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ADOLESCENCE AND ART EDUCATION

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TABLE OF CONTENTS

ACKNOWLEDGEMENTS.....	iii
LIST OF TABLES.....	iv
LIST OF FIGURES.....	v
INTRODUCTION.....	vii
Chapter	
1. ADOLESCENCE	1
A Historical view.	
Biological Occurances.	
Intellectual and Cognitive Development.	
Affective Development.	
2. ART EDUCATION DURING ADOLESCENCE	17
Why Teach Art?	
Growth Through Art.	
Stages of Development.	
Adolescent Art.	
3. METHODOLOGY	35
Background on the School.	
The Art Department.	
Details on the Research Project.	
4. RESULTS AND DISCUSSION	44
The Interviews.	
5. CONCLUSIONS AND RECOMMENDATIONS	70
SELECTED BIBLOGRAPHY.....	72

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LIST OF TABLES

1. Chronology of Pubertal Growth Changes.....7
2. Erikson`s Stages of Psychosocial Development.....13



LIST OF FIGURES

1. The School.....	35.
2. Outline of School Levels.....	36.
3. Plan of the Art Room.....	38.
4. Craft Room.....	39.
5. Art Work by Pupil A.....	59.
6. Art Work by Pupil B.....	60.
7. Art Work by Pupil C.....	61.
8. Art Work by Pupil D.....	62.
9. Art Work by Pupil E.....	63.
10. Art Work by Pupil F.....	64.

INTRODUCTION

This dissertation explored the many changes that occur during adolescence. Chapter One deals with the physical, cognitive and affective development that is going on during this time and how it can affect the individual in different ways. It can take some time before the young person comes to terms with who they have grown into. Adolescence is about accepting oneself, but this is not always an easy task.

Knowledge of the changes that are occurring during this time can have enormous implications for education. By planning classes that are relevant and appropriate, teachers stand a greater chance of reaching their pupils in a positive way.

Chapter Two looks at the many aspects of art education. Is it justifiable to teach art to people who are in a state of flux?

Educating adolescents through art is looked at specifically in this chapter. Having identified the aspects of growth that occur during this time in a person's life, we examine how art can become a means of understanding this growth, both for the adolescent and the educator.

By listening to the needs of young people we can learn that they have a strong desire to express the changes that they are going through. Verbal and non-verbal modes of expression are considered in Chapter 4 and a case is made for the latter.

Adolescents can experience a wide range of conflicting emotions. Art can be a means of expressing the ineffable. Six pupils are interviewed and their views on growing up, school and art are related. They describe their work and what they gain from it on a personal level.

Art has a lot to offer young people, it is up to the art teacher to present it in a way that encourages curiosity, experimentation and confidence, qualities that this age group can benefit from.

CHAPTER 1

ADOLESCENCE

This chapter deals with some of the many aspects of change that occur during adolescence. The importance of understanding these changes is paramount, if an educator hopes to reach young people in a positive way.

The concept of 'adolescence' is fairly new and this fact is looked into at the beginning of this chapter. The myriad of physical and cognitive changes that are going on in an adolescent's life will be dealt with and how these in turn result in emotional change and hopefully positive emotional development.

A Historical View

The notion that adolescence is a distinct period of life, like adulthood and childhood is relatively new. These days we are very aware of the changes that occur during adolescence, and while the word "adolescence" goes back a long way; (adolescere is an old Latin verb which means to "grow to maturity"), it was not until the nineteenth century that the concept of adolescence was really acknowledged.

Joseph Katt, a leading historian on adolescence, states that before compulsory education came into being, teenagers had little or no reason to congregate in groups. Our current educational system has meant that young people have formed their own distinct sub-culture, where peer pressure tends to exert a huge influence on young peoples values and opinions.

The "Great Depression" opened eyes to the meagre job prospects that existed, and reinforced the need to gain skills and knowledge. Once valued as farm labourers or for their helping hands, the young people born into an industrialised world now sought the benefits of education.

The desire for and acquisition of knowledge causes young people to remain dependent both on the prevailing educational system and on their families. This prolonged dependence confuses the identity of many physically mature young adults who find themselves playing the all too familiar, obedient pupil/son/daughter role that they did as children.

Biological Occurrences

Young people experience adolescence in different ways. The emotional conflict that some young people claim is often not experienced by others who sail through this period of life wondering what all the fuss is about.



One undebatable fact is that physically a lot of change occurs during this time. This change causes reactions from the individual, and in turn, affects those associated with the individual. Understanding these biological occurrences is fundamental to our understanding of adolescents behaviour. Society, parents and peers often expect behavioural change in an adolescent because of the obvious physical differences that are occurring. This is almost overnight transformation is often expected to be accompanied by a mentally mature attitude. However, it can take time before young people feel ready to come to terms with the person they have grown into.

The onset of puberty is said to be weight related. Frish reports that :

... in girls, pubertal onset occurs at about 67 pounds (30 kg), peak velocity of weight gain at about 87 pounds (39 kg), and menarche at about 105 pounds (47 kg), regardless of age. (1)

Puberty is a complicated process involving many hormones. We know that "a combined neural and hormonal signal, sent to the hypothalamus, causes the body to become more sensitive to certain hormones." (2) Perhaps it is this new found sensitivity that causes the physical development that occurs during this time.

Glands and hormones play a major role in the growth to "mature reproductive capability." (3) A hormone is a "substance internally secreted that passes into the blood and stimulates organs, growth, etc." (4) The endocrine glands secrete hormones directly into the blood. Lind Nielsen notes that,

.... researchers have devoted considerable attention to the impact that adolescents hormones might have on their moods and behaviour. (5)

There are two dozen hormones all of which play various roles in our development. These hormones have been present since prenatal development and remain after puberty. Therefore "puberty takes place within existing biological systems [and] is simply a maturing of existing biological structures." (6) The major hormones relevant to puberty are :

1. Human Growth Hormone (H.G.H.)
2. Testosterone
3. Oestrogen
4. Progesterone

1. H.G.H.

This hormone is produced by the anterior portion of the pituitary gland. It fosters the development of :

- protoplasms and skeletal growth.
- glucose and fats metabolism.
- pubertal growth.

2. Testosterone

Testosterone is a steroid, which is a hormone that affects development during the growth spurt. It is produced mainly by the adrenal gland in females and in the interstitial cells in the testes of the male. The onset of puberty sees a dramatic rise (10 and 20 fold) in the blood level amounts of testosterone in boys. It is both a growth hormone and a sex hormone. Pubertal changes in males are due mainly to this hormone. These changes include :

- growth of reproductive systems.
- growth of muscles.
- change in voice.
- development of secondary sex characteristics.
- susceptibility of skin to acne.
- increases individuals height.
- epiphyseal closure.
- increased sex drive.

There are lower levels found in females and these cause changes such as general growth spurts and increased body hair.

3. Oestrogen

Puberty increases levels of oestrogen in males, but far more notably in females. Oestrogen is produced in the graafian follicles in the females where it contributes to :



muscle growth.

increases in individual's height.

development of secondary sex characteristics.

epiphyseal closure.

body fat distribution.

increasing sex drive.

Its function in males is yet unclear.

4. Progesterone

Progesterone is produced mainly by the corpus luteum. Its production "along with the production of oestrogen has a cyclic pattern resulting in the menstrual cycle." (7) It can contribute to :

changes in the uterus.

stimulation of breast development.

initiating menstrual cycle.

maintining pregnancy once it occurs.

Males and females are affected differently by horomones and at different times, see Table 1. The psychological effects that these changes have on adolescence have been well documented and shall be addressed later on in this chapter.



TABLE 1. Chronology of Pubertal Growth Changes

Age	Female	Age	Male
10-12	Critical Phase in internal organ structural growth; equivocal morphology	12-13	Critical phase in internal organ structural growth; equivocal morphology
11-12	Initial development of breast and pelvis	13-14	Initial pubic hair growth, juvenile type
12-13	Initial pubic hair growth; juvenile type	14-15	Intensification of thoracic and muscular development
13-14	Initial axillary hair growth		Initial axillary growth
13-14	Menarche	14-16	Increase in size of genital organs
15-18	Completion of definitive female shape and psyche	14-16	Increase in size of genital organs
		16-18	Beginning of frank facial hair growth
		19-22	Completion of male shape and physique

SOURCE : Jerome B. Dusek, Adolescent Development and Behaviour, (new Jersey : Prentice hall, 1987), p.50.
 (Sources : J. Botella-Llusia, (1973). Endocrinology of Women. Philadelphia : W..B. Saunders, p.342.)



Intellectual and Cognitive
Development in Adolescence

During adolescence certain cognitive changes occur, Jean Piaget identifies adolescence as the time when formal operational thinking begins. The unquestioning child who accepts adult superiority is replaced by a thinking reasoning young person. Adolescence is a time when abstract thinking can blossom, possibilities are entertained, and hypothetical notions are considered. This is an enormous development which leads to questioning the once unquestionable.

Linda Nielsen asks the question "why do adults think more maturely than children? [and] How can we measure an adolescents intellectual potential in order to predict what he or she is capable of achieving?" (8) In order to answer these and other similar questions many experts have tried to define intelligence, and there are many different notions on what intelligence is. Whether or not it can even be measured is arguable. There is no one accepted definition of intelligence. Dworetzky writes :

Intelligence is a poorly defined term. I.Q. tests are limited and generally best for the kinds of skills that are helpful for school achievement. They often fail to measure creativity and other important skills that are usually considered to be signs of intelligence. (9)

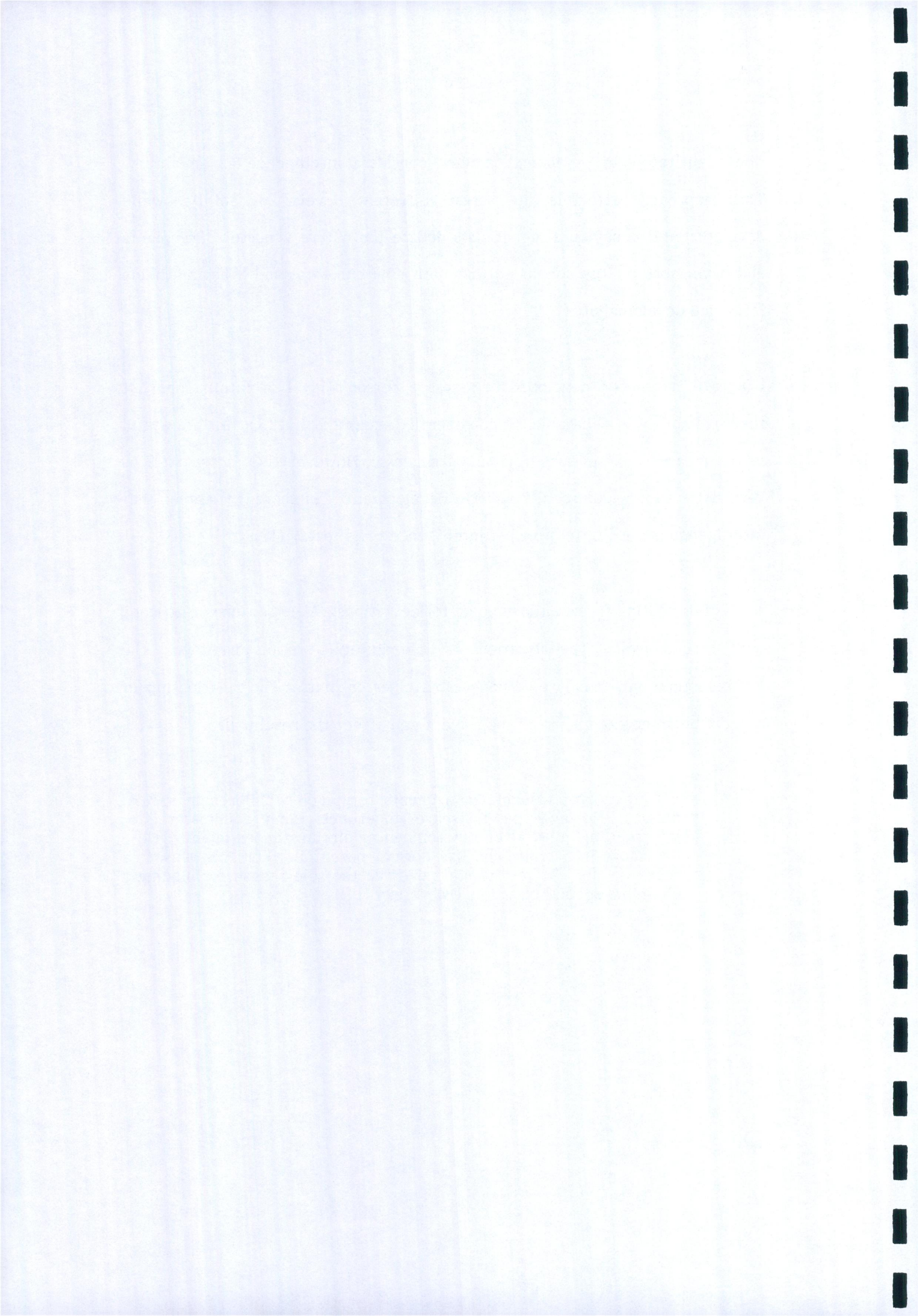
There are two broadly accepted views on intelligence; the quantitative theory and qualitative theory.

The quantitative or psychometric view considers intelligence as an ability. This approach attempts to assess different levels of ability, while developmental behavioural geneticists debate the nature v nurture arguments and have more or less concluded that both environmental and genetic aspects influence development.

I.Q. tests have been developed to assess a person's level of intelligence but their reliability is debatable. It is generally accepted that I.Q. test are useful in the measure of aptitude for school success. However, I.Q. scores tell us very little about adolescent cognitive development. "In short it is argued that intelligence is not limited to what intelligence tests test." (10)

The actual testing format allows room for deviations. A person unable to cope with formal exam type situations is immediately at a disadvantage. The examiner can unwittingly give non-verbal clues or hints. The relationship or rapport between examiner and the subject can affect the results also.

I.Q. tests are valuable instruments for placing children in special classes. However the tests are sometimes poorly administered or interpreted; cultural or environmental circumstances might yield a low score in a child who has normal potential. For this reason, a score on an I.Q. test should never be the sole reason for placing a child in a special class. Dworetzky (11)



Although 45% of children and adolescents have a relatively stable I.Q., there can be unexplainable changes in reported I.Q.'s. There has been a rise in I.Q. scores during the past thirty years. Dworetzky explains that I.Q. test scores change, depending on what skills and attributes are being tested and that group I.Q. tests given to people when they are children generally are an unreliable predictor of people's scores as adults. Individual tests, however, have a far greater success rate.

The qualitative or cognitive, developmental view sees intelligence as a changing developing process and is rooted in Piaget's theory that there are "four stages through which intelligence progresses." (12) Adolescence, generally brings the highest stage, i.e. formal operations.

Researchers in this field try to identify the cognitive skills that development can bring. Social cognition concerns itself with social skills; for example seeing another person's viewpoint. This relates to the adolescent's personal development and examines notions that will be dealt with at the end of this chapter such as egocentrism and self-concept. An understanding of adolescent development is needed for the qualitative approach. The adolescent is seen as a person, holding relationships with peers, parents, teachers, etc.



No one perspective on cognitive development should be seen as totally right or wrong. Each brings up different issues concerning adolescence and can be seen as complimentary rather than contradictory.

Affective Development

With all of the biological, cognitive and emotional changes that happen during adolescence it is not surprising that young people find themselves in somewhat of an identity crisis. The reflection in the mirror has changed, along with the expectations of others, leaving the adolescent with the almost neurotic question to answer: Who am I?

The adolescent's self concept is generally disrupted by the physical, psychological and social changes that accompany puberty, so that many go through a developmental crisis in the process of re-establishing an identity - a major developmental task of adolescence. (13)

David Elkind suggests that just as adolescents are "awkward in the use of their transformed bodies, they are sometimes equally awkward in the use of their new thinking powers." (14) They now see themselves and others in a more complex light than they did when they were younger. Their new conception of abstract ideals leads them to think about who they are, who they should be and who everybody else thinks they are.



Thus as they proceed to form an identity, adolescents must consider their own impressions of self and the impressions of others about them using formal thoughts to integrate their self concept. (15)

As self-concept develops so too does self-consciousness. In 1979 Elkind and Bowers found from a study of adolescents and children that "self consciousness shows a developmental trend peaking in early adolescent." (16) Young people find themselves thinking about thought! They reflect deeply about what others think of them. This egocentric behaviour stems from what Elkind describes as the adolescents belief in the "imaginary audience." It is almost as if young people feel that they are on centre stage, under scrutiny at all times. This might explain the tendency to select and wear dark clothes that some young people have during adolescence.

Erick Erikson has devised eight stages of personal development which begin at birth and end in old age, see Table 2.

Adolescence is the fifth stage and the crisis outlined at this stage is identity v role confusion. Erikson has singled out the major task of this stage; that of resolving the crisis of personal identity. This involves being able to define how we see ourselves and how others see us, in short, understanding oneself.

TABLE 2. Erikson's stages of psychosocial development.

Age (approx.)	Stage	Crisis	Potential new virtue	Social manifestation
0 - 1	Infancy	Basic trust v Basic mistrust	Hope	Religion and Faith
1 - 6	Early Childhood	Autonomy v Shame and	Will	Law and Order
6 - 10	Play age	Initiative v Guilt	Purpose	Economics
10 - 14	School age	Industry v Inferiority	Competence	Technology
14 - 20	Adolescence	Identity v Role Confusion	Fidelity	Ideology
20 - 35	Young Adulthood	Intimacy v Isolation	Love	Ethics
35 - 65	Maturity	Generativity v Stagnation	Care	Education, art and science
65 +	Old age	Ego Integrity v Despair and Disgust	Wisdom	All major cultural institutions

SOURCE : Leonie Sugarman, Life-Span Development Concepts, Theories and Interventions (London : Routledge, 1990), p.85.

According to Erikson, adolescents search for continuity and sameness within themselves – a sense of identity – and in their search they have to refight battles of earlier years, usually casting their parents in the role of adversaries. They try and discard roles and ways of behaving, then reformulate them and try them again. (17)

If a solid sense of identity is not formed during adolescence the adolescent could develop a sense of personal diffusion. The potential problem is that this could continue into adulthood where problems could arise as the adult comes to make decisions about who he or she is or what they want from life.

The adolescent years in a person's life are clearly a complex and challenging period. Many people through the decades regarded teenagers as rebellious and perhaps somewhat uncivilised. This was largely due to lack of knowledge. We are now provided with evidence of physical, cognitive and emotional change aiding our understanding of the choices, confusion and experimentation which face the adolescent.

This knowledge of adolescence has enormous implications for education. Educators can now plan lessons for adolescents in a more informed way. This can make education more relevant to young people by taking their needs into consideration. Art Education has a unique position within the education system because it allows for personal expression.

During a time when young people are struggling to form an identity, expressing this struggle can be very beneficial. Their lives at this stage involve a lot of experimentation and the art class can encourage this, in a positive way.

FOOTNOTES TO CHAPTER 1

1. Jerome B. Dusek, Adolescent Developments and Behaviour, (New Jersey : Prentice Hall, 1987), p.44.
2. Ibid., p.44.
3. Ibid., p.45.
4. Oxford Dictionary., (Oxford : Oxford University Press, 1983), p.275.
5. Linda Nielsen, Adolescence., (Florida : Holt, Rinehard Winston, 1991), p.36.
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7. Ibid., p.48.
8. Nielsen, Adolescence, p.80.
9. J.P. Dworetzky, Psychology, Fourth Edition, (New York : West 1991), p.406.
10. Nielsen, Adolescence, p.84.
11. Dworetzky, Psychology, p.406.
12. Dusek, Adolescent Development and Behaviour, p.104.
13. Robert E. Schell and Elizabeth Hall, Developmental Psychology Today, (New York : Random House, 1983), p.458.
14. David Elkind, All Grown Up and No Place to Go, Massachusetts : Addison Wesley, 1984), p.24.
15. Schell and Hall, Developmental Psychology Today, p.442.
16. Ibid., p.443.
17. Ibid., p.62.

CHAPTER 2

ART EDUCATION DURING ADOLESCENCE

In chapter one, I have outlined the many changes that occur during the growth from childhood to adulthood. Art can be a means of understanding this growth, as will be evident later on in this chapter. Laura Chapman deals with the relevance of art for the pupil. The stages of art are identified by Laura Chapman and Lowenfeld and Brittain. It is the needs of the adolescent in the art class that are dealt with in particular. Firstly Eliot Eisner asks if art should be taught at all.

Why Teach Art?

Two major reasons for teaching art are given. The first is the Contextualist justification.

This view

emphasizes the instrumental consequences of art in work and utilizes the particular needs of the students or society as a major base for forming its objectives. (1)



The Contextualist theory puts the person, not art, first. Contextualists believe that many factors such as the needs of the child, the needs of the particular community and society in general need to be considered when working out the goals and content of art education programmes. Some of the justifications that are outlined by contextualists are :

1. That art is a worthwhile way to use one's leisure time.
2. That self expression can be achieved through art
3. That one can develop one's creative abilities through art.
4. That art is a good resource for academic subjects because "art is considered a handmaiden to concept formation." (2)
5. That physiologically art is important because it can help develop a child's co-ordination.

Art is seen as having a positive impact on a person's life but that it is only contributing to the formation of the whole person.

The use of art in this context develops primarily from what are considered important human priorities. (3)

Victor Lowenfeld and Irving Kaufman are said to be supporters of this theory.

(4)

The second justification is the Essentialist view which

emphasizes the kinds of contributions to human experience and understanding that only art can provide; it emphasizes what is indigenous and unique to art. (5)

The Essentialists believe that art is unique and that the true character of art should not be thwarted in an attempt to make it more accessible for education. "The contribution of the artist is a vital one; therefore it should be valued for what it is and not demeaned by using art education for the host of other purposes for which it can be used." (6) The importance of art is stressed with this theory.

Thus in opposition to the Contextualist, the Essentialist holds that the most important contributions of art are those that only art can provide, and that any art education programme using art as an instrument to achieve other ends primarily is diluting the art experience, and in a sense robbing the child of what art has to offer. (7)

John Dewey, Suzanne Langer and Leo Tolstoy are among those who stress the uniqueness of art.

Laura Chapman also examines the reasons for teaching art. The purposes of art education are threefold :

Personal Fulfillment through Art

When children use art as a means of expression and as a way of responding to life it becomes a source of personal fulfillment. (8)

Appreciation of the Artistic Heritage

The student's "encounters with the artistic heritage confirm the authenticity of their own creative efforts." (9)

Awareness of Art in Society

The colour, shape and arrangement of objects in stores and in advertisements have a profound affect on behaviour. (10)

According to Chapman art education can take on both of Eisner's aforementioned views, as both sides of the argument are relevant to art education.

Many art educators recognise the complementary relationship of education through art and education in art. (11)

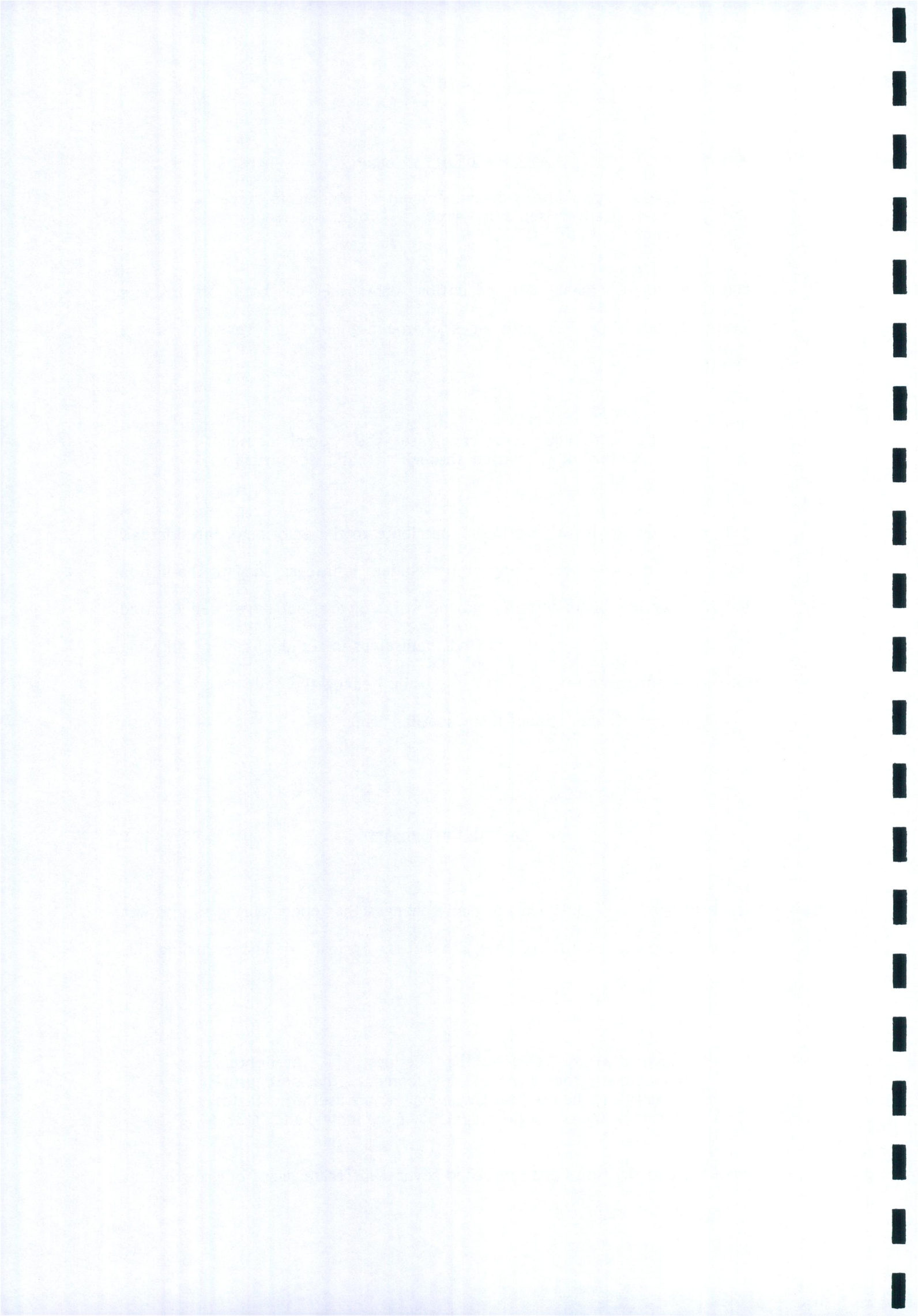
The developmental view that art can contribute to the emotional, intellectual, physical and creative well being of the student is integrated with the notion "that children can benefit from studying works of art that have been created by adults." (12) Teachers should find themselves in the dual role of allowing expression and freedom in the art class while helping the child to progress by teaching him or her more about this visual language.

Growth through Art

In chapter one I have outlined the many changes that occur during the growth from childhood to adulthood. Art can act as a means of understanding this growth.

Each drawing reflects the feelings, the intellectual capacities, the physical development, the perceptual awareness, the creative involvement, the aesthetic tastes and even the social development of the individual." (13)

Lowenfeld and Brittain have identified several different areas of growth that are developed through art.



Emotional Growth

In adolescence emotions soar, the adolescent has to come to terms with his or her self image. He begins to question the world and may feel powerless to make real changes during this prolonged period of dependency. Love, happiness, excitement and often rejection, are experienced as relations with the opposite sex take on new importance. With each drawing the adolescent within the art class has the opportunity for emotional growth. This can happen when the adolescent identifies with his work. The more intensely involved in the creation process the pupil is, the more opportunity there is for emotional release. Relevant meaningful images can be portrayed in the adolescent's work. This non-verbal communication between the creator and his work, and also between his work and the world, can be vitally beneficial to a young person who is trying to come to terms with himself.

Flexibility is another important asset to the young person who must learn to adapt to new situations. Victor Lowenfeld (1957) "felt that every adjustment to a new situation implies flexibility - flexibility in thinking, flexibility in imagination and flexibility in action." (14) A teacher who encourages new ideas, individuality and spontaneity is encouraging flexibility within the adolescent. The willingness to let go of a tried and tested format and to opt for a new and unknown method is to be applauded within the art room, regardless of the outcome. This is giving the pupil the confidence to work freely for himself without having the imposition of pleasing others, at the expense of expressing himself, placed on him.



The pupil who

receives the praise of the teacher for his neat work, may lose confidence in his own means of expression and resort to stereotyped repetition as an escape mechanism. (15)

The art class can offer the student the freedom to express the emotional side of his existence instead of suppressing it as more academic subjects would require.

Art education as an essential part of the educative process, may well mean the difference between a flexible, creative human being and one who will not be able to apply his learning, who will lack inner resources and who will have difficulty relating to his environment. (16)

Intellectual Growth

Lowenfeld and Brittain point out that intellectual development is seen through the wider understanding that art gives.

Drawings are sometimes used as an indication of the mental ability of children, particularly when verbal means of communication are not adequate. (17)

Piaget has identified adolescence as the stage when formal operations can begin. Thus the art of an intellectually developing adolescent can be looser than the rigid schematised drawings that may have been occurring up until this point. The ability to consider hypothetical notions and abstract ideas is reflected in the work of a well adjusted adolescent.

The adolescent is forming opinions and reactions to the world around him. Often the young person feels a lack of control over his own life. In some ways he is expected to behave like an adult, in others he must conform to adult superiority. The art class can give the adolescent the opportunity to express his feelings, through poster design, painting exercises and clay modelling, etc.



Probably the first element would be to treat the adolescents as adults.... Nowhere else in the school system can a youngster be looked upon as an important being, one who has a contribution to make, one who is the core of the program. (18)

In order to allow the adolescent to make his art work his own, the teacher must be able to stand back and respect the views of this thinking, feeling human being. In this way the adolescent will feel he is free to express his ideas, ideas which often cannot be put into words but valid thoughts which need to be released and not suppressed as other more academic classes may expect.

Mental growth depends upon a rich and varied relationship between a child and his environment; such a relationship is a basic ingredient of a creative art experience. (19)

Physical Growth

Art for the young child can encourage his visual and motor co-ordination. Gradually the awkward small chubby fingers become more proficient in holding pencils and crayons and with practice his hand-eye co-ordination improves. By the time adolescence rears its head the young person has already developed the muscles required to hold and control a pencil.

The projection of the self into a work of art is known usually as body imagery. Adolescence is about accepting one's self, this acceptance process can be aided by encouraging young people to draw themselves and to place themselves in their work. By doing this they are observing and portraying an image in a way that is acceptable to them. Young people are bombarded with images of "correctness" in magazines and on television, etc. These images are often unrelated to the pubescent youth and so a class which encourages honest representation can be beneficial.

Perceptual Growth

We all possess five senses through which we learn and communicate with the world around us. The educational system seems to have emphasized certain senses and ignored others.

Man learns through all of his senses; (20)

Seeing, hearing, smelling, touching and tasting, providing man's contact with the environment. The school curriculum in general ignores the fact that a child learns through all of his senses. This is obviously leaving a lot of people at a distinct disadvantage. Traditionally school has encouraged passive acceptance and the regurgitating of facts. Discovery learning is far more beneficial, and, can in some ways quench the notion that education is an imposition of old tried and tested ways onto new inexperienced shoulders. Young people naturally rebel against this system, they need to feel that they have valid contributions to make, that leads to the cultivation of the senses. It is not merely about listening and accepting, it should involve tactile sensations, the total absorption of an atmosphere through smells, sounds and tastes can inform the art that sets out to capture that atmosphere. Individual students have different abilities, a technically weak student might find the prospect of doing a line drawing of a still life a daunting task, especially if that pupil has low self esteem, yet observational drawing can take many different guises so that the same student might render the tactile texture on the surface of those still life objects using sand, grains, pencil pairings and other mixed media, very successfully. The student may find this "tapping into other senses" very invigorating and so that success will encourage him to try more new avenues.

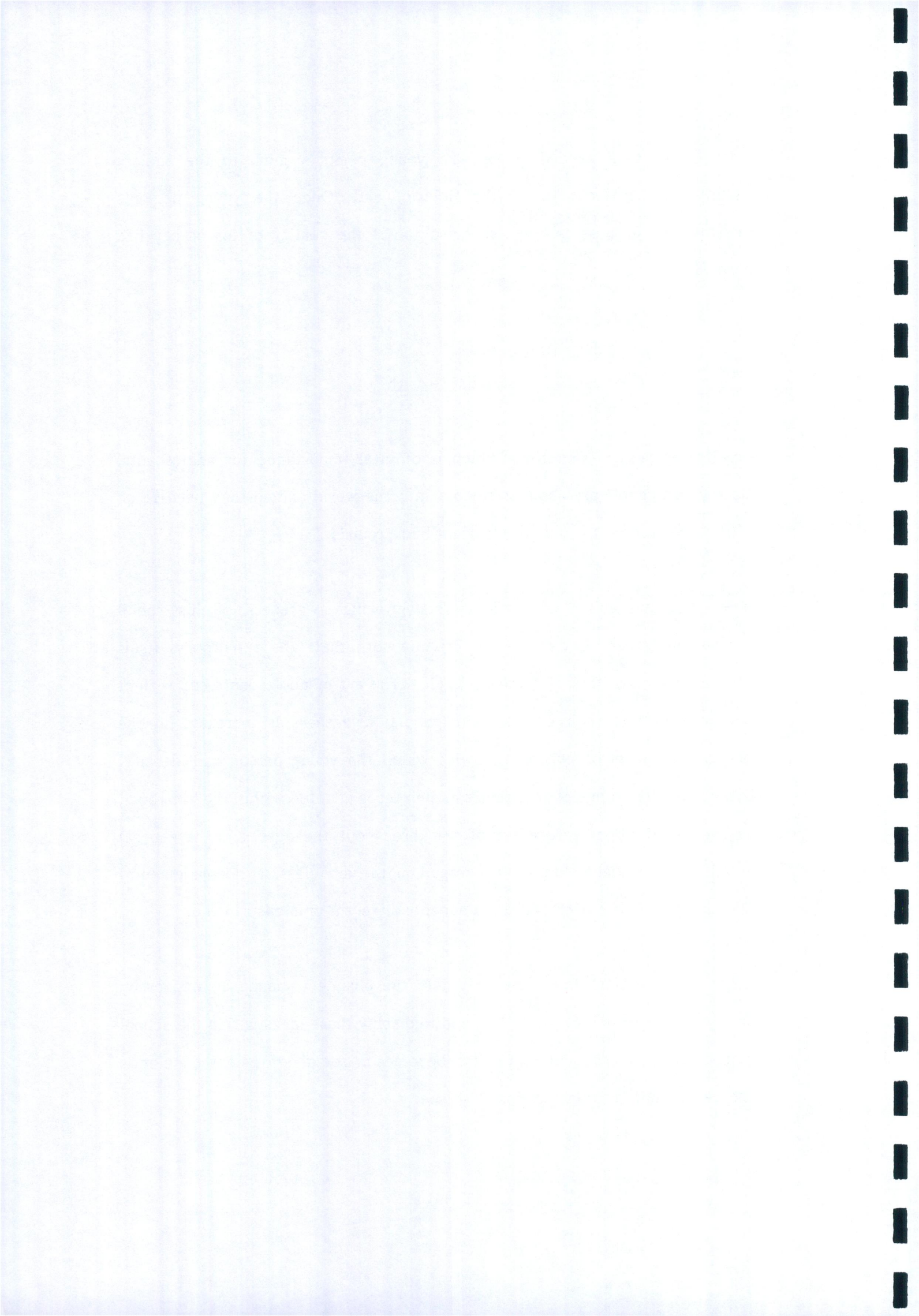
Encouragement is needed to open a young person's mind to the endless possibilities that exist within the field of art. Once the young person's perceptual awareness is heightened, so too is the quality of his or her life thereafter.

Social Growth

Social awareness is something which is of vital importance for adolescents. These young people are about to set out into the world and so they need to be able to interact with people of different backgrounds.

Often a teenager's "art reflects his growing awareness of his social environment". (21) Lowenfeld and Brittain note that "the art process itself provides a means of social growth". (22) The art of adolescents can reflect their reactions to their environment. Social awareness is increased in the portrayal of parts of our society with which the young person can identify. Given the varied range of techniques and methods adopted within the art room, the myriad of visual references of art throughout the ages, and the general flexibility of thought that is encouraged in the art class, a non-judgmental attitude can result, an attitude that accepts different opinions as valid.

Within the art class the adolescent gets the chance to make an impact on society. To express his or her ideas and to display these ideas within the school environment. A personal statement becomes a social statement once it is rendered visually through art for all to see.



Aesthetic Growth

Lowenfeld and Brittain outline the fact that there are no set rules defining aesthetic values. They emphasize the importance of the individual's "intent or purpose behind the art form." (23) Aesthetic growth is, they say "often considered the basic ingredient of any art experience". (24)

Creative Growth

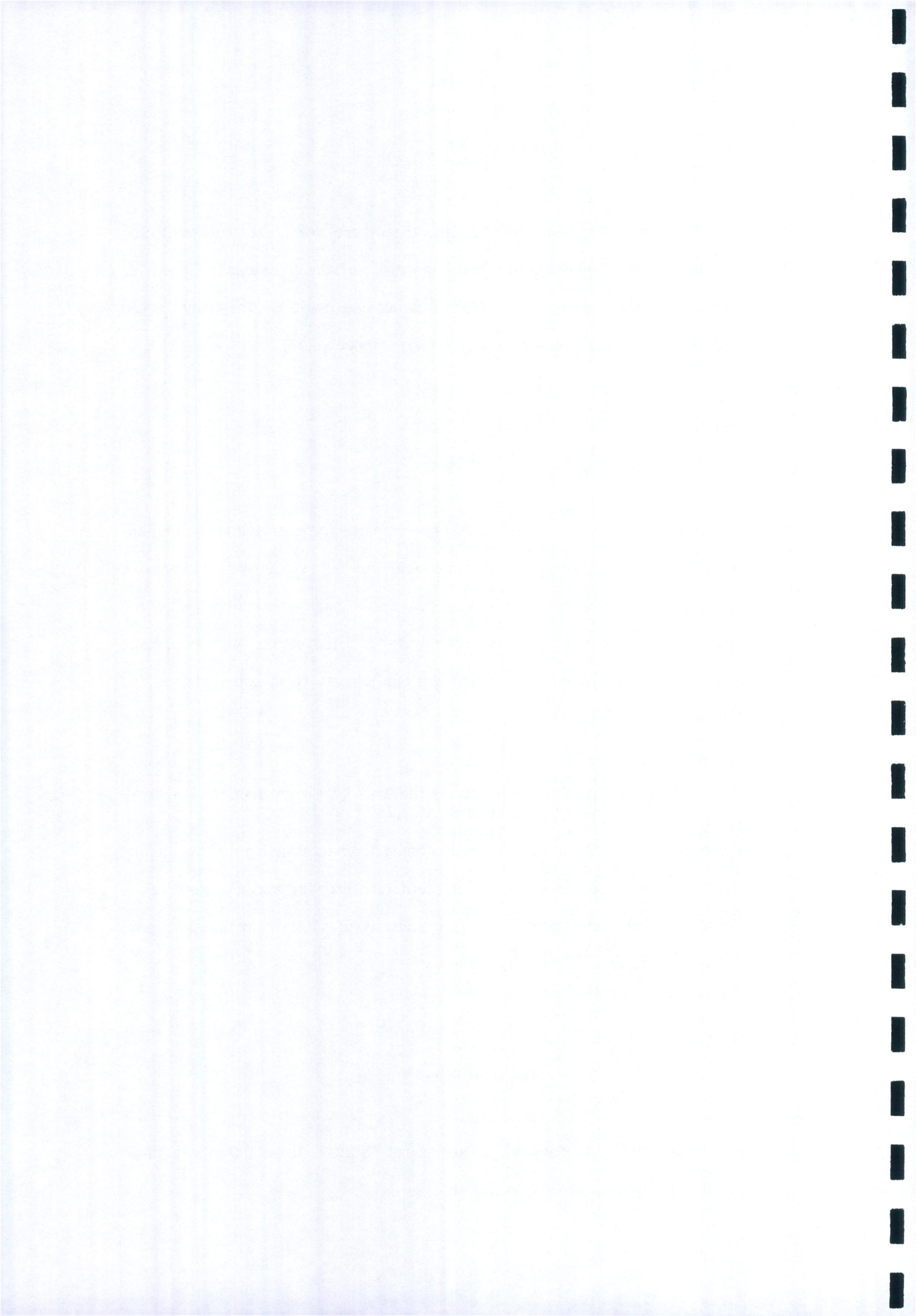
The fact that skill is not a necessary pre-requisite for creative growth means that the creative experience is accessible for all students. A creative experience happens when a teacher can stand back enough to allow the adolescent to work out problems for himself. The teacher can encourage originality and spontaneity by guiding the pupils away from copying tried and tested solutions.

Every art product, if it is truly the work of the youngster is a creative experience in itself. (25)

Art can be extremely valuable when it comes to understanding and developing growth in a young person's life. Adolescents are growing and changing all of the time. Understanding the emerging adult is of vital importance to both educators and to adolescents themselves.

Stages of Development

Laura Chapman has devised a series of stages in children's artistic development. The stages are as follows :



1. The Pre-School Years : ages 3-5
2. The Elementary Years : grades 1-3 ages
3. The Pre-Adolescent Years : grades 4-6 ages
4. The Junior High Years : grades 7-9 ages 12-15

Lowenfeld and Brittain have also identified developmental stages in art :

1. Scribbling Stage : approximate age (2-4 years)
2. Pre-schematic Stage : approximate age (4-7 years)
3. Schematic Stage : approximate age (7-9 years)
4. Dawning Realism Stage : approximate age (9-12 years)
5. Pseudo - Naturalistic Stage : approximate age (12-14 years)

The Junior High Years, Grades 7-9

Laura Chapman's stages are centered around the American schooling system. Grades 7-9 deal with young people between the ages of twelve to fifteen. The three realms of art mentioned earlier are dealt with in accordance to the ability level of the group



Personal Fulfillment through Art

Art is an area where adolescents can express the many different emotions that they experience.

In the adolescent, emotional intensity, physical energy and social awareness are delicately balanced against apathy, fatigue and personal loneliness. (26)

Students should be encouraged to express themselves through art, Chapman notes that teachers need to be aware of the fact that in early adolescence growth is far from complete, yet their desire to be treated as grown up must be accommodated. (27)

At this stage a "crisis of confidence" (28) can occur, patient and sensitive guidance is required in order to restore this loss of confidence. The desire for perfection that exists before this stage of development is still very strong at this time. Often adolescents may settle for

superficial techniques that permit them to hedge on skill while probing for an accidental success. (29)

This is to be discouraged, although adolescents may become easily discouraged and embarrassed by their shortcomings, they can only grow by experimentation and discovery. An art class which encourages new ideas instead of tried and tested ones is sought.

Developing an Awareness of the Artistic Heritage

In developing an awareness of an artistic heritage it is important to realise that adolescents often identify greatly with an artist's need to express his or her thoughts and feelings.

In selecting works of art for adolescents to examine, we should not underestimate the adolescent's ability to decipher expressive meanings that "touch" their emerging adulthood. (30)

This identification process can be further enriched by linking a pupil's practical work to the art work they are studying. In this way the pupils themselves encounter similar technical problems and will have a greater insight into the process involved.

Developing an Awareness of Art in Society

By encouraging an awareness of art in society, an art teacher is encouraging thought and questioning in the pupils. Instead of allowing pupils to feel manipulated by the media and advertising, control is being handed back to them. By questioning the intentions or successes of advertising campaigns, the pupils are gaining the right to decide for themselves based on information, not hype. Chapman recommends a very worthwhile exercise at this stage which involves listing identical items that are owned by a least ten members of the class. "For the adolescent, having the right hairstyle, clothing, bike, notebook is of vital importance. This exercise will heighten the awareness of peer pressure to conform and encourage individuality." (31)

Adolescents are on the threshold of achieving full responsibility for shaping their own lives and environments. (32)

Yet adolescents lack legal power to permanently change their lives and environments. By allowing them to judge for themselves we are giving them control in a world that they may feel has tried to deny them this right.

Pseudo Naturalistic Stage

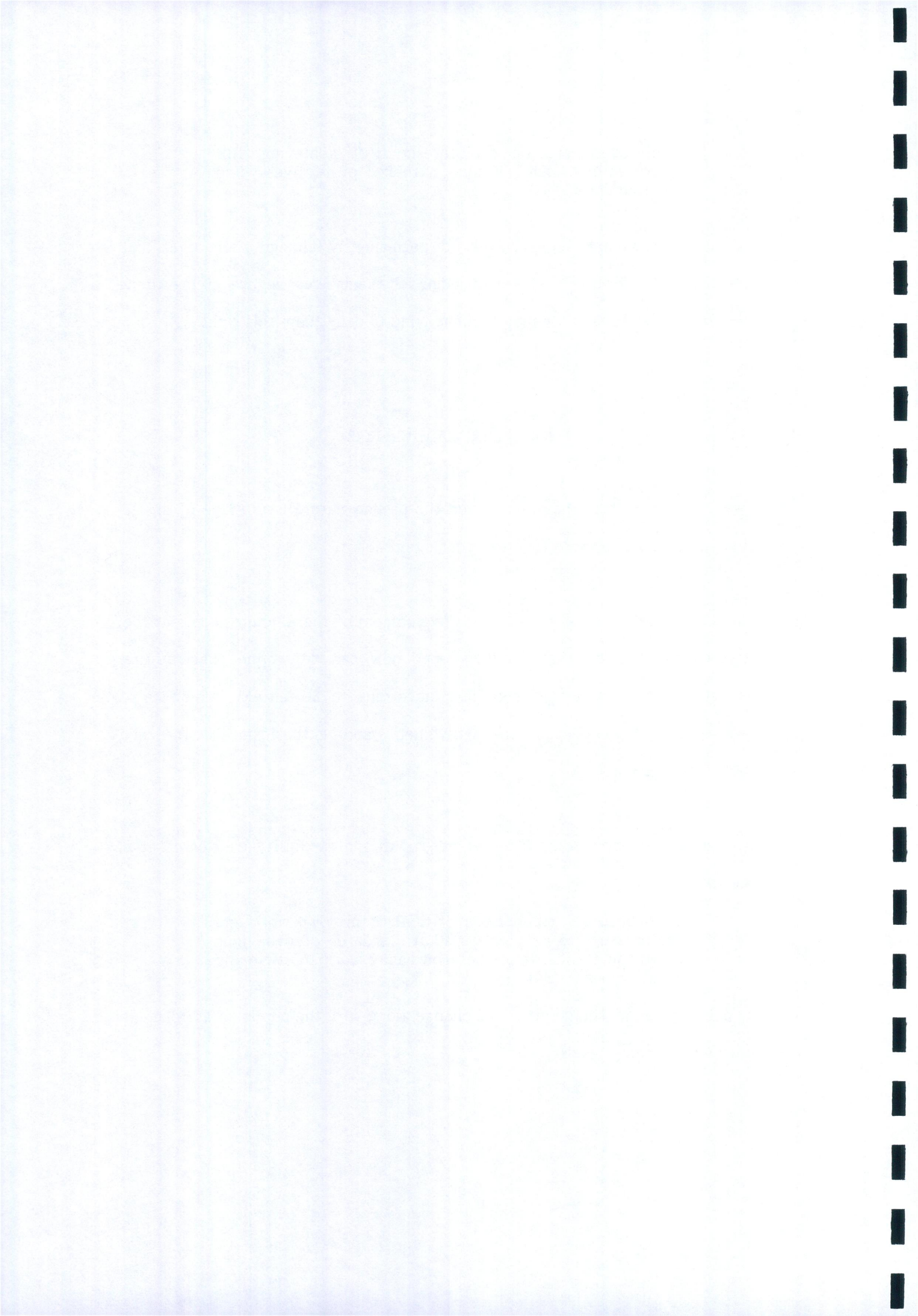
Lowenfeld and Brittain have identified the pseudo-naturalistic stage of art as belonging to the twelve to fourteen year age bracket.

This is a crucial stage in the artistic development of these young people as the attitudes towards art that are developed now can determine their future interest in art. Teachers should then, according to Lowenfeld and Brittain, encourage "a high degree of involvement and enthusiasm in the art experience." (33)

Once more the importance of creative growth and flexibility is stressed at a time the

child becomes much more critical of his own work and the pressure to conform to adult standards of behaviour or to the standards of the crowd may work to stifle the creative urge. (34)

The art programme should grow and change along with the pupils so as to meet their ever changing needs.



Adolescent Art, 14-17 Years

The self critical period that the adolescent is going through is considered carefully in Lowenfeld and Brittain's recommended art course for this age group and the importance of self expression is not denied. The art class has the advantage over other more academic subjects here, as it does not seek to put information into already overflowing minds; rather it aims at drawing ideas from within the pupil.

In order to make the creative process a worthwhile one at this stage it is vital that art activities are not confined to school and the art room. The intention is that the pupil will continue to grow artistically once he or she has left school. If the pupil associates art only with the art room and has no idea of how or where to obtain clay and inks and other art materials, his artistic development may die once school ends.

At this stage adolescents have a greater ability to accept new ideas and notions. They can begin to appreciate many different areas of art. By enlarging the young person's concept of art we allow him to accept his own attempts as valid.

The adolescent is critically aware of the immaturity of his product. He can easily become discouraged by the primitiveness and naïveté of his drawings and often seems afraid to project his thinking directly onto paper. The adolescent is disturbed by the discrepancy between what he produces and what he feels is appropriate for an adult to draw or paint. (35)

By expelling the notion that a painting is "right" or "wrong" art teachers can encourage all creative attempts. The work of artists such as Paul Klee, Mark Rothko and areas such as African sculpture can be discussed as well as other more traditionally accepted paintings.

The art class cannot be seen a separate and uninvolved part of the adolescent's day. In order to make sense to the young person, the art teacher must try to meet the pupil half way. A thorough understanding of what that person is going through, of what is important in his or her life is needed.

The relevance of art education is undoubtedly important during adolescence. The art class can encourage many viewpoints, many moods or emotions, and use these in a productive, creative manner. Art can be a means of understanding growth. It can be a unique experience in itself or it can be used as a catalyst for personal expression. During a time when questions are being asked, art can help to provide some of the answers.



FOOTNOTES TO CHAPTER 2

1. Eliot W. Eisner, Educating Artistic Vision, (New York : Macmillan, 1972), p.2.
2. Ibid., p.9.
3. Ibid., p.3.
4. Ibid., p.4.
5. Ibid., p.2.
6. Ibid., p.6.
7. Ibid., p.7.
8. Laura H. Chapman, Approaches to Art in Education, (New York : Harcourt Brace Jovanovich, 1978), p.19.
9. Ibid., p.20.
10. Ibid., p.20.
11. Ibid., p.16.
12. Ibid., p.16.
13. Victor Lowenfeld and W. Lambert Brittain, Creative and Mental Growth, (New York : Macmillan, 1975), p.31.
14. Ibid., p.31.
15. Ibid., p.33.
16. Ibid., p.7.
17. Ibid., p.34.
18. Ibid., p.352.
19. Ibid., p.5.
20. Ibid., p.6.
21. Ibid., p.39.
22. Ibid., p.39.
23. Ibid., p.40.
24. Ibid., p.40.

25. Ibid., p.41.
26. Chapman, Approaches to Art in Education, p.203.
27. Ibid., p.203.
28. Ibid., p.203.
29. Ibid., p.207.
30. Ibid., p.213.
31. Ibid., p.218.
32. Ibid., p.221.
33. Lowenfeld and Brittain, Creative and Metal Growth, p.334.
34. Ibid., p.334.
35. Ibid., p.352.

CHAPTER 3

METHODOLOGY

Background Information on School

Notre Dame Des Missions has been run since 1952 by the Notre Dame Des Mission Sisters in Churchtown. It is an all female, fee paying school which was recognised by the department of Education in 1953. It is situated in an upper middle class area of Dublin.

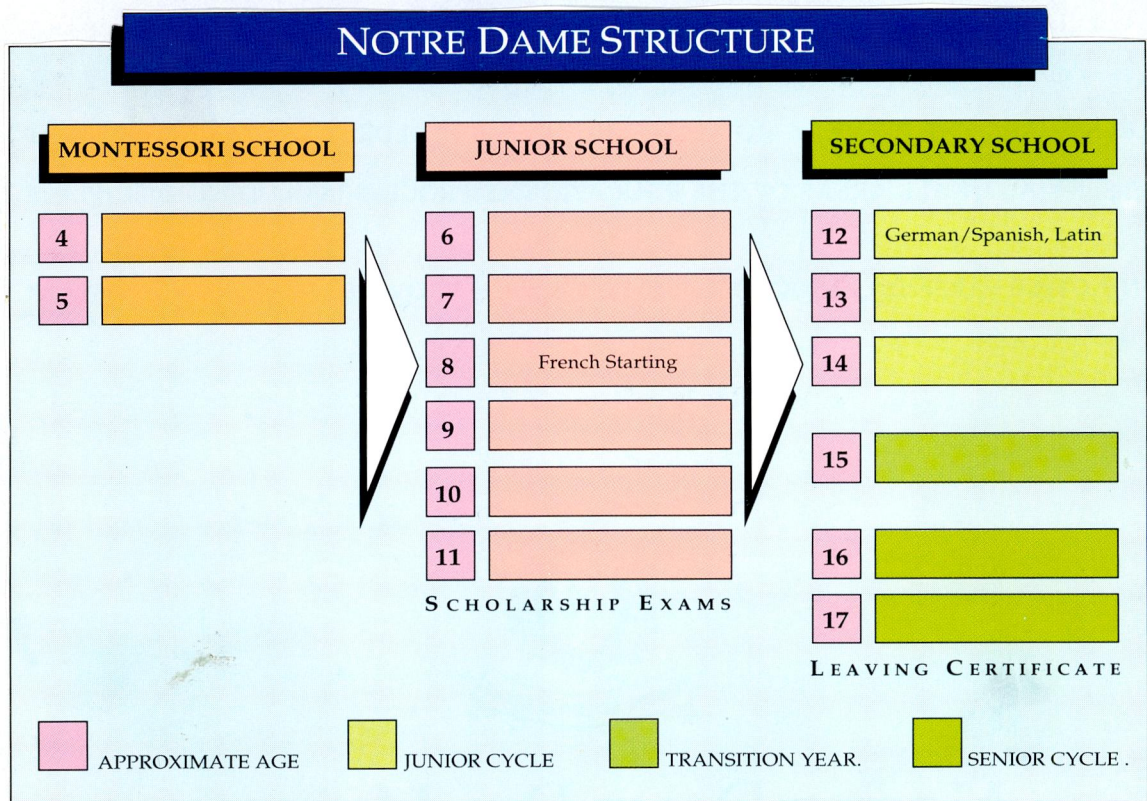
"The school's educational programme is directed to the growth of the whole person through spiritual, intellectual, cultural and physical development with the objective of helping each student achieve her full potential." (1)

The school is run on three levels; firstly at Montessori stage, then Junior School level and finally their Secondary School.



FIGURE 1

FIGURE 2



SOURCE : "School Prospectus", Notre Dame, p.1.

CHILDREN'S EDUCATION AND THEY ARE ALWAYS WELCOME TO THE
PARENTS ARE THE PRIMARY MOTIVATORS OF THEIR CHILDREN AND THEIR SUPPORT IS
ESSENTIAL IN ALL AREAS OF THE EDUCATIONAL PROCESS INCLUDING DISCIPLINE.
AN ACTIVE PARENTS' ASSOCIATION EXISTS WHICH PROVIDES VALUABLE ASSISTANCE
ON ALL ASPECTS OF SCHOOL LIFE.



The management and financial administration of the Secondary School is taken care of by a board of management which includes parents, teachers and trustee representatives. This board meets on a regular basis to oversee the running of the school. The Junior School has its own separate board.

The Senior School is divided into three departments; Junior cycle, Transition Year and Senior Cycle. During my teaching practice I have worked with groups from all three areas. My dissertation study is concerned with Transition Year.

In first year students are allowed to study all subjects. These subjects are Religion, Gaelige, English, Mathematics, French, German or Spanish, Latin, Science, Business Studies, History, Geography, Art, Music, Home Economics and P.E.

The Transition Year is compulsory and allows pupils the opportunity to work with computers, to run a mini company and to partake in two week modules of work experience throughout the year. There is a full time career guidance teacher in the school.

SHILLON BOOKS
BOARD

FIGURE 3

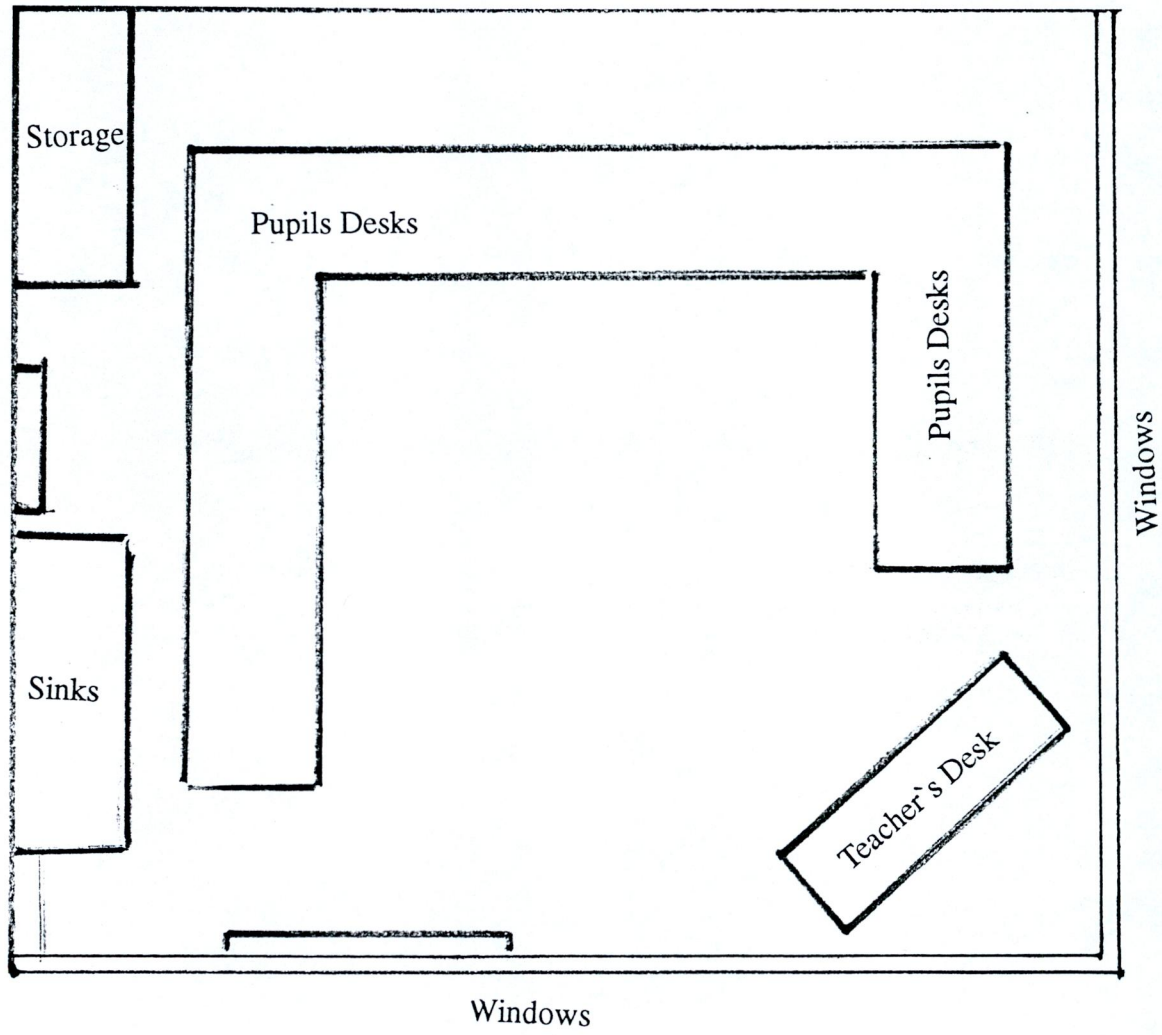
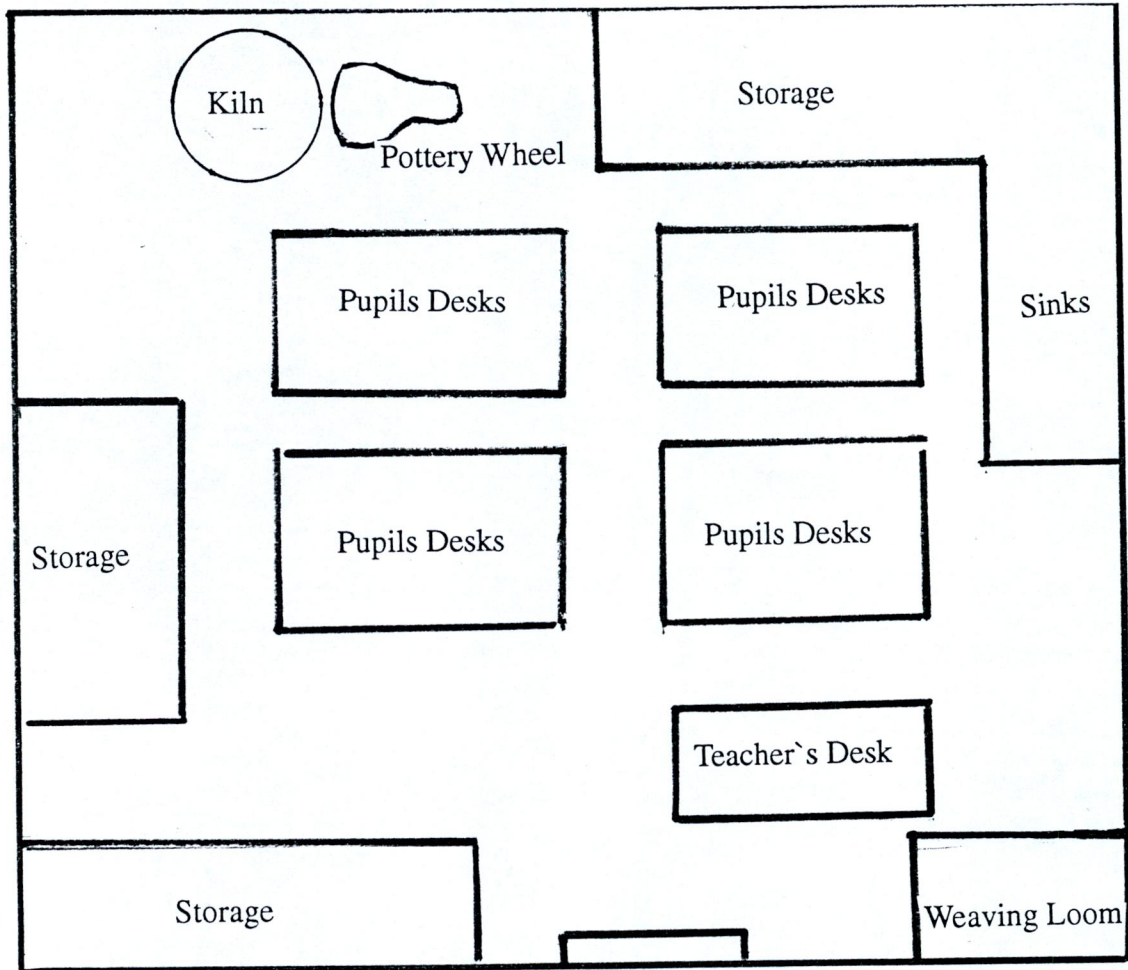


FIGURE 4





Music and Drama play an important role in the school. The school choir is thriving and the school has been very successful in the Feis Ceoil.

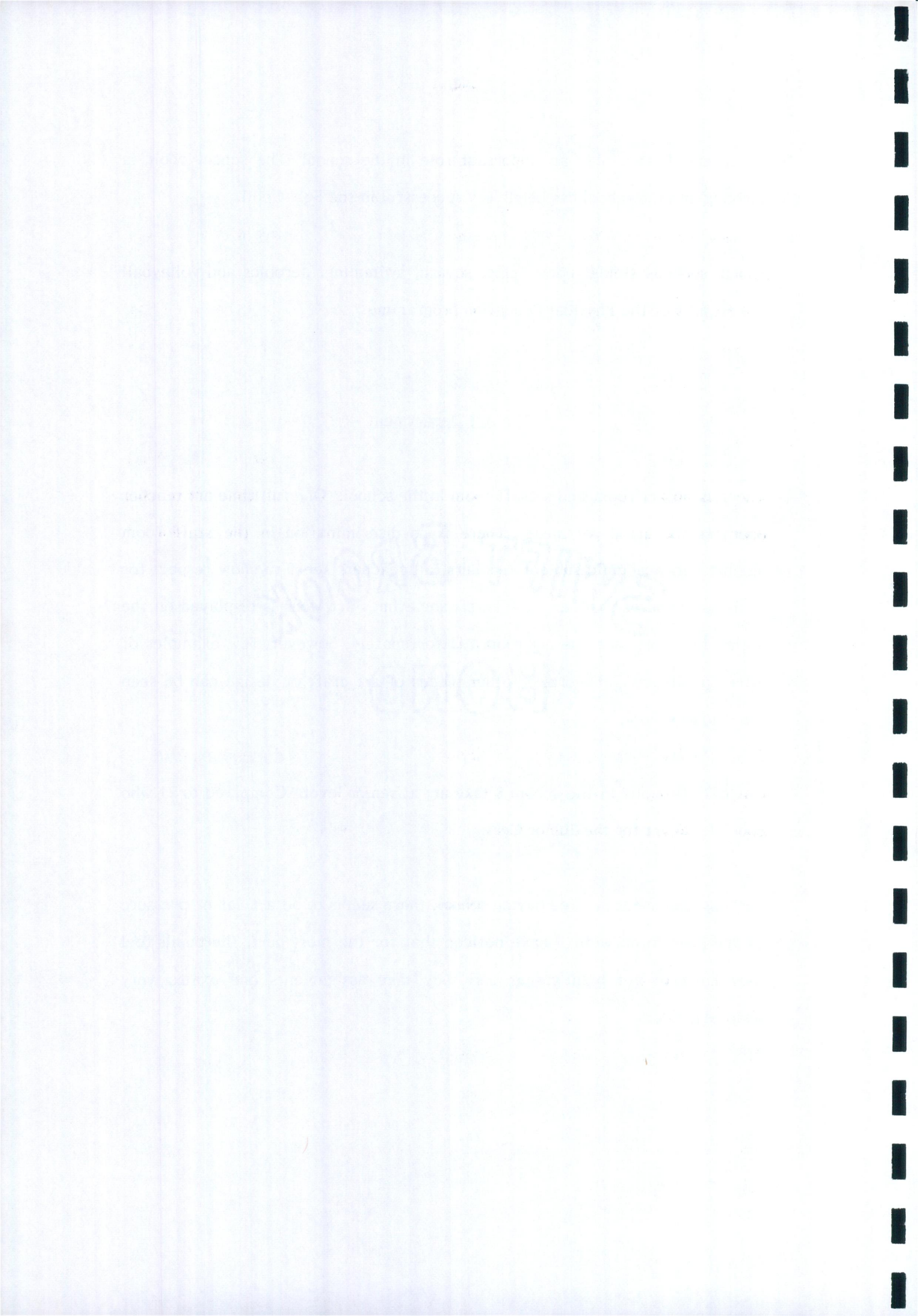
Sports such as skiing, horseriding, squash, swimming, aerobics and volleyball are all part of the Physical Education programme.

The Art Department

There is an art room and a craft room in the school. One full time art teacher operates the art department. There is no discrimination in the staff room against non-academic subject teachers, all teachers seem to show respect for each other and each other's subjects. Sometimes art work is displayed on the notice board outside the art room. Unfortunately, however, few examples of either pupils' own artwork, or other pieces of art craft or design can be seen around the school.

Out of 340 pupils in the school 8 take art at senior level. Compared to 21 who chose to do art for the Junior Cert.

Perhaps because it is a fee paying school, there seems to be a lot of pressure on the girls to do well. I have noticed that for the most part, the pupils feel they have to get high grades and they take assignments and exams very seriously.



Research Project

My research project involved interviewing art students from my transition year class. The interviews were centered around the pupils themselves as people and not just as art students. I also set out to find out their views on the project they did with me. I wanted to find out what the students gained from art and whether or not they found art beneficial on a personal level.

The whole area of personal expression both verbally and non-verbally was dealt with and the students' views on whether their expressive needs were met within the art class. The interviews were taped with the pupils' permission.

Interview

Body Imagery

Q.1. Has your image of yourself changed over the last few years?

Q.2. If so, in what ways do you think you have changed?

Q.3. Do you notice differences in the expectations that :

friends
parents
borthers/sisters
opposite sex
teachers

have of you?

Q.4. How do each of these groups expect you to behave?

Q.5. Which role do you feel most comfortable with?

Self Expression

Q.6. Do you think it is important to express yourself?

Q.7. If so, why?



- Q.8. Which emotions do you think you might express through each of the following actions?
- 1) Talking.
 - 2) Shouting.
 - 3) Crying.
 - 4) Humming
 - 5) Painting.
 - 6) Writing stories or poems.
 - 7) Playing music.

Expression Through Art

- Q.9. Do you ever find yourself expressing ideas in **non-verbal** ways such as art?
- Q.10. What advantages does this have for you?
- Q.11. When it comes to expressing yourself how do art activities compare to what you do in other subjects?
- Q.12. Does the set up of the art class make it easier or more difficult for you to be yourself?
- Q.13. If getting older (becoming an adolescent) has changed your life, would you like to reflect these changes in your art?
- Q.14. How would you go about doing this?
- Q.15. Would you like to comment on any of the work you have done in my class?

The Emerging Adult in School

- Q.16. Have your needs in school changed over the past few years?
- Q.17. What needs do you have now as opposed to before?
- Q.18. Do you think school in general has catered for your changing needs?
- Q.19. Do you enjoy the safety of school (it being a stable unchanging routine, etc.) while so many other changes may be occurring in your life?
- Q.20. How would your ideal teacher treat you?

EMERALD BROOK
BOND

I tried to take adolescent needs into consideration when planning my scheme of work for the fourth years. Examples of their work will be shown along with their own feelings about this work.

I aim to uncover the relevance of art education in an adolescent's life. Art education has many aims and objectives, but it is only by listening to adolescents themselves within the art class that we can uncover the true value of art in their lives.

STAFF BOARD
BROOK

CHAPTER 4

ART EDUCATION DURING ADOLESCENCE

The nature of an interview means that it is a one to one discussion between two or more people. I interviewed six pupils individually, (each pupil was aged sixteen). This meant that although I had a structured format of what questions to ask, each interview was quite different from the rest. When I noticed that a particular pupil opened up, or got enthusiastic about one area I took the opportunity to let them talk. If I felt they could relate to certain topics that were brought up I asked more specific questions to draw out what they were thinking. Because of the personal nature of an interview, certain questions were left unanswered if I sensed the pupil was uncomfortable about answering. Each interview took a different path and the direction was determined by the pupil involved.

EXHIBIT BOARD
BROOK

BODY IMAGERY

- Q.1. "Has your image of yourself changed over the last few years?"
&
Q.2. "If so in what ways do you think you have changed?"

Pupil A: "No, not really, more or less the same, well I've matured a lot more."

Pupil B: "Yeah."

Q.: "How do you see yourself now, as a child or an adult?"

"In between."

Pupil C: "Yes I'm more mature. I'm an adult now."

Pupil D: "Not much. I'm a bit more mature but I'm pretty much the same. I get on better with my parents now and I think more about stuff."

Pupil E: "I see myself as more responsible now and more mature and more serious but I take a joke better than I would have before."

Pupil F: "Yes I'm not as happy with myself as I used to be, well I never thought about my looks or hair much before and now I do. I was happier when I never thought about it, I think."

This section of the interview deals with how the pupils see themselves and how they think others might see them. Adolescence often brings conflict between physical and mental maturity. All of the girls interviewed were in their mid-teens. All of them had found that their own self image had changed but not all of them viewed themselves similarly. Pupils A, D and E seemed to see themselves as more mature and responsible now. Pupils D and E noted that their communication skills had improved by being able to take a joke and by getting on better with parents. Pupil C was very firmly convinced that she was an adult now while Pupil B felt she fell somewhere in between adult and child.

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GENERAL BOND
 OK



The answers given here are a perfect example of why it is important not to categorize pupils. To make the assumption that because they are all the same age that they all fit into the same niche is wrong. While Pupil C might expect to be treated like an adult, Pupil B might find too much responsibility quite daunting. There is a case to be made for allowing individuality within the class. By giving enough freedom to the pupils to allow them to take responsibility for themselves.

The answer Pupil F gave was typical of the egocentric stage that adolescents can go through. She was concerned about her appearance more so that she would have been before. As children, most of us don't try to impress others with our looks, yet adolescence brings a new perspective and the importance of looks. They often begin to scrutinize every freckle or spot on their face. These young people see themselves in many different lights and the teacher must be aware of this. This pupil said she was happier before she started thinking too much. But she has to learn to accept her changed self and this stage is the often painful pathway to self-acceptance.

Question three deals with the discrepancy between this self image and the image that others have of one adolescent. I chose to relate this to the people that were most likely to have a lot of contact with the pupils.

The students' friends seem to be the one group of people that they feel most comfortable with. Pupils A, C, D and F don't see any problems in their friendships. They stress the importance that they place on having good friends who accept them.

1900

1901

1902

1903

1904

1905

Pupils E and B talk of the peer pressure that they are experiencing. Pupil E was pressurized into wearing a body suit because all of her friends had them, yet she is aware of this pressure and was able to decline buying a pair of Levis to fit in with the crowd.

Q.3. "Do you notice differences in the expectations that friends have of you?"

Pupil A: "No."

Pupil B: "They expect me to stop being stupid."

Pupil C: "We got closer as we got older."

Pupil D: "They accept who I am."

Pupil E: "They expect me to accept change now. They go out every weekend and if they change they think that you should change with them and accept new friends and ideas and stuff. They wear brands of clothes, like, Levis are cool, but if you wear Dunnes' jeans you're poor. I didn't buy Levis, but, I did buy a body suit because they all had them."

Pupil F: "I get on very well with my friends. We're just the same, they mean a lot to me. I've got good friends who I can talk to."

Q. "Do you notice differences in the expectations that parents have of you?"

Pupil A: "My Dad thinks I'm grown up and I am, but I know I don't always act it. I cut up his girlfriend's clothes when she ripped my copy and he told me to grow up."

Pupil B: "They want me to be mature when they ask me to babysit, but when I want to go out I'm told that I'm not mature enough."

Pupil C: "They let me go out more, they expect me to grown up, and I want that, I'm glad they allow me to do that."

Pupil D: "I'm not allowed to go to discos, if they don't know where I am all of the time."

Pupil E: "They expect me to be more responsible, and to have respect for them. They think, I think, I can do what I want, just because I'm in transition year. They think, I think, it's a doss, so I keep with with the work and they know now that it is a hard year as well."

SECRET
CONFIDENTIAL

Pupil F: "They like it when I dress up and go out and all. They never mind what I wear, they like my taste. My taste in clothes has gotten better."

This can be a trying time for parents and adolescents. Parents are caught between protecting and looking after their child, while also trying to let that child grow up. This transition is evidenced by most of the girls' answers. Sometimes responsibilities are only given on the parents' terms, and this can confuse the young adolescent, who is allowed to babysit, or look after others, yet is not trusted enough to look after herself on a night out. Most of the pupils felt that their parents expected them to be mature and grown up, yet Pupil A wasn't quite ready to do that.

Pupil F took this opportunity to talk about her improved dress sense. Self image is very important to this girl who seems to be thinking about herself and what she looks like also at this stage.

Q. "Do you notice differences in the expectations that your brothers and sisters have of you?"

Pupil A: "They treat me the age I am. They know me as I am."

Pupil B: "No, they're still brats."

Pupil C: "Yeah."

Pupil D: "I talk to my younger sister more now."

Pupil E: "When I'm babysitting he gets away with stuff 'cause I'm his sister, he thinks I won't tell on him. I babysit a lot for money. I'm going to try for a job, but my mum won't let me work behind a bar."

Pupil F: "Yeah, my older sister talks to me about her boyfriend and all now and we swap our clothes. It's funny though when she talks about private stuff I feel like I'm reading her diary, that I shouldn't know about it."

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2000
BOND



All of the girls had brothers or sisters. Pupil F found that she was getting closer to her sister now that her sister confided in her, although she still felt like a child in some ways by thinking she was too young to know about her sister's personal life.

Q. "Do you notice differences in the expectations that the opposite sex have of you?"

Pupil A: "They see me as an adult now, more grown up."

Pupil B: "Yeah."

Pupil C: "Yeah."

Pupil D: "I have friends who are boys now but some of them have sad attitudes."

Pupil E: "I only know a few guys. They don't want you to be girly, immature or giggly. They like you to have different interests like sport, the same things as them. Fellas don't want to hear about dieting or clothes or that. One fella said that girls look at a Mars Bar and know how many calories are in it straight away."

Pupil F: "They like you to wear nice clothes that suit you, like skirts or that."

Most of the girls were quite open in this personal area. Pupils B and C seemed to feel embarrassed about this subject. Pupils E and F have noticed the different pressures that are placed on girls who are growing up. Personal appearance becomes increasingly important when trying to attract the opposite sex at this age. Pupil F feels that boys and men prefer her to wear a skirt. She does not seem to have realised the importance of her personality when forming relationships, while Pupil A has considered that her sense of maturity is what boys have noticed.

EXHIBIT BROOK
BOND

Q. "Do you notice differences in the expectations that the teachers have of you?"

Pupil A: "Mostly they see me as an adult."

Pupil B: "They let us talk out more now, they treat us more normal, not as a child, and that's important."

Pupil C: "They talk to you more now. They treat you more like you're not just a kid."

Pupil D: "They expect you to be more mature and to talk freer."

Pupil E: "They keep saying it's the senior cycle now and that we have to stop talking and messing or we'll fail. You do more work on your own, like we write our own notes in English now, and last year they were given to us. It prepares us for college because I heard they don't do everything for you there."

Pupil F: "They expect me to knuckle down now."

All of the girls felt that their teachers expected maturity and responsibility from them and in general that is what the girls want. They seem to appreciate not being treated like a child. The teachers talk to them more now because they are mature enough to discuss rationally, and to hypothesise.

Pupil A: Felt most comfortable with friends and boys.

Pupil B: Felt she was herself most with her family.

Pupil C: Felt most comfortable with friends.

Pupil D: Felt comfortable with friends.

Pupil E: Felt most comfortable with parents and friends.

Pupil F: Felt most comfortable with friends.

WOODRUFF
SHEPHERD
BOND

SELF EXPRESSION

Q.6 & 7 "Do you think it is important to express yourself and if so why?"

Pupil A: "Not really, well yeah it is a bit."

Pupil B: "Yes it is because you don't bottle everything in then."

Pupil C: "Yes it's very important to me, there's lots of things I think about all the time, too much of the time, you have to let go sometimes."

Pupil D: "Yes if I'm annoyed I put it into a picture. You know the way some people write diaries, but this way you don't put it into words, it quite therapeutic."

Pupil E: "It's important to express yourself, most subjects ask questions like "in your opinion", so it's important to know what your feelings are about things."

Pupil F: "If you hold everything in it makes you get depressed or angry and you think you're the only one who feels that way. Sometimes if you tell someone, they agree and you feel better."

The questions in this section deal with self expression. When asked if it was important to express yourself, most of the pupils felt it was. This is a time in their lives when they are beginning to think about controversial issues, they are reacting to their environments and they need to express these thoughts. Pupil F felt that holding everything in lead to negative emotions. Pupil E found that she was at an age when her opinion was valued. Pupil D uses art as a diary to express her emotions without words.

Q.8 "Which emotions do you think you might express through each of the following actions?"

Talking

Pupil A: "Not sure."

Pupil B: "Everything."

Pupil C: "All emotions."

Pupil D: "Everything."

Pupil E: "Everything, if you hear something bad you would'nt go shouting it."

Pupil F: "When I'm calm and happy."

EXHIBIT BROOK
BROOK

Shouting

Pupil A: "Angry."

Pupil B: "Frustrated or anger."

Pupil C: "Annoyed."

Pupil D: "Angry and something good like hockey or a concert."

Pupil E: "Angry"

Pupil F: "Happy and angry."

Crying

Pupil A: "When I'm hurt."

Pupil B: "Sad."

Pupil C: "Sad and angry."

Pupil D: "Sadness and laughter."

Pupil E: "Sad."

Pupil F: "When I'm alone and sad."

Humming

Pupil A: "When I'm annoyed."

Pupil B: "When I'm in another world."

Pupil C: "When you're trying to ignore something you don't want to hear."

Pupil D: "When I'm happy or I don't know what else to say."

Pupil E: "I used to only sing or that on my own."

Pupil F: "When I'm scared."

Painting

Pupil A: "I paint when I'm thinking about my life."

Pupil B: "When I'm in a more serious mood."

Pupil C: "When I feel like just being private."

WATERBURY BOND

Pupil D: "It depends on what I'm painting. I'm quite self-conscious about my painting. I see others around me who are able to paint circles and all that. I haven't expressed myself properly in painting. I don't know if I could. I always think about what other think of my painting."

Q. "Do you worry about what the teacher will think of your work?"

A.: "No, the teacher encourages you but its the girls in the class, they are better drawers than me."

Pupil E: "That expresses everthing, especially happiness."

Pupil F: "When I'm excited."

Stories or Poems

Pupil A: "When I'm thinking, its like painting too."

Pupil B: "When I start day-dreaming and losing touch with reality."

Pupil C: "I don't write much unless it's homework."

Pupil D: "Love and regret."

Pupil E: "I just write like that for English class."

Pupil F: "When I'm in a quieter or pensive mood."

Playing Music

Pupil A: "Music puts the emotions in the song into me so I can be in any mood."

Pupil B: "Any mood."

Pupil C: "I play the clarinet and when I play it it puts me in good mood. It takes my mind off things."

Pupil D: "When I'm happy or wasting time."

Pupil E: "I listen to music to relax."

By listing several different modes of expression, some verbal and some non-verbal, I was trying to establish the value of non-verbal expression in the adolescent's life. This was interesting for the pupils themselves as many of them had never thought about how they expressed emotions, often it is done without thinking. A negative emotion can be utilized in areas such as art and music where it can instigate creative expression.



Adolescents in school are immersed in academic subjects, they read, they write and they speak. Expression of thoughts and ideas, however, should not be limited to the more articulate amongst us. Every student has a valuable opinion regardless of their command over the English language.

It is quite veident that some of the pupils prefer a little privacy when painting. This is for a number of reasons, firstly pupils A, B and C like to express serious and personal thoughts and emotions when painting. Pupil D explains how she is often self-conscious about her work, she states that she has not "expressed herself properly in painting."

This gives art teachers an idea of the different set of needs that adolescents within the art room have. It is important that the art teacher allows self expression. This can be done by setting up challenges that will take this new higher level of cognitive development into consideration. It is not acceptable for the art education to stand back and not participate by allowing adolescents to have total freedom within the art class. They need stimulation, the art teacher must be there to open the doors that lead to new discoveries and experimentation. The self conscious and self critical tendencies that occur during adolescence must be taken into consideration. A pupil must never feel that there is a proper way to express herself. Encouragement must be given and flexibility promoted.

Experimentation can be rewarded in the art class rather than successful results. Students tend to judge themselves by the results they obtain, so the teacher needs to highlight the many other options that could be tried to achieve different results.



Expression Through Art

Q.9 & 10 "Do you ever find yourself expressing ideas in non-verbal ways such as through art? What advantages does this have for you?"

Pupil A: "Not really."

Pupil B: "Well I sometimes want to say things in Religion class or English but then I hate when everyone looks at you when you're talking. I can talk to people I know easy enough, but I feel my cheeks going puise when I talk out in class. So I like the way art lets you say things without being the centre of attention."

Pupil C: "Yes, when I play my clarinet in the school choir it makes me feel important.."

Pupil D: "I express myself more in pictures now. If I'm depressed about something I can put it into something positive."

Pupil E: "It is important, you could be better at that than writing or speaking. When I had my brace I hated speaking in front of people. People might understand you more if you can paint. If you think your painting is good you feel happier with yourself. You can see your work and its your own work."

Pupil F: "Sometimes my actions say what I feel. If I'm angry I turn my back or slam the door. People don't have to be told how you feel all the time, they know by your expression. My neighbour knew by the way I was walking that I was fed up. I was kicking little stones and was sighing when she asked me what was wrong."

Questions nine and ten look at the advantages of non-verbal expression for the adolescent. Pupil B points out that self consciousness can create a problem when talking out in school, she needs to get her point across without drawing attention to herself, and this is where art can be of value. When Pupil E wore a brace she hated speaking in front of people. Art is one of the few areas that encourages other modes of expression. Pupil B found that playing the clarinet boosted her confidence, as art can, once the pupil identifies with it. Pupil E states that "if you think your painting is good you feel happier yourself, you can see your work and its your own work."



Q.11 "When it comes to expressing yourself, how do art activities compare with what you do in other subjects?"

Pupil A: "We can express ourselves more in art, you get more of a chance to be yourself."

Pupil B: "It's relaxing, I enjoy it."

Pupil C: "You don't have to learn stuff off by heart like verbs or theorems. In other classes the teachers express themselves and we have to listen, but in art we have a say."

Pupil D: "The other subjects aren't really for expression as much as art is, although English and Drama are about feelings, but English is graded on the language that you use."

Pupil E: "Well the things we do in the art room are freer. You can do pottery if you're feeling happy, or if you're quiet you might like lots of detail. You can vary things that you do, it's not always the same things every week like other subjects."

Pupil F: "I like what we do in art and I know I'm allowed to do unusual things. I hate maths so I tune out and look out the window, sometime I have to make myself work, but in art I want to work because I can decide what I'm allowed to use, no-one tells me that there's only one way."

Q.12 "Does the set up of the art room make it easier or more difficult for you to express yourself?"

Pupil A: "It's a much better set up, it's more relaxed, there's more freedom. You can be yourself more."

Pupil B: "You more or less feel free to express yourself, we can chat while we work as well."

Pupil C: "I know I can walk around a bit and get a plate or a brush from the press if I need one, so I feel more comfortable. I don't feel like I am being closely watched like some teachers make you feel. I know I can work quietly and have some time to myself to express what I want without having to explain why."

Pupil D: "Yes, you can move around. Like you can choose where you sit for life drawing."

Pupil E: "There is a more comfortable atmosphere. The room has lots of pictures in it and loads of windows so it's bright and colourful. I feel I can be myself in here, it's not like the rest of the school."

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PHYSICS 341

LECTURE 1

LECTURE 2

LECTURE 3

LECTURE 4

LECTURE 5

LECTURE 6

LECTURE 7

LECTURE 8

LECTURE 9

LECTURE 10

LECTURE 11

LECTURE 12

LECTURE 13

LECTURE 14

PHYSICS 341
LECTURE 1

The set up of the art room and art activities are compared to other subjects in questions eleven and twelve.

In general the pupils felt that they had more freedom to be themselves in the art class. Pupils of this age need to feel that they are part of the decision making process, in this way the work becomes their own. Pupil F states that "in art I want to work because I can decide what colours to use, no-one tells me that there's only one way."

The set up of the art room allows for greater spontaneity. Pupils are allowed to move around and so get to know the environment around them.

Q.13 "If getting older (becoming an adolescent) has changed your life, would you like to reflect these changes in your art?"

&

Q.14 "How would you go about doing this?"

Pupil A: "Not really, I just grew up and it didn't bother me much."

Pupil B: "Yes, I think about things more now. I like letting people know that I don't take everything for granted anymore."

Pupil C: "Sometimes I get very moody now and when I do a good drawing or painting I can make it look like a moody drawing or painting and I'm glad I felt that way if it works out, because it makes my work mean something to me."

Pupil D: "I've thought about things. certain experiences that I feel strongly about I would put into a painting."

Pupil E: "Yes, I don't think I could reflect them in art. I wouldn't know what context."

Pupil F: "I would just let myself work and get good results in art that would make me feel good about myself."

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The relevance of art during the period of transition and growth that occurs during adolescence is dealt with in questions thirteen and fourteen.

As stated earlier in Chapter One, many people sail through adolescence wondering what the fuss is about. Pupil A just grew up and seems to have come to terms with any changes that may have occurred.

Moodiness can be portrayed in art. Pupil C likes to put something of herself into her art work as it makes that work more personal to her. Art can be used as a vehicle to portray ideas, this is in keeping with the Contextualist theory, that art can play a part in contributing to the well being of the whole person.

By listening to adolescents we can identify their needs, and as art educators we must try to make art relevant in their lives.

Q.15 **"Would you like to comment on any of the work you have done in my class?"**

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FIGURE 5



Pupil A: "I used warm colours because they conveyed the light areas, and the cool dark colours for the dark ones."

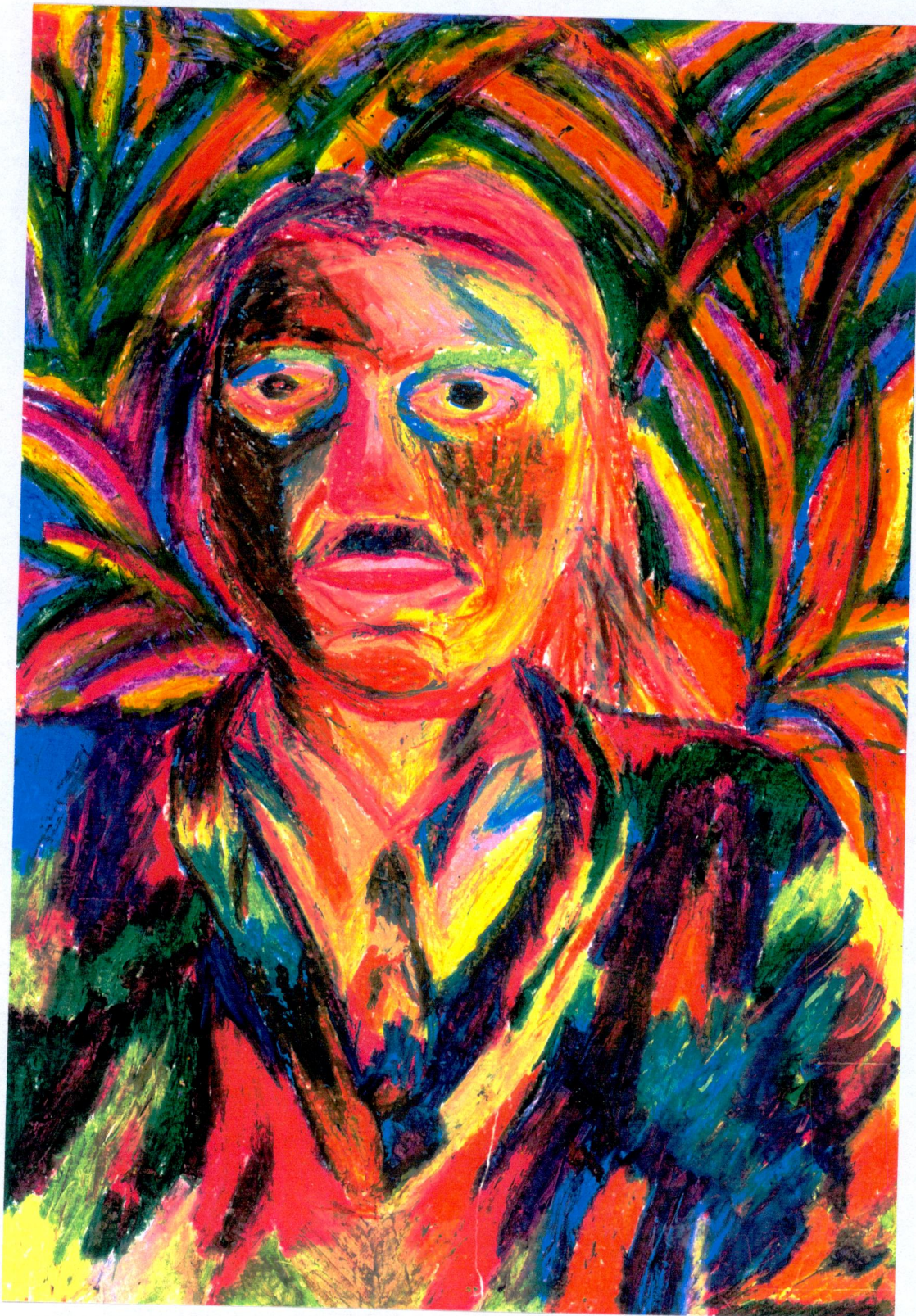
FIGURE 6



Pupil B: "I enjoyed this work, I used warm colours, they remind me of the sun and the earth, our theme was African Tribal Dance."

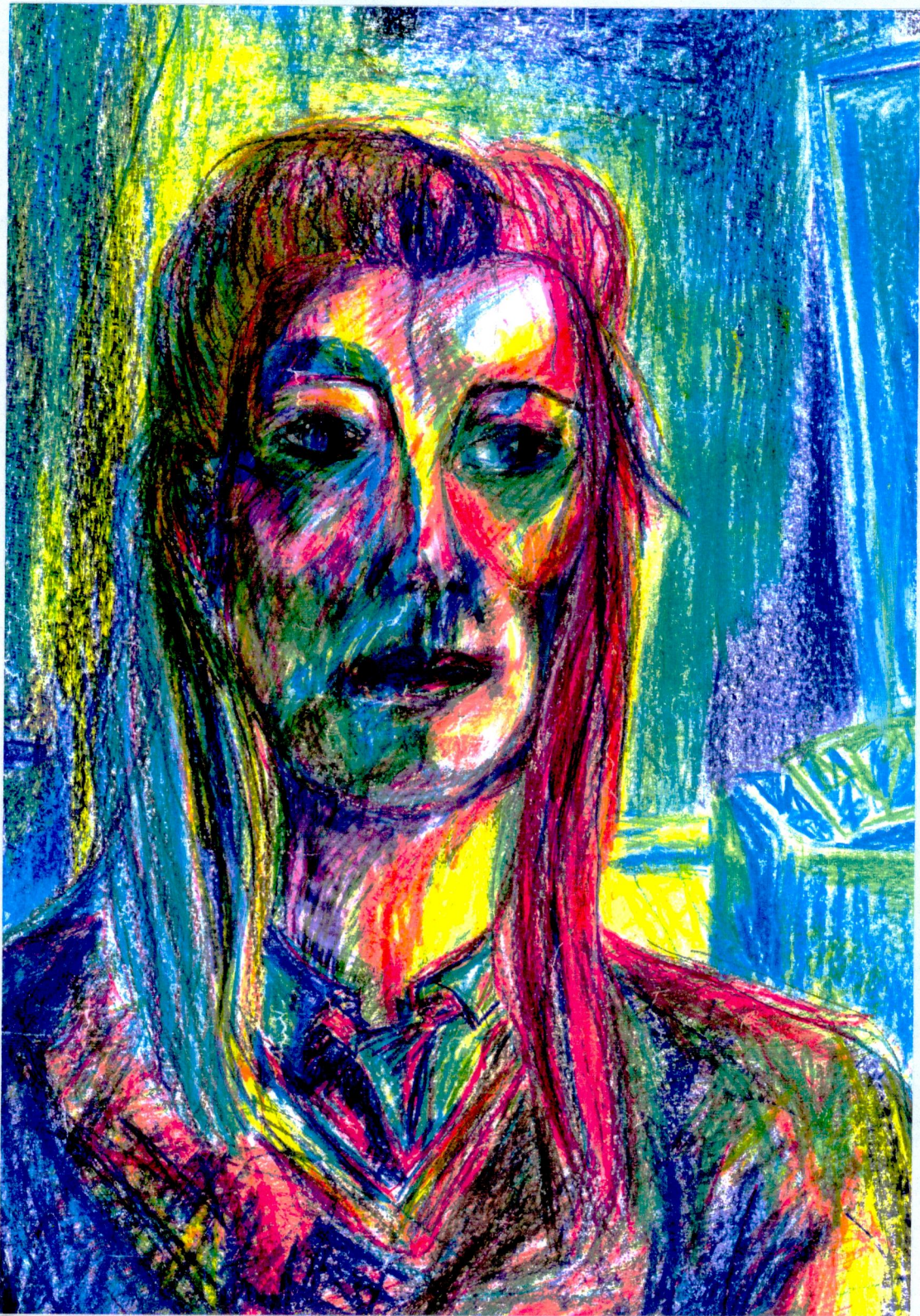


FIGURE 7



Pupil C: "In my colour work I used a large variation of colours to express different feelings and emotions. I used dark colours to express anger and lighter colours for peace and happiness. I really enjoyed my piece of colour work as I enjoy expressing myself through colour.:"

FIGURE 8



Pupil D: "I think this work looks totally different to anything I've done before. It doesn't matter that I don't draw very well because it's not about that. I think it looks like the slides we saw of African sculpture, it's very simple and expressive. I like it and my class like it, but my family would probably think its a bit childish."

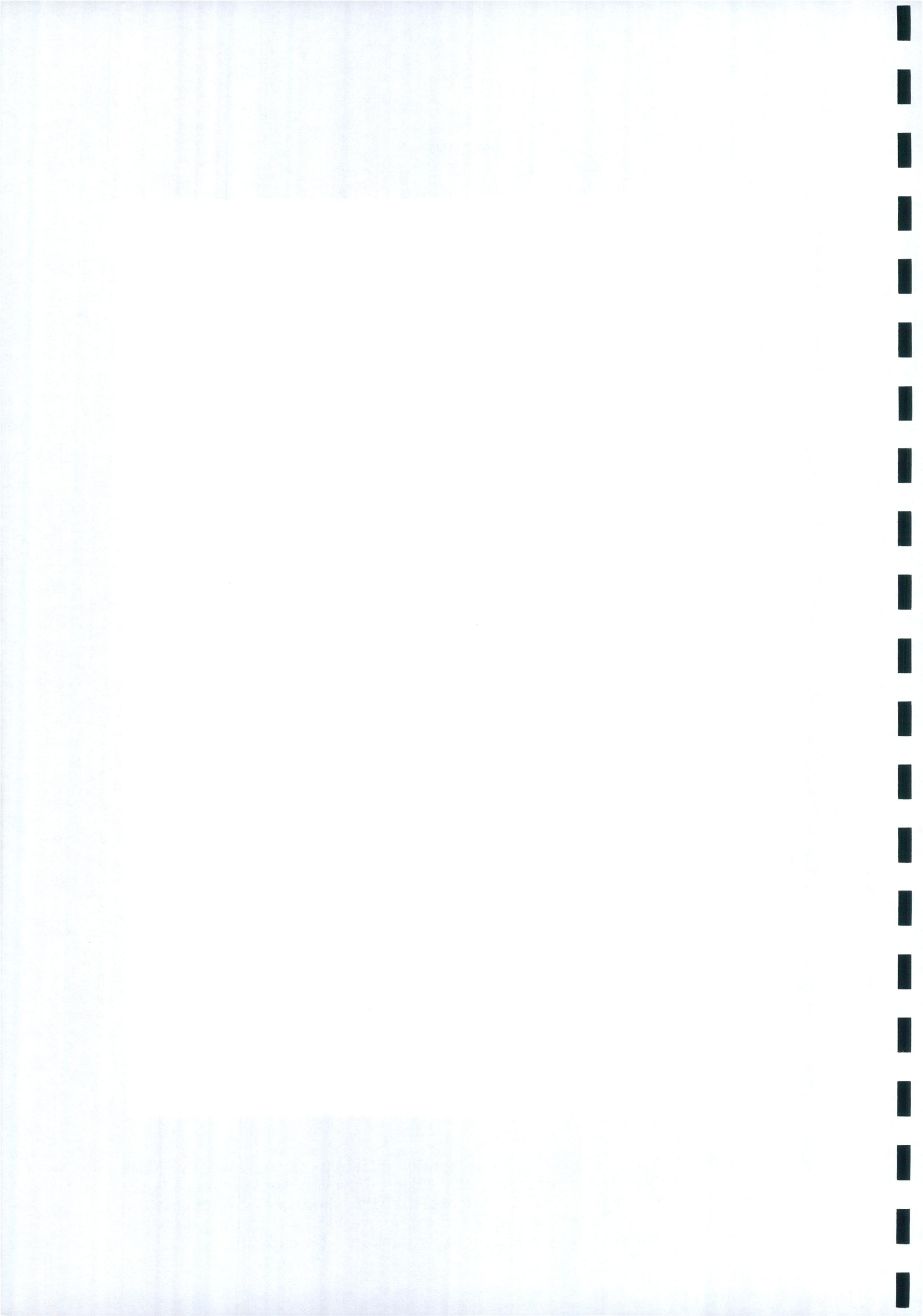
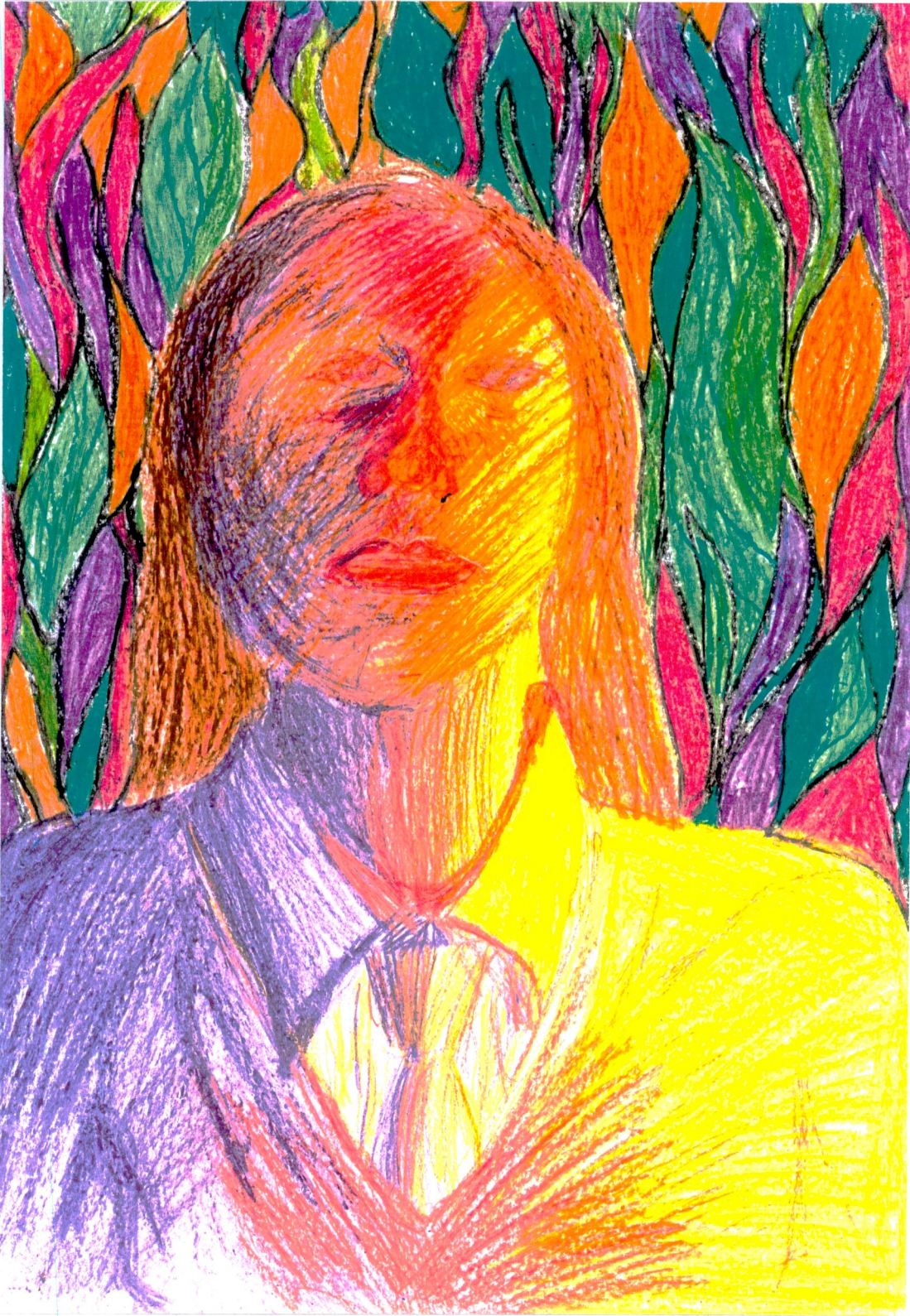


FIGURE 9



Pupil E: "In the colour work I used loads of bright colours because I wanted my work to stand out. But I feel that I shouldn't use all bright and happy colours because if the shields were used in a war the colours should be fierce and deeper to show you really mean that if you touch me I'll hurt you bandly and the colours should show emotions of strictness and power."

FIGURE 10



Pupil F: "I am very pleased with my colour work as it turned out very well. I used reds, browns, yellows and greens. These colours reflected how I felt on that day. It was a nice day outside and I felt happy. I used mainly bright colours."



These colour pieces were stage one in a scheme of work that was leading towards form. The theme was African Tribal Dance and the girls were shown images of African sculpture.

This exercise involved looking at how light affects form. The different forms were portrayed through colour, but the choice of colours was personal for each pupil. Emphasis was placed on choosing colours for a reason, to depict a mood or create a certain effect.

The girls had never seen African sculpture before and its simplified forms were discussed. The licence to exaggerate certain features at the expense of others was given. This was to encourage all abilities within the art room. A realistic result was never the intention and so the pupils had the chance to forget about whether their work was "right" or "wrong". Instead, experimentation, spontaneity and a certain amount of courage was called for.

Q. 16 "Have your needs in school changed over the past few years?"

&

Q. 17 "What needs to you have now as opposed to then?"

Pupil A: "They've changed, everything has changed."

Pupil B: "Yes I suppose, I want more from school and study now. Once I had a run in with a teacher who didn't give me the chance to explain, I was just shoved to the back of the class, I wasn't very happy about that at the time."

Pupil C: "Yes I want to be treated fairly, not just being told what to do but talking to me as a person and listening to my opinion."

Pupil D: "I want different things from life in general. School and the teachers all seem to have changed with us really. They understand you more. Sometimes they treat you like a child, like if you have a valid reason for not having have work in they pass it off as an excuse. In general though teachers have more respect for us now."

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Pupil E: "Yes they have, I concentrate more now and need to be left to work by myself. I don't like when a teacher stands over you looking at you while you work, it's intimidating."

Pupil F: "I don't really think about my needs, just accept what it's like in school. If I don't like it if there's not much I can do about it. That's one annoying thing about school."

Q.18 Do you think school in general has catered for your changing needs?

Pupil A: "The teachers have changed how they treat me, at least most of them have, they are more themselves with us which is good because then we can be more ourselves."

Pupil B: "It's not meant to be it? School is school."

Pupil C: "Well they don't treat me like an adult if that's what you mean."

Pupil D: "It has a bit, like the teachers are more friendly now, they don't mind having a chat."

Pupil E: "The teachers don't go over work if you didn't listen now. Even I like transition year. It was the same every year to to now but now we do computers. The rules of school are still important but it's more relaxed."

Pupil F: "I think the teachers are more understanding, they have to be strict though to make us work, otherwise we wouldn't respect them as teachers."

For the most part pupils wish to be treated fairly and to be left as part of the crowd. They want to be listened to and not talked at.

Questions sixteen, seventeen and eighteen look at whether or not schools have catered for the needs of adolescents and they identify what these needs are. Five out of the size pupils interviewed made positive comments about the school. The teachers seem to treat the girls with more respect, and as human beings now, and that is appreciated.

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Q.19 "Do you enjoy the safety of school (it being a stable unchanging routine, etc.) while so many other changes may be occurring in your life?"

Pupil A: "No, I'd prefer to have some freedom, I hate the routine, sometimes I feel like a programmed robot."

Pupil B: "Yeah, it's the one thing that isn't changing or that, it's not as bad then when everything else is changing. I like the sameness of school. I meet all the same friends every day. I know what to expect."

Pupil C: "Yes I suppose I do, but it can get boring."

Pupil D: "Well no matter what changes happen, like if something goes wrong at home or that, school is an escape, you can talk to friends. The opposite is true too, like if school is getting too much to handle, at home you can get away from it."

Pupil E: "Yes, I'm afraid sometimes that I won't get a job or I won't know anybody, in college at least I know where I stand here."

Pupil F: "Yes, I don't mind school, once you settle in after the holidays you fit back in straight away."

Adolescence is almost like a trial period before adulthood. Young people get the chance to try out new ideas and question beliefs. This is usually all done within the safety of the school and the family home. Adolescents get the chance to be dependant and independant at the same time.

School is concerned with preparing the adolescent for life where he or she will have to take full responsibility for all actions. While some young people cannot wait for freedom to come along, others quite enjoy the safety of their current situation.

Five out of six pupils interviewed had reservations about stepping out into the big wide world. In a school that seems to have changed in accordance to their needs, these pupils seem happy, and quite contented for now. School is seen as a constant in a sea of change.

Once a school can help in developing happy and contented pupils it is more than half way to developing happy and contented people.

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Q.20 "How would your ideal teacher treat you?"

Pupil A: "Like a normal human being. I would like a teacher who doesn't actually teach you."

Pupil B: "Like I'm normal, as everybody else. I wouldn't like to be singled out."

Pupil C: "Fairly, like the rest of the class."

Pupil D: "She'd know I was human and that I have a life outside here too and she'd respect me for who I am, and the rest of the class."

Pupil E: "They wouldn't treat me like a kid or a teenager. They should be able to remember what it is like at our age. They have to be relaxed and not have any of this stand up, sit down, all the time. We are older, so we know how to work, we're not like the first years."

Pupil F: "I'd like the teacher to like me and to smile and make jokes. The teacher should be able to get us to work without us hating her."

Finally, most pupils need a teacher who can empathise with their situation, to remember "What it's like at our age" as Pupil E says.

As self doubting and egocentric behaviour comes to the fore, pupils want to be assured that they are normal. They take comfort in knowing that they "fit in" with the crowd. Four girls mentioned words like, normal and human and generally stressed the importance of being like the rest.

Many needs during adolescence seem contradictory; they want to be treated as an adult yet often act like children. They rebel against the boredom at school and yet cling to the "sameness" that it offers. They want to be different and individual, yet cringe at the thought of standing out on their own.

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Teachers should not feel that they have to conform in order to fit into every pupil's "ideal" category. Rather educators can gain more from their students by taking their needs into consideration when planning lessons. Teaching is a two way exercise and both sides must be given consideration.

This chapter has looked at how pupils see themselves, and how they think others see them. It points out that there is often a discrepancy between their self image and how they are expected to behave. It looks at the pupil both inside of, and outside of, school, as both areas are very important to the pupil.

Art education is examined for its relevance in the adolescent years. Most pupils valued the different activities and approaches that can occur within the art room. They stated their need to express themselves and to be a part of the decision making process that is involved in creative learning. Most pupils did not want special treatment but a less authoritarian method of teaching, a method which involved talking to the pupils and listening to their opinions. In this way education can be seen as a learning process rather than a method of placing old information on new shoulders.

The girls in this school who were interviewed, seemed quite happy to be in school. This must be seen as quite specific to this school and not as a general, across the board view. These girls come from quite high income homes, where they are encouraged to use this time to better themselves. Other teenagers often face financial pressures and see getting a job as more relevant to their needs.

This chapter offers an insight into adolescent's needs in school and by listening to their needs, educators can empathise with pupils. This can only serve to aid communication between the teacher and the pupil and communication is the first step towards successful teaching and learning.

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CHAPTER 5

CONCLUSIONS AND RECOMMENDATIONS

This dissertation seeks to put the views of the adolescent first. It recognises the fact that teaching, and learning, is a two way process and that teachers must try to meet the pupils half way. This can only be done when educators take the time to understand young people.

Art can play an important role in changing the notion that education is about placing old information on new shoulders. Instead of feeding "correct" information to the pupils, it can allow for personal opinions and emotions, by drawing out what may have been suppressed up until now. It can take the negative feelings that may be experienced in adolescence such as frustration, self-consciousness and self doubt and turn them into catalysts for creativity.

Art teachers must be sensitive to the needs of the adolescent. This includes presenting art in a non-threatening way. It means taking the time to listen and to respect the pupils. Stimulating challenges can be offered, and flexibility encouraged. Pupils can gain a lot from self expression through art but can gain even more when they improve their visual language, through which this expression takes place.

General
BROOK
BOND

Art lives beyond the walls of the art room. By widening the young person's conception of art many new horizons are being opened. The transformation from from childhood to adulthood can be a rewarding journey. A journey that involves getting to know oneself and learning to like that person. The art class has an important role to play in achieving this.

EMERALD BROOK
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