 and, ah yes, those shakes - I wonder why.  
 I like girls.  
 I love girls.  
 I adore girls.  
 But sometimes I wish I didn't.  
 I wish I had no interest in it.  
 I wish I were still bird-nesting, skipping  
 meals, swapping eggs  
 wading barefoot through swamps,  
 scaling towering trees, like a kid, a proper kid.  
 Not standing on the corner watching girls go by. (12)*

*by Bert Jansen*





*Had I the heaven's embroidered cloths,  
enwrought with golden and silver light,  
the blue and the dim and the dark cloths,  
of night and light and the half light,  
I would spread the cloths under your feet:*

*But I, being poor, have only my dreams;  
I have spread my dreams under your feet;  
tread softly because you tread on my dreams. (13)*

*by W.B. Yeats*

*I went out alone,  
to sing a song or two,  
my fancy on a man,  
and you know who.*

*Another came in sight  
that on stick relied  
to hold himself upright,  
I sat and cried.*

*And that was all my song-  
when everything is told,  
saw I an old man young  
or young man old? (14)*

*by W.B. Yeats*

*I turn around  
like a dumb beast in a show,  
neither know what I am  
nor where I go.  
My language beaten into one name;  
I am in love  
and that is my shame.  
What hurts the soul  
my soul adores,  
no better than a beast  
upon all fours. (15)*

*by W.B. Yeats*





*Remember the time you lent me your car  
and I dented it?  
I thought you'd kill me.....  
But you didn't.*

*Remember the time I forgot to tell you  
the dance was formal, and you came  
in jeans?  
I thought you'd hate me .....  
But you didn't*

*Remember the time I'd flirt with other boys  
just to make you jealous,  
and you were?  
I thought you'd drop me .....  
But you didn't*

*There were plenty of things you did to  
put up with me, to keep me happy,  
to love me,  
and there are so many things I wanted  
to tell you when you returned  
from Vietnam .....  
But you didn't. (16)*

by Merrill Glass

We followed the reading of the poems with a discussion on the various themes, images and symbolism within the poems. This helped the pupils to voice their opinions and hear other peoples ideas and views. The selection of poems was enjoyed by the pupils and they could relate to the ideas being expressed quite easily. This was followed by the showing of slides of various works by other artists dealing with similar feelings and emotions. The list of slides included:

<i>La Goulue and Valentin</i>	-	<i>Toulouse Lautrec</i>
<i>In Bed</i>	-	<i>Toulouse Lautrec</i>
<i>A Corner of the Moulin de la Galette</i>	-	<i>Toulouse Lautrec</i>
<i>Dance in the City</i>	-	<i>Renoir</i>
<i>The Friends</i>	-	<i>Kokoschka</i>
<i>Self Portrait with Lover</i>	-	<i>Kokoschka</i>
<i>The Dance of Life</i>	-	<i>Munch</i>
<i>The Kiss</i>	-	<i>Klimt</i>
<i>The Kiss</i>	-	<i>Rodin</i>
<i>Street Scene</i>	-	<i>Kirchner</i>
<i>Alone</i>	-	<i>Hicks</i>
<i>The Scream</i>	-	<i>Munch</i>
<i>The Screamer</i>	-	<i>Wofford</i>
<i>Skull</i>	-	<i>Warhol</i>
<i>Ten Most Wanted Men</i>	-	<i>Warhol</i>
<i>Marilyn</i>	-	<i>Warhol</i>
<i>Triple Elvis</i>	-	<i>Warhol</i>
<i>Grief</i>	-	<i>Yeats</i>
<i>Composition with Blue Wedge</i>	-	<i>Kandinsky</i>
<i>Unnamed Composition</i>	-	<i>Kandinsky</i>
<i>Succession</i>	-	<i>Kandinsky</i>

I chose the same piece of music for the fifth years as I felt that it evoked similar feelings and emotions as the poems. I had asked the pupils to bring in pieces of music that they preferred and it had to be instrumental where the beats and rhythms could be heard without lyrical interference. I then planned to listen to

their selections and choose the most suitable in relation to the theme after group discussion. But the pupils neglected to bring in individual selections, so I used the piece I had chosen for second years and as back-up for this class. The pupils enjoyed the mark-making process and understood the task at hand clearly. This understanding as I have already pointed out, was a direct outcome of previous classes learning objectives and activities, concerning the expressiveness of art elements. Figs. 3-43 and 3-44 are examples of fifth year drawings.



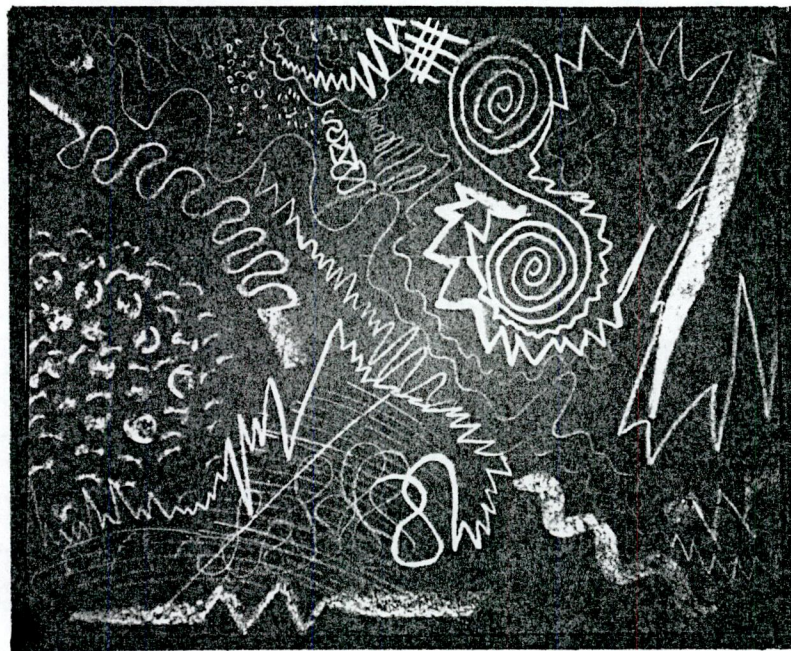


FIG 3-43

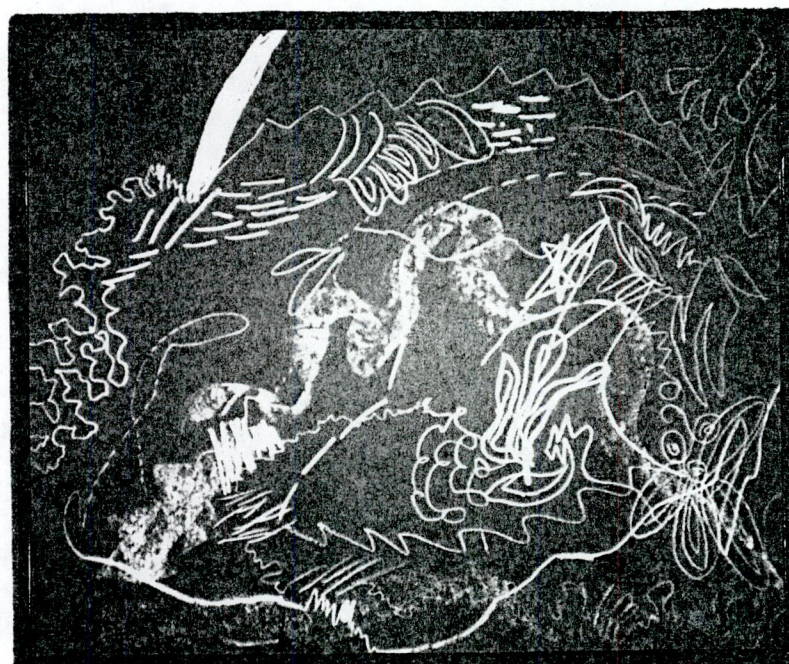


FIG 3-44



Again the results are quite beautiful, revealing the unique personalities of lines, shapes, textures heard in the music. From here we went on to explore colour while listening to the music. Colours were chosen by the pupils to represent the desired feeling or emotion to be expressed. Some pupils continued to use chalk on black paper to achieve the vibrant colours they wanted, as well as further variations on shapes while listening to the music. I encouraged the pupils to mix the colours and experiment with results placing various colours on top of and beside others. Figs. 3-45 to Figs. 3-48 are examples of the experimentation with colours and shapes to music.



FIG 3-45





FIG 3-46







FIG 3-47

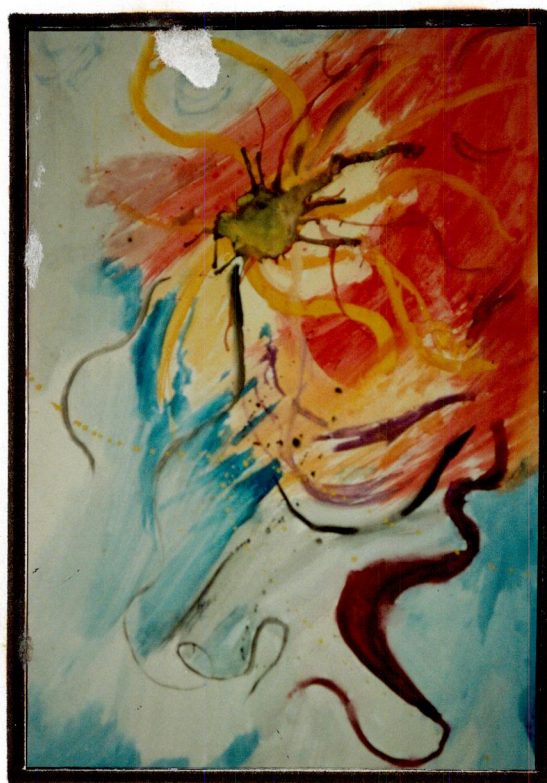


FIG 3-48

Lesson 6 aimed to create an awareness of the expressive qualities of all the art elements together. The learning objective involved the selection of shapes, lines and textures for the final composition using the elements of composition (balance, rhythm, movement, variety of various art elements) as guidelines to arranging ones feelings.

My introduction began with a slide show of various Kandinsky pieces which the pupils thoroughly enjoyed. We discussed how Kandinsky arranged his compositions, his use of colours, textures, shapes and lines to represent certain feelings. Since most of Kandinsky's works are simply called compositions, specific titles did not interfere with the pupils interpretations of the works. It helped the pupils even more when I told them that some works were painted during the World War I era when Kandinsky lost many of his friends and was forced to leave Germany. The pupils could then understand more fully the works painted at this time which expressed Kandinsky's rage at the war and what it was doing to its victims. These paintings explode with anger, lines clash and colours burst open on the canvas. Comparing and contrasting these works with his later post-war works, the pupils could see that his later works were not as explosive and alive as his earlier ones. They had definite, geometric shapes and seemed more calm and peaceful.

We began the process of selection from previous works done by the pupils, by choosing a dominant shape in the work or suggested by the work, to represent the feelings to be expressed. This shape would then be enlarged to become the shape of the final painting on to which the composition would be placed. I decided not to remain with basic square and rectangular paintings so as to allow the paintings become more expressive of the dominant ideas and feelings. Square and rectangular shapes for the paintings could be used if they represented and added to the feelings to be expressed by the pupils. I thought that it would be quite exciting for the paintings to have a particular personality and character both



outside and in. When a shape was chosen, the contents of the paintings were briefly worked out which in turn would be developed in the final two classes, when the painting's compositions and feelings would take first priority. Figs. 3-49 to Figs. 3-52 show how various pupils worked out the shapes and compositions to use for their paintings. I encouraged the pupils to write down short notes relevant to their decision making which would help them to clarify thoughts and become more articulate about the feelings that they were experiencing at the time. The remainder of the class was spent drawing the chosen shape quite large and cutting this positive shape away from the negative.

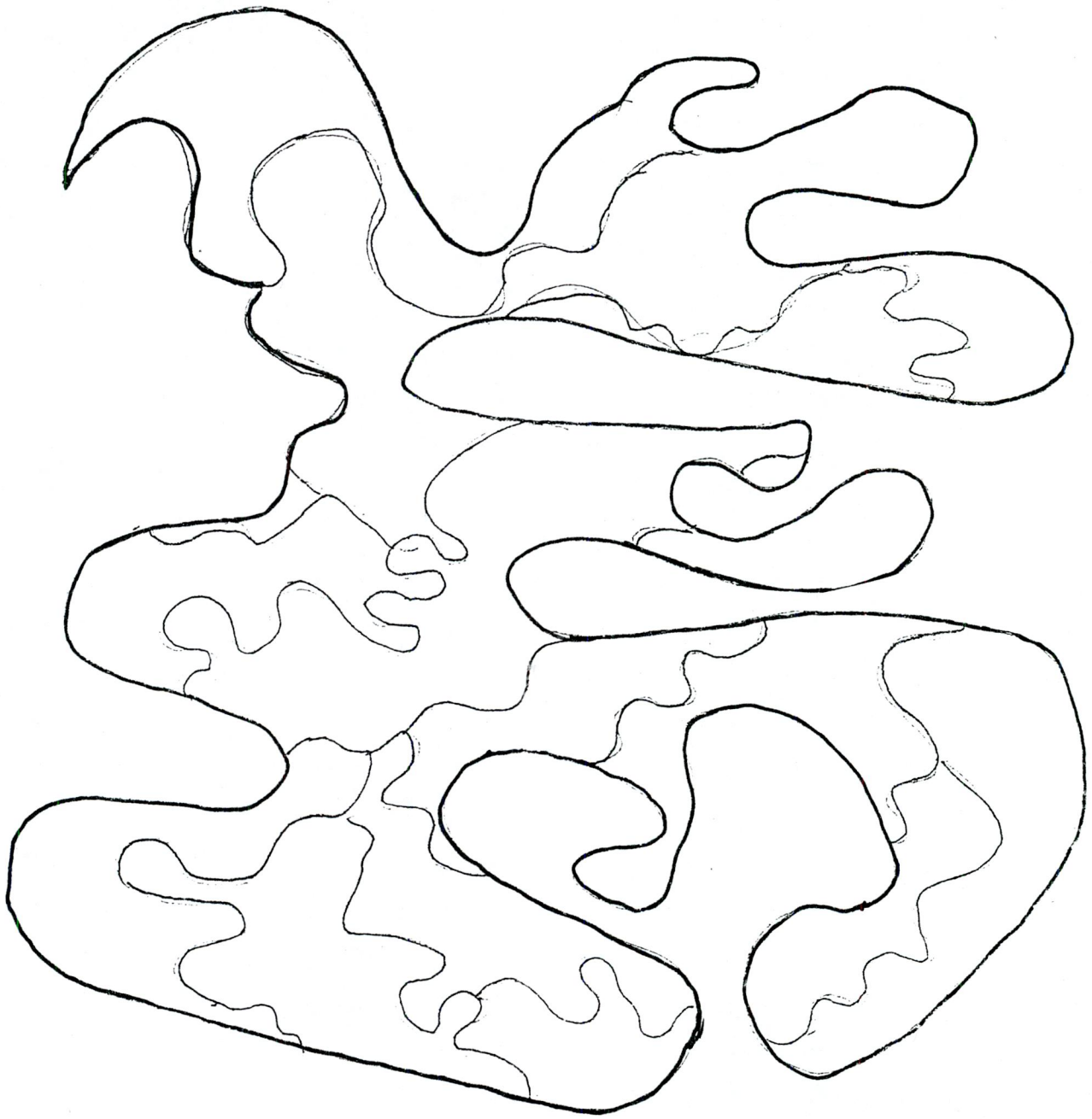


FIG 3-49

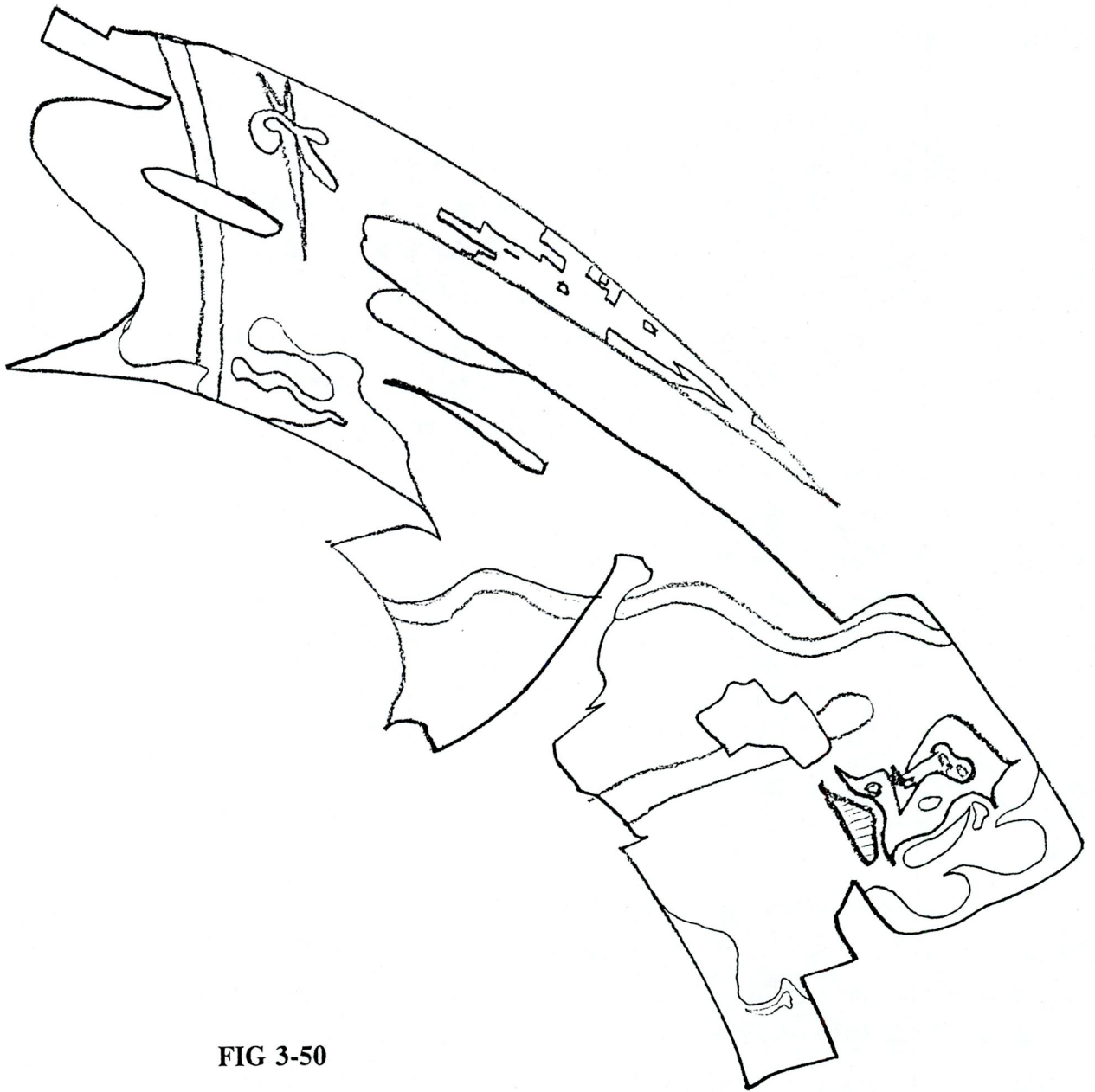


FIG 3-50

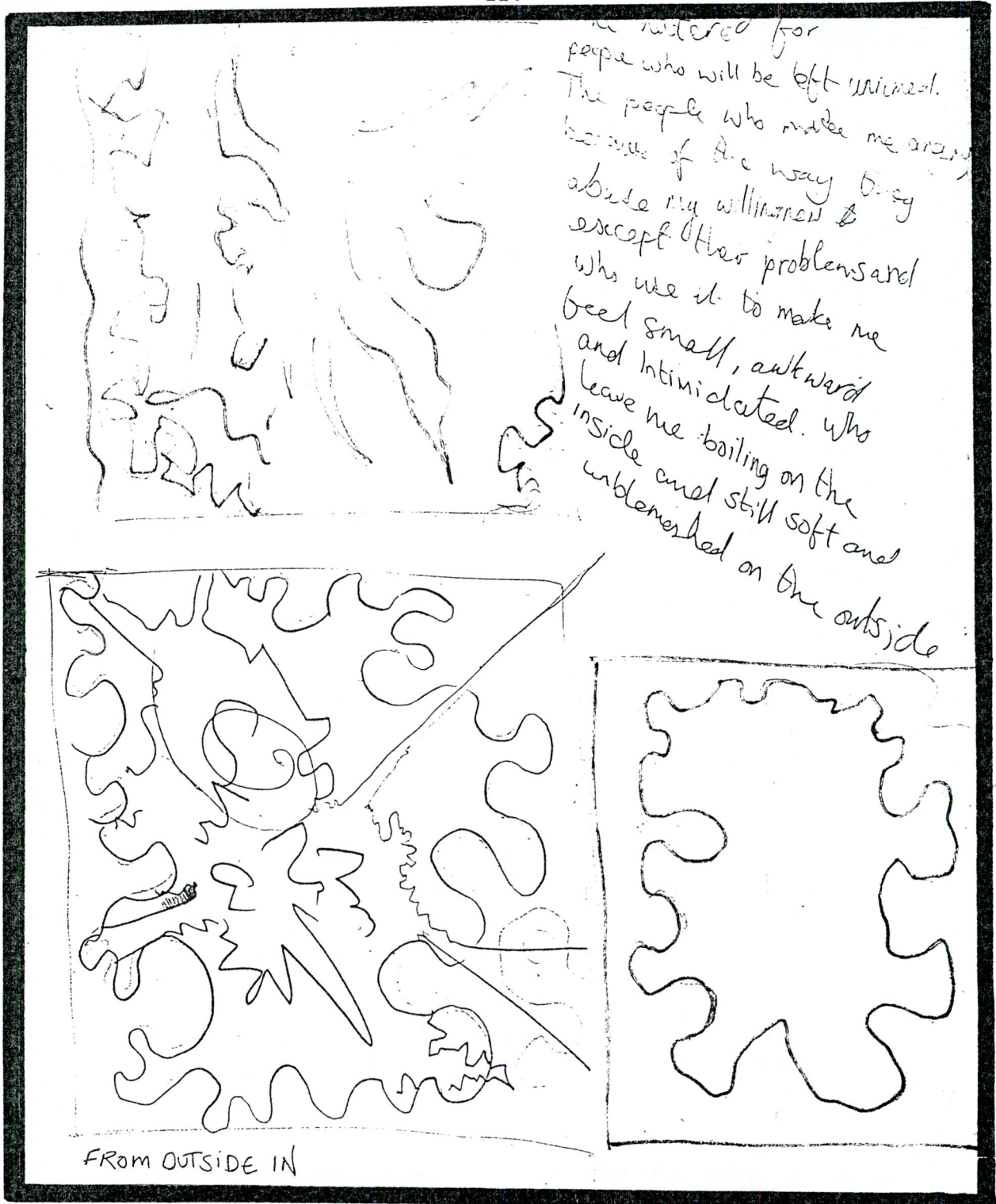


FIG 3-51



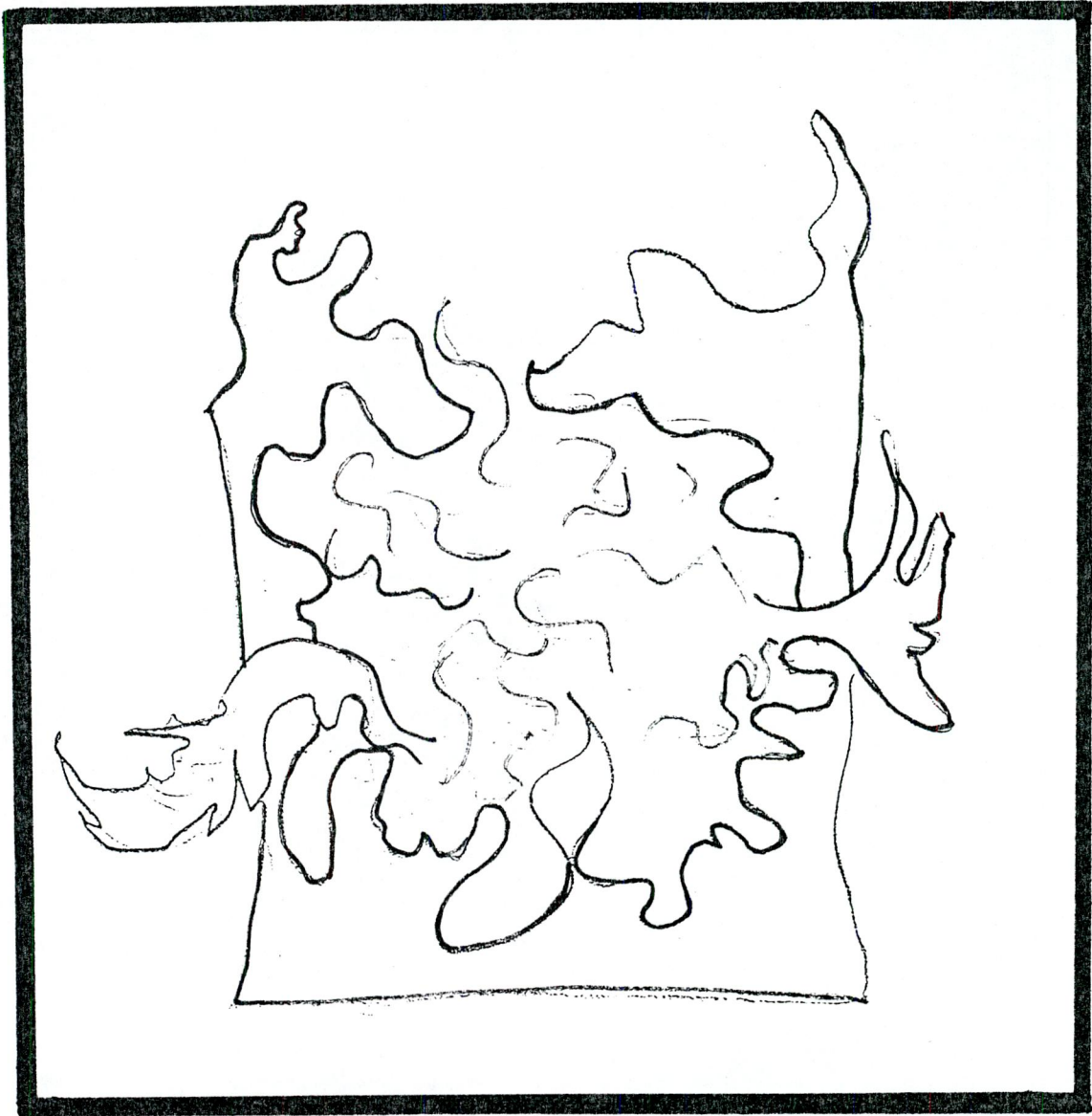


FIG 3-52



This concludes Chapter 3, where I gave a complete description on the sequence of lessons for second and fifth years, which provided the learning, appreciation and understanding of art elements, media control and above all feelings. We have prepared adequately for our final destination - resolution in holding form, which now awaits discussion.





## FOOTNOTES - CHAPTER 3

1. Langer, "*The Cultural Importance of the Arts*", p.90
2. Witkin, Intelligence of Feeling, p.171
3. Ibid.
4. Ibid.
5. Reid, "*Knowledge and Aesthetic Education*", p. 169
6. Ross, Creative Arts, p.66
7. Langer, "*The Cultural Importance of the Arts*", p.90
8. Ross, Creative Arts, p.65
9. Ross, Creative Arts, p.5
10. Witkin, Intelligence of Feeling, p.183
11. Oscar Wilde, The Complete Works of Oscar Wilde,  
(ed. J. Foreman, London : Collins Press, 1948) p.297
12. John Jennings, Wavelengths,  
(Ireland : The Educational Company, 1976) p.145
13. William Butler Yeats, W.B. Yeats, The Poems,  
(London : J.M. Dent and Sons, 1990), p.90
14. Ibid., p.267
15. Ibid., p.346
16. Jennings, Wavelengths, p.90

## CHAPTER 4

### RESULTS AND DISCUSSION

#### *How the Teacher Assesses the Knowledge of Subjectivity.*

The assessment process is of utmost importance after such a project, as it is with any subject.

The assessment process has two functions. It monitors the progress of the pupil but it also monitors the effectiveness of the teaching function, of the organisation and deployment of curricula. Teachers and pupils alike are dependent upon feedback to guide their participation in the educational encounter. (1)

If I the teacher, faced with assessing a group of second and fifth years self-expressive acts, faced with assessing their knowledge of their subjectivity, what do I need in order to go about making such assessments? I am inclined to agree with Witkin when he says that -

..... the assessment in respect of subject-knowing is founded on the dynamic encounter between the teacher and the particularity of the child (2).

When I am assessing the pupils and their work, it depends on the contact I have had with them throughout all preceding lessons. There is great importance placed on the relationship I have with the pupils, that should be growing through the various encounters we have had through the sequence. My pupils must feel comfortable talking to me and I must listen to what they have to say, giving them the opportunity to express themselves using words. The pupils progress "in expressing himself is registered in the very particularity of his work, and my ongoing encounter with that particularity is my means of abstracting an assessment". (3) It goes without saying that if I remain in a facilitating capacity, not fulfilling my role as educator, I cannot possibly make an informed, valid

assessment because I do not know the pupils, do not know their thoughts in relation to the work they have created and I do not know if they have a knowledge of their subjectivity.

Because I built up a healthy relationship with my pupils from the first lesson to the last, I was able to ask them questions about their final pieces in relation to the work they had done before, because I knew their work and I knew what they had set out to express and represent in preceding work. Because I had this knowledge I was able to assist the pupils through questioning, when recalling the disturbance of their Beings. We discussed, studied and assessed together their expressive forms because, "this recalling is facilitated by expression, by the displacement of an expressive medium." (4)

Since the pupils recalling process is vital for their understanding and intelligence of feelings, I have included their responses to my questioning because they are essential for my understanding of their particularity and therefore the assessment process.

### *Results of Schemes and Discussion*

The final classes for both groups concerned the arrival at resolution in holding form, card sculptures by the second years and paintings by the fifth years. Before I talk about the end results, I must discuss the layout of these final lessons.

The second year sculptures had the aim of creating an awareness of form. The learning objectives included discovering how shapes when manipulated can become form, as well as discovering how the elements of composition can be used to arrange ones feelings three-dimensionally.



We began by cutting out the shapes, lines, textures and colours. When this was completed I gave a demonstration on how to structure the form they would make. I showed the pupils how to score a piece of card with their knives. I also gave a demonstration on how to slot pieces together and through each other. The pupils needed to be made aware of these techniques so as not to betray the final expressive sculpture. Once they began to build the forms the pupils really enjoyed the act of constructing and arranging. Yet again it was very rewarding for me to see the expressive act take over and the class was full of busyness, curiosity and fun. The music was played at the same time which helped to create this atmosphere as well as continuing to keep the sensitive problem alive. I should mention that I showed slides of various sculptural pieces before the pupils began, to open up their minds to the range of possibilities that could be explored concerning form and structure. The slides included pieces from Henry Moore, Brancusi, Toni Smith, Christo and Dubuffet.

The results of the second year scheme of work were I think varied and individual. Some pupils dealt with the negative side of the theme and made sculptures that are highly expressive of associated emotions like anger, rage, frustration, violence and destruction. Fig. 4-1 shows a selection of such pieces which make very strong statements. One will notice that pointed shapes, angular edges, sharp lines and morbid, sombre but loud colour combinations predominate. By discussing each one individually in detail and by studying pupils thoughts and reactions, we will see just how much of an understanding the pupils have of the expressiveness of the art elements and if they have gained an intelligence of feeling.



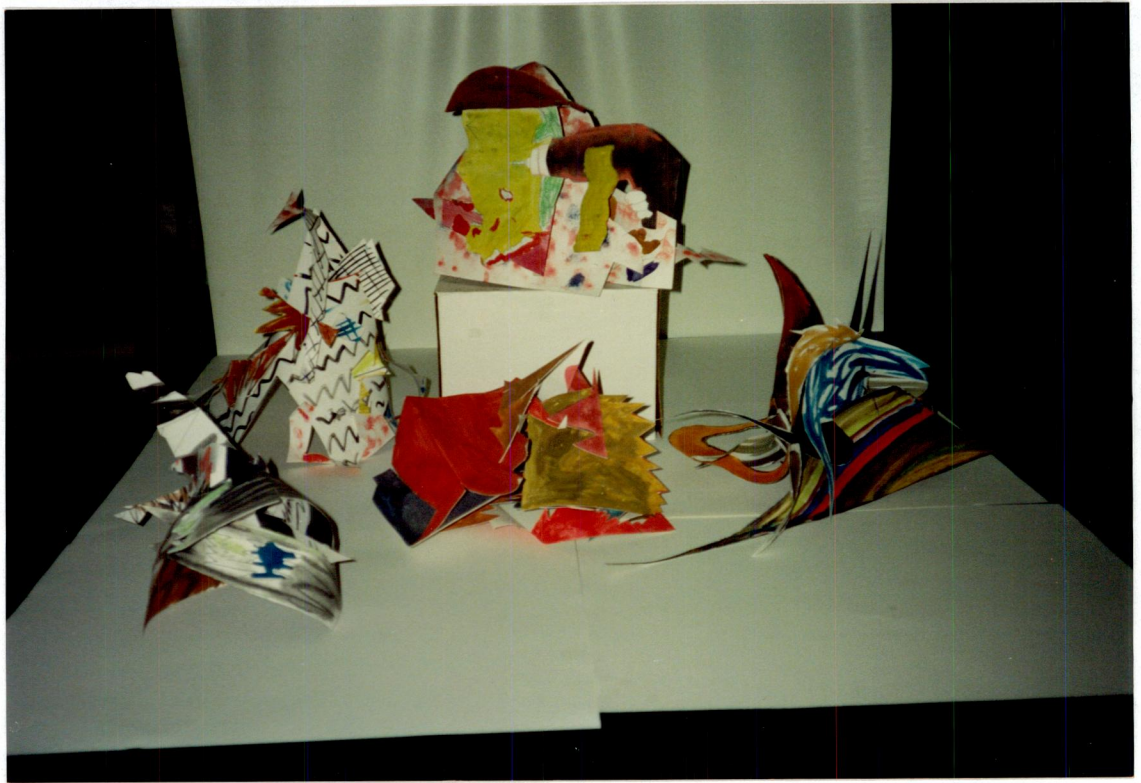


FIG 4-1





Fig 4-2 shows us a sculpture by a pupil called Andrew which is entitled 'Orgy of Anger'. Andrew has used angular, pointed shapes cut from the card. He has used equally sharp lines on his piece drawn with speed to get the forceful direction into these lines. For Andrew the shapes and lines seem to be more important to him than colour, when depicting his feelings towards rage and anger, though some reds and blacks have been used. When questioned about how he feels towards what the piece represents, Andrew feels it is about "bad, violent feelings deep down inside that finally explode, shooting out pointed shapes that hurt other people". Andrew also said that it is wrong to hurt other people because of his anger but sometimes he can't help it - "It's when you can't keep it in any longer and when it comes, when it comes out, you feel better, you don't want to explode any more". The form Andrew has created is highly expressive of these feelings in that it begins enclosed and gradually erupts in all directions and is quite sharp to the touch.





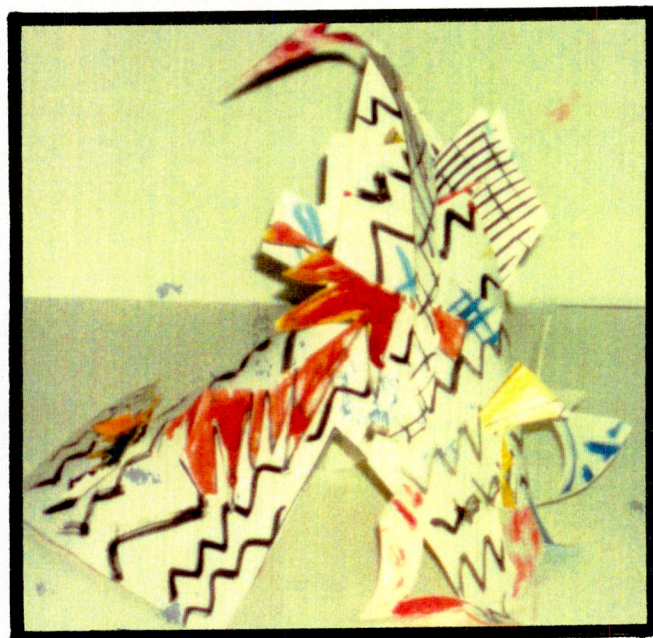


FIG. 4-2

'Orgy of Anger'  
by Andrew



Fig. 4-3 shows how Tracy has also made a very strong sculpture. She has used pointed, triangular shapes and strong, forceful colours to express what she was feeling at the time towards the emotions of anger and rage. "It is reaching out to hurt you but it can't reach too far, because the shapes are connected together in the middle". I also questioned Tracy about her use of colours - "They are violent colours and are bitter and noisy because they are fighting with each other". I then asked Tracy how she felt towards the sculpture and the emotions it expresses. She replied that "It is good to let out your bad feelings, it makes you feel like a weight has been lifted off your shoulders, but I don't like hurting other people because of it".

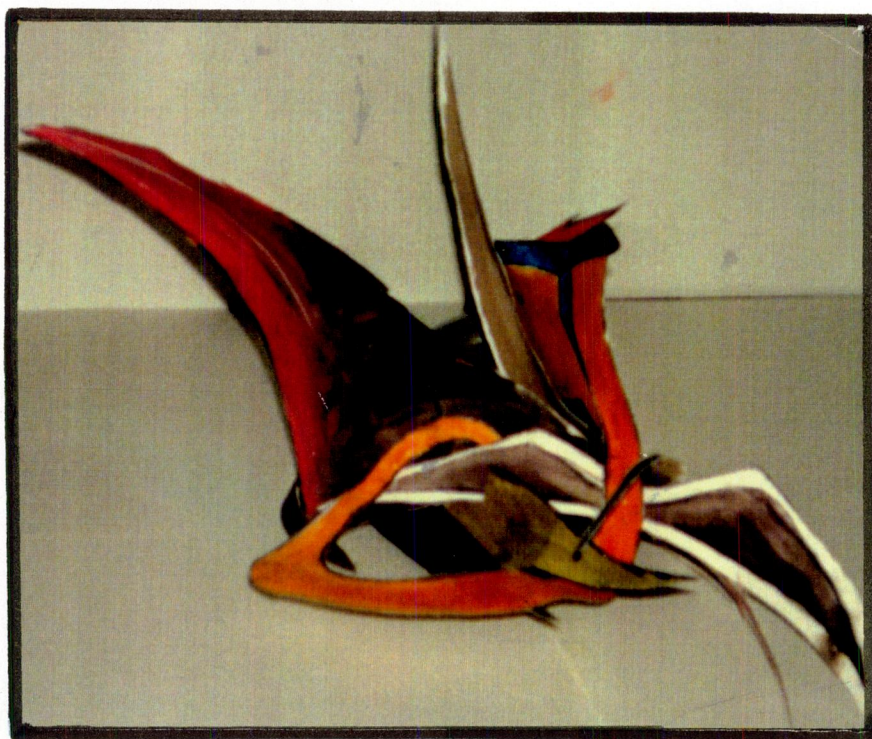


FIG. 4-3

'Struggle'  
by Tracy





Fig. 4-4 shows a sculpture entitled - "As Low As You Can Get" by Nicola. Nicola has placed shape upon shape in order to keep her form low which is just about to expand at the top. Nicola said that "It is about how low people can get when they become greedy and who will stop at nothing to get what they want, no matter what harm they cause". She went on to say that her "colours clash and look a little sick. The shapes look like they are hurting each other, sticking into each other". I asked her how she felt about this sculpture and what it expresses, and Nicola said that "It is wrong to be so greedy, it's all I see on television. Everybody wants more. It just makes you more unhappy". She went on to say that she "wants to be happy but I get greedy too and I don't realise it at the time".

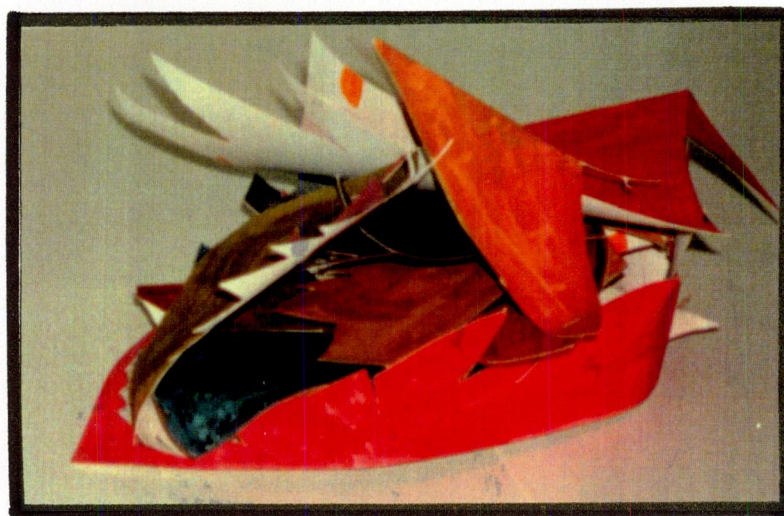


FIG. 4-4

'As Low As You Can Get'  
by Nicola





Liam has made a sculpture called 'Anger Turning in on Itself' shown in Fig. 4-5. Liam has used an odd shaped "slimey green head with a drill going through his brain on one side and a knife making his mouth bleed", as Liam said himself. When asked why his sculpture goes around in a circular shape Liam replied that, "It is ending up where it started, it's a never-ending circle and his anger and rage is turning in on himself, it is back-firing on him". I then asked Liam how he felt towards his piece and he replied that "selfishness and destruction damages people inside and always gets its own back. It's natural to be a little selfish now and again but not all the time, that's when it is dangerous".





FIG 4-5

'Anger Turning in on Itself'  
by Liam





Fig. 4-6 shows a sculpture entitled 'Leave Me Alone World' by Peter. Once again one notices the way the form has been constructed. The form seems to be closing in on itself and "hiding" as Peter said. His choice of colours helps to represent a troubled and ferocious character. Again shapes and lines are sharp and angular. When asked how he feels towards his piece, Peter replied; "It's hard to say. It's ugly, not pretty. I didn't want it to be pretty. It's supposed to frighten you". He went on to say that when he feels troubled he likes to "hide away and escape into another world and after a while I feel better".



FIG 4-6

'Leave Me Alone World'  
by Peter



Other pupils concentrated on the positive side of the theme and created sculptures with rounded curved shapes, soft lines and relaxing, gentle colours and textures. Fig. 4-7 shows a selection of these sculptures that seem to represent happiness, life, peacefulness and love just by looking at them. Once again we need to study the pupils reactions in order to find out the thoughts behind the works and how an intelligence of feeling has been achieved.







FIG 4-7





Fig. 4-8 shows another sculpture entitled 'Energy' by a pupil called Jenny. She has created a sculpture using strong, vibrant, lively shapes and colours, with thick black outlines which make the colours and shapes all the more noticeable. Jenny maintains that the "shapes look like they are dancing and having fun. It reminds me of a party I went to where everyone looked weird dancing under bright, flashy lights". I asked her how she felt about the sculpture she had made and she replied that "It looks funny! It makes me smile when I see it and it cheers me up. I love the colours, if they were luminous they would blind you". She went on to say that "everyone should go to parties and dance when they feel down".



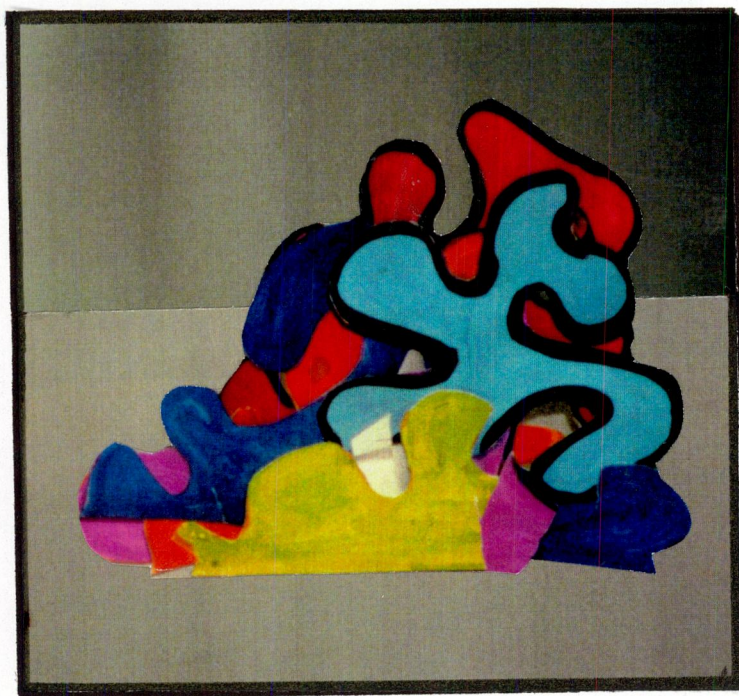


FIG 4-8

'Energy'  
by Jenny



'Sunrise in the Mountains' by Celine is another of the sculptures dealing with the positive side of the theme. Celine herself says that she wanted "to make a magic place like a fairyland where people could go to climb over funny shapes and have happy, friendly colours all around them". I asked her why she would like to be in a place like this and she replied that she would "have fun there". She added that "It would be good for all people, so as they would forget their troubles. It's a wonderland". I asked her then how she used line, shape, colour and texture to create this mood and represent these feelings - "My shapes are curvy, my lines are soft and my colours are gentle and friendly. If I used pointed shapes and hard lines it wouldn't look like a fun place to visit".





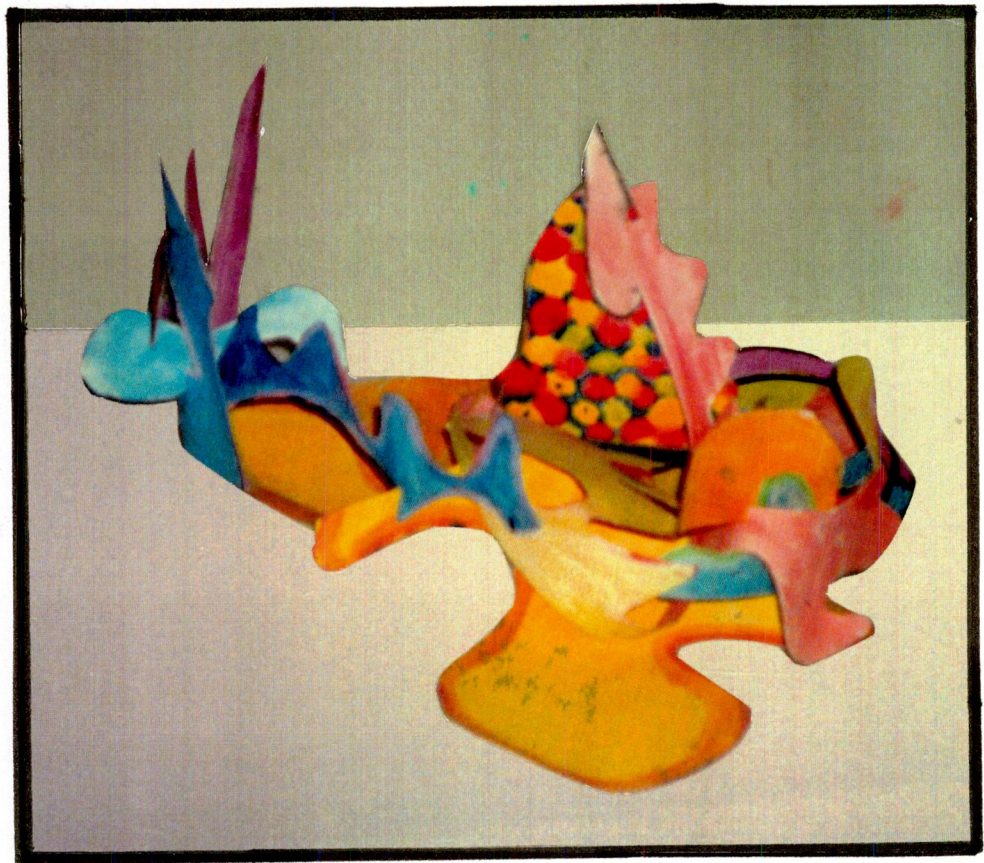


FIG 4-9

'Sunrise in the Mountains'  
by Celine



I was happy with the way the pupils could make decisions about the ways they could use the art elements to depict their feelings. They knew what particular kinds of lines, shapes, textures and colours to choose from in order to represent their feelings. This was a result of the lessons we had spent concentrating on the expressive qualities that each art element has. Figs. 4-10 and 4-11 show the contrasts between the way various art elements were used according to the angle of the theme that the pupils wanted to explore. This knowledge of the art elements was the basis of the pupils making of the holding form which allowed the expression of feeling. When this expression in the sculptures was recalled after my questioning, it was found that the pupils had succeeded in gaining intelligence of feelings. They knew what they wanted to express and they knew how they felt towards their feelings and the making of the sculptures helped them gain this knowledge as did the recalling of the disturbance of their Beings.







FIG 4-10



FIG 4-11



During the final classes for the fifth years, the pupils were concerned with painting the final pieces. The lessons aimed to carry on creating an awareness of the expressive qualities of line, shape, texture and colour. The learning objective included using the elements of composition to arrange ones feelings to be expressed.

The pupils had their chosen shapes cut out and were ready to paint. I wanted the pupils to be aware of the elements of composition planning as guidelines they could use to arrange their feelings and to control the eye of the viewer when studying their paintings. I did not want the pupils to use the elements of composition arranging, as absolute rules to adhere to rigidly, as this would only betray the spontaneity of the expressive act.

Before the pupils entered the room, I arranged a technically, bad composition on a wall using the shapes they had cut for the final paintings. I placed the shapes in one corner of the wall. On another wall I arranged a technically good composition adhering to the elements of composition planning, by once again using their shapes. In my introduction I asked the pupils what were the differences between the compositions. They replied that the first composition made bad use of the space by having all the shapes on top of each other in one corner, so drawing the eye to one area only. The composition also lacked a variety of shapes, as I had used similar shapes when arranging it. These points were noticed by the pupils who agreed that the second composition filled the whole area and there was a variety of both positive and negative shapes which did not make the composition boring or monotonous. Movement existed between the shapes as your eye moved from one to the other easily. Again these points were raised by the pupils themselves. I then got the pupils to re-arrange the first composition according to the elements of composition. This worked well, with each pupil making an individual contribution to the composition arranging. I made it clear to the pupils that the elements of composition were there as





guidelines to arrange their feelings and that if they were trying to create a feeling of monotony and boredom, as little variety of shape, colour, texture and line as possible would be helpful. If an exciting composition was required great variety in the art elements could act as a solution.

Fig. 4-12 shows a painting by John called 'The Fire Inside'. Figs. 3-51 and 3-52 in Chapter 3 already shows how John came up with his composition and the shape his painting would take. John says that the painting is about,

..... the hatred for people who will be left unnamed. The people who make me angry because of the way they abuse my willingness to accept their problems and who use it to make me feel small, awkward and intimidated, who leave me boiling on the inside and still soft and unblemished on the outside.

John has used cool relaxing colours on the outside of a red, angry explosion in the centre, which further enhances the feelings behind the painting.



FIG. 4-12

'The Fire Inside'  
by John





Fig 4-13 shows a painting called 'Life' by Emma. This painting is in the shape of a sperm which can be traced back to Emma's drawing to music shown in Chapter 3, Fig. 3-45. In this drawing to music the shape appeared first and she chose it in order to develop it further in this chalk on black paper final piece. Emma says the following when questioned about the piece,

I used blue and yellow. It is in the shape of a sperm to show love and life. The colours express the softness of love and compassion. The rest is personal. The two colours are both primary colours, a primary source of life like the first entrance of the child into the world which comes and emerged from the sperm in the first place. Well, my friend is actually pregnant and she loves the baby already even though her parents aren't happy and I can't wait to see the baby.



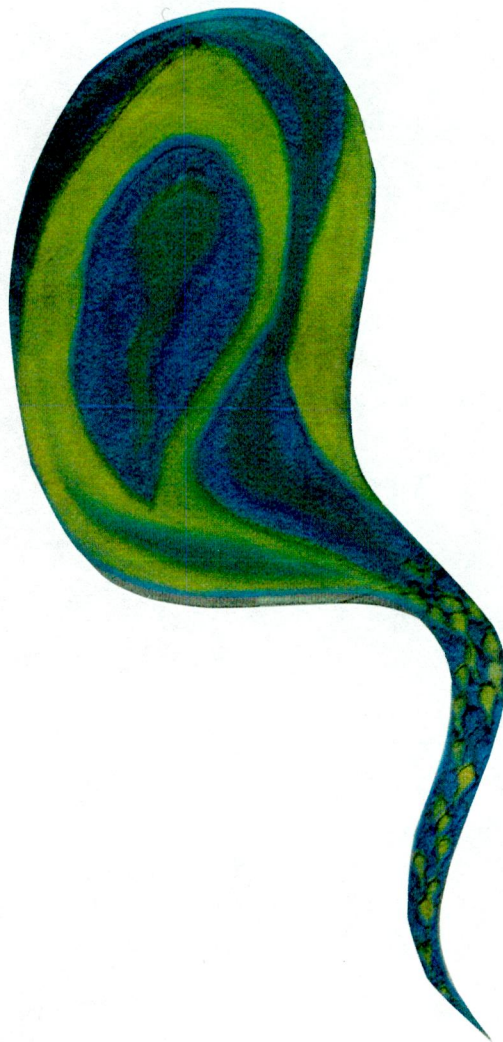


FIG 4-13

'Life'  
by Emma



Fig. 4-14 shows Lucy's painting. She has used bubbly, dancing shapes with strong, vibrant colours. The painting is called 'Energy'. Lucy herself says that her painting,

..... expresses joy, happiness and fun. The bright colours are always moving and remind me of 'rave' parties where there is loads of energy. When you are young you sometimes feel real energetic and it feels great, you can go on forever. There is no anger in my painting, it is fast but safe.









FIG 4-14

'Energy'  
by Lucy



Fig. 4-15 shows Alison's painting called 'Annoyed'. The painting consists of a jagged shape with equally jagged smaller shapes coming out of the main shape. The lines on the painting are short and pointed drawn with great speed and are built up together to create a dense texture. Alison herself says that the painting reflects how she feels when she is annoyed,

I chose those pointed shapes and lines to show how I feel when I get annoyed with somebody or over something. I get so frustrated sometimes I want to blow up, I feel fine afterwards. It's good to let go of it but sometimes I take it out on the wrong people and I'm sorry, I always leap before I look.



FIG 4-15

'Annoyed'  
by Alison





Fig. 4-16 shows Fiona's painting called 'Breaking Point'. It's quite a dangerous looking shape with very pointed edges revolving around and around. Fiona herself believes that the piece is,

.... expressing how you feel inside when you are confused. People are telling you to do one thing while others tell you do another thing and you are caught in the middle not knowing what to do. You've got all these things going around in your head and in your heart and they keep moving faster. Making your mind up is the only thing that can stop it and I wish it were that easy.

This piece can be related back to Fig. 3-46 where Fiona drew a similar shape with similar colours to the music. It was then chosen by Fiona to develop further and represent what she was feeling.



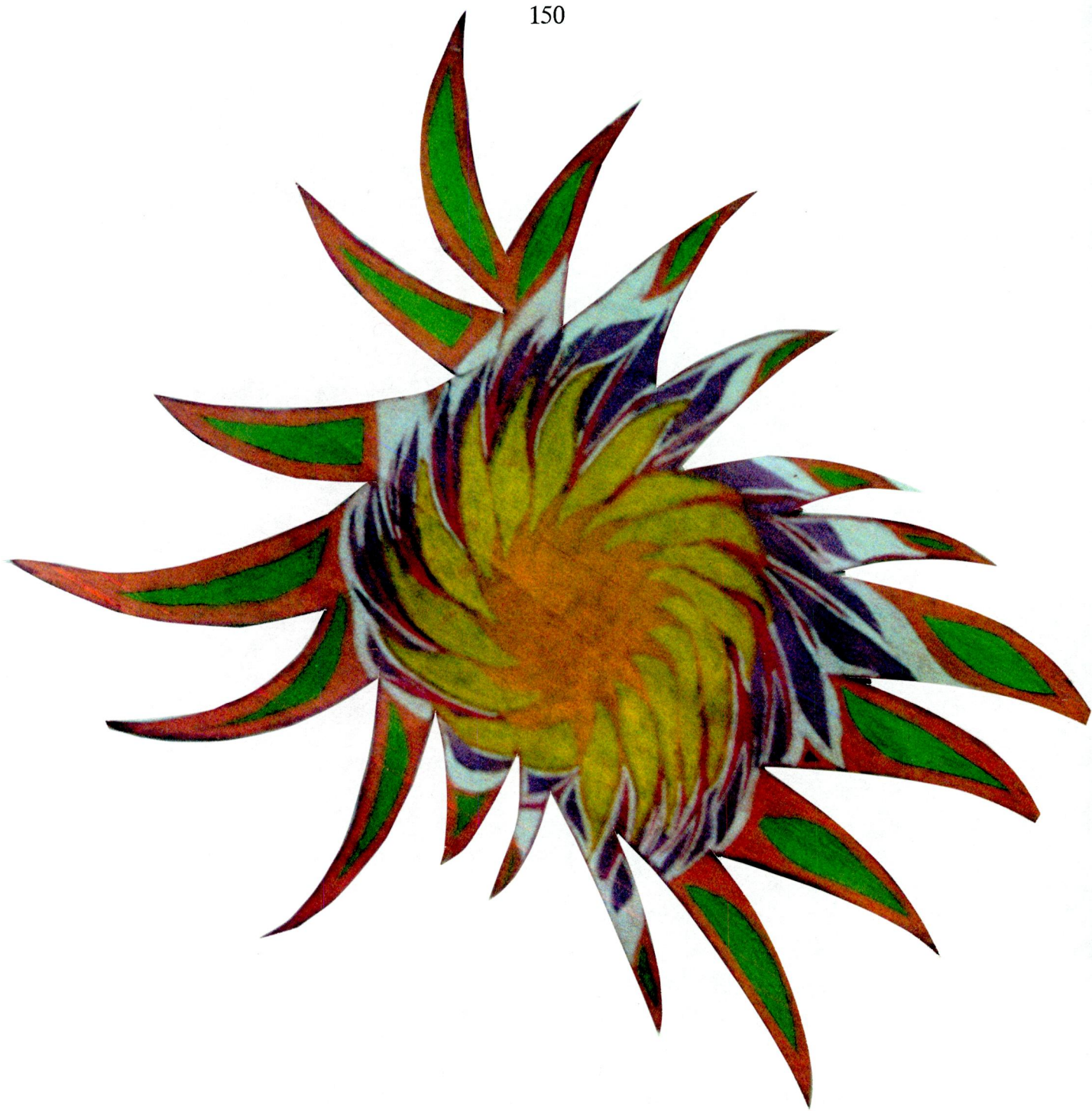


FIG 4-16

'Breaking Point'  
by Fiona





Once again it is evident that the pupils understand how expressive the art elements are and they now see more to line for example than just an edge of an object. They have used the art elements to express what they desired and have made some very beautiful, expressive, paintings as a result, just as the second years have done with their sculptures. From the pupils responses to my questioning, it is evident that they have become quite articulate about describing their feelings and how they feel towards them. The feelings covered by the pupils are closely linked to the theme and sensate problem set, and reflect issues, ideas, thoughts and feelings concerned with growing up and becoming adults.

I believe that the results of both schemes of work worked very well and are highly representative of all the pupils learned during the schemes concerning the art elements, media control and the expression and knowing of feelings. It was not basic, general types of feelings but deep, inner feelings that the pupils gained a knowledge of. This was the goal of the sequence of the lessons I had devised, and now we have succeeded in reaching this goal together.

**FOOTNOTES - CHAPTER 4**

1. Witkin, Intelligence of Feeling, p.52.
2. Ibid.
3. Ibid.
4. Ibid., p.22

## CHAPTER 5

### CONCLUSIONS AND RECOMMENDATIONS

There are many various conclusions and recommendations to make from such a study and now that I have carried out schemes of work involving self-expression and the intelligence of feeling with my pupils, I am capable therefore of making the following conclusions and recommendations.

One of the most obvious conclusions to draw from such a study is that we all need to become aware of our subjectivity by expressing our inner feelings. Thomas M. Alexander in analyzing and evaluating John Dewey's theories concerning art, experience and nature tells us that expression,

....is nothing less than the task of life, standing as it does for the fulfilment of our human impulsion for meaning and value.(1)

Herbert Read tells us that "value and corresponding insight constitute the very essence of human mental life".(2) To find such meaning and value in our lives we need to express our subjective nature, so as we can come to know it and as such improve the quality of our lives.

In order to move around the world of objects, to manage his relationships within it, the individual must be able to manage the disturbances, the sensations and feelings brought within him by his encounters in the world. (3)

Understanding how feelings can be known intelligently leads us to the conclusion that Witkin's theory of subject-reflexive action is the basis of such intelligence of feeling.

Being clear about the nature of this theory and the implications of it can clarify our teaching roles as educators and not facilitators in this field. If we recognise the importance of educating pupils to become aware of their subjectivity, understanding and appreciating the role the teacher has to play can I believe lead to an ideal situation where pupils and teachers alike recognise the validity and necessity of knowing our feelings. I believe that arts teachers themselves need to overcome the division between what is seen as valid learning and what is not, between as Witkin calls it "school and non-school experience". (4) Witkin also tells us that,

.... since the exclusion of the sensuous life of the child and that of the community rests upon this division, the recognition of the importance of non-school experience within the school will do much to effect the entry into the curriculum of the world of sensuous value and of felt experience. (5)

I found also from my teaching experience that arts teachers need to open children up to the experiences of others and how these other people represented and expressed their feelings. This not only means the use of realised forms such as art works and images made by others but also the images that surround them in the everyday world. Such images mean a lot to adolescents and to their sensuous life and should become a necessary resource when re-creating real and true experiences of life. I conclude also that it is healthy to push children to question art works and not accept the art work on face value alone. Allowing the pupils gradually ease into creating abstract work from exercises concentrating on the expressiveness of the art elements, can help the pupils appreciate that a Kandinsky can say something different, mean something different to all of us by



using the art elements as the means of communication. I conclude therefore that the use of realised forms of various kinds can enrich the practical work and that practical work can lead to the appreciation of the realised forms. I recommend as a result that the use of realised forms should become an important part of any arts curriculum where they are used to help children understand and appreciate the learning objectives the teacher has set for them.

I recommend also that arts teachers need to recognise how valuable skills and control of the media are in any course in self-expression, because "lack of skill is a disservice to self-expression".(6) We as teachers need to stimulate and encourage pupils to use media in original, inventive ways making full use of the necessary skills to do so. Indeed Eliot W. Eisner when devising an arts curriculum as part of a two-year project with a group of his students, believed that,

While instructional objectives ensure the development of necessary technical skills, expressive objectives provide an opportunity to employ them in new and personally expressive ways.(7)

In short, it is our function as teachers to educate young people to become in touch with themselves, how they feel towards their feelings and why they feel this way. Young people must be able to give order and structure to their felt lives, as

The process of stimulating (perceiving) the inner world of feeling is an intelligent one since it's purpose is to give coherence to that world and to help us find our place within it. (8)



If this practice is encouraged and developed in effective sequences of lessons throughout their schooling, pupils will be equipped to deal with their feelings and the threats posed against them "as the demands of technological civilization increase". (9) This preparation is necessary for all young people when they leave the sheltered school environment to enter through the door-way to the rest of their lives.

We dream of journeys through the universe, but is the universe not within us?..... Inward is the direction of the mystic path. Within us or nowhere is eternity with its worlds of past and future.(10)

## FOOTNOTES - CHAPTER 5

1. Thomas M. Alexander, John Dewey's Theory of Art, Experience, and nature: The Horizons of Feeling (Albany: State University of New York Press 1987) p.233
2. Read, Education Through Art, p.298
3. Witkin, Intelligence of Feeling, p.1
4. Idem, "*Expressivist Theories of Art and Ideologies of Arts Education*", p.35
5. Ibid
6. Ibid
7. Eliot W. Eisner, "*Building Curricula For Art Education*" in Aesthetic Problems in Education p.393
8. Ross, Creative Arts, p.39
9. Reid, "*Knowledge and Aesthetic Education*", in Aesthetic Problems in Education, p.162
10. Rod Taylor, Visual Arts in Education. London: The Falmer Press. p.43



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