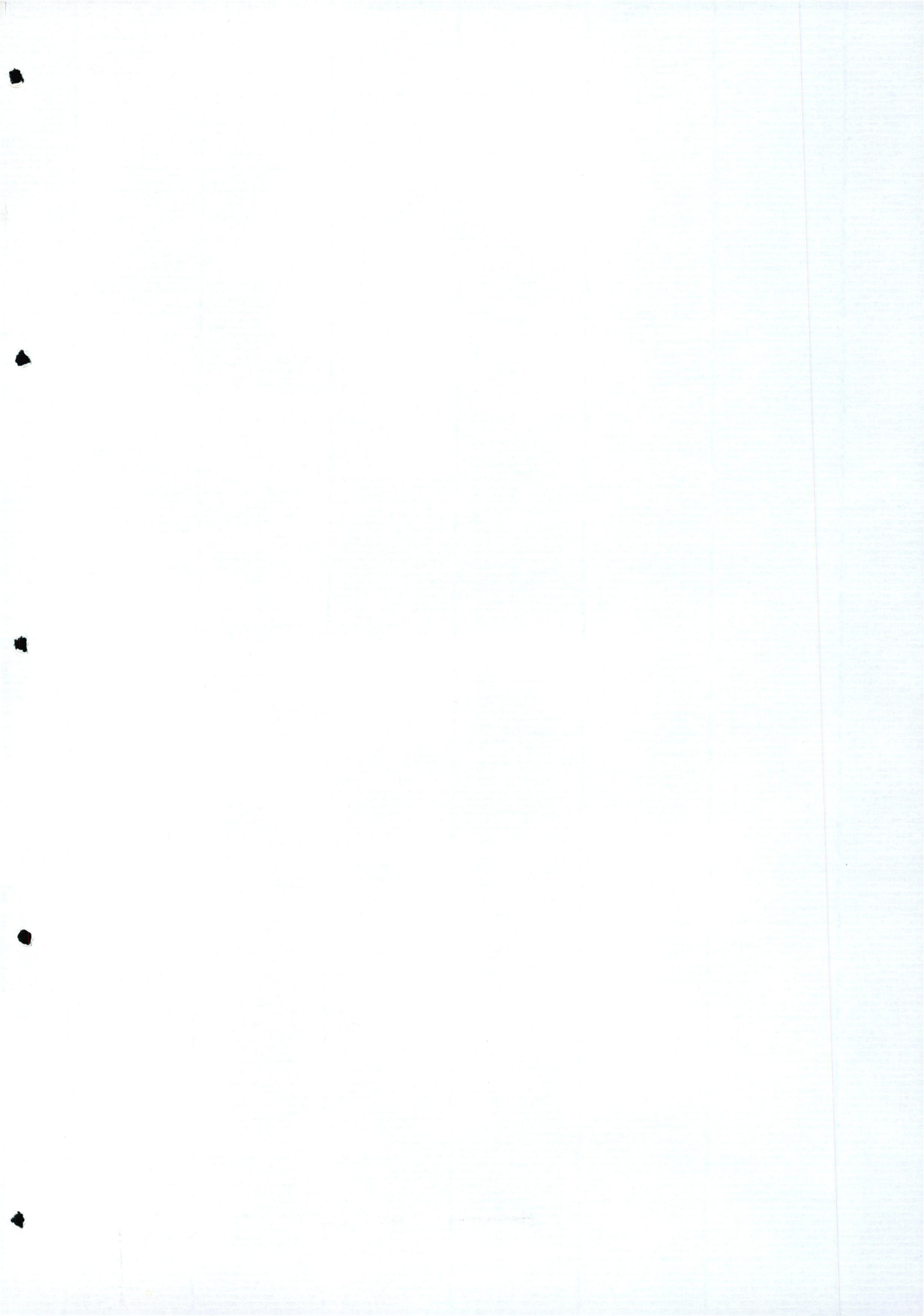


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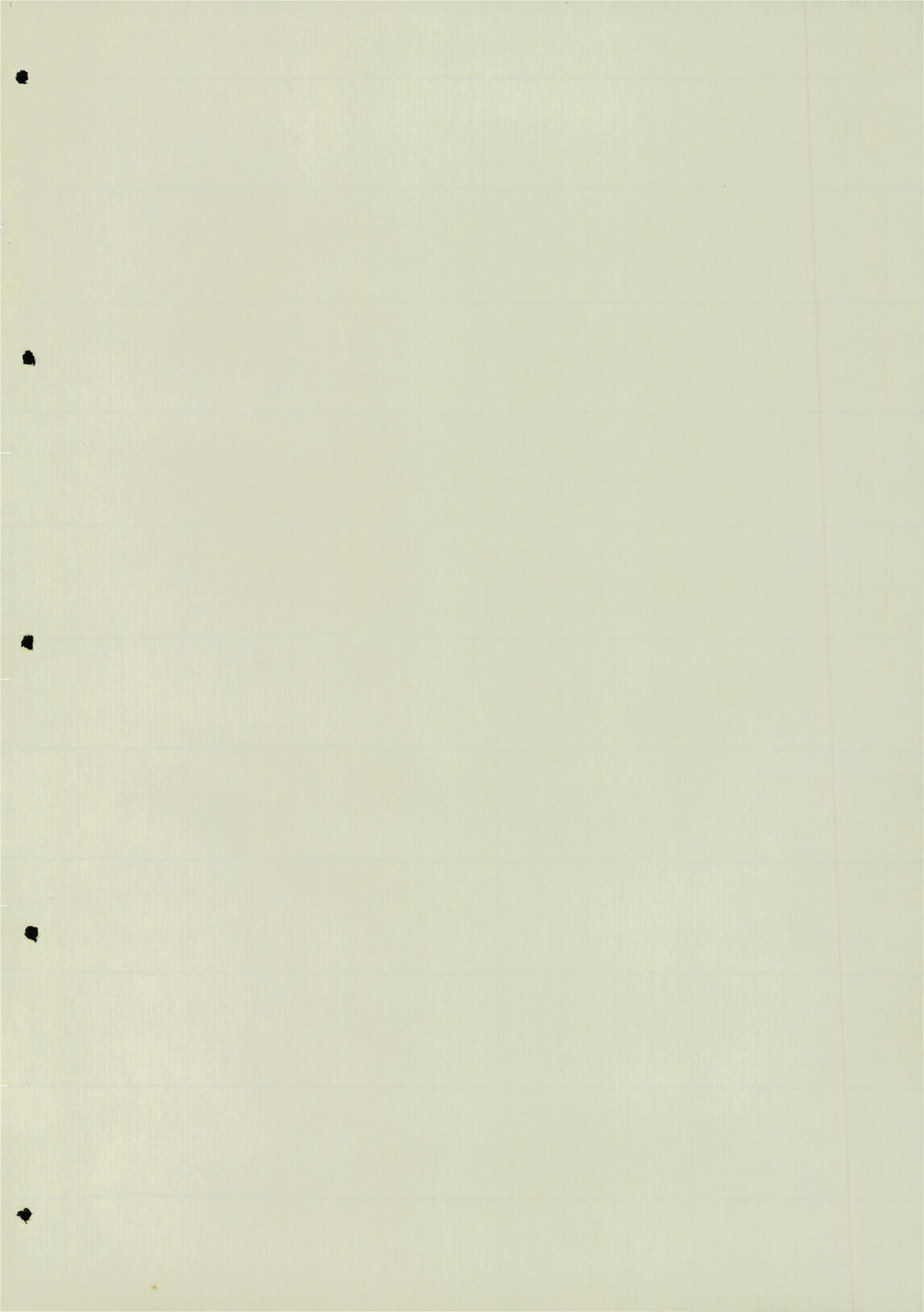
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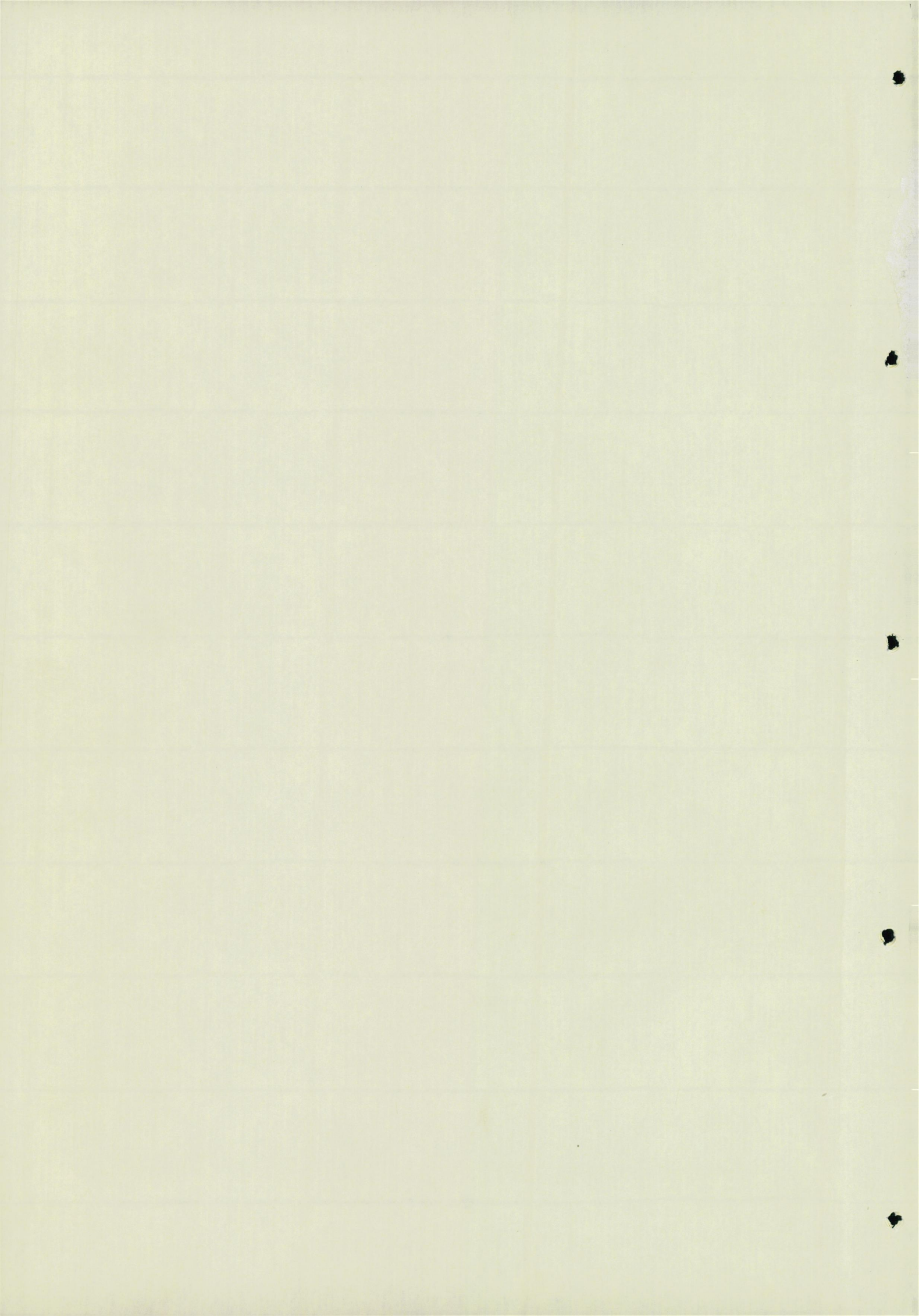


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CREATIVITY AND THE TEACHER'S ROLE

A Dissertation submitted to the Faculty of Education
in
Candidacy for the
DIPLOMA FOR ART AND DESIGN TEACHERS

by

MICHAEL DEMPSEY



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INTRODUCTION

The creative act is unified - a coming together of the "Self" and the "World". The implications of this from an educational point of view are many-fold.

Creativity forces the pupil to look at

- A. Himself
- B. His World

As a student - teacher I would like to explore the teachers role in encouraging the pupil to explore both himself and his world through his creativity.

In the first chapter I will present a brief selected review of aesthetics showing how we perceive the world from a philosophical point of view. Methods of Inquiry into aesthetics are explored, and the possibility of thinking with our hands is considered. Unfortunately, owing to the limited scope of this dissertation, only the distilled outline of the ideas involved can be considered. In this chapter I will also explore the nature of aesthetic absorption in the creative act and how it can be used for educational purposes.

In the second chapter I will review some relevant theories of child development concentrating on psychosocial development. I feel this theory particularly appropriate to post primary child development. I also cover the important issue : Who should teach Art?



In the Third chapter I will put forward a role for teachers to take on, when educating pupils in the area of 'creativity'. This role involves a clear understanding of the entire problem set, a belief in the active contribution the teacher can make, and a belief in the importance of a genuine and nurturing relationship with one's pupils. This chapter will also include reference to the importance of structure, skills, media control, and the team project to be development. Reference will also be made to the importance of using a complete range of support studies. The possibility of arriving at a final solution by working through a series of small tasks will be investigated.

In the fourth chapter I will deal with research gained in the classroom with my second year group. The research will involve carefully structured schemes of work, involving the self-expression of the pupils. The lessons will aim to allow the pupils to explore their self-identity through their own creativity, with my guidance as an educator. It is hoped that the pupils will thus achieve a greater sense of wholeness.

In chapter five, the importance of assessment in the learning process is discussed. Given the nature of self-expression, it is important to explore how the teacher can match achievement with objectives.



CHAPTER ONE

THE CREATIVE ACT IN EDUCATION

How We Perceive The World

The way we tend to think is the result of our mental and environmental heritage. Western culture and thought has its foundations in classical Greece. In looking at aesthetics we will begin with Plato.

Plato, (c.429-437 B.C.) was uncomfortable with the unruly nature of art and had banned the artist altogether from his Republic, despite his own love of poetry. He particularly condemned pictorial art as an imitation of the senses but postulates a higher Art which should deal with forms that can be distinctly known. ⁽¹⁾

Aristotle, (b.384-322) believed that Art was made up of both formal and confused knowledge, the value of both was to purge man of his passions. ⁽²⁾

It was Frances Bacon, (b.1561-1626), who found that "there is no excellent beauty that hath not a strangeness in proportion". ⁽³⁾ Burke, (b.1729-1797) found that the sentiment of the sublime was provoked by "the obscure, the terrible, the eternal, the infinite, the empty". ⁽⁴⁾

Emmanuel Kant, (b.1724- 1804) in his "critique of pure reason" extended Aquinas's arrangement that beauty is essential to the nature of seeing. He believed that the way we know and perceive the world is determined by our nature as knowers". ⁽⁵⁾



The peak of this aesthetic argument was reached by the extreme views of Nietzsche, (b.1844-1900) who claimed that, "the existence of the world is only justified as a aesthetic experience". ⁽⁶⁾

Benedetto Croce, (b.1866-1952) at the beginning of this Century introduced the idea of initiation in which,

"Art is not the actual painting but a vision in the mind of the Tem, which when the picture which expresses it is seen, lives in the mind of the spectator". ⁽⁷⁾

In Lipps, (b.1851-1914) theory of 'Empathy' ⁽⁸⁾ we see that "the mind feels itself inhabiting a work of Art ie. one field in the work and not about it". This has been shown to happen most intensely in looking at a picture for a mere fraction of a second.

Methods of Inquiry Into Aesthetic Ideas

John Dewey, (b.1859-1952) in his doctrine of instrumentalism ⁽⁹⁾ reminds us first that what is fundamental is a process which he calls inquiry that is neither purely theoretical nor purely practical it is as best described in biological terms whereby a human organism tries to improve its relation with a temporarily unsatisfactory environment. Thoughts are "Instrumental" in this process but thoughts are not purely mental events. We also think with our hands and tools.

Aesthetic Absorbtion

There is a famous line in T.S.Eliots 'Four Quartets', where he speaks of: -



"Music heard so deeply
That it is not heard at all, but you are the music
While the music lasts". ⁽¹⁰⁾

What can this mean? How can you be the music even if only while the music lasts? How can they be "you", and how can it be other than itself?

Eliot is only one of many who have marked the significant if elusive, experience of becoming something other than oneself.

In "Among School Children", W.B. Yeats asks:-

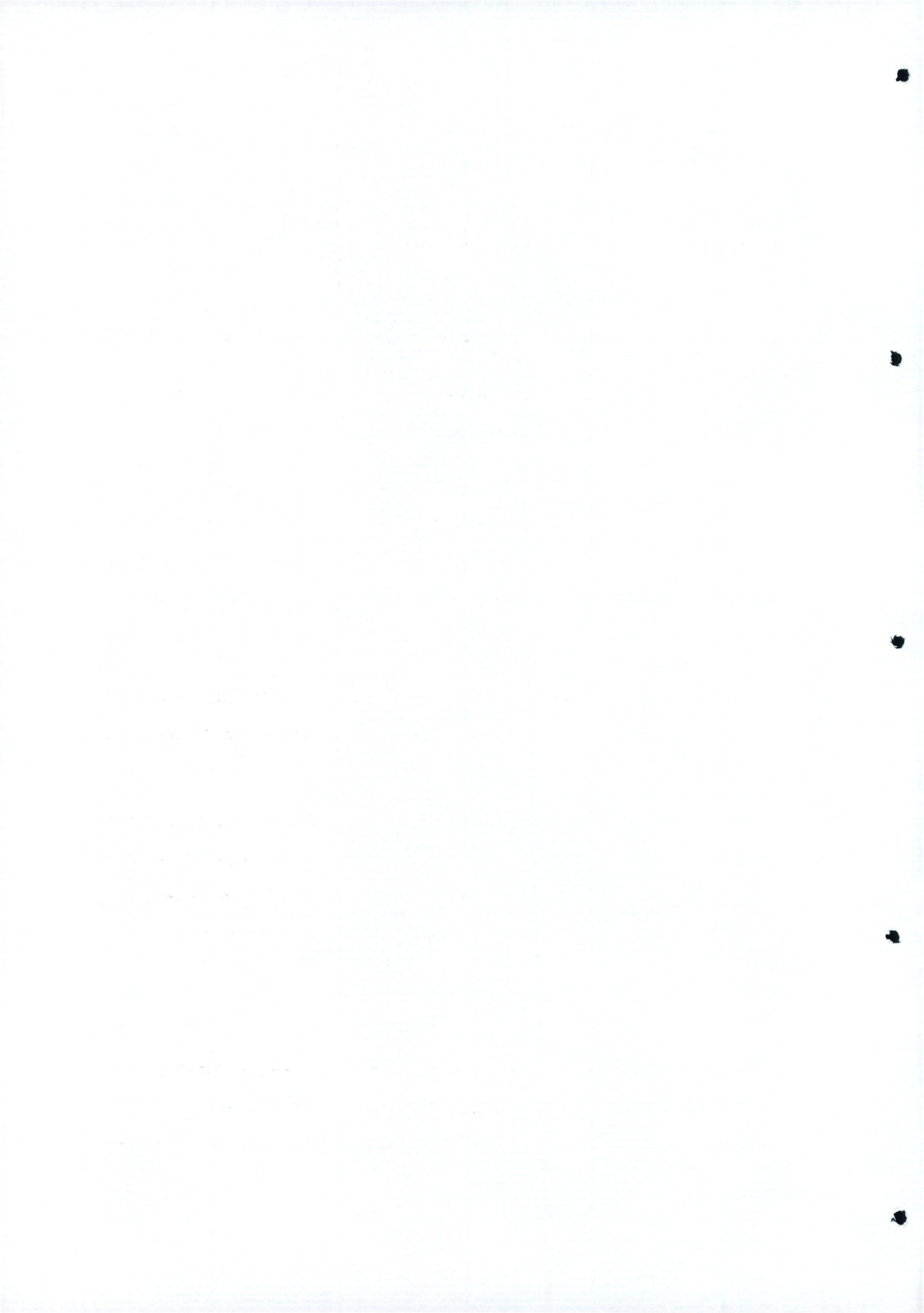
"O body swayed to music, O brightening glance
How can we know the dancer from the dance?" ⁽¹¹⁾

Both of these poetic descriptions are types of experience in which the self is described as - merging, fusing, uniting with, or simply becoming something other than itself.

Analysis by art critics of their own experiences of Art is another source of describing aesthetic absorption. Reflecting on his own long experience of looking at pictures, Kenneth Clark, (b.1914) identifies a recurrent pattern which he characterises as:

- Impact
- Scrutiny
- Recollection
- Renewal ⁽¹²⁾

First a general impression of the picture forms, the pictorial qualities of area, tone, shape and colour. Then critical powers come into play, and he finds himself looking for the central idea of the picture. Significantly Clark observes he cannot enjoy, what he calls "a purely aesthetic relationship" ⁽¹³⁾ with a picture for longer than he can enjoy the smell of an orange, which is about two minutes. At this point Clark says that senses begin to tire and he begins to internalize his



recollections from Art history and criticism, to answer questions about the painting, the painter, the context of the work, and so on. Meanwhile, Clark will find his receptive powers renewing themselves and can notice;

"a beautiful passage of drawing or colour which I should have overlooked had not an intellectual pretext kept my eye unconsciously engaged". ⁽¹⁴⁾

He might then find himself looking at his own everyday world in a way that has been altered by his looking at the picture.

Clark does not use the phrase "being absorbed", ⁽¹⁵⁾ as part of his analysis, but the impact and scrutiny phases might be taken to describe what is called aesthetic absorption, at least in so far as it relates to looking at pictures.

Ciaran Benson points out that being absorbed is a common element of experience that people enjoyed in any interesting activity, when, as is often said; "they are very "involved" or "caught up" in something. ⁽¹⁶⁾

It is not clear that the quality of absorption characteristic of aesthetic experience of Art is different in kind from that of intellectual, religious or practical experience however my interest is to describe creative aesthetic absorption.

Medium And Experience

Speaking at a poetry reading in Dublin, Seamus Heaney once described the process of listening to poetry as: -

'daydreaming in sympathy'. ⁽¹⁷⁾ In coupling 'daydreaming with



being 'in sympathy', Heaney takes into account the mutual contribution of both the listener, and the poem, to the making of the experience. It is true that a aesthetic experience of a painting is determined by the structure and unity of that particular painting. But it is also true that the person contributes to the nature of the experience of that painting.

Dewey points out that during the process of an actual aesthetic experience, the Art object is as intrinsic a part of the experience as the person is. Dewey suggests both are necessary determinants of the integral experience. Dewey's analysis of aesthetic experience included the following characteristics:

- that it is, above all, an immediate and directly fulfilling experience
- that it involves the whole vital creative.
- that it is active and dynamic.
- that it is shaped through obstacles and resistances.
- that it is an experience of satisfying form where means and ends, subject and object, doing and undergoing, ⁽¹⁸⁾ are integrated into a unit.

Dewey ranked in importance this "Unity of Subject and Object", with immediacy". ⁽¹⁹⁾ Dewey insists that:

"the uniquely distinguishing feature of aesthetic experience is exactly the fact that no such distinction of self and object exists in it, since it is aesthetic in the degree in which organism and environment co-operate to institute an experience in which the two are so fully integrated that each disappears". ⁽²⁰⁾

In Dewey's work, there is a clear recognition that aesthetic experience has its own developmental history. He asserts that

"through life there abides the deep-seated memory of an underlying harmony, the sense of which haunts life like the sense of being founded on a rock". ⁽²¹⁾



For the clearest statement of such memories Dewey relies on an extract from George Elliot's - The Mill on the Floss:

"Our delight in the sunshine on the deep-bladed grass today might be no more than the quaint perception of wearied souls, if it were not for the sunshine and grass of far-off years, which still live in us and transform our perception into love". ⁽²²⁾

The Creative Act is Unified

The loss and recovery of union with the world are central themes pervading Dewey's thoughts and in this connection he accords a particularly important functional role to Art. He sees the prefiguration of Art in the process of living itself.

That something of the artistic process can be learnt from watching a wren building a nest because in all such activities there is a dynamic, organised transaction of creative and world. ⁽²³⁾ He goes on to say that the distinctive feature of human beings in their consciousness of the relations found in nature, with all that that entails. Just as the wren's building of its nest is an expression of its life, so is people's making of Art, and in appreciating and enjoying Art, an expansion of their lives. But what people do in making Art is to restore 'consciously' and thus on the plane of meaning, the union of sense, need, impulse and action, characteristic of the creative.

The absorbed self as identified by Dewey presents us with the basic fact that the creative act is unified, i.e. a coming together of the self and the world.



Dewey is only one of the great aestheticians who have attempted to illuminate the unique aspects of Art. Plato, Kant, Schiller, Nietzsche, have each attempted to identify the true and essential character of Art. Although no completely adequate conception has been formulated, each of their formulations attempts to highlight that which is both unique and valuable about Art, each in its own way provides a case for the unique function of Art in human life and, by implication, in the educational process. It is suggested that the prime value of "the Creative Art in Education" lies, in the individuals experience and understanding of the world. It develops all aspects of the individual, "aesthetic, creative, critical, cultural emotional, intellectual, social and spiritual development". (24)



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CHAPTER 2

ERIKSON'S THEORY OF PSYCHOSOCIAL DEVELOPMENT

In considering any theory of psychological development we must first look at what factors influenced the theorist into thinking about and perceiving the world in the way he/she did.

Eric Erikson, (b.1902) was born in Germany of Danish parents. He was indifferent at school and left without graduating. He spent several years wandering around Europe attending various Art schools. At the age of twenty five he was introduced to Freud, and trained as a psychoanalyst. Due to the rise of tension in Europe when Hitler came to power, Erikson left Europe for America. He taught at Harvard, Yale and Berkeley and became interested in studying American Indian Tribes. These experiences led Erikson to develop his psychosocial theory of development. He bases his description of personality development on the "epigenetic principle". In foetal development certain organs of the body appeared at specified times and eventually "combine" to form a child. Erikson hypothesizes that "just as the parts of the body develop in interrelated ways in a human foetus, so the personality of an individual forms as the ego progresses through a series of interrelated stages".⁽¹⁾

All these ego stages exist in the beginning in some forms, but each has a critical period of development.



(Birth to 1 Year) Trust Vs Mistrust

The basic psychosocial attitude to be learned by infants is that they can trust their world. Without "consistency, continuity and sameness of experience" ⁽²⁾ the baby will approach its world with fear and suspicion.

(2 to 3 Years) Autonomy Vs. Shame and Doubt

Just when children have learned to trust (or mistrust) their parents, they must exert a degree of independence. If teachers are impatient and do too many things for the child, that child may doubt it's ability to deal with it's environment.

(4 to 5 Years) Initiative Vs. Guilt

Being able to participate in many physical activities and use language sets the stage for initiative:

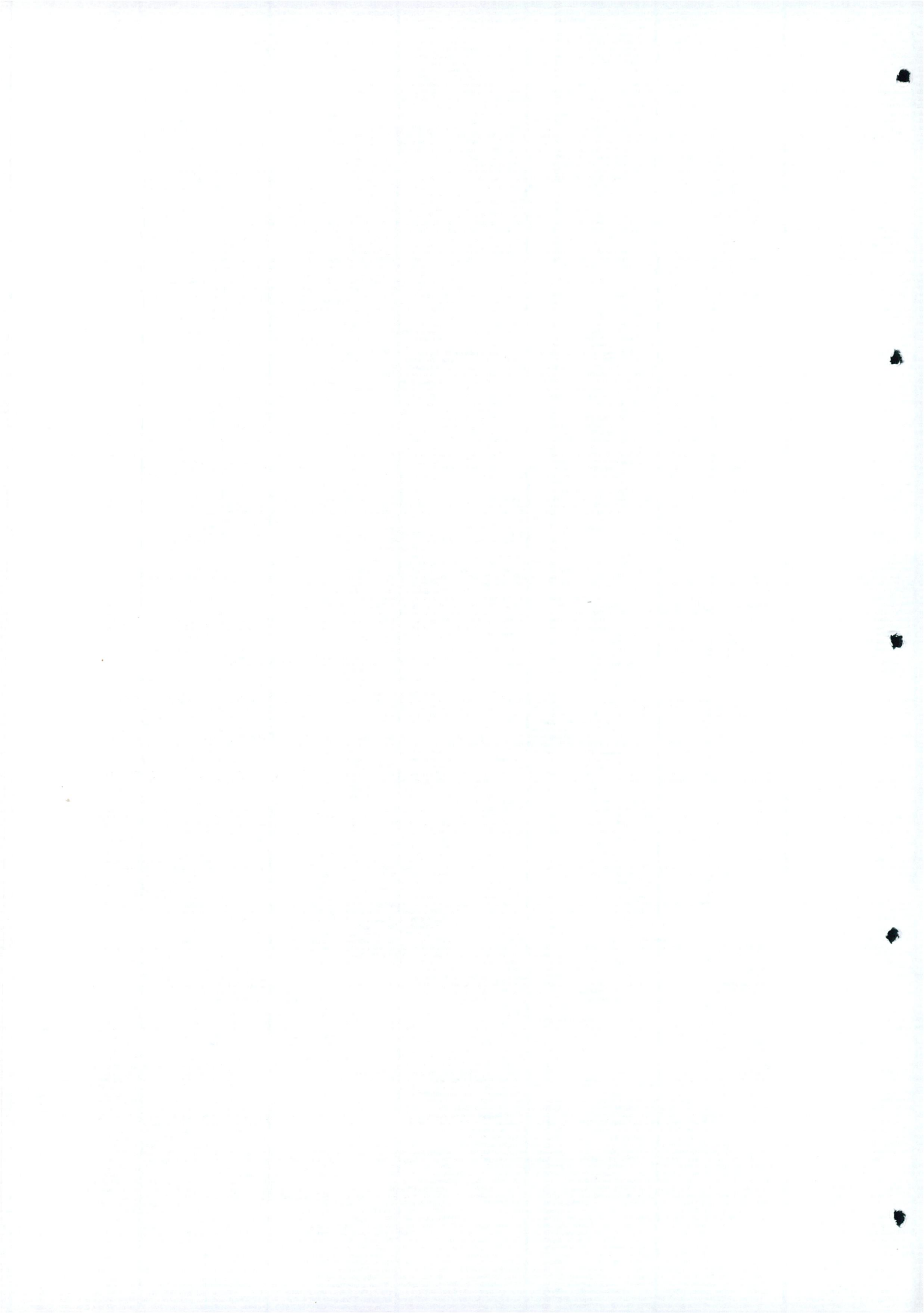
"this adds to autonomy the quality of undertaking, planning and attacking a task for the sake of being active and on the move". ⁽³⁾ If a child of this age is restricted and made feel their activities and questions are pointless or a nuisance, they will feel guilty about doing things on their own.

(6 to 11 Years) Industry Vs. Inferiority

A child entering school is at a point in development when behaviour is dominated by intellectual curiosity and performance. The danger at this stage is that the child may experience feelings of inadequacy or inferiority.

(12 to 18 Years) Identity Vs. Role Confusion

As young adults approach independence from parents and achieve physical maturity, they are concerned about what kind of person they are becoming. The goal at this stage is development of "self identity, the accrued confidence of sameness and



continuity". (4) The danger at this stage is role confusion, particularly doubt about sexual and occupational identity.

To achieve self identity one must go through the crisis of role confusion. The rite of passage, where the young adolescent was introduced to adulthood through a series of tests and ceremonies, was primitive man's answer to this transitional stage of child to man. In Western culture there is no clear 'rite of passage' which results in role confusion. The adolescent experiences this role confusion as a crisis of alternatives for example:-

Should I be a nurse, a spaceman, a policeman?

I'm an 'A' student at mathematics. Should I study science or should I play my guitar in the band? Choices made at this pre-commitment stage can have an enormous impact on the development of self-identity. If an adolescent makes choices, having gone through the identity confusion crisis, it is possible that a favourable outcome will encourage an integrated image of oneself as a unique person. If, however, an adolescent makes a choice without having gone through a crisis he can suffer identity foreclosure i.e. where a person fails to form his own self-identity and takes on an identity other than his own.

Who Should Teach Art?

If the role of Art in education is to foster creative ability in children, then who should teach Art? There have been many debates regarding the qualifications appropriate for teaching Art. If one sees Art education as a means of self-expression



or of releasing emotions pent up because of over emphasis on academic study, then perhaps someone trained partly in Art and partly in Art therapy or psychology is the appropriate person to teach Art. If one believes that the primary function of art education is to help the young learn to appreciate the great works of contemporary and historical Art, then perhaps a person trained in Art criticism or Art history is most suited to teach. If one thinks that the major goal of Art education is to prepare practising artists, then perhaps practising artists are best equipped to teach Art.

I debated these questions recently with an artist who had forty years teaching experience. I asked him "How do you get through to your pupils?" He answered, "you don't get through to them, they get through to themselves". The simplicity of his reply struck me with its "truth".

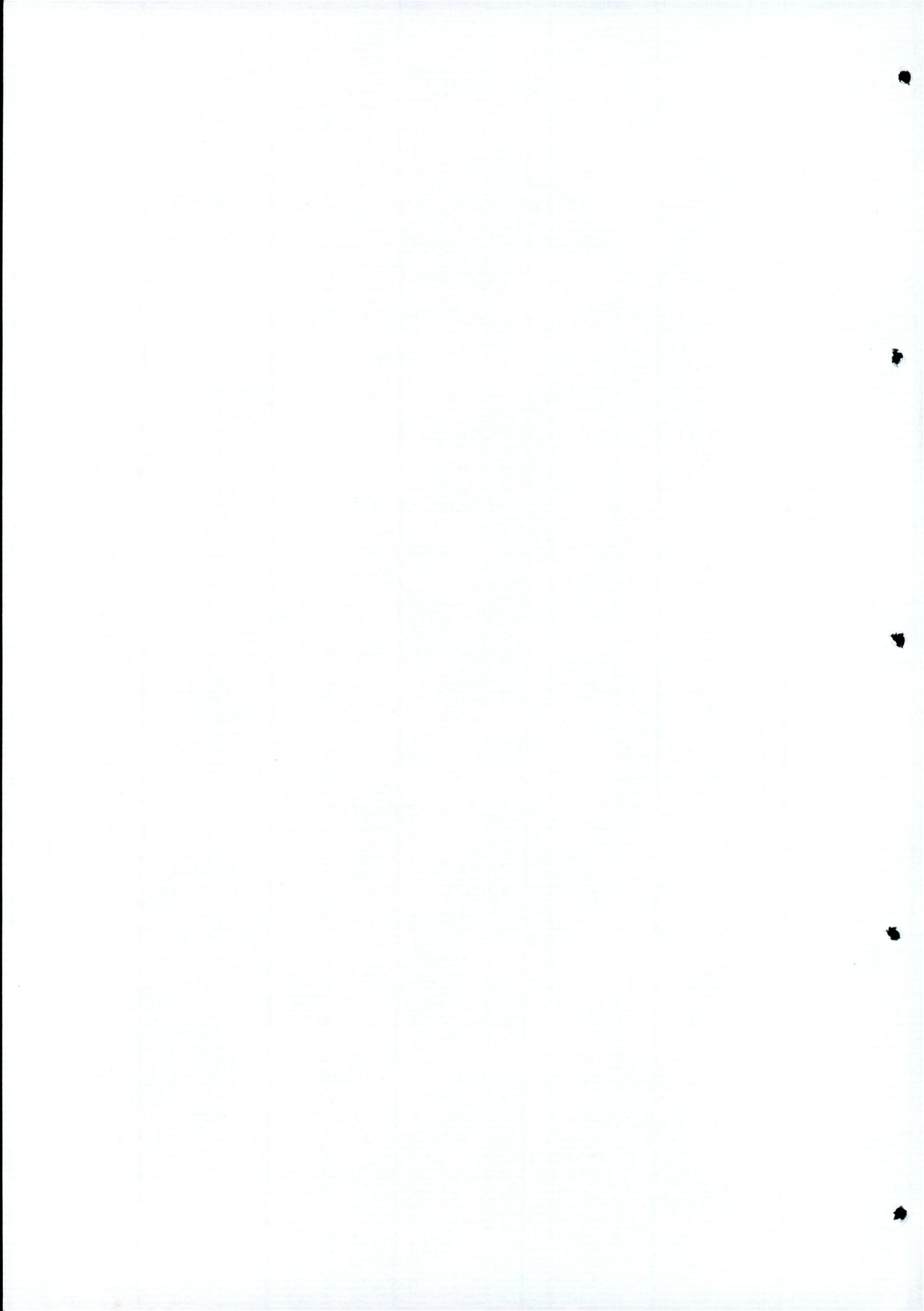
Liberator or Educator?

R.W. Witkin, (b.1931) interviewed Art teachers as part of his research and 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 maker's feeling-idea. ⁽⁵⁾

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

..... experience the expression of feeling and direct emotional engagement with the medium as either threatening or alarming. ⁽⁶⁾



Indeed that ^{the} Art teacher usually takes self-expression and the various images produced by children "as an indication that work is progressing as it should". If this is the case, why is there so much ambiguity and mystery behind the statements made by the various Art teachers whom Witkin interviewed? Why does the Art teacher see 'his role as the liberator primarily and as the educator only in a very subsidiary sense?'. 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. ⁽⁷⁾

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". 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. ⁽⁸⁾

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. ⁽⁹⁾



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. ⁽¹⁰⁾

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. ⁽¹¹⁾

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. ⁽¹²⁾

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. 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. What are the consequences of teachers using the facilitative method in the classroom?

The Consequences

If teachers adopt a facilitative role, I fear that Art would not be viewed as a serious subject by the pupils. 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. ⁽¹³⁾

In recent years, with the increasing interest in the overall development of the child's persona, teachers have become interested in the pupil's individual expression of 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. ⁽¹⁴⁾

For teaching of art the result is that it's 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. ⁽¹⁵⁾

The segregation of pupils and areas of Art, by 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 worked into the form that releases it. ⁽¹⁶⁾



Malcom Ross, (b.1940) tells us that we as art teachers must fight against "destruction of sensibility":

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. ⁽¹⁷⁾

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. ⁽¹⁸⁾

A balance must be found between the two so to that teachers can be clear, confident and wholly appreciative of self-identity and self-expression.

With careful re-examination of the teacher's role and the contributions he can make, *these contradictions and conflicts need not exist.* The following section aims to clarify such conflicts and aims to involve the teacher in a real way in the pupil's self-expression.



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CHAPTER 3

THE ROLE OF THE TEACHER

What role should teachers adopt when embarking upon a course of self-expression with a class of adolescents? Carl Rogers, (b.1902) supports the notion of a teacher as someone who facilitates learning. It is suggested that the role of the facilitator can only add to the confusion in teachers, - ultimately ignoring or avoiding the expressive act. Teachers need to be clear about 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 a teacher's role can be as a result of a clearer understanding of the problems that exist.

Structure and Self-Expression

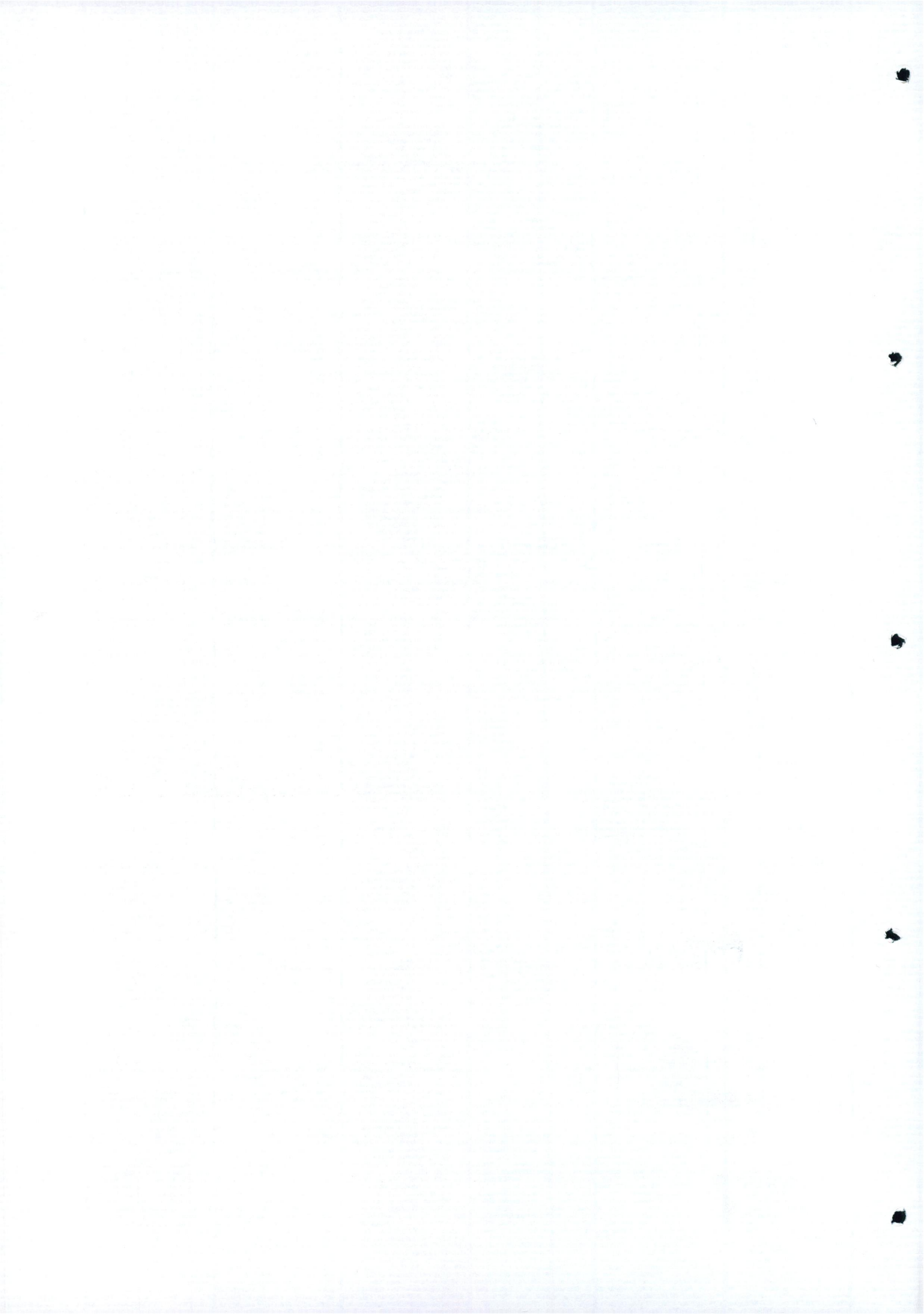
It is suggested that structure must underlie all learning, and, in this case, any course in self-expression. It is interesting to discuss Art teaching in terms of three aspects related to the creative process:

- (i) establishing the project
- (ii) capturing the project in expressive form
- (iii) arriving at a solution through a series of tasks.

Structure exists within and between these three phases.

- (i) Establishing the project:

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. It is suggested that that this is not 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 artistic language. 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. ⁽¹⁾

When establishing the project the teacher should draw a suitable starting point from his own experiences, which will encompass the pupil, and further challenge him into unknown areas. The teacher must use his sensitivity when setting the project. The teacher must be aware and be sensitive to the difference in the individual experiences of each child in the class.

Herbert Reed, (b.1893-1968) uses Martin Buber's (b.1879-1963) term of 'envelopment' to explain the relationship between teacher and pupil:

Between two people, the actual experience of the partners situation, and particularity of his feelings and h i s reactions to ones own behaviour. ⁽²⁾

As Buber goes on to point out this is quite different from empathy:

because it does not involve a total identification with the other person's 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. ⁽³⁾

(ii) Capturing the project in expressive form.

With a teacher's structured and experienced guidance, a pupil can expand his ability and imagination to absorb the content and limitless possibilities of a set project.



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. ⁽⁴⁾

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.

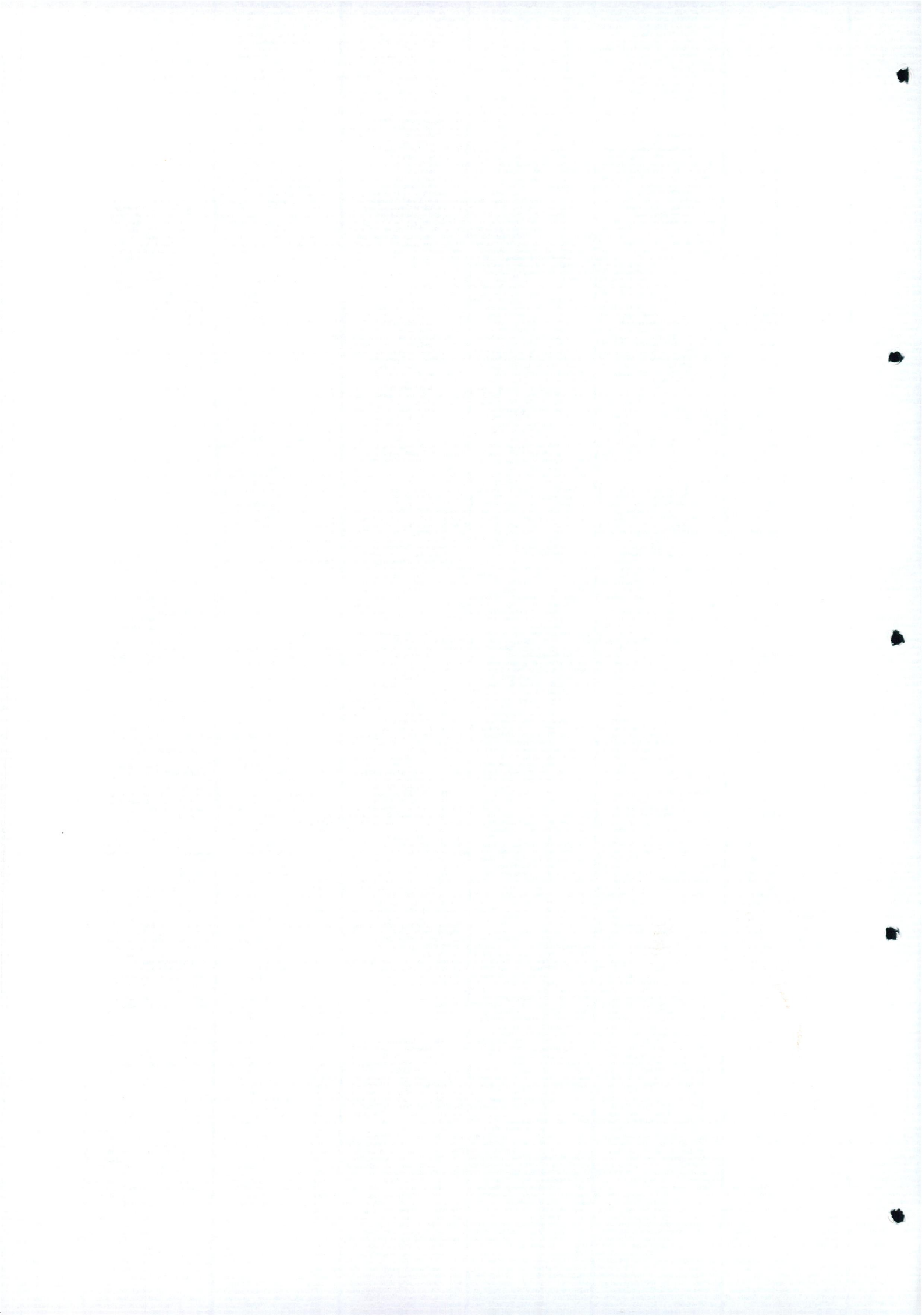
(iii) Arriving at a solution through a series of tasks.

By working through a series of tasks the teacher introduces skills and techniques that facilitates control over the media. This refinement of control allows the expressive act to achieve its full glory.

It is once again emphasized that the teacher's role is of the utmost importance in the self-expressive acts of his pupils. Teachers need to involve themselves from the start, to be a true part of every aspect of the pupil's self-expressive act, to be internal in the process and not to remain external.

The teachers must give the pupils the confidence to believe that their creativity is relevant and worthwhile pursuing. The pupils gain a knowledge of themselves by their own expressive acts. The importance of articulating sensations and its relevance in education is described in Malcom Ross's statement:

The articulating of sensation is what the practice of aesthetic education (as distinct from theory) is all about. The opposite of being aesthetic in this sense is being anaesthetized - numbed, blinded, deafened, dumbbed. ⁽⁵⁾



FOOTNOTES CHAPTER 3

1. John Dewey, Dewey on Education, ed. Reginald D Archainbault, (Chicago: Chicago Press, 1964) p.66
2. Herbert Read, Education Through Art, (London: Faber and Faber, 1942) p.284.
3. Ibid.
4. Dewey, Dewey on Education, p.153.
5. Malcolm Ross, Creative Arts, (London: Heinemann Publications, 1973) p.66.



CHAPTER 4

METHODOLOGY

Introduction to Teaching Practise

As part of my teaching practise this year, I decided to carry out schemes of work involving the self-expression of the pupils with both my first 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?

I thought, having first-hand experience of the self-expressive process, in conjunction with my reading of 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 self-identity.

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 or work involving the self-expressive acts 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.

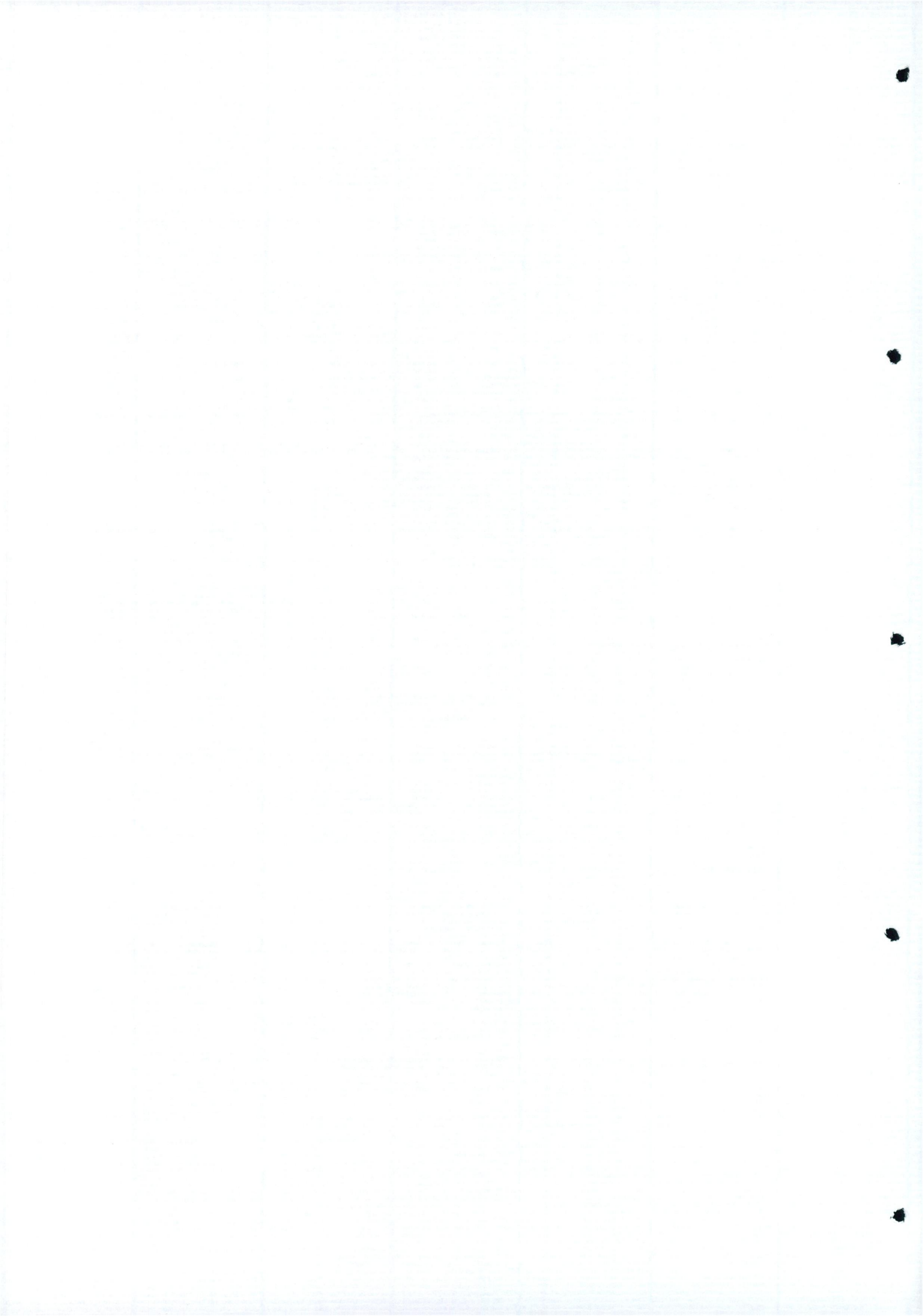


I also wanted the schemes of work to be entered, not only around the pupil's experiences and related feelings, but also centred around the understanding and knowledge of the whole of the project set, unique to the educator. I did not want to remain on the outside, there only for consultation and the 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 or work, individual lessons and of what's been happening in the classroom of Belvedere College, Dublin 1, for the past while. Detailed preparation before commencing the sequence of lessons in the classroom was essential.

Preparation

I found it necessary to plan in advance the sequence direction in order to come to a better understanding of the problems to be encountered. The chosen THEME had to be relevant to the age group of pupil.

In my case it was second years age group 13/14. I felt that in conjunction with my development researches it was apt to pick SELF-IDENTITY as the theme. But first an understanding of the Art Elements was needed in order to give the class and myself a clear starting point from which to depart.

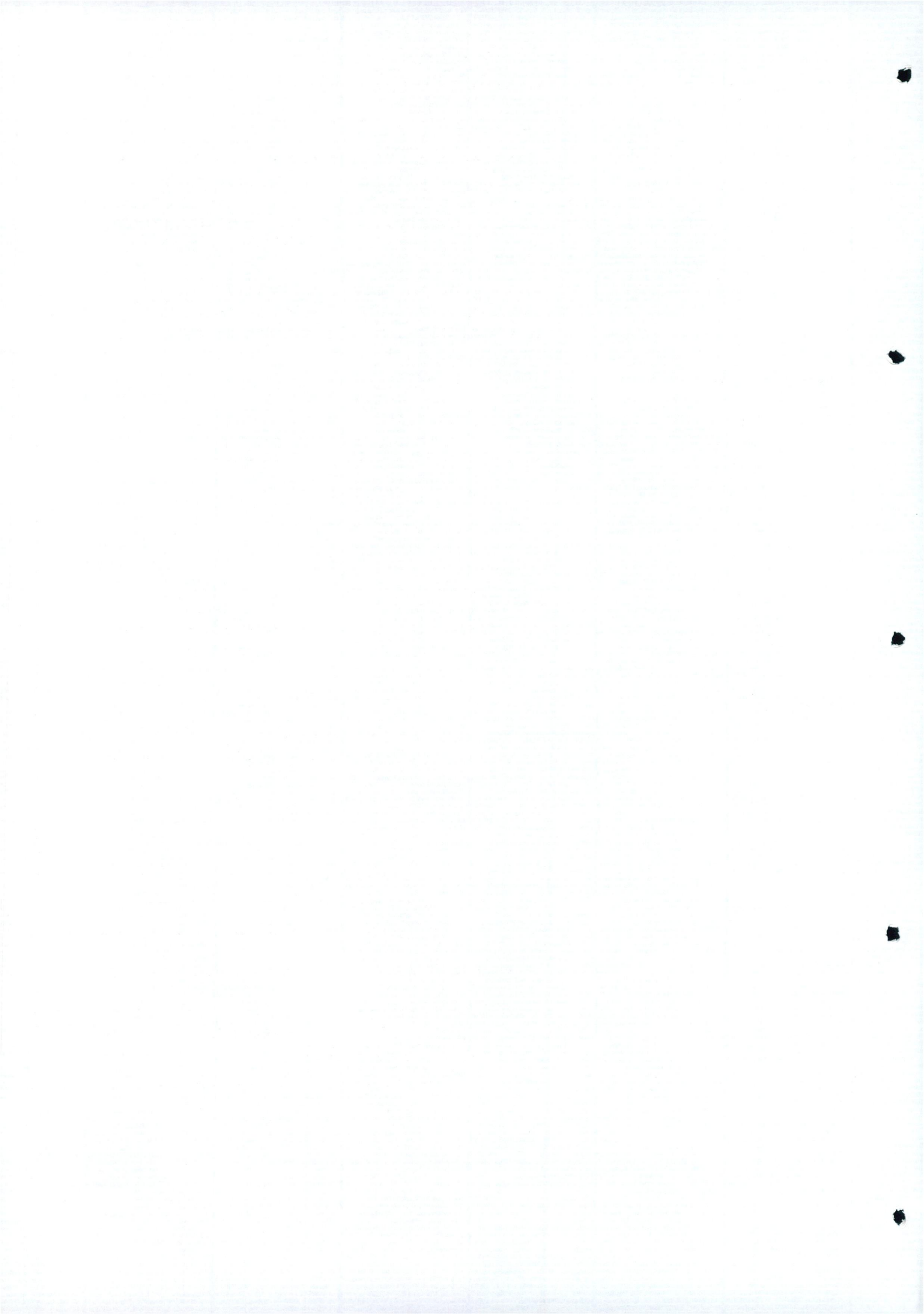


It was important to decide how to present ART REFERENCES for the THEME-PROJECT i.e. whether they should be visual, audial, verbal or a combination of all three.

I decided on a combination of different techniques to encourage the pupil to broaden his exploration of his own experience.

- Slide Shows
- Poetry
- Music
- Demonstrations
- Discussions leading to brainstorming

This preparation left me feeling more clarified, confident and excited about starting the schemes of work.



GROUP: 2nd Yrs	THEME: SELF - IDENTITY
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AIM:	To assess the pupils understanding of the Art Elements
OBJECTIVE 1.	To develop and compare gesture and outline drawing

WEEK	SOURCE	ELEMENT	MATERIAL	ACTIVITY
1	Model	Outline	Wax Candle	- Pupils draw two ten minute blind outline drawing
	Model	Gesture	Wax Candle	- Pupils draw four minute blind gesture drawings
			Indian Ink	- With ink wash pupils loosely paint over their first and last drawings

CROSS DISCIPLINARY CONNECT	ART HISTORY-VISUAL REFERENCE-SUPPORT STUDIES
Religious Knowledge	Frank Aurbach "Head of Bruce Bernard" 1975 Picasso "The Owl" 1946



LESSON 1

Aim:

To assess the pupils ability to understand the Art Elements.

Choice of Material:

I chose wax candle as the drawing material. This technique lends itself well to blind drawings.

Time Allocations:

Some pupils found it difficult to come to terms with a drawing they couldn't see. Strict time allocations for each task gave a structure and focused the pupil's concentration - allowing him to transcend his confusion and complete each task successfully.

Evaluation:

It was essential at this stage to awaken in the pupil (probably for the first time) a trust in their innate feeling for form. (fig 1) Blind drawings force the pupil to really look at the model. They break-down misconceptions and schematic ways of drawing. (Fig 2)





Fig. 1



Fig. 2

RICHARD PACE

GROUP: 2nd Yrs	THEME: SELF - IDENTITY
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AIM:	To assess the pupils understanding of the Art Elements
OBJECTIVE 1.	To develop a critical and analytical approach to how we perceive the world

WEEK	SOURCE	ELEMENT	MATERIAL	ACTIVITY
2	Head	Line	Mirror & Ball-point	- Pupils draw five one minute continuous line drawings looking at their own features in a mirror
	Head	Line Contour	Crayon	- Using their reverse hand pupils draw two five minute drawings of the same
	Head	Line Struct- ure	Oil Pastel	- Pupils make a twenty minute upside down drawing while viewing it from the "correct position"

CROSS DISCIPLINARY CONNECT	ART HISTORY·VISUAL REFERENCE·SUPPORT STUDIES
Religious Knowledge	George Baselitz "Self Portrait" Lucian Freud "Self Portrait"



LESSON 2

Aim:

To assess the pupils ability in understanding the Art elements.

Procedure:

Having already established a sense of pace in last weeks lesson pupils were secure with the limited time allocations to each task.

Materials:

A ballpoint pen was within each pupils daily experience. I chose it for its 'hardness' and 'consistency' of line, - ideal for continuous line drawing. Crayon and oil pastel were then introduced for their clumsy and soft smudgy qualities respectively. This was an important departure for many pupils into the world of material sensitivity.

Evaluation:

In the second lesson the pupil's conventional aesthetic appreciation was challenged by his growing awareness of new meaning. Before the lesson I rearranged the art room layout, designing two hexagonal star shapes with the tables. This had the immediate effect of alerting the pupils perceptions to alternative views of established forms.

The first task of continuous line drawing without lifting the ballpoint was to alert the pupils observational skills and critical energies. (See fig. 3)



In the second task, through left hand drawing exercises a high level of observation and innate feeling for form was maintained. The pupils skills and facilities remained obsolete. This had the desired effect of breaking away from schematic drawings and likewise schematic thinking. (See Fig 4 and 5)

The third task asked the pupils to make a twenty minute upside down drawing while viewing it from the correct position. This was the most challenging affront to the pupils existing aesthetic scheme, as can be seen when comparing Fig 6 with Fig 7. Looking at figure 6 we can clearly see all the hallmarks of schematic drawing, the oval face, the high position for the eyes, the fish-shape representing the eye opening, a flat nose, the two-dimensional image that floats in space and so on.

In comparison, the same pupil whose aesthetic scheme has been literally turned up-side down produces a amazing transformation in perception and expressive powers. In figure 7 we view the same head, but this time firmly positioned in space. The oval face has given way to re-evaluation and become a pointy chin. The eyes have sockets and occupy a lower position in the head. The enormity of the skull cap shows the pupils absorbtion in the task and realisation in the proportions of the head.

By the end of the lesson the pupils were generating their own questions as to how we see the world and our immediate environment.



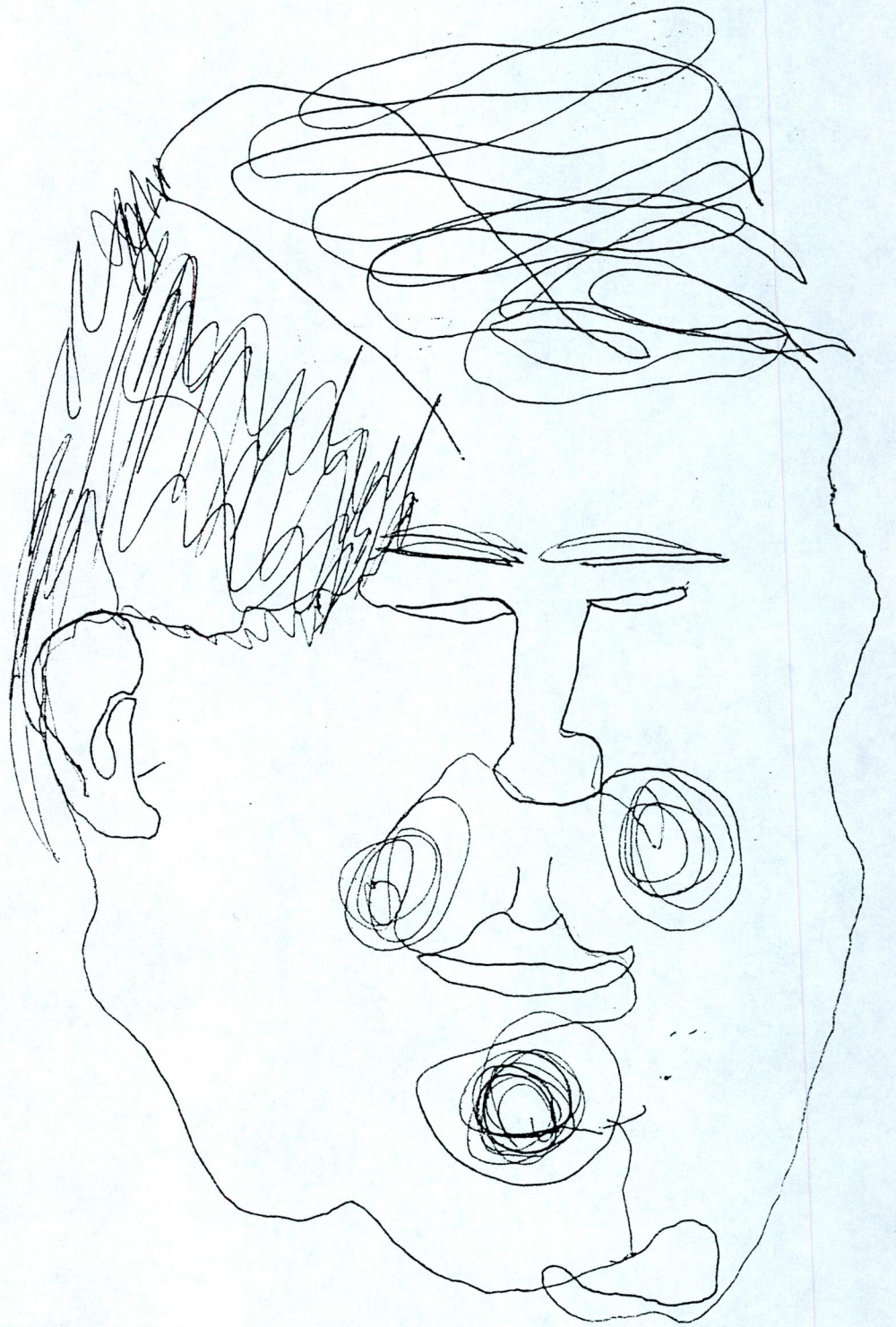
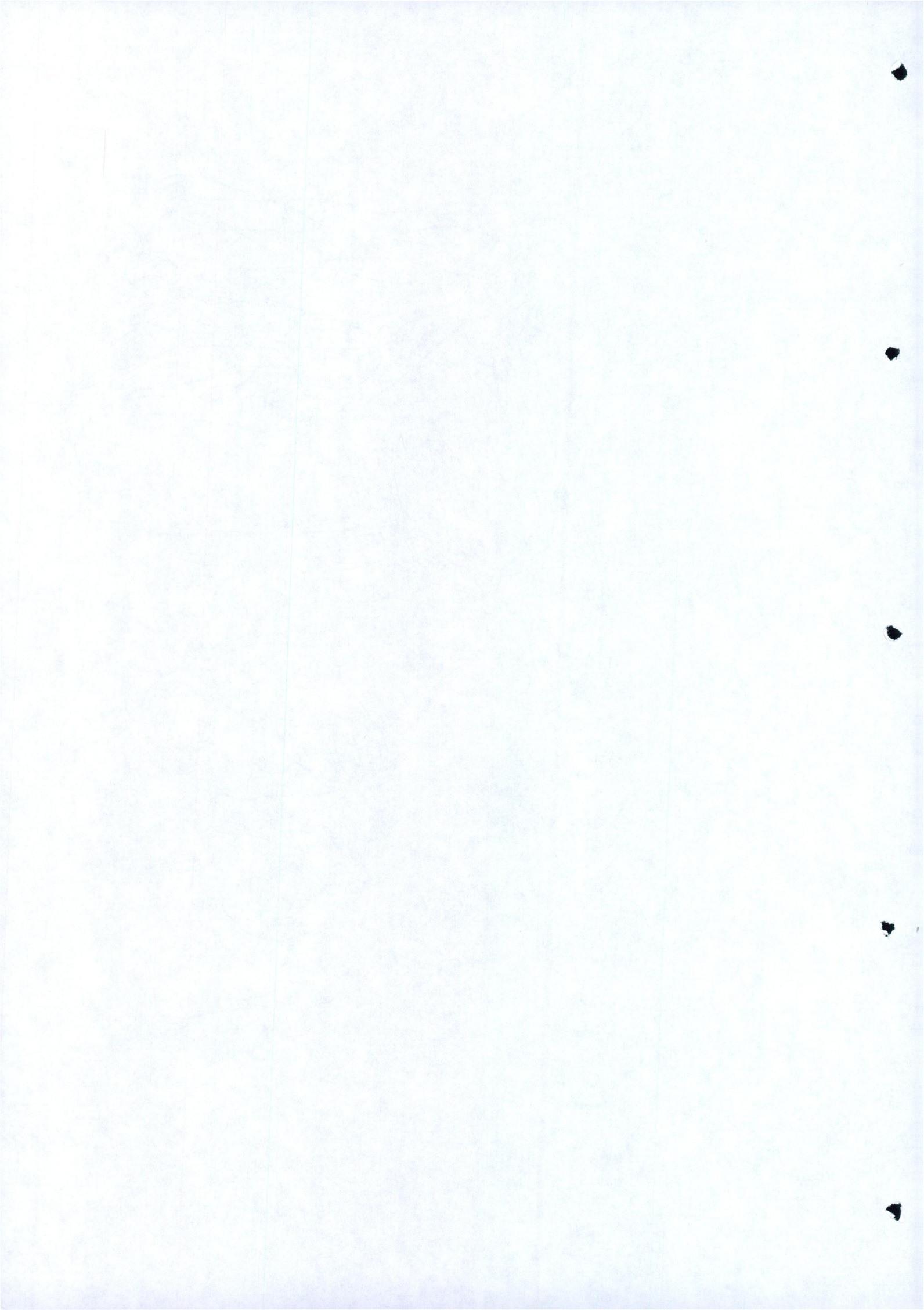


Fig. 3





Left hand drawing
Mugg Barney

Fig. 4





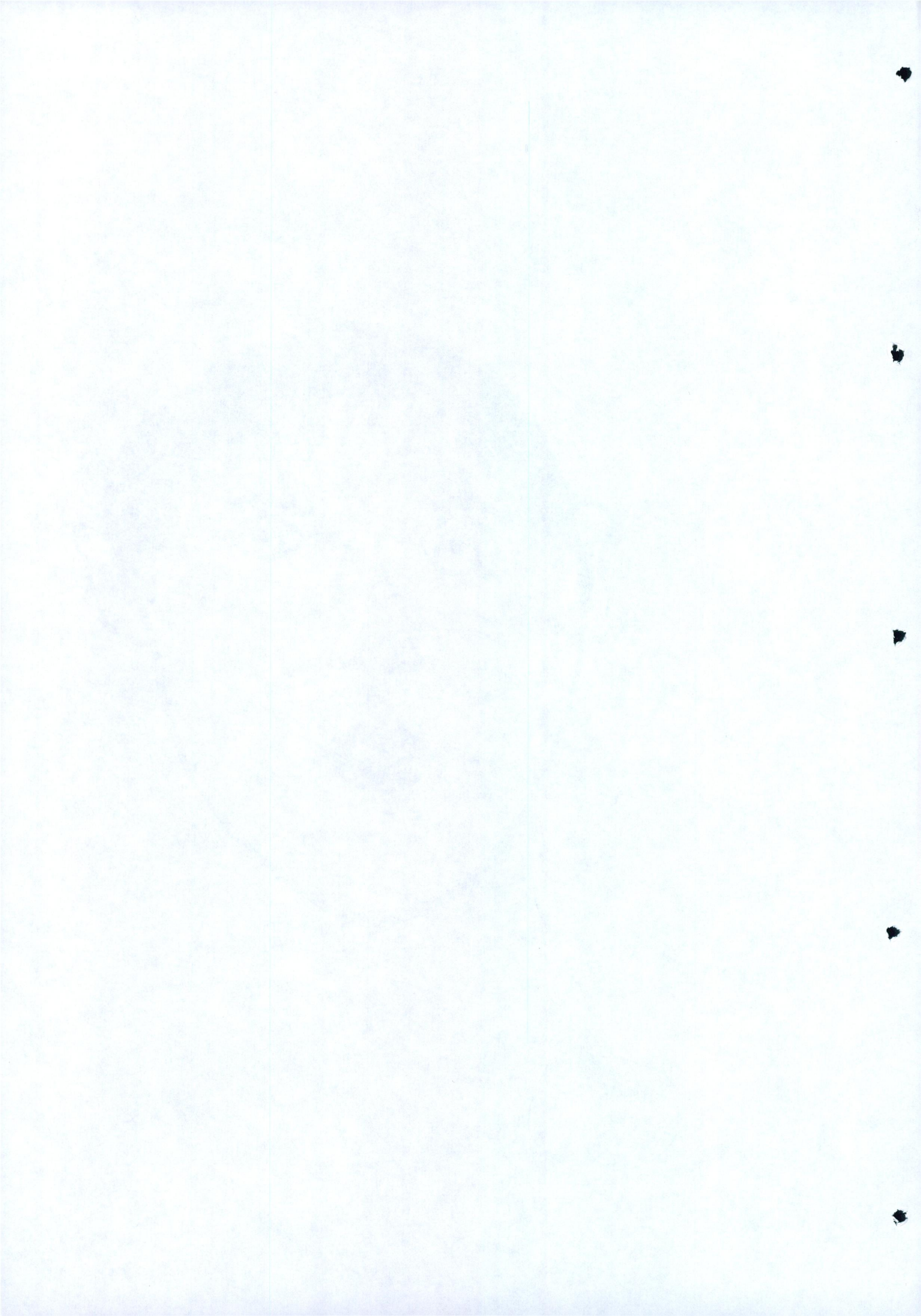
Fig. 5





Matthew
Cronley

Fig. 6



Matthew
Gomley
167



Fig. 7

GROUP: 2nd Yrs	THEME: SELF - IDENTITY
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AIM:	To develop the pupils understanding of the Art Elements
OBJECTIVE 1.	<ul style="list-style-type: none"> - To develop the pupils understanding of 3-D space - To develop the pupils ability represent 3-D space on a 2-D plane

WEEK	SOURCE	ELEMENT	MATERIAL	ACTIVITY
3	Orange	Line in Space	Telephone Wire	- Make a 3-D wire drawing of a sphere
	Wire Sphere	Line	Pencil	- Make a drawing of the sphere
	Head	Line in Space	Telephone Wire	- Make a 3-D wire drawing of the head
	Wire Head	Line	Pencil etc.	- Make a drawing of the head

CROSS DISCIPLINARY CONNECT	ART HISTORY·VISUAL REFERENCE·SUPPORT STUDIES
Religious Knowledge	Giacometti - "Portraits of Anette"



LESSON 3

Aim:

To develop the pupil's understanding of the Art elements.

Materials:

I chose telephone wire for this task because of it's ease of handling and manipulative properties. It's fragile nature would give the resolved pieces a transient quality. It was this quality I wished to exploit. The pupils would learn the educative value of the working process as opposed to the ENDPIECE.

Procedure:

The pupils explore that line not only exists on the 2D plane, but also in 3D space.

Evaluation:

- Task A - The pupils were asked to describe the 3D form of a SPHERE. This forms an introduction to 3D space. A sphere was chosen for it's simple contour lines of longitude and latitude.
- Task B - The pupils were asked to draw the sphere that they constructed in Task 1. This encourages the pupil's understanding of LINE used in both 2D plane and 3D space. (See Fig 8)



- Task C - The pupils construct a 3D WIRE FORM of the HEAD. This, not only introduces them to the line and form of the head, but it is also the beginning of an inward gaze which the pupils will develop later, in the self-expressive act.
- Task D - The pupils were asked to DRAW the 3D WIRE HEAD FORM. Once again this compounds the pupils understanding of line which can be used both in 2D plane and 3D space. (See Fig 9 ad 10)



Box 151
D

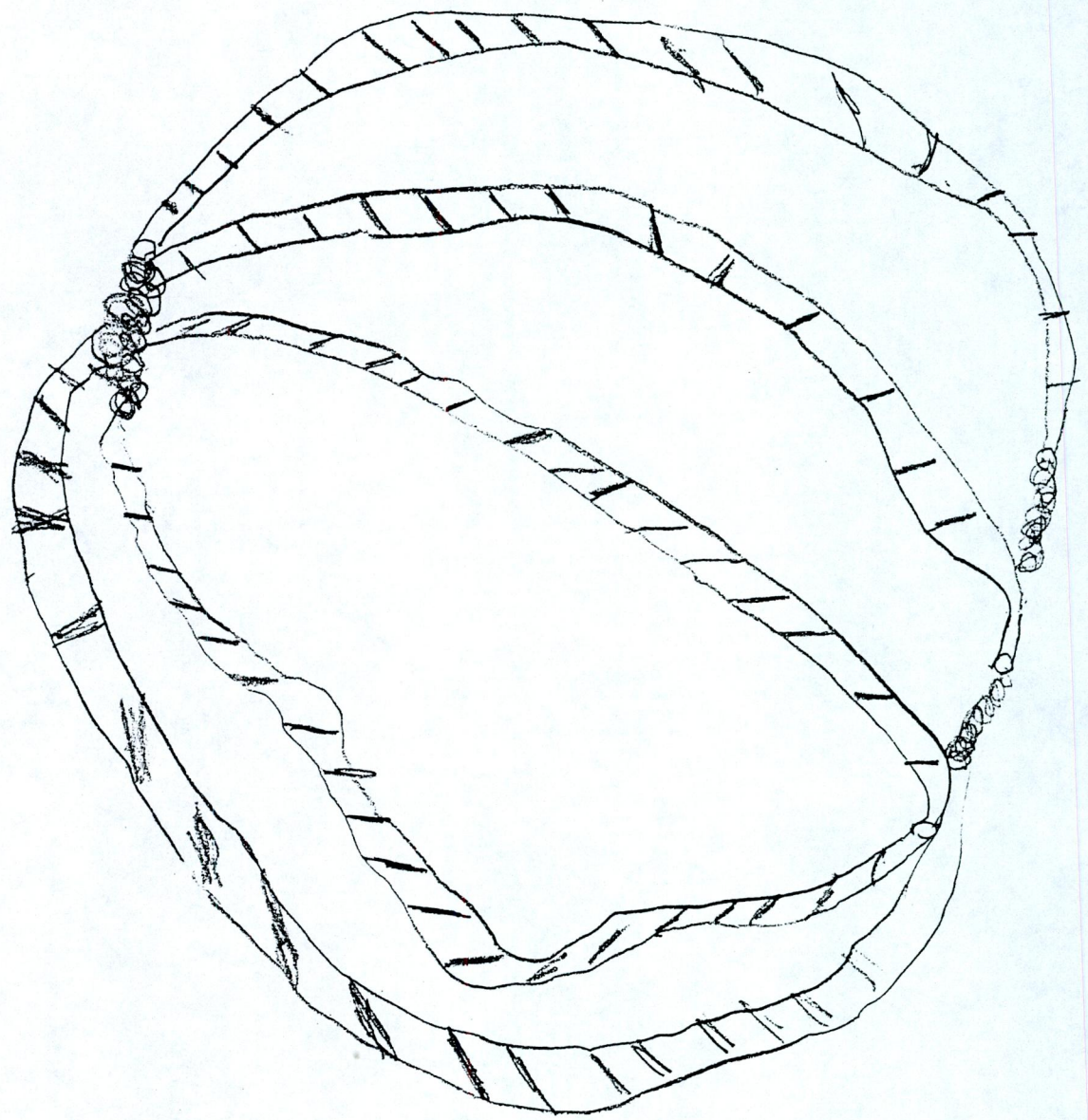


Fig. 8

H. G. T. M. O. P.
5 miles wire
drawing

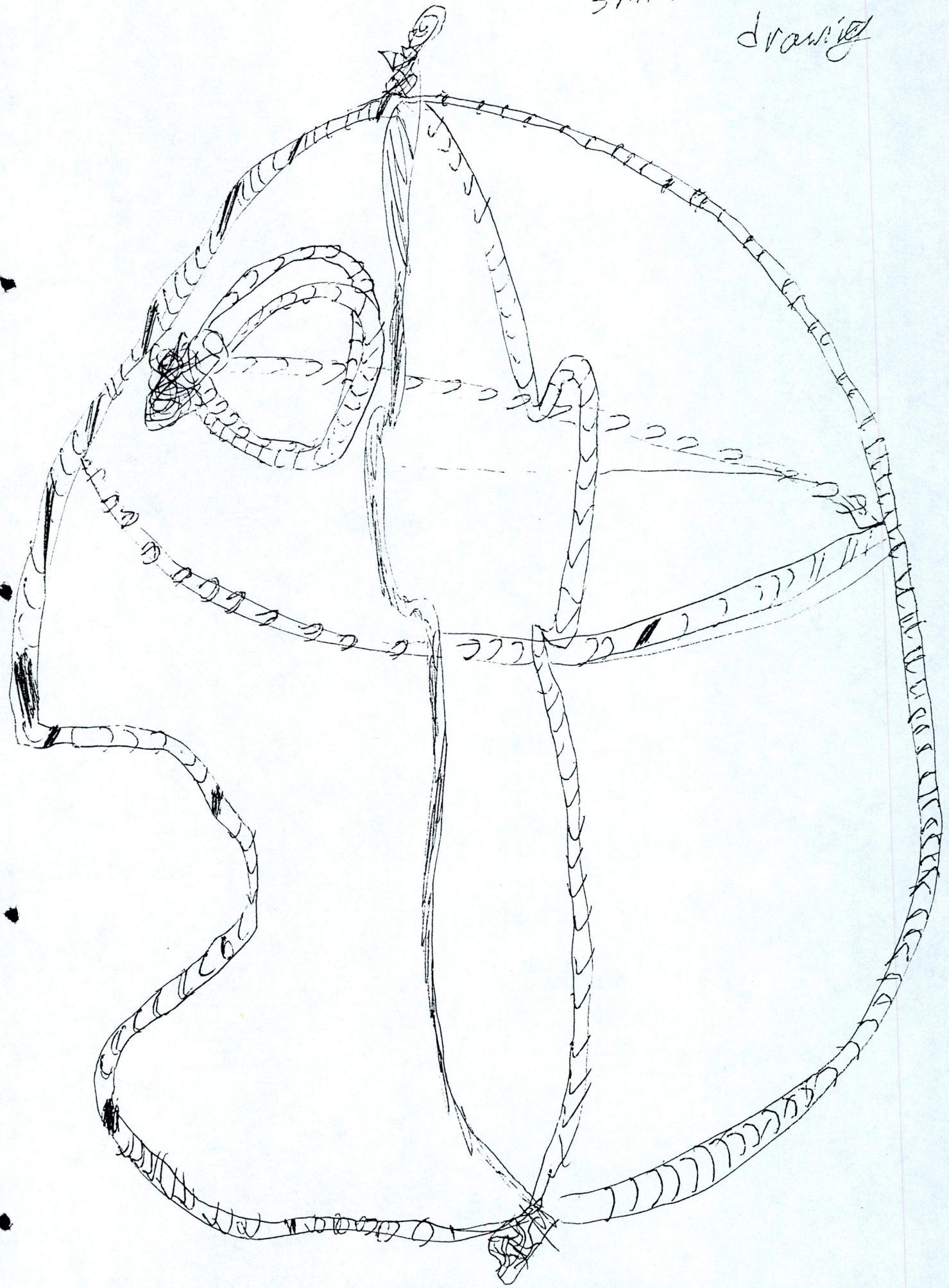
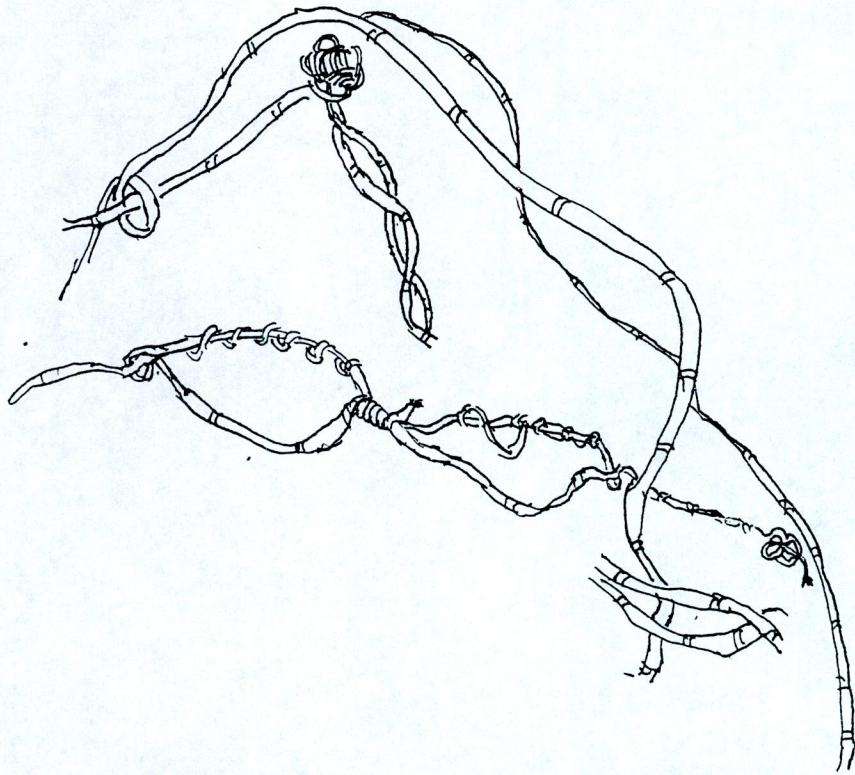


Fig. 9



Daniel Kearney

Fig. 10

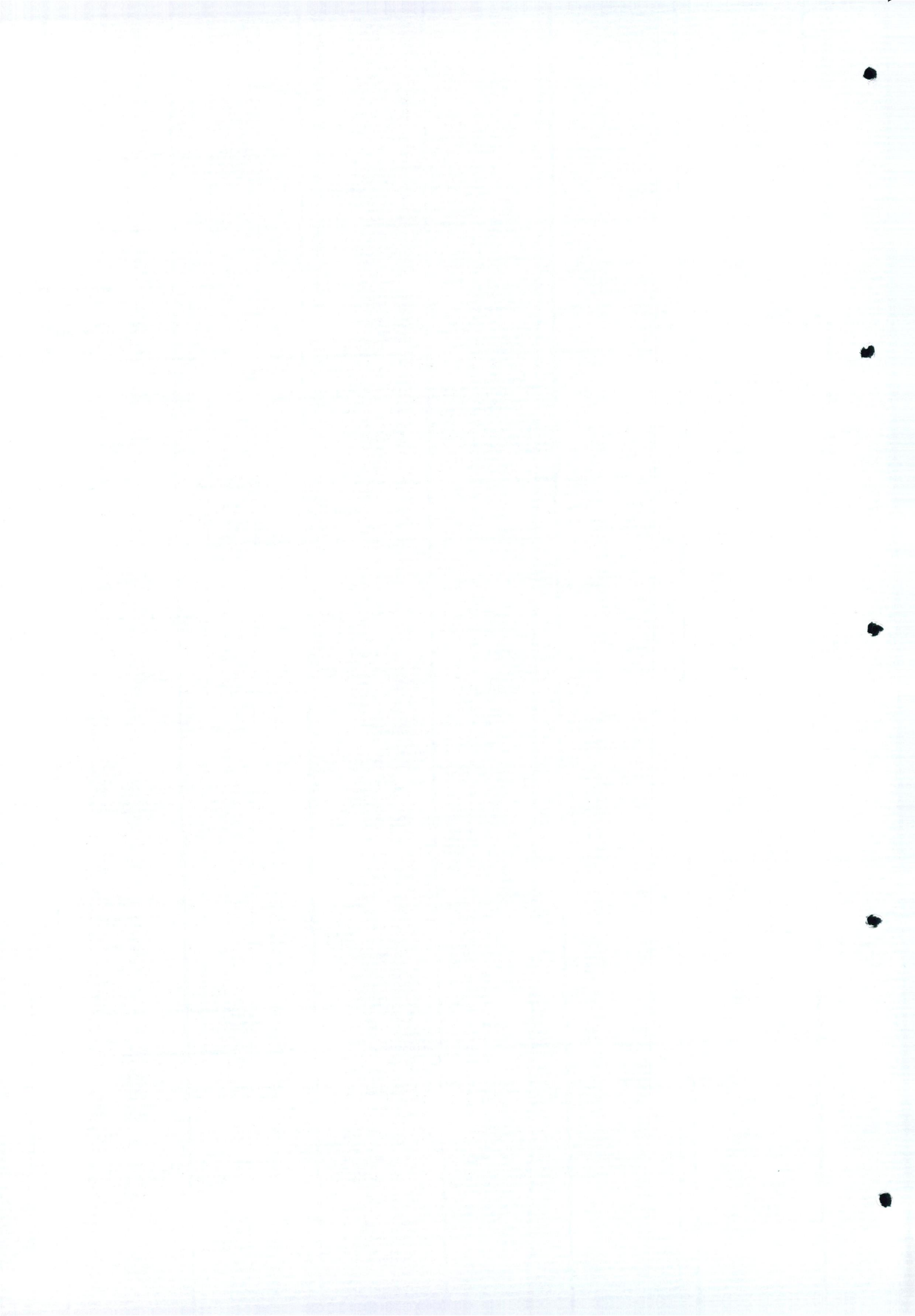
5 min. Wire Dr.

GROUP: 2nd Yrs	THEME: SELF - IDENTITY
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AIM:	To develop the pupils understanding of the Art Elements
OBJECTIVE 1.	To utilise all the information learned about how to represent 3-D space on a 2-D plane, through self-portraits in a variety of scales.

WEEK	SOURCE	ELEMENT	MATERIAL	ACTIVITY
4	Wire Head	Line	Indian Ink Telephone Wire	- Using black ink and a chosen tool pupils make A2 size drawings of the wire head
	Self	Line	Indian Ink	- Using black indian ink and a chosen tool, pupils make a A4 size self-portrait
	Self	Line	Indian Ink	- Using black ink and a chosen tool, pupils make an A2 size self-portrait

CROSS DISCIPLINARY CONNECT	ART HISTORY-VISUAL REFERENCE-SUPPORT STUDIES Chris Doris: Ink Drawings
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LESSON 4

Aim:

To develop the pupils understanding of the art elements.

Materials:

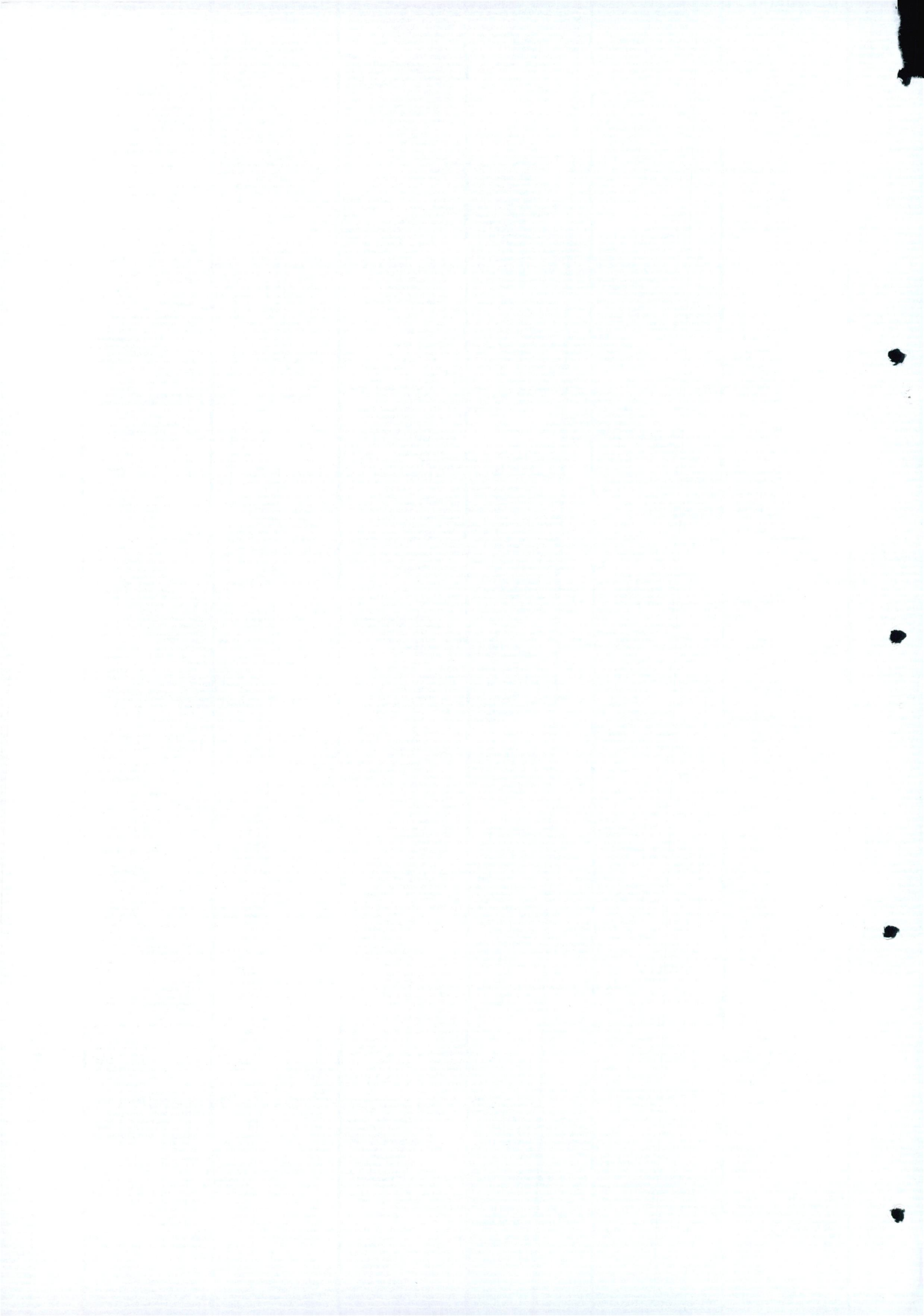
I chose black indian ink for the diverse range of this expressive qualities. The pupil was encouraged to explore his own choice of application tool. Different size format were chosen - A2, A4 and A2. This was to force the pupils abilities into internalise FORM and not just copy what was in front of them mindlessly.

Procedure:

The pupils were asked to produce three ink drawings in strict sequence. This is important because of the change in FORMAT SCALE.

Evaluations:

Task A - Pupils were asked to make A2 size drawings of their wire heads from the last lesson. This was to alert their observational energies. The choice of application tool was left open to encourage and develop sensitivity of the material. As is shown in figure 11 where the pupil has used his finger as method of application and in figure 12 where the pupil has used a brush. Already at this stage signs of a expressive rapport are evident between the pupil and the medium.



This will be focused and utilized at a later stage. (See Fig 11 and 12)

Task B - Before this task we discussed where the boundaries of self began and ended. With this in mind the pupils made A4 size self portrait drawings. (See Fig 13)

Task C - Pupils were asked to utilise all the information they have learned and make a A2 sized self-portrait. The change in scale was to break down habitual schematic drawing and pressurise the pupils into shifting their perceptions and arriving at expressive new solutions.

The boundaries of self are clearly defined in figure 14 where as figure 15 shows a more open and fluid character.

In figure 16 we see a lively enthusiastic character. He is confident and comfortable with his identity. His sensitive, tactile, handling of paint shows enjoyment of the learning experience. He has great potential for self development through the medium of art.

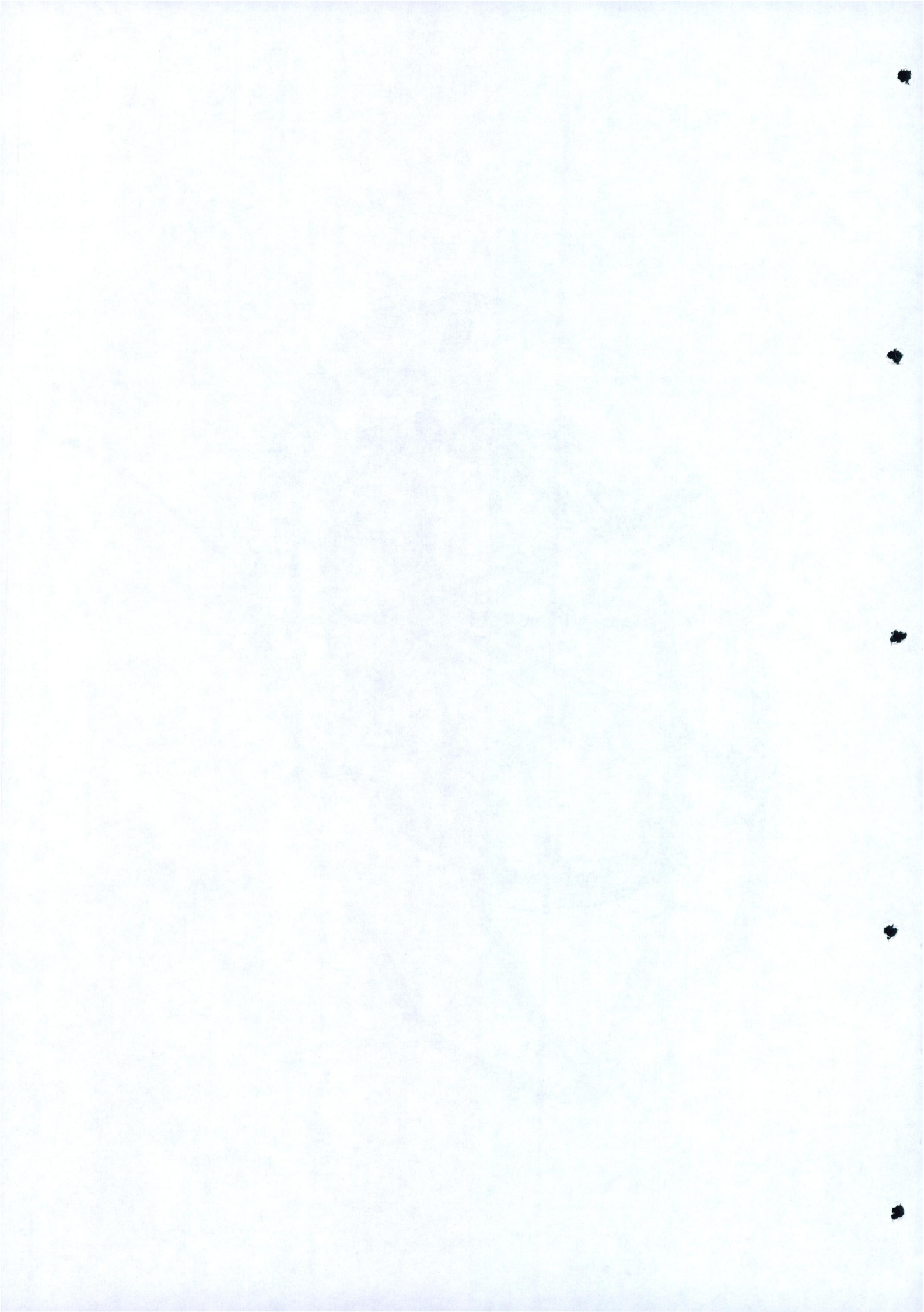
At this stage I felt the pupils were ready to establish the self-expression basis from which to proceed with the project.

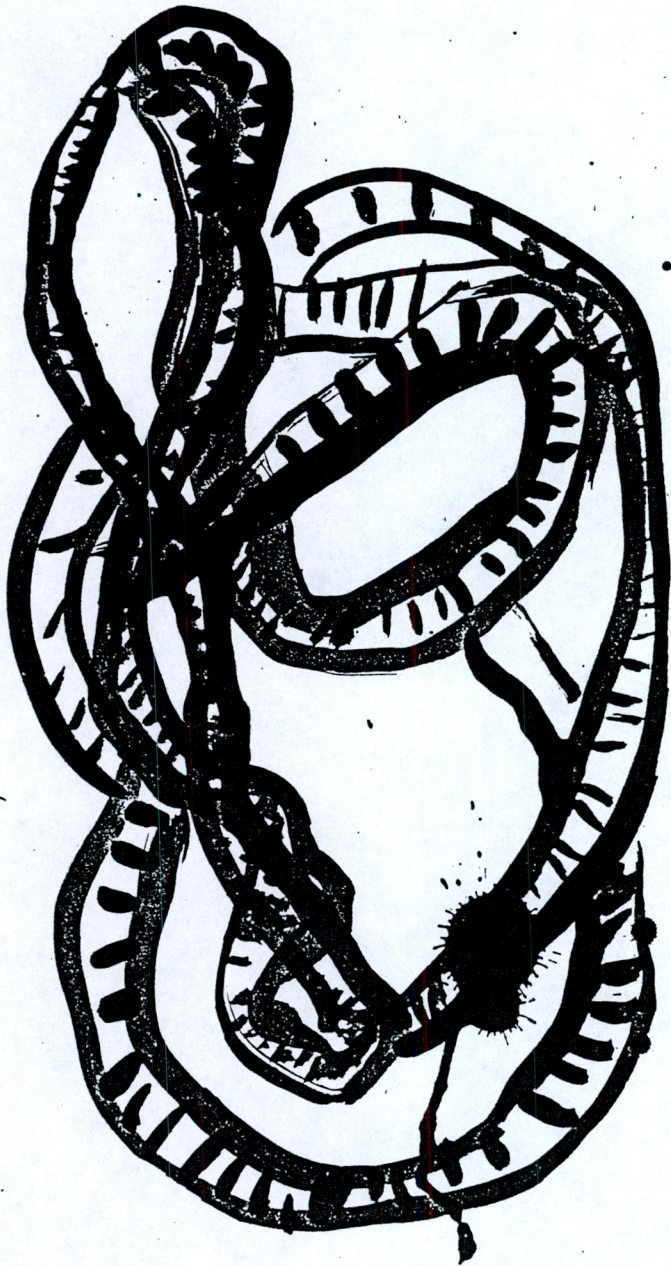




Figure 11
7-12-1

Fig. 11





5/mins /wire Drawing
K. Conduley

6/12/93

Fig. 12



Fig. 13

David Kearney 6.9.12-93'



10 minute
self portrait
Rory Berman
7/29/5

Fig. 14

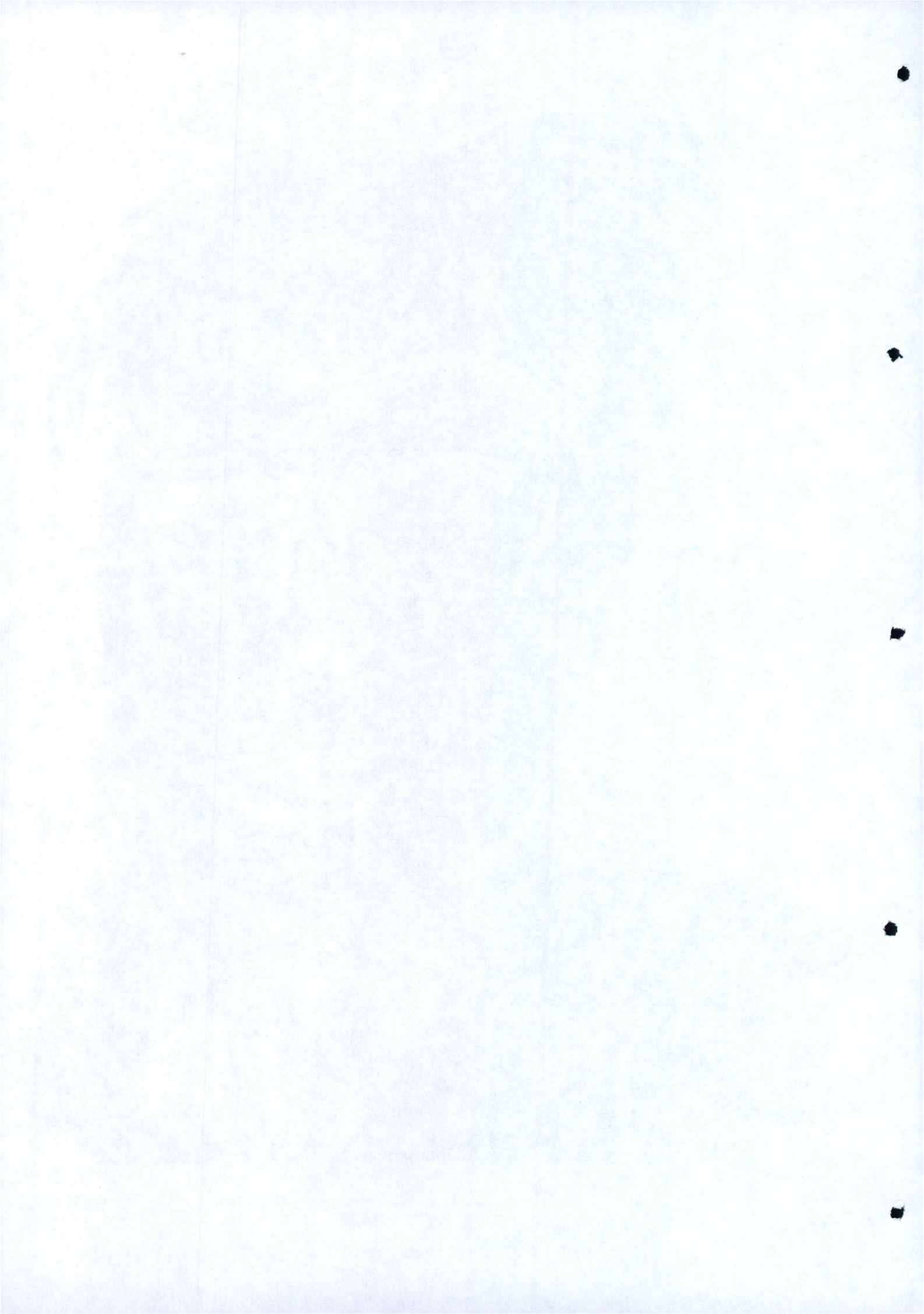


Fig. 15

TEMPUS



Fig. 16



GROUP: 2nd Yrs	THEME: SELF - IDENTITY Mind Map
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AIM:	Capturing Self-identity in expressive form
OBJECTIVE 1.	To stimulate the pupils to perceive themselves not only as biological and tangible but also as abstract and intangible

WEEK	SOURCE	ELEMENT	MATERIAL	ACTIVITY
5	Self	Ideas	Support Studies	- Discussion topics: Dreams, Feelings, Blood, Little People, Colour, Brain, God Symbols, Road Systems
	Self	Re-search technique	Pencil etc.	- Research stage: outline sketches in pencil, ideas, biological drawings etc.
	Re-search	Expres-sion	Paint	- Pupils paint a map of the inside of their heads Pupils (i) Display work (ii) Explain their work (iii) Exchange ideas

CROSS DISCIPLINARY CONNECT Religious Knowledge	ART HISTORY-VISUAL REFERENCE-SUPPORT STUDIES Chris Doris: Meditations Finbar Kelly: Untiled Jean Michael Basquit: Dreams
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LESSON 5

Aim:

Capturing self-identify in expressive form.

Materials:

Support studies, slide shows, diagrams, etc

Procedure:

It was important at this stage to have already established a healthy degree of trust between :

- (i) teacher and pupil
- (ii) pupil and pupil

A tight structured procedure was followed:

Explosive - Absorbtion - Expression - Analysis

Evaluation:

Task A - Pupils were asked to contribute their views on the various topics listed. They were encouraged to develop and expand each others ideas.

Task B - Pupils collect a wide range of research materials. Outline sketches, and preliminary drawings evolve as the information is absorbed.

(See Fig 17)

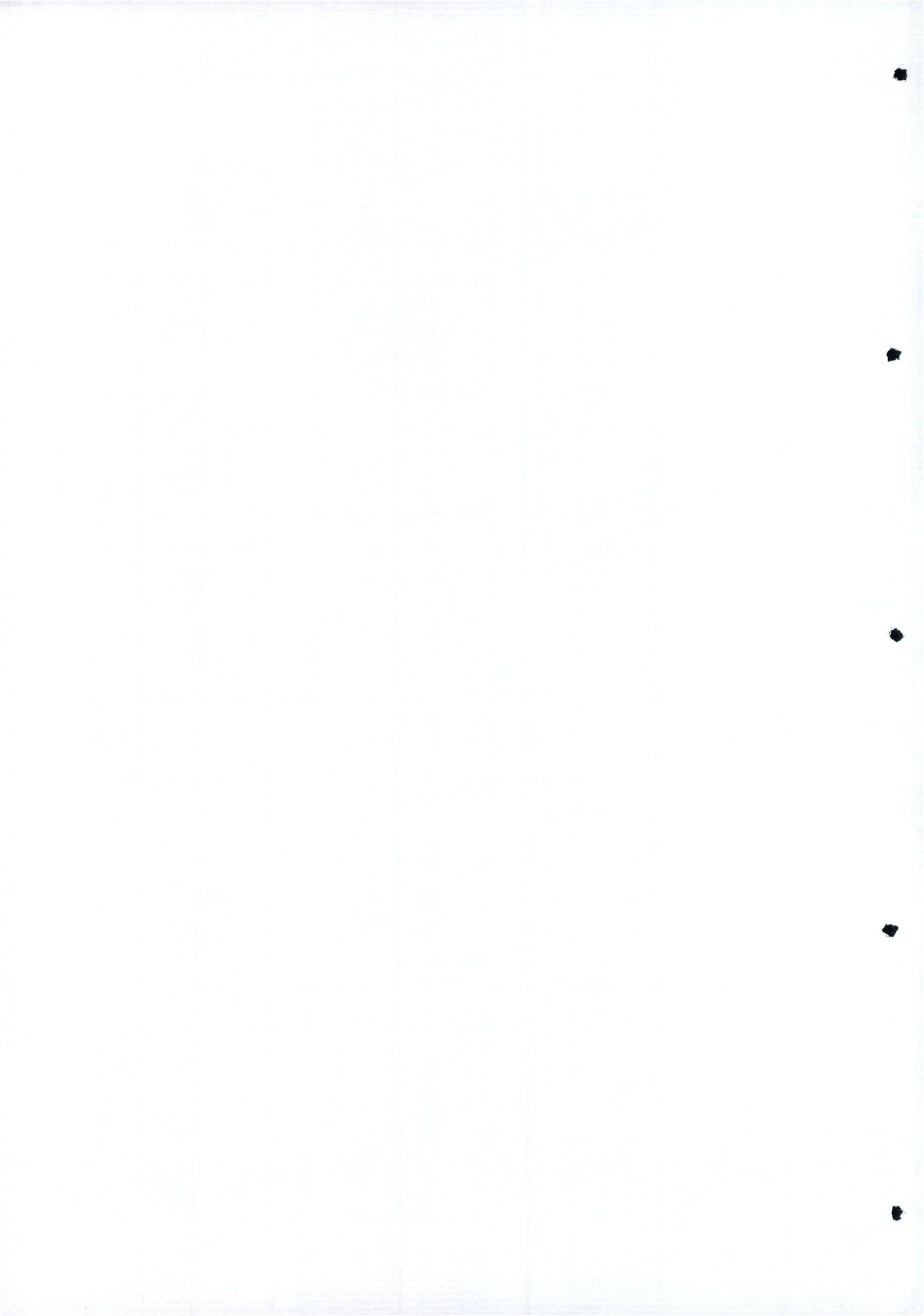


Task C - Pupils paint a map of inside their heads. This was their most open task to-date and I confined them to paint because of time allocation. Most pupils found it difficult to paint because no set image was given as a safe guide line. Faced with this dilemma each pupil was free to choose his own interpretation. The less secure pupils produce only a scientific, biological section of the head. (See Fig 18)

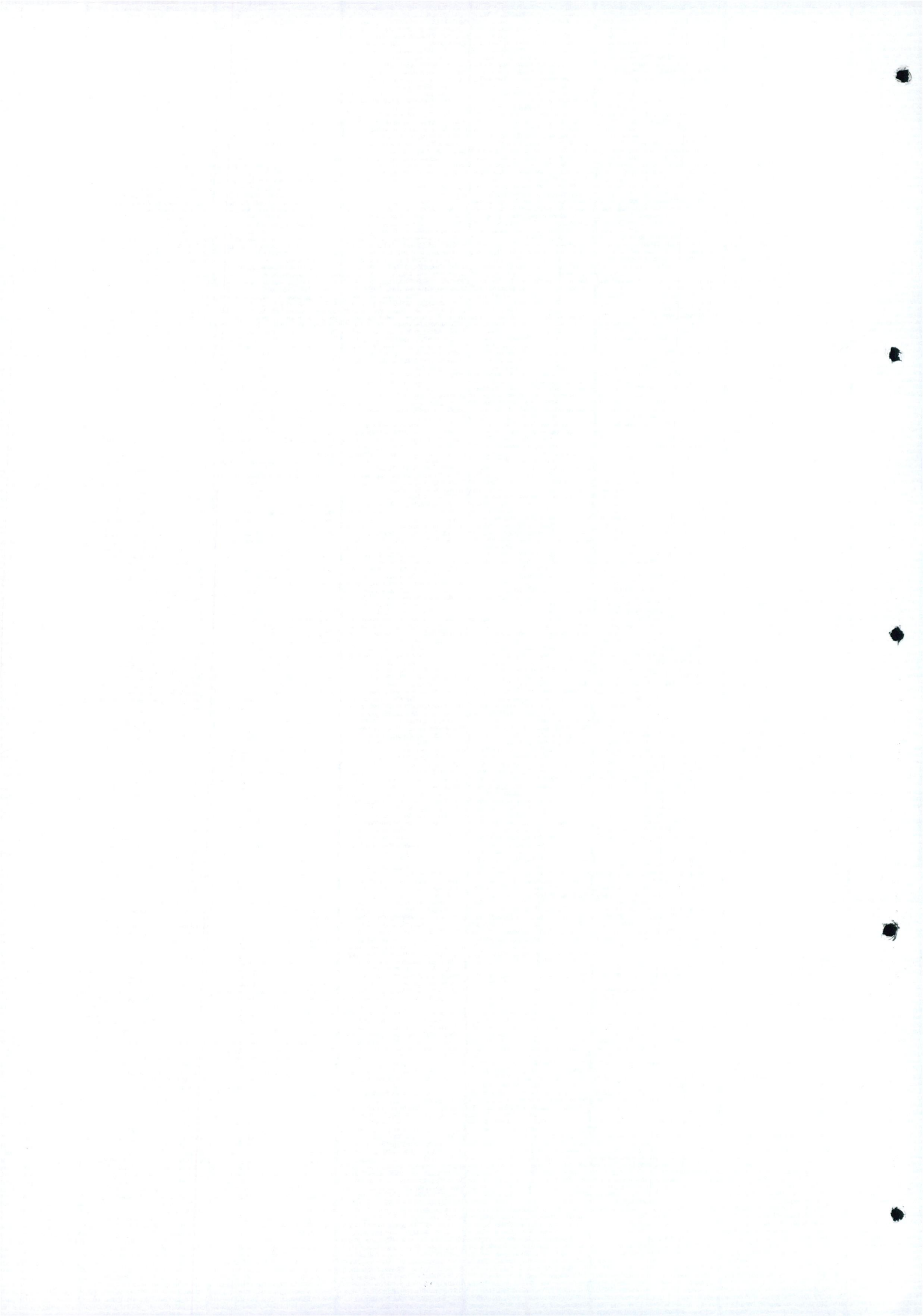
Others risked individuality and painted some marvellously imaginative and expressive compositions. (See Fig 19 and 20)

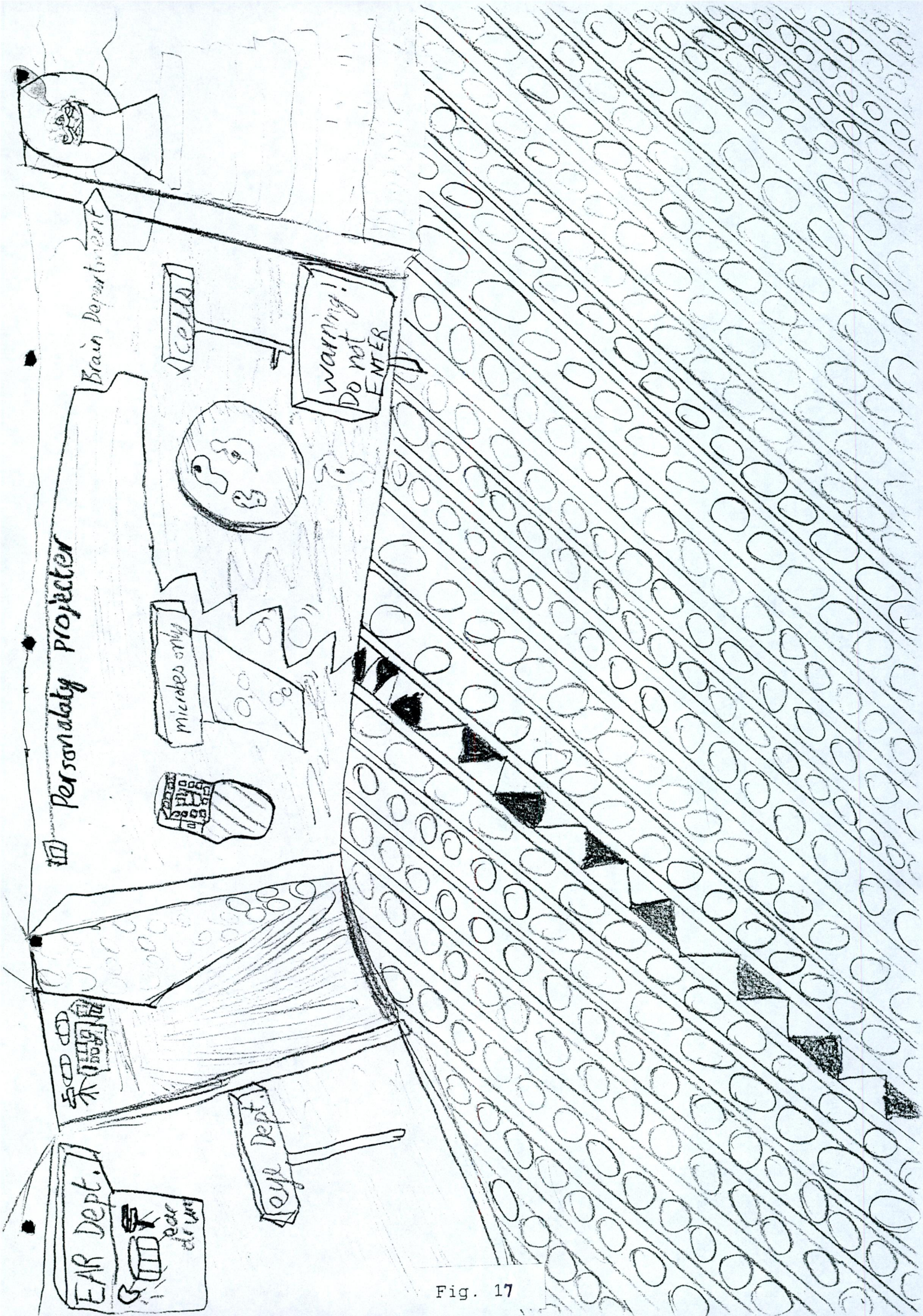
In Figure 19 we see a pupil who has coped very well with the task. His expressive interpretation of the Mind-Map shows a confidence and willingness to seek out and explore his own self-identity. Symbolic flesh coloured whirls reminiscent of cells repeating themselves give way to an ornate and solid looking door. The door is left ajar inviting the viewer / seeker into an unknown world.

In figure 20 we see another pupil who has coped well with the task. But this pupil wished to remain firmly within a representative motif. The bio-morphic forms have tense relationship with one another showing slight reserve of self-identity. Weak boundaries of self are set around this motif, which may indicate that this pupil is not yet ready to question his role confusion versus self-identity.



This was the case with many of the less secure pupils. A feeling of insecurity and confusion was evident. Having brought the project this far with the self expressive act I felt it was necessary to once again impose a structure and discipline on the class. This once again established a clear sense of direction.





Personality Projector

Brain Department

micrones army

PERSONALITY PROJECTOR

Warning!
Do not
ENTER

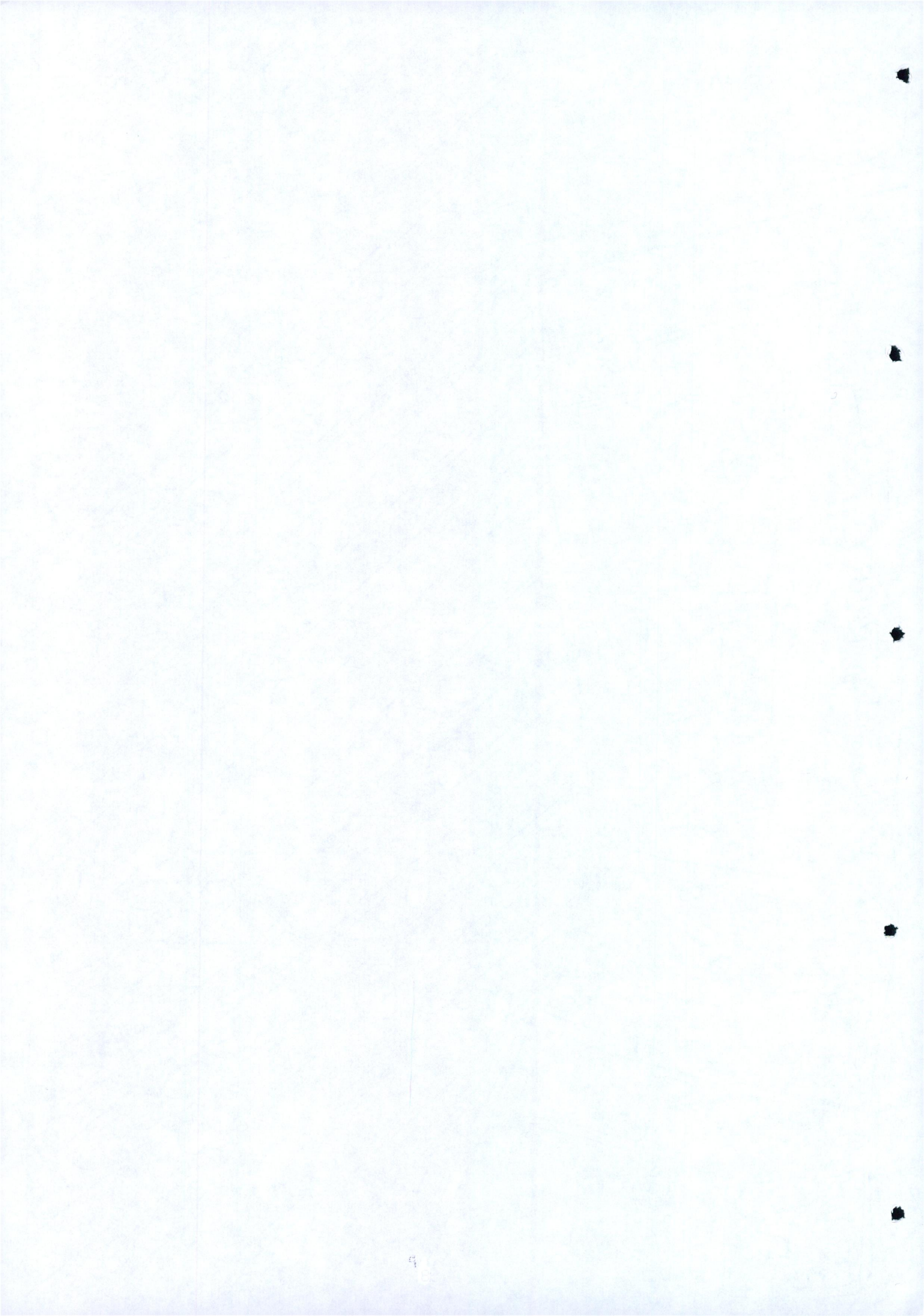
PERSONALITY PROJECTOR

EAR Dept.

ear drums

Nose Dept.

Fig. 17



Mark Harrington

16-X



Fig. 18



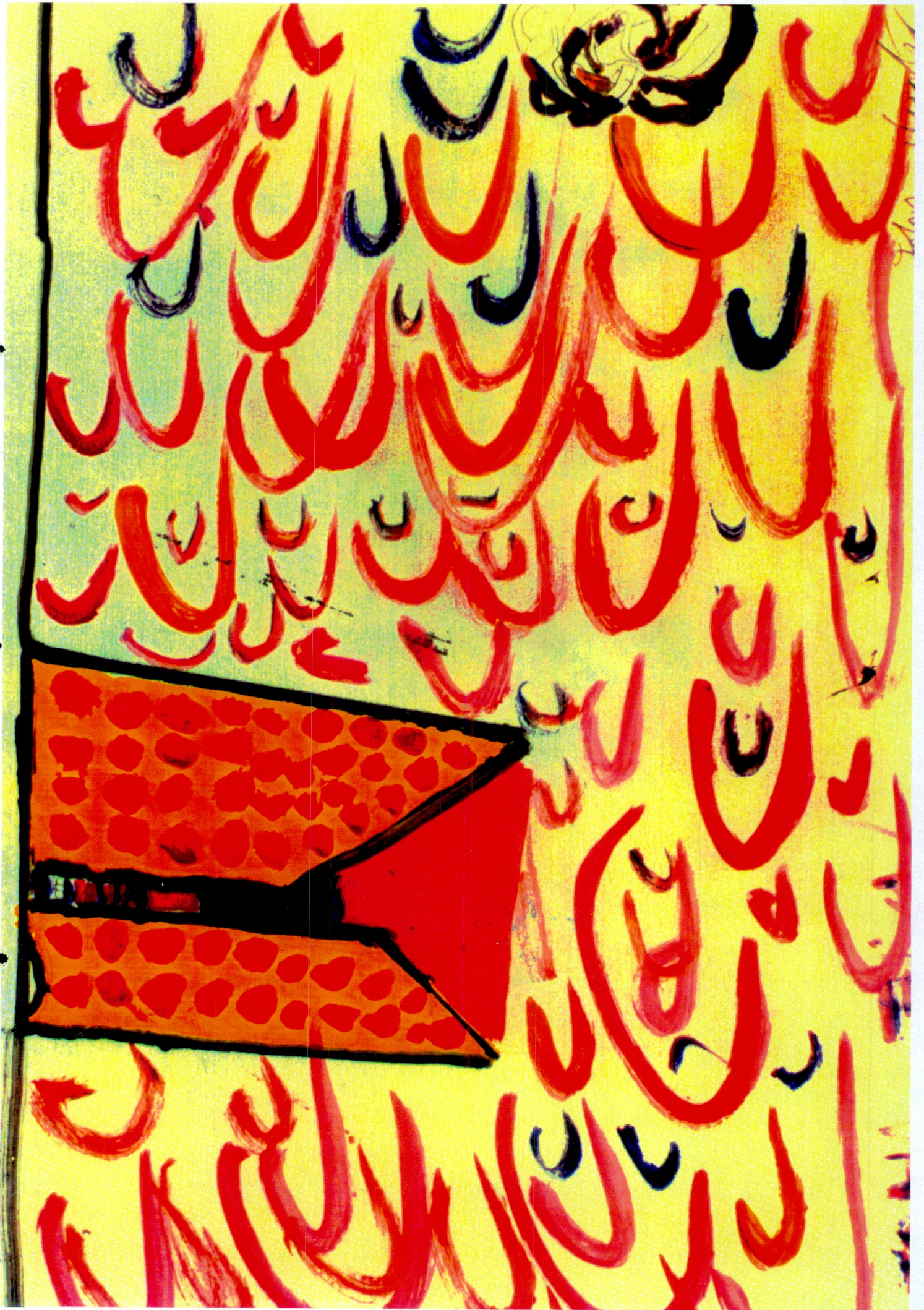


Fig. 19



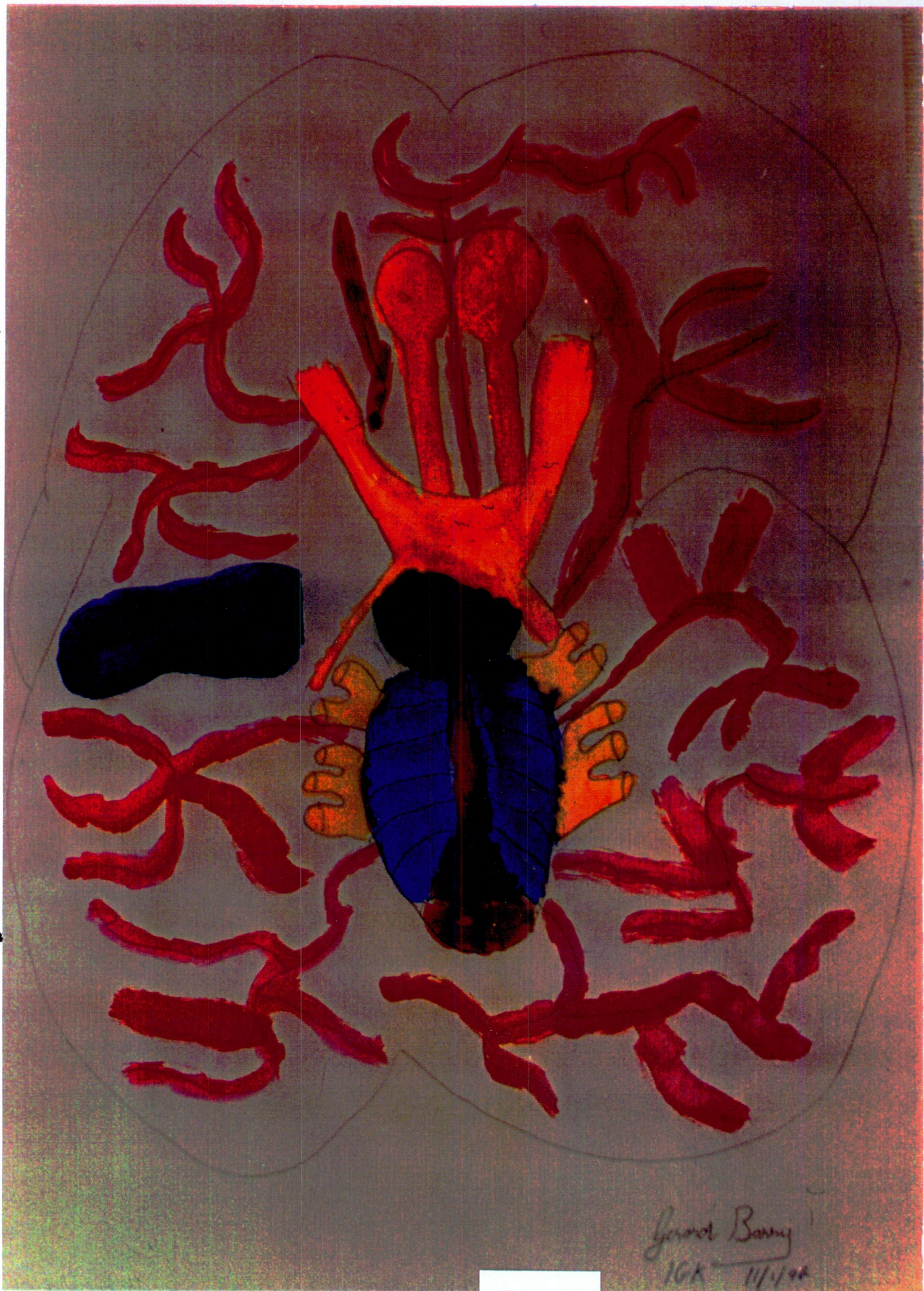
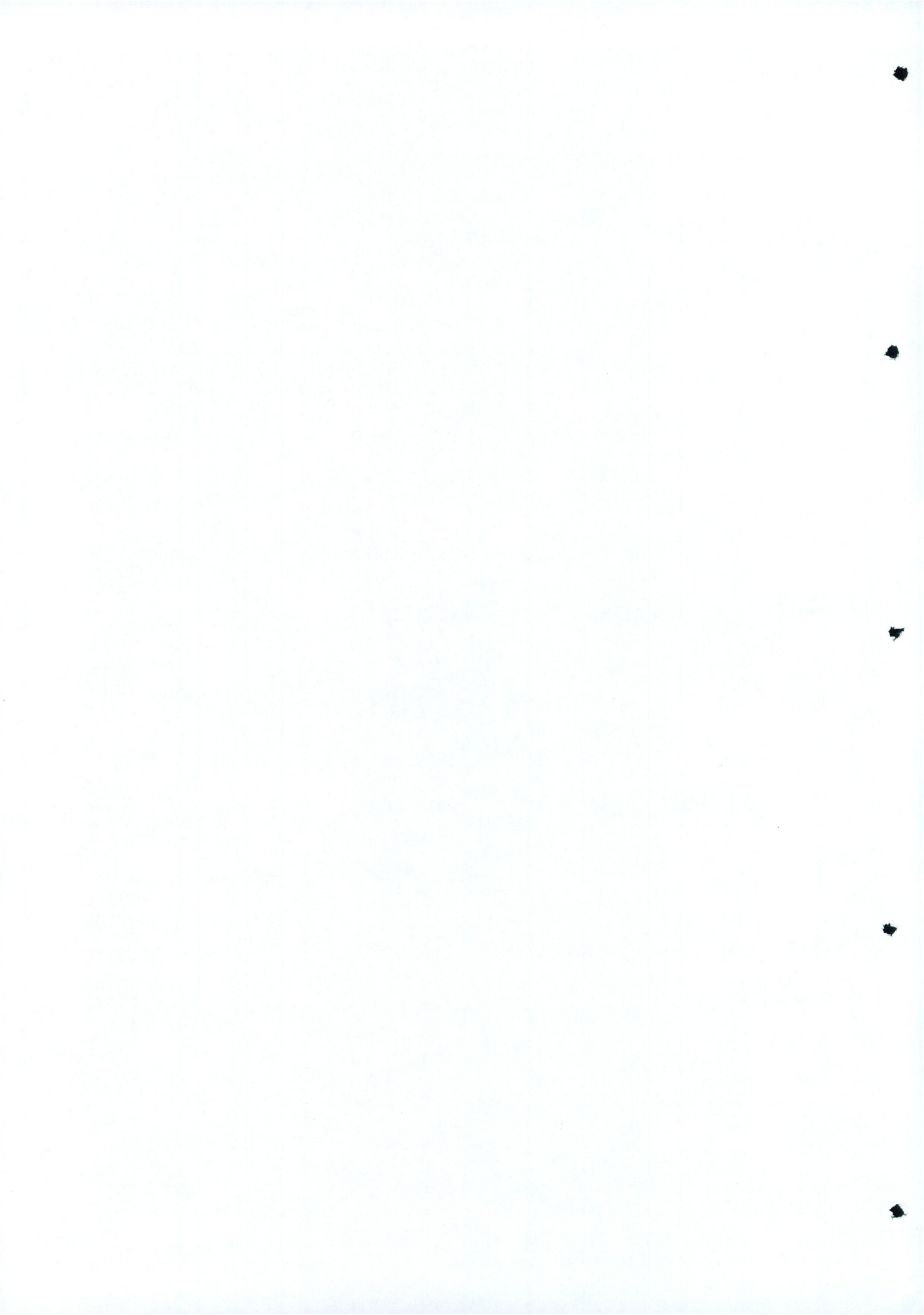


Fig. 20

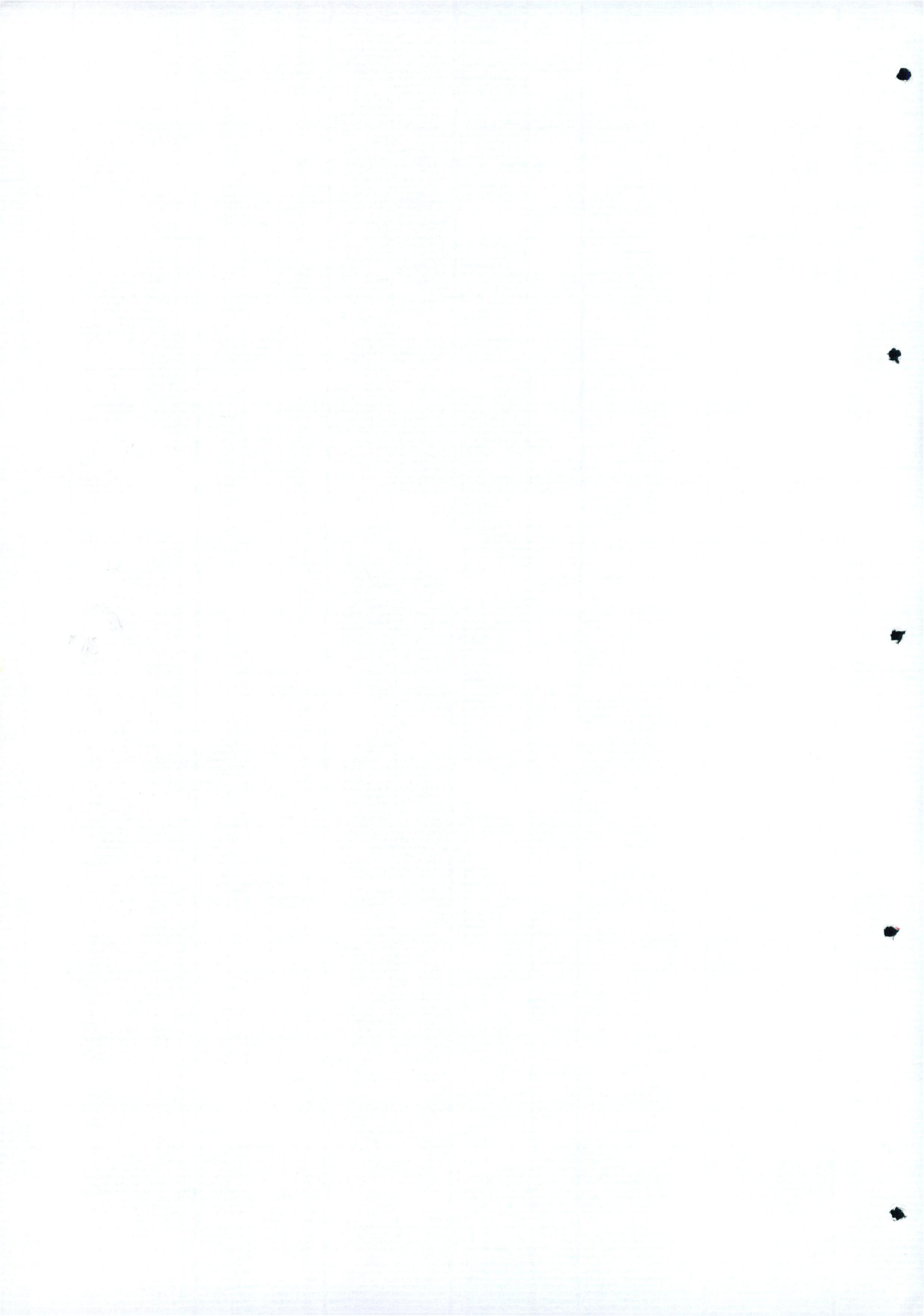


GROUP: 2nd Yrs	THEME: SELF - IDENTITY Repeat pattern design The design process
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AIM:	To develop the pupil's understanding of the repeat pattern design process
OBJECTIVE 1.	Pupils discuss the uniqueness of the self-expressive act and how it can be used objectively in a repeat pattern design

WEEK	SOURCE	ELEMENT	MATERIAL	ACTIVITY
6	Mind Map	Composition	Tracing Paper	- Pupils are introduced to the difference between PAINTING and repeat pattern PRINTING
	Module	Shape & Composition	Tracing Paper Card	- Pupils make view finders and search their mind maps for an interesting collection of shapes - which they then trace
	Module	Shape	Craft Knife	- Pupils refine these tracings until they have a composition with three simple shapes. This becomes a MODULE for a repeat pattern design
	Stencil	Colour	Paper Block Ink	- Using this module as reference pupils cut out three STENCILS, one for each shape in the module - Pupils make a GRID, and REGISTERING each stencil, they print each shape with a different primary colour

CROSS DISCIPLINARY CONNECT	ART HISTORY-VISUAL REFERENCE-SUPPORT STUDIES Andy Warhol: Portraits Rene Beauclair: Art Nouveau 1900
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LESSON 6

Aim:

To develop the pupils understanding of the repeat pattern design process.

Procedure:

By setting the pupils with mini-tasks, in strict sequence this complicated process was broken down into easy steps that the pupil was capable of following.

Evaluation:

- Task A - Pupils developed an awareness of design and pattern in their environment.
- Task B - Pupils learned to analyse their compositions and to isolate simple shapes from a larger context. This exercise equips the pupil with new ways of perceiving compositions.
- Task C - Pupil learned to be critical and make simple design choices.
- Task D - Some of the pupils found it difficult to come to terms with cutting away the positive shape and leaving the negative shape in the stencil. The pupil had to fully comprehend this problem, before proceeding to the next task.



Task E - As an introduction to colour the pupils were asked to use the three primary colours only. The complexities of the process required many mini-introductions and demonstrations. This facilitated the teacher / class contact which maintained my teachers presence through out the lesson. This presence seemed to give the pupils confidence and security. The lesson was productive and yet relaxed which is not a paradox. (See Fig 21)



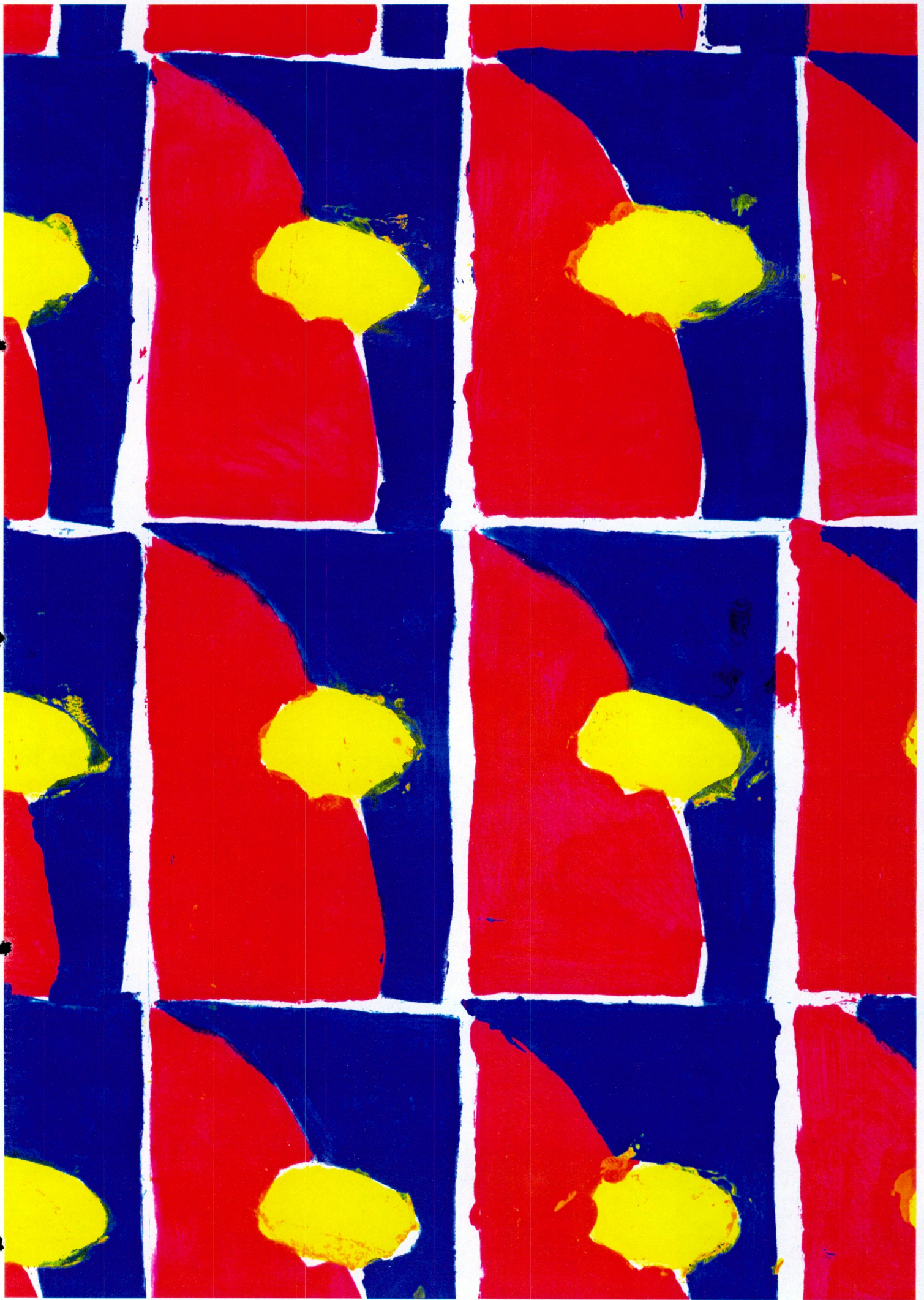


Fig. 21

GROUP: 2nd Yrs	THEME: SELF - IDENTITY Repeat pattern design colour
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AIM:	To develop the pupil's understanding of the design process and colour
OBJECTIVE 1.	To develop the pupil's understanding of colour theories, positive and negative shape, and reverse images

WEEK	SOURCE	ELEMENT	MATERIAL	ACTIVITY
7	Out-line Module Design	Colour Shape	Oil Crayon	- Pupils make a module design and colour it using only SECONDARY COLOURS
	Out-line Module Design	Colour Shape	Oil Crayon	- Pupils make another module design and colour it using 1 primary colour and 2 secondary colours
	Two Studies	Colour Relationships		- Pupils discuss and compare which coloured module to print
	Stencil	Colour Shape	Sponge Paper Block Ink	- Pupils print their chosen module - Pupils reverse their stencils and produce a MIRROR-IMAGE print

CROSS DISCIPLINARY CONNECT	ART HISTORY-VISUAL REFERENCE-SUPPORT STUDIES Andy Warhol: Repeat Pattern Prints
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LESSON 7

Aim:

To develop the pupils understanding of the design process and colour.

Procedure:

Pupils are introduced to secondary colours and how, when combined their relationships are either harmonious or contrasting. Then choosing a colour relationship they print a repeat pattern print.

Evaluation:

Task A + B - Pupils were introduced to primary and secondary relationships.

Task C - This they executed very well. I found, when it came to the discussion, many pupils asked me, "Which of my studies is the best?" This is where I felt the real teaching of the lesson began. By opening the pupil's perception to the inherently different colour-relationships within each colour study, the pupil realised that there was no 'best colour study', - only the relativity of empathy in each expression. Thus the pupils choice of alternatives was expanded.



Task D -

Pupils were now asked to chose a design and make a repeat-pattern print. I also requested them to reverse their stencils and produce a mirror image print. I did this to objectify their expression a stage further. (See Fig 22)



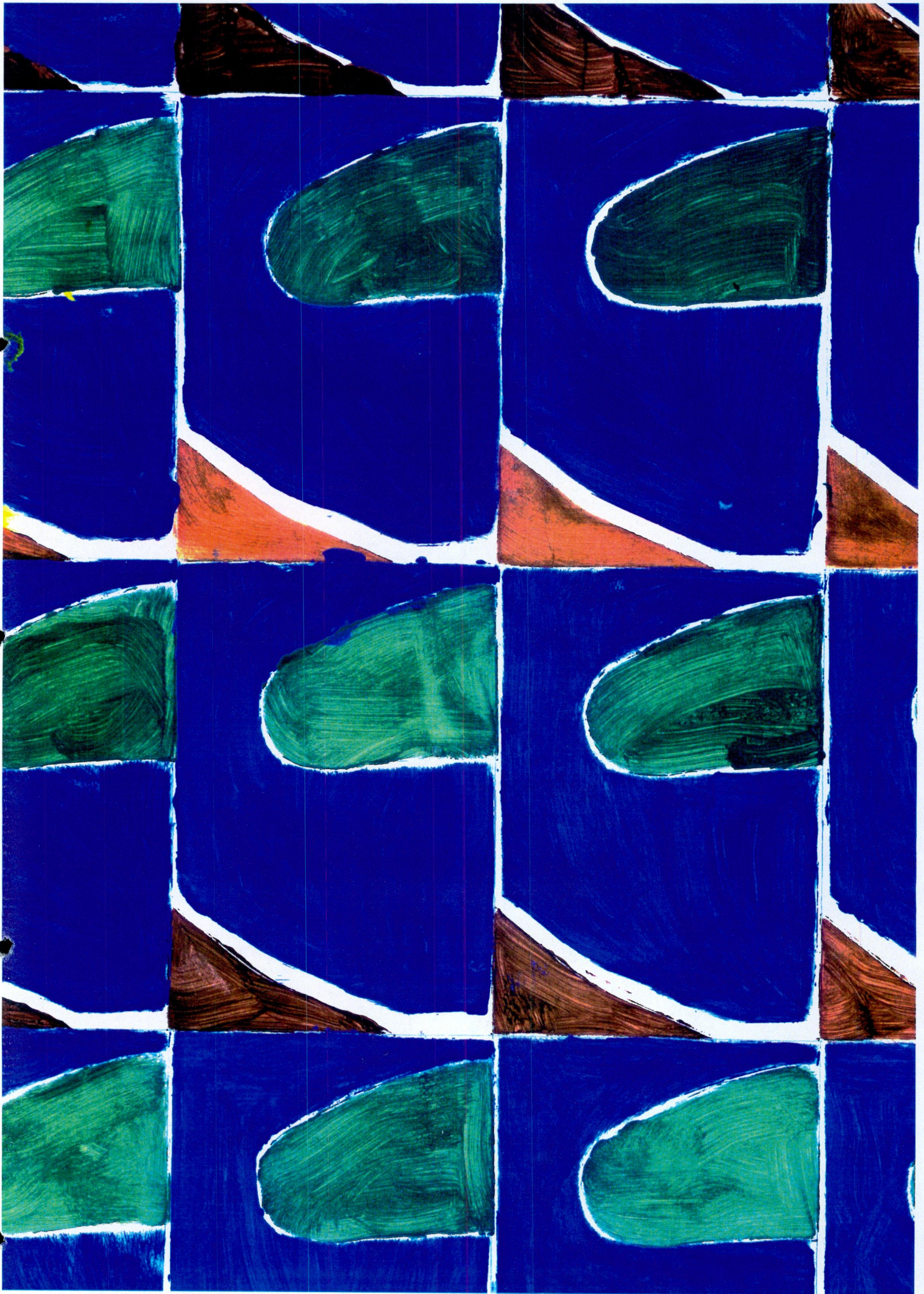


Fig. 22

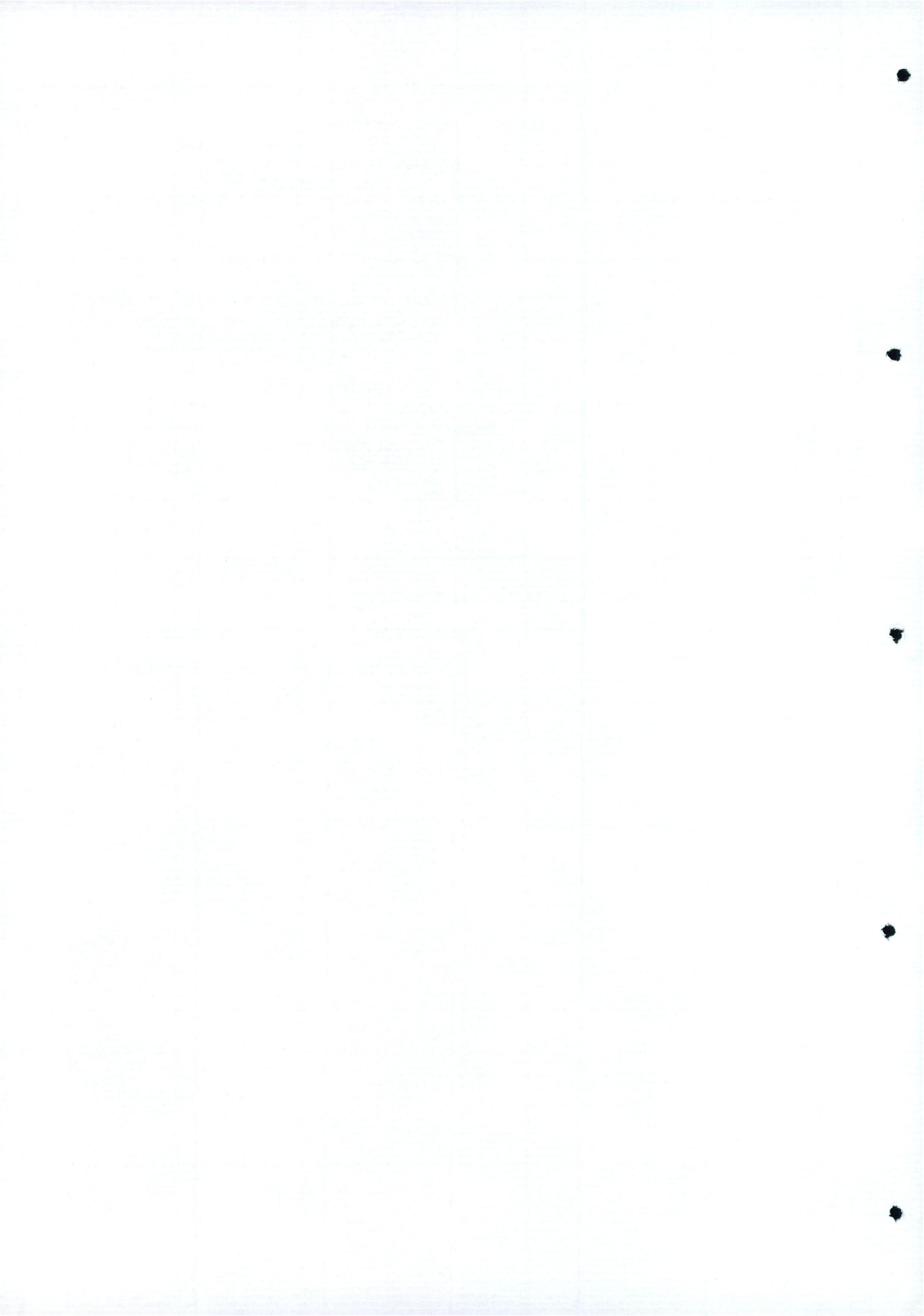


GROUP: 2nd Yrs	THEME: SELF - IDENTITY Repeat pattern design A Self Portrait Box
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AIM:	Pupils develop an awareness of public self-identity, by combining all the Art Elements to create an exterior for the box
OBJECTIVE 1.	To further develop the pupils (i) Awareness of the design process (ii) Awareness of the impact of presentation (iii) Ability to make considered choices (iv) Ability to express himself through design

WEEK	SOURCE	ELEMENT	MATERIAL	ACTIVITY
8	Repeat Pattern Design	Design Shape	Shoe Box Rule Craft Knife Support Studies	<ul style="list-style-type: none"> - Pupils chose a repeat pattern print and explain why - Pupils measure the dimensions of their shoe boxes and design templates which will cover them - Pupils <ul style="list-style-type: none"> (i) Place the templates on their prints (ii) Cut out the shapes (iii) Paste them onto their boxes - Discussion on colour and pattern How presentation effects our perception of things

CROSS DISCIPLINARY CONNECT	ART HISTORY·VISUAL REFERENCE·SUPPORT STUDIES Graphic Designer: Michael Glazer
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GROUP: 2nd Yrs	THEME: SELF - IDENTITY Repeat pattern design A Self Portrait Box Interior
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AIM:	Pupils develop an awareness of personal self-identity by combining all the Art Elements to create an interior for the box
OBJECTIVE 1.	<ul style="list-style-type: none"> - Introduction to ASSEMBLAGE - Pupils identify and record their personal identity - Pupils share their personal identity and help each other to develop - Pupils learn to project their identity into 3-D space - Pupils share both public and personal identity with the school design

WEEK	SOURCE	ELEMENT	MATERIAL	ACTIVITY
8	Self Work Done Self Self	Ideas All Art Elements	Pencil Paint Found Objects etc. Display Area	<ul style="list-style-type: none"> - Discussion: Joseph Cornell's boxes personal space. Atmosphere identity, possible themes e.g. sport, poetry, music - Preliminary sketches, - ideas - Discussion and class contribution - Pupils assemble box interiors and finish using colour - Pupils publicly display the finished boxes <p>QUESTION: Do the boxes portray the identity / personality of their creators?</p>

CROSS DISCIPLINARY CONNECT Religious Knowledge	ART HISTORY-VISUAL REFERENCE-SUPPORT STUDIES Joseph Cornell's Boxes Joseph Beuys Works
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LESSON 8

Aim:

Pupils develop awareness of PUBLIC and PERSONAL IDENTITY by combining all the art elements to assemble a SELF PORTRAIT BOX.

Materials:

Pupils transform a standard shoe box into a self portrait box.

Why chose a shoe box?

- Because it is mass produced, disposable and freely available.
- Because it has an OUTSIDE / PUBLIC side and it has an INSIDE / PERSONAL side.

Materials for the OUTSIDE / PUBLIC side

Pupils chose from their selection of prints

Primary colour print, Secondary colour print, Mirror image print, a print which they wish to publicly display. See Fig. 23.

Materials for the INSIDE / PERSONAL side

Pupils collect a selection of found objects which they consider relevant to their PERSONAL SPACE for example: photographs, magazine cut-outs, wire heads, personal objects, drawings and sketches, poems, cassette recordings, family trees, animal bones, stones, found objects etc.



Procedure:

- Pupils learn the PRESENTATION skills of wrapping and packing while developing the outside of their box.
- Pupils discover the concept of ASSEMBLAGE - the nature of materials and the symbolic use of colour.

Evaluation:

When the pupils were required to wrap their boxes with the repeat-pattern print, some felt inadequate and asked could they repeat their designs. Suddenly the pupils realised that these boxes could not be hidden in a portfolio and would be on public display. It was important to the pupils that their boxes were as competent and successful as the boxes of their peers. This demonstrates the importance of equipping all art rooms with display boards to exhibit the pupils work. The pupils take more pride in their work if they think it will be exhibited. A sense of accomplishment and completion was felt when the pupils realised that they had produced these colourful hand-printed boxes. (See Fig. 24a)

The inside of the box was personal to each pupil, - they worked separately on their own self-directed projects. The sense of competition decreased as each pupil focused inward to his private world. Unfortunately this work is still in progress, - however we will take a brief look at a selection of box interiors.

In figure 24b there is dichotomy between the freshness and innocence of the outside of the box and the darkness and anguish of the inside of the box.



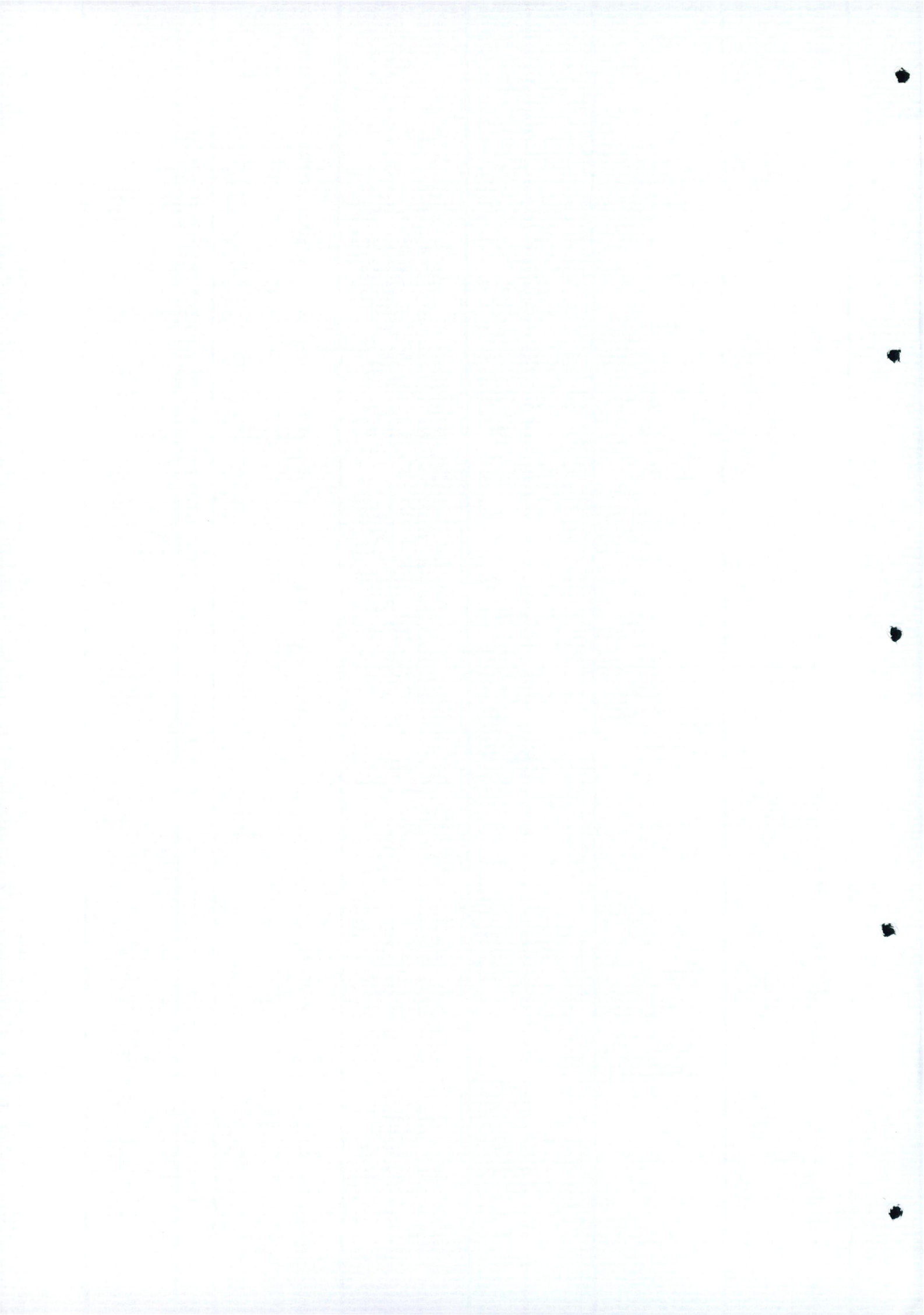
The base is painted in bold colours - black and red stripes. The highly symbolic colours, red, black, white and gold are connected with alchemy. The deliberate use of red and black (associated with sexuality and death) could represent the typical adolescent preoccupation with these issues. The anguish and conflict of the base contrast strongly with the harmony and security of the lid. Harmonious colours are used for the lid, balanced rectangles of heavenly blue and golden yellow (associated with purity and wisdom) form a peaceful equilibrium on the lid. The space within the box has been divided into compartments and the pupil intends to place personal objects within each cell.

In the second box the pupil makes a deliberate choice to work with a self-portrait. The cool, intellectual act of slicing his own image into equal sections indicates a need to get behind the mask. Careful placing of the portrait-strips form a grill/prison-bar pattern. The pupil tries to get behind the prison of his outer self by using silver foil to mirror his inner thoughts. (See Fig. 24c)

In the third box the pupil makes luscious use of warm, rich corporal colours to create a interior oozing with sensuality. The red tissue could be protecting hidden, fragile and precious elements. This box could represent a stronghold of comfort and security - perhaps a tabernacle for the soul? (See Fig. 25a)



In the fourth box, a clear indication of a pupil who has left the concrete stage and begun formal operations is evident. His ability to think in the abstract is shown by his symbolic use of materials. The sparseness of this arrangement and the careful placement of the objects creates the atmosphere of a Zen garden, - a place of rest and meditation. This environment is a perfect contrast to the bright, jazzy exterior. It is interesting to note the ever-decreasing sequence of squares, similar to that of a Tibetan Mandala. It draws the viewer's eye inward to a tranquil sanctuary. (See Fig. 25b)



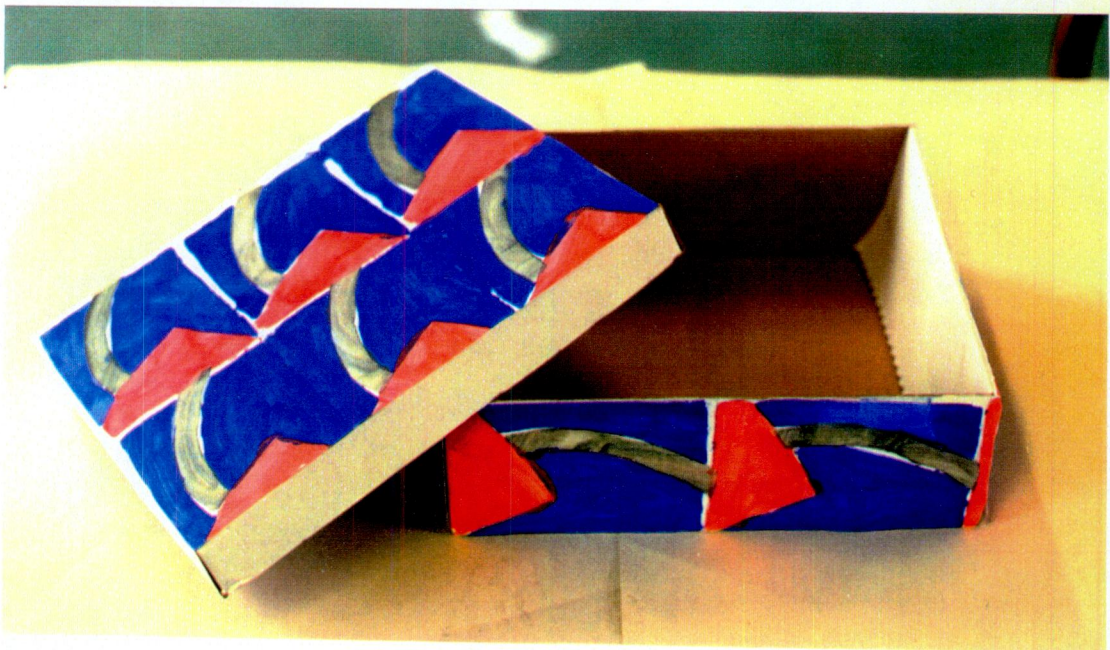
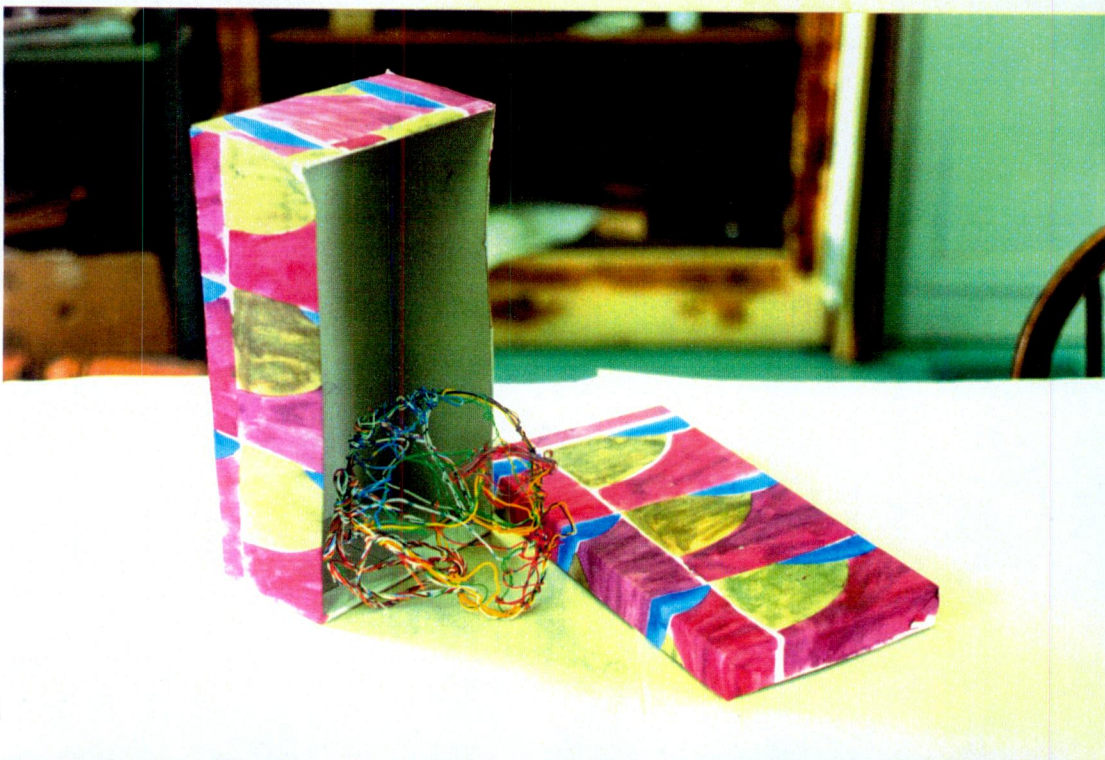


Fig. 23



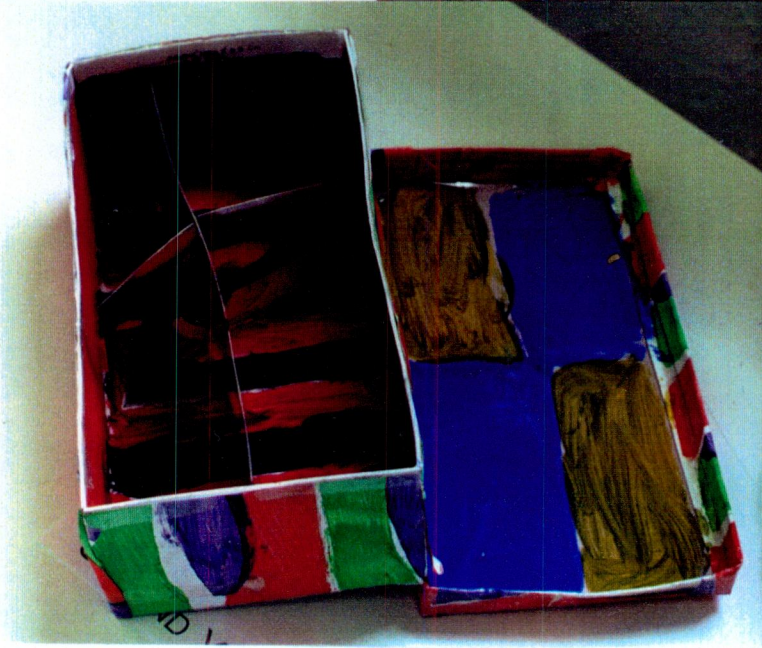


Fig. 24 a.b.c



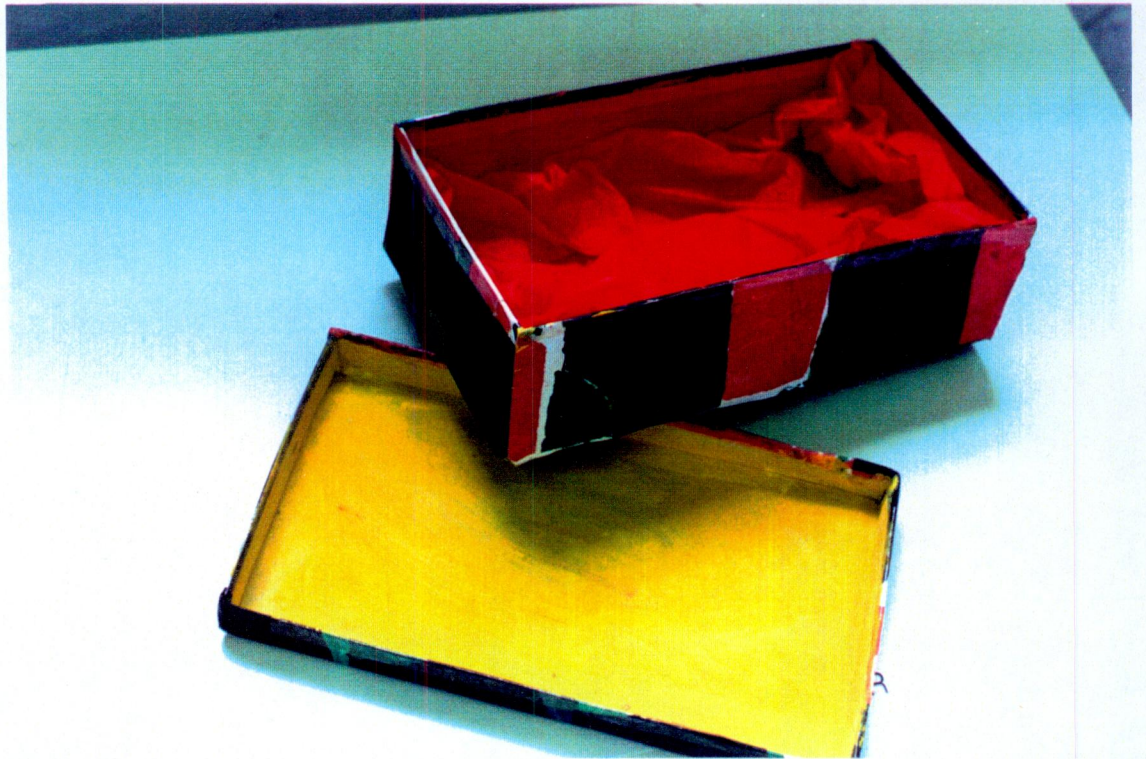


Fig. 25 a.b



CHAPTER 5

ASSESSMENT AND RESULTS

How the teacher assesses self-expression assessment is dependent upon having clearly defined aims and strategies established before the outset of the project. Only by having reference points can we hope to match achievement with objectives -

.....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⁾

It is essential that after every project the assessment process takes place, it evaluates what we have done how the pupils respond, what they think they have achieved, what the standard of work was like and how you know they want to carry on.

The two types of assessment I used were:

- (i) Self-assessment
- (ii) Negotiated Assessment

Self-assessment: The practice of self-assessment or "reflection" back upon the work is an important part of the creative process and plays a critical role in the development of the pupil in a whole person. The pupil's were encouraged to keep all works, sketches, ideas etc in folders at the beginning of the project, and they provided them with an opportunity to look back evaluate and develop further work at a later stage. At the end of each lesson pupils evaluated the tasks and made suggestions as to how to develop the work further.



Negotiating Assessment: In the area of creativity more than any other subject, assessment should be based on the encounter between teacher and pupil. The teachers objective is to set up a continuous dialogue with the individual pupil about their work as it progresses. This dialogue will consist of a mixture of exchanges between teacher and pupil, - some searching, some encouraging, some prodding and some straight-forward exchange of information.

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

Results of Assessments

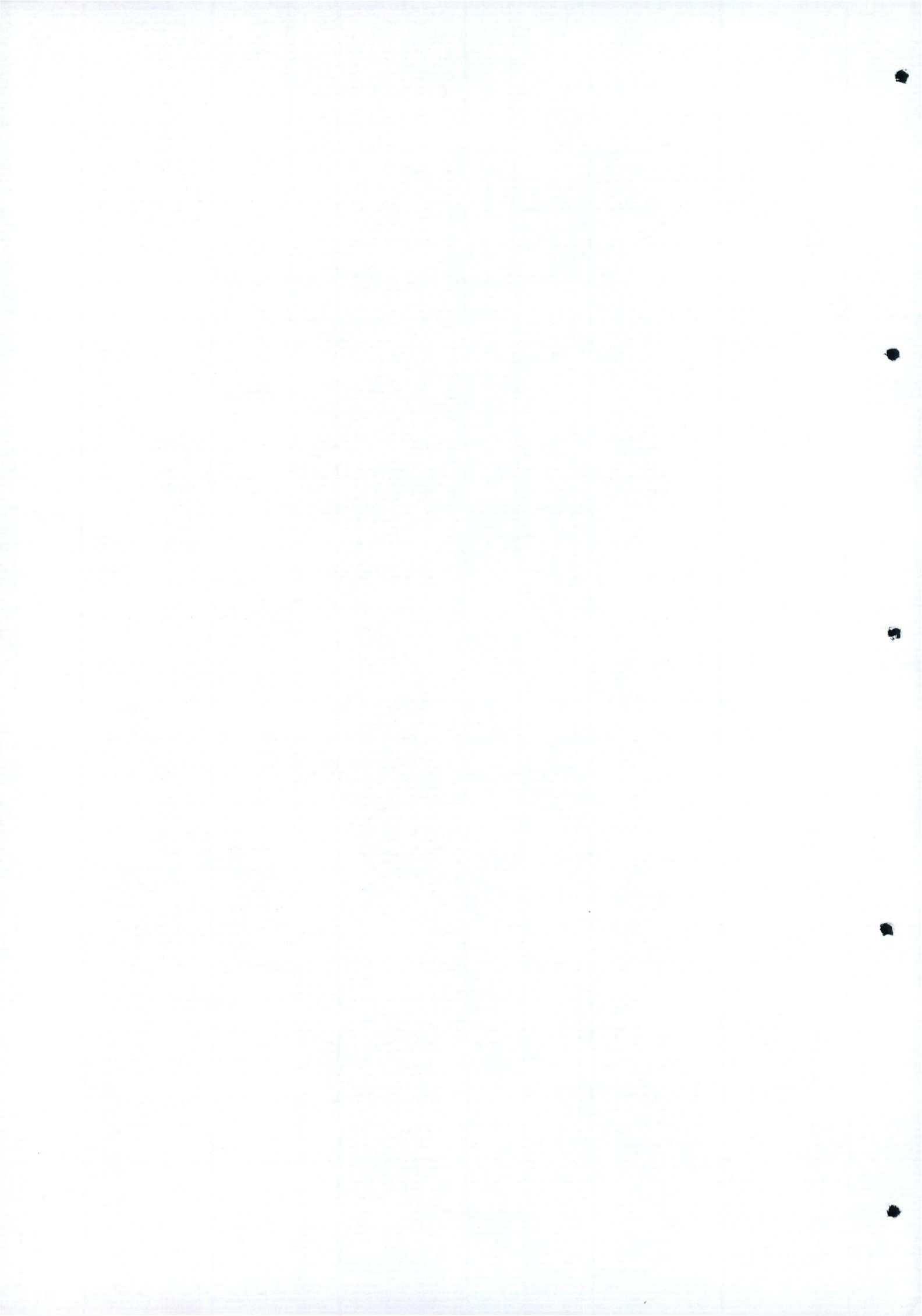
The covering of all the Art elements is a very important point not to be taken for granted, - it allows pupils whose strengths lie in diverse disciplines to be catered for.

I found one promising pupil who produced strong and sensitive line drawings was surprisingly weak at print and needed alot of guidance.

On the other hand, another pupil who was very weak at line drawing surprised me with his wonderful flair for colour.

This demonstrates the importance of structuring a sequence which accommodates all the pupils strengths and weakness. This would facilitate the pupil to be both praised and guided by the teacher, thus promoting confidence and security.

I found it difficult to balance discipline with accessability, - pupils had to respect my authority but it was important to maintain open communication at all times.



Eliciting the pupil's own opinions improved the class unity and moral. This healthy working environment fostered a respect for each others work. The best indication of the progress being made came through listening carefully to the pupils questions.

Sometimes pupils devised alternative methods of problem solving. This I openly encouraged as an expansion of their creativity, provided the alternative solution was capable of realistically challenging the set problem. I used this to illustrate the diversity and validity of individualism.

The development of the pupils Art criticism was interesting as the sequence progressed. Initially the pupils took my opinion on Art works as the only valid opinion. Gradually they began to question me, - "Is that really Art Sir, why?". By the end of the sequence pupils showed a ability to look at, enjoy, and interact with abstract drawings, - for example, Chris Doris's abstract pen and ink drawings intitlled 'Meditations'.

This development of critical observation was also evident in the pupils self-portrait drawings. Teaching techniques forced the pupils to really look at themselves and shift their perception, - changing their schematic drawings into more expressive drawings.



The progress had to be monitored carefully if I was to match achievement with objectives. I found it necessary to balance expression with technical skill e.g. in lesson 5 - MINDMAP, pupils were given free reins to express themselves. Only a few were ready to take this opportunity.

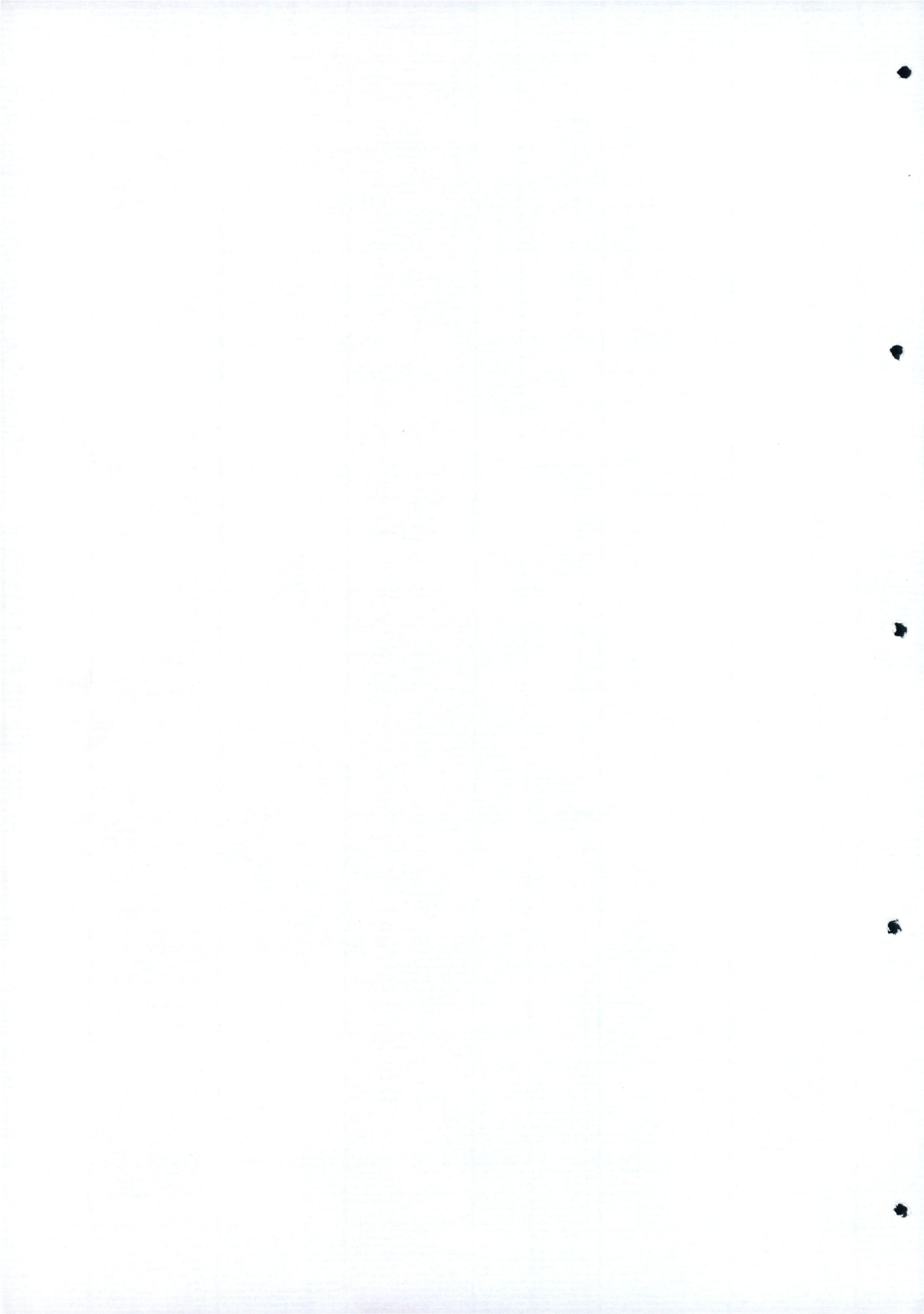
The less secure pupils made biological mindmaps rather than imaginative mindmaps. Confusion and insecurity arose in the class as a result of this confrontation and inability to express themselves imaginatively.

By following this lesson with a more highly structured lesson, "repeat pattern printing", the class quickly regained their confidence. The demands of the techniques of printing fulfilled them and provided them with an attainable goal. It was my role as educator to recognise the class had reached their limits, and to move them on quickly to the more tightly structured "printing lesson" which restored their confidence.



FOOTNOTES CHAPTER 5

1. R.W. Witkin, Inteligence of Feeling, (London: Heinemann Publications, 1974) p.52.
2. Ibid.



CONCLUSION

The creative act is unified, a coming together of an "Self" and the "World". It is this encounter that the teacher actively mediates, fulfilling human impulse for meaning and value.

An understanding of the psychosocial development of a child leads us to the conclusion that the role of the teacher is to educate pupils to become aware of themselves.

The results of the various schemes I carried out with my pupils, involving both 'controlled creativity', and 'unlimited creativity' leave me capable of making the following recommendations.

It is of the utmost importance that we, as teachers, clarify our teaching roles. An understanding of our roles as teachers leads us to an understanding of what is a meaningful educational encounter.

I found from teaching experience it is a good idea to encourage children to question Art works. This questioning, more often than not, will lead to a widening of their own aesthetic awareness.

I recommend that teachers need to recognise the importance of the media, in order to bring the self-expressive act to its fullest potential.

In conclusion, if these practises are carried out, encouraged and developed in effective sequences of lessons, pupils will be equipped to deal with their feelings of "Self" and the demands of an increasingly complex world.



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