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HOWARD GARDENER'S ASSESSMENT OF THE PIAGETIAN
DEVELOPMENTAL STAGES, AND HOW THIS CAN BE
VIEWED IN A REASSESSMENT FOR CREATIVE EDUCATION

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INTRODUCTION

In this dissertation, I want to evaluate the work of children I am teaching art to in Old Bawn Community School in Tallaght, Co.Dublin, Ireland. I will be choosing two groups, First years and Fifth years, and give them the same project in order to make comparative studies. This practical classroom activity will be assessed by myself and in the light of contemporary literature which I have been reading in conjunction with the childrens' practical work.

This study begins with an examination of the work of Howard Gardener, a developmental psychologist who is interested in the artistic development of children.

He looks at Piaget's developmental stages, and how creative children become dulled to Art and the creative process, because as he sees it, a misreading of Piaget's developmental stages is not relevant to the creative individual. Therefore Gardener offers ways in which creative children from seven to eleven can be trained to continue being enthusiastic about art even when they enter Piaget's 'Concrete' and Formal stage in development, and how schools and teachers can encourage a better methodology for a more creative way of living even after they have finished intermediary schooling.

This will also take into account the implications of the new Junior art syllabus in Art, Craft, and Design and transition year which attempts to correct loopholes in the previous

educational system in Ireland for secondary school
children.

CHAPTER 1

A REVIEW OF THE LITERATURE

Howard Gardener's Challenge to the Developmental Stages of Piaget

Howard Gardener (1973), claims that the review of aesthetic creative education has not provided any foolproof methods for producing a genius in the classroom, or in fact to help to continue the aesthetical education of any student for life. Gardener states that individuals concerned with training in the arts should become familiar with the nature and developmental course of the principal psychological systems that have already been investigated and try then to understand them for application in the classroom. Gardener does this in his study of cognitive psychology (1982) by looking at other cognitive psychologists, such as Jean Piaget, the linguist Naom Chomsky (1975) and Claude Levi-Strauss (1970s) the famous anthropologist.(1)

Gardener is deeply interested in the processes of human creativity from the creative ability of a child to the work of some of the great masters such as Picasso or Mozart. Gardener looks especially to the work of Jean Piaget who started with a biological account of the nature and development of knowledge and intelligence, and it is from this 'developmental' stance that Gardener hones in on and tries to understand the creative person and process within Piaget's developmental formula. In the 1920s when Piaget began working, very little was known of

childrens' intellectual processes; a child was regarded just as a small adult. Piaget realised through studies and experiments that children at different ages look at the world in ways differently from adults. So Piaget began to investigate the earliest signs of human intelligence during the opening weeks of a human life. Piaget came up with four main stages of development in a child's life up to early adolescence: Firstly there is the 'sensorimotor' stage of a child between one and two years, when a child becomes familiar with the real world around it through its perceptions and actions upon it. Then secondly there is the 'intuitive/symbolic' stage, between two and seven years when the child begins to use symbols, language or images to refer to the world they act upon. These images or words cannot yet be manipulated. The third stage is the 'concrete/operational' stage, when a child from seven to twelve years, in school begins to learn how to manipulate these symbols, words and images and can conceive of objects not visible before them. The fourth stage is the 'Formal stage' at the beginning of early adolescence, from twelve onwards, when the young adolescent becomes able to perform mental actions upon symbols as well as, controlled manipulation of symbols and objects. Piaget saw his developmental stages as the common human blueprint of all humanity.

In looking at Piaget's view of development in childhood, it would appear sound, but Gardener (1973) noted that this is not the case with the development of the creative child; Piaget would see the normal child as improving their skills and method

with age.

In going back to the pre-school years, we see that his time is considered the golden age of creativity, when children sparkle with artistry, singing songs, making up stories. However it is noted that this burst of creativity soon disappears. Gardener asks questions (2) such as what is the nature of early childhood artistry? What happens to this golden age of artistic innocence and is the activity of the young child creative artist related to the practices of a mature creative person?

Children at the "symbolic/intuitive stage" that Piaget defined from two to seven years, learn symbols, the symbols of their culture and their environment, be it language, imagery or music. They have a freedom to be able to experiment and express their values in a way which is highly personal and yet social in order to convey to other people what they are saying. Most important thinkers have deemed 'symbolization' central to their inquiry into human activity, children draw certain images until they get them right, be it 'Batman' or 'Mickey Mouse'; they draw so much at this stage and with such passion, tension and expressiveness.

They are trying to make sense of their world and what is going on around them. As Gardener (3) states, for children, an artistic medium provides a special even unique avenue for grappling with important and complex issues that do not lend themselves to verbal discussion at an early age. It is because

they are unaware of the possibilities of the certain medium that makes them child and not adult artists.

However Gardener points out that after this stage, in moving into the 'concrete/operational' stage that children begin to lose their enthusiasm for art and do a 'u-turn', giving up altogether any creative outlet.

Piaget (1973), charts this as the natural progression towards more rational and logical thinking, leaving childish things behind according to Gardener (1982), who is more interested in this change at this stage and is concerned about preserving the creative process learned at the earlier stage, allowing children to continue their creative education rather than just a few children surviving this change over and continuing into some creative discipline and becoming eventually involved in the arts (4).

Gardener(1982), states that in understanding the artistic process, new light can be shed on developmental questions for psychology, with each discipline enlightening the other and that this can be seen as supplementary to the work of Piaget and his developmental framework rather than reacting to it negatively. Gardener feels that art is integrally related to human development precisely because an individuals' creative/artistic ability may continue to undergo a deepening process if encouraged; this progression reflects parallel deepening processes in that person's psychological existence as they confront the different crisis of life. At this crisis

point between 'symbolic/intuitive' stage and 'concrete/operational' stage, we find that children can be classed into two categories. Those who become 'divergent' and 'convergent' thinkers, or with a part of both, with one more dominant than the other way of thinking or cognitive style (5) A.J. Cropley (1970), states that most peoples' cognitive styles have in common the property that they involve a 'dichotomy' between on the one hand taking taking the world in, in large quantities or on the other selectively attending only to chosen portions of the environment (6). Those who take in a lot of information could of course be over saturated, but it also means that they are relating widely to different data than those people whose cognitive style involves the over-censoring of information available; those people who are broader in their intake are thought of as being creative thinkers, 'divergent' while those who are more reserved and less willing to take risks are 'convergent' thinkers (7).

The creative thinker is flexible and adaptable and not committed to the preservation of a status quo; the rigid individual is convinced of the logic and rightness of their existing view of the world and clings firmly to what they think is right. As C.R. Rogers (1970) states, whether we turn out conformists depends on whether our education was merely completed for completion sake or to produce creative and original thinkers who will continue to go ahead and change this constructively (8). All this is determined on how we understand the developmental process of children and how we can keep a creative process going through school and develop a

creative methodology for life.

Gardener (1982) insists that Piaget's developmental process is fundamental to any study of children and their minds (9). However he does see one flaw in Piaget's work which could help us to modify and improve our view of children's development and allow the artistic creative process to survive in the later stages. Gardener states (1982) that when Piaget was drawing up two stages on children's development, that he had in mind a singular development for the individual who would become a scientist or mathematician, a linear and upward progression. He feels that Piaget did not take into consideration a development different for creative people and so because our schools are influenced by Piaget's thought they do not stimulate creative progression at adolescence (10).

In looking again at the stage of 'symbolic/intuitive' development between two to seven year olds, Gardener believes that the creative and artistic area is developed with the manipulation and understanding of various sounds, lines, colour, shapes, objects, language and drawing. Gardener (1982) argues that specific instruction has little to do with what the child does at this age, all children do the same things, in that they are propelled by a dynamism that is their own. He compares it to that of the seed with its own plan for development; the child is following the inner logic dictated by their own sensorimotor development and the nature of the particular symbols with which they are working.(11) By the age of seven to eight years, the child has achieved an initial

grasp on the major symbolic media of their culture; they possess the raw materials to become involved in the artistic process.

It is at this point that Gardener differs from Piaget. While Piaget sees 'concrete/formal' operational stage next in development, Gardener (1982) argues that these are not relevant to the development of the artistic and creative individual except perhaps to future scientists. (12) To creatively inclined people however they do not apply. Gardener insists that the creative process is a different process of cognition with its own evolution. Artistic cognition may not involve qualitative changes after early childhood, but it continues to deepen and evolve for many years. This is verified by non-scientific primitive cultures, who have artistic and creative awareness, but obviously developed along non-scientific grounds.

Gardener goes on to argue that for reasons we do not yet completely understand, enthusiasm about acquiring skills in the arts and the ready capacity to immerse oneself in an expressive medium becomes dulled going into adolescence, compared to the enthusiasm found among six to twelve year olds.

One of the reasons for the decline, is that as the child develops critical faculties in the 'concrete' stage, the child becomes dissatisfied with their work and will stop producing art, because they think it just is not good enough.

So what is Gardener's solution to this if any at all? Gardener (1982) suggests that children should be better trained and skilled at the pre-adolescent stage, so that they will not feel incompetent at art after that certain age in early adolescence when they develop their critical faculties and will continue to produce art and engage in creative processes in other areas. As the children's skills are being developed, to a high degree, they should also be encouraged gently but definitely to take a somewhat more critical stance towards their work (13). Gardener (1982) sees a combination of an 'unfolding' and a 'trained' approach to teaching in schools as the best way forward in order to preserve the creative process. Children should be allowed to unfold with their natural talents and imaginative directions, and be protected from the forces that may stunt this growth, but also along with the older method of training the children, but also along with the older method of training the children, before adolescence, as the child needs firm guidance and active intervention on the part of a more knowledgeable adult. (14)

J.P. Guilford (1970) affirms that educational circles have finally realized that reliance on the testing method and merely just producing facts is not enough today. Creativity should be valued in education and the bias that some teachers have against highly creative children over more courteous, conforming children has to be changed (15).

S.J. Parnes (1970) also states that the individuals' creative ability is frequently so repressed by their education and

experiences that they cannot recognize their full potential, let alone realise it. Many people seem to possess the seeds of creativeness, but the environment fails to provide the proper nourishment for growth.(16)

Schools have cause for concern about creative talent and the creative growth for children, because of the emphasis on vocational and exam achievements.

The optimum development of the creative divergent thinking abilities of a child is related to a certain teaching approach, based on teachers' confidence in the child's ability to think adventurously in new directions which will determine the child's estimation of themselves and their abilities.

Gilchrist (1985) states that research into the creative process reflects a change in the social climate. Much has been done to foster creativity in the educational process, because of the technological advancements and fast growing demands.(17) The striving to bring out creativity in children is now applied to schools and here in Ireland with the introduction of transition years with no emphasis on exams, this may help to encourage the unfolding of children's natural creativity and help to give them a creative methodology for the rest of their lives.

FOOTNOTES: CHAPTER 1

- 1 Howard Gardener, Art Mind and Brain: A Cognitive Approach to Creativity, (New York: Basic Books Inc, 1982), pp 6-39.
- 2 Howard Gardener, The Arts and Human Development: A psychological study of the artistic process, (New York, John Wiley & Sons 1973) pp 242-350.
- 3 Howard Gardener, in The Arts and Human Development, (New York, 1973) pp 70-71. Chapter 2 "The Three Systems in Animals and Infants" pp 53-87
- 4 Howard Gardener, Art Mind and Brain, pp 208-217
- 5 Howard Gardener, The Arts and Human Development 1973 pp 12-13
- 6 A.J. Cropley "Psychology and Cognitive Psychology" in Creativity: Selected Readings pp edited by Philip E. Vernon. Harmondsworth, Middlesex: Penguin Books 1970.
- 7 Ibid.
- 8 C.R. Rogers, "Towards a theory of Creativity" in Creativity: Selected Readings pp Philip E. Vernon. Penguin Books 1970.
- 9 Howard Gardener. Art Mind and Brain. New York, 1982. pp 86-91. Chapter 8: "Exploring the Mystery of Artistic Creativity"
- 10 Howard Gardener. Art Mind and Brain New York 1982 (loc sic No 4). Chapter 18 "Unfolding or Teaching" pp 208-217.
- 11 Ibid, Chapter 12 "The Golden Age of Drawing" pp 128-143
- 12 Loc sic No (4)
- 13 Howard Gardener. Art Mind and Brain, New York 1982. Loc sic No (10)
- 14 Ibid
- 15 J.P. Guilford, "Psychometric Approaches" in Creativity: Selected Readings pp. Philip E. Vernon. Penguin Books 1970.
- 16 S.J. Parnes, "Stimulating Creativity" in Creativity: Selected Readings pp. Philip E. Vernon. Penguin Books 1970.
- 17 Margaret Cilchrist, The Psychology of Creativity

CHAPTER 2

METHODOLOGY

The Practical Implications of Gardener's Theories.

In order to look at Gardener's theories on the developmental stages of Piaget and the creative processes, I would need a practical methodology that would be applied to children of the relevant developmental stages to look at the theories in practise. I need to either re-enforce or dispute Gardener's theories by either proving or disproving his assessments on the creative process in regard to Piaget's developmental stages and Gardener's own suggestions of how to prevent the dulling of the creative process in children between Piaget's developmental stage 'concrete/operational' and the 'formal' stage.

In order to verify or dispute Gardener's suggestions that a mode of teaching be introduced which allows an 'unfolding' and 'training' approach which seems to encourage both the creative and rational critical development of the child. I am going to carry out a scheme of work which can be assessed in an ongoing way and then judged in a visually comparative mode. This will entail two different classes which I have been working with in Old Bawn Community School in Tallaght Co. Dublin. They are a first year class, eleven to twelve year olds and a fifth year class, fifteen to sixteen year olds. In this way I will be able to see and make assessments and valuations on whether first years are at a 'concrete/operational' stage in their development

are more creative and allow more creative ideas and ability to come out in their artistic work, in comparison to the fifth year group who would belong to Piaget's 'Formal' stage, or assess whether the first years have already lost their motivation for more creative ways of expression in comparison to the fifth years who may have been trained better in art at their school, despite a deterioration at the developmental stages. I will be able to assess whether or not this deterioration is a result of the examination system of education, or whether it is just a case of their own critical developmental faculties being trained better at numeracy and literacy in comparison to the creative side.

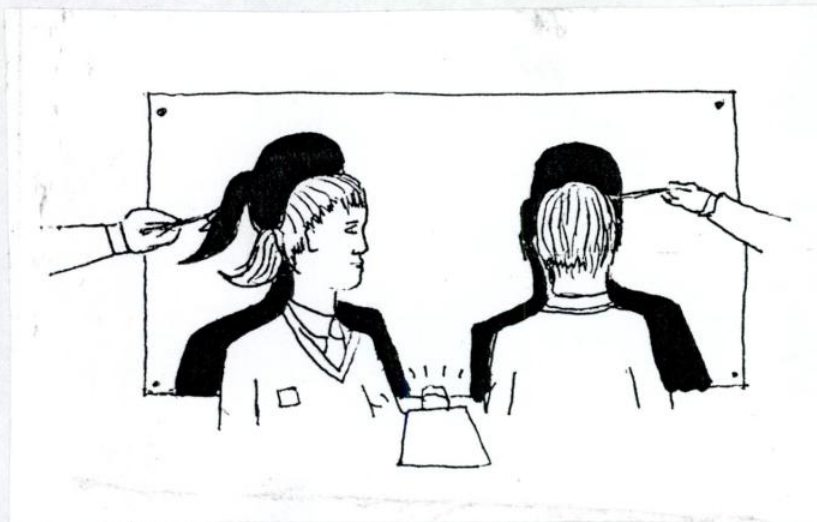
What I propose to do is the same project with the first years and fifth years. I have already finished this project with the fifth year group and I am now, in the process of writing, over half way finished in this project with the first years; but enough work has been done to allow me to make the comparative assessments on the two groups and to be able to relate it to Gardener's theories on development.

Classroom - Application

Before I began the project, which was a 3-D construction, I made a piece myself in order to learn the basics of the process, which I think is important before beginning any scheme of work with a group(1). The theme of work consisted of ten weeks work.

Description of Scheme of Work

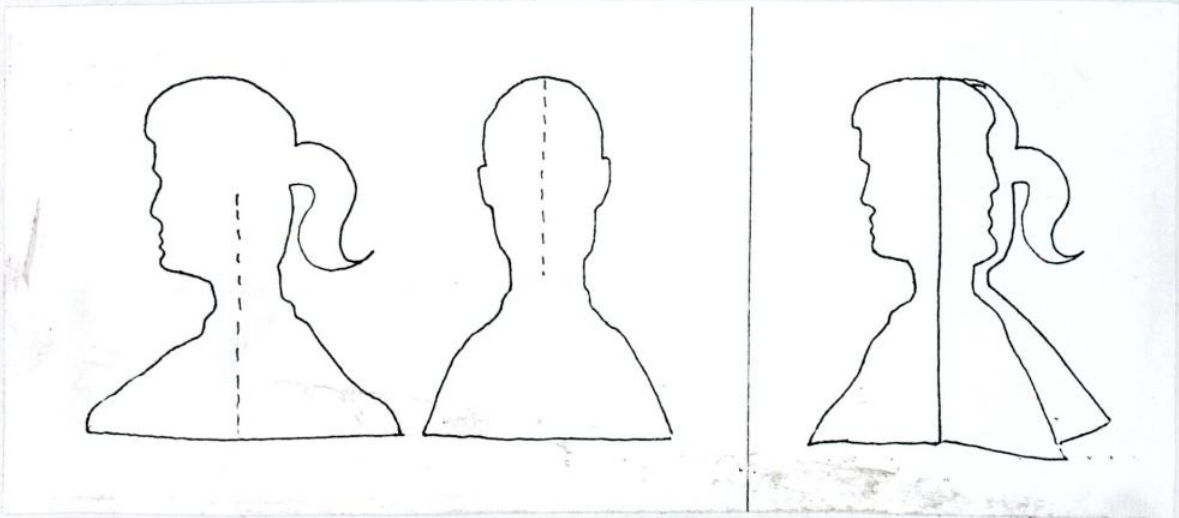
The students began this scheme by pairing off in twos. I set up a light projector, and one student would sit in side and frontal profiles in front of the light, casting a shadow on a piece of cardboard behind which I had taped to the wall. The shadow cast a side profile which the other student drew around with a pencil; when the side profile had been drawn, the



student faced the cardboard, casting a frontal shadow shape, which was also drawn around by the other pupil. When this was done two line shapes had been left drawn on the piece of



cardboard, two-dimensional shapes of side and front shape of head. The pupils took turns to draw each other (2). The students then cut out these shapes and cut two lines mid-way on both pieces, one from the top to mid-way, and on the other piece, from bottom to mid-way.



They were then able to slot the two pieces together so that it could stand as a three-dimensional piece, showing a basic structure with intersecting planes.

There were now four different corner spaces on the three-dimensional piece. It was on these four areas that the students worked on over the next following nine weeks. These were covered by lessons on realistic painted faces (3), symbolic imaginary and subconscious themes (4), the use of photomontage and collage (5) and relief embossed areas (6). Other themes covered were areas of the inner self, outer self, community, state (National Identity) and global outer world (7). This was to root the students as individuals with an inner self, belonging to a community, Nation and the world. The students proceeded by making plinths out of styrofoam (8) and

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

2. The second part of the document focuses on the implementation of the proposed changes. It details the steps involved in the transition process, from the initial planning phase to the final execution. This section also addresses the potential challenges and risks associated with the changes, providing strategies to mitigate them.

3. The third part of the document discusses the long-term impact of the changes on the organization. It highlights the expected benefits, such as improved efficiency and cost savings, and provides a timeline for when these benefits are anticipated to be realized. This section also includes a summary of the key findings and recommendations from the study.

printed cardboard (9). They then finished them off by varnishing the pieces with clear varnish for final presentation.

Aim

The overall aim of the scheme was to develop an understanding of the three-dimensional form which can be constructed from two-dimensional shapes. This leads on to the development of other skills in art, craft and design; learning the elements involved in drawing and painting, of symbolic creation with collage and photomontage techniques, of print making and the craft of using craft knives, scissors and materials such as cardboard and styrofoam. Finally in presenting their three-dimensional pieces on finished plinths which were then varnished. Overall I wanted the students to be able to carry initial ideas through over a ten week scheme and in having a completed finished piece, which in itself is a learning process and good discipline.

Support Studies

During the ten week scheme, I made reference to other artists and movements in support studies, slides, and visual aids, in order to imput a cultural element in the skills based process. These artists included Maurice Henry, George Crozs, Raoul Hausmann, Picasso's cubist heads and three dimensional planes in drawing and painting (10). I showed Salvador Dali and the Surrealists, plus horoscopes for star-signs, which all went

towards exploring the area of the subconscious and imaginary self (11). I gave out photocopies of facial features and showed drawings and paintings of Leonardo Da Vinci's profile work to help with the area covered by the realistic face (12). The collage work and paintings of Picasso and Braque, featured in the lesson on collage and photomontage (13). Michelangelo's relief work and sculpture were used to show how card can be built up into relief (14). Finally glossy book covers helped highlight the need for final presentation with the varnishing completing the piece, just as the old masters varnished their finished paintings on 'varnishing days' (15).

During the scheme, many areas of art, craft and design were initialized. The First and Fifth years made out written summaries of what they were doing (16). This allowed me to make an on-going assessment and valuation of their work. So in giving them this project, which I can generally say they found interesting, as well as developing their artistic skills, I was able to re-affirm or dispute Gardener's theories on Piagetian developmental stages.

FOOTNOTES: CHAPTER 2

- 1 Appendix A pp (own work illustrated)
- 2 Appendix A (lesson No 1)
- 3 Appendix A (lesson No 4)
- 4 Appendix A (lesson No 2)
- 5 Appendix A (lesson No 5)
- 6 Appendix A (lesson No 6)
- 7 Appendix A (lesson No 7)
- 8 Appendix A (lesson No 8)
- 9 Appendix A (lesson No 9)
- 10 Loc sic 2
- 11 Loc sic 4
- 12 Loc sic 3
- 13 Loc sic 5
- 14 Loc sic 6
- 15 Appendix A (lesson No 10)
- 16 Summaries of Students Work.

CHAPTER 3

RESULTS AND DISCUSSION

Comparative Studies

In looking over the two schemes of work which I have undertaken with the Fifth and First year group, I can evaluate it as a good project, and one which both years were able to get involved with and apply themselves to. It developed many processes involved in the teaching of art, craft and design. In making firstly one general assessment between the two years doing the work, I would say that the first years seemed much more careful in their involvement from the initial drawing of the basic two-dimensional shapes to learning about colour mixing and paint application. The fifth years on the other hand were less careful about the project, at times being flippant about how they did certain things, from the initial drawing to montage and collage assemblage. However the fifth years seem much more adventurous and were open to taking risks which the first years seemed afraid of or incapable of doing.

Fifth Years.

In looking through my evaluations of the lessons for the fifth years, I noticed that they were not taking great care at drawing out the initial outline shapes at the first lesson (1). I also had to do a specific class plan (2) on how to do the facial features in detail; I got them to try and master the proportions of the face, on sheets of paper, just to practice

drawing these features, accompanied by photocopied sheets showing how the features could be drawn simply. They also practised on drawing each other to give them first hand experience. I stressed the fact that no one has exactly the same features as anyone else, but the basic structure is the same.

The majority of the class benefited from doing this exercise, and I realized that I should have introduced this basic drawing lesson of facial features at the second lesson rather than the fourth. I had presumed that they already had a good grasp in this area. Paint application and colour mix was also another area I had to work on with the fifth years. I had to go into detail on tone and shading and how this can be done with paint, however they were quite adventurous with their use of colour from the start, not being afraid to take risks and relying just on subtle colours, which was a good indication of where they were coming from. At one stage during the fifth lesson, some fifth years complained that they were bored, however I stressed the importance of completion of a project and I tried to inject some new ideas for their next class. I tried to expand on the idea of the self which they were already working on. I introduced along with the self project, the ideas of community, meaning Tallaght, or Dublin, then the National Identity, and notions of Irishness, and then the wider world. This seemed to encourage them and gave them a renewed impetus to go on. I introduced collage, photomontage and cardboard relief as other areas to explore in carrying out these ideas. By lesson seven, the fifth years were inspired again to work

for completion and the ones who previously had had a lot of blank spaces on their pieces began to work steadily.

Some Fifth years were very good at the project; one cut out letters representing Tallaght in photomontage style, while another experimented with maps of her locality representing Dublin. When I brought in the styrofoam for making plinths, they were very interested in using them for their three-dimensional pieces and enjoyed using the craft knives to carve out their plinths and make the grooves for their pieces to fit into the foam. They then painted the plinths with mirrored ideas from the three dimensional heads. Some others made simpler plinths out of cardboard and the introduction of stencil printing to decorate these cardboard plinths was an interesting sideline and skill that they enjoyed.

By lesson ten the Fifth years were eager to varnish their finished pieces which they were quite happy with, even just for the sake of seeing a project through and completing it. Overall there were a few good finished pieces, the rest being good to average.

Summary Assessments

The Fifth years also made summary assessments of their work. I decided to do this to see if they had learned the process and to assess their literacy and visual abilities, and to how their visual ability compared with literacy ability.(4) Overall the standard of these summaries was bad, some showed no visual

representation of what they did, or others were stronger at literacy in comparison to visual representation; there were a few exceptions which showed good visual awareness coupled with good literal vocabulary of the elements of art, craft and design.

First Years

The First years I noticed were quite careful about every process they engaged in from the initial outline drawings, even to the detail of representing hair follicles projected by the light projected; the Fifth years had not been as particular. The First years through the same lessons seemed less reluctant in making mistakes, and were a lot slower in getting things finished. Because I had realized too late that the Fifth years had not been as good at drawing details of the face as I expected, I decided to do an early class with the first years in drawing skills, facial features and paint application (5). The First years had no real experience with drawing the face as the Fifth years had. So it was really teaching them something for the first time. They were quite keen and enthusiastic in comparison to the apathy the Fifth years tended to show. There was an eagerness in the First years to learn all the different skills involved in the six lessons I have done with them to date; the Fifth years never showed the same enthusiasm.

I did a demonstration on colour mixing and paint application for the first years (6). I showed them how to make up flesh

tones for the face out of red, yellow and white, and once again they watched this eagerly and were excited to try and learn this themselves and were determined to get it right. However once they had created certain flesh tones, they were reluctant to experiment any more, in putting in shading or even to change over to another medium such as oil pastels on the already painted areas.

The Fifth years although as not as obviously committed as the First years were not afraid to take risks and the realistic faces which they had worked on were variations of paint, oil pastel and charcoal; the first years did not want to do anything else to their painted pieces once they had dried. So I had to show them (7) how oil pastel could give good colour highlights and add lighting and shading to make the faces more visually interesting. Whereas the First years showed eagerness, more professionalism and care in their work, the Fifth years although at times less enthusiastic, were not afraid to take risks, and once they had applied themselves to their pieces, rushed into it in a way that the first years did not.

Summary Assessments

Unlike the assessments of the Fifth years, the First year work was of a higher standard; there was a good balance of being visually exciting and explaining the literal elements of what the process was about.

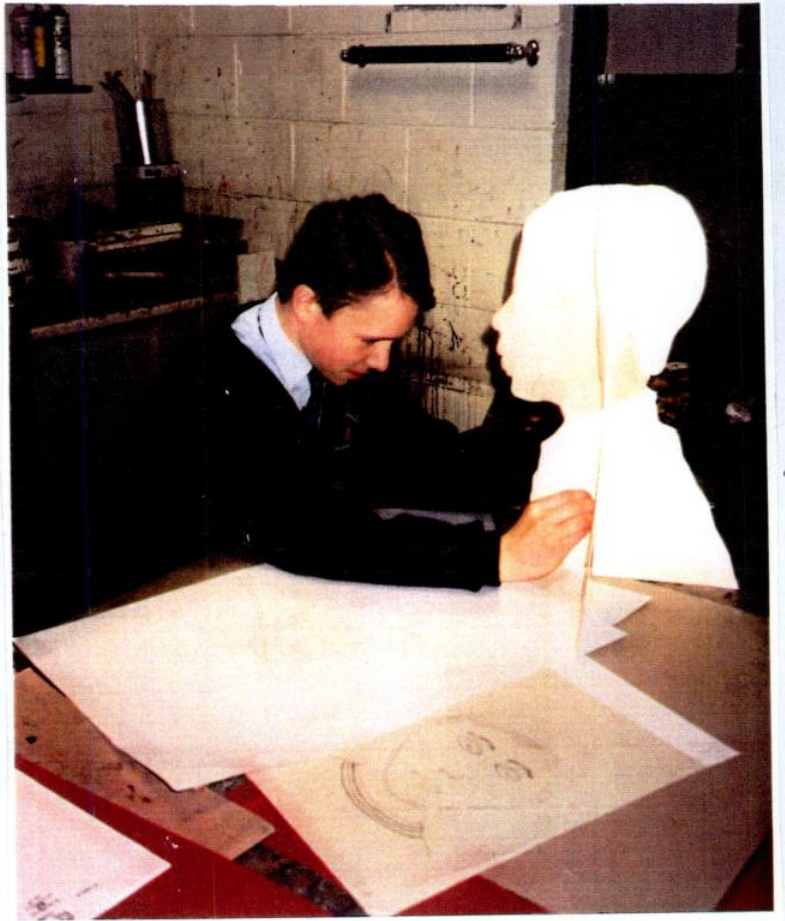
So in comparing overall the First year and Fifth year work, I would say that both years dealt with it in a different style. There was of course the exceptions in both years of being very good or very bad, but I was able to make an overall general comparative evaluation.

The Fifth years, although at times tending to be apathetic, worked with adventurism and took risks with ideas, drawing and colour. The First years on the other hand, were careful and eager to learn new skills, but they did not have the same visual and aesthetic experience as the Fifth years.

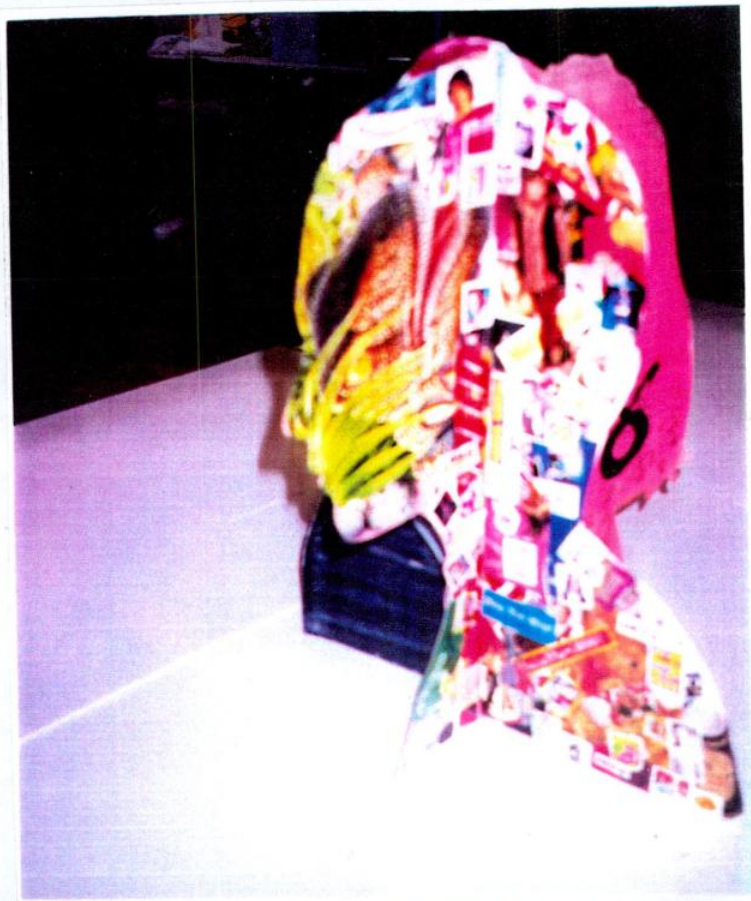
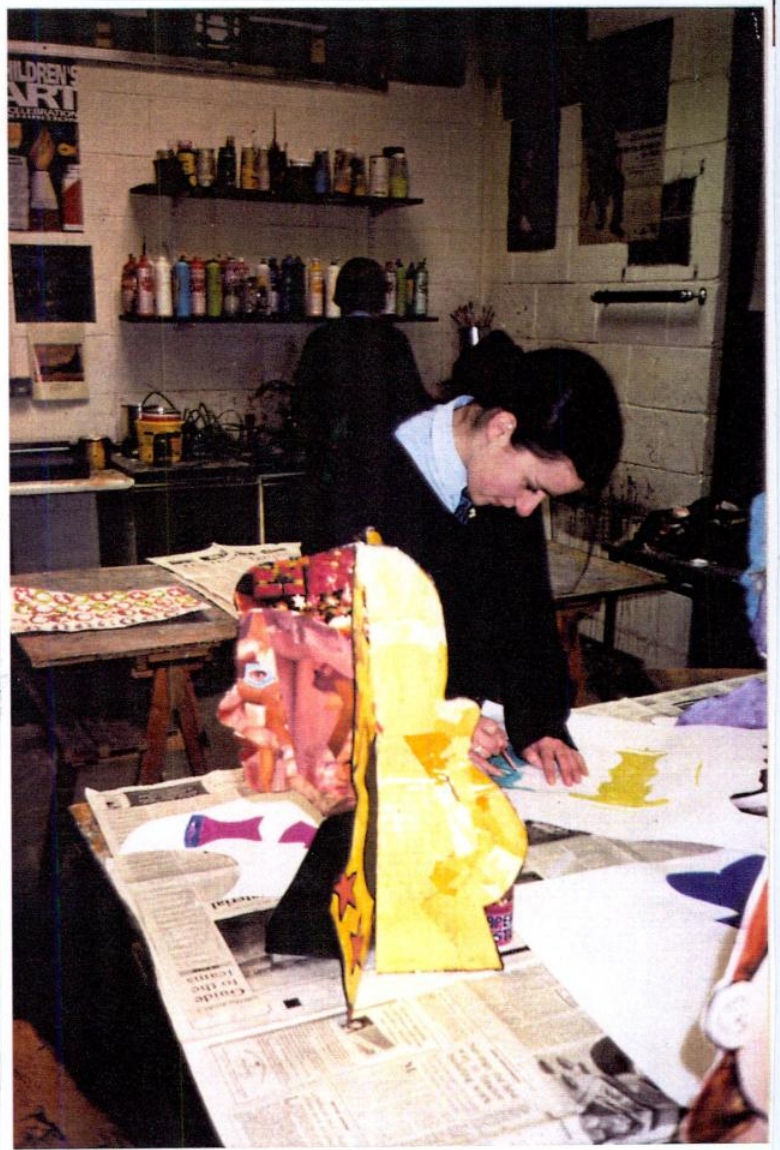
The First years summary assessments were of a higher standard, relative to that of the Fifth years assessments, in visual and literacy balance. However the First years did not match the same adventurism and creative risk taking that the Fifth years showed. This actually verified what Howard Gardener had been saying about Piaget's 'concrete/operational' stage when children between the age of seven to twelve begin to lose enthusiasm and freedom in creative growth and take a U-turn in their quest for perfection, which seemed evident in the First years.

On the other hand, the Fifth years did not fit into the mode of Piaget's 'Formal' stage, where children have already given up a lot of creative adventurism. The Fifth years were quite adventurous in the way they carried out the project. This may have something to do with the fact that these Fifth years have been nurturing their creative ability since the

'concrete/operational' stage of twelve years of age. But it also says a lot for the system of education which has allowed this to be nurtured. I intend to look at the implications of this in the following chapter.



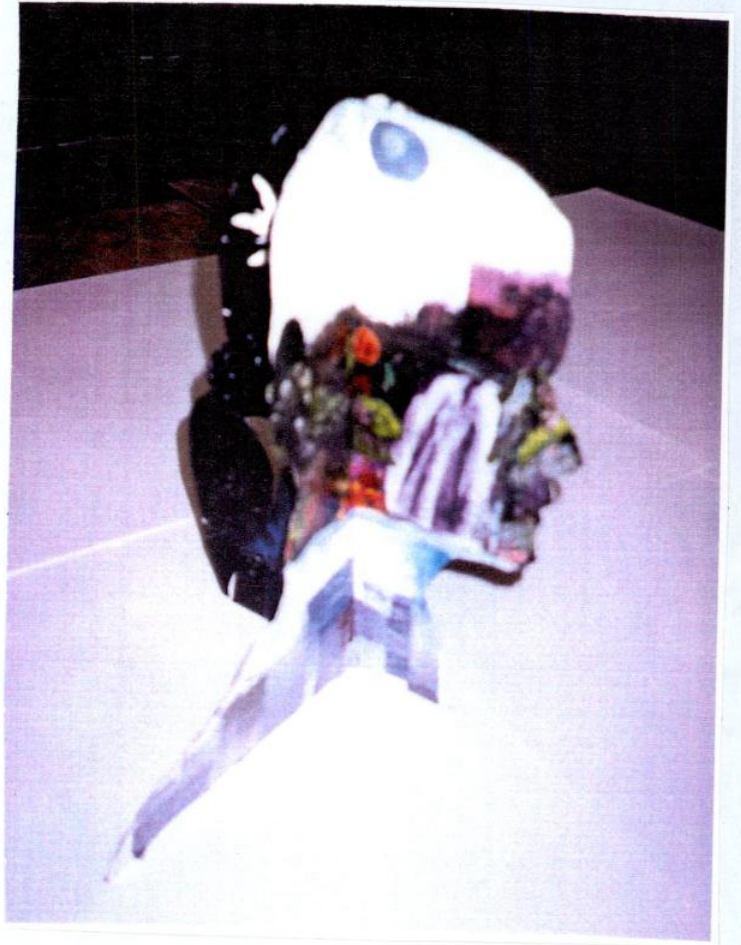








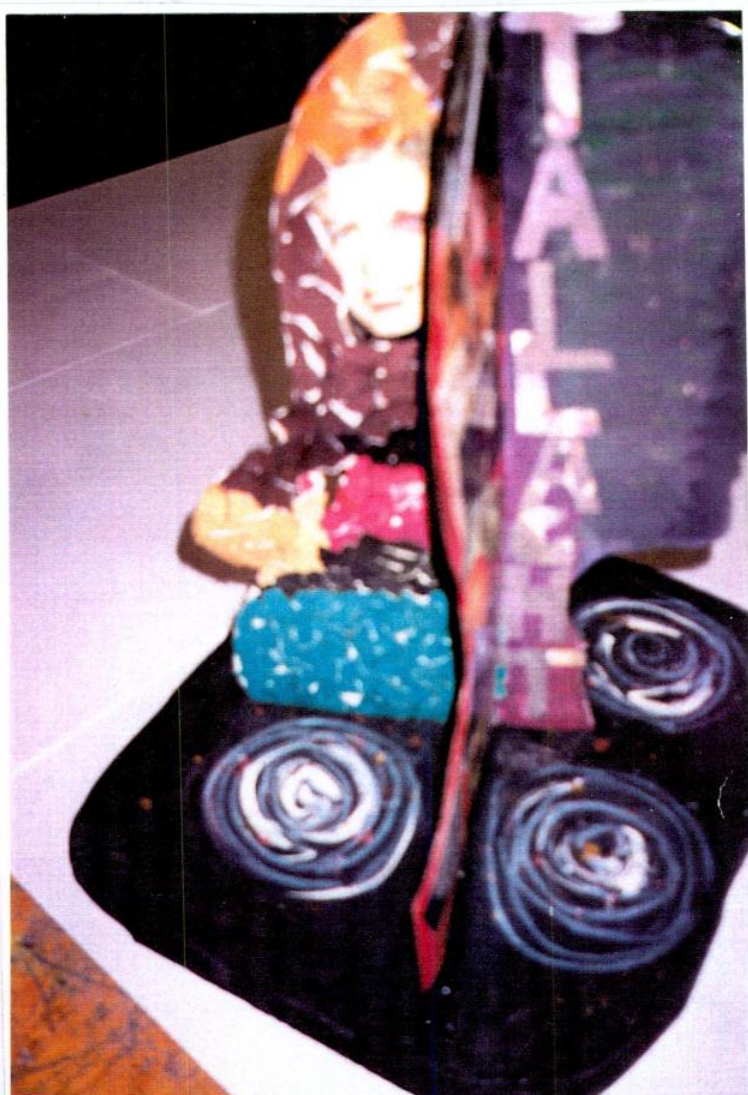














FOOTNOTES: CHAPTER 3

- 1 Appendix A (lesson no 1)
- 2 Appendix A (lesson no 4)
- 3 Appendix A (lesson no 9)
- 4 Appendix A Part II Summary Assessments
- 5 Appendix B (lesson 2)
- 6 Ibid
- 7 Appendix B (lesson 6)

CHAPTER 4

SYNTHESIS, RECOMMENDATIONS AND CONCLUSION

In working with the First years and Fifth years, I have been able to verify the validity of Piaget's developmental stages, that children at different ages, do look at the world in different ways according to what stage they are at. It is necessary to look again at Piaget's four stages: Firstly the 'sensorimotor' stage, secondly the 'intuitive/symbolic' stage; thirdly the 'concrete/operational' stage and lastly the 'Formal' stage. The 'Sensorimotor' stage happens when a child is between one and two years, as it becomes familiar with the real world around it through its perceptions and actions upon it. The 'intuitive/symbolic' stage happens when the child is between two and seven years and it begins to use symbols, language or images to refer to the world they act upon. The next stage the 'concrete/operational' stage corresponds to the stage the first years I have been working with are at. At this stage the child is between seven and twelve years and in school they begin to learn how to manipulate the symbols, words and images they have learned and are able to conceive of objects not visible before them. The final stage the 'Formal' stage corresponds to the level the Fifth years I have been working with are at. It is the beginning of early adolescence from the age of twelve onwards, and the young adolescent becomes able to perform mental actions upon symbols as well as controlled manipulation of symbols and objects.

Having worked with the First years, I can see that they do correspond to the third stage, the 'concrete/operational' stage. Howard Gardener points out (1) that children begin to lose their enthusiasm for the creative process and do a 'U-turn', and the creative outlet begins to diminish, after having gone through a golden age of creativity in their previous stage.

I have noticed this with the First years; as they are in the 'concrete/operational' stage, when they begin to manipulate the symbols they have learned at the previous stage. The First years were very eager to do this project and took things seriously as they learned them. This was highlighted in the assessments that they made (2), showing that they could use visual language as strongly and in balance with their literary abilities; they seem to be at a level, where both are equally important to them. They may have lost their enthusiasm for vast creative output as they would have shown at the 'intuitive/symbolic' stage, but are now learning for the first time to manipulate the symbols and images they have learned. Yet, they are careful about doing this, as it is the first time they are learning to manipulate these things, hence the reserve and caution I noticed in them in comparison to the Fifth years. Howard Gardener (1973) states that it is during this stage that children begin to give up enthusiasm for the creative visual language in search for a more literal language. Piaget charts this as a natural progression towards more rational and logical thinking. Gardener (1982) is interested in children particularly at this level, because it

is at the crossroads between keeping up a creative process or giving it up altogether, as the majority of children do at this time. Gardener is concerned about preserving the creative process learned at the earlier stage, allowing children to continue their creative disciplines.(3)

Gardener (1982) believes that in understanding the artistic process of children at this age can shed light on the developmental questions for psychology and will be supplementary to Piaget's work. He believes that if at this stage, where I found the First years to be at, childrens' creative development should be allowed to be nourished, as this progression reflects parallel deepening processes in that child's psychological existence as they confront the different crisis of life. In other words, it would be more beneficial for First years to have their creative and visual education deepened rather than abandoned for more seemingly important areas, but developed alongside these areas such as Maths and Science. This will lead to the broader beneficial development of the person as a whole integrated person. It is not one in favour of the other, but both together. I found in the first year assessments that they were equally visual and literal, and if this could be maintained right through the educational process it would give them greater choice for life. Being able to maintain a creative development is better for the person and the world they will be involved with later. As A.J. Cropley states (4) the creative thinker is flexible and adaptable and whether we turn out conformists depends on whether our education was merely completed for completion

sake.

Gardener also believes that at the 'concrete/operation' stage other ways should be open to children with creative abilities, since he believes that Piaget's developmental stages were only assessed for children in scientific education. Gardener states that at the 'concrete/operational' stage the child develops critical faculties, and they will become dissatisfied with their work and stop producing art, because they think it is just not good enough.

I have noticed this particularly with the first years, in that when they did not have the ability to be able to get the proper colour or tone for the face, they began to do other areas badly and would give up, in comparison to fifth years who were not afraid to make mistakes, but would have gone over their mistakes or tried other medias such as oil pastels or colouring pencils instead of paint.

So what makes the difference between the first years and the fifth years. The fifth years did not have the same caution or precision as the first years and made more mistakes, during their project work on the three-dimensional heads. In their assessments, some were very good, most were average, but not as good as the standard of the first years, who seemed to on the brink of being level with visual ability and literal ability.

What Gardener suggest would make the difference (1982) is that children should be better trained and skilled at pre-adolescent stage, so that they will not feel inadequate in their visual ability in comparison to other areas. He feels (5) children should be encouraged gently but definitely to take a somewhat more critical stance towards their work. He sees it as an 'unfolding' and a 'trained' approach to teaching in schools was the best way forward to preserve the creative process (1982). Children should be allowed to unfold with their natural talents and imaginative ideas but also they need firm guidance and training on part of an expert in that field such as the teacher.

Educational circles have also realized that reliance on the testing method and merely just producing facts is not enough. Creativity should be valued in education, and schools have cause for concern about the creative growth for children because of the emphasis on vocational and exam achievements. The optimum development of the creative divergent thinking abilities of a child is related to a certain teaching approach, and in the teacher's confidence in the child's ability to think adventurously in new directions, will determine the child's estimation of themselves and their ability.

In evaluating the Fifth years, I found that overall they were quite confident about their work, and were adventurous in taking new directions and methods, which I did not see in the First years. Does this say a lot for the way art education is now taught in Ireland. That, it is allowing that creative

process to flourish even after the 'concrete/operational' stage, where creative process is supposed to take a nose dive. Two things have helped tremendously in the Irish education system recently in the last few years which have helped the teaching of Art, Craft and design and overall have encouraged children to continue their creative development alongside other areas. These are the new Junior Certificate in Art, Craft and Design and the Transition year.

In its introductory statement on the aims and principles of the new Junior Certificate, (6) it states that education is to contribute towards the development of all aspects of the individual including aesthetic, creative, critical cultural and many more developmental areas in order to contribute to the growth of the person for their working life, personal and family life, for the community and the larger world. These aims and principles although apparently idealistic, seem workable on reading the syllabus outlines for the different areas. What education and in particular the curriculum of the Irish Education System attempts to do is to develop the individual, physically, aesthetical, morally and internally. In the overall education of any individual, arts education is very important, especially in its newly revamped syllabus of Art Craft and Design.

In the discussion paper on arts education, from the curriculum and examination board (7) it was stressed that the arts are of central importance in education and particularly Art Craft and Design, at all levels; young people should be helped to develop

an appreciation of their artistic heritage. It was not so long ago that Art, craft and design was given a low status in the wider educational curriculum. The arts are intrinsically important symbol systems, and are a language that operates differently to verbal or numerical languages. The discussion paper seems to reflect Gardener's recommendations (1982) of a combination of an 'unfolding' and a 'trained' approach by a more knowledgeable adult, namely the teacher (8). The discussion group stresses that three main basic necessities are needed in fulfilling the success of art as taught in schools in Ireland. (9) Firstly a good art teacher is a necessity, one who has been trained professionally to do their job at teaching the elements, skills and cultural traditions inherent in the syllabus. It helps that this teacher will be a professional in their area but also be a practising artists, who loves their subject and being able to communicate not only the vocabulary of the syllabus, but an enthusiasm which will find echo in the students. Secondly there needs to be a balance in 'artistic education' that process of actually making art and aesthetic education, whereby the pupils receive an education in skills based learning and the process involved. Thirdly the students should be acquainted with the traditions of art and their cultural context; this entails art history and appreciation which can also be integrated through support studies in conjunction with practical work.(10)

In the report of the board of studies (11) on the Arts. It discusses how the new syllabus would extend the range and quality of pupils experience in art craft and design by

continuing, deepening and broadening the visual arts education begun in primary school. This mirrors exactly what Gardener has been saying on keeping a creative process going through school, from primary school when childrens' creative processes peak at the 'intuitive/symbolic' stage right through to secondary school and the subsequent stages they go through.

This discussion paper also (12) reiterates Gardener's views about fostering the students capacity to make developed critical judgements and authentic personal choices, so that they will feel competent enough in art to work at it and not give up when they make mistakes but to treat it as any other area, which needs to be developed and worked upon for improvement.

Malcolm Skilbeck, in his work on the role of the arts in the core curriculum, reiterates the documents from the curriculum and examinations board and also on Gardener's views. (13) He discusses how the arts in general have the capacity to develop human understanding, intelligence and have a power to invoke and structure human action of a deeply involving kind. He states that Thatcherism in Britain promoted the "all work, make money now" idea and reviewed the arts as irrelevant and encouraged the perception in schools that children should be trained for careers alone, a one sided education. Art, Craft and Design is not a leisurely business in the sense of taking things easy, it is all about true "leisure", which is not about just going off on a package holiday abroad, true leisure is

about a perfecting of the self and full expression. Art can teach pupils and later as adults to become creators and performers and not merely a passive audience.

Kieran Meagher (14), discusses art, craft and design as inter-dependent disciplines and are fundamental to human existence pre-dating written language and important still in ongoing human development. Looking at the three, we see firstly that art in itself emphasizes ideas, feelings and visual qualities, craft secondly emphasizes the right use of tools and materials and thirdly design emphasizes planning, problem-solving and completion. The three unite in basic human drive to shape the world for functional purposes to express and communicate ideas and feelings in celebration of life. Art, Craft and Design, Meagher continues, provides a unique part of the education of the whole person through heart, head and hand, and extends far beyond a competence in the subject itself. Iseult Mc Carthey (15), as head of education in NCAD states that the change to the new art, craft and design syllabus in Irish secondary education was long overdue, she believes that there still is a lot of work to be done, for the ideals to become concretized into a successful practice. She sees the need for structure and sequential planning of the course in modules for it to be covered probably, so that the students are fully integrated in all the basic processes at the end of the three year cycle.

Art, Craft and Design should always be part of the core curriculum of any education curriculum for its junior cycle, if that curriculum is seeking to develop and nurture the wide

educational maturation of its pupils, which Gardener wishes to see in schools, but what of the period after this in schools.

In Ireland a new scheme has come into effect in the Irish Educational System. This is the introduction of a year between the junior certificate and senior certificate exams, at fourth year. Ireland at present is the only country in the E.U. who have introduced this year at this important stage of the childrens' development. Since Universities dictate the points system on the senior cycle exams, one would ask are children being taught things for a broader education for life and creative growth as Gardener would suggest. So this transition year should be seen as a year for adventure for pupils, one can touch on things in transition years that were not experimented with before. Art, Craft and Design is therefore very important in the broader development of the person's life, and for these students who have not done art before, it is a great opportunity for them to develop their creative sides. Obviously it would be ideal for art to be studied through all the years at secondary school, but the transition year allows the school system to reassess the values it is placing on the children's education, either for exam points or for education for life. So the transition year seems to tie in exactly with what Gardener has been calling for, for a creative development for life, coupled with the fact that during the transition year there is room for development for cross curricular development, using, Art, English and R.E., for example as a great base to bounce ideas off each other

in the students projects.

Recommendations and Conclusions

In looking back over this dissertation, I have been able to verify Piaget's developmental stages in the work I did with the first and fifth years, and also saw how the creative process has been continued as Gardener would recommend, by an 'unfolding' and 'training', good art teachers, and a good core curriculum with art, craft and design at its centre. Gardener's reading of the flaw of Piaget's developmental stages as not being relevant to the creative process, has allowed an insight into how the education system could be misled not to put emphasis on a proper creative development in schools.

In Ireland, the present educationalists and education systems seem to be very much in touch with these developments and have seen the need for a nurturing and development of the creative process along with the other important areas of numeracy and literacy, to make up for the broad education of all who take part in that system. This has been reinforced with the new Art, Craft and Design Certificate, the introduction of the transition year, and the promise of a new Senior Cycle Certificate in two years time.

What remains is for good teachers to be trained and to be aware of the responsibility they have to teaching art, craft and design; I have touched on this briefly in my two projects of comparative studies with the two years I have worked with, what

remains is always the room for improvement, better structuring and better educational input. As Gardener said an 'unfolding' and 'training'.

FOOTNOTES: CHAPTER 4

- 1 Howard Gardener The Arts and Human Development (New York 1973) pp. 70-71
- 2 Appendix B part II First Year Assessments
- 3 Howard Gardener Art, Mind and Brain: A Cognitive Approach to creativity (New York, Basic Books 1982) pp 6-39
- 4 A.J. Cropley "Psychology and Cognitive Psychology" in Creativity: Selected Readings, ed. Philip E Vernon. Harmondsworth, Middlesex Penguin Book 1970.
- 5 Loc sic 3
- 6 Art, Craft, Design: The Junior Certificate, The National Council for Curriculum and Assessment. An Roinn Oideachais.
- 7 The Arts in Education - A Curriculum and Examinations. Board Discussion Paper August 1985
- 8 Loc sic 3
- 9 Loc sic 7 pp 14-20
- 10 Ibid
- 11 The Arts Report of the Board of Studies Curriculum and Examinations Board, August 1987.
- 12 Ibid
- 13 The Arts and General Education - "What is the role of the Arts in the core Curriculum" - Malcolm Skilbeck
- 14 Tony Crooks, The Changing Curriculum - O'Brien Educational, Dublin.
Kieran Meagher "The Art Craft and Design Syllabus"
- 15 Ibid pp 37-41

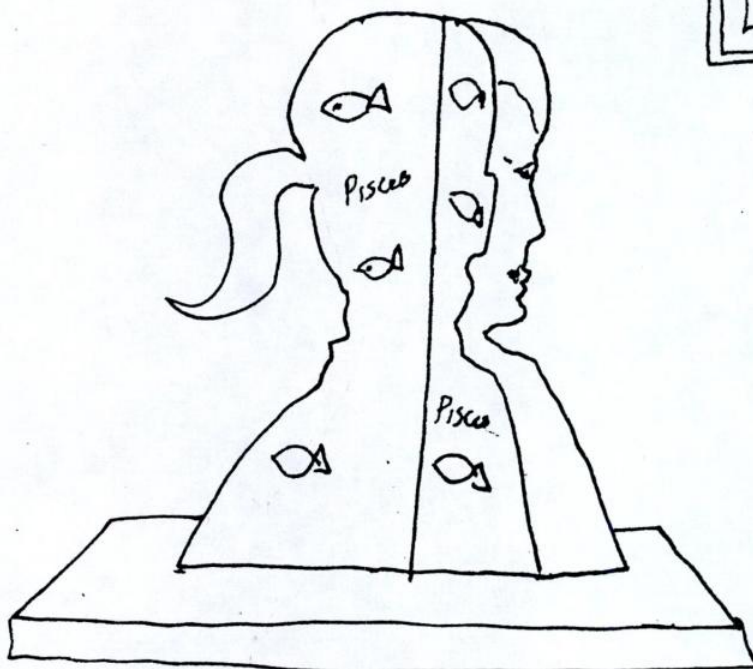
APPENDIX A

Part One: Lesson Plans

CLASS ROOM APPLICATION

FOR 3-D HEADS.

LESSON PLANS



THEME: Construction of 3-D models of their Busts from Cardboard.

AIM: To explore areas such as drawing/painting/montage/imaginative painting + construction based on -(SELF/COMMUNITY/STATE/GLOBAL)

WEEK AND DATE	CLASS GROUP AND TIME	THEME	SOURCE	ELEMENT	ACTIVITY/SKILL	MATERIAL	ART HISTORY HERITAGE OR OTHER VISUAL REFERENCE - SUPPORT STUDIES	CROSS DISCIPLINARY /CONNECTION
I 21st, Nov 94	Fifth Years 11.30-12.30 lunch 1.30pm-2.10 (80 mins)	understanding 3-D forms	Projected light onto their shape which they cut out + put together	2-D → 3-D Construction	Drawing cutting out, + putting together (Constructing)	Pencils, Card, scissors	Hausman + GROSS heads + GARGALLO	
II 28 Nov 94	" "	(finishing their to paint + cutting) find ideas to put on their constructions	starsigns, Personal logos, painting of their faces.	Mag Montage. Painting Home-activity.	Painting/ observational drawings	Paints crayons/wax	star-scope magazines.	
III 4th Dec 94	" "	symbolic painting, for one side of painting	starsigns, favourite signs, insides of heads	importance of imaginative symbolic drawings	painting drawing	"	Salvador Dali (Surrealists)	
IV 9th Dec 94	" "	Realistic drawing of head for other side of painting	photocopies of drawings of eyes, head, eyes	drawing academically	drawing/ observational	pencils.	Academic pictures, Rembrandt, Leonardo.	
V 14th Jan 95		Montage, Collage, assemblage	paper, photographs		cutting + pasting.	newspapers, magazines, photographs	Picasso, Braque, Cris, Bwri; Rauschenberg.	

FIFTH Year: OLD BAWN COMMUNITY SCHOOL, TALLAGHT.

2D SHAPES - 3-D HEADS

Description:

The fifth years began this scheme by doing projections of their profiles and silhouettes onto card in 2-D format



They then cut out these shapes and slotted them together to create a 3-D model head.

The four different spaces on the heads were then worked on by the students.

These were covered by lessons on realistic painted faces, symbolic sides with the use of photomontage and collage, as well as star signs, relief work and subconscious inner dreams. Other themes were covered such as inner self, outer self, community, state/National identity, and global outer world. To root the students as themselves from an inner self, and then belonging to a community, Nation and world. They were then put on printed plinths + varnished.



THE UNIVERSITY OF CHICAGO

PHYSICS DEPARTMENT

REPORT OF THE PHYSICS DEPARTMENT

FOR THE YEAR 1960-1961

CHICAGO, ILLINOIS

THE PHYSICS DEPARTMENT OF THE UNIVERSITY OF CHICAGO has been fortunate in having a very successful year. The department has been able to attract a number of new faculty members and to expand its research programs in a number of areas.

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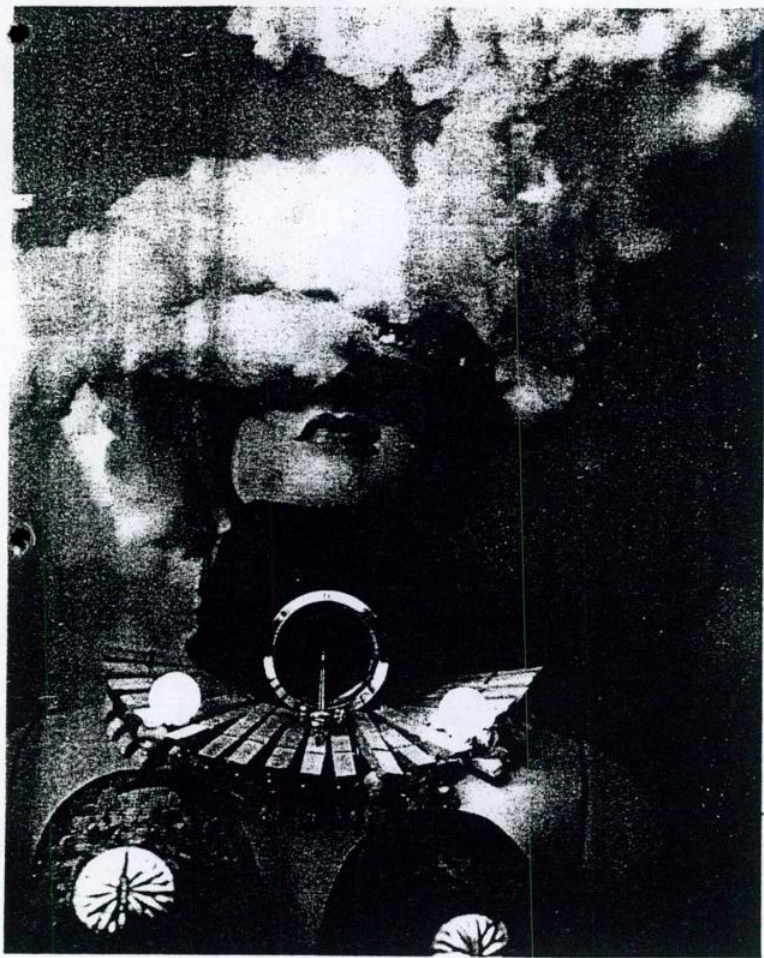
The department has been able to attract a number of new faculty members and to expand its research programs in a number of areas.

- **Aims:** To develop an understanding of 3-D forms which can be created from 2-D shapes. This leads on to the development of other skills in craft and design; the use of craft knives and scissors; learning the elements involved in drawing and painting; of symbol creation, collage and montage techniques, of print-making and finally in presenting their 3-D pieces on finished plinths which they then varnish.

Overall I wanted the student to be able to carry their ideas through and to finish them in a completed presentation, which in itself can be an effective skill.

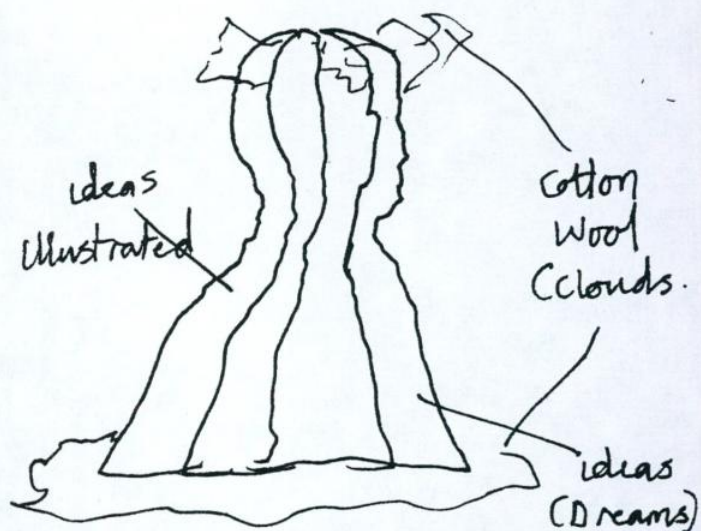
Support studies:

The use of works drawn upon were Maurice Henry, George Grosz, Raoul Hausmann, Picasso's cubist heads and 3-D planes in painting. Salvadore Dali and the surrealists / star signs and collage helped develop the symbolic / inner self. Photocopies of facial features, Leonardo Da Vinci drawings of profiles helped with the realistic side. Michelangelo's relief work was used to show how card can be built up into relief. Glossy books covers helped to show final presentation and varnishing of the pieces.



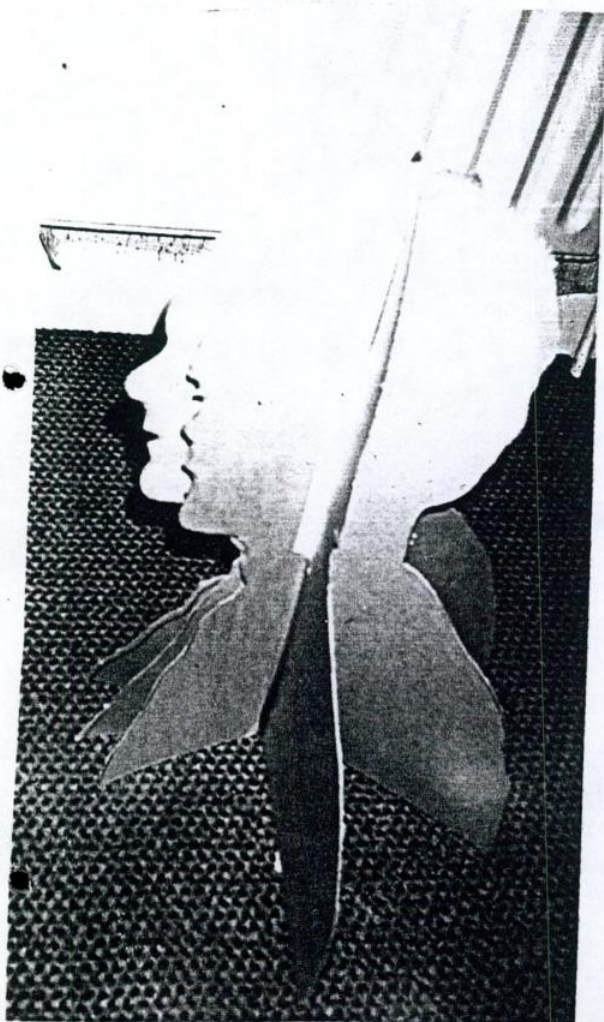
Mannequin of Maurice Henry at the International Exhibition of Surrealism. 1938.

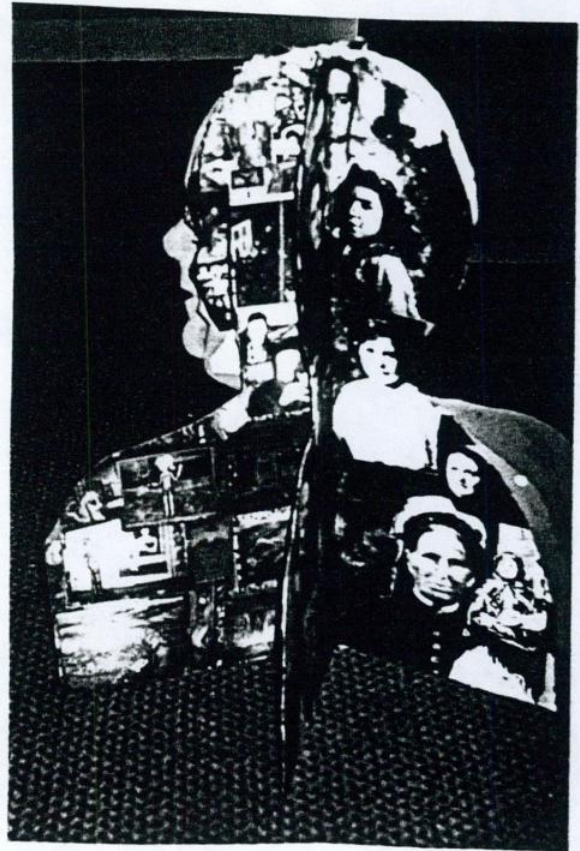
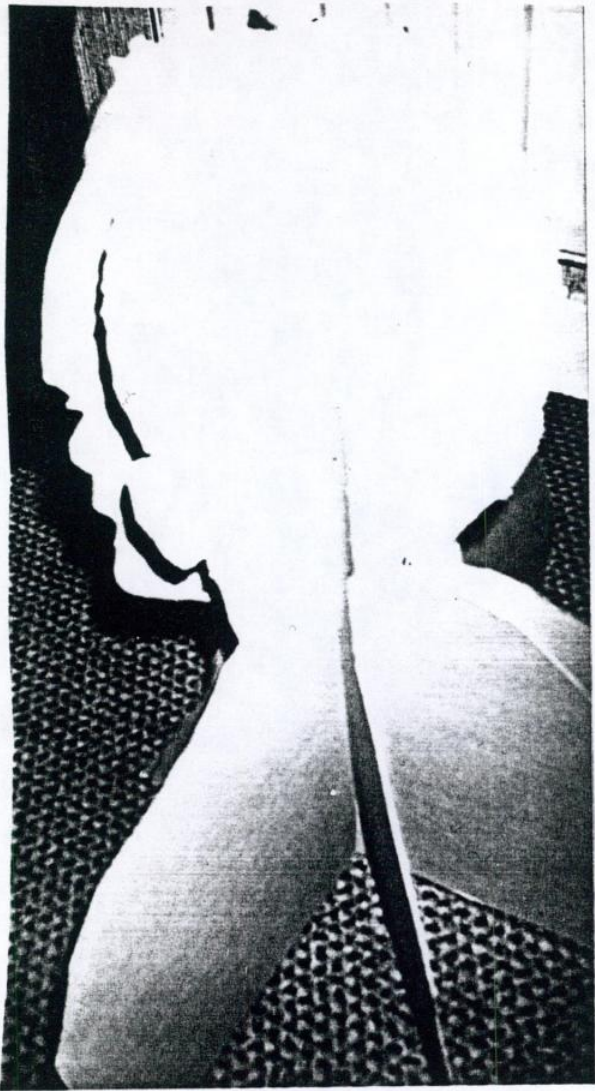
Inspiration for naming head
 "Maurice Henry's Mannequin"
 1931



"HEAD IN THE CLOUDS"

Photos





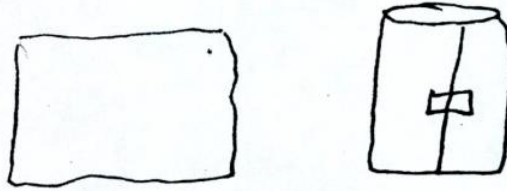
HEAD IN THE CLOUDS

Photo of
finished piece
Cycl to be put in.

Construction. (methods) CRAFT

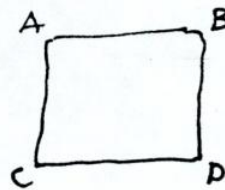
Basic structure and joins and intersecting planes

Take a flat piece of paper or card, roll it up, stick it together and you have a 3D construction in the form of a cylinder



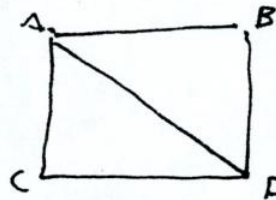
1. Take a flat, square piece of paper

ABCD

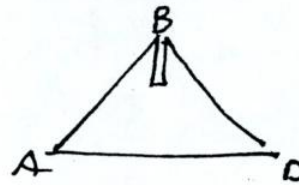


2. Make a diagonal from A to D

two triangles are created



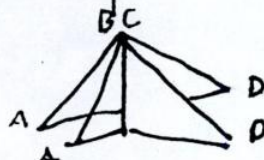
3. Make a cut from b to centre of the triangle ABD.



4. Make a perpendicular cut midway along ad in the direction of c. stop at mid-point



5. slot the two pieces together to making a standing 3D form



this can be applied to other forms, see lesson plan

Projecting ones own Head 3D Construction.

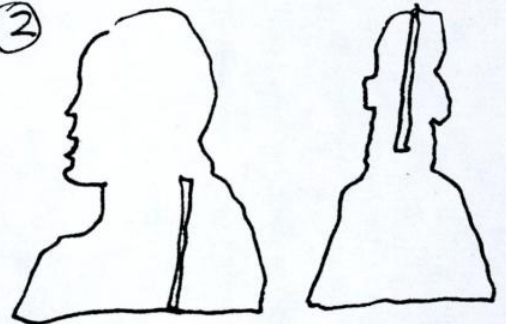
①



Cut these out
after they are drawn.

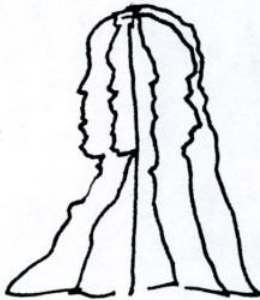
These projected
shapes to be cut
out

②



intersected together

③



More than
four projections
can be made to give
it more volume.

④ Each of the sections can
then be painted, montage or collage

A



B



C



D



E



Montage of ones
paintings (Photomontage)

Montage of
ones
ancestors

Montage of
ones drawings
of oneself

Montage
of maps
of ones
home

Starsigns
symbols

LESSON PLAN -

Action Plan
(Time)

Double { 11:50am - 12:30pm
(LUNCH)
1:30pm - 2:10pm.

Lesson no. - I

Name of Group - 8th Years

Ability - Good.

Date - 21st Nov 1994

Length - Double class (80mins).

Aim - "Understanding 3-D forms"

Objective - to help the class to understand the idea of form through 3-D experimentation through use of their images creating shape behind a lighted projector, and then drawing that shape and cutting it out, so that they can create 3-D pieces

what }
how }
why }

Introduction - to show the visual aid I have made and by doing a demonstration with the projector



Visual Aids - To bring in the model I made myself (Head in the clouds)

Questions - Ask them when the demonstration is on, about shape 2-D shape and 3-D shape.

Demonstration - The projector and pupil creating the shape

Question - I would talk to them about profiles and side + full frontal profiles. How years ago people just had their silhouette painted and how it was an art form in itself.



Support studies : Dada - Art,

heads by George Grosz and Raoul Hausmann.

Store Request Form

Borrower Name: Jennifer Toner

College Year and Course : PME year 2.

Date: 27th Oct 15

Store requests will normally be available after 5.30pm on the day request submitted.

Location (please tick).

There are 3 possible store locations on a book's record

New Store Room

Portakabin Store

Store

Items located in 'Store 101' & in 'XX' are currently unavailable.
We apologise for any inconvenience caused.

Book Request:

Title: Howard Gardner's assessment

Author: Martin MacMeenan

Shelf No. 1421

Periodicals:

Title: _____

Vol/Month/Year: _____

Thesis:

(This form is only required for theses that date from 1999 or earlier, as these are in our remote store room. For more recent theses, simply quote thesis number at issue desk and we can bring it to you straight away)

Title: _____

Thesis number: _____

GROSZ: DEHUMANIZED MAN

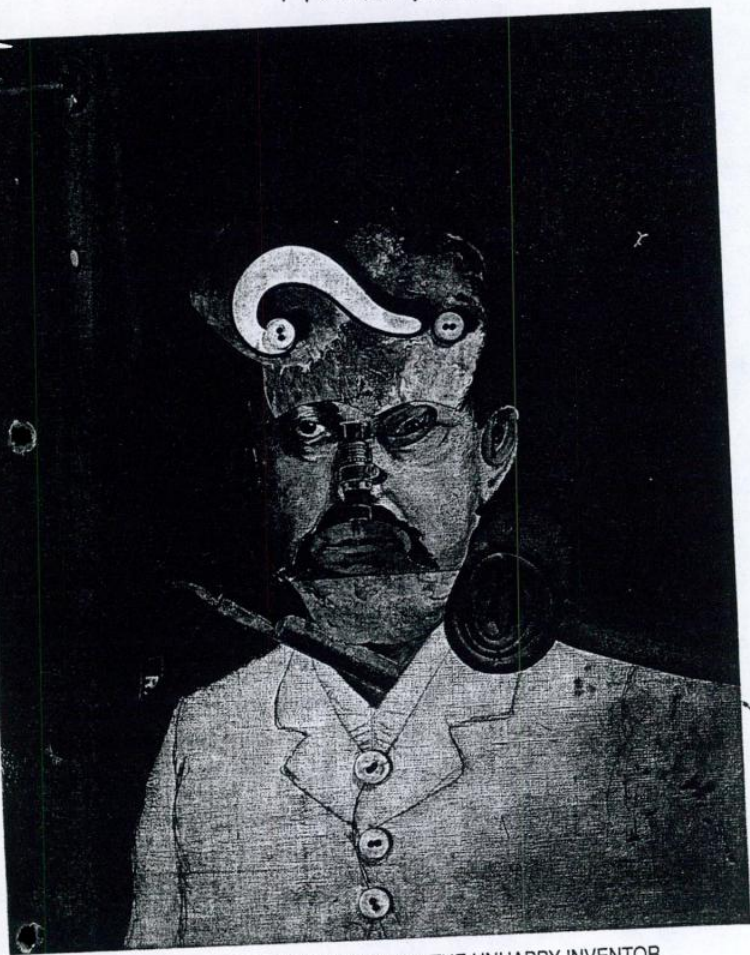
BERLIN

George Grosz, a young Berlin artist and a great sensation in this first postwar year, has attacked his Uncle August. The ungrateful nephew has cut out, assembled, and glued detached pieces and buttons on his portrait. In short, he has amused himself dadaistically in disfiguring it with a great deal of irony and a feeling for the grotesque.

Since his years of study at the Academy of Fine Arts in Dresden, acid has been flowing in the veins of the young man. How did he come to detest his compatriots to that extent? He judges and condemns German society for its sadism, and very soon his vitriolic pencil is striking the crawling vermin of the large city, a place that always fascinates him. Tall and slender, a dandy in appearance, he expresses his hatred and deep mistrust of the German type, "... with low forehead and with thick neck."

Born in Berlin in 1893, he returned from Dresden to settle there in 1911. A cruel satirist from his very beginnings—he worked for *Ulk* (joke), the satirical supplement of the *Berliner Tageblatt*—he never stopped taking aim at the petit bourgeoisie and the military, which he represented with the face of a pig. Under the influence of Dada his sharpness became still more pitiless. A victim of society, a freak with mouth closed by a false mouth and rendered stupid by a brain in question-mark form, and with a knife at the throat, Uncle August is classified in the category of human machines molded by the global war.

Germans are not the only victims of Grosz. "Hardness and clarity in doing evil! There is enough minor music to put one to sleep!" He applies these words to "... insipid French painters like Cézanne and Picasso."



GEORGE GROSZ: REMEMBER UNCLE AUGUST, THE UNHAPPY INVENTOR (A VICTIM OF SOCIETY). 1919. Paris. MNAM

GEORGE GROSZ: REMEMBER UNCLE AUGUST, THE UNHAPPY INVENTOR (A VICTIM OF SOCIETY). 1919. Paris. MNAM

HAUSMANN: ROBOT SCULPTURE

BERLIN

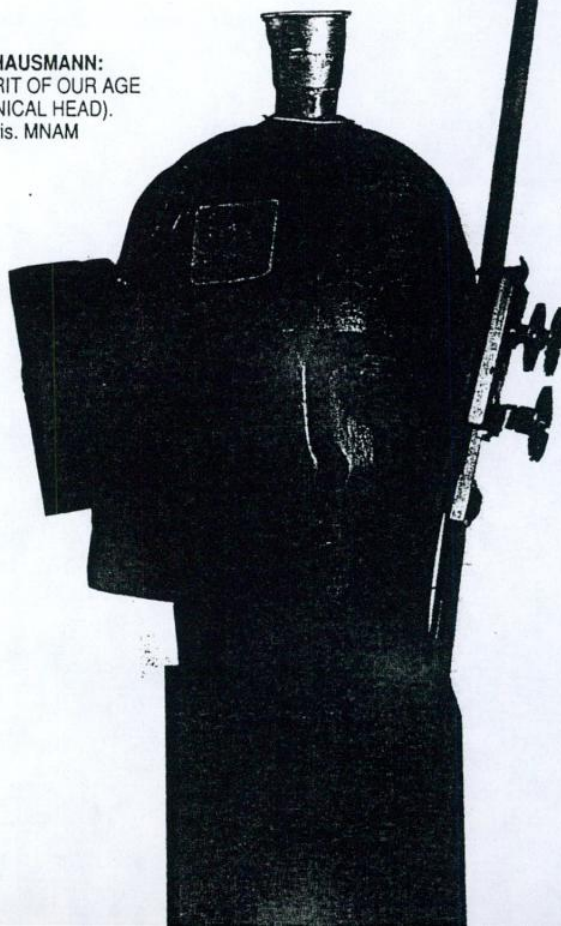
Raoul Hausmann is a theoretician, poet, pamphleteer, provocateur, photographer (he is the inventor of photomontage), and, above all, a "dadasoph," according to the nickname his friends have given him. This ironical thirty-year-old Viennese was in fact the cofounder of the Dada Club of Berlin with Richard Huelsenbeck last year. He has just completed a sculpture whose title is significant: *The Spirit of Our Age (Mechanical Head)*. Since it is composed of objects borrowed from daily life, this sculpture is the very symbol of our age. Hausmann has attached to a wig holder a purse, a goblet, a fragment of metric tape, a wooden ruler, the number 22, and a jewel case. These

him as emblems of the petit bourgeois spirit, which is uncompromisingly opposed by Dada.

In a violent manifesto in January against the Weimar Republic, Hausmann denounced traditional values: "I announce the world of Dada! I laugh at science and culture, those assurances of a society condemned to death!" Before founding the journal *Der Dada* in June, he had already published a 1916 journal of anarchist tendencies, *Die freie Strasse* (the free street), with the poet Franz Jung.

Although the influences of Boccioni and Giorgio de Chirico are unquestionable, Hausmann's *Head* is nevertheless a novel. It does not represent a celebration of our scientific and industrial society, but its con-

RAOUL HAUSMANN:
THE SPIRIT OF OUR AGE
(MECHANICAL HEAD).
1919. Paris. MNAM



to ... insipid French painters like Cézanne and Picasso."

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GARGALLO MAKES METAL INTO A NOBLE MATERIAL

PARIS

The picadors triumph in the art arena. Five different picadors are born in the hands of a magician with metal—Pablo Gargallo. He suffers from seeing his creations move to the gallery of Georges Bernheim, so he starts all over again. His work is constantly renewed, invariably successful.

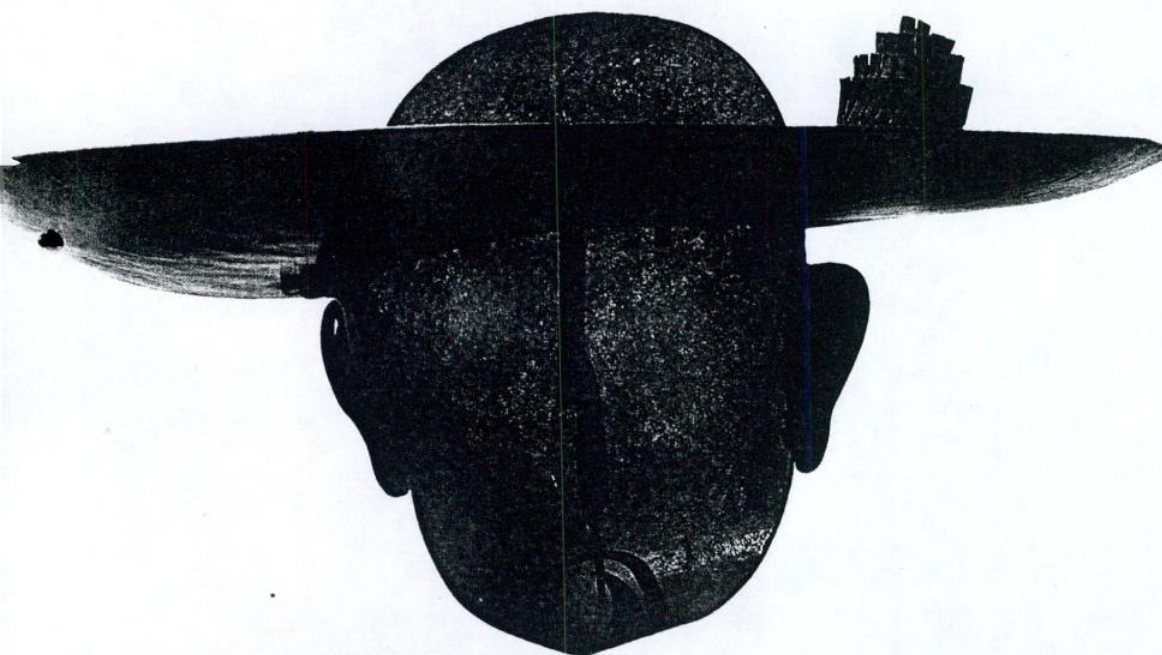
However, life was not always easy for this artist from Aragon. He often had to sacrifice his art to the requirements of commissions. He lives in Barcelona and in Paris, where he arrived for the first time in 1903, at the age of twenty-two.

Gargallo has found his vocation in metal. He forges and he welds. After sculpting in stone, he practices *repoussé*. To have more control of the metal, he starts shearing and cutting it. The year is 1907, it is his first attempt at working with copper, *Petit masque à la mèche*. He uses the same idea in *Masque aux petits cheveux*, in 1911. The figurines mark the beginning of sheet-metal work, of cutouts

and fitting. Having worked metal for sixteen years, Gargallo no longer hesitates to tackle thicker and heavier pieces with the aid of soldering techniques which his close friend González suggested to him.

Parallel to his studies in metal cutting, Gargallo has pursued the use of feminine shapes, making hollow and full forms interact with great virtuosity.

Perhaps it was financial trouble that led him to sculpting in metal rather than in any other material. With a simple piece of sheet metal, which he folds, cuts, chases, and welds, he creates fullness out of a void, convexity out of concave shapes. His *Maternity*, in 1922, consists entirely of concave shapes—contrary to the images usually associated with the subject. A cheek brushed by light is suggested by means of an empty space cut by a line. Gargallo reverses the traditional language of sculpture, but always in the service of life and humankind and in a manner that does not in any way reek of the artificial.



PABLO GARGALLO:
THE PICADOR. 1928. Paris.
Private Collection

GONZÁLEZ RENEWS HIS FRIENDSHIP WITH PICASSO

PARIS

Maybe it is Picasso—a compatriot with whom Julio González appears to have started an interesting relationship—that imparts his sculpture with a new life, leading it gradually to a syn-

thesis of forms. Though inspired by nature, González's work in metal is close to abstract art.

Metalwork no longer holds any secrets for this son of a goldsmith who was born in Barcelona in 1876. He continues to work as a craftsman besides his sculpting activities. His artistic work started in 1910 with *repoussé* portraits in metal and with ceramic figurines. As a worker at the Renault factory during the war, he learned the technique of soldering. The method produces results later on, when he starts using iron.

Having finally discovered his medium, he has completed a series of cut-out masks, which are variations on his head theme, interpreted in a style of great expressive power.

His pieces of sculpture are made of sheet metal or scrap metal, welded and cut as if by a draftsman. This may be explained by the fact that he studied drawing in Barcelona. For some time now, his pieces seem to be reaching a new level, through the evocation of the art of a draftsman attempting to conquer space.



JULIO GONZÁLEZ:
POINTED HEAD. 1927.
Paris. MNAM

Picasso in his cubist painting tried to see the 3-D planes of the head, as shown below these could be then easily translated into 3D.

1909



PABLO PICASSO: WOMAN'S HEAD. 1909. Paris. Musée Picasso



Two images of Fernande Olivier by Picasso, compared with her photograph, above.



PABLO PICASSO : PORTRAIT OF FERNANDE. 1909. Düsseldorf. Kunstsammlung

FERNANDE'S METAMORPHOSES

PARIS

An unquestionable sign of social promotion: Picasso leaves the shaky Bateau-Lavoir in September and installs himself in a bourgeois building on the Boulevard de Clichy. It is there that the now famous Spanish painter makes his first Cubist sculptures, three-dimensional transpositions of his pictorial research. The most remarkable among his sculptures is *Woman's Head*, a portrait of Fernande Olivier, his companion since 1904. It is cast in bronze and was made on the basis of numerous charcoal sketches brought back from the artist's recent stay in Horta de Ebro, in Catalonia.

For some years, Picasso has been preparing his audience for an art that refuses to appeal to a familiar reality. His sculpture allows him to perfect his visual

investigations. Indeed, *Woman's Head* offers a fragmentation of plans in a multiplication of surfaces, equivalent to as many viewpoints as possible. Since *Les demoiselles d'Avignon*, the painter tries to find other means of expressing perspective while

it. In a first stage, Picasso borrows its instinctive, even compulsive, character, combining it with the powerful symbolism that he has put in his paintings for the last two years.

However, *Woman's Head* goes beyond African or Iberic models

A FRAGMENTATION OF PLANS IN A MULTIPLICATION OF SURFACES, EQUIVALENT TO AS MANY VIEWPOINTS AS POSSIBLE

continuing the study of volumes. A perfect knowledge of primitive art, especially of Iberic sculpture, as well as his recent discovery of African Art, are not unrelated to all this.

African sculpture joins the lesson received from Cézanne, and Picasso is not the only interested artist. Vlaminck, Derain, Matisse, Braque, and others also seem to find their inspiration in

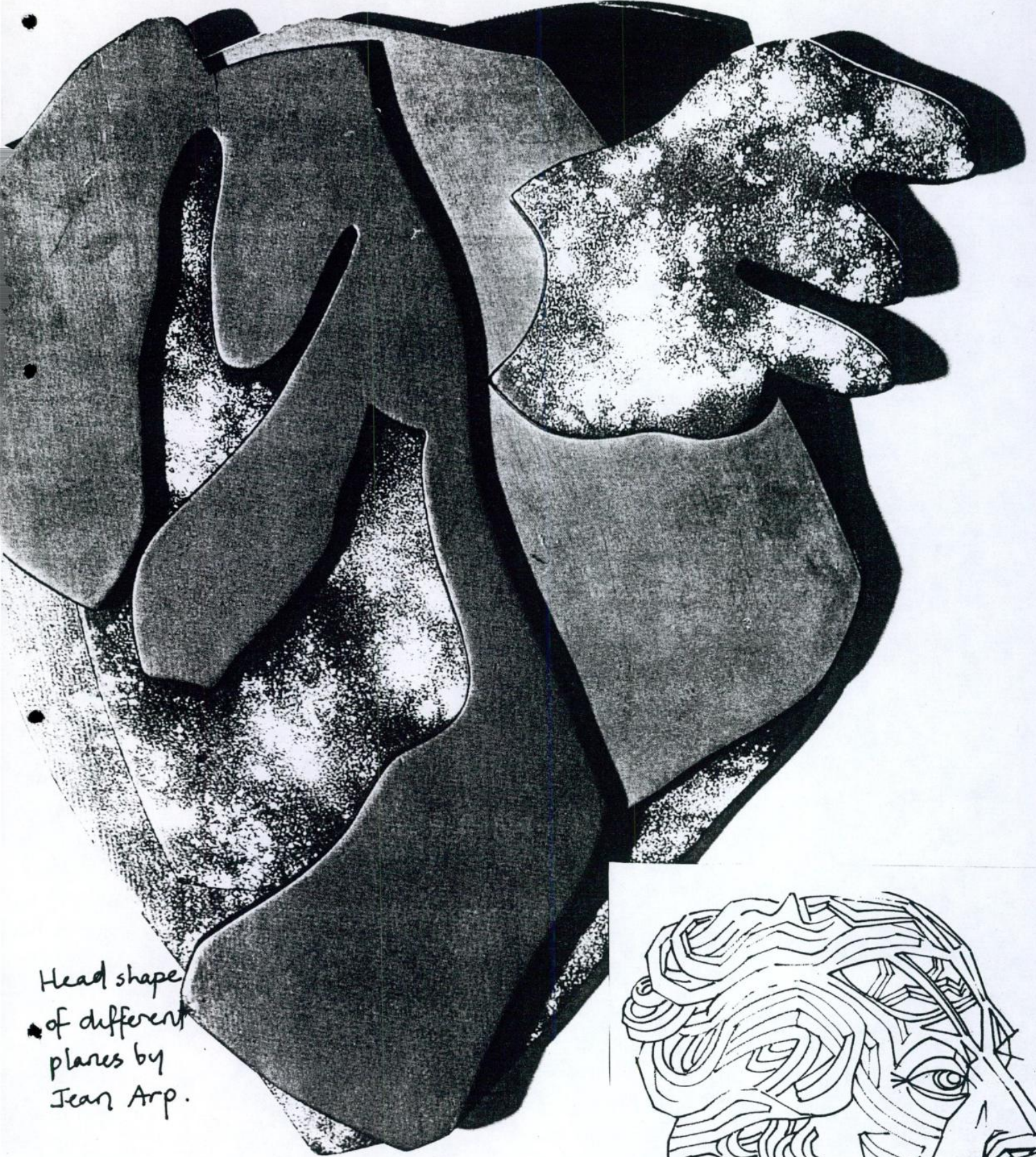
and appears as an innovative work. An important series of paintings done last year—*Standing Nude*, *Three Women*, *Forest Road*, and several still lifes—put him on this path. A palette reduced to browns, grays, and greens, a quasi-formal calligraphy, inspire him to try his hand at sculpture. He tried an ensemble of small statues in wood and some in plaster. One can see the

artist's concern to distribute and multiply the play of light on an irregular surface. What an evolution since the first bust of Fernande, made in 1906! It was a portrait with a concentrated and collected expression, with perfect, almost classical, volumes.

In this latest sculpture, Picasso succumbs to his frenetic desire for demolition. He tortures the human figure with such enthusiasm that he compels the viewer to move, to walk around the work in order to reconstruct, out of the many ridges and flat and disassembled plans, a face, the face of the beloved woman.

(See also 1904, 1905, 1907, 1910, 1911, 1912, 1913, 1921, 1927, 1937, 1945, 1946, 1948, 1953, 1954, 1958, 1973.)

Head of Tzara.



Head shape
of different
planes by
Jean Arp.



André Masson
Museum of Modern Art 41.

ANDRÉ MASSON: PORTRAIT OF ANDRÉ BRETON. 1941. Paris. MNAM

Lesson Plan - cont.

Activity
Plan
Time

Task set. - I would give them all out paper and ask them to take turns in front of the projector maybe two at a time.

I would show them how they could do the drawings of each other.

I would then get them to cut slugs down ~~each~~ the middle of each piece. and ask them to join them.



We may only get the drawing done in the two classes.

Evaluation.

questions

I would ask them about shape

Home-activity. - The previous week, I had asked them to draw profiles of themselves.

Clean-up.

There was not much mess because of the card and there was no problem in getting them all to

Self evaluation. put their own left-overs in the bins.

The class went up in two and ~~one~~ one did the drawing out on the cardboard while the other sat in front of the projector. They behaved in a good way, and those who were waiting in turn, I got to do drawings of each others faces to help them in their drawings of their 3-D model heads.

They were quite careful in drawing out each others shapes, but I had to stand near in case they move while having the shape drawn.



LESSON PLAN

Action Plan (Time)

Double { 11.50 - 12.30 pm
Church
1.30 pm - 2.10 pm

Lesson no - 2

Name of Group - 5th Years.

Ability - Good.

Date - 28th Nov 1994

Length - Double class (80mins)

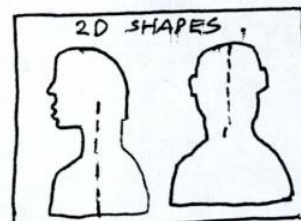
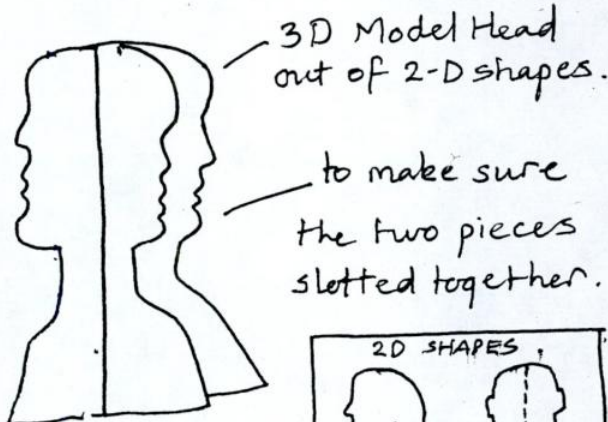
Aim - Understanding 3-D form + painting.

Objective - to get the class to finish their 3-D images from last week

what } for those who have not finished
How } it on projector.

why } Then get them to paint/colour

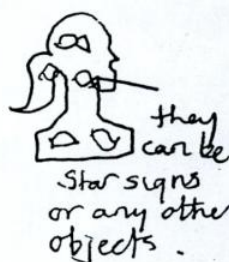
their pieces - from the ideas of their home activity
Realistic / symbolic.



Introduction

last week we finished cut drawing and cutting out our images in card, now today we are going to paint them. - either realistically on one side + symbolically etc on other

Visual Aids - using their home-activity from last week and getting them to now paint these.

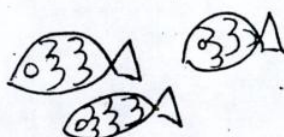


Questions

- what signs would better suit the 3-D forms, what colours / paint or marker.

Demonstration

question.



or an animal that they can associate with



DALI HAUNTED BY THE CIVIL WAR

PARIS

Salvador Dali finishes one of his most fantastic and frightening compositions. When he found himself in Barcelona two years ago for a show, he had to suddenly leave the city. It was the scene of violent armed groups, and a dangerous climate reigned. It is not surprising that Dali, once back in Paris, translates onto canvas an anguish unfortunately very legitimate.

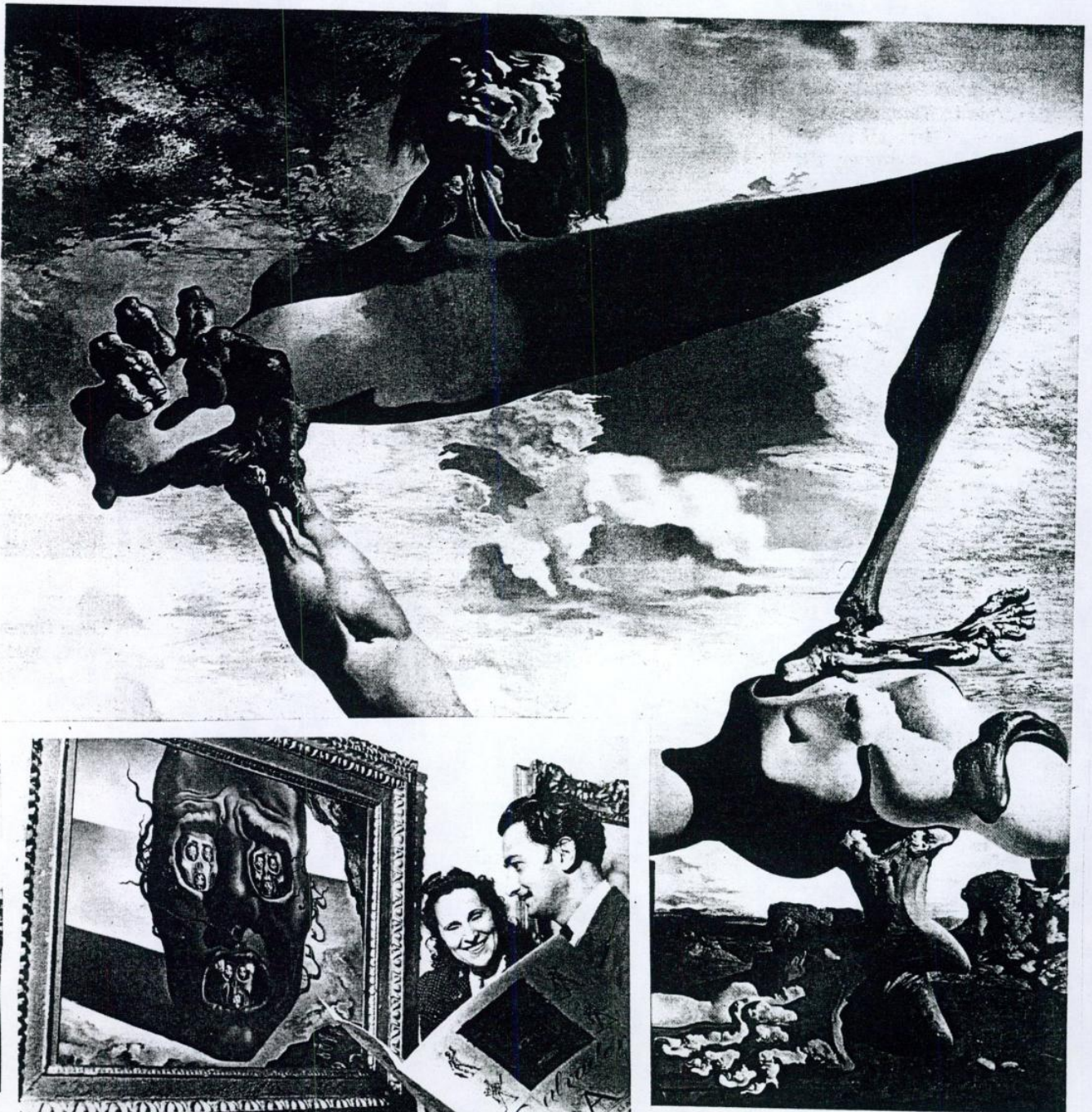
Above an arid, ravaged land, before a background of sky invaded by apocalyptic smoke, a huge human body rends itself, quarters itself, strangles itself, grimaces with pain and madness. A monstrous hand crushes a breast. Some fingers, a foot, a tongue convulse themselves. It could be an Expressionist painting, if the Surrealist touch were not present. Discreet presence, but all the more surprising: a

few beans lie on the earth like turds. The work has as its title *Soft Construction with Boiled Beans*. But it is the subtitle that attracts attention: *Premonition of Civil War*. At the time Dali was completing the painting, the feeling dominant in Spain was that the civil war was a major risk. The young Spanish Republic was threatened on the left and on the right.

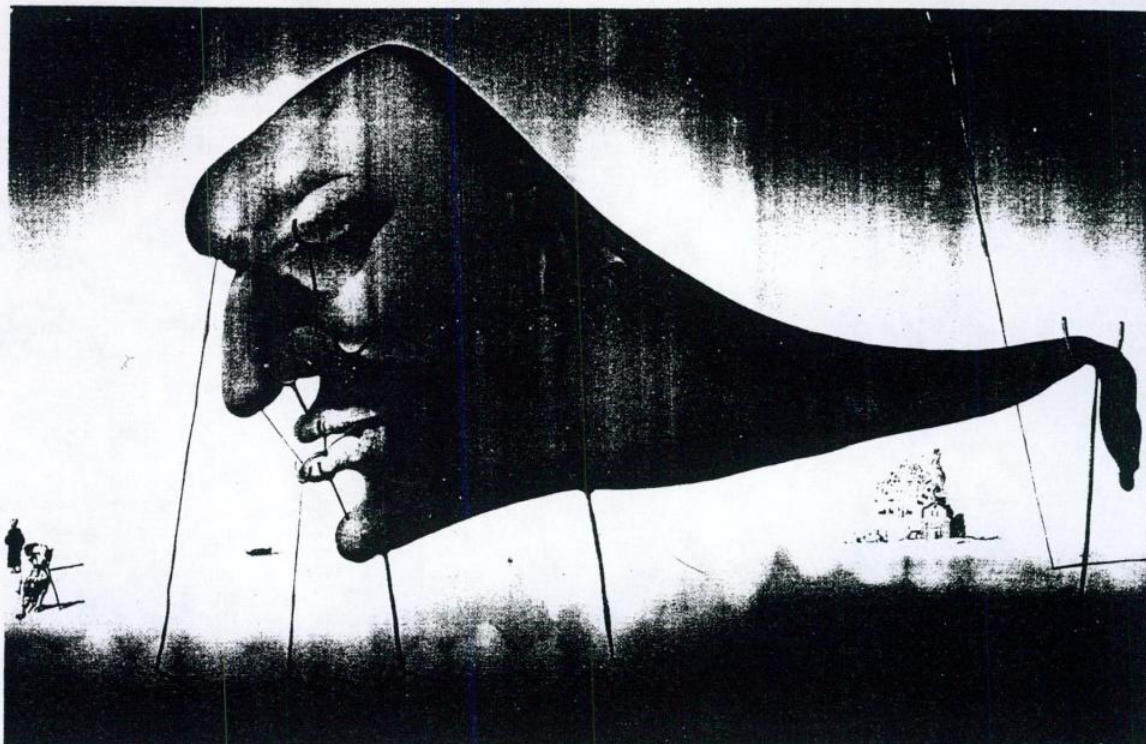
The situation has worsened

considerably. Since July, a terrible drama has been playing itself out in this tragic land. This is what this painting conveys with an uncommonly expressive force, giving, by the same token, a masterpiece to Surrealist painting.

(See also 1929, 1934, 1935, 1938, 1961, 1968, 1974, 1979.)



Gala and Dali with *The Face of War*, at the Julien Levy Gallery in New York.



SALVADOR DALÍ: SLEEP, 1937. Edward James Foundation

DALÍ MEETS FREUD

LONDON

On the one side, the father of psychoanalysis. On the other side, the *enfant terrible* of Surrealism, the perfecter of the method called "critical paranoia." How could they not meet, one day or another? The event takes place on July 19, in Freud's new home. The Austrian writer Stefan Zweig takes Dalí to the Good Doctor, recently ransomed from the Nazis in Vienna and spirited to Paris, then here.

On the one side, an old gentleman, weakened by disease (cancer) and deeply affected by his flight and exile. On the other side, facing the man who says he has discovered the secret of dreams and the life of the unconscious, the Spanish prankster. He is the most active and inventive of the Surrealists, to whom he has brought new energy and an extremely fruitful method of analysis.

Dalí's interest in the mental illness called paranoia had intrigued a young disciple of

Freud's, Dr. Jacques Lacan. Dalí and Lacan had met to share their experiences. In Dalí's opinion, critical paranoia is a method of gaining knowledge "based on critical and systematic objective research of delirious associations and interpretations." Poetry practices this method based on spontaneity and irrationalism. Painting is even more appropriate for the purpose.

Freud, who is busy with his work on Moses and the religious phenomenon, is said to have told Dalí: "In classic paintings, I look for the subconscious; in Surrealist works, I look for the conscious element." The witticism is amusing and significant. Dalí uses it to declare, against his peers, that if they didn't watch out Surrealism would become a "dead doctrine" and a "sect." Freud speaks of "sublimation" in art. No word could please Dalí more. In his noncritical paranoia, he claims to be the incarnation of sublimity.

REACTIONS

An international Surrealist exhibit opened yesterday on the Rue du Faubourg Saint-Honoré. The artists presented oddly dressed mannequins, which are, to say the least, whimsical. André Masson's model sported the "hat of an elegant woman." We hope that elegant women will not become Surrealists!

L'Humanité, January 18

All that is for the future, and while Monsieur Chauteemps is trying to form the 104th government of a perfectly realistic Republic, we would like something serious to chew on. So I'm off to Maxim's where I'll meet esthetes for whom the "tangible visit of a nightmare" is food for thought only. Here's a Surrealist image for you: a stomach pondering its fate.

Candide, January 20

PISCES - STAR SIGN.





PISCES The astrological year begins with the sign of Aries. The actual date varies each year between March 20 and 21, but the moment is precise and this year occurs at 2.41pm GMT, on Saturday the 20th. Aries signifies boundless energy and enthusiasm and marks the beginning of spring, or the vernal equinox. Dial the number below your sign to discover how the sign of Aries will affect you.

Task set.

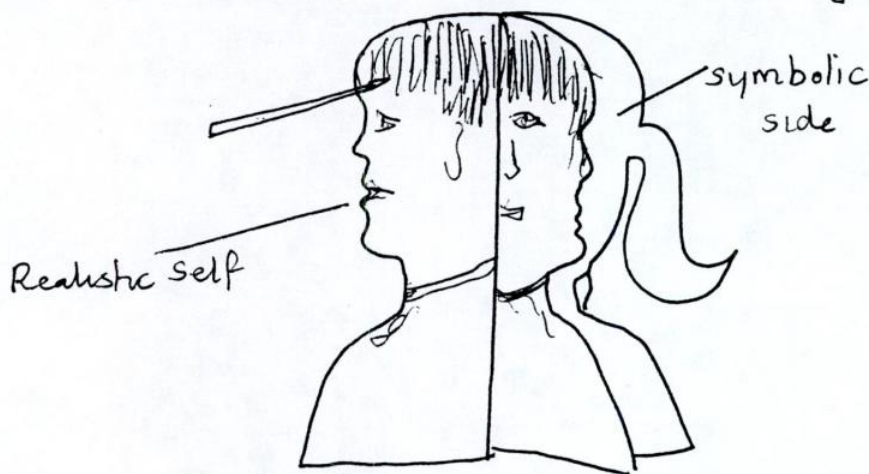
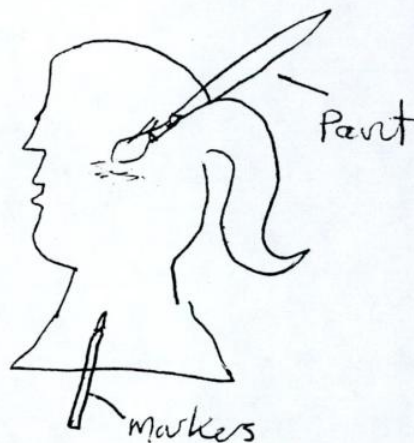
Give them out paints / markers + allow them
them to work on their head for
portraits + symbolic drawing

paints

markers

Wax crayons

Pencils.



Evaluation

(with class)

The class are not very good at doing a realistic side and I need to ~~get~~ do a specific class on just drawing the features and then how to mix paint to make flesh colours etc. - 2 specific classes.

Home-activity

- I asked them for their home activity to paint some symbolic / both signs etc for the opposite side of 3-D piece

Clean-up

I had to get them to lift things off floor a few times



Self-evaluation

Some of the class did well in painting fairly realistic portraits, while others began to paint symbolic pieces. The class seemed to go well and they are interested in what they are doing.

Lesson Plan.

Action
Plan
Checker

Lesson no. III

Name of Group - 5th Years.


Ability - Good.

Date - 5th December. 1994.



Length - Double-class (80 mins).

Aim - Understanding 3-D form + symbolic painting.


Objective - to work on their 3-D images of their

heads , and to work on a symbolic

what
how
why

painting on one side e.g.  

starsigns, favourite

characters , something which symbolise them

and to get them to paint with brushes, those symbols which they did for home-activity, and

Introduction - to understand the process of painting, since they will be painting the other side in a realistic academic style.

Visual Aids - I will show them slides borrowed from the arts-council on "HEADS" showing thought processes of the artists involved

7 sculptures



Questions

Do they like the abstract or realistic heads, which are the best art (Getting them to question the notions of realistic + abstract art).

Demonstration

Question - Do you see the way Salvadore Dali painted symbols of insides of heads or

Lesson Plan - cont.

Action
Plan
(Time)

Task-set:

HEADS

ART COUNCIL SLIDES -

8611840



This slide-pack is based on the third exhibition in the series specially commissioned by the Arts Council for second-level schools. Seven sculptors were asked to make a head and the work ranges from the orthodox classical bust through a range of idioms and approaches to quite deliberately experimental work. In some cases accompanying drawings by the artist are included in the pack of twenty slides and, with the detailed catalogue, this gives a clear insight into the artists' thought processes in approaching the commission. The seven sculptors included are Marjorie Fitzgibbon, Brian Bourke, Conor Fallon, Kathy Prendergast, Vivienne Roche, Joe Butler and Monica Frawley.

- Evaluation - I went around with the salvadore Dali visual (with class) aids, and had a discussion about surrealists + art that is symbolic. Some of those doing realistic paintings of their faces. I had to go into detail how eyes, noses or mouths could be drawn.

Home-activity - to look at how other peoples' faces are constructed tear sheets from magazines, examples of faces by other artists. developing ideas for painting of their faces. - to get them to

- Clear-up. Collect magazine cutting for next week (collages)

After showing the slides they quickly cleared up and put paints away.

Self-evaluation.

The 5th year are doing quite well with their heads - realistically and the symbolic sides

there are going to be four sides - one realistic

They need to practice their paintings. one symbolic

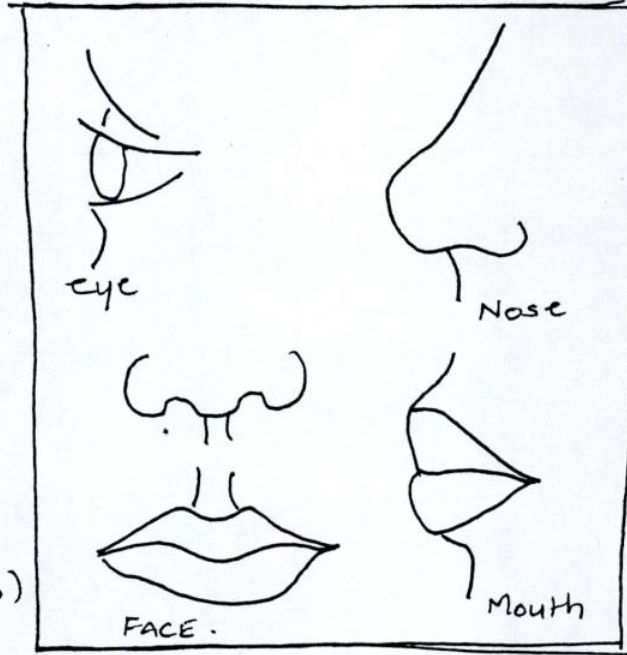
brush control + tone + colour. - This needs to be explored next class. one collage reconstruction.



LESSON PLAN.

Action
Plan
Time.

BASIC FACIAL FEATURES.



Lesson No. 4.

Name of Group - 5th Years.

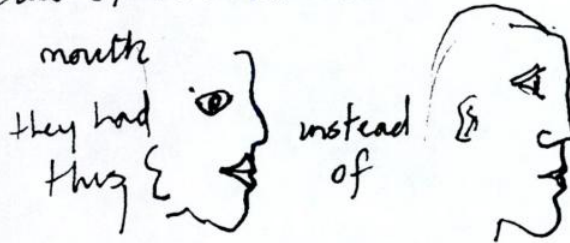
Ability - Good.

Date. - 19th Dec 1994 (Mon.)

Length. - Double class. (80 mins)

Aim. - Developing painting skill of face for 3-D project

what } some of the fifth years are quite
How } unskilled in trying to draw the
why } representational side of themselves
such as eyes or mouth



Introduction.

I am going to show them how an eye or mouth are drawn, and then paint application. how shading is subtle and not extreme colours all the time.

Visual Aids.



Questions

Demonstration.



show where hair-lines join on

neck lines

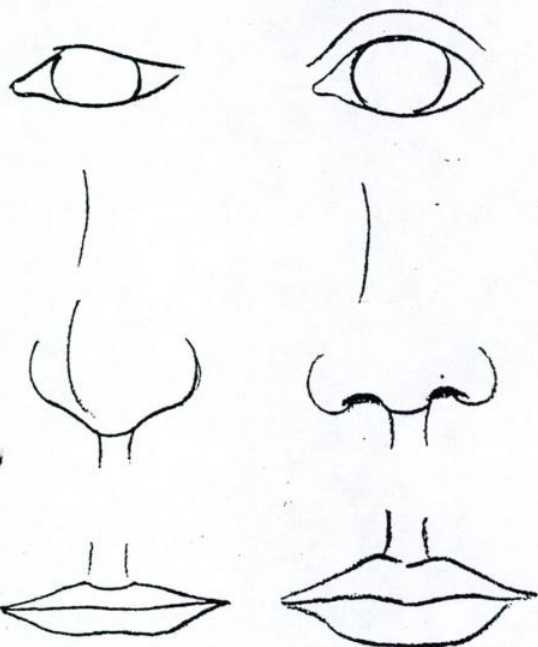


Feature details

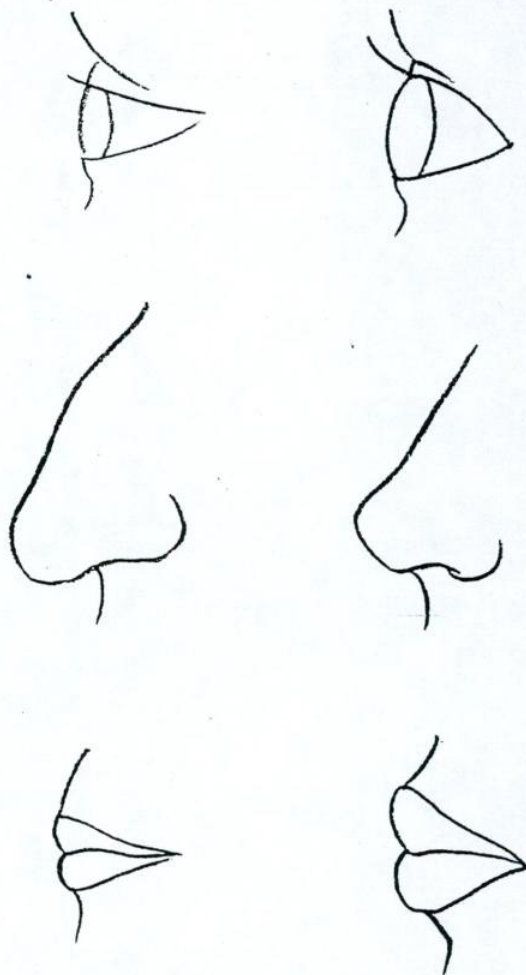
When you have mastered the proportions of the face, try to take each feature and practise it separately. Remember that no one has exactly the same features as someone else, but the basic structure is the same.

(close up)

Remember that the eye is about the size of a golf ball.



Front View



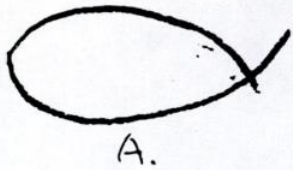
Side View



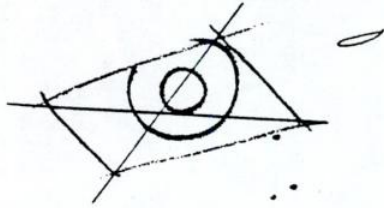
Profile - structure.



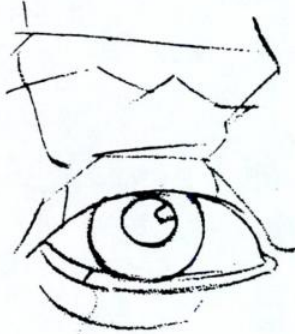
Profile - tones.



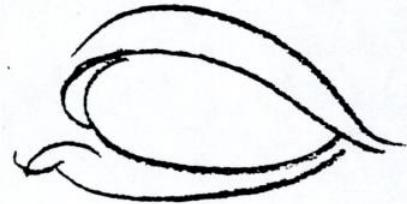
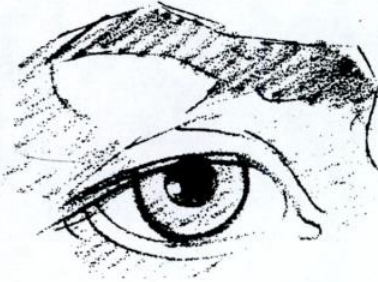
A.



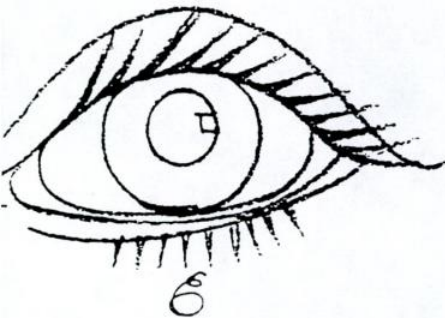
B.



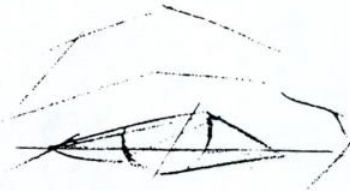
C.



D.



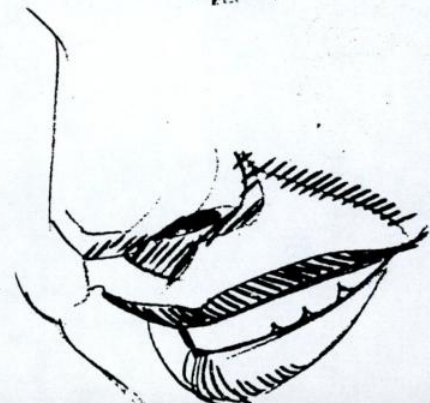
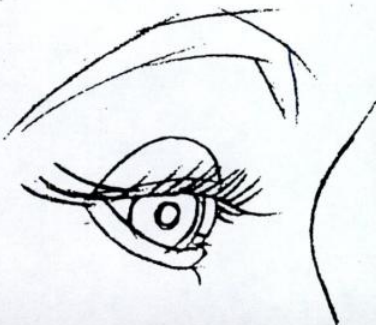
E.

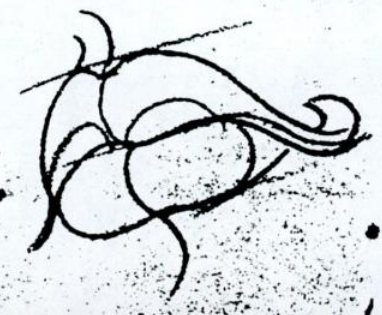
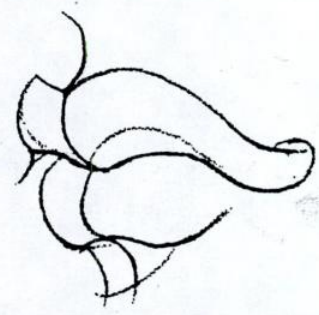
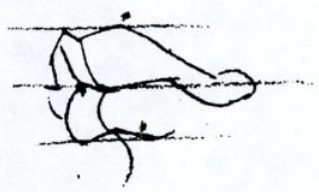
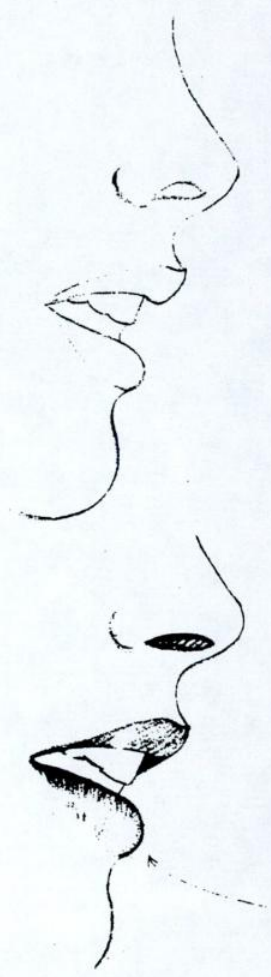
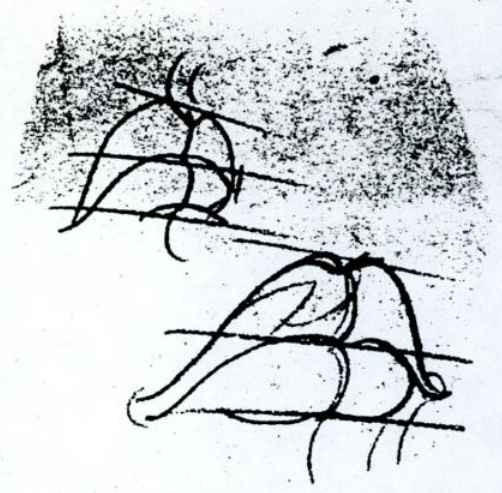
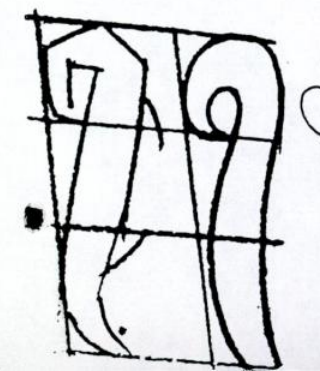
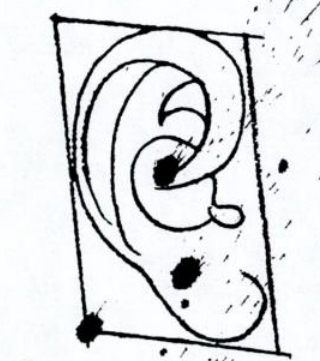
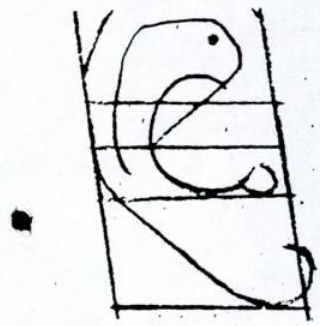
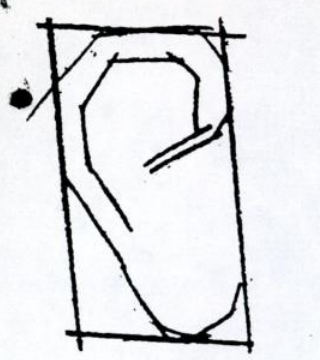


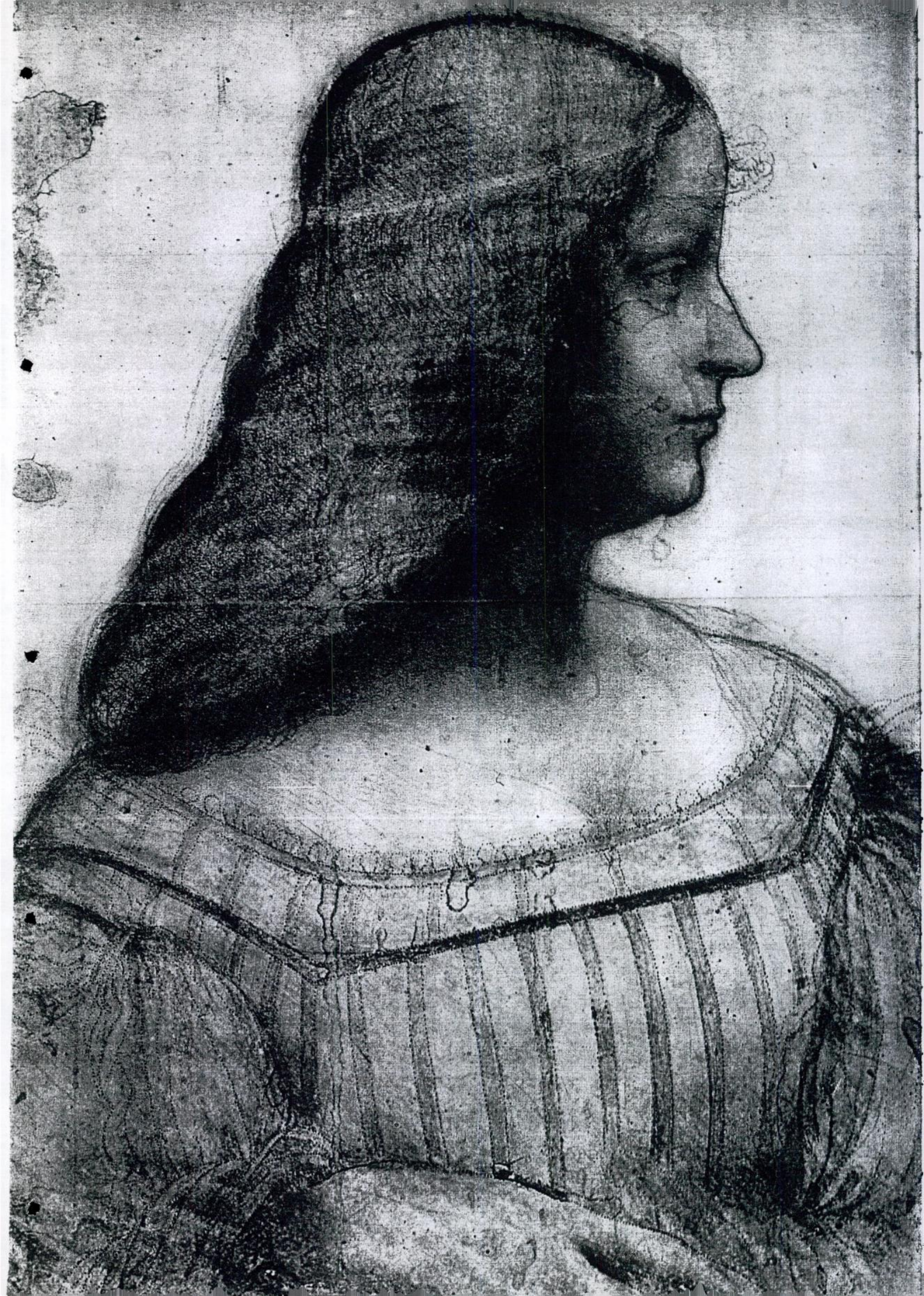
A. Eyes are quite easy when reduced to their most simple forms

B. Formed to show eyelids.

C. - Showing direction of eyelashes also eye ball when extra wide open





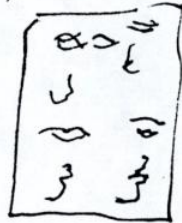


LESSON PLAN

Action
Plan
Time

Task set.

From the photocopied page that I have given them



on how to draw the face I will get them to practice drawing from them + then drawing a partner face.

Evaluation.

The majority of the class benefitted from doing this exercise, especially in drawing eyes, mouths etc from side angles, even though I had got them to draw each others profiles on a few occasions, I think giving them the photocopied pages brought it home to them in a better way.

Home-activity.

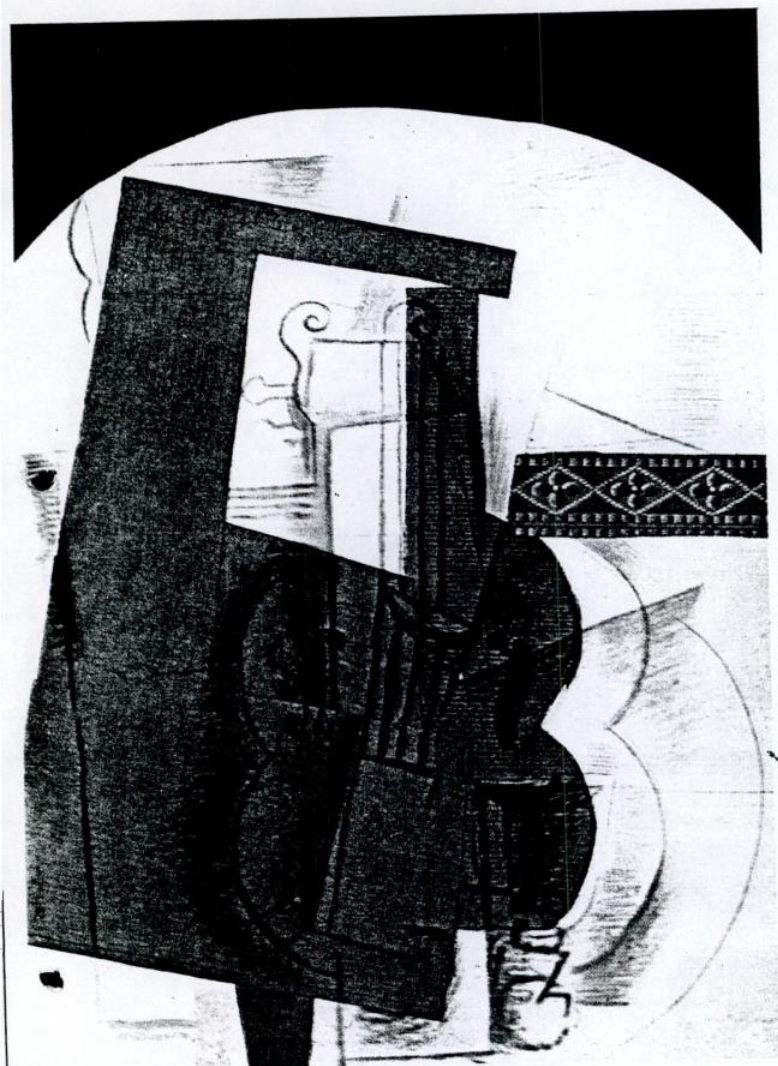
I have asked them to bring in old magazines which they can cut up and use for photo-montages of the face.

Clean-up.

- it went quick and efficiently.

Self-evaluation:

I probably could have introduced this drawing skill at an earlier stage; I presumed that they already had a good grasp on knowing how to paint the face. eyes, mouth etc.



GEORGES BRAQUE: VIOLIN. 1912. Cleveland. Museum of Art

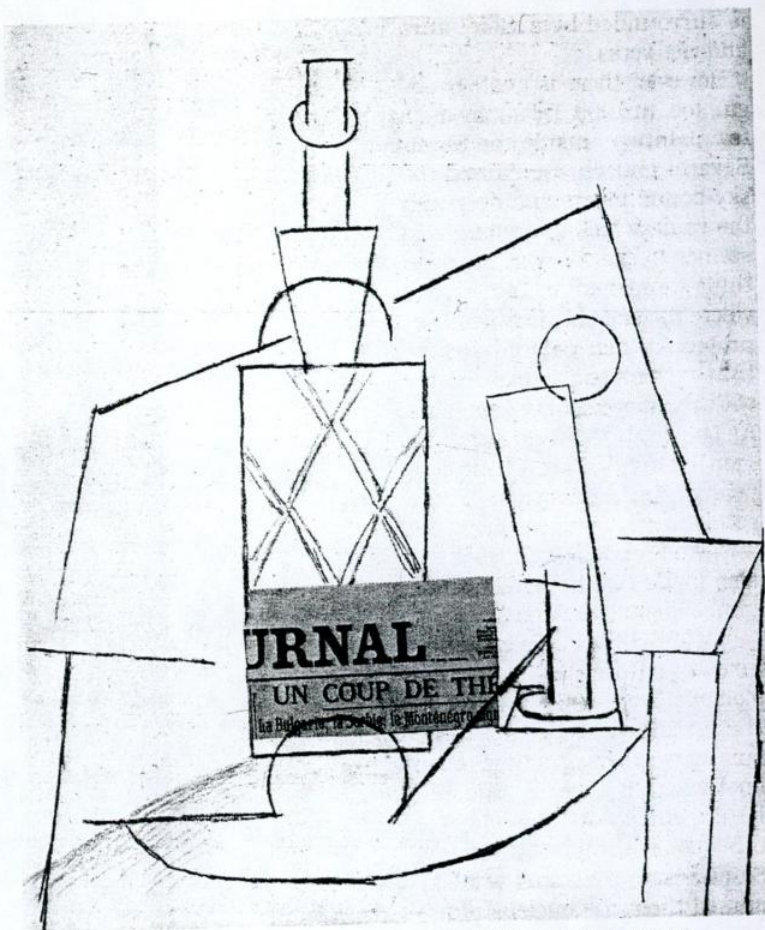
THE SIMULTANEOUS COLLAGES OF BRAQUE AND PICASSO

PARIS

Are Braque and Picasso cutting up the future with their bold scissors? They cut, and then paste on canvas, large shapes in modest paper patterned as fake wood or fake marble. For a year already, Braque has been adding stenciled letters to his paintings, the kind used by movers to mark their boxes. Like the nails Braque used to paint in *trompe l'oeil* on the top of some of his Analytical Cubist paintings, perhaps it is a means of indicating which way to hang the picture. But above all he wants to prove that beauty can be created with the most modest means. At the same time he tries to imitate

various materials in *trompe l'oeil*, a technique he learned to perfection in the studio of his father the house painter.

Today, however, a new step is made. No more illusion. Braque and Picasso add pieces of the real thing to their paintings. How did the idea come to them? Here is the story: The two inseparable friends spent the summer in Sorgues, Braque and his wife, Marcelle, in the villa Bel-Ami, Picasso and his new companion, Eva, at the Clochettes. One day in September, Braque went to Avignon and saw a roll of imitation-wood paper in the window of an art-supply store. He bought it. He then cut a few



PABLO PICASSO: BOTTLE AND NEWSPAPER ON A TABLE. 1912. Paris. MNAM

Collages by Picasso + Braque

squares out of it, pasted them on cardboard and sketched with charcoal a fruit bowl, grapes, and a glass. The first collage was born. He showed it to Picasso. Later on, Picasso, who returned to Paris first, sent him a significant letter in his French-Catalan lingo, "My dear friend Braque, I am using your latest paperistic dust-catching technique . . ." because for years the two had worked together and shared their research and discoveries.

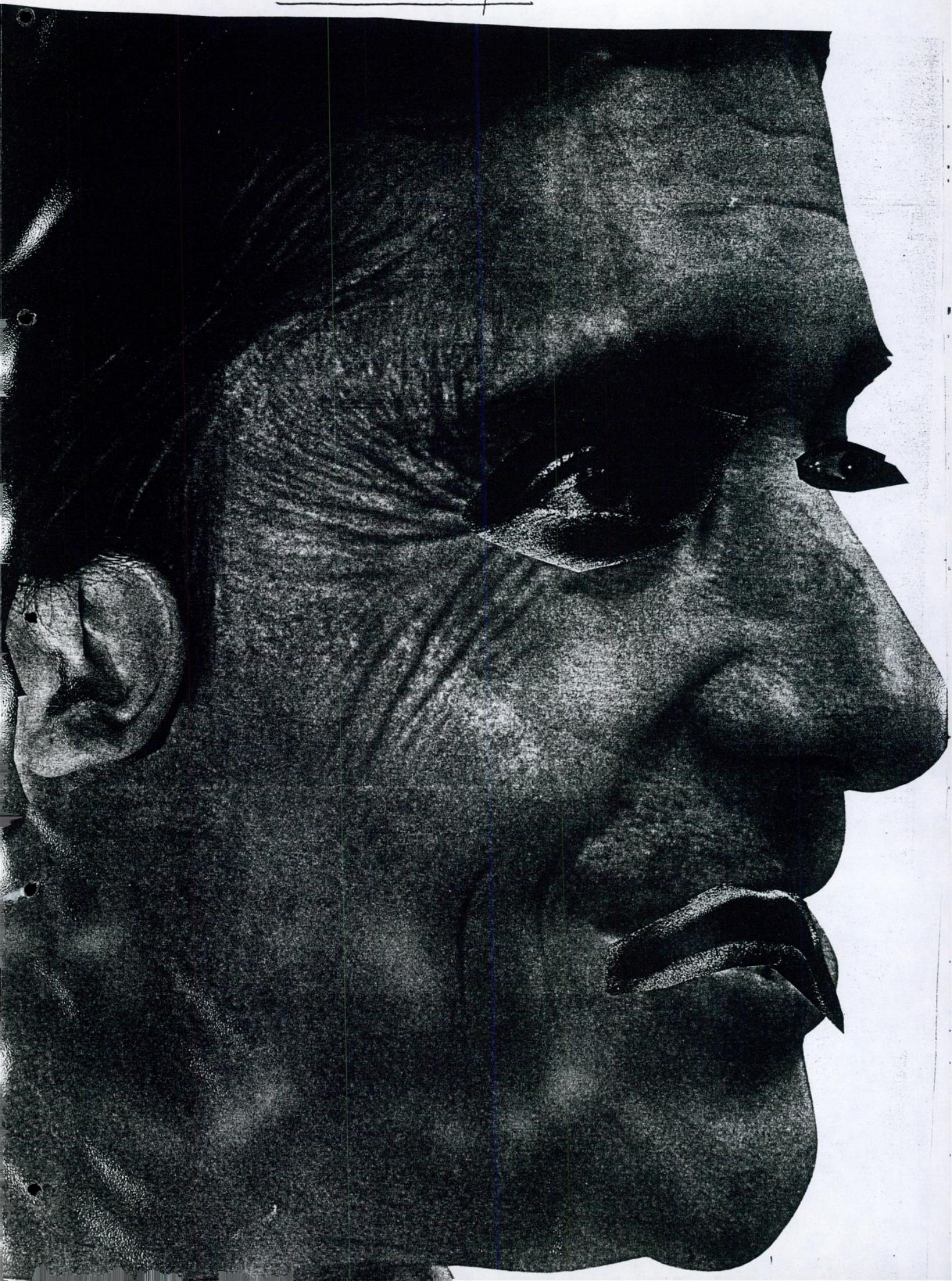
What, then, is the role of these "paperistic" procedures? Wood-imitating paper or the pieces of upholstery binding reintroduce color while freeing the work from drawing. Space is reestablished

through these appliques, stress the cohesion of the and the consistency of the thing. It is a synthetic process resulting from a rigorous process and because of its abstract

Traditional painter imitate crystal or lac and Picasso, in turn raw materials of ornament. After fake- they started to cut with news items typographical st though they wanted our naked reality i

(See also 1908 1911, 1913.)

Photo-montage.





Lesson Plan

Action
Plan time

Task set.

tell them they can use either

Collage - cut out paper

Montage - images or sections of representational pictures make new picture

Photo-montage - only photographs or printed images used.

Assemblage - a construction of 3-D images used.

Evaluation.

Some of them said they are getting bored with this project, but I explained there is no use moving on to something else unless they can finish this properly.

Home-activity.

I have asked them to continue to look at magazines and newspapers in order to find ideas for the continuing work on their montage work. which they are to bring in for next week.

Clean-up.

The clean-up could have been better, as they forgot to wash their brushes, which the second years had to do for them later on.

Self-evaluation.

It would be easy to move on to another project if some are bored, but I think it is necessary to get them to finish this, for the sake of completion, and to put some pride into it.

Lesson Plan

Relief.

Lesson No 6.

Name of Group - 5th Years.

Ability - Good.

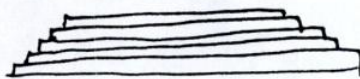
Date - 16th Jan 1995 (Mon)

Length - Double class (80 mins)

Aim - 3-D - low relief built up with card

what } using card to build up one
how } section of the face, to show how relief can show
why } structure of a face, in order to introduce the notion
of additive and subtractive 3-D

relief build up
with card.

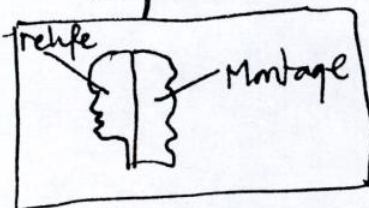


Introduction.

Tell the class that they can continue to use montage which they were to bring in and finish montage face, but that they can also build up

part of the montage face if they wish, or do two separate pieces for those who have to complete another side.

Visual Aids.



Montage
+ relief

High
low
sculpture } relief.

Demonstration.

Show the small 3-D image I have made + cut out pieces and give me to show them

Action
Plan Time

Relief Work.

Work of
Michelangelo
Buonarroti
1500s
Renaissance.

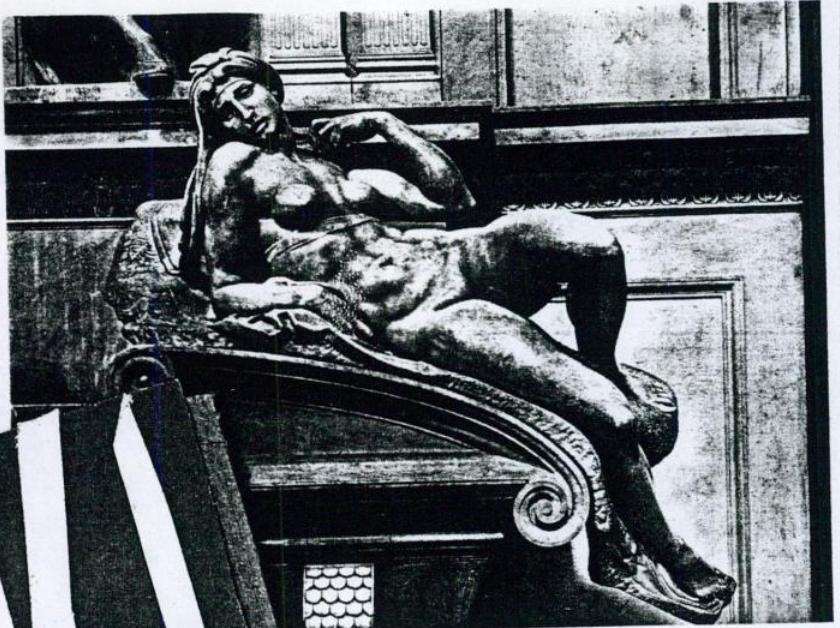
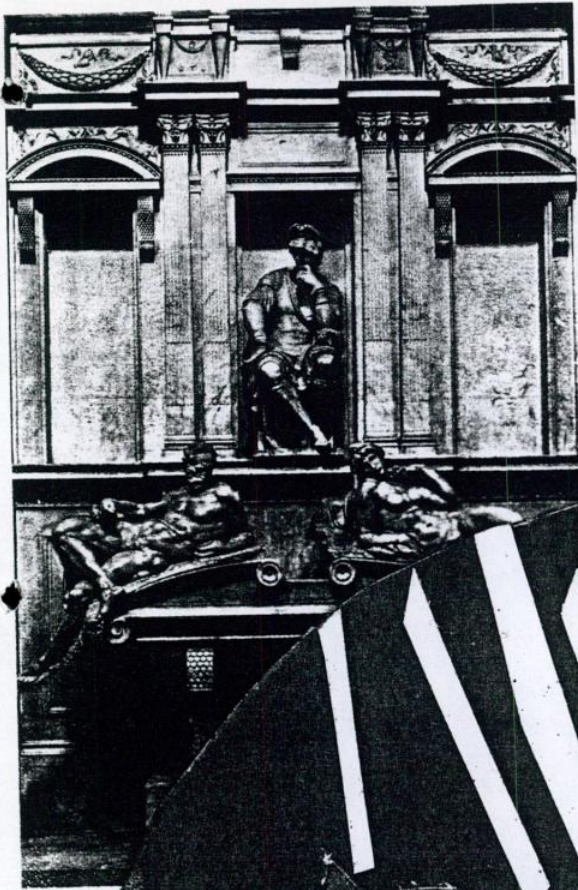
— low relief



low relief —
(higher than
above)

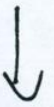


THE TADDEI MADONNA. c. 1504
ROYAL ACADEMY, LONDON



DAWN. DETAIL

higher
relief



full
sculpture

Michelangelo's
'David'.

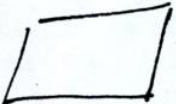

To



Lesson Plan (no 6 cont.)

Action Plan
Time.

Task set.

Give them out card  glue 



SCISSORS.

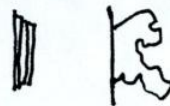
Sculpture

- classical times (full sculpture)

- Dark-ages (low relief)

- Renaissance - (back to low-high relief → Michelangelo sculpture.)

Devil came out today, - my visual aid was on paper and didn't work too well, but when I went back with the class to recap, it worked better, since I was able to draw the process out. showing low/high relief



Home-activity.

- to bring in boxes of cereal packages, - to experiment with making plinths for next week

clean-up.

I stopped a good ten minutes before end of class so that they would have time to clean-up better than last week. I had to keep telling certain individuals however to continue sweeping floor etc or picking up paper cut out from magazine.

Self-evaluation.

Overall I think the class went well, however my visual aid and constructed 3-D image for class could have been better and clearer, or as in future I will do it on the blackboard which seems to get their attention better. They need to have a new scheme on relief in order to finish their pieces, or begin making plinths.

Lesson Plan.

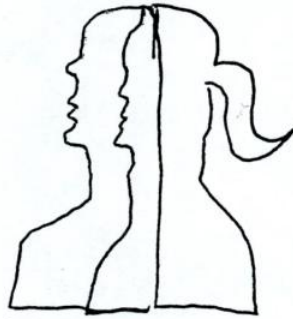
Action
Plan Time

Lesson no. 7

Name of Group. - 5th years

Date. - 30 Jan 1995 (Mon).

Length. - Double class (80mins).



Aim. - 3-D model Head (with painting/relief/Paper montage-collage.
symbolic)

Objective. - In today's class I am trying to bring in a few more ideas because some have nearly finished while others are still behind and are obviously less motivated. So I am going to introduce the ideas Self Community (Tallaght) State/Nation Globe

what }
How }
why }

Introduction

Since the others who are behind need some impetus, I told them to just paint the sides they had not finished a colour and then it would at least look finished. I then

Visual Aids

introduced self
Community (Tallaght)
State/Nation (Ireland)
Globe (World).



Demonstration.

They have obviously covered the idea of self in the model itself, but they could now bring in the other three areas - of community - it could be a drawing of

Task set

Tallaght, or maps of the area - I brought in my own model where I had used maps. The State/Nation (representing Ireland) could have some symbol of their Irishness, I tried to stop flags being painted, maybe a map of Ireland could

SUPPORT STUDY

FOR COLLAGE / PHOTO-MONTAGE.

Locating Ireland

THE NEW "socio-political treasure map of Ireland", being launched today by the Centre for Research and Documentation in Belfast, should prove to be both a useful resource and a colourful addition to any classroom.

Dr Robbie McVeigh, publications and resource officer of the CRD, says that the map "is intended to be a resource for Irish people and is particularly useful for schools as it presents basic demographic material. It seemed to us that the only pictorial expression of Ireland available were posters of Georgian doors and thatched cottages, which say very little about Ireland, positive or negative."

The map itself, shown here, is flanked on the poster by facts about the Irish people — their history, religion, forms of government, employment and family status. This is augmented by information about the condition of women, ethnic minorities, people with disabilities and culture. Did you know, for example, that the Irish drink more tea per capita — an average of eight cups a day — than anyone else in the world?

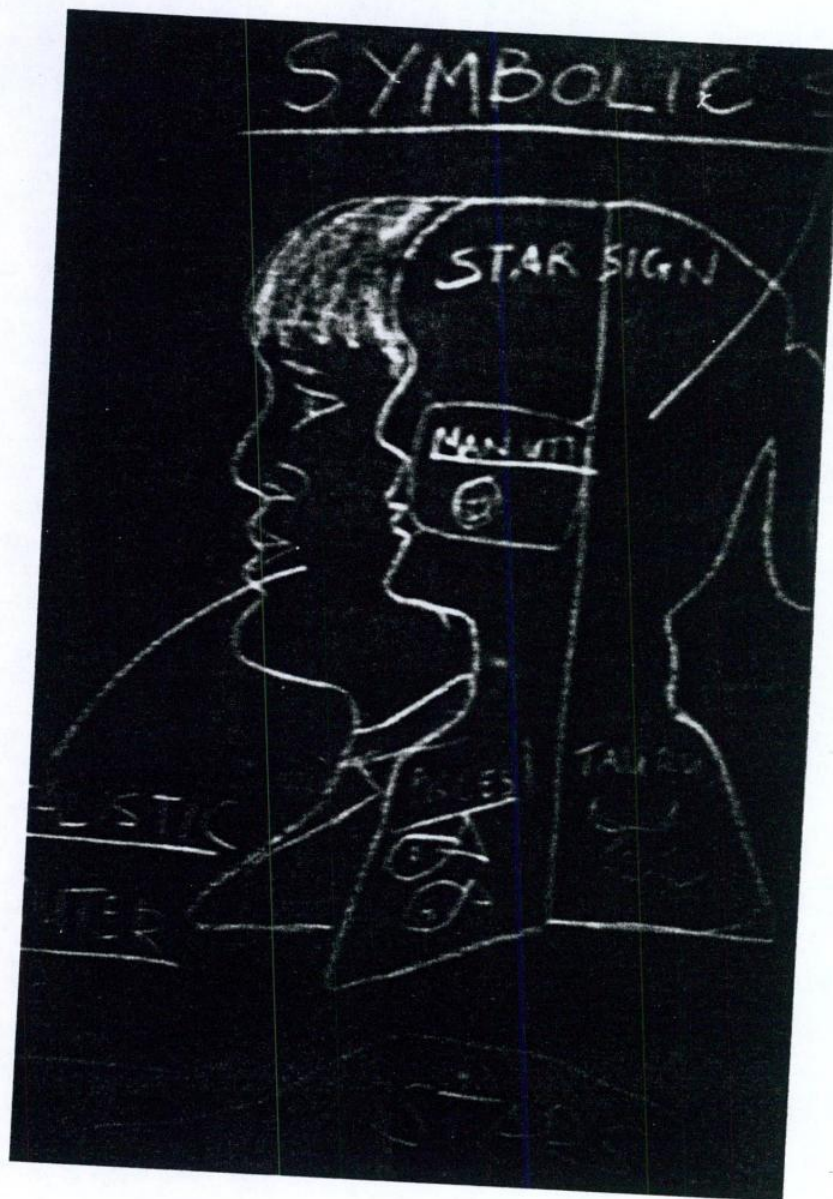
The map is available from CRD, 89B Glen Road, Belfast, BT5 8BD (tel: (080232) 626678) and costs £5 including postage and packaging. There is a discount for large orders.

Anthea McTeirnan



WANDA TAYLOR

REAR VIEW OF HEAD AND NECK



Lesson Plan cont.

Action
Plan
Time.

task set cont. - be drawn and painted. The global aspect could be a painting of the world, or some image of universal solidarity.

class-evaluation - A lot seemed more motivated today since I pushed them to try and get the heads finished, for the sake of teaching them to finish something.

Home-activity - to bring in any other ideas they have, such as maps etc., in relation to finishing their heads + in relation to community/state/Globe.

clean-up - I had to get them to finish early because there was paint on the floor at the ~~sink~~ sink and on the tables. I had to keep making the appointed people do their job.

self-evaluation:

The class (or at least those who have not finished) seem less motivated to finish their pieces. I introduced the ideas of community/state/Globe, and pushed them to finish their pieces if they cannot do so with the other ideas. Those that had a lot of blank spaces, I pushed them to paint them and even to use sponges for texture and variations.

I think they worked better today compared to last week since they now want to finish their heads off and move on to something new. I stressed the importance of finishing them, and that it is good to complete them for the sake of their own discipline. Some came up with good ideas such as TALLAGHT cut out and pasted on to already existing montages. Some did globes and small maps of Ireland, others drawings of Tallaght and another a green, white and orange tricolor down one side. There is the odd disruptive person in the class and I am constantly keeping my eye on them, but they manage to work once I give them specific chores to do regarding their work.

LESSON PLAN

Action
Plan
Time

Lesson No 8.

Name of Group - 5th Years.

Date - 20 Feb 1995 (Mon)

Length - Double class (80 mins)

Aim - 3-D model head (with painting / relief / paper / montage collage
symbolic
on plinths.

Objective - In today's class, I am going to push those who
what } have not finished or are behind to try and get
how } their pieces finished so that they can be varnished
why } or covered in P.V.A. next week.

For those who have already finished, I am going to give them stylofoam so they can make plinths for their pieces.

Introduction

- I am going to bring in the stylofoam, and show them how I made a plinth for my piece, then covered in cotton wool to indicate

Visual Aids

Enam

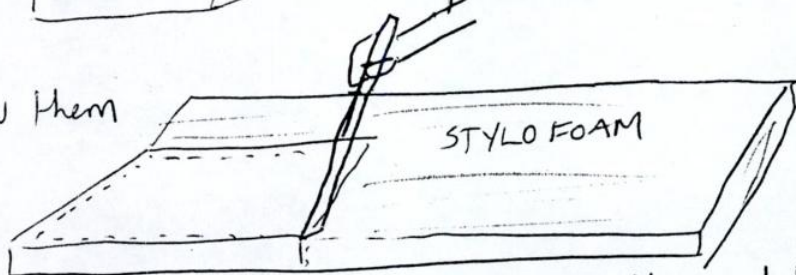


- The plinths can be cut out into the shape wanted and then painted or covered.

Demonstration

I will show them

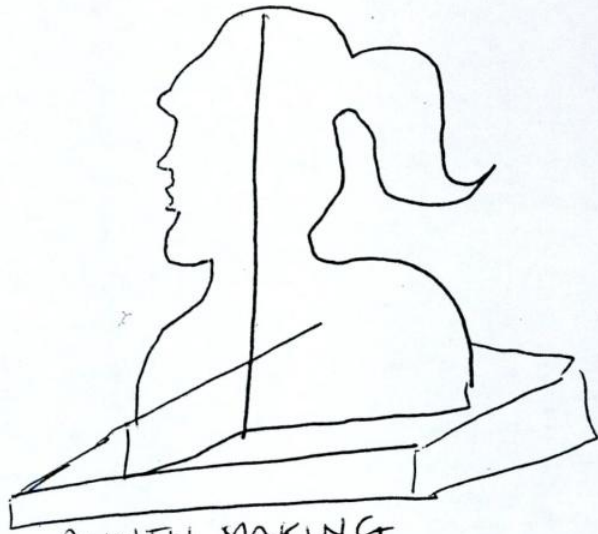
how to cut out the piece from larger piece with stanley knife



- I will be there at all times in case they cut themselves

Task set

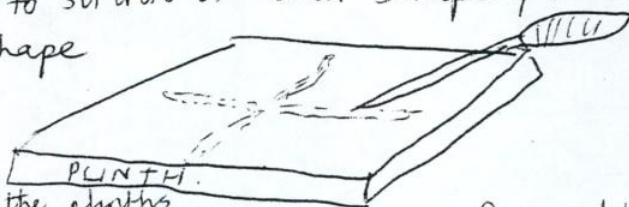
Once they have the stylofoam cut to whatever plinth shape they want they can begin to make the grooves necessary



LESSON PLAN. 8 cont.

Task set cont.

for the piece to sit into it - with scraping tools
The grooves will be a cross shape



Action
Plan Time

class-evaluation.

- the class thought that the plinths gave their 3-D images more stability and made them more professional looking so it was worth while to do the plinth exercise with them.

Home-activity - to write an assessment of what they have done in the project until now.

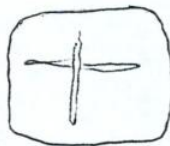
clean-up.

- went well, they are improving.

Self-Evaluation - I let some of them try making the plinths without any initial guidance, apart from my demonstration.

The majority of them did well, but one or two began to cut too deep into the styrofoam with the knives, so that at least two halves which we had to glue together with a glue gun. They cut

rounded cornered rectangular



they began to paint them, quite successfully, picking up the themes of the 3-D pieces from the heads to the plinths so that they would blend in.



Overall they were quite successful in using the craft knives and cutting and making grooves for their pieces

Lesson Plan.

Lesson No - 9 (scheme 2)

Name of Group - Fifth Years.

Date - 20th Feb March 1995 (Mon)

Length - (Double class) 80 mins.

Aim - Presentation - to finish off 3-D models in conjunction with some prints they have made.

- Making connections between 3-D heads + Prints

Objective - Because I have not been able to get any more

what
how
why

styrofoam for the prints. I am going to get them to make prints out of cardboard.

Cardboard

Prints



Introduction - I will

Visual Aids

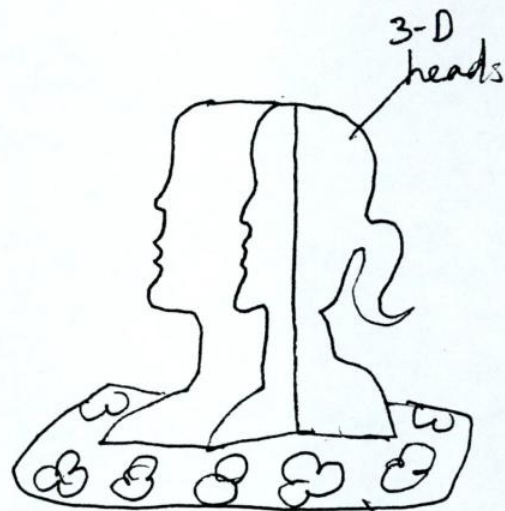
Because they will be doing nothing with the prints, I am going to

Demonstration.

get them to put them onto the pieces of cardboard, and then to varnish the whole thing, as some were not varnished well the last time.

Support studies.

show them photographs already taken, and show how we can improve on them.



Prints

Action
Plan
Time

Lesson Plan

Task set. - Give them out scissors to cut * + Tell them to keep the left overs from their cardboard. cardboard. in a curved/rectangular shape prints as examples.

Action
Plan
Time

Class-evaluation.

- take photographs of students beside their work or varnishing them



Photos.

Home-activity.

Get those who did not fill out their summary sheets to do so

Robert Nelson

* Stephen Doyle

* Audrey ~~Kearney~~ Campbell

* Susan Tarrish

Thomas Maher

clean-up.

quick + effective.

Self-evaluation.

The class were in very good form today, probably because I was going around taking photographs of them and their work, and plus the fact that I showed them photographs of their work that I had taken last week. This encouraged some of them to finish off the summaries they were doing of their work to go with their photos. They cut out their shapes for the prints quickly. Lorna O'Brien did an interesting one of the repeated face which she did on her 3-D head as a print shape. They then cut out the prints and glued them and then varnished the whole things again. One girl Louise Rogan was careless with the craft knife and cut her finger which bled badly, so I had to re-iterate the importance of safety in the classroom regarding craft knives. Overall the class worked quite well today and got all the work finished that I wanted them to do, Susan, Stephen and Audrey still did not do the summary of work for me - Stephen worked well, but began messing with Robert Nelson. - I will get them to do them next week

Lesson Plan.

Lesson No. - 9.0

VARNISHING

Action
Plan
Time.

Name of group. - Fifth Years

Date. - 27th February 1995 (Mon)

Length. - Double class (30 mins)

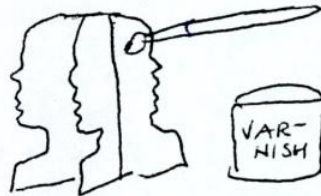


Aim - 3-D model heads (from 2-D work) use of montage, painting, symbolic + plinth making
(in order to learn the skills of these different areas within one piece of work.)

Objective.

what
how
why

- Varnishing the 3-D heads
+ plinths - to understand element of giving the pieces a high gloss and finished look (Presentation)



+ that all the great masters varnished their paintings when finished
(Varnishing days.)

Introduction - I will show them that in order to leave their pieces as they are would be to leave them half-finished and dull.

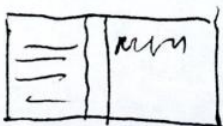
Visual Aids.

I will show them some old book covers where the high gloss finish gives a certain amount of finish and protection.

Demonstration.

We will use yacht (clear) Varnish - I will start by doing one of the pieces, and stressing the point to put the varnish on thinly or it will streak.

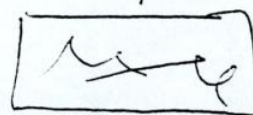
Support studies.



Book covers



Relfware



Graphic cards

(Birthday card etc)

Support studies.

Book Covering

with a gloss finish

it protects the colours +
gives a good sheen.

How this book is made

This volume brings together some of the best work by contemporary poets. The book is in the final volume of a series of three, a poetry anthology by Co-operation North and Poetry Ireland, with the support and assistance of the Calouste Gulbenkian Foundation (UK).



Catherine Phil MacCarthy grew up in Limerick and graduated from University College, Cork. She studied drama in TCD and at the Central School of Speech and Drama, London. She is Workshop Director for Drama Studies at UCD.

Susan Connolly was born in Drogheda, County Louth, in 1966. She studied Music and Italian at UCD. Her poems have appeared in a number of magazines. A selection of her work appeared in INTRODUCTIONS Volume 1 from Oriel Press 1989.

Poetry Ireland / Co-operation North
Cover

£4.50 paperback

The Group wood engraving by Constance Short

Lesson Plan

Task set. - put the varnish into several containers so that each table has a few cups to paint on the varnish from.

Class-evaluation.

The class were quite pleased with the results, I had to go out and buy more varnish during the lunch break so that they all could finish. I think it gave them a feeling of accomplishment for them to finish off their pieces.

Home-activity

> to look up things that might be printed for next week.

Clean-up.

Because of the nature of varnish, being sticky etc.

I had to get white spirits to wash the brushes. We had to put newspaper on the tables to stop them from being dirtied.

Self-evaluation.

The class were eager to do the varnishing, especially since I mentioned that the old style galleries had varnishing days to finish off the famous paintings. They were anxious to see how the pieces would look varnished, and they were already beginning to look quite well by the end of the class. I had to get a few of them to go over a few pieces that had runs to try and smooth the runs out, and to tell the others to avoid any drops that might be there. I had not anticipated them using so much varnish up in the first class, and luckily I was able to go to the Square and buy more varnish for the second class. Some were a bit messy and got varnish on the tables, but they cleaned the varnish up afterwards.

Action
Plan
Time.

APPENDIX A

Part Two:Assessment Summaries

An up-to date assessment of
the 3-D models, - a summary by
the students of their work - written
- photographed.
(without the plinth)



Robert Nelson 3D

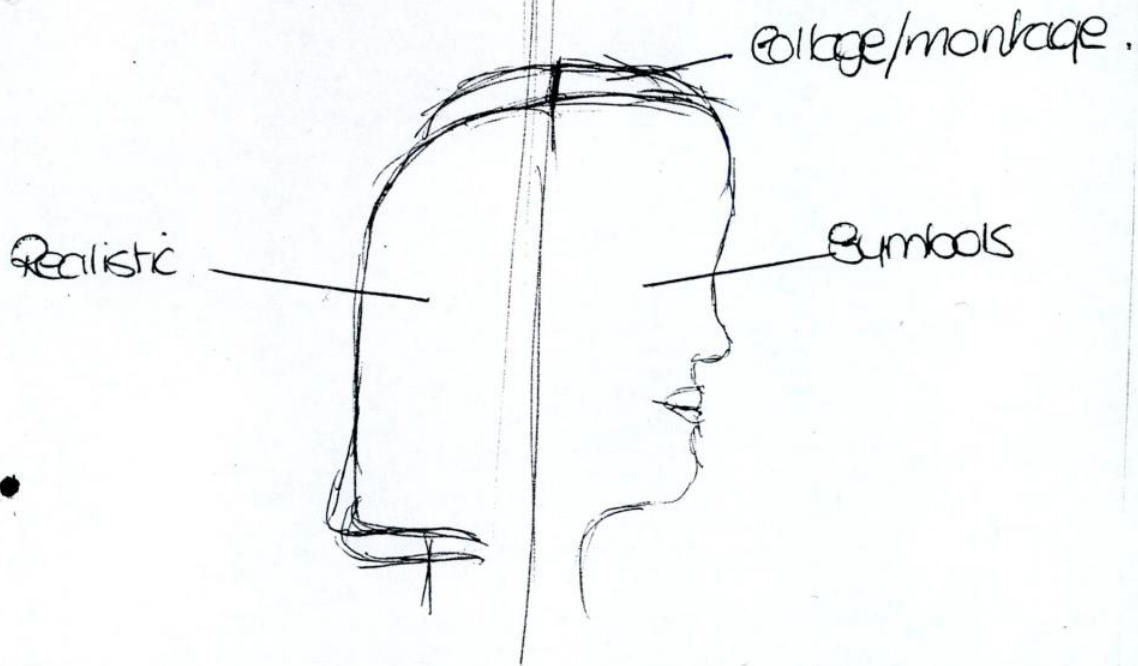
Profile + Silhouette

- ① Realistic face
- ② Symbolic
- ③ Collage + Montage
- ④ Community
County
Globe

on my own

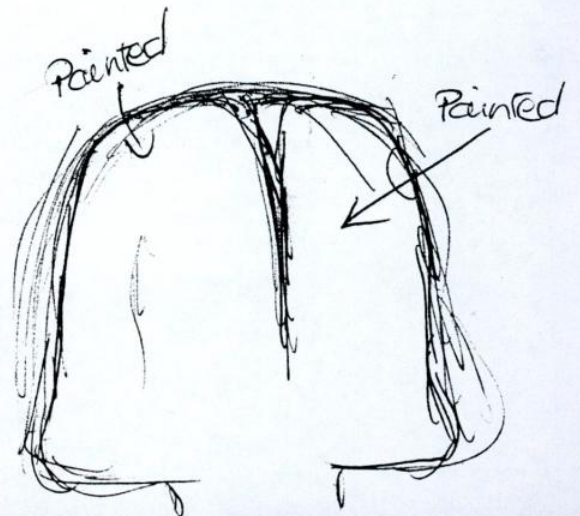
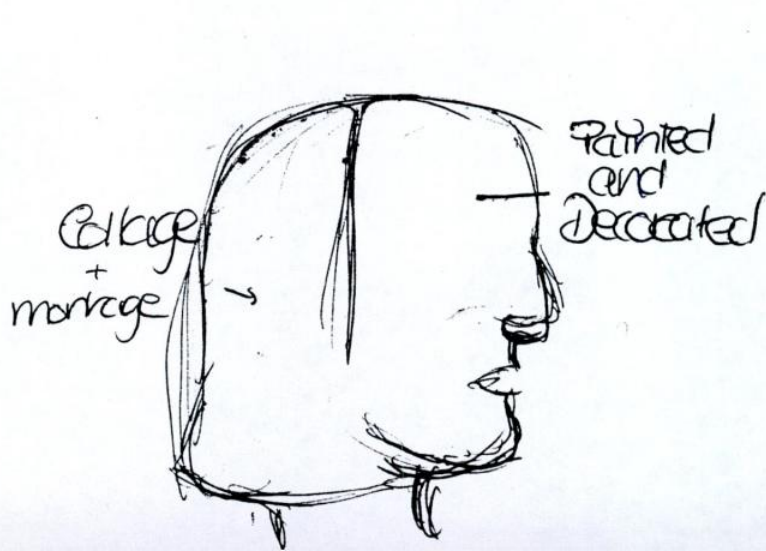
- 1) Realistic face
- 2) Symbol 'yellow' for my light side.
- 3) Collage
- 4) face





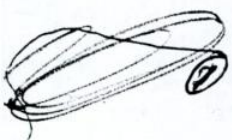
Jessica Barham

opposite sides



LISA DUNNE.

- got a piece of card and draw the shape of your head side and front, slot them into each other

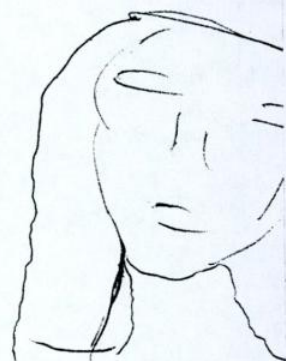
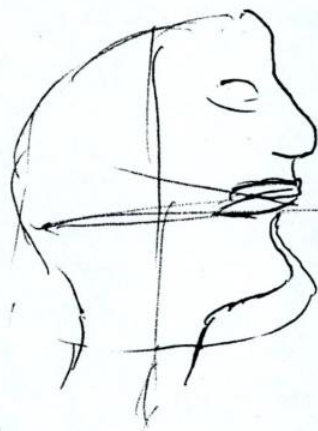


① draw face in a realistic fashion

② symbolic (star signs)

• ③ collage/montage

④ country

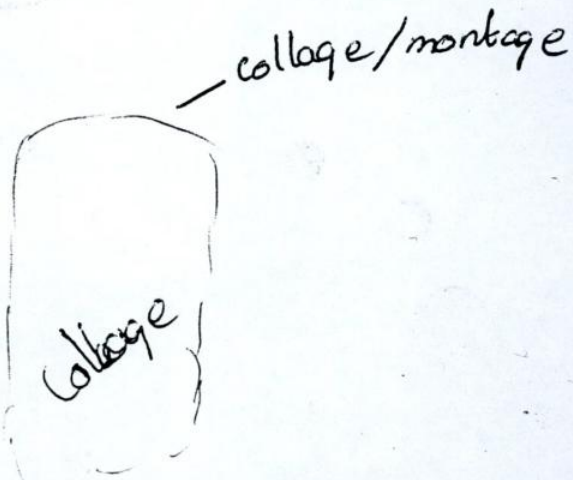
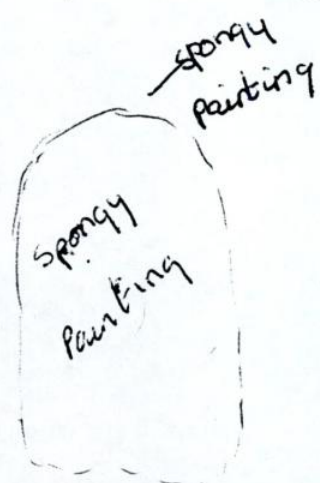
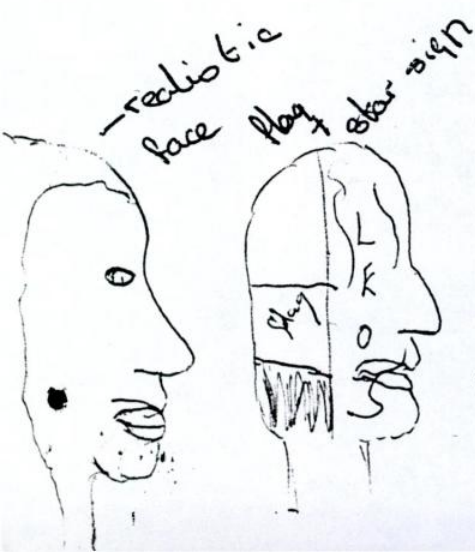


② star sign = leo + coloured lion flag

collected magazine pictures and stuck them on

~~Painted~~ black put different (colours with sponges)
~~black~~ ~~flag~~ ~~colours~~ ~~with~~ ~~sponges~~

unne



SHAPE / SIKONETTE

- ① Basic Shape
- ② Profile on cardboard
- ③ Cut the cardboard out
- ④ Slot the two together
- ⑤ Using these ideas decorate the four sides of your profile.
 - a - Realistic painting of your face

Profile



b - Symbolic i.e. starsign etc.

GEMIN,
GEMINI

c - Environment

TALLAGHT

d - Montage - stick on lots of different pictures from magazines.

e - Collage

④ **SLOTING**



⑥ Varnish to finish (2 coats)



STEP 1
basic shape.
file on cardboard.

the cardboard out.
the two together
one side realistic
other imaginative
act of your personality
collage of magazines or photos.
by varnish.

STEP 2
cut out shape of stand
cut out slots in stand
glue + decorate stand.
glue your cardboard in your stand.

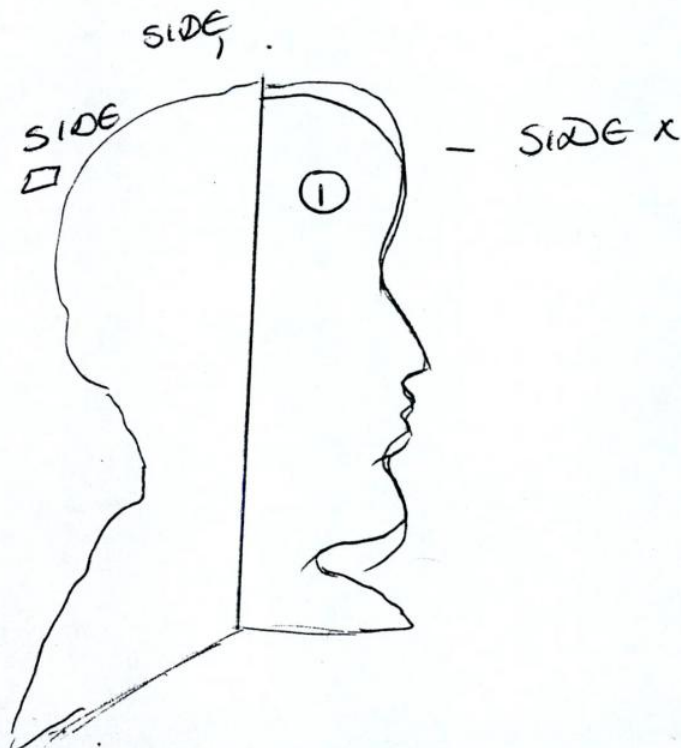
BASIC STRUCTURE.

any words
collage.
symbolic
realistic
miniature globe.
realistic - clouds
space.

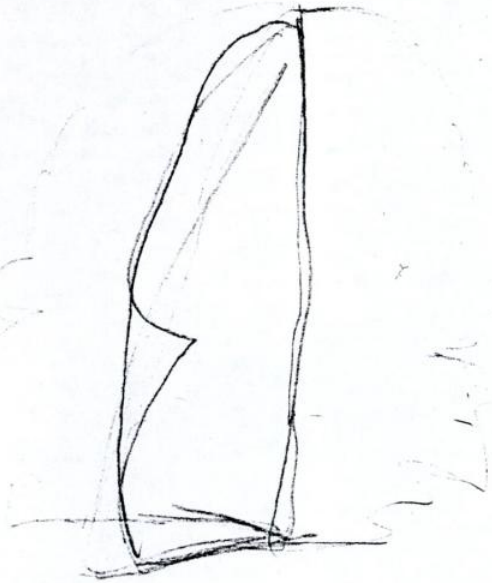
background - water, flowers, sky
to create a world picture.

personal - profile over + over again to a fading effect

Lorna O'Brien.
SB.



Joanne Thompson.



Realistic side - my head - self portrait

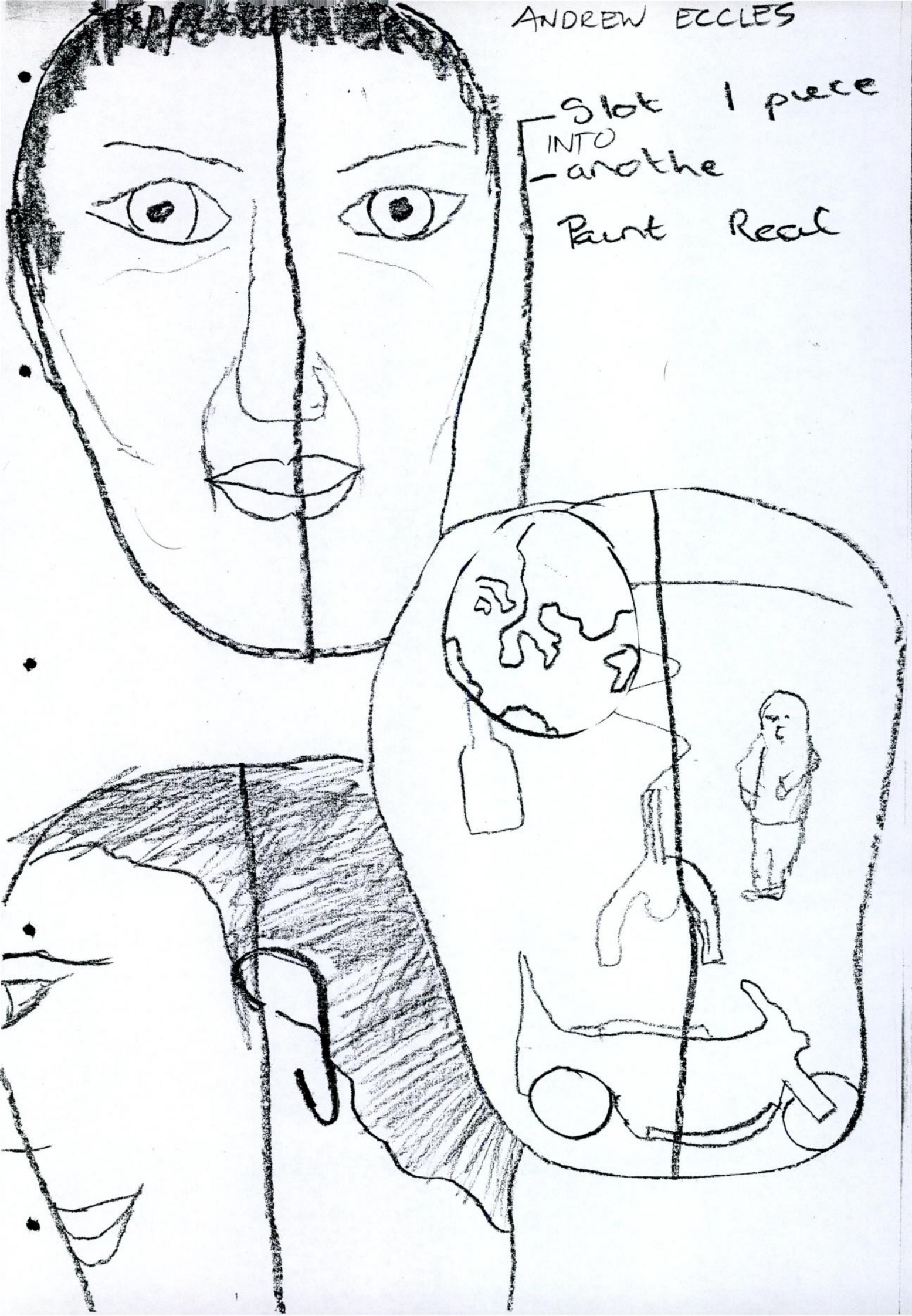
symbolic side - dove sign

Montage - opposite side of page - flesh coloured



ANDREW ECCLES

Slot 1 piece
INTO
- another
Paint Real



Shape

Amy Malone



Drew side and front profile
of face. Put a slit in each one
as shown in diagram and slotted
them into each other. Then
painted in different styles. Such as:

Collage / Montage

Symbolic (starsign) = SCORPIO

Realistic (face)

Community / Country / Globe

Shaping Collage

- Louise Rogan



we had realistic fashion on all sides we had
symbolics - star sign - d'ibea

(Collage)

| Community |

| Fashion |

| Globe |

| Country |

painting : realistic
imaginary
thoughts
feelings

Symbolic Self

Hand max
OK

Support studies

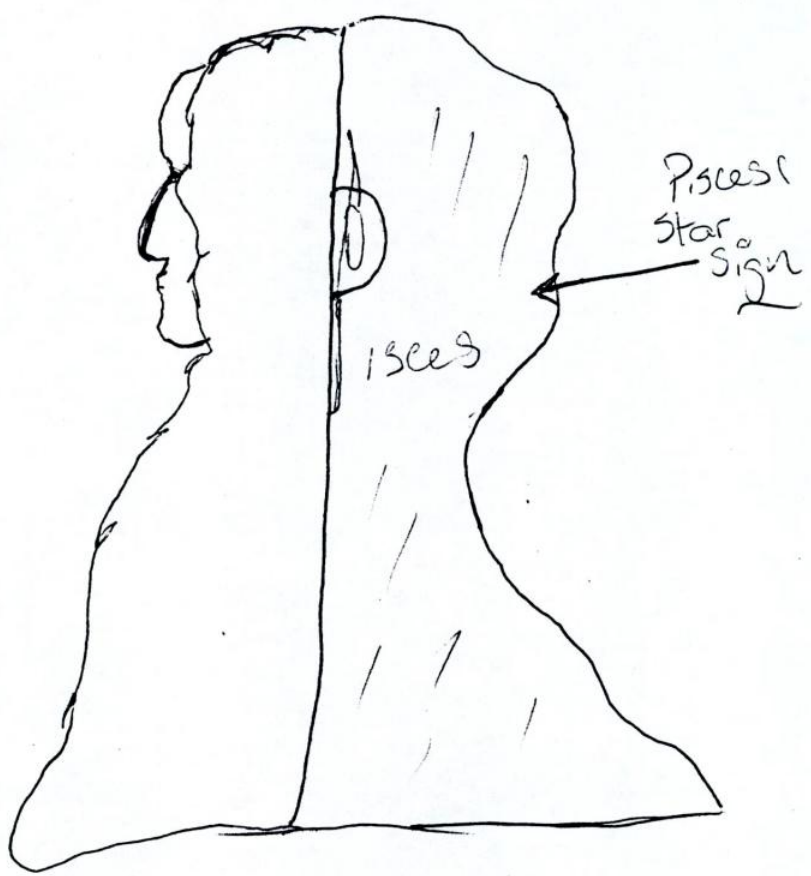
THE SKY =

Star sign.

Cars.

Hand.

Printing on Base
of stand.



Collage
Montage

Patricia
O'Kelly

realistic
face

Symbolic
E.G. Stars

community
Country
Globe

basic shape

cardboard cut out of shape

slits

one side imaginative

" realistic

ge on one side

lets in from base

can base

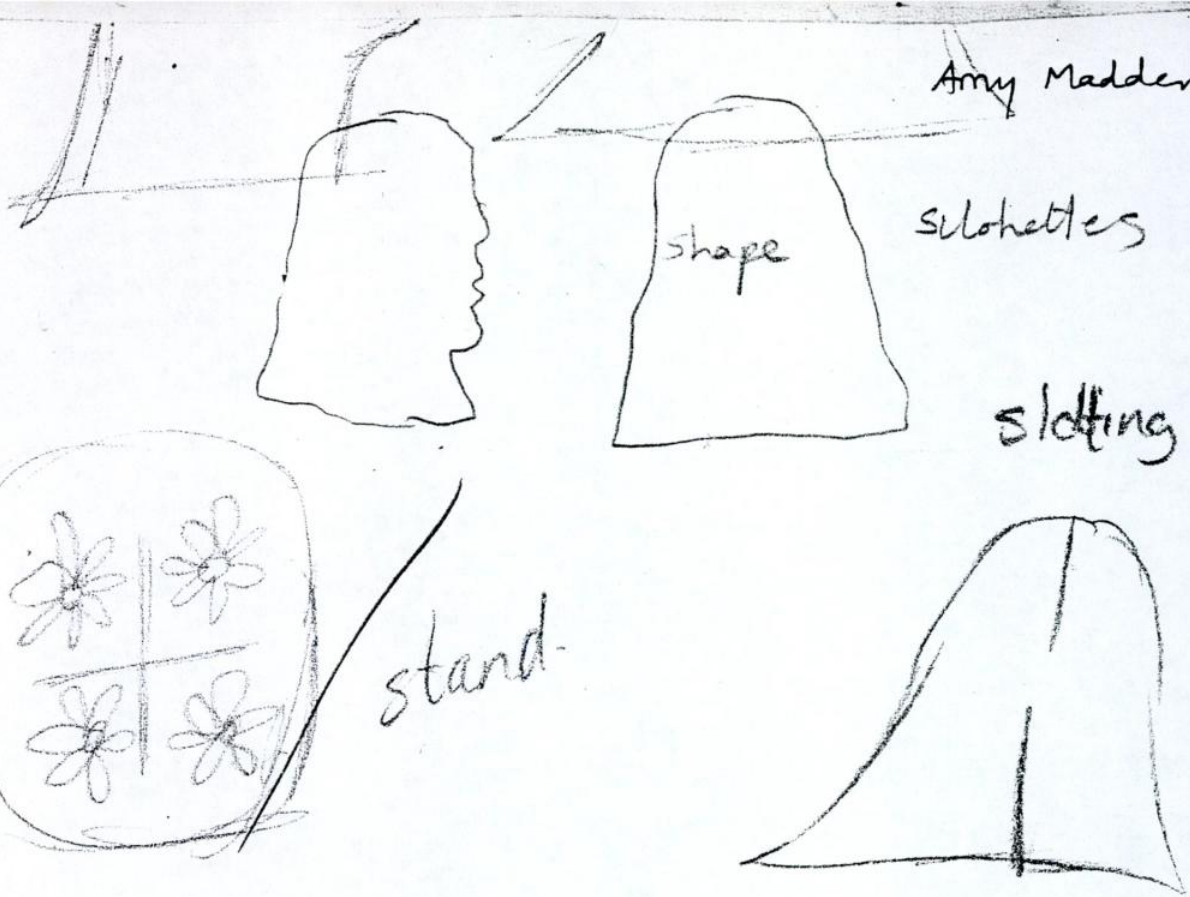
varnished model.



arrow for
sagittarius



Amy Madden



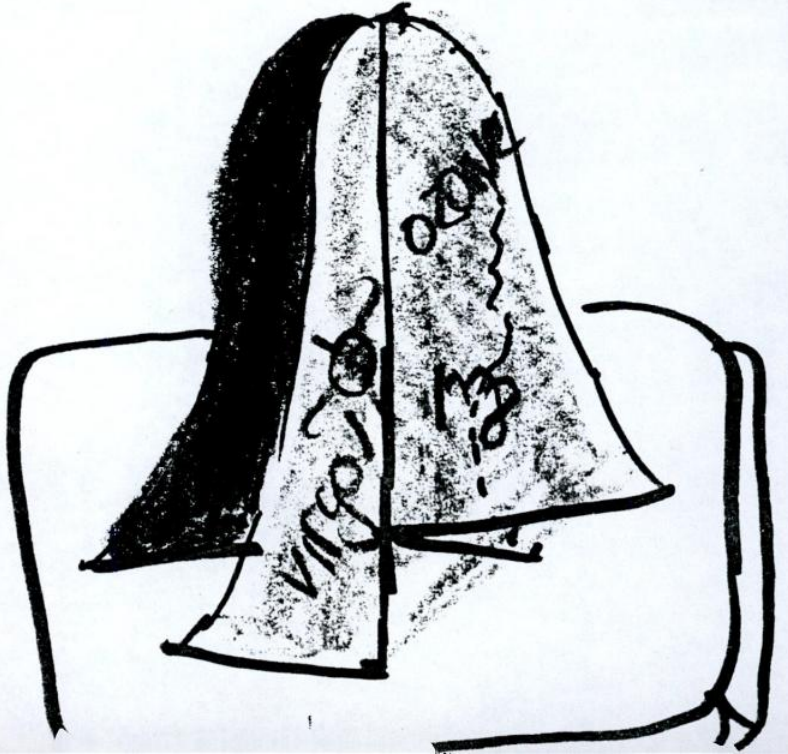
Side 1* - realistic face.

- 1. 2 - broken heart
 - 1. 3 - water - virgo
 - 1. 4 - photo montage.
- } Symbolic.



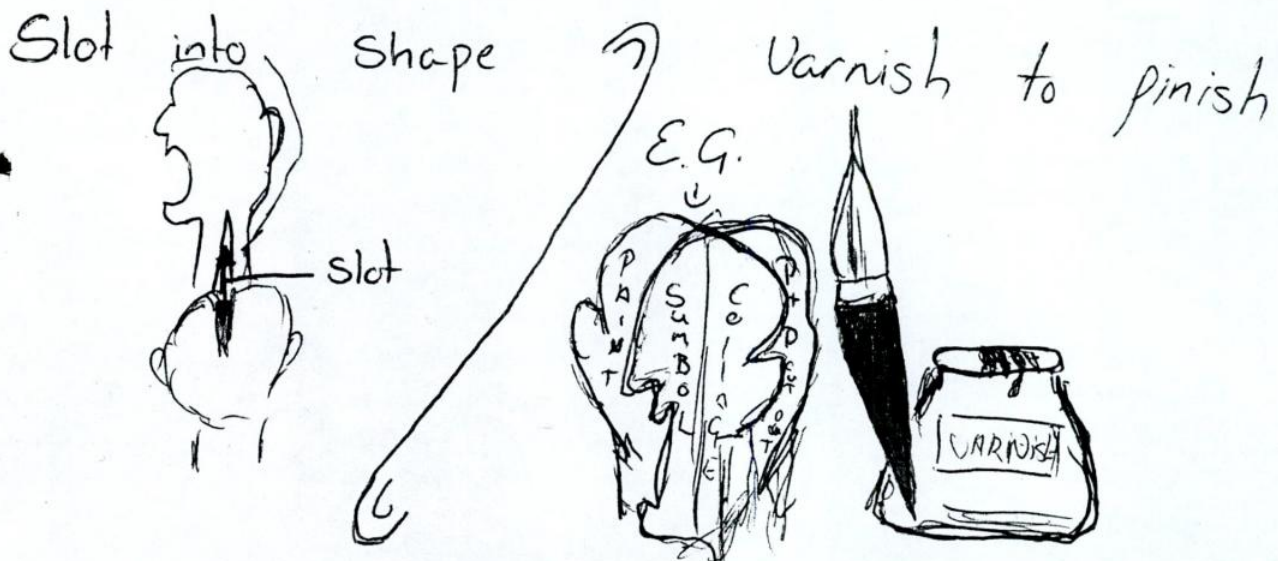
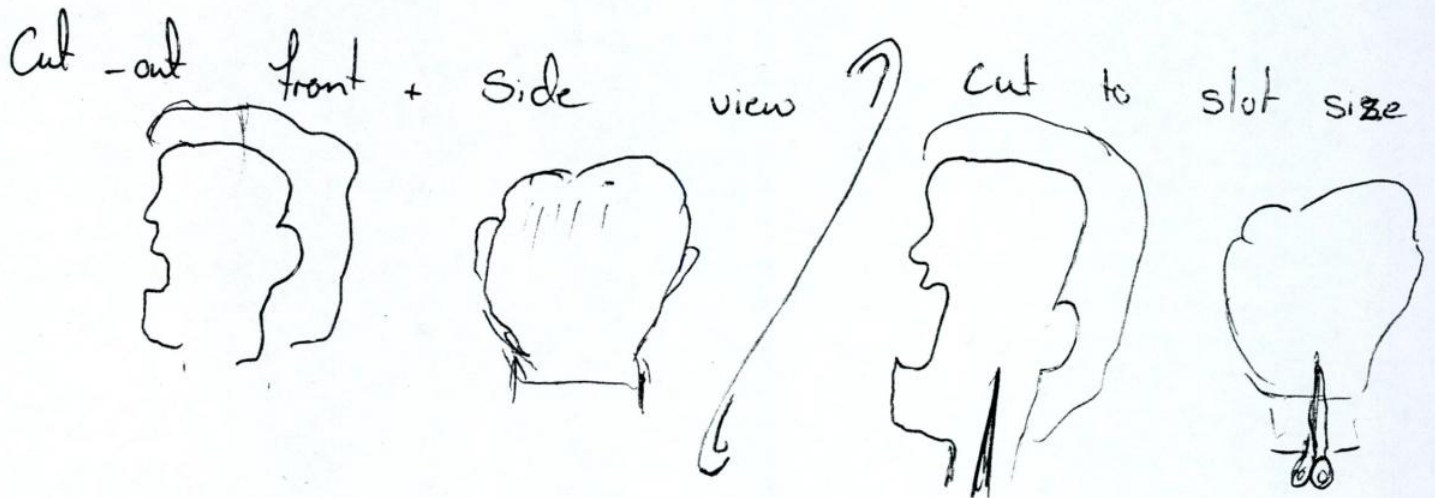
3 ♍ VIRGO

4. magazine pieces.



Kenneth
Trappe

- Symbolic ○ The symbol of the Korean flag + Ying-yang
- Collage ○ Pieces of cut-out to describe my personality
- Paint ○ Face, Painted in difference to others
- Paint + Paper Cut-Out ○ matchable paints to cut-outs.



"ON MY OWN"

Flora Kelly

- ① Basic shape.
- ② profile on cardboard.
- ③ cut the cardboard out.
- ④ put two profiles together.

profile
+
Silhouette

① SIDE

Realistic Face



Realistic.

② SLIDE

(Black) for my Dull side



③ SIDE

ina
(sy

coll



④



Community.
(The family cycle).

face circle

Lynsey Fenton

7-25-75 E2f ?

- face in Realistic fashion
- Symbolic: STARSIGN = PISCES
- 4 sides consists of
 - COLLAGE
 - SYMBOL
 - Portrait of fashion
 - { COMMUNITY
COUNTRY
GLOBE }

I cut out all different shapes out of magazines. to give me my collage. on the other side I did my STARSIGN and put in its symbol

TINA FOY

SELF - PORTRAIT

STAR SIGN
SYMBOLIC

SELF
PORTRAIT
SILHOUETTE

COLLAGE
MONTAGE

COLLAGE
MONTAGE

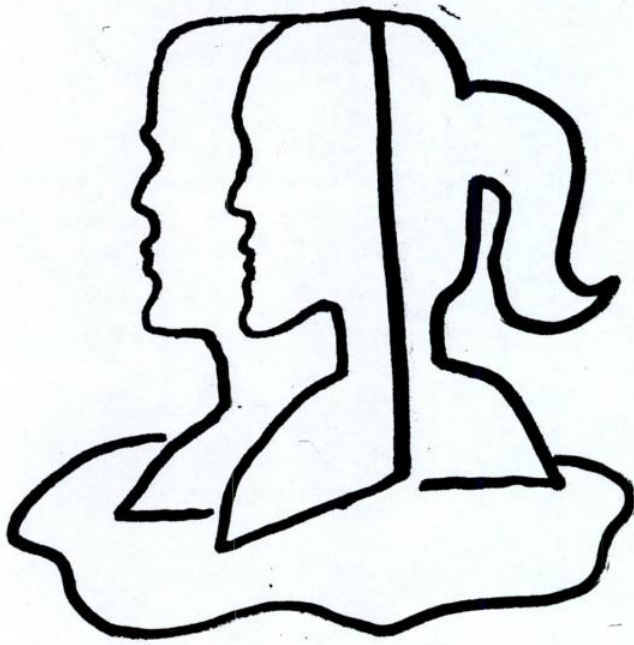
APPENDIX B

Part One: Lesson Plans

2-D PROFILES



3-D MODEL HEADS



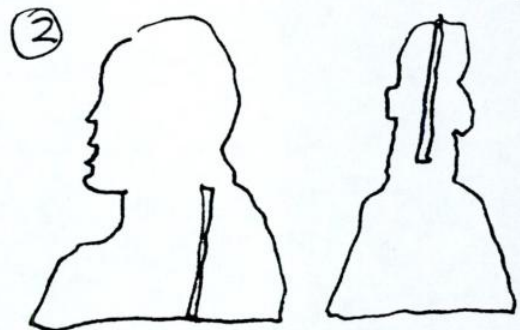
1st Years.

Projecting ones own Head 3D Construction.

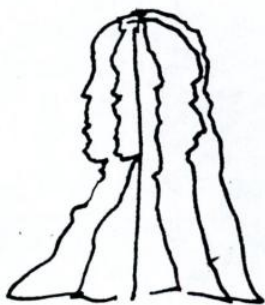


These projected shapes to be cut out

cut these out after they are drawn.

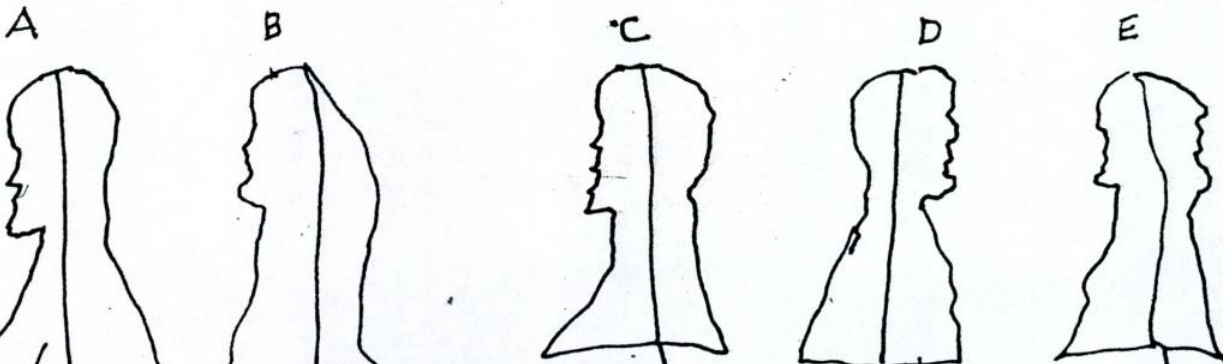


intersected together



More than four projections can be made to give it more volume.

④ Each of the section can then be painted, montage or collage



Montage of ones aunts (Photomontage)

Montage of ones ancestors

Montage of ones drawings of oneself

Montage of maps of ones

starsigns

Lesson Plan.

Action
Plan
Time

Lesson No - 40ne (scheme 2).

Name of Group - 1st Years.

Date - 23^{Feb} ~~Jan~~ (Tues) 1995

Length - Double class (80 mins)

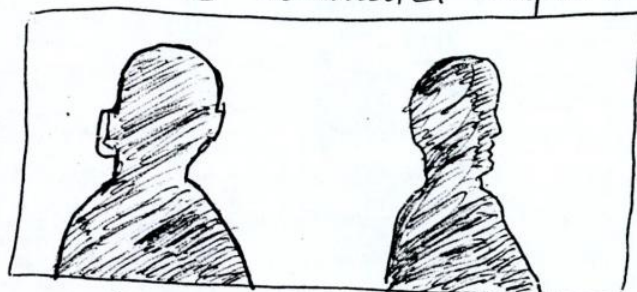
Aim - To make 3-D models, from their own 2-D shapes + profiles

objective

what
how
why



2 silhouetted shapes.



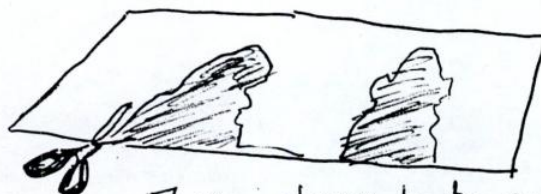
Full shape
(outline)

side profile

Introduction

Visual Aids

Demonstration



These shapes to be cut out

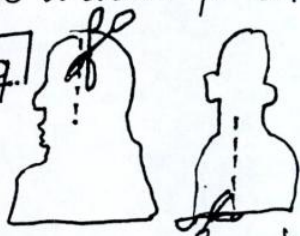
Task set while ~~the~~^a couple are up at the projector
H. rest of the class will continue to finish

Lesson Plan.

Task set - cont.

- off their posters from last week, so that they will not be sitting doing nothing. I should get all of the class to do the drawings on the cardboard, before the end.

slotting.



I also showed them how to make slots for the two pieces to fit together.

Home - activity

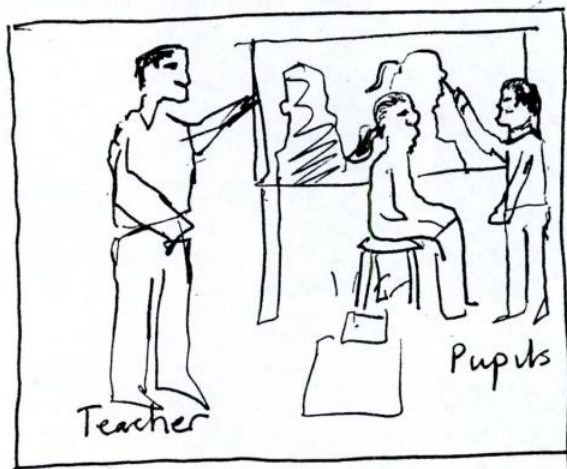
- to bring in some photographs of themselves in order to use to render the realistic side of their faces, for next week.

clean-up.

- went well, they just had to clean-up the pieces left over from their cut out pieces.

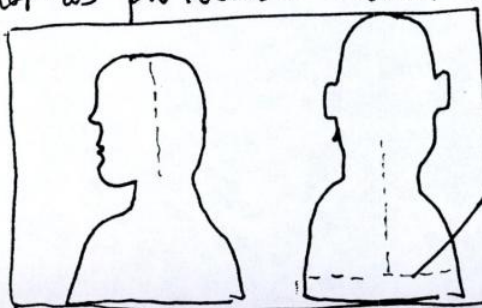
Self - evaluation

The class enjoyed doing this project. They kept themselves amused while each couple went up



and took turns to draw each others shape on the pieces of cardboard. I had to an eye increase the pupils moved too much while their side profiles were being drawn out by the other pupil, the movement would cause the shape to be irregular. On the

whole most of them were accurate, and ~~also~~ quite exact in drawing out hair follicles etc, which I noticed the fifth years were not as particular about. I noticed that sometimes the two



shapes were not the same size, which would look awkward. so I had to show them how to put the two pieces, one on top of the other and to get the top of head level, and then draw a line at excess part at bottom and then cut that piece.

Action
Plan
Time

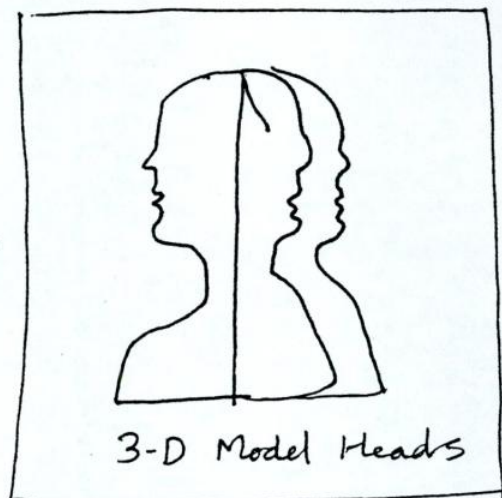
LESSON PLAN.

LESSON NO. - Two (scheme two)

Name of group. - 1st years.

Ability - mixed

Date. - 7th March 1995.



length. - Double class (80 mins)

Aim. - Making 3-D models out of 2-D shapes.

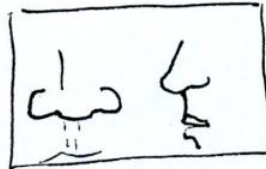
+ using them to learn skills of

- Painting
- Montage/Collage
- Symbolic composition
- 3-D carving.

objective. In today's class, as I did with the
what } fifth years I am going to go through
show } a class of learning how to paint the
why } face, from a profile, and how we can learn simple
techniques to render the face - eyes, mouth etc.

Introduction. I had asked the first years to bring in photographs of themselves to help drawing themselves.

visual Aids.



Demonstration - On the black-board I drew blown up version of the mouth, eyes and nose so that they could see with simple lines how these could be drawn on to their shapes. I felt

Support studies. as the 1st years had never really drawn the face before.



- For support studies I gave them out photocopies of professional drawings, of eyes, feature, and I showed them

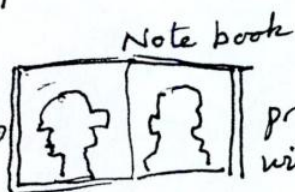
Task set: I wanted them to practice drawing from the sheets and then for each to swap their pieces so that their neighbour could help them to draw their features which they couldn't do themselves and for them to swap back and enhance the features themselves.

Class-evaluation-

The class have no real experience with drawing the face, but are quite keen and enthusiastic in comparison to the fifth years, The 1st years show an eagerness for learning.

Home-activity-

I have asked the 1st years to keep notebooks for this



project which they will bring in next week

clean-up.

- The clean-up went well with drawing + painting materials.

self-evaluation.

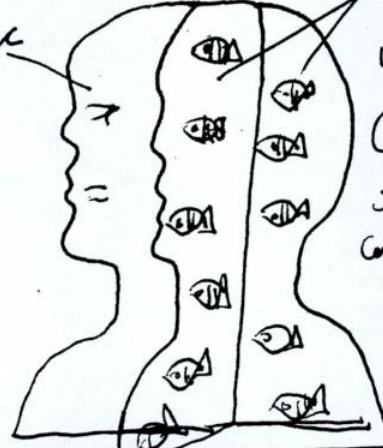
I think it has been good that the first years were introduced to this 'drawing of the face'. They have had no experience before of doing this, but show enthusiasm and an eagerness which the fifth years did not have when they were doing the same project, even though the fifth years had more experience, the 1st years show an eagerness to learn how the nose, eyes etc are done and are not cynical about making mistakes, They also show an eagerness to learn how different colours make up certain tones such as flesh tone - I unexpectedly did a demonstration (for some who had drawn their face quickly) on how ~~red~~, red, yellow and white can make a total flesh colour, they watched

this quite eagerly and were excited to try and learn how to do this themselves. For those who tried, they were not put off by failure and kept trying again and again until they got it right. The Fifth years I feel would have not been as determined.



SYMBOLIC SELF

realistic face.



Lesson No. - ~~12~~ Three (Scheme 2)

Name of Group. - 1st years

Ability. - Good.

Date. - 14th March 1995. (Tues).

Length. - Double class (80 mins)

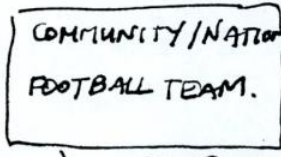
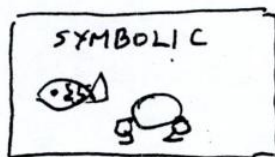
Aim - Making 3-D model heads out of 2-D shapes and then on the four sides learning

objective. the skills of ~ Painting/Montage/Collage/Symbolic composition/ 3-D relief.

what } - In today's class, we are going
how } to look at how we can design/paint
why } one side in a symbolic/personal motif.
It can be a star sign, a realistic interpretation./
a surrealist image. Something that maybe describes

Introduction the inner world of the child.

Visual Aids



Cartoon Football.

one or combination.

Demonstration - I want them to paint these images so that they will become further acquainted to the process of painting with brushes and mixing colours which they are unacquainted with, going on last weeks experience.

Support studies.

I will show them some of the symbolic/surrealist pieces done by the fifth years which have been now finished, plus the pages I have on the surrealists + Salvadoré Dali - also some star signs.

LESSON PLAN

Task set. Give them out paints, paintbrushes, markers or pastels or coloured pencils. Get them to draw their symbols experimentally into their notebooks and then after onto the heads.

Action
Plan
Time.

class-evaluation

We started working on the notebooks, and revised at the start of class on what we have done up until now. I was a bit behind because of my Tutor visit and did not manage to get a class-evaluation.

Home-activity.

I have asked the class to bring in examples next week of star-signs and at least a few examples of symbols glued into their note-books.

clean-up.

I asked them all to check under their tables in case there were any papers underneath - there was not much mess today.

Self-evaluations.

I had a tutor visit today by Tony Murphy, and before he arrived I did some re-capping on the past few weeks in the new journals I have asked them to keep. When Tony arrived I started the lesson proper on the surrealist/symbolic self.

The lesson went a little too academic, with me writing on the board a lot about surrealism or symbolic art. I tended to think these were ~~for~~ fifth years, and a little of it was a bit too heavy. I should have done an actual demonstration of my own symbols to bring it home to them.

I then could have gone on and instead of using Salvadoré Dali and Surrealism -

I could have used a painting of the

Arnolfini Wedding picture and showed the

many levels of symbolism found in this painting - Dog (fidelity)

Point (fertility). The idea of Surrealism may have been a bit

confusing for them, and I think I mixed up SYMBOLISM too much with

SURREALISM. I need to rectify this next week and point out

symbolism as a distinct way of painting and symbolic use of images as opposed to surrealism and internal dream etc. Some

of the class have misplaced their second pieces, which were left

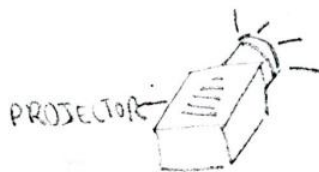
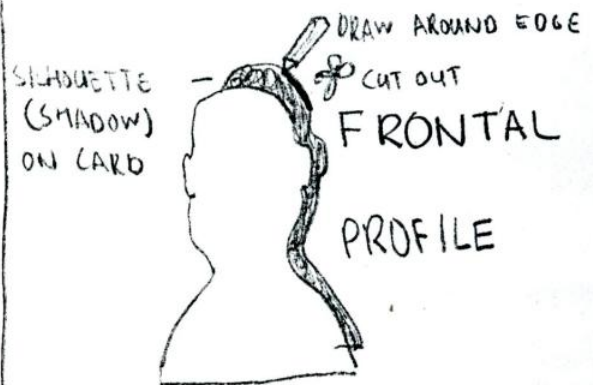
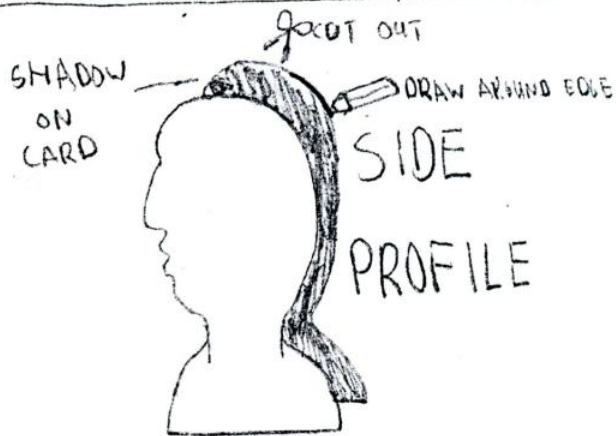


Paintbrush
(Artist)

Red hand of
Ulster

Spiral
on my
ring.

2-D SHAPES



PROJECTOR



Realistic
side



Symbolic Self

Signs
Symbols

Stars
Roads
Restaurant
Pedestrian

Support Studies

- The Surrealists 193
- Salvador DALI
- Inner Self (sub conscious)
- Mr. Freud
- Dreams
- INTERNAL

SYMBOLIC SELF

SIGNS } STARS
SYMBOLS } ROADS
 } RESTAURANT

- THE SURREALISTS 1930s
- SALVADORE DALI
- INNER SELF (SUBCONSCIOUS)
- MR FREUD
- DREAMS
- INTERNAL



2 D SHAPES



SIDE PROFILE



FRONTAL
VIEW

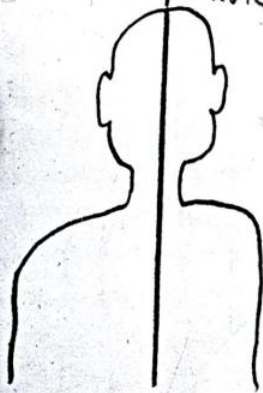
Silhouette

PROJECTOR

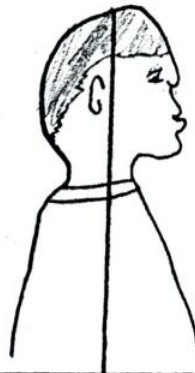


Plan of Heads 2-D Shapes

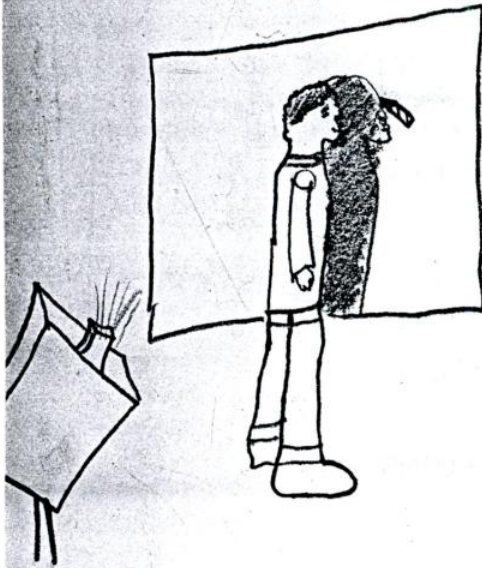
Forward view



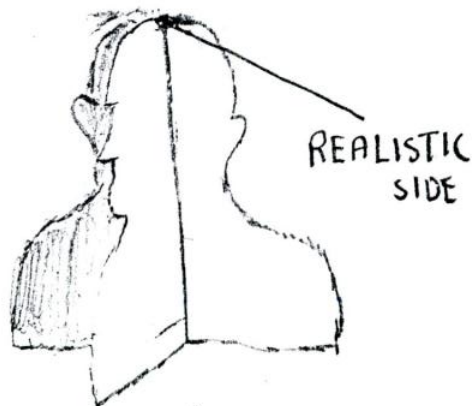
Side view



Silhouette



REALISTIC SIDE

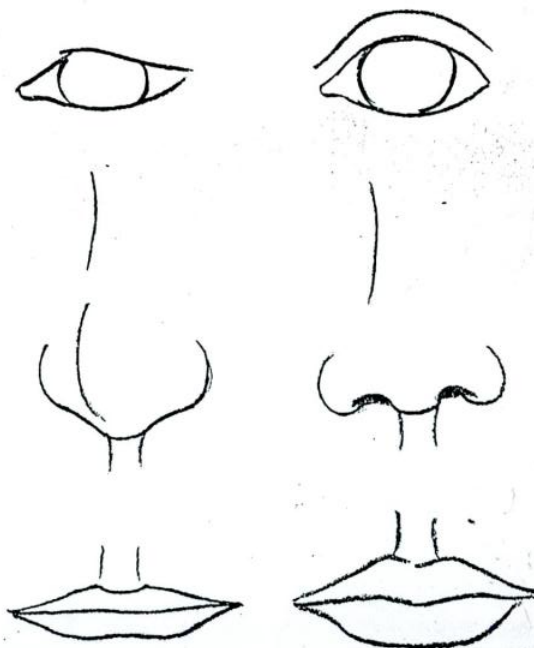


Feature details

When you have mastered the proportions of the face, try to take each feature and practise it separately. Remember that no one has exactly the same features as someone else, but the basic structure is the same.

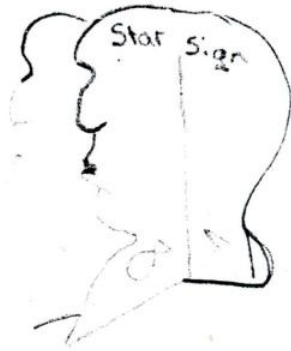
(close up)

Remember that the eye is about the size of a golf ball.



Profile - structure.

SYMBOLIC SELF



SURREALISTS

- Salvadoré Dali 1930s
- Inner self
- Mt. Freud
- Dreams
- INTERNAL

BLACKBURN
LOVE
BLACKBURN
ROVERS



APPENDIX B

Part Two: Assessment Summaries

SELECTED BIBLIOGRAPHY

I BOOKS

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