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**“CONFRONTING BEHAVIOURAL PROBLEMS & IMPROVING
MOTIVATION IN A CLASSROOM SITUATION”**

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by

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INTRODUCTION

In my dissertation I will identify and attempt to overcome a range of disruptive behaviour which occurs in the classroom situation. It would not be feasible for me to attempt to discuss all types of behaviour problems as it is such a diverse and increasing issue. The problems and factors associated with them vary in different schools and countries radically, e.g. certain schools in America have to deal with incredibly disruptive students who bring guns, knives and drugs to school, while some Irish schools consider students who regularly chat or are insolent to teachers as extremely disruptive. For this reason, the types of problem behaviour which I will discuss will relate to the disruptive behaviour I encounter regularly when teaching.

In chapter one I will discuss the characteristics which constitute disruptive behaviour according to child behaviour specialists such as Lyndsey Stone, Bill Gearheart and Jean Davis. I will discuss how behaviour problems are often associated with learning difficulties. I will briefly describe some of the approaches I have taken to overcome problem behaviour in the classroom by applying behaviour modification techniques, developing suitable lesson plans to stimulate students who may respond to different types of creative motivation, and being well prepared for each class.

I will look at Lowenfeld and Brittain's studies on creativity ("Creative and Mental Growth", 1987) Lowenfeld carried out a series of experiments and observations (1939, 1945 and 1966) involving visually impaired and fully sighted individuals. He observed, two different types of creative modes among both groups which he calls Haptic and Visual modes of creativity. I will discuss the relevance and advantages of applying a haptic as well as a visual approach to developing suitable lesson to motivate students to participate in class rather than resort to disruptive behaviour due to boredom or frustration.

In chapter two I will describe the attitudes of the student I teach and the school (which I refer to as School 'X') towards art. I will discuss the types of lesson plans I develop to promote both visual and haptic modes of creativity. I will look at approaches taken by teachers of visually impaired students (Sue Bladgen, Richard Whitlock and John Everett) to see how these students are encouraged to creatively express themselves through art.

In chapter three I will discuss some of the factors associated with behavioural problems. I will identify the types of problems which I encounter on a regular basis in the classroom and how I deal with the various problems and disruptive students. I will look at the suitability of School 'X' Code of Conduct in relation to disruptive behaviour. I will analyse my own behaviour in the classroom as students are not always completely at fault when disruptive behaviour occurs. (Fontana, 1983). I will describe how I improved the working environment by making the art room a more stimulating area for the students to work in. I will include three case studies of specific disruptive students and give examples of how I approached and solved each particular problem.

CHAPTER 1

IDENTIFYING PROBLEM BEHAVIOUR & SOLUTIONS TO PROBLEM BEHAVIOUR IN A CLASSROOM SITUATION

In this chapter, I will describe the characteristics which constitute disruptive behaviour, according to psychologists such as Parry and Kirk, who claim that problem behaviour can often be associated with various learning difficulties. I will suggest some approaches which can be taken to overcome disruptive behaviour in the classroom. By applying behaviour modification techniques to analyse the possible reasons for a particular student's or class' disruptive behaviour, the teacher can devise a suitable approach to deal with the problem. In some cases, students who are disruptive in class are bored and unmotivated by the type of lessons developed for them. I will discuss how planning suitable lesson plans to accommodate different styles of creativity which the students may relate to can stimulate students to participate in class rather than resort to disruptive behaviour to relieve boredom or frustration. In the final section I will discuss how good preparation and forward thinking can prevent unnecessary problems and disruptions occurring in the classroom.

DEFINING DISRUPTIVE BEHAVIOUR

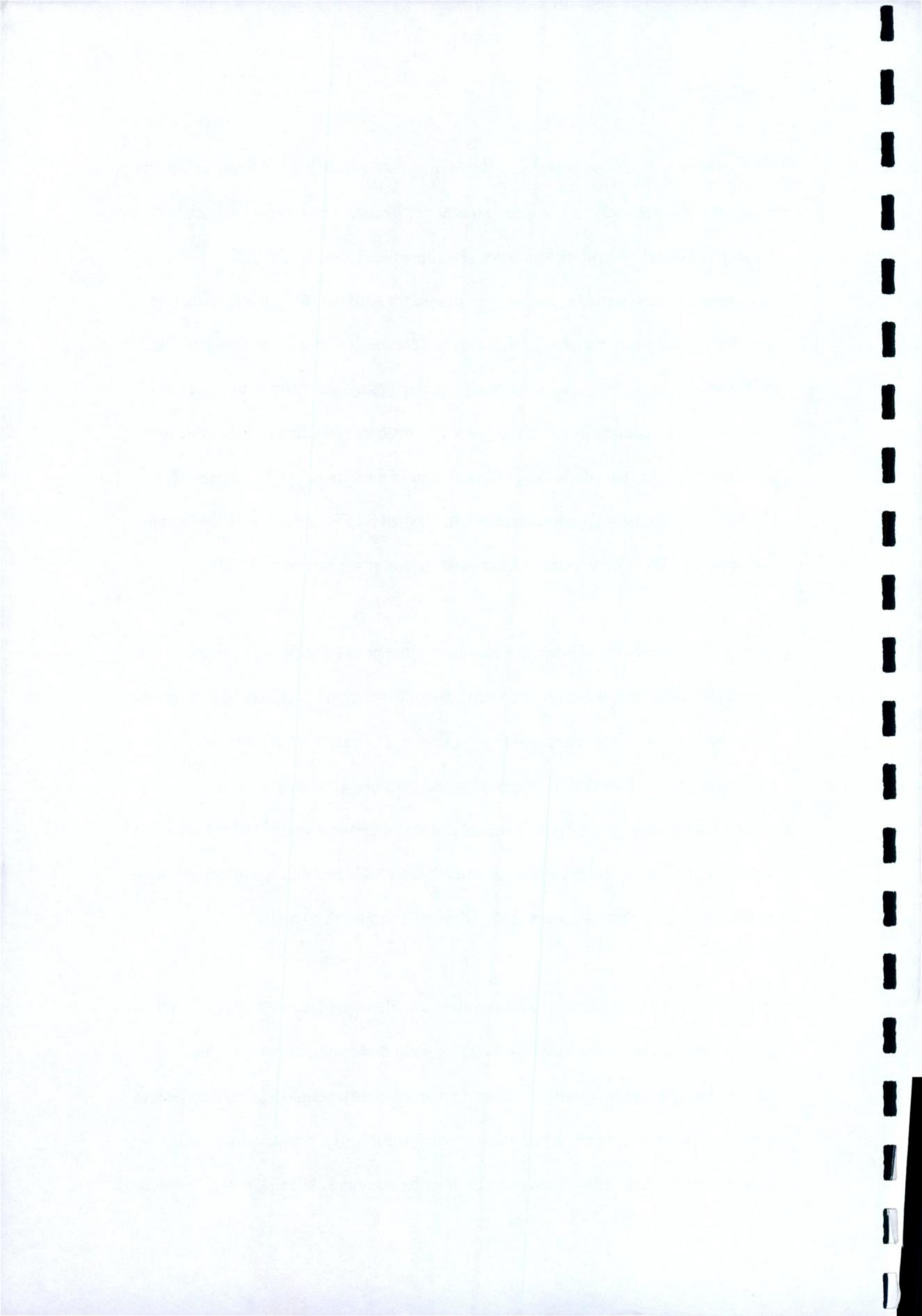
Most teachers at some stage will meet a student who displays unacceptable and disruptive behaviour but it is not always clearly identifiable what constitutes behavioural problems.

What exactly is disruptive behaviour? Is there an established method to identify it and calculate it's seriousness? How does a teacher differentiate between a lively class and a disruptive class? What characteristics constitute behavioural problems?

Unfortunately the questions are clear and straightforward but the answers to them are not. There have been numerous definitions to describe characteristics associated with problem behaviour. Parry defines a disruptive pupil as a child "who knowingly or unknowingly, effectively and frequently disrupts his own education and the education of others" (1). An educational DES (department of educational and science study) in England in 1980 defined children as disruptive when they interfere "with the learning and opportunities of other pupils and imposes undue stress on teachers" (2).

Text books can provide us with information to attempt to identify and measure behavioural problems, but there is no hard fast rule, solution or formula to evaluate its seriousness and eradicate the problems. In school, a certain level of noise or movement may be tolerated by one teacher and consider to be an unacceptable problem by another. As different teachers demand different standards of behaviour, in many schools "disruptive behaviour is generally identified in a non-quantitative manner by teachers and it's measurement is thus random and subject to bias" (3).

When I began to research areas of behavioural problems in children, I discovered that these problems were often associated with learning difficulties, as many pupils who have difficulty keeping up with the class or understanding a certain lessons may behave unacceptable and "may show some immaturity or insecurity, resulting from their experience of failure" (4). Attempting to describe accurately learning difficulties with



a succinct, accurate definition is impossible, as there is no one absolute reason common to every pupil who is considered to have a behavioural or learning problem.

Unlike a handicap, disease, or disabling condition, learning and behavioural difficulties have no defined causes or symptoms to diagnose and correct, with the exception perhaps of students with extreme emotional problems. If a child is diagnosed as suffering from a medical condition e.g. Down's Syndrome, the symptoms are known and identifiable. If a child is labelled as having a behavioural problem, it could be as a result of various contributory factors and be misinterpreted as the problem may be defined differently by different observers. Consequently, the reasons for various behavioural problems are debatable and often very different.

A child with a behavioural problem may be defined as "learning disabled" (5) which is sometimes generalised and in many cases inaccurate. Essentially, pupils with learning difficulties do not achieve or maintain a sufficient academic standard and those with behavioural problems fail to behave in an acceptable manner. It can be difficult, however, to isolate the two as "a child with behavioural problems is likely to have difficulty in learning effectively"(6). Conversely, a child who has learning difficulties is, very likely to present some behavioural problems.

"Learning disability" (7) is an umbrella like definition to label individuals who have various learning problems which may result in various individual circumstances.

There are certain characteristics which are more prevalent in children with learning difficulties than in those who are considered to be "normal". children with learning difficulties cannot be regarded as retarded or having a handicapping condition, but are

generally defined as “those pupils who are unable to cope with school worked normal for their age group.” (8)

CHARACTERISTICS OF LEARNING DIFFICULTIES

Some of the most frequently identified characteristics of children with learning difficulties according to Bill Gearheart in “Learning Disabilities” are as follows:

“Delayed spoken language development.
 Poor spatial orientation,
 Inadequate time concepts,
 difficulties in judging relationships,
 Direction - Related confusion,
 Poor general motor co-ordination,
 Poor manual dexterity,
 Social imperception,
 Inattention,
 Hyperactivity,
 Inability to follow directions,
 Inability to follow class discussion,
 Perceptual disorders,
 Memory disorders (9)

“Delayed spoken language development” may describe pupils with limited or very childish vocabulary who consequently find it difficult to express themselves verbally in a logical, coherent manner.

“Poor spatial orientation” affects pupils who are constantly disorientated or find themselves lost easily or unnecessarily confused when becoming familiar with new surroundings.

Pupils with “Inadequate time concepts” are those who have no concept of time keeping and who continually are late for classes. “Difficulties in judging relationships” effects pupils who cannot easily distinguish between opposite meanings (e.g. - 10 is a

negative number, + 10 is a positive number. Warm colours advance and cold colours recede).

“Direction related confusion” affects pupils who are sometimes confused by concepts (e.g. perspective, or mathematical theories).

“Poor general motor co-ordination” describes pupils who seem unnecessarily awkward and clumsy. They may have a lack of co-ordination and tend to trip or constantly knock into people and objects. “Poor manual dexterity” results in pupils finding it difficult to manipulate pencils, brushes etc. or unfamiliar tools and equipment.

“Social imperception” is an inability to recognise the meaning behind facial expressions or body language. This may result in students not realising how they are regarded or accepted by their peers, teachers and parents. “Inattention” results in students becoming bored and distracted when they are concentrating on a single activity for a given time. “Hyperactivity” is when a student is constantly lively and fidgety to an extent that they cannot seem to sit calmly or attentively for any length of time.

“Inability to follow directions” is evident in some students who lack the concentration or ability to carry out basic oral instructions e.g. “Use only two colours in this painting” or “do not use any tone or shade in a pure line drawing.”

“Inability to follow class discussion” some pupils appear unwilling or reluctant to be involved because they feel inadequate or inhibited when there is a class discussion.

“Perceptual Disorders” This type of problem is extremely broad and may include visual, haptic or conceptual inability's. A student may have a satisfactory level of

vision but cannot distinguish between certain shapes. He may not have acuity disabilities, but will have problems differentiating between similar sounds or drawing accurately from observation. "Memory disorders", a student may not be able to remember the previous week's lessons or may not be able to repeat instructions or information told to him a few minutes earlier. Pupils can have difficulties visualising from memory e.g. when asked to draw a plan of their home from memory they cannot remember where certain items of furniture are in the room.

If a pupil appears to be affected by one or two of these characteristics, it is presumptuous and inaccurate to label him as a disabled learner. This list merely provides criteria against which to assess and evaluate students who appear to have some sort of difficulties in a classroom situation, whether these result from a behavioural, emotional or learning problem.

Doctors and psychologists began to recognise the existence of learning disabilities in the beginning of the eighteenth century although the term was not used as an official labelling definition until 1963, when Samuel Kirk defined children with learning disabilities as those "who have disorders in development ... and communication skills needed for social interaction" (10)

WHAT CONSTITUTES DISRUPTIVE BEHAVIOUR?

When the term "behavioural problems" is used in an educational context, it generally refers to a variety of behaviours and attitudes which are unacceptable and disruptive in a classroom situation. It is essentially a negative contributory factor in a school

situation and is inevitably a problem and a cause for concern for the teacher involved,

Lyndsey Stone suggests that

an increase in tension or anxiety as a result of an overly demanding child can be seen in many teachers. This tension is exacerbated by the knowledge that the child posing the problems will be there the next day or the next lesson and that the behaviour problems will not get better on their own (11).

Pupils with behavioural problems are usually disruptive, or loud and can seem to blatantly manipulate the teacher's attention for no apparent constructive reason. A disruptive pupil may constantly chat, swear or shout during a lesson. He may refuse to attempt work in a mature manner and inevitably can distract other students. A disruptive student is demanding and as a result, time is wasted on disciplining rather than teaching and consequently the entire class is affected.

There are pupils with problems who are not as immediately identifiable as those who demand attention by being loud, abusive, giddy or aggressive, "when a child is rude, defiant or non-compliant" (12). When we think of behavioural problems it is natural to assume the pupil is disruptive, cheeky or troublesome, but some pupils can go unnoticed as they are not boisterous or disruptive. They may appear to be working well but do not become involved in any discussions or group activities. Students who are extremely introverted and who do not ask questions or indeed answer any given by the teacher can have a different type of behavioural problem, and "on closer inspection .. can be struggling as much as the child who displays overtly unacceptable behaviours" (13).

Students who have difficulties learning or comprehending, or who constantly display unacceptable behaviour in class cause problems and concern for the teacher. As every student is an individual, some may have difficulties in keeping up with the class which may lead to inappropriate behaviour and vice versa. A constantly disruptive student in a particular class may inevitably result in the teacher associating his behaviour with the whole class, and consequently regarding a particular group as demanding or difficult to cope with. If a teacher associates a particular negative incident or disruptive student with the entire class, it is inevitable that the teacher may expect a general level of behavioural problems and consequently "if a teacher expects the class to misbehave, there is every likelihood that they will" (14).

It may be assumed that a student with a behavioural problem is at fault but in some cases the problem may be caused or aggravated by an authoritarian or boring teacher. It is often the case that a particular student may simply have bad manners or have a severe attitude problem which results in his not wanting to learn but it is essential to realise that a teacher can also be at fault. The problem is not always the sole responsibility of the pupil and can be "to a greater or lesser extent context-bound" (15). The teacher may honestly have to evaluate their role in a problem situation. If an exercise is too complicated or too childish or boring for a particular class, students can come detached and revert to unacceptable behaviour out of boredom. It is therefore essential that a teacher is well prepared and has anticipated what class plans and teaching methods are required to induce both incentive and interest in the classroom. The pupils are more likely to be stimulated and behave appropriately if the teacher uses strategies to identify the needs of his class and tries to meet them by being "interesting, well organised and empathetic" (16).

BEHAVIOUR MODIFICATION TECHNIQUES

Behaviour modification techniques have been discussed by David Fontana in "Psychology for Teachers" (p.318-326). He describes these techniques as a useful device to

analyse the child's behaviour carefully, to identify the various factors that seem to be responsible for sustaining this behaviour, to formulate strategies for changing it in desired directions, and to monitor these changes as they take place. (17)

Applying Behaviour Modification techniques will not provide a solution in itself to problem behaviour. It will however enable allow the teacher to analyse specific causes of problem behaviour from a particular student or class and subsequently devise a suitable approach to deal with the problem efficiently and successfully.

Behaviour modification techniques which are "based essentially upon the operant conditioning model of learning" (18) have been operated successfully in special schools where certain students are consistently troublesome and disruptive. These techniques can be suitable in normal classroom situations as they enable the teacher to analyse the factors inciting a particular student to behave in a consistently disruptive manner. The teacher compiles an accurate detailed list of the specific types of behaviour which are unacceptable from a particular student.

The teacher has an opportunity to identify and quantify the problem behaviour and devise strategies to change it and to observe these changes. The fundamental theory of behaviour modification techniques, is that behaviour which is rewarded or

acknowledged is likely to be repeated, while behaviour which is ignored and not enforced will inevitably tend to phase out. In a classroom situation, this suggests that constant disruptive behaviour is reinforced in some way by the teachers reactions or the working environment. The problem may result from the teacher failing to encourage or acknowledge the type of positive behaviour he would like to see replacing the disruptive behaviour.

When incorporating behaviour modification techniques, the teacher compiles a list of a particular student's problem behaviour (which are referred by Fontana as target behaviours) He then writes down his responses, or occasionally the class's response to each particular problem. The student's repertoire of unacceptable behaviour and the teachers reactions must be recorder precisely, so that both may be accurately analysed to identify why the problems are occurring, and how to deal with them successfully. It is essential to realise that the majority of disruptive behaviour does not occur in a vacuum. "It is the centre of a matrix of forces and factor associated with a particular behaviour in the classroom" (19).

A second list is drawn up to identify the positive behaviour which is sometimes exhibited by the student. The teacher can encourage these, and also rectify any evident defective aspects of their own teaching strategies or approaches to dealing with the student. I will give an example of Behaviour Modification techniques in practice in chapter three where I will briefly discuss three students I teach who are disruptive in various ways in class.

APPLYING A HAPTIC APPROACH TO WORK

I was quite aware that many of the students who expressed a dislike of drawing, were evasive because it involved quite a lot of effort to observe a subject carefully and attempt to draw it accurately. Numerous students regarded drawing as a drudgery rather than an interesting challenge or means of expression. Some students however, who could not be dismissed as simply averse to attempting difficult or challenging exercises became very frustrated when they tried to draw, particularly from observation as they found it extremely difficult to record a three dimensional image as a two dimensional drawing.

None of the students I taught had much experience of working with materials to create three dimensional images and consequently many of those who were weak at drawing and painting dismissed themselves as being weak at art in general. I developed lesson plans which incorporated some necessary observational drawing with inventive ways of using other materials to create collages, and three-dimensional forms.

Although it is considered that extremes of either visual or haptic types are very likely, I wanted to accommodate students who may be haptically inclined, without stifling their creativity by enforcing exclusively visual exercises and projects, particularly at a rudimentary stage of their art education. I feel that it is vital for art teachers to be aware that some students cannot identify with a completely visual form of stimulation and thus may react in a negative or unmotivated manner.



Fig. 1 "Pain", sculpture by a sixteen year old blind boy who is haptically minded. (A) The chin is constructed. (B) The teeth and tongue are put in. (C) The mouth is closed, hiding inside features. (D) The nose is added, eye sockets are made. (E) Eyeballs are put in from inside, head is closed. (F) Ears, muscles, and hair are added. (G) The head is finished. (H) All features remain isolated as partial impressions on final product.

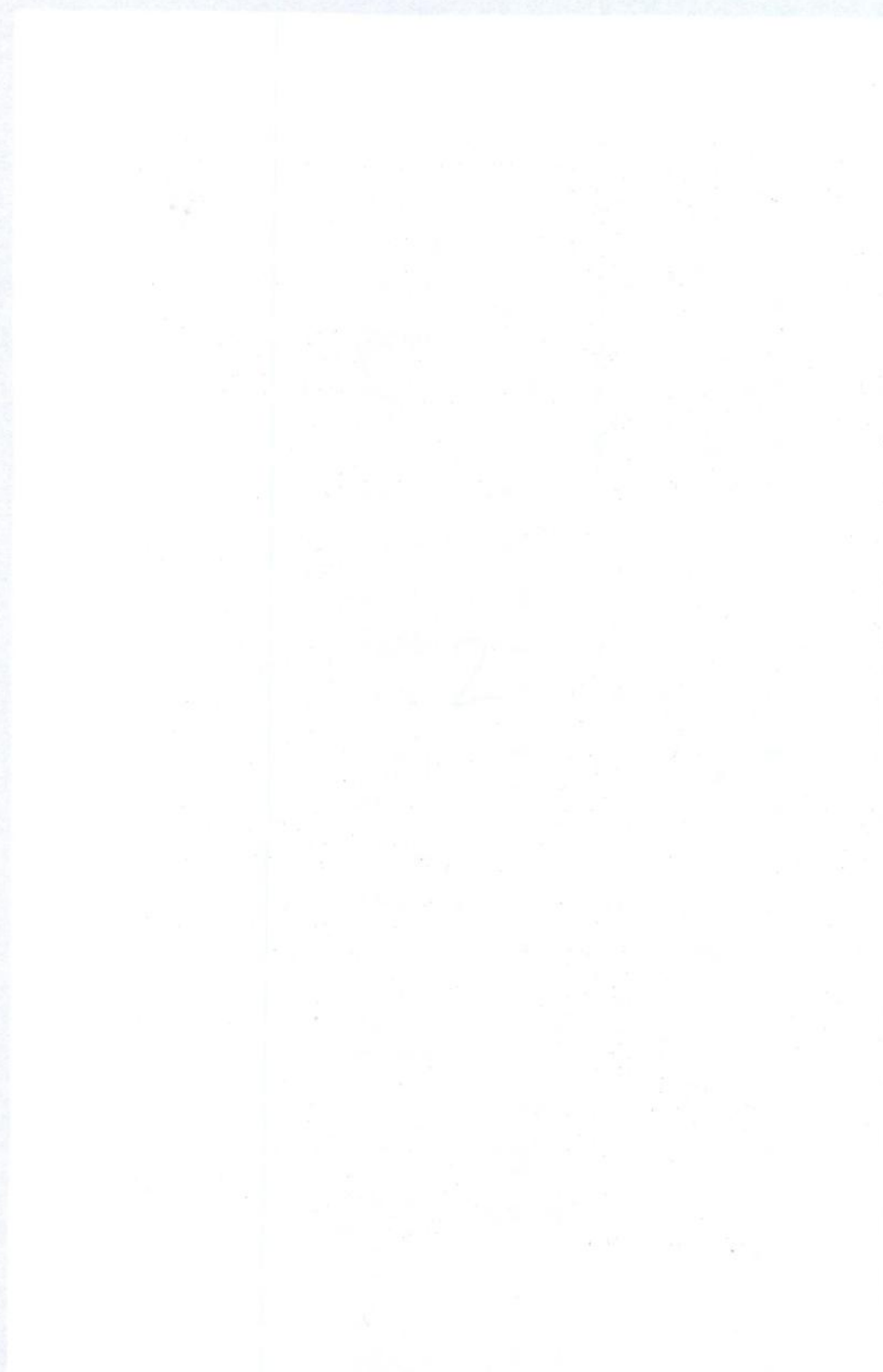


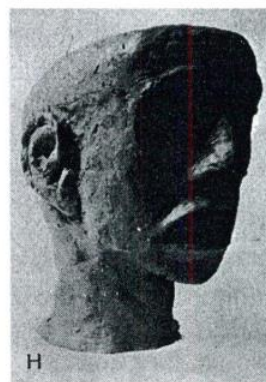






Fig. 2 "Pain", sculpture by a sixteen year blind girl who is visually minded. (A) The general outline is made. (B) The cavity of the mouth is formed. (C) The nose is added. (D) Eye sockets are hollowed out. (E) Eyeballs are put in. (F) Lids are pulled over. (G) Wrinkles are formed. (H) Ears are added. (I) Hair is added. (J) In the finished product, all features are incorporated into a unified surface.







During early adolescence, it is possible to see two different forms of expression emerge - the visual type and the haptic type. The word "haptic" is derived from the "Greek word 'haptos' meaning 'to lay hold of' " (20) These two types of expression refer to the manner in which one perceives one's environment and external surroundings.

Theoretically at opposite ends of the continuum, these types refer to the mode of perceptual organisation of the external environment (21)

It was a possibility that some of the students were more haptically rather than visually minded and were disruptive in class because in class they were unmotivated by previous lesson plans. A visually minded person identifies with the environment fundamentally through their eyes. A person who tends to be haptically inclined is concerned with body sensations and more emotional experiences derived from one's own mind or consciousness. A person who was extremely visually minded would feel totally inadequate if asked to depend on senses other than sight such as touch or bodily sensations. A person who was very haptically minded would use kinesthetic functions in preference to depending on their sight alone.

The original tests to identify these two very different modes of familiarising oneself with the environment were conducted by Lowenfeld in 1939 while he was working with people afflicted with sight impediments (22) they observed that some partially blind individuals would use their sight, although quite limited, to examine objects or express themselves through painting or clay modelling. On the other hand, some other partially blind individuals examines objects physically by handling and feeling the, rather than depending on their eyes. This led to Lowenfeld conducting further studies with normally sighted people where he found similar tendencies. Further evidence that some normally sighted people related to their environment kinesthetic experiences was



Fig. 3 "A Scene at the Police Station", drawn by a visually minded adolescent. The elements of this composition are determined by proportions, lights and shade and 3-D quality are important to the artist.

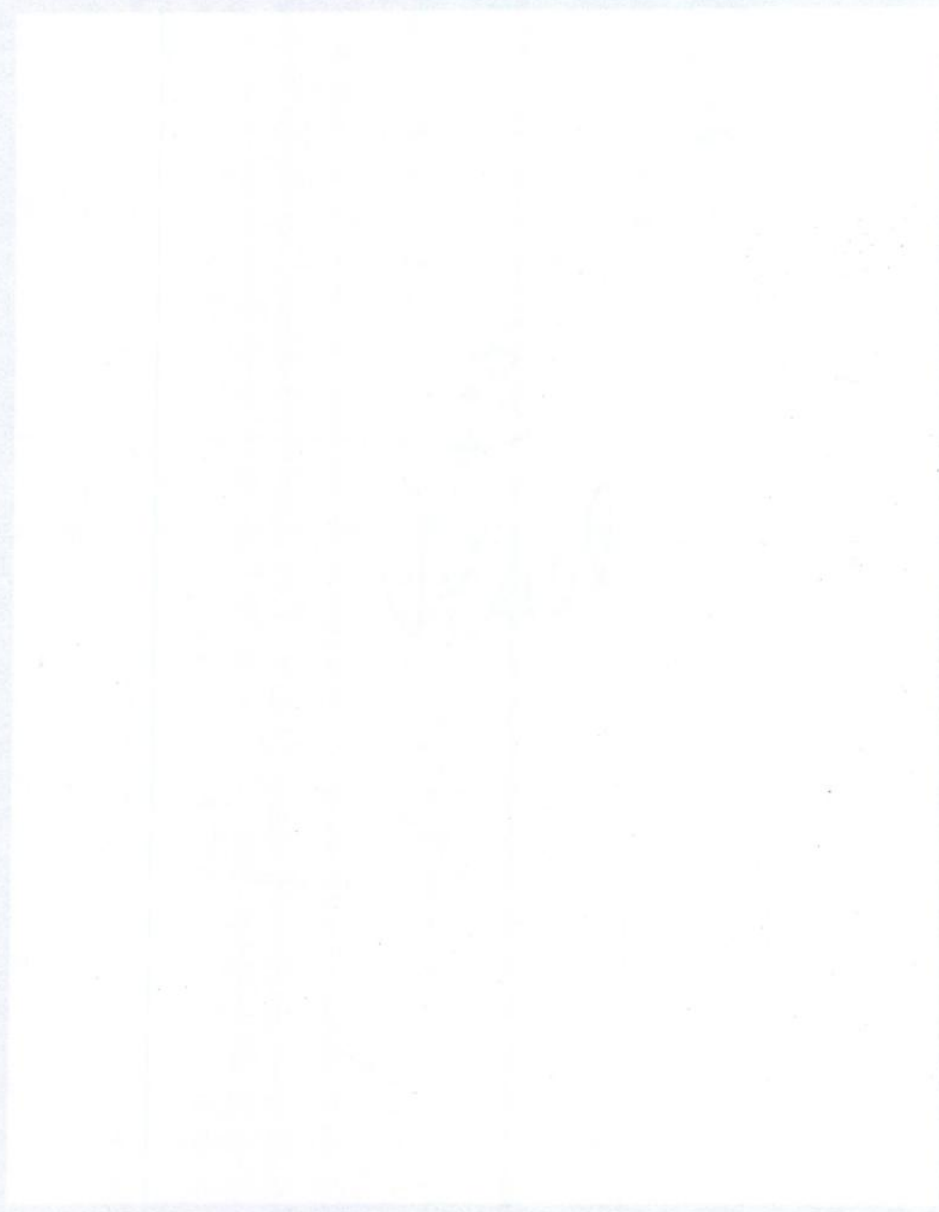




Fig. 4 "A Scene at the Police Station", drawn by a haptically minded adolescent. The elements of this composition are determined subjectively; proportions, lights and darks, and space are of emotional significance.



indicated in studies by Kennedy & Fox in America universities in 1977 (Creative & Mental Growth).

Visually minded people are essentially observers who perceive information from appearances. Lowenfeld suggests that these types of individuals can easily identify shape, form and the overall structure of an object "without an awareness of the details" (23) A visually minded individual generally has little difficulty in analysing the effect of light, perspective, colour density etc.

A haptic type individual is more sensitive to the feel and texture of an object. He tends to experience art and the environment in a more subjective manner and consequently may have a difficulty or indifference in translating kinesthetic or tactile experiences into a visual form such as drawing. Lowenfeld discovered that

the haptic type utilises muscular sensations, kinesthetic experiences, impressions of touch, taste, smells, weights, temperatures, and all the experiences of the self to establish relationships to the outside world. (24)

Consequently the haptic type artist becomes emotionally involved in a piece and personal relevant values dictate colour, form, relation of size etc.

It was evident that a number of the students were disruptive in class because they were bored and unmotivated by lesson plans fundamentally abased on drawing and painting by developing a range of lesson plans which accommodated both visually and haptically creative students, fewer students became bored and subsequently disruptive.

Some of the students who were previously disruptive in class became interested in work which incited a haptic approach, and began to participate in class. Gradually these students derived more satisfaction from producing work rather than by disrupting the class. As their standard of work visibly improved, they developed greater self-esteem and sought positive attention rather than unconstructive criticism.

I will discuss in chapter three the types of lessons I developed to stimulate both visually and more haptically inclined students, discouraging them from becoming bored and disruptive.

THE IMPORTANCE OF GOOD PREPARATION

In this section, I will discuss the necessity and advantages of good preparation in the classroom. As I have previously mentioned, the teacher cannot be blamed for causing or inciting all behavioural problems in the classroom, but it is proven that efficient management and careful planning can deter many problems and possible confrontations from arising and disrupting the class.

WHY IS PREPARATION ESSENTIAL?

The issue of class planning and effective preparation is often questioned when discussing teachers who experience difficulty in controlling students with behavioural problems.

Usually it is discussed in terms of lack of preparation and therefore carries an implied criticism of the teachers lack of commitment or motivation to get things ready for the children. (25)

It is vital that every lesson is thoroughly prepared and thought through to minimise delays, and more importantly, potential disruptions and problems which may be avoidable. In "Managing Difficult Children in School" Lyndsey Stone states that

Careful attention to preparation will result in a smooth reception of the children into the classroom

Careful preparation and attention to detail in advance will go a long way to preventing class-based problems. (26)

I feel it is my responsibility as a teacher not only to plan lesson plans in advance, but also to make sure that whatever materials, equipment or visual aids that are required for a particular class are to hand before the lesson begins. This type of preparation of equipment may seem quite basic and obvious but could result in avoidable, unnecessary problems arising "particularly if the children involved have short attention spans, are easily distracted or lacking in motivation to work." (27)

When I am teaching, it is essential to be well prepared before each class begins so that the students can start work quickly before any of the more boisterous or disruptive ones have an opportunity to misbehave. It is important to prepare every aspect of the lesson from having an approximated time plan to remembering to bring keys to open store rooms or cupboards, as once the class begins, the students cannot be left unattended in the classroom. This type of forward thinking can improve the working relationship between the teacher and the students immensely. Not only does it convey that the teacher is competent and have a professional attitude to their work, but it

also demonstrates to the students that he values their time and work enough to spend time before each lesson, thoroughly preparing what is required to make that lesson as beneficial and motivating as possible.

Showing commitment to students involves being reliable and consistently punctual for each lesson. This is particularly relevant to me as my time is extremely precious, I only teach each of the classes once a week and therefore I must ensure that I utilise every class period to its full capacity. If the teacher arrived late for a class, not only would he be setting a bad example for the students but he would disturb other classes, as the students would be standing around in the corridor causing noise and disruption. If the students are given an opportunity to become giddy and distracted it would be difficult for me to settle them down once the class began. It is equally important to maintain punctuality at the end of the lesson also, as students cannot be kept late to go to their next lesson or would resent being constantly kept back and consequently be last to get home or to be last in the canteen queue if it is lunch time.

It is extremely beneficial to have a policy to always be in the classroom before the students arrive for the art lesson, so that materials are ready and visual aids on display without problems or disruptions to arise. It is effective to gain the students attention immediately, so that they can be instructed to begin work without delay or distraction..

When preparing lesson plans for the first year classes, it is imperative to keep the introductions as concise and succinctly clear as possible. Many of the pupils can be boisterous, energetic and become extremely giddy and agitated if work is not prepared so they can start immediately. It is useful to assign tasks to the more disruptive pupils

as that they have no cause for distraction and are actively involved in the class straight away. By consciously asking them to distribute paint, scissors etc. rather than telling them to and always thanking them improves their self-esteem, making them feel useful by contributing positively to the class and sharing responsibility.

When I first began teaching, the students would dash straight out of the classroom when the bell rang and behaved irresponsibly by leaving the room untidy. I informed them that nobody was permitted to leave the classroom without participating in cleaning the room. The students soon resented being late out of class and within two weeks the situation had drastically improved. When I announce that it is time to tidy up, each student is allocated a specific task to avoid confusion and unnecessary movement around the classroom and to ensure that everyone shares the responsibility of cleaning the room.

“If all responsibility rests with the teacher, then it is not surprising that children behave irresponsibly when not under direct supervision. “ (28). I then inspect each area of the class to ensure that every student has completed their task properly.

Footnotes Chapter One

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22. Ibid. p.357
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24. Ibid, p.363
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28. Fontana, Psychology p.331

CHAPTER TWO:

DEVELOPING SUITABLE LESSON PLANS TO PROMOTE CREATIVITY

In this chapter I will discuss the attitudes of both the students and the school towards art. I will describe how I developed lesson plans to motivate students who may be haptically creative as well as visually creative, as some of the students may have been disruptive due to unstimulating lesson plans. I will give brief examples of the type of lesson plans. I will give brief examples of the type of lessons developed for both junior and senior cycle groups some of which were influenced by methods employed to teach art to visually impaired students.

THE ATTITUDES OF THE STUDENTS AND THE SCHOOL TOWARDS ART

When I began teaching, I discovered that not only my method of teaching differed from the students' other art teacher, but also my aims and objectives for the class. The students had become accustomed to a laissez-faire style of teaching where they could generally decide to an extent what type of work they wanted to do in class.

One of my first obstacles with the students was trying to convey to them, that one teaching method was not wrong or another right, but that they were merely different approaches. I teach two first year classes and a fifth year class of mixed ability students. Many of the students from all three classes are extremely weak at art,, but I

discovered that the problem was generally a lack of interest or motivation as well as a lack of ability.

Many of the students (particularly at senior level) chose art because they thought it was an easy cop-out to other "real" subjects, and they would not have to do any "proper" work, unlike work performed in biology or business studies etc., which were the other optional subjects to art. Social pressure may be partly to blame, as generally society appears to promote numeracy and literacy skills as more important than creative ability. In "Children's Drawings" Maureen Cox states that in general "we do not rate the attainment of a high level of drawing skill as of major importance in our society." (11)

The students cannot be condemned for their negative attitudes towards art, as a majority of them come from areas where unemployment and social problems are rampant. Consequently many of the students' parents would encourage them to concentrate their efforts on more academic subjects such as languages or mathematics to improve their chances of finding employment when they leave school.

The school itself does not express a great respect for, or interest in art as an important subject. Art is not a compulsory subject at any level and students are encouraged to choose more technical subjects such as business studies if they are academically able. I have had numerous art classes disrupted by football matches, retreats and meetings which I feel has not encouraged the students to consider art to be an important subject.

There are no examples of famous artist's or students work displayed outside of the art room. The art teacher informed me that there was too great a risk of student's work being defaced or torn if it were displayed on the corridors, which indicates that many students themselves display a lack of respect for work produced in the art class. The school does not promote open days or school art exhibitions to give parents an opportunity to see what type of work their children do at school. In recent years, as many as forty per cent of the students from the school who sat the Leaving and Junior Certificate art exams failed to pass them, but there was no significant enquiries by the school authorities as to why this happened. In my opinion, if the school had a high respect for art as an important subject, they would endeavour to improve the standard of the art education and subsequently improve the grades achieved by their students in the Leaving and Junior Certificate exams.

Unfortunately, not unlike many other art teachers, I was faced with the difficulty of overcoming pre-conceived prejudices and negative attitudes towards the validity of art as being as important as other more academic subjects. Even in the staffroom, I have now become accustomed to condescending and somewhat ignorant remarks such as "art teachers have it so easy! They just sit down and relax, and tell the class to draw a picture for an hour!"

The vast majority of my students expressed that they would be quite content to do exactly that once it did not involve a great deal of effort or skill. I believe that there should be more emphasis on the expression of creativity, emotions and feelings rather

than on acquiring basic techniques in the art class. However, "technical skill is a fundamental basis for most, if not all, great art" (2) and thus gives the student more ability to express themselves through art in a successfully creative and imaginative manner.

As the majority of students I taught were technically extremely weak, it was vital that I began with sequences incorporating interesting and stimulating ideas, with essential technical exercises e.g.: proportion, perspective, negative and positive shape etc.

Some of the students greeted these exercises enthusiastically but many had dismissed them as too difficult or too boring before they even attempted them. They requested that I allowed them to draw whatever they wanted to and were reluctant to join in other artistic activities which required concentration or problem solving. Many students were evidently disillusioned when they realised that most "artistic activities are seen as occasions for mental activities" (3) and that they could not get by in the art class by drawing (or indeed not drawing) arbitrary subject matter for every art period.

THE STUDENTS RELUCTANCE TO DRAW

There were two main reasons why many of the students, particularly the senior students, were reluctant to draw. Invariably the main reason as I have said previously, was a lack of interest and motivation. Most of the students did not convey an innate desire to improve their creativity and technical skills and responded reluctantly to encouragement or suggestions of how they could improve their drawing techniques.

The vast majority of the students admitted that they chose art because they thought it would be effortless or because their friend chose it and consequently, many displayed unacceptable behaviour when they were not permitted to do as they pleased in class. There were a number of eager students in each class who conveyed a genuine desire to participate zealously in the class activities. They enjoyed the challenge of attempting new techniques and projects and they had expressed interest in improving their artistic skills. I had to develop stimulating lesson plans to encourage the more disruptive students to become curious and want to attempt to participate in class, as my time was being destructively manipulated by disciplining students, rather than encouraging and assisting those who were eager to learn.

The other main reason why many of the students resented drawing was invariably the fear of failure. quite often when I was suggesting to a student how he could improve his drawing skills, I would be inundated with despairing cries of "I can't draw! I'm no good at art - you're wasting your time! Why can't you draw it for me!" etc. The students who were weak at art, expressed a dogmatic notion that you were either artistic - or not, and you could not improve your drawing abilities if you were not previously good at art.

Unfortunately, the marvellously spontaneous style of drawing produced during childhood, tends to lose its charm long before adolescence, when one's expectations become far more advanced. Drawing often becomes inhibited and "efforts are often fussy and laboured, with much use of the ruler and eraser in evidence." (4) Due to a

lack of formal art education at primary school level, children may do art only at the discretion of the teacher and consequently many students beginning secondary school have not obtained a reasonably competent level of skill.

Although I explained this to the discouraged students, they were still reluctant to even attempt to draw for the fear of producing a childish piece of work. Peer pressure was particularly a problem among the older students, who scoffed at and humiliated each other's drawings, if they did not look realistic. I found it particularly frustrating that some of the most disruptive students were very capable and portrayed great potential when they did briefly attempt to draw from observation, but continued to discard their work as useless!

Some of the first year students who were in a high-streamed class were visibly frustrated at times with their work. As they were streamed by academic ability and not by artistic merit, they were accustomed to achieving a high standard of work in other academic subjects and consequently became irate and sometimes disheartened when they failed to produce consistently brilliant artistic work.

ACCOMMODATING VISUALLY & HAPTICALLY CREATIVE STUDENTS

It would be presumptuous and inaccurate to assume that every lesson plan will stimulate every individual students. It is essential to remember that both haptically and visually minded students should be creatively motivated and catered for at various times in the art class. Although as Lowenfeld & Brittain have suggested "the teaching

of art is usually in visual terms" (5) I feel that it would be discriminating to value one mode of expression more than the other, although invariably students may themselves.

A visually minded student may dismiss haptic works e.g. creating textures to visually represent the feeling of pine cones, feathers, brillo pads etc. as being futile or arbitrary.

On the other hand a more haptic type could consider visual representations, e.g.

learning how to reproduce grid lettering, as impersonal or shallow. I have experienced a lot of hostility from many students who have identified with one mode of expression, but refuse to attempt or even tolerate the other, and consequently become disruptive and unwilling to participate in certain types of class activities.

I was confronted with many students who became evidently frustrated when asked to employ a visual mode of drawing. They dismissed themselves as being unable to draw (although some were invariably unwilling rather than unable) and consequently rejected art in general. It was for this reason that I developed stimulating lesson plans which would be suitable for visually minded students and simultaneously elicit a more haptic type of expression from students who may be motivated by more emotionally and physically charged creative lessons. As the students have little experience of working with more unconventional materials some of them may have had their natural modes of creative expression stifled by working in a predominantly visual manner using only drawing and painting techniques.

LEARNING FROM VISUALLY IMPAIRED ARTISTS.

When I was devising suitable lesson plans for my students, I wanted to provide opportunities to allow students explore both modes of creativity. We are surrounded by such an intense variety of visual stimulation in society from advertisements, television, video etc. and we often tend to glance over visual images in a hurried and cursory fashion, because we are saturated with so much visual information. As I was concerned with encouraging the students to explore

the concept of an autonomous 'haptic' sense, that allows the apprehension of forms and space independently of optics and acoustics, (6)

I became very interested in how blind or visually impaired students were taught and encouraged to be creatively expressive.

A visually impaired students is devoid of visual stimuli and thus "interpret their world by touch, by their bodily feelings and by their muscular sensations" (7) As a result, visually impaired artists tend to produce very sensitive, expressionistic work mostly in clay, as it is a fundamentally tactile material which can be worked with directly to express kinesthetic experiences, drawn from within. The sculptures of visually impaired students have often certain characteristic qualities such as "harmony of line, rhythm, balance" (8) which exude an uninhibited sense of spontaneity and emotional sensitivity.

As I have previously mentioned, many of my students are inhibited to attempt to express themselves creatively for fear of producing unsuccessful or childish looking pieces of work. This lack of self-confidence has prevented them from eagerly exploring and experimenting in the art class. I found it extremely difficult but essential

to encourage these students to experiment with clay and found materials as well as drawing to stimulate their natural modes of expression.

I was very impressed by the confidence portrayed throughout the work of visually impaired students who seem to become wholeheartedly absorbed in the activities and experiences of sensorial exploration. By working directly with the material, the students are nurturing their haptic creativity and sense of expression through the entire process, and are not inhibited by the visual aesthetic standard of the end result. Sue Blagden states in "What Colour is the Wind"(9) This idea has also been favoured by Howard Gardner in "Multiple Intelligences".

I did not dismiss the importance of developing drawing skills, and although I wanted the students to become more adventurous and experimental with different materials, I encouraged them to improve their observational and drawing techniques as preliminary and finished works. I was, however anxious to motivate the students to work directly with materials to produce models, collages etc. which were experimental and spontaneous and "perhaps less encumbered by a concern for exactitude and detail" which can often impede creativity." (10) which Whitlock suggests can often impede creativity.

I encouraged the students to explore the materials and experiment with ideas. It was important to assure the students that it was acceptable to make mistakes sometimes. I wanted the students to be stimulated by, and learn from the process involved in making and experimenting with materials rather than being intimidated by the end result.

Howard Gardner has deduced that invariably

Children learn best when they are actively involved in their subject matter; they want to have the opportunity to work directly with materials and media rather than being introduced in an alien context to art objects made by others. (11)

Although I was inevitably eager to improve the general standard of work, particularly among the weaker students, I did not want the students to regurgitate demonstrations or examples shown to them without investigating ideas and methods in a divergent fashion themselves. I developed lesson plans which involved thinking ideas through and combining a variety of materials together to create desired and unusual effects, which encouraged self-generated learning and creative personal development.

In this respect "artistic learning stands in sharp contrast to most traditional school subjects". (17)

In most other academic subjects, the teacher imparts knowledge through lectures with the assistance of text books. The objective of the vast majority of school learning requires the students to learn facts and to regurgitate their acquired knowledge when they sit their exams. The method of teaching art is quite different however. Although it is imperative to teach students technical skills the students must employ these skills as vehicles to express their own individual creativity, and self-expression. If the method of teaching adapted in the art class is too teacher-directed, the student's natural creativity may be stifled. I feel that it is essential to motivate and nurture the student's creativity, but by telling a student what to do in the art class, Maureen Cox suggests

the fear is that children will adopt as stereotypes the schemes provided by the teacher instead of working out their own solutions (13)

THE TYPE OF LESSON PLANS USED IN CLASS.

I was confronted by two major impeding obstacles when developing suitable lesson plans for my classes; many of the student were extremely disruptive and manipulated my time so that instead of discussing ideas and techniques with the students, I was forced to discipline unruly students to maintain class-control. The three groups of students I teach are all mixed-ability groups and the student are at either end of the creative continuum which makes it extremely difficult to develop lesson plans which will stimulate the more advanced students and encourage, rather than intimidate the weaker ones.

The lesson plans are varied and encourage both haptic and visual modes of creativity, without favouring one particular style of expression. Observational skills are of great importance, and consequently, most of the sequences I developed, begin with drawing from observation. I encouraged the students to improve their drawing skills so that they would have more confidence and ability when expressing themselves in a visually creative manner. I feel that drawing is vital in the art class, but due to the large amount of disruptive students in my classes, I had to combine a limited amount of drawing with more physically demanding projects to keep unruly students interested and active.

The majority of problems I encounter in the classroom are caused by two main types of students; those who display hyperactive and hypoactive tendencies. It is mostly in the junior classes that I am confronted with hyperactive students who seem to posses an insatiable amount of energy and do not know how to control it in a classroom situation. It is not uncommon for younger students to fidget or chat in class but some

students I teach display extremely disruptive and taxing behaviour by incessantly running around the classroom, flinging objects and indiscriminately pulling out of, or hitting other students, etc. It was for this reason that I developed lesson plans which required intense structured activity which would enable the students to channel their energy in a constructive rather than disruptive manner.

In "Difficult Children" Lyndsey Stone states that keeping the room clean tidy and comfortable to work in ensures that the area where the student's work is free from distraction. I have planned each lesson rigorously so that the exercise is suitable and stimulating and can be covered adequately within the limited time span. I have attempted to make the lessons fun to do as well as making sure "that all that is taught serves creative ends." (14)

Some of the students I teach at both senior and junior levels display such extreme lethargic and indifferent tedium that they could be classed as being hypoactive. The hypoactive students is quite often dismissed as being a day dreamer. Some of my students are constantly sedentary and are "quite happy to sit still but, all the same, have a concentration problem" (16) Although these students do not disrupt the class by being boisterous, they have proven extremely difficult to motivate and consequently waste a lot of their class time by dawdling in an indifferent or trifling manner. Many of these students will only work if I stand over them to coax them or initiate a brainstorming session to attempt to provoke ideas or responses from them. As a result, these students rarely finish any work without a lot of personal attention and persuasion.

I have taken a lot of consideration with lesson plans so that once a detailed introduction has been given, a lot of the learning and creative experimenting will be self-generated, as a vast amount of my time is consumed by disciplinary disruptive pupils and trying to motivate those displaying hypoactive tendencies. By encouraging self-generated learning and group brainstorming sessions, the more advanced and motivated students can continue working with minimal interruptions and delays, while the weaker student can be encouraged and stimulated to improve their standard of work and develop their natural creativity.

In the following section, I will discuss lesson plans I developed which incited both visual and haptic creativity.

EXAMPLES OF LESSON SCHEMES PROMOTING BOTH MODES OF CREATIVITY

In this section, I will briefly describe some of the lesson I have developed for each of the three groups of students I teach. Although it is not always feasible to plan sequences which will appeal to both haptic and visual modes of creativity simultaneously, it is possible to give both modes equal respect and provide a balanced variety of sequences which will appeal to the students' natural creativity in an unbiased manner.

Planning a variety of sequences which offer students opportunities to participate in a novel or previously unaccustomed way of working, have invariably made them more interested in the art lessons and has incited them to work in different creative manners.

Most of the unacceptable and disruptive behaviour that occurs in the classroom is induced by the lack of stimulating motivation. By developing lesson plans which are exciting and incite students to participate in class, by creating a stimulating working environment where students are less inclined to become restless and bored, the chances of disruptive or rebellious behaviour is significantly decreased.

FIRST YEAR - GROUP ONE

Most of the first year students had not had a structured or comprehensive art education in primary school and were unfamiliar with most art techniques and terminology. Initially, as there were a lower streamed class I introduced them to projects which were quite basic, but still required consideration and an understanding of the relevant technique or objective. I found visual aids extremely useful to convey ideas to both visual and more haptic types of students. For example, when I was introducing an exercise on positive and negative space I used a two-dimensional visual aid comprising leaves with black and white paper to clarify the exercise to the visual types of students, and then I showed examples of three-dimensional objects such as a tea-pot and scissors to convey the idea of negative and positive space to the more haptically minded students. Not only could they see the spaces, but they could also examine them physically and feel the spaces.

When I was introducing the class to primary and secondary colours, I explained the relevance of the colour wheel. I then asked students to close their eyes and think of objects or situations such as "lying on a beach on a very hot day" or "feeling very sad standing in the rain on a Winter's evening" Some pupils could understand colour

theory by visually analysing the colours, identifying "blue-type" colours, from "yellow-type" etc. while others used a more personal, subjective type of approach and determined whether a colour was cold, exciting, warm, depressing etc.

When the class tried to draw a still-life of various shapes and sizes of coloured bottles and jars, some of the students had difficulty with perspective. Although the objects were not entirely structurally integrated, many of the students displayed an inability to visualise spacial relationships, of partly occluded objects. When the students did a collage of the same still-life, I encouraged them to walk around it before they began, and to observe the negative and positive spaces by physically tracing around the bottles. Some of the students found this helpful and were more successful overlapping a collage of coloured paper, than drawing the objects, as some treated the objects as though they were transparent.

One explanation for these transparencies is that children can't halt their schema for the occluded objects .. a second explanation based on Luquet's notion of intellectual realism, is that children are deliberately showing what they know of the scene. (17)

The students did a project based on food which I developed to appeal to both modes of creativity. The main objectives were to encourage the students to think problems through in a divergent manner and to explore the potential of unfamiliar found materials by working directly with them to see what type of effects were possible to achieve. At the beginning of the project I set up a display of real, and artificially made food which the students observed to draw and paint from. Some of the students worked predominantly from their observational studies and from illustrations of food, and some allowed the various visual and tactile qualities of the materials (including: clay, foam, saw dust, card etc.) to dictate what could be made.



Fig. 5

Fig. 5 - Fig. 8 are examples of First Years Group Two Food Project Work, accomodating both Visually and Haptically creative students.



Fig. 6



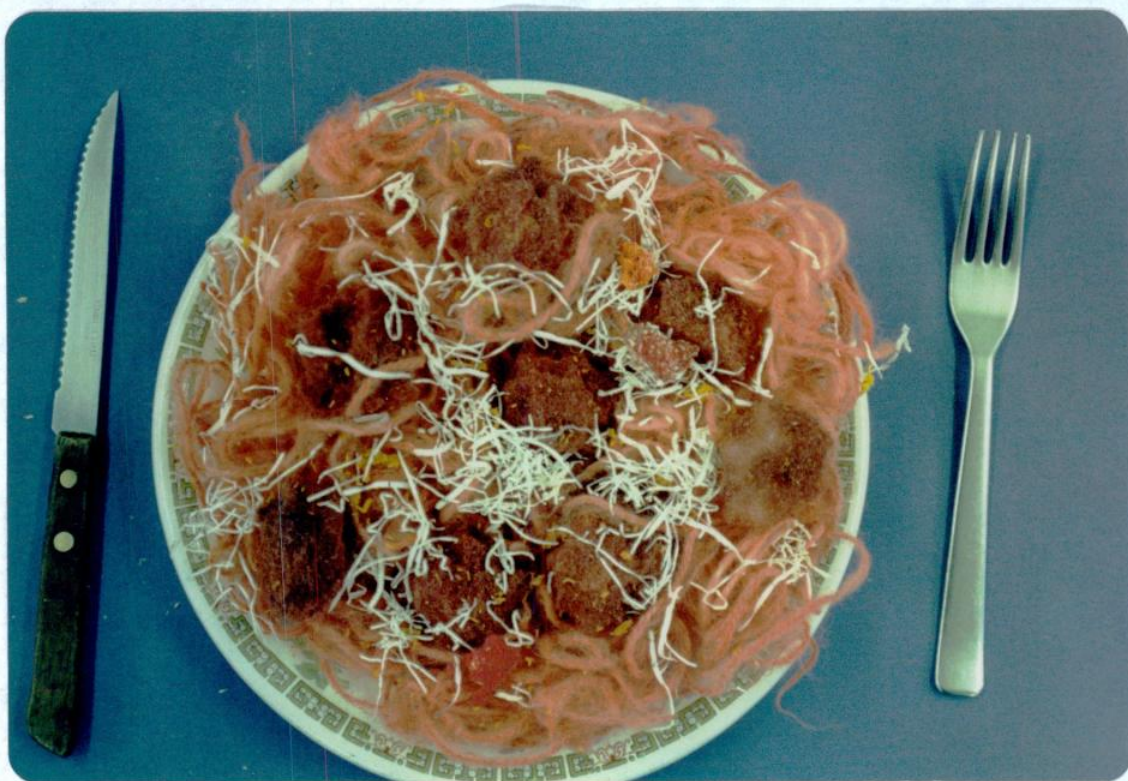
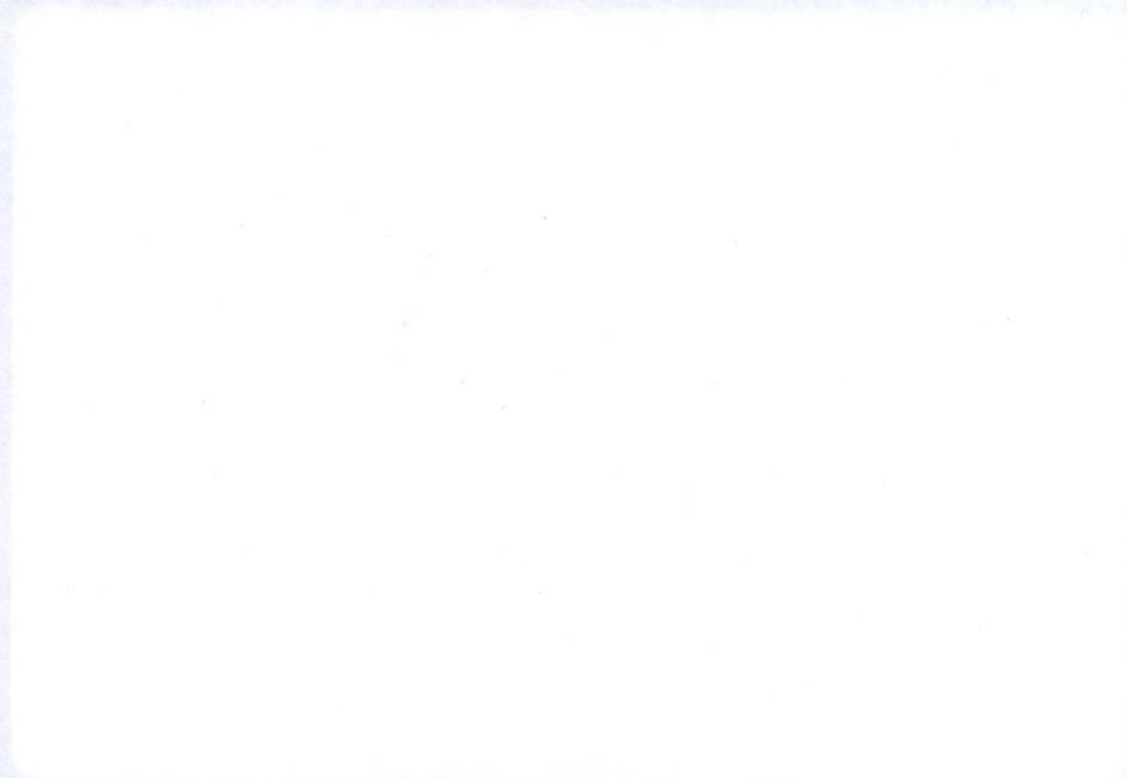


Fig. 7



Fig. 8



Although I encouraged a high standard of finished work, I emphasised to the students that the process of exploring and experimenting with the materials was extremely important and that “‘production alone’ will not suffice” (18). The end results were very pertinent when identifying the two modes of creativity. Some students drew the food quite successfully but did not achieve the same standards when manipulating materials to make three-dimensional models of food, and vice-versa. Some students who were generally over-active and disruptive in class seemed to welcome with enthusiasm the opportunity to become physically involved with the materials, and although their work did not always display a high finished standard, their creative energy was channelled in a more constructive manner than before.

FIRST YEAR - GROUP TWO

This group of students are generally not as disruptive as group one and many of the students have an eminent expectation of themselves as they are a higher streamed class. The general standard of drawing is quite high, but consequently those who are weaker at drawing can become quite intimidated and reluctant to participate in lessons.

I began a series of life-drawing classes using very quick but energetic poses for gesture and contour drawings. The class were initially extremely hesitant when asked to pose, but gradually became more adventurous. As the pace of the classes were quite hectic, the students did not have the opportunity to become bored and when some of the students became restless, I requested them to model so that they became very physically involved.

I introduced colour in a similar way as before, by incorporating kinaesthetic feelings and emotional responses (e.g. “‘imagine you are plunged into an icy bath, what colours

come to mind?") as well as visual examples. This method proved very successful, especially with the more naturally creative students.

Some of the students were inhibited by working on a small scale, so I developed a sequence which involved painting a large mural (approximately seven feet high by twenty four feet long). The mural was visually striking due to its large scale and vivid application of bold, flat primary and secondary colours. The objectives of the project was primarily to teach colour theory and painting techniques but also to involve the students in an adventurous dramatic and physical manner.

The theme of the project was "World-Wide News". The students took turns to pose against the mural as a character from the news (e.g. an I.R.A. gun man - or Irish football team member etc.) . As they posed, another student drew around them. They overlapped each pose and the finished result had a dramatic almost animated finish. The students really enjoyed participating in this type of work. The self-esteem of the class as a group was vastly improved and although the success of the project depended on co-operative team work, the students were motivated to express their natural mode of creativity, through participating in designing and painting the mural, and by making news headline collages to enhance and explain the project. The students became so absorbed in the project that there were very few incidences of unacceptable or disruptive behaviour, during class.

The next project I prepared for the first year students gave them an opportunity to experiment with unfamiliar materials to create a collage based loosely on a footwear theme. They had a wide choice of subjects to choose from including: "The Wide West" "Underwater World" and "On The Moon". Each student had the choice of



Fig. 9 : First Years Group Two, wall mural entitled "World-Wide News" to teach colour theory and painting techniques. The project also allows students to participate in a dramatic kinesthetic manner.

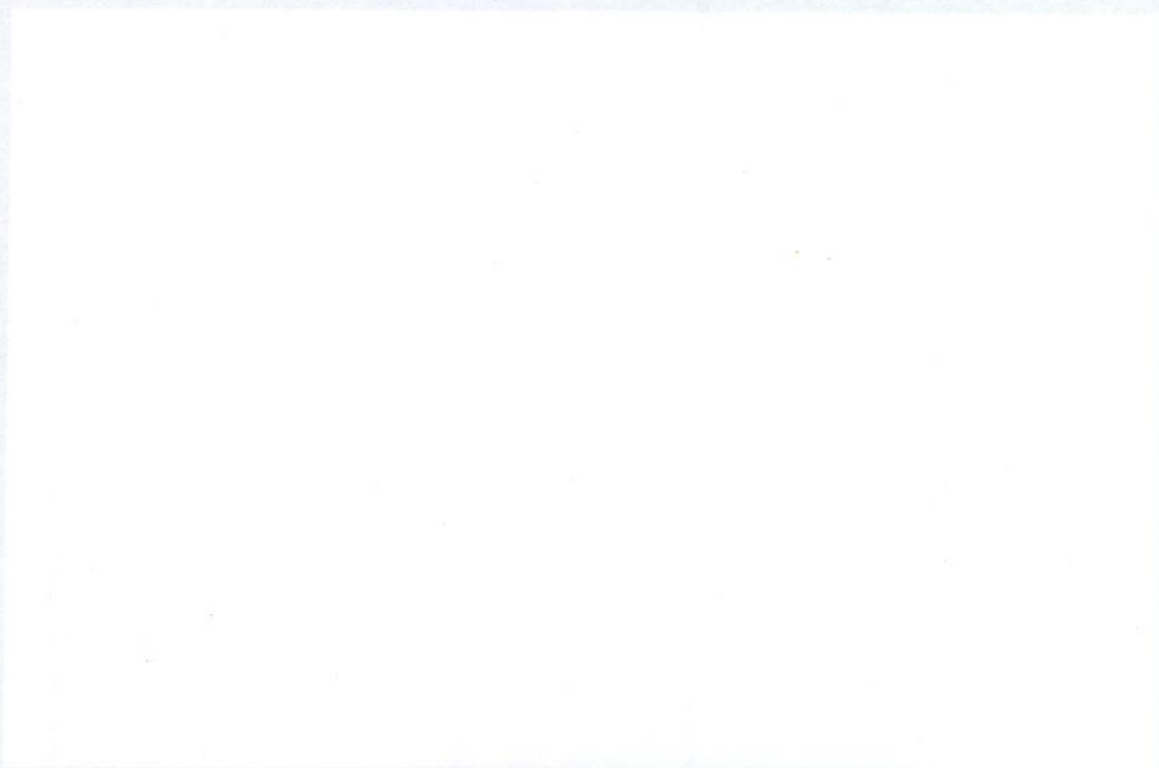
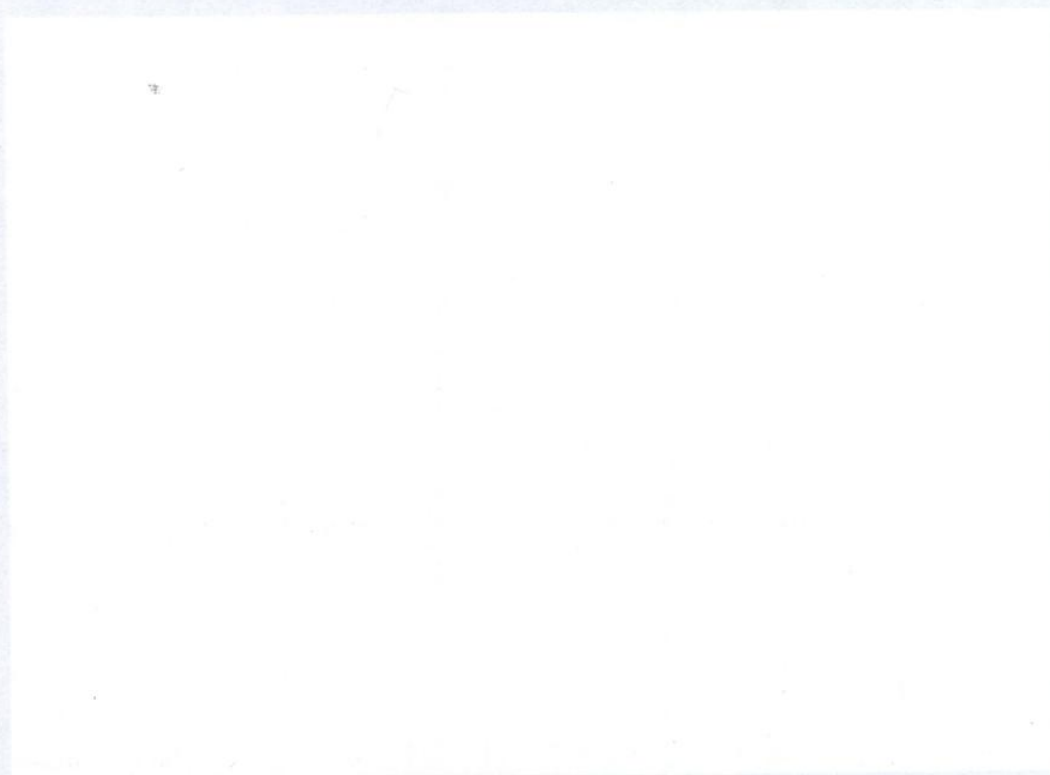




Fig.9(B) Painting the mural appealed to the more Visually Creative students while the more Haptic students responded enthusiastically to role playing characters, while others drew around them.



working individually or as part of a team, and were encouraged to be adventurous and creative with many materials which they had never used before in the art class (e.g.: tinfoil, sawdust, sweet wrappers, wool etc.)

The project was fundamentally imaginative, but required a certain amount of research and observational drawings to make the exercise successful. The students chose an environment and placed a leg, foot or shoe which would complement the scene in the foreground. The shoe was built in relief using papier mache to encourage each student to work with three-dimensional form as well as shape.

The end results displayed various methods and creative modes of working among the students. Some students who were weak at drawing excelled when they worked directly with a variety of unconventional materials, and conveyed a good understanding of form and texture. On the other hand some students who displayed eminent ability in visually creative drawing and painting exercises had a lot of difficulties trying to combine a three-dimensional form with a flat background, and were not as successful working with found materials as they usually were with drawing. Although some of the students were initially apprehensive about the project, they gradually became more experimental with unfamiliar materials and manipulated them to create different effects and textures, in a creative manner which they had not previously explored.

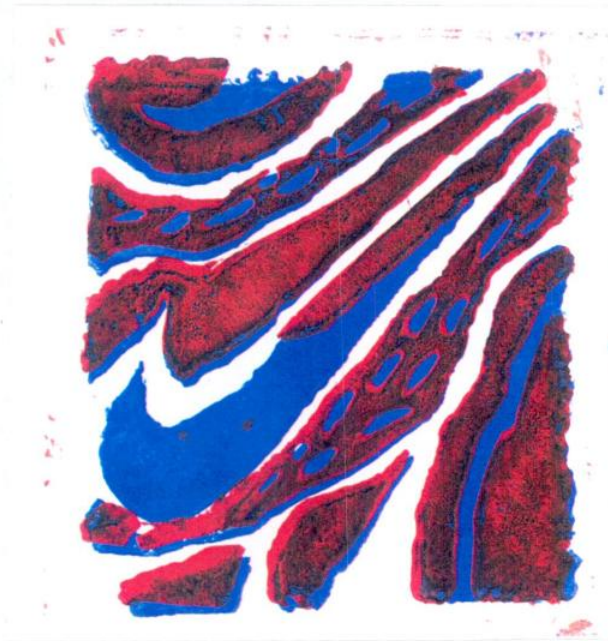
FIFTH YEARS

I found the fifth year group the most difficult to motivate as they were extremely reluctant to experiment in a creative manner with any unfamiliar techniques or modes of expression. The majority of the students were unwilling to participate in any aspect of the art class, and admitted to choosing art as a subject primarily because they thought it to be less demanding than the other subject options.

Most of the students had not studied art previously, and consequently they did not have a sufficient standard of technical skills or level of creative thinking one would expect from a senior class. For the first few weeks, many of the students were extremely disruptive and spent their entire time behaving in an unacceptable manner and refusing to participate in class activities. I began with a sequence based on observational drawings of shoes to introduce the students to art elements such as line, tone, form etc. and to improve their drawing and observational skills. The students designed abstract patterns for a lino printing exercise, from their observational drawings.

I chose to introduce them to a craft which was new to them, which incited them to participate in the class as they were learning a new technique. Ironically some of the most unwilling and disruptive students, had great potential to improve their creative and technical skills, but were dismissive and sceptical of art in general. The majority of the students were curious to understand how the technique worked and began to participate in the class. It was evident that many of them had improved their self-esteem by producing a finished series of work of an improved standard.

Fig. 10 Some examples of lino prints by Fifth Year Students.





The art teacher was reluctant to allow the students to use carving tools or craft knives in the classroom as many of them are extremely troublesome, and there was a risk of them hurting fellow students, or stealing the tools. I encouraged the students to act responsibly with the tools so that they could develop techniques other than drawing to develop their natural creativity. They seemed to respect that I treated them in a mature fashion and many of the initially disruptive pupils began to develop an interest in learning further crafts and participating in lessons where they could express themselves in various ways through collage, three-dimensional work etc.

As I was trying to stimulate and encourage the students to develop their individual creativity, I planned a sequence where they could work on group or individual personal projects. The students were permitted to choose any topic which they were interested in, and subsequently found the project extremely motivating.

The projects involved incorporating drawing, painting, collage and written or visual support studies to convey a personal interest, hobby or facet of their personality. As the subject was chosen by the students themselves, they could identify with the work and were incited to improve their ability to express themselves in a visually creative and personal style.

Although the initial ideas were the students' own decision, they became more willing to discuss techniques and possible solutions to creative problems, and to incorporate different methods of expression through new approaches and unfamiliar materials. The project helped to lessen the students' inhibitions to experiment with mixed media and

improved their self-confidence when they administered a previously unfamiliar creative method of working.

In the following chapter I will present case studies of some of the students I teach who display disruptive or problem behaviour. I will describe the characteristics of these students in the classroom and the approaches I found suitable to improve my working relationship with them, and how I confronted various unacceptable or problem behaviour.

Footnotes Chapter Two

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3. Howard Gardner, Multiple Intelligences - The Theory in Practice (New York : Harper Collins Publishers Inc, 1993) p.136
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7. Richard Whitlock, Touch and See, (Thessaloniki: City Council and School for the Blind, 1991), p.3
8. Ibid, p.30
9. Sue Blagden & John Everett, What Colour is the Wind?, Bristol:National Society for Education in Art & Design, 1992) p.11
10. Whitlock, Touch & See, p 20
11. Gardner, Multiple Intelligences p,142
12. Ibid, p.137
13. Cox, Children's Drawings, p.78
14. Ibid, p.208
15. Dr. Gordon Serfontein, The Hidden Handicap, (Australia: Simon & Schuster, 1991) p.86
16. Ibid, p.85
17. Cox, Children's Drawings, p.110
18. Gardner, Multiple Intelligences, p.141

CHAPTER THREE

BEHAVIOURAL STUDIES AND MY TEACHING

In this chapter I will identify the kind of behavioural problems I encounter while teaching, and attempt to ascertain some of the possible reasons for them. I will look at various factors associated with behavioural problems and discuss if they are applicable to the problems I encounter in school. I will discuss how I attempted to overcome disruptive behaviour in the classroom by analysing my own behaviour and teaching methods, by sharing responsibilities with the students and developing their trust and by improving the physical working environment. I will include three specific case studies of disruptive students I teach.

THE TYPES OF BEHAVIOURAL PROBLEMS WHICH I ENCOUNTER IN THE CLASSROOM

I teach mixed- ability classes where there are several disruptive pupils in each group. The more extreme behavioural problems are displayed by a very small minority of the pupils. However, a lot of class time is manipulated by disruptions which are quite trivial and not considered to be very extreme or serious. In general, the type of behavioural problems I encounter would rarely be considered to be very serious (e.g. threatening the teacher, or pupils physically fighting). However, a constant occurrence of negative behaviour which prevents me from teaching effectively is, in my opinion quite serious, as the majority of the class are suffering because time which should be

being used to teach is being manipulated in a non-constructive manner by disciplining disruptive pupils and trying to maintain order in the classroom.

In most cases, the pupils I teach who are disruptive do not suffer from severe learning disabilities or emotional problems, but they do manifest characteristics which experts such as Lyndsey Stone or Davis et al suggest constitute behavioural problems:

constantly talking or shouting, moving around the classroom for no apparent reason, being cheeky, rude, giddy or defiant, and refusing to work or carry out instructions give to them.

I had anticipated that the pupils would be quite giddy and unsettled at first because I was unfamiliar with them and pupils can be "bent on testing out a new teacher and

finding out the limits to which he or she will allow them to go" (1) before getting annoyed. After several weeks, their behaviour did not show any signs of improvement.

I found it quite difficult to get to know the pupils well, as I teach them only once a week, and consequently it was a slow process becoming familiar with each pupil's personality which is essential to attempt to identify and deal with individual behaviour problems. It was imperative that I adopted a method of teaching incorporating manageable strategies with my increasing familiarity with the pupils.

I had previously looked at the pupil's unacceptable behaviour with dismay. If a pupil was notorious among other teachers and considered to be regularly disruptive, what could I do to avoid and prevent problems and confrontations in my class? On the other hand, it was reassuring to know that I was not the target of the problem

behaviour. I had anticipated that the pupils might take advantage of my inexperience and that some might change from being a compliant student in other classes to being “a classroom fiend, determined to irritate the teacher at all costs” (2) in my class! A particular incident proved to me that an inappropriate manner of behaviour was displayed to other teachers also. The vice-principal entered the classroom. A pupil who had been defiant and quite cheeky to me during the class shouted at him and addressed him in a sarcastic and condescending manner. The pupil was quite surprised when I rebuked him and asked him to have respect for other teachers who entered my class.

FACTORS ASSOCIATED WITH BEHAVIOURAL PROBLEMS

There have been factors associated with behavioural problems, which do not excuse or condone disruptive outbursts in class, but may relate some contributory factors to certain pupil's unacceptable behaviour. In some cases, the pupil's home environment and parental influence must be taken into account.

Rutter and colleagues found that parents in the inner city suffered from more social disadvantages; worse housing conditions; more family discord; more mental disorder and more criminality. Their children were twice as likely to have emotional, behavioural and reading problems as their counterparts” (3)

in a rural area. Childhood experiences may condition a pupil's attitude and development and parents help shape the child's behaviour” by means of their selective encouragement and discouragement of particular behaviours, by their discipline and by the amount of freedom which they allow” (4).

In some unstable home environments where there are serious issues affecting the family (e.g. sexual abuse, alcoholism, unemployment) the children may find that because the family is so preoccupied with serious problems, sometimes "the only way to obtain any kind of attention from others was to make a nuisance of oneself" (5) in a loud or disruptive manner. Consequently Fontana suggests that they may adapt this approach to seek attention in a classroom situation.

The school where I teach, is situated in a working class housing estate and it is accepted that many of the pupils' families are affected by various social and economic problems, which may cause some of their inappropriate behaviour in school. Over half of the students' parents or brothers and sisters are unemployed and consequently the pupil may have no hopes or aspirations for his future. School may be seen as a pointless, unrewarding struggle. The Report of the Committee on Child Health Services in England (1976) concluded that there is extensive evidence that

"an adverse family and social environment can ... retard intellectual growth... and adversely affect educational achievement and personal behaviour."(6)

In some cases, the disruptive pupil may not be deliberately trying to cause problems, but may be subconsciously crying out for help using what Fontana describes as "attention-seeking behaviour" (7). There are certain pupils, who, through no apparent fault of the teacher seem to have decided not to like or participate in a subject or class before giving it a chance, and consequently distract and disrupt the class continually because they are bored and restless.

In extreme cases, behaviour scales could be used to quantify and identify the behaviour of certain pupils displaying behavioural problems, e.g. the "Rutter 'B' Scale" (8) developed by Michael Rutter in 1970. I feel that this type of problem-quantifying method is inappropriate in a general classroom situation as one may be so preoccupied in listing one particular pupil's behavioural characteristics, that the quality of teaching the rest of the class may suffer as a consequence. Behavioural scales usually give no information regarding the extent of the problems listed and suggest that the problem is entirely the pupil's fault. They may also tend to be bias as they give no information of how well the pupil and teacher get on together. Behaviour Modification Technique"(9) which I discussed in chapter 1 has been successful in special schools and clinics. This method works on the assumption that "behaviour which is reinforced or rewarded is likely to be repeated, while behaviour which is not reinforced or rewarded will tend to disappear".(10) I will give an example of this technique in practice giving case studies of particular students in a following section.

As I have previously mentioned, the types of behavioural problems I encounter are not too extreme or serious. I have had no outbursts of violence or felt that myself or rarely my pupils were in any physically threatening situation. My classes have been continuously disrupted by outbursts of : constant talking, shouting and play-acting, unnecessary movement around the classroom, refusals to do work or carry out instructions given, complaints that work is too difficult, too boring etc. being cheeky, defiant, or insulting, throwing objects around the classroom, objections to do exercises involving problem-solving or the use of one's imagination.

In short the pupil's behaviour in class has various contributory factors:

those include the personality, temperament and motivation of the pupil; the effects of the parents, home and friends; the collective attitude of the class; the classroom skills of the teacher and the ethos of the school (11)

PROBLEMS ARISING FROM THE SCHOOL CODE OF CONDUCT

School 'X' board of management set up a list of rules and regulations to promote high standards of behaviour and discipline among the pupils. This code of conduct was aimed to encourage each pupil to develop their academic abilities and talents to the full, while recognising the rights of each pupil to have an educational service undisturbed by disruptive behaviour and deliberate misconduct of their peers.

In my opinion the school's code of conduct is far too vague and therefore could be disputed. For example the sanctions listed to punish unacceptable behaviour broadly defines offences as minor, serious or very serious but does not give any specific indications as to what this means. A pupil who writes graffiti on a classroom wall may consider this a minor offence, while certain members of staff may consider this to be a very serious offence. It is stated in the school's introduction to the school code that sanctions are graded and applied in a consistent manner appropriate to the degree of misconduct. The school, not unlike many other large schools, appoints a teacher to be a Year Head or Class Head for each pupil. When a pupil acts in an unacceptable manner, this matter is reported to the Year or Class head to deal with accordingly. Inevitably different teachers may have different tolerance levels or opinions regarding what constitutes a serious rather than a minor offence. In reality what happens when a pupil is disciplined for disobeying the school's code of conduct, is that he is punished at the discretion of his or her Year head. If the Year head is quite lenient the pupil may

not be reprimanded with the same type of punishment as another pupil who committed a similar offence, who was reported to a less sympathetic year head. I feel this is totally inadequate, and the pupil should know exactly what is considered to be a serious or minor offence without any discrepancy or debate.

Just as two teachers may have different tolerance levels, of varying opinions as what criteria constitute serious rather than minor offences, the parents may also vary in what they find unacceptable to the school. For example, according to rule 11, pupils must have books and equipment for each class. A pupil who continuously arrives to a class without the necessary book can cause disruption in class. If the teacher reports the pupil to his or her year head and the parents are contacted, the parent may be outraged at being embarrassingly summoned to the school for what they may consider to be a trivial incident. The parent may not be able to afford to buy the pupil the book and may be outraged at the school punishing the pupil in the first place.

In other cases a pupil who frequently swears in class, using unacceptable and offensive language may be reported to the Year head for disobeying Rule 1. of the code of conduct. The teacher may feel that the pupil should be punished for being insolent and disrespectful to him and other pupils, but the parents may use the same language in the home.

Lyndsey Stone suggests that "for that child, his language is normal and he is not seen to have a problem at home" (12) and consequently the parent may feel that the school is overreacting and causing unnecessary problems for the pupil.

The ideal situation to the problem would be to have one teacher or board of discipline to deal with behavioural problems but this is not possible in a large school. There are presently 990 students in the school, and a tight school budget does not facilitate the luxury of appointing a teacher to deal exclusively with students who behave inappropriately in school.

During the course of the day, the teachers are confronted with numerous, reoccurring minor behavioural problems which go un-reprimanded. These offences such as swearing, being late, not wearing the correct uniform etc. may not be tolerated in other schools, but if each teacher was to interrupt the class to designate a punishment for every minor offence committed by a pupil, there would be no quality time to teach the pupils. Therefore, each teacher is compelled to use their discretion and professional opinion when coping with various behavioural problems in the classroom. It would however be possible to issue a more informative and specific code of conduct to each pupil, so that there is no excuse for misinterpretation or misunderstanding.

In the following section, I will discuss the strategies I have adapted in my teaching repertoire to deal with existing behavioural problems and to avoid, by anticipating effectively, further avoidable disruptions or negative confrontations in the classroom.

DEALING WITH UNACCEPTABLE BEHAVIOUR.

Before I began teaching, I was aware of the necessity of planning interesting and motivating classplans which were suitable for the student's age and abilities. I realised

the importance of forward thinking, that the success of my classes would depend a lot on how well prepared I was regarding materials and time management. I had anticipated that inevitably at various stages I would encounter disruptive students but I was not initially prepared to be greeted with adverse enmity and deliberately insulting remarks which unfortunately I experienced from a minority of the senior students.

I was quite surprised at the blatantly arrogant and affront insolence I was subjected to. In one particular senior class, a group of boys (who were physically bigger and appeared to assume that they could intimidate me because of their stronger stature) constantly interrupted and heckled tryingly while I was giving introductions or instructions to the class. These unpleasant and unadulterated slanderous to the classroom. Some of the students discovered where I worked part-time and attempted to embarrass or goad me while I was there.

I soon discovered the benefit of portraying a confident and enduring personality while teaching! I was invariably irritated by these unpleasant and vexations displays of insolence but I continued to remain composed and did not retaliate with sarcastic or defensive remarks. I was aware that the minority of students who were behaving in an inappropriate and facetious manner were testing me to see how far they could go before I would become visibly irate, and resort to humiliating or punishing them.

Although I did not want to appear hesitant, or inexperienced by losing my self-control with the class, I could not choose to ignore this behaviour as "no teacher should have to tolerate constant goading and ridicule" (13) from any student. I discussed the

matter with my peers and tutors who assured me that it wasn't a sign of failure if I reported the disruptive students to their class teacher, as quite often

sharing information and discussing difficulties with both senior and junior colleagues will often show ways of working that will avoid problems, or at least throw a new light on the difficulties being experienced.(14)

I reported the more serious incidents to the class year head, and I informed the students involved that they were breaking Rule 1. of the school's Code of Conduct which states that "pupils must show respect for staff at all times. Insolence will not be tolerated" (15) The students expressed a blatant disrespect for the Code of Conduct and it was essential that I had to earn their respect without relying on arbitrary punishments which can sometimes be interpreted by students as a vehicle employed by teachers who exploit their authority rather than confront unacceptable classroom behaviour in an effective manner. On the other hand it would be "unrealistic to pretend that sanctions of a limited kind are not seen as necessary" (16) to deal with disruptions in the classroom.

In situations where it was appropriate and did not appear to trivialise or condone insolent behaviour, I incorporated humour into my teaching methods where possible. By employing this tactic, the students were made aware that I was not personally threatened or insulted by their remarks and I refused to challenge or induce further facetious remarks from them by reacting in a harassed or embarrassed manner.

When I identified the main perpetrators of reoccurring misdemeanours in the classroom, there were two small groups of students involved. I did not want to cause

conflict with them in front of the rest of the class by constantly verbally rebuking them or separating the groups, as quite often, most insolent behaviour is employed to "maintain prestige and status in the eyes of the rest of the group" (17) and consequently most disruptive students are less difficult to deal with when on their own. At the end of a lesson I asked the two most influential members of the groups (or "gatekeepers" as Lewis terms them) (18) to stay back for a moment and I discussed with them situations I considered inappropriate and would not tolerate in class.

When I had students call into where I worked, I purposely went out of my way to chat briefly to them in a relaxed manner which reinforced that they were not in any way a threat or embarrassment to me. Although I refrained from becoming over-familiar with them I did not ignore their questions asking why I had two jobs. I explained briefly that I was only employed by the school for two days, which they accepted (and even sympathised with) as a suitable reason.

Within several weeks, the atmosphere in the class dramatically improved. The two groups of students who initially refused to work in favour of disrupting the class as much as possible, separated into pairs and when they realised that I was asking them to contribute positively to the class with ideas and suggestions to make lesson plans interesting to them, they became more involved in their work and began participating constructively in class activities.

I established some basic but important rules for the classroom which I clarified in a vehement but fair manner. I made my expectations regarding work, noise level, inappropriate behaviour etc. clear in an unpatronising fashion. The students now, for

the majority of the time, adhere to and respect these rules as they are consistent and fair and invariably promote a positive working relationship and relaxed atmosphere while working in the classroom.

I have developed an excellent rapport with the students who are comfortable in my company and can enjoy the lessons but are aware of my expectations and rules in the classroom.

By taking the time to plan interesting and motivating lesson plans, the students have become more stimulated, and absorbed in their work and consequently do not need to cause disruptions to relieve boredom or frustration. I have found that the other class members act favourably towards individuals who attempt to disrupt the class in any manner, as they are enjoying their work and developing self-esteem as well as learning new techniques and skills. Because I have not avoided the students outside the context of the classroom, they do not associate me exclusively as an authoritarian figure, and can discuss ideas and opinions comfortably with me.

IMPROVING THE WORKING ENVIRONMENT

When I began teaching, the art room where the classes had been conducted previously, was in an appalling mess! The students were not compelled to clean up after themselves at the end of each lesson and consequently there were piles of discarded paper, paint tubes, water containers etc. strewn haphazardly around the classroom. The tables, worktops and sink were stained with tacky blobs of paint and glue, which had not been cleaned, and consequently soiled any drawings or paintings which the

students were working on. Unfortunately the untidiness was merely a contributory factor to, and not the reason for the general unpleasant and unmotivating working environment. There was very poor lighting in the room, and no natural light source as the windows had been boarded up due to previous attacks of vandalism in the past. The walls had been originally painted a dull blue, but were covered in unsightly graffiti. There were no posters, visual aids or examples of student's work displayed in the room.

The students were as a consequence agitated and unmotivated to work in such a dishevelled environment and I invariably also found it quite stressful to work in this room as I had no materials to hand. I discussed the issue with the two art teachers and requested to make suitable alternative arrangements to use the other art room for my classes, as it was not in use when I was teaching.

This room was immediately more stimulating to work in. There were small windows which allowed natural light to brighten up the classroom, and there were storage cupboards to avoid any unsightly heaps of paper or materials being strewn around. The room was not only cleaner, but it was also slightly larger which gave the students more space to work in. With the permission of the other art teacher, I hung examples of various artist's work and visual aids e.g. a colour wheel and tint and shade charts and famous examples of paintings around an area of the classroom to make the room more visually exciting and stimulating to work in and also to refer to as art history references while teaching).

I hung examples of the students work around the class, as not only did it improve their self-esteem to have their work displayed, but it also brightened up the room significantly, and made it a more colourful and cheerful environment to work in. I feel that it is very important to prepare a room to make it visually exciting and stimulating to work in. The students agreed that it was more encouraging to work in a brighter more orderly environment, with inciting examples of work displayed.

Lyndsey Stone states that

There is no doubt that children will be less disruptive in a tidy, well organised school than they will be in one which is filled with clutter and rubbish. (19)

I found that all aspects of classroom preparation and planning was vital to avoid unsuccessful classes and avoidable behavioural problems arising. "By looking critically at classroom relations, organisation, presentation and content of the lesson" (20) I was enabled to evaluate the successful aspects of my teaching and improve the not so successful aspects, thus avoiding difficulties for the future, in the classroom environment.

ANALYSING MY BEHAVIOUR IN THE CLASSROOM

In the section, I will discuss the "principles, approaches and techniques" (21) which I have found suitable and useful in the classroom where I regularly have to deal with disruptive students. It is obviously better to avoid problems arising, if possible, rather than having to deal with them, and consequently, the strategies I use, and the behaviour I exhibit while teaching has an affect on the class as a whole, and on the

individual students who display behaviour problems in the classroom. It would be inaccurate of me to assume that all behavioural problems arising in the class is directly caused or aggravated by the teacher, but I feel that the manner in which I communicate and work with the students can improve the working environment and general atmosphere in the classroom. It was essential that I analysed my own personal behaviour as well as the students, in the classroom, to ensure that I was being fair and consistent with my teaching strategies to make my expectations of the students very clear and avoid problems arising through confusion or indecision.

It is essential to establish rules for the classroom, that you expect the students to respect and adhere to. The students need to know immediately what is expected of them and often they need to be reminded of these rules. I feel it is imperative that teachers think carefully about their own behaviour in the classroom. Teachers should not demand respect, because they are an authority figure - they should earn it. Fontana claims that in some cases problem behaviour can be aggravated by teachers who take

offence where none was meant by tending to nag children, by being over-serious or apparently unfair, by being over dignified and pompous, by expecting too much or being inconsistent (22).

It is inevitable that teachers who behave in this manner will provoke sarcasm, and will arouse amusement or resentment rather than respect from the students.

WHAT APPROACHES CAN BE TAKEN

I have found that most incidences of unacceptable behaviour in my classes are not a deliberately inveterate personal threat, but rather an attempt to inject some humour into what can often be a mundane, uneventful day. Keeping this in mind, I feel that it is important to be willing to laugh with or introduce humour into the class when it is appropriate.

Unlike other lessons, the art class allows a certain amount of freedom while working, which can sometimes be abused by the students. When I began teaching in the school, many of the students were annoyed that I would not tolerate them wandering around the classroom, chatting incessantly while the radio blared in the background. This was my first opportunity to assert myself in a fair, calm manner. I could have demanded that the music and chatter had to stop without explanation, but I found it far more constructive and satisfactory “to explain why a rule or decision has been made” (23) by pointing out that the unacceptable level of noise was causing unnecessary stress and pressure on me and the class in general.

HOW I PORTRAY MYSELF IN THE CLASSROOM.

I devised a number of approaches and strategies which I felt would clarify how I wanted to portray myself to the class. I did not attempt to invent a false personality or image to project, but I felt it was a requisite approach to identify how I portray myself while teaching. I established a code of discipline for my students in a manner that was definite but neither too strict or too lenient.

I deliberately avoided portraying myself in a tyrannical or authoritarian manner, (although this was suggested to me by several other teachers as the most appropriate tactic to maintain order and discipline in the classroom) I was adamant not to develop “ a relationship with children which depends upon attempted intimidation, and must inevitably lead to mutual dislike and lack of respect” (24)

In one particular group there are a number of students who consistently tried to manipulate the class displaying deliberate unacceptable behaviour. There was constant shouting, running around, throwing water and paint at each other etc. , and at various stages, my time was almost entirely spent disciplining rather than teaching. Initially, the alternatives other than displaying anger, did not appear to be very suitable to tackle the problem. If I sent the students outside the classroom, I could not isolate one single troublemaker, and sending up to twelve disruptive students outside would be totally impractical. If I choose to ignore the outbursts of disruption it would appear that I was tolerating the situation. The disruptive pupils may consequently appear as role models to other impressionable students who may justifiably question why they have to work while others appear to be acting in any way they please. Invariably, I have a duty to teach every student in the class and I had to find a solution to the behavioural problem immediately so that a minority of unruly students did not “ unduly effect everyone else”(25) I resorted to using three different tactics which proved to be successful.

In cases where one or two students were causing problems , I removed them from the classroom. This was effective as they soon became bored and while they were isolated

from the rest of the class they had no further opportunity to demand attention from me or the rest of the class. It was also very intimidating for a student to be out on the corridor as the danger of being seen by the principal or year head could result in a severe verbal reprimand or detention for them. I did not allow the student back into the classroom until they agreed to behave in an acceptable manner. If they broke this contract, they were guaranteed to be sent to their year head to be dealt with further.

In some cases, I choose to ignore certain minor disruptions, and when the student involved failed to induce a visibly irate reaction from me, their behaviour was futile and the student continued with their work. On one occasion, there were nine students disrupting the class in various ways. I calmly took a list of their names and told them to stay back after class. The students expected to be kept in for detention or given written lines as a punishment but instead I asked them to have a brief discussion with me to attempt to identify why they were constantly behaving in an unacceptable manner.

I wanted to give these students an opportunity to give their views and opinions in a mature and responsible manner. I explained to them that each one of them was a person with individual personalities not merely a pupil, but that I could not treat them in a mature adult-like fashion until they behaved accordingly. The talk went on for much longer than I anticipated and proved to be very successful. The students spoke openly and candidly with me and I subtly discussed "the qualities which need to be fostered ... self-esteem, self-reliance, courtesy, ability to listen to and follow instructions" (26) with them. I was discussing issues with them as responsible people,

rather than as a teacher dictating to pupils, and they appeared to be embarrassed when I pointed out to them exactly how they had portrayed themselves during class. I was assured that the problem behaviour was not a deliberate attempt to frustrate me, but was a vehicle to “liven things up or amuse friends, or to let off steam after a previous lesson” (27)

By approaching the disruptive pupils in this way, they realised that I was trying to be fair and not overreacting to minor details. I spoke briefly to the class as a group, explaining succinctly examples of behaviour I regarded as unacceptable and would not tolerate. I purposely did not highlight a particular student or incident as they knew individually themselves who I was specifically aiming the talk at, and this avoided humiliating or appearing to pick on any one individual.

SHARING RESPONSIBILITY WITH THE STUDENTS.

By deciding a set of basic acceptable rules together, I offered the students an opportunity to contribute to the class in a mature and responsible manner, while displaying confidence and interest in their opinions. The students soon became relaxed with me and realised that I was “seeing situations from different viewpoints by listening ... instead of making snap decisions” (28) I encouraged them to have self-confidence and be responsible for their actions. I discussed briefly with them in a subtle manner that students who are deliberately disruptive to gain respect or admiration from their peers, often appear on the contrary quite childish and foolish and that it does nothing positive for their image to “act the class clown and seem to feel that approval is gained if they disport themselves in this immature fashion” (29)

When I began teaching I wanted the students to become relaxed and comfortable in my presence but I felt it was essential to avoid over familiarity which can be confusing for students. I feel it is appropriate to act normally in a relaxed fashion when teaching and not attempt to invent a false portrayal or image, but relaxed friendliness and over-familiarity are marginally, yet crucially different facets of one's personality when teaching. I decided that the most suitable approach was to initially introduce myself in an almost formal manner and gradually become more personal avoiding any sudden variations or changes in the manner in which I behaved towards a class or an individual.

RELATING TO THE STUDENTS.

I feel that it is invariably an asset as a teacher, if your students can chat or communicate in an unintimidated and comfortable fashion with you. On the other hand, if I allowed myself become too friendly with the class, I would force myself into a position where when it was necessary to assert my authority , I could cause confusion. As a teacher, I am representing the school's authority and therefore must reprimand a student who behaves in an unacceptable manner. If I was over friendly with a particular student and had to punish that student with detention or write a letter of complaint home to their parents etc. I could jeopardise my relationship with them by making them feel as though I betrayed their trust or abused their friendship, by deceiving them.

When problems do arise in the classroom, I make a conscious effort not to turn a confrontation with a particular student into a source of entertainment or diversion for the rest of the class. I deliberately avoid displaying anger no matter how annoyed or frustrated I may be feeling. I have experienced that students can be very cunning and if I resorted to responding to an insolent or disruptive pupil in a heated outburst of anger, certain pupils would inevitably take advantage of other situations to provoke a similar unprofessional response from me in the future, purely to generate a confrontation as a source of amusement, and distraction from a lesson. On occasion it is invariably necessary to speak loudly or sharply as a way of getting students attention, but they will not respond to this if they are used to being roared or shouted at constantly for the slightest thing.

Not only do I feel it is essential to be conscious of the level of my voice, it is also extremely worthwhile to evaluate my style of language. Nobody responds positively to being ordered about in a pompous or authoritative fashion, and I find that potential problems or confrontations can regularly avoid by employing a mannerly and more amiable choice of language and intonations. For example, the manner in which a teacher communicates to a class in basic situations, can often dictate the responses from the student. Negative, sarcastic or authoritarian use of language such as "shut your face, don't be so stupid, a four year old would do better than that! etc." can lead to students justifiably feeling humiliated, victimised or insulted. Negative language will

inevitably result in undesirable responses from students who do not relish in being portrayed as inadequate or childish.

I feel that it is highly irresponsible to presume that students will display eagerness or respect to a teacher who is condescending and rude. I am not suggesting that students should be humoured or coaxed in a patronising manner, or be regularly ingratiated with praise where it is not due. I have however, found that generally students respond more readily when they are treated in a mature considerate manner which not only offers them an opportunity to participate positively in the class, but also improves their self-esteem. Although it is important to teach technical skills in the art class, I feel that it is even more significant to encourage students to "develop a positive self-image, to encourage self-confidence in expression" (30) through the work they produce in the art class.

When I am teaching I make a conscious effort to be aware of the type of language I use to communicate to the students as well as the level and tone I use. When I introduce a phrase or new terminology which may be unfamiliar to the class, I always explain what it means and ask questions using that terminology in evaluations to insure that the students fully understand. I feel that it is important that students gradually become familiar with relevant terminology in the art class, but if I employed an intellectual style of vocabulary which was too advanced and consequently confusing for the students they may feel alienated or inadequate and as a result become distracted and bored with lessons. When I am talking to the class or giving them instructions, I

deliberately use a clear, unambiguous style of language which the students of all levels can relate to.

Communicating with students in an unpatronising manner that they can relate to, conveys a positive attitude to the class, assuring students that I enjoy working with them. I have experienced an improvement in the responses from some students who were previously indifferent or sceptical about their art work. I feel this has been encouraged by emphasising to the students that I respect their ideas and contributions to the class. It is important that my students are aware that I want them to succeed, not for my benefit but because it is important to them. By giving them as much support and encouragement as possible, the majority of the students, (including those who previously only appeared to feel successful when they were disrupting the class) now respond in a more motivated and co-operative manner.

I display all of the work produced in class around the art room to encourage the students to take pride in their work. At first, many of the students were intimidated or embarrassed by having their work displayed, but gradually their self-esteem began to improve as I encouraged them to be proud of what they produced in class. It is rewarding for students to have their work acknowledged and displayed rather than discarded when they have put a lot of time and effort into it.

I have found that most students respond very well when they have individual attention and receive praise when they are working well, but sometimes it can be extremely difficult to give every student individual attention during every class, especially if my time is consumed dealing with disruptive pupils. Initially, I found time management quite difficult to perfect, and I often became frustrated when I could not spend more constructive time with students who were eager to succeed, and working hard, because my time was being constantly manipulated by disruptive and apparently disinterested students. I wanted to display positive qualities to the students to encourage them to enjoy the art classes and to develop self-esteem through their work, but it was equally important to be in control of the class and maintain order as well as a comfortable working environment. "The teacher should be a sympathetic and warm person firmly in control of the classroom; strict but not autocratic." (31)

I found it essential to always assert that I am in control of the class when teaching and that I will not tolerate being defied or harassed by certain insolent students. In my opinion, the most effective attribute a teacher can have when dealing with class control is confidence. Although I was extremely hesitant and nervous when I began teaching, I disciplined myself to hide these feelings and I gave students the impressions right from the start that I was competent and experienced.

If I had entered the classroom in a submissive, tentative manner, the students would have taken advantage of the situation and manipulated my inexperience to their advantage. I attempted to earn the students respect and trust from the first day.

Initially, a lot of students tried to annoy or upset me and undermine my authority, but I remained confident and alert and conveyed to the students that I was aware at all times of what was going on in the classroom. When I remained calm and unruffled by their attempts to cause disruption, most of the students causing trouble became bored with these tactics and began treating me with respect. It was almost as if I had passed their initiation test! I feel that I have developed a good rapport based on trust and understanding with the pupils, by being consistent and not developing any sudden changes in character when I am teaching them. The students are aware of what level of noise or amount of talking etc. that I will allow or tolerate, and they are equally aware of the type of behaviour I will not accept in class.

I found it imperative to avoid using unrealistic or unnecessary threats as a tactic to maintain order. If I say to a particular student or class that they have one last chance I enforce that rule. Some students who tempted this rule found out that I was not using false threats by being reprimanded with detention, having to leave the classroom or report to their year head.

Teachers who rely upon repeated threats in order to control a class may find in the end that children if effect dare them to carry out even the most extreme of those treats, knowing that if teachers remain within correct professional limits they cannot really do harm, while if they overstep these limits, they put their own careers at risk (32)

I try to avoid unnecessary confrontations or threats unless absolutely necessary.

Although a student displaying unacceptable behaviour cannot be ignored, a confrontation with him in the class may exacerbate the situation. I always attempt to

keep punishments realistic and suitable to the misdemeanour. If I do have a confrontation with a student I try to make it as undramatic and fair as possible. I think it is very inappropriate to confront a student in full view of his peers, as this will humiliate the student and possibly aggravate him into turning a minor disagreement into a performance for the rest of the class.

By rationally providing a student with opportunities to explain, calm down or "repair the problem rather than deal with it head on" (33) I have enabled confrontations to be dealt with calmly and fairly rather than escalating them out of proportion. If a problem does arise during class, I have employed a deliberate policy where I will not allow a student to leave the class without trying to sort the problem out. If I allow a student to storm aggressively out of the classroom, I will not have an opportunity to discuss the problem with him for a week in which time, the student may well have blown the issue out of proportion and have developed a personal grudge or vendetta against me.

CASE STUDIES OF SPECIFIC PROBLEM STUDENTS

In this section I will give a brief description of three particular students I teach who cause disruptions in class in various ways. I will give a concise account of how I dealt with these problems and my response to the students themselves. I will discuss how behaviour modification tactics can be employed to deal with disruptive or problem students.

I have found operating behaviour modification techniques useful to an extent when devising strategies and approaches to improve problem behaviour in the classroom. It is unbiased towards the student involved as you are analysing your own behaviour and attitudes as well as placing all the blame on the student.

There are however, some objections to behaviour modification techniques. (3)

Although we can identify negative and problematic target behaviours and develop strategies to eliminate them, the student may not display any desirable behaviour which can be nurtured or encouraged. In this incidence, the type of behaviour exhibited which is closest to that desired is reinforced. I feel it is irresponsible and unsuitable to ignore most types of disruptive behaviour, hoping that the student will eventually tire of it. Students displaying unacceptable behaviour can become unsuitable role models for others, and in extreme cases damage school property or harm another student, which invariably can not be ignored or unprimanded.

In my opinion, when most disruptive incidences occur it is necessary to chastise the student or students involved by a verbal rebuke, or occasionally with a punishment such as detention or removing them from the classroom. Desirable behaviour can still be acknowledged and encouraged, while class control is maintained and reinforced.

Psychologists such as Fontana have argued that behaviour modification techniques attempt to condition students in an authoritarian or patronising manner by manipulating them to conform. However, I have experienced that some students who I continuously tried to reason with and motivate, refused to change their unacceptable disruptive behaviour. Consequently, I incorporated behaviour modification techniques at various times while teaching, to attempt to improve class-control and the quality of

learning in my classes, as I have a duty to my students to try to ensure that disruptions are minimal.

TABLE 3

EXAMPLE OF BEHAVIOUR MODIFICATION IN PRACTICE

(STUDENT (A))

Target Behaviour	Teacher
Student enters classroom noisily knocks chair	Teacher asks "will you pick up that chair and try to be a bit quieter coming into the room."
Student shouts "you're off already - it wasn't my fault"	Teacher replies "I didn't say it was our fault, I just asked you to pick it up".
Student refuses to pick up chair	Teacher will not begin class until he does
Student eventually picks up chair - then sulks	Teacher thanks him and begins the class.
Student refuses to participate in class	Teacher asks him why
Student says "I just don't want to - end of story!"	Teacher says "if you're not prepared to join in, in any way at all you can sit on your own"
Student refuses	Teachers says "that's fine but if you're staying here, you have to join in the class."
Student says "this is crap I'm not doing it!"	Teacher asks why he thinks this.
Student refuses defiantly	Teacher requests him sit away from the rest of the class.
Student swears at teacher	Teacher tells him she will not accept that type of language from anyone and removes him from the classroom etc.

Case Study Student (A)

Student (A) is in a top-streamed first year class. He is quite intelligent, but has no interest in school work of any kind and causes consistent disruptions in all of his classes. He is subsequently considered to be a problem student by all of his teachers. He is extremely over-active and has a very short concentration span.

Student (A) has apparently dismissed art before even attempting any projects or exercises. He refuses to participate and censures every type of art work as "useless" or "boring". When he does participate in class, he haphazardly scribbles or throws work together in a careless manner.

He is consistently insolent and argumentative in class, and is very easily agitated when asked to perform the simplest of tasks. Student (A) exhibits very diverse and unpredictable mood-swings. He can enter the classroom in a very good humour and within minutes disrupts the class by shouting or kicking objects out of temper.

Although student (A) is argumentative, he tends to be very giddy, and enjoys playing tricks or cracking jokes in the class.

He is not treated with any apparent animosity from the other students and they seem to admire his defiant and rebellious attitude towards teachers, and authority in general. He is however, quite intimidating to some of the smaller, quieter students as he is very tall for his age and tends to pull out of or bang against other students as a source of amusement.

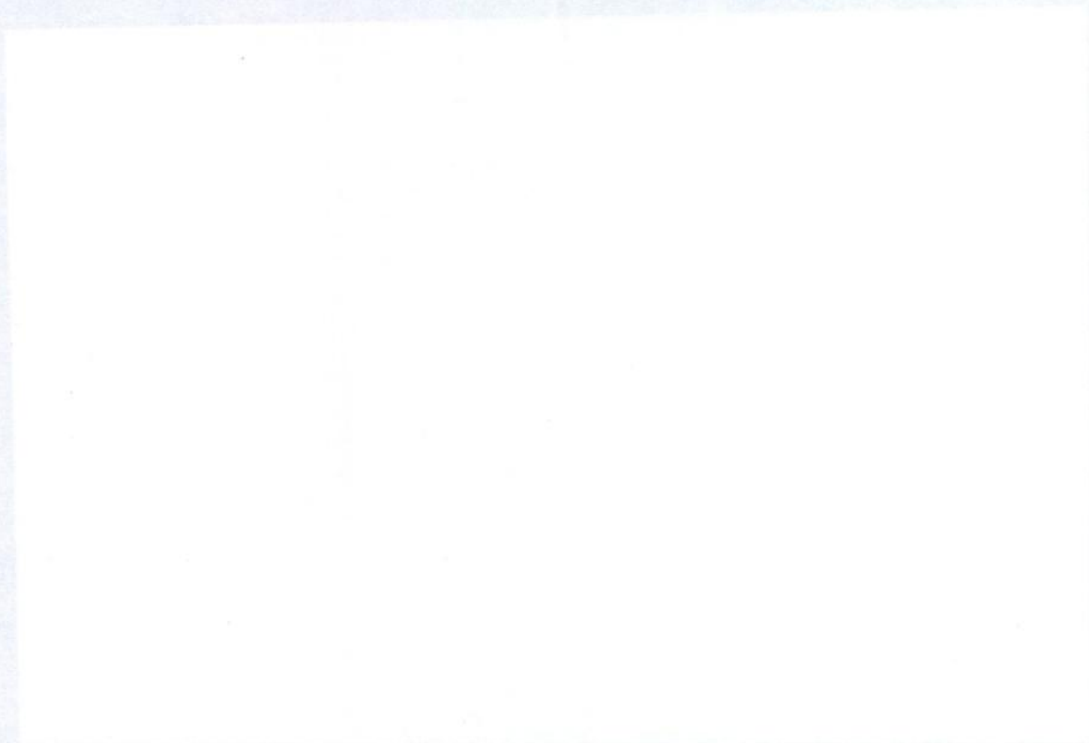
Student (A) is one of the middle children of a family of five. His mother died almost three years ago, and he does not get a lot of individual attention at home as his father



Fig. 11 Clay head by Student (A).

Fig. 12 Clay head by an average ability Student in the same class as Student (A).





works during the day. He tends to have an unkempt almost grubby appearance and has apparently become defiant and generally acrimonious since the death of his mother.

Student (A) is particularly difficult to manage in class as he is extremely disruptive and insolent. He is aware of his unacceptable behaviour as he has been in trouble several times with the school authorities, but sometimes appears to be unable to control his temper. I have tried various different approaches with student (A) from occasionally ignoring his facetious remarks to removing him from the classroom.

When I tried to discuss his unacceptable behaviour in a private manner, he refused to talk without causing a disruptive scene in front of the rest of the class, as he tends to create unnecessarily dramatic scenes to impress the other students. When student (A) is behaving in an unacceptable manner, he refuses to acknowledge that I have addressed him when I call his name. I feel that his constant attention seeking behaviour is fundamentally a result of him losing a parent and having to cope with responsibilities at such an early age.

Many of his other teachers have become so frustrated by his unacceptable behaviour that they remove him frequently from class, to avoid him disrupting other students from learning. I have tried to discuss student (A's) behaviour with him without prying in to his background, but he is extremely inhibited when talking on a one-to-one basis. I explained calmly to him that I would not tolerate him acting unacceptably in class by: refusing to participate, swearing, leaving the classroom without permission etc. I tried to encourage him to participate in class but he refused so I consequently made him sit

in an isolated area of the class where he was not permitted to distract or communicate with any of the other students.

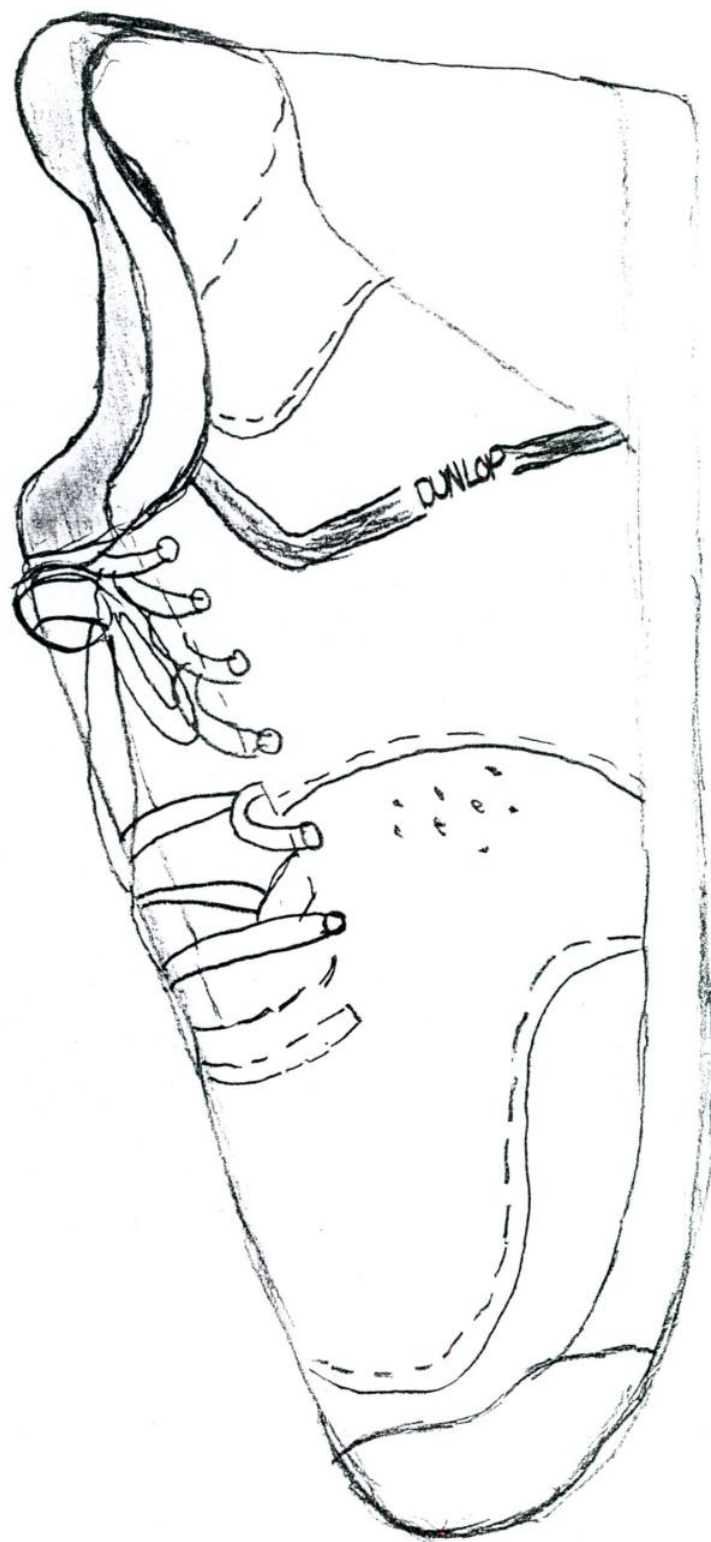
Student (A) was encouraged to join the class at any time, but if he chose to, he had to behave accordingly. After several weeks he became bored and seemed to realise the futility of his behaviour. He saw that the other students were enjoying the class activities and were consequently not paying any attention to him. He failed to induce an irate or despondent reaction from me.

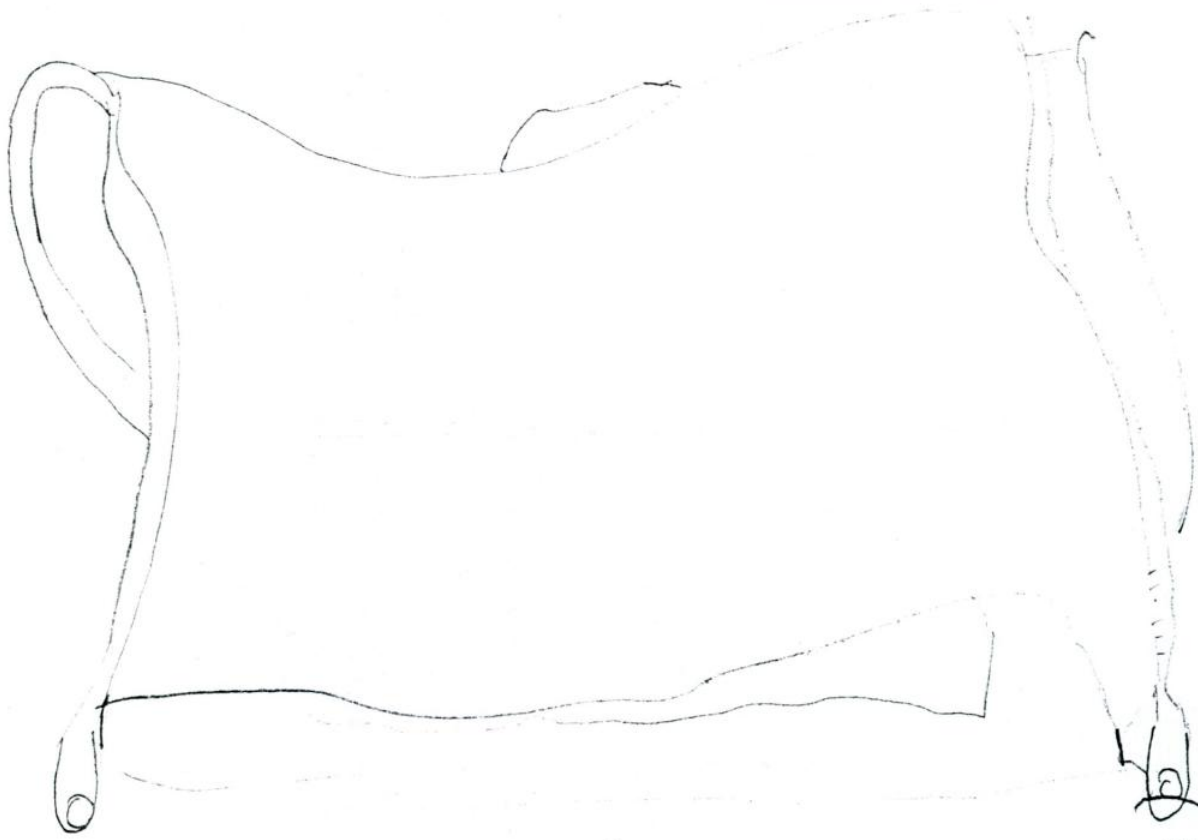
Student (A) began to participate in class. Although he was still loud, over-active and occasionally disruptive, his attitude and behaviour began to improve. He seemed surprised that I had not dismissed him as an incurable problematic student. By treating student (A) in a calm, and consistently patient manner, I conveyed that I wanted him to participate in class, rather than be removed so that he could not cause me any disruption or reaction.

CASE STUDY -STUDENT (B)

Student (B) is in a low to average fifth year class. She has no apparent interest in any aspect of art and chose art as an easier alternative to biology and because her friends chose art as an optional subject. She tends to be extremely insolent when asked to participate in class and has suggested that she will not cause any distractions in class if I do not enforce her to do any work.

Fig. I3-I4 Examples of Student (B)'s drawings





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2

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Murphy 7

JASS

Student (B) constantly refuses to help clean up after an art lesson and is defiant in front of her peers although she is polite and amicable when talking privately on a one-to-one basis. She seems to influence the group of girls she sits with. She does not achieve high grades in school and is equally as indifferent in other classes according to her teachers.

I explained in a mature and unpatronising manner to student (B) that I would not accept her or any other student to refuse to participate in class. She told me that she felt extremely incompetent because she had not studied art previously. I assured her that it was possible for her to improve her technical skills and creative expression but that she had to try hard to overcome problems and inhibitions.

I asked her to stay back after class one day and explained candidly to her that I endeavoured to incite a good working atmosphere in the classroom by treating the students maturely and fairly, but that I could not treat the class as young adults unless they behaved accordingly. I explained that I could have had the discussion with her in the classroom, but that I did not want to humiliate or embarrass her in front of her peers.

I assured her that I would encourage and assist her in any possible way to improve her technical abilities and develop a natural creative mode of expression. I made it clear that if she continued to behave in an immature unacceptable manner by writing graffiti in the classroom and being defiant and insolent in class, I would have no hesitations in reporting the incident to her year head.

I was aware that in many cases, it is reprehensible to rely upon threatening students as a means of restoring control, but I feel that in this case it was necessary as student (B) had committed quite serious misdemeanours in class. She was conscious of this and respected that I had given her an opportunity to counteract her unacceptable behaviour. She knew that the verbal rebuke was fair and was not designed to humiliate her, but rather to avoid damaging our working relationship.

Student (B's) attitude to the class and towards me improved steadily. As she was an influential member of a group in the class, their attitudes also improved. Although she is still technically weak and not entirely motivated in class, she is more willing to participate and venture to try different activities and techniques. Her behaviour has radically improved in class, and there is now a more relaxed and unstrained working relationship between us.

CASE STUDY - STUDENT (C)

Student (C) is an extremely over-active first year average ability student. He is quite naturally creative and can adapt well to different creative modes of expression. He is a very amiable but boisterous student and incessantly sings and shouts at the top of his voice during class. Student (C) has an apparent inability to refrain from fidgeting, or moving around the classroom for no reason. He tries to compensate his outbursts of inappropriate disruptive behaviour by constantly offering to help give out paper, or carry books for me etc. Student (C) pays no heed to verbal warnings. When he is rebuked he apologises but generally resumes unacceptable behaviour immediately.



Fig. 15 - 16

Fig. 15 - 16 are examples of Student (C)'s work. Although he is extremely disruptive he is interested and capable in the art class.





21 21
22 22



When he is continually shouting or running around in a hyper-active manner, I compel him to sit on his own away from the rest of the class or in extreme cases, leave the room. When these incidences occur he tends to become withdrawn and very intimidated by being embarrassed in front of his peers. When I discuss the incidence with him, he blushes in shame, yet repeatedly behaves in a similar manner, the following week.

Student (C) is obviously attempting to gain approval from both his peers and myself. He behaves in a boisterous over-active fashion and tries to be a comedian in front of the rest of the class. He then tries to win my approval by offering to help in class. He is very interested in art but has extremely short concentration span.

As student (C) is only one of many disruptive pupils in his class, I was able to confront a group of students who were causing class control problems. He did not feel as though he was being singled out or victimised in any way. I called the certain disruptive groups to one side after class, and discussed the problem with them.. As they were a junior class, it was necessary for me to reinforce the type of behaviour I would not tolerate in class and explained why.

Student (C) was one of a number of badly-behaved students who I separated, and involved them where possible in different group projects. I spoke to him separately after class away from the other students as he conveyed a "need to maintain prestige and status in the eyes of the rest of the group" (4). He was far less difficult to deal with on his own, when he was not trying to impress his peers.

Although student (C) initially despaired at being separated from his group, he gradually became more intensely involved in his work. I encouraged him regularly and he responded positively as he was eager to gain my approval. Student (C) began to derive more personal satisfaction from producing a high standard of work than amusing his peers. When the other students eventually moved back to their original groups, he chose not to and expressed that he preferred working where he was.

He occasionally lapses, displaying unpredictable outburst of disruption during class, but has an aversion to being rebuked or punished and continues working again to gain positive attention and approval.

Footnotes Chapter Three

1. Fontana, Psychology, p.329
2. Davis et al, Behaviour Problems, p.2
3. Ibid, p.8
4. Ibid, p.7
5. Fontana, Psychology p321
6. Davis et al, Behaviour Problems, p9
7. Fontana, Psychology p321
8. Davis et al, Behaviour Problems, p.3
9. Fontana, Psychology p321
10. Ibid, p.319
11. Davis et al, Behaviour Problems, p.12
12. Stone, Difficult Children, p.17
13. Davis et al, Behaviour Problems, p.16
14. Stone, Difficult Children, p.61
15. Code of Conduct, School 'X', Rule 1
16. Fontana, Psychology, p.335
17. Ibid, p.339
18. Ibid, p.338
19. Stone, Difficult Children, p.153
20. Ibid, p.63
21. Ibid, p.49
22. Fontana, Psychology, p.318
23. Stone, Difficult Children, p.51

24. Fontana, Psychology, p.317
25. Ibid, p.324
26. Brennan, Slow Learners, p.58
27. Fontana, Psychology, p.318
28. Stone, Difficult Children, p.56
29. Serfontein, Handicap, p.123
30. Lowenfeld & Brittain, Creative Growth, p.302
31. Serfontein, Handicap, p.86
32. Fontana, Psychology, p.317
33. Stone, Difficult Children, p.68

CONCLUSION

The practising teacher will usually at some stage be confronted with students displaying some degree of problem behaviour. The level of behaviour problems will invariably be directly relevant to the specific school or class, however, disruptive behaviour of any extent is a problem in the classroom. Not only is the particular student or group who cause the problem disrupting their own learning, they also disrupt the learning of the other students in the class. The teacher has a responsibility to the entire class as well as to the problem students and cannot allow the class be unduly affected by one particular disruptive student or group. If the teacher's time is continuously manipulated by dealing with disruptive students, there is less quality time left for teaching, and subsequently the entire class suffers. This problem behaviour will have the most obvious effect on the teacher who is invariably responsible to maintain adequate class-control as well as teaching.

Just as many disruptive incidences vary, so will the expectations and tolerance levels of individual teachers. It is imperative for the teacher to establish for themselves what they consider to be acceptable and unacceptable behaviour in the classroom and to clarify this to the students. The teacher must be consistent and should not tolerate a particular incident one week, then punish a student for a similar misdemeanour the next week. This will confuse the students and subsequently result in the students losing respect for the teacher who will appear fickle and unprofessional. Although the teacher should not attempt to constantly entertain the students, he should plan

stimulating and interesting lesson schemes to motivate the students, and prevent them from resorting to disruptive behaviour due to boredom or frustration.

Unfortunately there is no formula or prescript method to solve all behaviour problems which occur in a classroom situation. The teacher must devise their own wide range of personal strategies to deal with individual problems and disruptions. The teacher should never regard admitting to having problems disciplining or teaching a particular disruptive student or class as admitting to failure. Lyndsey Stone (1992) states that

all professionals reach a point of frustration and suffer feelings of inadequacy at one time or another when faced with the apparently intractable problems of a particular child.

The teacher cannot be held responsible for all disruptions or behaviour problems in class. Nevertheless, it is essential that he analyses his own behaviour in the classroom to ensure that he is not inciting or contributing to problem behaviour.

David Fontana (1983) suggests that the teacher should adhere to a number of ground rules when dealing with class-control, which have relevance in most classroom situations.

Interest the class, avoid personal mannerisms, be fair, be humorous, avoid unnecessary threats, be punctual, avoid anger, avoid over-familiarity, offer opportunities for responsibility, focus attention, avoid humiliating children be alert, use positive language, be confident, be well-organised, show that one like children.

In essence, teachers must be prepared to act as researchers. When an incident of disruptive behaviour occurs, they must ask themselves, what the cause of the problem is, and what strategies would appear to be the most suitable to deal with it successfully.

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TABLE 1; CODE OF CONDUCT SCHOOL 'X'

- 1 Pupils must show respect for staff at all times. Insolence will not be tolerated.
- 2 Pupils must do what staff tell them in class and on the school premises, on school outings and functions.
- 3 Pupils must not damage or interfere with property belonging to:
 - a) the school
 - b) the staff
 - c) fellow pupils
 - d) visitors to the school
- 4 Pupils must be punctual for class for all nine periods of the day.
- 5 Pupils must go straight from one class to the next. They must not leave the classroom during classtime without a note from the teacher.
- 6 Pupils who have medical/dental appointments must bring a note from a parent before leaving. Otherwise they will not be allowed to leave the school.
- 7 Pupils must not bully or intimidate fellow pupils.
- 8 All pupils must wear uniforms in school. No pupil may wear denims, blue, grey or any colour.
- 9 Boys may not wear ear-rings; girls may wear one pair of ear-rings only.
- 10 Smoking is not allowed on the school premises.
- 11 Pupils must have all books and equipment necessary for each class.
- 12 Chewing gum, felt-tip pens and liquid tippex are not allowed in the school.

TABLE 2: SANCTIONS FROM CODE OF CONDUCT SCHOOL 'X'

Rules 1,2,5,7

Minor offence	Written punishment and note of apology
Repeated offences and serious offences	Suspension until parents come in - parents undertakes in writing to see that pupil behaves
Further offence and very serious offence	Parents requested to remove pupil from school.

Rule 3

Minor	Pay for damage, with note of apology
Serious	As in one above - parents come in
Very serious	Parents asked to remove pupil from school.

Rule 4, 6

Without excuse	Detention the following day
With excuse	Need a note of explanation

Rule 8,9

Not in uniform	Must bring a note to explain why
In denims	Pupils will have to wear a school tracksuit
Wearing jewellery	Confiscation

Rules 10, 12

Rule 11

Confiscation

Teacher reports to Year Head in writing. Year Head will deal with it as s/he sees fit.

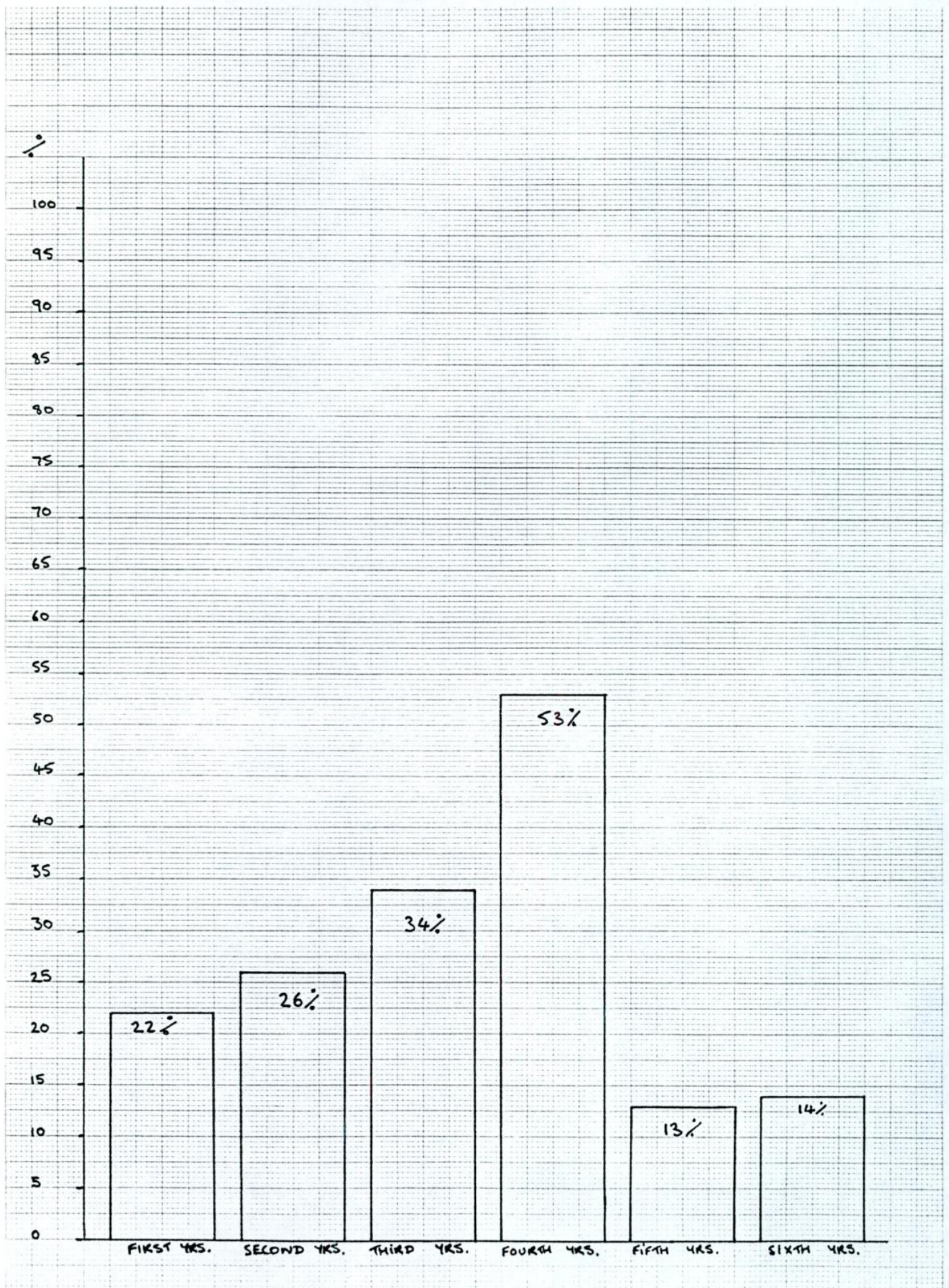
TABLE 4TOTAL PERCENTAGE OF ALL STUDENTS IN SCHOOL "X" STUDYING ART

TABLE 5

PERCENTAGE BREAKDOWN BY YEAR OF STUDENTS IN SCHOOL "X" WHO STUDY ART

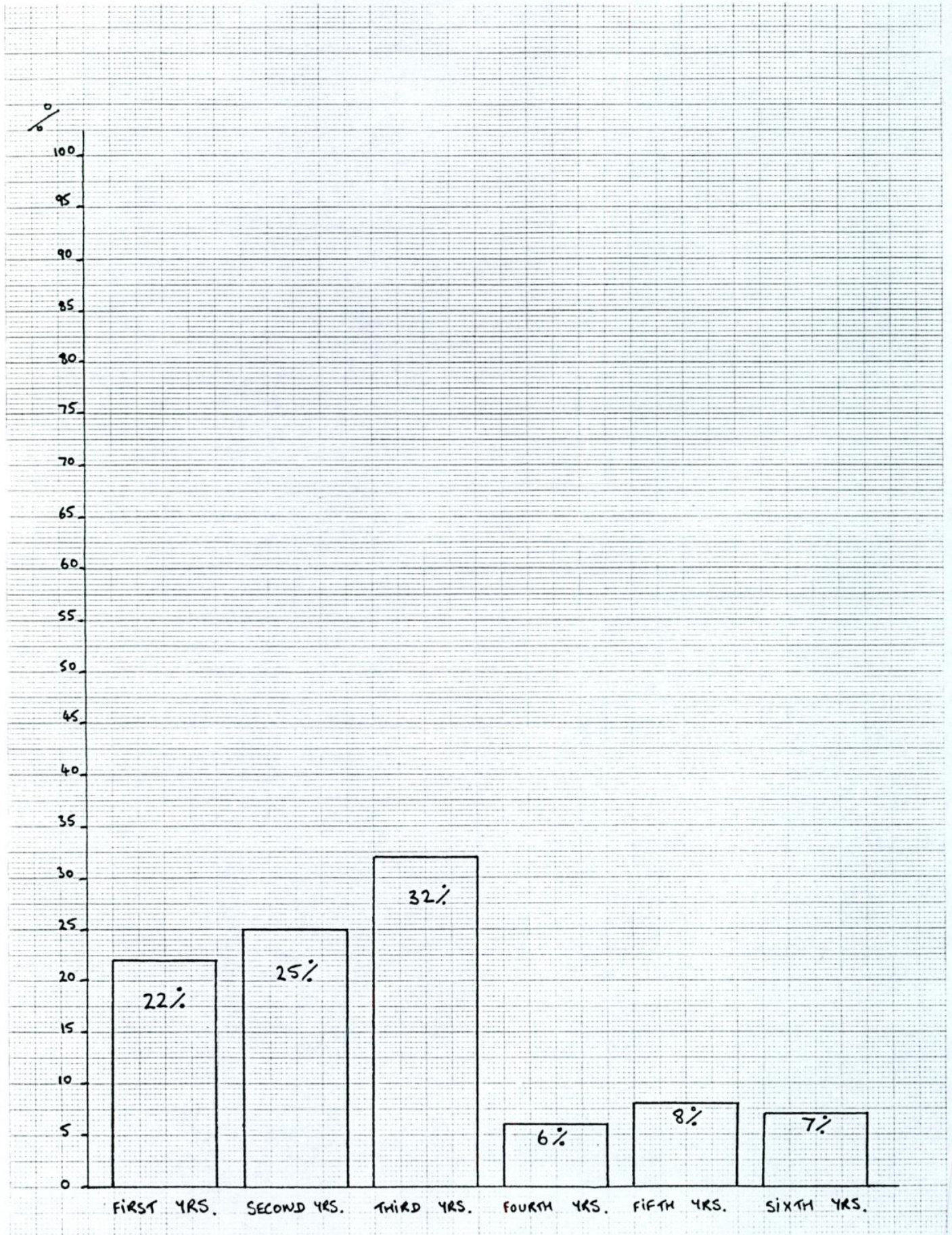


TABLE 6THE TOTAL NO. OF PUPILS IN SCHOOL & TOTAL NO. STUDYING ART

YEAR	TOTAL NO. OF PUPILS	PUPILS STUDYING ART
FIRST YEAR	245	55
SECOND YEAR	228	60
THIRD YEAR	224	77
FOURTH YEAR	28	15
FIFTH YEAR	139	19
SIXTH YEAR	126	18
TOTAL:	990	244

APPENDIX 1QUESTIONNAIRE FOR STUDENTS

1. NAME:.....
2. AGE & CLASS.....
3. WHAT OTHER SUBJECTS DO YOU STUDY AT SCHOOL?
.....
.....
4. HOW MANY (a) SINGLE & (b) DOUBLE ART CLASSES DO YOU HAVE EACH WEEK?

(a) (b).....
5. WAS ART AN OPTIONAL SUBJECT?

YES NO
6. IF IT WAS, WHAT OTHER SUBJECTS DID YOU CHOOSE FROM?.....
7. DID ANYONE ENCOURAGE OR INFLUENCE YOU TO CHOOSE ART?

YES NO
8. IF YOUR ANSWER IS "YES" WAS IT:

BROTHER/SISTER
FRIEND
SOMEONE ELSE

PARENT
CAREER GUIDANCE
TEACHER

(TICK WHERE APPROPRIATE)

9. LIST IN ORDER OF IMPORTANCE IN YOUR OPINION, THE SUBJECTS YOU STUDY IN SCHOOL.

1.
2.
3.
4.
5.
6.
7.
8.

10. DO YOU THINK THAT ART IS AN IMPORTANT SUBJECT?

YES

NO

11. GIVE TWO REASONS FOR YOUR CHOICE

1.

2.

12. DO YOU FIND ART EASY

EASY

VERY DIFFICULT

VERY EASY

INTERESTING

MANAGEABLE

BORING

QUITE DIFFICULT

ENJOYABLE

(TICK ONE OR MORE WHERE APPROPRIATE)

13. IS ANYONE IN YOUR FAMILY INTERESTED IN ART?

PARENT

BROTHER

SISTER

(TICK IF APPROPRIATE)

14. HOW LONG PER WEEK DO YOU SPEND ON ART HOMEWORK?

LESS THAN ½ HOUR

½ HOUR - 1 HOUR

1 HOUR - 1½ HOUR

MORE THAN 1½ HOUR

(TICK ONE)

15. DO YOU DO ANY TYPE OF ART WORK AT HOME APART FROM HOMEWORK?

.....
.....

16. WHAT DO YOU THINK YOU WOULD LIKE TO WORK AT WHEN YOU LEAVE SCHOOL?

.....

17. IF YOU CHOOSE A CAREER NOT INVOLVING ART, WILL ART BE A HOBBY WHEN YOU LEAVE SCHOOL?

YES

NO

APPENDIX 2STRUCTURED INTERVIEW WITH VICE-PRINCIPAL

1. HOW MANY STUDENTS ATTEND THE SCHOOL?

JUNIOR LEVEL:

FIRST YEAR:

SECOND YEAR:

THIRD YEAR:

SENIOR LEVEL:

FOURTH YEAR:

FIFTH YEAR:

SIXTH YEAR:

2. HOW MANY STUDENTS STUDY ART IN :

a) FIRST YEAR:

b) SECOND YEAR:

c) THIRD YEAR:

d) FOURTH YEAR:

e) FIFTH YEAR:

f) SIXTH YEAR:

3. IS ART COMPULSORY AT JUNIOR OR SENIOR LEVELS?

JUNIOR: YES NO

SENIOR: YES NO

4. HOW MANY ART TEACHERS ARE THERE?

a) FULL TIME:

b) PART TIME:

5. IS THERE A TRANSITION YEAR IN THE SCHOOL?

YES

NO

6. ARE ANY OF THE FOLLOWING EXTRA CURRICULAR ACTIVITIES
AVAILABLE TO PUPILS?

DRAMA
 CHESS
 SCHOOL ORCHESTRA
 SWIMMING
 IRISH CLUB

FOOTBALL
 HURLING
 GAELIC FOOTBALL
 RUGBY
 OTHER

7. DOES THE SCHOOL HAVE AN ANNUAL EXHIBITION OF PUPIL'S ART?

YES

NO

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