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**THE IMPORTANCE OF DRAWING IN
ART, CRAFT AND DESIGN EDUCATION**

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

by

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LIST OF ILLUSTRATIONS

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| Class A | Tonal drawings; size : imperial
(white chalk on black paper) |
| Class A | Structural drawings; size : A2
(pencil on white paper) |
| Class A | Finished clay faces : size approximately
10 x 8 inches
(new clay) |
| Class B | Mask in urban environment; size A2
(collage and painted mixed media on
plaster of paris bandage) |
| Class B | Mask in desert environment
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| Class B | Masks in desert and seascape
(Dimensions and media as above) |

INTRODUCTION

Drawing in its many forms is an intrinsic component of all visual art. Throughout history art education often engaged purely in the teaching of drawing. Nowadays there is no single accepted view of its role in secondary education. It is an activity with many diverse applications and is judged in the light of the artist's intentions.

Drawing can be an expressive art form in its own right, or it can function as an exploratory or creative thinking process for art and design. Many pupils who study art in school have little confidence in their drawing ability. Their expectation is often that drawing should represent the external appearance of things and that it is a talent belonging to a privileged minority. There are ways in which a teacher can encourage all pupils to use drawing as a way of exploring and learning. Drawing ability can be enhanced when lessons are focused and when pupils understand the specific tasks that they are requested to do. Direct visual and tactile experience of a subject can also enhance drawing ability because it stimulates pupils to evaluate this experience through drawing. Younger students in secondary school often enjoy working with different craft media because the technical processes involved provide an opportunity to work with tactile materials.

Drawing and three dimensional studies are so important in the Junior Certificate Art, Craft and Design Examination. In my classroom practice, I wanted to compare focused drawing lessons with the craft/media approach, a particular subject, in this case, the pupils' own faces and see whether these approaches enhance drawing

ability. Two first year classes studied facial form, one through a series of focused drawing lessons, the other by making plaster of paris bandage masks task directly from the pupils' faces.

In my classroom practice, I wanted to compare the focused drawing lesson with the craft/media approach to studying a particular subject, in this case, pupils' own faces. I wanted to find out which class learned more about facial form and how the two approaches would enhance drawing ability.

The purpose of this introduction is to provide an overview of the chapters in this dissertation.

Chapter 1 provides a brief history of the role that drawing played in art education. Classical modes of representation since the Renaissance have dominated drawing conventions until the twentieth century.

The second chapter provides a literary review of drawing approaches and its importance in contemporary art education. Problems in the teaching of drawing are mentioned.

Chapter 3 examines drawing in the Junior Certificate Examination as a core subject and a support structure for all areas in the art, craft and design project.

The following chapters are an account of work that I carried out in schools that address some of the problems in teaching drawing and examines its relevance in art, craft and design education.

CHAPTER 1

THE ROLE OF DRAWING IN ART EDUCATION : A BRIEF HISTORY

Drawing is and always has been in its various forms, central to the Art and Design process. It is the most direct way to communicate a visual idea and is used for graphic recording, investigation, designing and also expression.

As far back as Aristotle, the instruction of drawing for young boys would enable them to make correct judgements in the buying and selling of paintings and sculpture and to make them "judges of the beauty of human form". (1)

At the end of the seventeenth century, a general art education was still mainly a gentleman's pursuit as Locke points out in *Some Thoughts Concerning Education*(2) drawing was ". . . a thing very useful to a gentleman in several occasions, but especially if he travels, as that which helps him to express, in a few lines put together, what a whole sheet of paper in writing would not be able to represent and make intelligible".(3)

Horace Mann, in his book entitled *Common School Journal 1844*,(4) remarked on the beautiful handwriting of Prussian schoolchildren and attributed it to drawing lessons. In a broader sense, he commented that drawing served a practical and communicative function such as tracing "the outlines of a simple piece of household

furniture or a farming utensil". (5) Drawing he believed would also heighten one's awareness of nature so that one " . . . is more likely to appreciate the beauties and magnificence of nature, which everywhere reflects the glories of the Creator". (6)

With the industrial revolution came an awareness that drawing skills would play a necessary role in many areas of industry. The method of teaching drawing did not change to a great extent. Its basis still lay in geometric principals. Walter Smith was a teacher of industrial design and crafts at the South Kensington School of Art in London (later the Royal College of Art) at the end of the nineteenth century. He believed that drawing, like writing, "had its alphabet and its grammar". (7) Pupils would start their instruction by tracing combinations of straight and curved lines which would lead to a well proportioned design. Drawing, according to Smith, "was a useful vocational skill"(8) and "the creation of art was not essentially a matter of talent but of training". (9) When Smith went to America, his views became very influential in a nation where art was regarded as a means to service industrial growth in order to compete with imported European products from Europe towards the end of the nineteenth century.

In the Metropolitan School of Art, Dublin during the same period, there was an emphasis on design studies as part of the training of artisans or art-workmen. This policy was encouraged by the Kensington School of Art, to which the Metropolitan was connected. However, according to John Turnpin, in his article on the South

Kensington System, (10) by 1900, Brennan, headmaster at the time, favoured the conservative, mid-Victorian theory of South Kensington rather the more contemporary approach (Art Nouveau).(11) Students were required to do rigid foliage drawings, succeeded by strict outline drawings, where they could copy up to fifty outlines before they could attempt shading or drawing from nature. "I do not think that any improvement can take place in technical education unless the value of geometrical drawing is recognised". (12) John Turpin suggests that Brennan appeared to confuse the needs of the fine art students with those of the design students and that he even wanted his ideas to be implemented at primary and secondary level education.

From 1942 to the 1960s the National College of Art (now the National College of Art and Design), provided an art course in which students were required to perfect the rigorous classical discipline of antique drawing and "four mornings a week were spent at life painting and four afternoons at life drawing". (13) The academic content of the college course was very similar to nineteenth century Neo-classical teaching. Learning a craft was encouraged in the 1950s as a result of the Bodkin Report, 1949. This would provide graduates with an extra skill if they decided to obtain the teaching certificates through the technical schools' examinations. However many students who were interested in "Pure Art" did not wish to explore other media. The focus on drawing and composition continued in the college's department of painting and according to John Turpin, a transformation under the influence of Modernism, broadly speaking, did not take place until the mid 1970s. (14)

In this brief European history of art education we can see that drawing played a central role. Although it was recognised that drawing provided a unique means of expression and communication, rules about composition, balance and proportion followed rigid geometric principles. It has been mentioned that drawing had its "alphabet and grammar" according to leading art educators.(15) Drawing, since the Renaissance aspired to classical conventions and was largely concerned with representing the external appearance of things.

FOOTNOTES CHAPTER 1

- 1 RJ Saunders, "Background selections from historical writings on art education", in *Concepts in Art and Education : An Anthology of Current Issues*, ed. G. Papas (New York : Macmillan, 1970) p. 5.
- 2 Ibid., p. 6.
- 3 Ibid., p. 6.
- 4 Ibid., p. 8.
- 5 Ibid., p. 10.
- 6 Ibid., p. 10.
- 7 DW Ecker and EW Eisner, "Some historical developments in art education" in *Concepts in Art and Education*, p. 14.
- 8 Ibid., p. 15.
- 9 Ibid., p. 15.
- 10 J. Turpin, "The South Kensington System," *Dublin Historical Record*, Volume XXXVI, No. 2 (1983, 3), p. 48.
- 11 Ibid., p. 48.
- 12 Ibid., p. 49.
- 13 Idem. "The National College of Art under Keating and McGonigal", *GPA, Irish Arts Review* (1988) : 204.
- 14 Ibid., p. 211.
- 15 Ecker and Eisner, *Concepts in Art and Education*, p. 15.

CHAPTER 2

THE IMPORTANCE OF DRAWING AND TEACHING PROBLEMS - A LITERARY REVIEW

Due to the developments in the areas of science, technology and the arts this century, it has become increasingly difficult to define the role of drawing. It is analysed by researchers from varied professional backgrounds. Each profession views it in the light of their own specialised area of knowledge. For example, psychologists may relate drawing to behaviour in order to analyse the development of intelligence or personality. Sociologists view it in relation to environmental or cultural influences. Contemporary art and design has undoubtedly been enriched by the contributions made by these researchers in their own specialist fields.

Nowadays teacher-educators envisage drawing as a therapeutic, expressive and creative activity and one that is instrumental in support of art, craft and design and indeed other areas of the curriculum. It can be used as evidence of successful learning of academic skills and about art. Engineers may see drawing as providing a visual language, communicating structural and geometric logic, whereas the artistic approach may be expressive rather than representational. David Thistlewood states that "art education cannot focus exclusively upon learning a single visual language. But it can focus on the principle of intentionality. . . " (1)

Contrary to what many believe, drawing is not intellectually superior to painting or other art activities. Leslie Perry claims that this view

"arises from the fallacy that greater economy of expression will result in more abstract thought".(2) However drawing is considered to play a very important role in art education because "it is the most direct, intimate and accessible means of expression available . . . and usually a first recourse in giving, form to perceptions, feelings and ideas", according to David Thistlewood. (3) Robert Clement writes that drawing is not so much a "representational skill to be learned" but rather a "process to use for learning". (4) "Drawing is a useful educational tool, that all children can learn to use".(5) The aim of the drawing exercise must be properly defined, for example, students may be asked to record changes in their environment through observational drawing or they could analyse the structure of an object and apply this knowledge to a design problem. Drawing approaches can vary from being expressive or imaginative to being analytical, depending on the learning objective.

Observational Drawing

Drawing can be used as an exploratory support structure for art, craft and design and can facilitate learning in other areas of the school curriculum, as well as being an art form in its own right. Observational drawing provides a good basis for imaginative work and for craft and design. David Thistlewood writes in his article "Observational drawing and the national curriculum" that ". . . imagination is stirred by representative images and representational abilities".(6) Students will have a store of mental images and experiences which could be recalled and combined to form new images and ideas. Observational drawing is important for both art

and design because "it roots each in environmental awareness and it encourages the disciplined liberation of the imagination". (7)

The purpose of observational drawing is not simply to learn the skill of representing appearances. Clement writes,

. . . the simple act of looking closely and carefully at real things provides a genuine stimulus for children and has much greater value than any amount of copying from existing pictures or from photographs.(8)

However the drawing task must be properly defined or focused by the teacher. Clement writes that "what (pupils) draw and how well they draw will depend in a large measure upon the questions or problems you pose them".(9) This promotes greater originality of work and a meaningful learning experience for pupils. Pupils who would otherwise not consider themselves skilled at drawing discover that they must think visually for their representational skills to develop.

Clement writes that talk and interaction between teacher and pupils would enable them to cope with the problem of recording visual experience :

. . . there is a strong correlation between the quality of children's work in art and the amount and quality of discourse that both precedes and supports the work. (10)

It is important to question pupils and encourage them to describe, compare and discuss the appearance of an object before they start a drawing. The questioning must enable pupils to focus on the

objective of the drawing exercise. For example, if the objective were to analyse the structure of an object, a teacher may start with general questions about structure and its purpose in the environment and then could ask more specific questions about the unique structure of the object and how it affects its form or functions. Discussion can also include how art materials will be used and their suitability for the drawing exercise. "It is through talk as much as through looking that children come to see the world about them more perceptively".(11)

Comparison and analysis can help pupils to develop greater sensitivity to their environment. They could be required to describe subtle differences between two similar objects, or perhaps how something can undergo changes over a period of time, for example a landscape in changing weather conditions.

When drawing complicated forms, pupils can focus on one small area, using a viewfinder. This would enable them to select an interesting area for analysis. Viewfinders can be made out of cardboard, or can occur ready-made in the environment, for example views through branches of a tree or a reflected image in the rear view mirror of a car.(12) Viewfinders enable pupils to consider the composition and format of their drawings.

Isolation of certain visual or art elements can also improve observation skills. Focusing on these visual elements enables pupils to "make some kind of sense and order from a busy and complex environment". (13) However, a drawing study employing elements such as line or texture should come from primary sources because

they become meaningful for pupils when related to their immediate surroundings or direct experience. A particular medium, through its visual and physical qualities can facilitate learning about the art elements. Pen and ink, for example might be a suitable medium to use when making a linear drawing but it may only be employed effectively by older students with advanced manipulative skills.

Any of the approaches to drawing mentioned so far could provide a starting point for a project in art, craft or design. Art elements can link the drawing process to these areas, for example a linear drawing of the figure could be used as a preparatory study for three-dimensional wire construction.

This way, knowledge acquired from the drawing exercise can easily be developed in three-dimensional work. This method of working is suitable for second level education because the art, craft and design disciplines are interconnected. Drawing can be used to evaluate what has been learned in one project, and then to explore possibilities of further development in a subsequent project.

Drawing for Design

The importance of drawing for design cannot be over emphasised because it does not only have a communicative function, but it plays a major role in the creation and development of ideas. According to Stephen Garner in his article "The Undervalued Role of Drawing in Design" claims that of the designers and design educators that he interviewed, there was a unanimous support for the importance of drawing:

John Aston, Head of Graphic Design at the BBC states that he would not appoint anyone without strong drawing skills. (14)

Although designing has always been associated with creativity, the role of the drawing should not be undervalued in the creative process of design. Colm Tipping states that fluent sketching ability is: ". . . the single most important factor in developing any general design ability".(15) These sketches may not communicate precise intentions, as in a technically drawn orthographic projection, but they enable designers to visualise their ideas and clarify or consolidate their thought. Peter Ashen writes:

One has to say if you have an idea in your mind, it is very rare if that idea is seen in the round. The idea may revolve around a structural idea - an idea of the use of materials, even some stylistic details that you are interested in, but I always maintain that it is incomplete until I have set it down on paper and have drawn it from different points of view. As soon as you start drawing it you realise how inadequate your mental image is. You think you have got it contained in your mind but as soon as you put it down on paper you recognise there are facets of it that you cannot really grasp just by thinking about it. (15)

Drawing promotes visual awareness of detail and proportion. Mike Fuller, an architect states that "(you) . . . look at things more thoroughly in a much more concentrated way".(17)

Stages in Children's Drawing Development

David Mistlewood identifies two stages in a child's development regarding observational drawing. Younger children tend to draw what they know about a particular object and may draw it as if seen from various viewpoints. "Children draw not so much what they see

as what they know or imagine they know, and speculative assumptions that are conceptually if not actually real and therefore equally well known."(18) These children make "topological structures of their experience".(19)

Older children and adolescents adopt a more visual approach. They have become aware of the social impact of their drawings. A single viewpoint has become established and the relationship between the drawer and the image has been defined. The objects may not be before the children while they are working but there is a greater awareness of special relationships and the external appearance of things. This approach is close to the classical idea of representation and is called the "projective approach".(20) These drawing approaches are present in the art syllabus, where observational drawing is required. There is also an opportunity to do topological drawing in preparation for a particular craft or design project.

The Problems of Teaching Drawing

Robert Clement identifies the stage in children's development (10 - 12 years) where they become more conscious of the difference between the images they make and the actual appearance of things. They become aware that their work has public consequence as they relate their own work to the real world.(21) There is a growing desire to make real images between the ages of approximately nine and thirteen years. They become increasingly self conscious and critically aware of their own work.

Pupils can often become discouraged by their naive drawings. Unless they are given a specific drawing task by a teacher, they can

be put off by the intimacy and directness of drawing. Victor Lowenfeld writes that many children of this age found their drawings unacceptable, but when the same images were carried through a printing process, the pupils accepted them because the intimacy had been removed from the work.(22) The physical process involved in printing and crafts is far less direct than drawing and pupils are able to take control of what they are creating. Laura Chapman writes that ". . . there is a strong perfectionist impulse in the pre-adolescent, every child should be encouraged to become a 'master' of one medium".(23) When a process used is less direct the resulting work tends to be communicative rather than expressive. Lowenfeld points out however that it is important for pupils to engage in painting, sculpture and drawing because it provides the opportunity for them to relate themselves to their experiences.

Drawing can be a lonely experience for many pupils who may feel isolated by this intimate activity. This situation often caused by feelings that their drawing skills are inadequate. Laura Chapman remarks that:

Although they are easily discouraged and embarrassed by short comings that they see in their work, adolescents are still willing to put forth their best effort in order to become competent in art, provided that they see improvement in their work.(24)

Pupils should be reassured that the object of the drawing exercise is not to produce a competent drawing in its own right, but to use it as a means of investigating the environment or their own particular interests.

An obvious way to solve this problem of isolation would be that students work in groups where co-operation and team effort are necessary. This is ideal for working in craft and design projects.

In this chapter I have outlined ways that drawing can be used as a means for expression in its own right or as a means to explore, analyse and support learning in other areas of art, craft and design. Observational drawing is considered to be very important because it stimulates awareness of the environment and encourages students to think visually. At this stage drawing can be used creatively to transform thoughts or feelings into visual communication or expression. Knowledge of the art elements can enable students to develop a visual language and to carry their ideas through to all areas of art, craft and design. Problems can be avoided by pre-planning aims of a project and ensuring that the learning objectives of each stage are relevant. Teachers must also consider the capabilities of their particular class when planning.

FOOTNOTES CHAPTER 2

- 1 D. Thistlewood, "Observational Drawing and the National Curriculum", *Drawing Reserach and Development*, ed. D. Thistlewood (White Plains, NY : Longman, 1992), p. 155.
- 2 L. Perry, "Towards a definition of drawing", *Drawing Research and Development*, p. 90.
- 3 Thistlewood "Observational Drawing and the National Curriculum", p. 155.
- 4 R. Clement, *The Art Teachers Handbook* (Cheltnham : Stanley Thornes, 1994). p. 109.
- 5 Ibid., p. 109.
- 6 Thistlewood, "Observational Drawing and the National Curriculum", p. 161.
- 7 Ibid., p. 161.
- 8 Clement, *The Art Teacher's Handbook*, p. 109.
- 9 Ibid., p. 108.
- 10 Ibid., p. 55.
- 11 Ibid., p. 110.
- 12 Ibid., p. 116.
- 13 Ibid., p. 118.
- 14 S. Garner, "The undervalued role of drawing in design", *Drawing Research and Development*, p. 99.
- 15 Ibid., p. 98.
- 16 Ibid., p. 102.
- 17 Ibid., p. 100.

- 18 Thistlewood, "Observational Drawing and the National Curriculum", *Drawing Research and Development*, p. 156.
- 19 Ibid., p. 156.
- 20 Ibid., p. 156.
- 21 Clement, *The Art Teacher's Handbook*, p. 34.
- 22 V. Lowenfeld, "The square preceding adolescence : conditioning for awareness, subject matter, motivation, and visual and haptic characteristics", *The Lowenfeld Lectures : Victor Lowenfeld on Art Education and Therapy*, ed. JA Michael (University Park and London : Pennsylvania State University Press, 1982), p. 130.
- 23 L. Chapman, *Approaches to Art in Education* (New York : harcourt Brace Jovanovich, 1978), p. 192.
- 24 Ibid., p. 206.

CHAPTER 3

THE IMPORTANCE OF DRAWING IN THE JUNIOR CERTIFICATE EXAMINATION

Aims of the Junior Certificate Examination

The Department of Education advises that each syllabus be taught with conscious reference to the overall aims of the Junior Certificate programme

These include:

- ♦ Extending and deepening the range and quality of a student's experience in terms of knowledge, understanding, skills and competencies;
- ♦ Developing the student's initiative and confidence on a social and personal level;
- ♦ Preparing the student for further study, careers, or life outside full-time education.

The Junior Certificate also aims to contribute towards the student's moral and spiritual development.(1) The need for greater emphasis on skills and processes within the curriculum was identified. The curriculum structure also must also be flexible enough to accommodate initiatives at school and regional levels.

In the Syllabus, students are required to make sound judgements and exercise self direction in and through art, craft and design. This active form of learning has always been the most suitable for art education.

The benefits of an education in art, craft and design . . . extend far beyond a competence in the subject itself (and the ability to apply it through life); art, craft and design education develops a number of important personal qualities, particularly those of initiative, perseverance, sensibility and self reliance.(2)

The syllabus emphasises the inter-dependent nature of the art, craft and design disciplines as they overlap and re-inforce one another. Because the examination is partially project based, there is increased emphasis on preparation and processes involved in the making of the finished art work. This encourages students to build up a purposeful body of research material. Drawing is one of the main vehicles for learning to observe phenomena carefully. It can be used to extract information and be applied to other areas in the syllabus.

The Importance of Drawing for the Art, Craft and Design Junior Certificate Examination

According to the *Chief Examiner's Report* of the Junior Certificate Examination, the importance of drawing could not be over stressed because "It is the basic tool of art and design . . . "(3) In the core syllabus it has been given an examination in its own right. Drawing should also be evident in all aspects of the project because ". . . it is the necessary support structure on which the development of the project depends".(4) The Art, Craft, Design Syllabus Guidelines emphasise the importance of observational drawing from direct experience. Students are expected to develop:

- ♦ Observational drawing
- ♦ Drawing from memory/imagination
- ♦ Drawing from two-dimensional and three-dimensional art and craft and design

- ♦ The ability to represent three dimensions in a two-dimensional image

The student should be able to . . . analyse, to record and to communicate clearly, using a variety of approaches and drawing media, embodying the art and design elements. (5)

The drawing examination takes place at the end of the Junior Certificate project. The examination is timed and requires that students observe, analyse and record human, natural and man-made forms. Life drawing and still life are examined separately. Approaches to drawing may vary from sketches and gestural studies to studies in tone and contour line. It is recommended that the teacher displays a variety of natural and man-made objects of interest in the classroom throughout the course and that life drawing should also be taught.(6)

Drawing can be used as a means of observation and exploration of a student's chosen subject and of other aspects of art and design as recommended by the syllabus guidelines. It can lead to development of idea, skills and expressive possibilities, empowering the student with confidence to give his or her own personal response. The Chief Examiner's Report claims that

Well directed candidates with good preparatory work expanded their ideas. Where visual enquiry was weak, development of ideas suggested. (7)

The report continues that "Where preparatory studies were substantial, development followed leading to very well realised work".(8) "Weak preparatory work on the other hand produced weak projects".(9)

It is recommended that students appreciate the importance of observational work and incorporate into it their knowledge of the art and design elements, thus developing their own visual language.(10) "The exceptional work occurred where candidates attempted to unify their project, not only thematically but visually using line, tone, colour, texture (art elements)".(11)

The best work was from observed sources such as natural and man made forms. Much of the work was of a very high standard and allowed for significant development and realisation in all areas.(12)

The report further suggests that first-hand experience of visual/tactile stimuli would reveal new relationships in colour, tone line, and form. This would prompt new ideas and directions, providing motivation for further development and for realising and making the end products in the two and three dimensional art, craft and design areas.

According to the *Chief Examiner's Report* "Students should understand the differences between and the various purposes of sketchbooks (as sources of ideas as well as records), working drawings and finished drawings.(13) Different approaches will serve as preparatory work for two-dimensional and three-dimensional studies on the course. It is important that students are able to decide which method of drawing would best suit the art or design activity. For example, before embarking on a ceramics project - a student would first be required to produce preparatory drawings focusing perhaps on form or texture.

Imaginative drawing is recommended by the Syllabus Guidelines because students can freely interpret visual experiences in their own person way and this work could then be applied to different areas in the project.

The design process requires that students develop problem solving abilities. The finished product is a result of much research, drawing and decision-making. Therefore, evidence of how the product evolved is very important. Working drawings should be used to "clarify ideas" during the process.(14) When working towards a three-dimensional functional design, the Syllabus Guidelines advise that there should be particular emphasis on analysis by drawing, paying attention to space, scale, proportion and balance.(15)

Drawing Problems in the Junior Certificate

There is still a widespread belief that a good drawing renders accurately the appearance of things. Many were not aware that drawing can be used as an exploratory tool for learning. These students did not seem to understand how to use different methods of drawing to develop their projects. The *Chief Examiner's Report* states that

Some candidates showed remarkable powers of observation in the many excellent drawings made during the drawing examination. Yet in the case of many of these candidates, little or no use was made of their drawing abilities in their projects as submitted.(16)

There tended to be an over reliance on secondary source material. Best results seem to come from work from direct experience rather than secondary source material, for example art reproduction. The Examiner's Report states that some candidates confused support studies with preparatory work.(17) Many students repeated the same image throughout their projects without developing them.

Projects were devoid of probing and exploration of visual and tactile phenomena which must have been equally painful and boring to both pupils and teacher. Such projects provided little of the job of creation through meaningful work.(18)

For many candidates, absence of good exploratory research and art and design elements were not explored or used to link different areas within the project and ". . . development suffered and cohesion in the project as a whole was minimal".(19) There is also evidence that many students fail to understand the design process. Many students completed pieces and afterwards produced preparatory work to show the origins of the design idea;

Submitting work which is not the result of a progression and development of ideas by-passes an essential ingredient in the design and other processes that the student should experience. (20)

The design process was weak when very few properly produced working drawings were made.(21)

FOOTNOTES CHAPTER 3

- 1 *The Junior Certificate Art, Craft and Design Syllabus Guidelines* (Dublin : The Department of Education 199), p. 1.
- 2 *The Junior Certificate Art, Craft and Design Guidelines for Teachers* (Dublin : National Council for Curriculum and Assessment, 199), p. 1.
- 3 *Chief Examiner's Report : Art, Craft, Design Junior Certificate Examination* (Dublin : The Department of Education, 1992), p. 2.
- 4 Ibid., p. 2.
- 5 *Syllabus Guidelines*, p. 7.
- 6 Ibid., p. 7
- 7 *Chief Examiner's Report*, p. 7.
- 8 Ibid., p. 7.
- 9 Ibid., p. 1.
- 10 Ibid., p. 7.
- 11 Ibid., p. 6.
- 12 Ibid., p. 3.
- 13 *Syllabus Guidelines*, p. 8.
- 14 Ibid., p. 7.
- 15 Ibid., p. 11.
- 16 *Chief Examiner's Report*, p. 2.
- 17 Ibid., p. 6 (new edition)

18 Ibid., p. 2.

19 Ibid., p. 2.

20 Ibid., p. 2.

CHAPTER 4

METHODOLOGY

Aims

Although drawing plays a very important role in art and design, many pupils fail to appreciate its value as a tool for learning and observation. They are easily discouraged by such a direct process that will often make their work seem naive. Many show little enthusiasm for the media involved. Pencils and paper or other monochromatic media initially seem boring and many pupils would rather be engaged in clay modelling or other crafts. The aim of my study was to examine the relevance of preparatory drawing for three dimensional work and whether drawing ability can be enhanced by the experience of using different media and techniques. To do this I planned two sequences of lessons, one involving observational drawing, using simple media and the other focusing on the manipulation of media in three-dimensional work. The technical process in the latter sequence would be complicated but would provide valuable information about the medium's inherent qualities (the medium is plaster of paris) and its suitability for work in craft and design. The sequences were planned for two first year classes A and B, both of which are upper stream.

The common aim of the two sequences was to learn about facial form. Class A would be required to do a series of self portraits employing art elements - based approaches, for example, contour line, or tone. Each lesson would be linked in such a way that the learning situations would progress naturally and culminate with a clay modelling project, in which pupils could apply

their knowledge of facial form. Class B would start with three-dimensional work by making casts directly from their own faces, using plaster of paris bandage. The resulting masks would give them accurate information about facial form. Pupils would then decorate the mask surfaces. When complete, observational drawings would be done of the masks and pupil's faces, using the same drawing approaches and media as Class A. Due to their experience and understanding of form from their mask project I expected Class B's drawings to be superior in terms of observational skills. I would expect them to have a greater understanding of the purpose of the drawing exercises and therefore be more motivated to do them. The drawings could also lead to other three-dimensional work, for example head and face constructions.

Throughout the sequences I planned to monitor how pupil's skills develop in Classes A and B, and which sequence would best motivate pupils to learn about facial form.

Profile of Classes

Class A and B are in two separate schools. School A is all girls and School B is mixed. Both classes are upper stream first years.

Class A has twenty-two girls, I teach them for a double period (eighty minutes). They only have another single period of art per week apart from my class. Art is an obligatory subject for them in first year. Their artistic ability is mixed to good. Many can produce quite imaginative and detailed work. They apply themselves very well when they work and are responsive during class evaluation.

There are sixteen pupils in Class B. The ratio of boys to girls is equal. They have two double periods of art a week. I teach them

for one of these (eighty minutes). The pupils in this school finally chose to take art as a subject for the Junior Certificate after the November mid-term break. Their artistic ability is generally good, with one or two weaker pupils. The class is responsive and inquisitive. They take their work seriously and strive for high standards. These pupils can be very imaginative.

METHODS

Class A

Please refer to lesson plans at the back of this volume. The sequence of Class A consisted of four drawing lessons, one painting lesson and culminated in a clay modelling project. Pupils used simple monochromatic drawing materials so that there would be less emphasis on acquiring skills in media manipulation, for example mixing colours. This way I hoped that pupils would find it easier to concentrate on observation and analysis of their faces (each pupil had a mirror) and facial features were discussed in great detail. Learning objectives for each lesson were clearly defined, focused on different art elements, for example, contour line to describe form. In every lesson I tried to relate the art elements to pupils' experience, for example "could you build a three-dimensional structure of a face, using only your drawing as a guide"? This helped them to understand the drawing tasks and I feel that their drawing was better as a result.

Support studies and visual aids were very important in these lessons because pupils often find it very hard to visualise how art elements are incorporated into observational drawing. The concept of line and tone are initially hard to relate to their visual experience. I

would often change the environment in some way to help pupils experience for themselves how art elements can be related to the visual world. For example if the lesson objective was a tonal drawing, I would alter the lighting in such a way that the tones on the face would become simplified, thus making the task of looking easier for the pupils. I placed a lamp on each table so that light came from one source. It is also very important to question pupils about what they see and how they could describe it. An exercise in tone came first in the sequence because I felt that it would be easier for the pupils to identify shapes and tones on their faces and therefore to draw what they see.

I planned the lessons so that there would be a natural progression in the learning process from easier observational exercises to more difficult ones. In all cases the lessons were connected. Students spent the whole class considering the structure of the face and depicting in a drawing. In following class we reworked this drawing applying paint and building up forms over the already understood structure of the face, as if adding flesh to a skeleton. I asked them to make three tones with black and white paint applying the lightest to the most prominent areas of the face and the darkest to the areas that recede or go back. Drawing, painting and sculpture reproductions of Giacometti helped to illustrate this idea to the pupils. These lessons led smoothly into the clay modelling exercise. When lessons are linked in this way, it is necessary to re-evaluate the activities of the preceding lesson. This, in a way justifies the task required in the present lesson. When pupils can see this connection the learning experience becomes more meaningful for them. I used some visual aids and their own work from the drawing

lessons. This reminded pupils of the concept of three-dimensional form (carried though from drawing) and that they were required to produce a convincing three-dimensional face out of clay. In the first week of the clay modelling project I stressed the importance of proportion and placement of the features and after that each area of the face was built up with generous amounts of clay. I constantly encouraged pupils to use their mirrors and examine their own faces while they were modelling.

Class B

Self portraits in this sequence took the form of plaster of paris masks. There was greater emphasis on learning technical rather than observational skills. However the very act of applying wet plaster to a face forced pupils to feel out the forms and features in a very real and tactile way thereby becoming familiar with facial form. Classroom management was important. Pupils worked in pairs. Art elements such as facial form was discussed in the evaluation with the help of support studies.

When the masks were completed they were decorated in such a way that they would link with the camouflage/environment project that preceded this sequence. Through self evaluation of my teaching I became aware that this was complicating matters for my dissertation study, but I felt it important that pupils could see continuity in their work. In the camouflage/environment sequence pupils examined patterns and made collages depicting different environments. The focus was on colour and shape, for example tropical fish in a blue seascape. I felt that the collages could provide an interesting theatrical backdrop for the masks. Pupils were instructed to link

mask decoration with collages through shape and colour. However I encouraged them to consider the tactile texture of the mask surface, a sense of tangible three-dimensional form would be maintained. When complete they were hung in front of the collages. Pupils then did one line drawing of the masks, using surface decoration as a guide. This was similar to the contour line approach in Sequence A. The very fact that the students were able to do this drawing using contour line to describe volume proved to me that they had understood facial form.

Results

The two sequences were successful in so far as pupils in both classes acquired valuable technical and observational skills. Learning objectives were clearly understood, as can be seen from pupil's work.

Class A, the class that did drawing were initially unsure about their drawing abilities. The drawing approaches were unfamiliar to them. However they quickly gained confidence and understood all the art element concepts that had been taught. Although there was little opportunity in this sequence for pupils to be imaginative, the resulting drawings and three-dimensional work is very expressive and competent. This is due to the direct nature of the processes involved and is a result of intense observation. All pupils agreed that their drawing studies helped three-dimensional work.

Class B, the class that did not work through preparatory drawing took much longer to make the plaster of paris masks that I had anticipated. The process was complicated for first years, but they

managed very well. There was no time to examine Class B's drawing ability after the mask project. My effort to link the mask project with the previous one proved to be time consuming and involved art elements that were not related to Sequence A. However I feel that the sequence was a success in its own right. Pupils were very enthusiastic about the project. They enjoyed group work and liked using the plaster of paris. Many pupils asked me where they could buy it. The art teacher told me that both parents and pupils appreciated the value of these technical skills.

There is no doubt that pupils in both groups reacted favourably to working with interesting media.

CONCLUSION

I have already discussed how linking with the camouflage project in Sequence B prevented me from carrying out proposed aims for this dissertation. Prior to this year, I had no experience of secondary school teaching and so was unfamiliar with how much time is required to do three-dimensional work. Plaster of paris is a difficult medium for first years to work with when time is limited.

The drawing sequence involved direct working methods, which resulted in expressive work. The mask making sequence involved mastering complicated technical procedures. The thematic element provided scope for imaginative work. Both approaches to art are equally relevant in the light of the Junior Certificate Syllabus aims. I feel that some kind of theme should have been associated with Sequence A. This could come at the point where they decorate the clay fences. I feel that it is important to strike a balance between

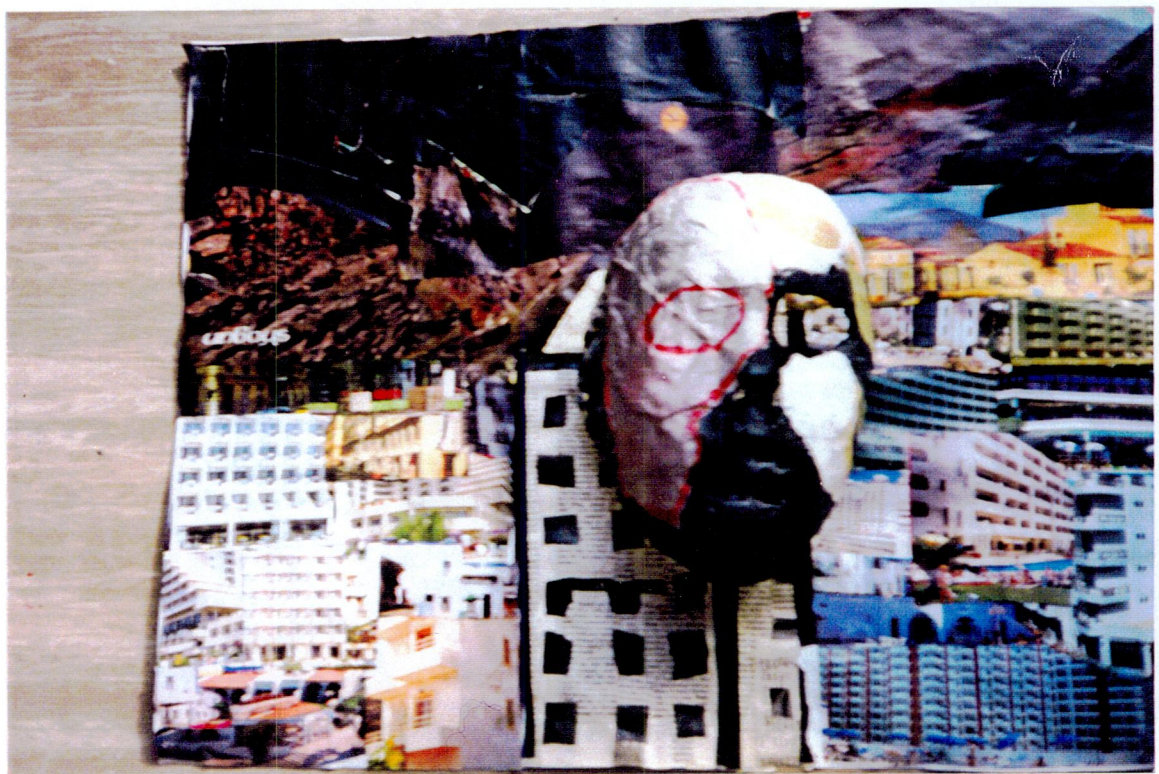
cultivating the imagination and teaching observational skills. As a result of the two sequences I can conclude that pupils do enjoy working with media and they can produce very imaginative work as a result. The results of Sequence A prove that exploratory drawing is relevant and does enhance subsequent three dimensional work. The drawing sequence was successful due to the fact that lessons were focused.

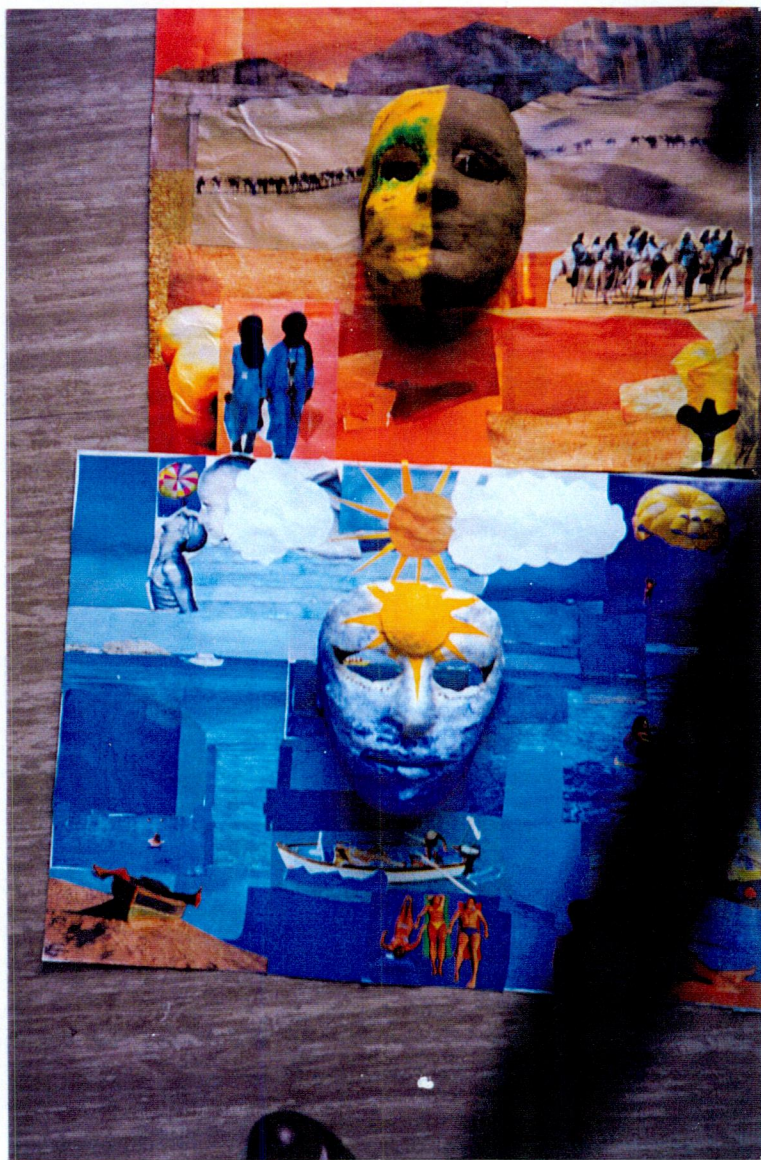
RECOMMENDATIONS

Where I to repeat this experiment I would avoid linking either of the sequences with previous projects including themes that are not directly relevant to learning about facial form. The mask making sequence would not be so long so that it would easier to compare the drawing abilities of Class A and B after the sequences are completed. In the mask project masks could have been decorated, employing art elements such as line or tone, for example painting stripes on their surfaces or painting shadows on them. This would parallel the drawing sequence and pupils making the masks would have gained familiarity with contour line and tone as Class A did. However further experiments could be carried out to prove the necessity to incorporate themes, for example camouflage, into art lessons. I feel that themes stimulate pupils' imagination and it is very important that they develop this and communicative skills through art as well as the ability to express themselves in direct art making processes such as drawing from observation.









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School A

Class: First Years Mixed Ability

Time: 9.00 - 10.20 am

Day: Monday

Aim of Sequence: To learn about the form of the face through observational drawing, with a view to clay modelling.

Lesson 1

Duration: 2 weeks

Objective: Form using tone: white chalk on black paper

Visual Aid: My chalk drawing on black paper - Self Portrait

Support Studies: Enlarged black and white photocopies of Carravaggio's
"Taking of Christ"

Introduction:

Use of my Visual Aid:

- (1) What materials have I used to draw this? (white chalk on black paper)
- (2) How have I drawn it, have I used line or tone - light and shade? (Tone)
- (3) Which parts of the face seem nearest and how have I used the chalk to describe them? (nose, chin, cheekbones, eyebrows; heavy chalk highlights)
- (4) Describe the shapes of the highlights.
- (5) Which parts of the face seem further away/do not stand out and are these areas light/dark? (sides of cheeks, near hairline, eye sockets, temples; the areas are dark.
- (6) Now point out where I have used mid-tones? (forehead, cheeks, jaws)
- (7) Does this face seem flat, or 3-dimensional (i.e. some parts seem to stand out)
- (8) How have I created this 3-dimensional effect? (Have I used one tone or different tones?)
- (9) What kind of lighting is there in this picture? Is it even day light or dramatic, coming from a single light source, i.e. lamps, candle.
- (10) Which parts of the face are most brightly lit? (nearest parts of the face, drawn with heavy highlights)

I then show the Carravaggio pictures and mention his interest in painting figures in dramatic lighting coming from a single candle or oil lamp. This technique was called Chiaroscuro.

Carravaggio would start his painting by using thin dark paint for areas of picture that seemed farther away. Then he would paint mid-tones, his paint getting gradually thicker and finally he would use thick bright paint for the highlights.

Demonstration:

How to use chalk: leave black paper showing in dark areas of drawing, draw lightly with chalk to get mid-tones and then draw heavily with chalk to get white highlights. You can get a nice effect by smudging chalk with fingers and you can remove some chalk using a small piece of damp tissue.

Task:

Class divided into four groups at four large tables. One lamp lit for every table. One mirror available per pupil.

Each pupil must draw her own face using white chalk and black paper.

Start with darker tones first and leave drawing heavy white highlights until last.

A chart with four different tones drawn on the bottom of the page will help you to decide which one to use when drawing your own cheekbones, etc.

Make pictures big, leave out details like eyelashes, etc.

Creating a sense of 3-dimensional form is the most important thing to do in this drawing.

Evaluation:

Exhibition of pictures; pupils select those they think work. Why? Describe the tones. What happens if you draw a picture using just one tone? (It will seem flat). How did the dramatic lighting in the classroom help? Can you see as many tones on your faces in the daylight?

Home activity:

Practice this at home. Black paper/chalk supplied.

Lesson 2

Objective: Learn about facial form through linear contour drawing

Visual Aid: My own contour drawing

Support Studies: Escher's "*Rind*", enlarged photocopy

Introduction:

I establish what pupils have learned about 3-dimensional form so far.

I introduce the term contour lines.

I hold up a piece of striped paper. This is a flat piece of paper. Describe the direction of the lines on this paper, describe the direction of the lines on this page. (Straight)

Does the direction change? (No)

I then crumple the paper and ask: Is the page still flat? (No it is a crumpled ball)

Can you describe the direction of the stripes now? (All different directions)

In drawing we sometimes use contour lines to describe the form of an object. They can be imaginary lines.

Can you think of where contour lines can be found in nature? (Mountains, maps and on tigers and zebras)

I show my visual aid and Escher's photocopy.

Can you see how the contour lines here describe the form of the face by changing directions?

The direction of lines on a surface always follows its form.

What happens to contour lines when they seem to come towards us? (They become wider). And away from us? (They seem to become narrower)

Task:

With pencil, draw imaginary contour lines across the face using thin strips of masking tape as a guide. Look carefully in the mirror. Remember to measure carefully the gaps between contour lines or you will not make the face the right length.

Evaluation:

All work laid out. Students are asked which contour line drawings give the face a sense of form? Are the lines straight or do they follow the form of the face?

A contour line represents the shape or form of something.

Home activity:

Practice drawing contour lines on one part of your face only.

The reason I chose to do a lesson in contour line is because I had intended the pupils from "School B" to do a similar exercise after they had finished their masks.

Lesson 3

Objective: Structural drawing of face

Visual Aid: Enlarged photocopies of a skull from an anatomy book; a simplified structural drawing of my face

Support Studies: Giacometti's *"Head of a Woman"*

Introduction:

Firstly I announce that we will use the studies of the form of the face to help us with our 3-D clay modelling.

Today we will concentrate on the structure of the face.

What is structure? (It is a framework or something that has been constructed).
Give me some examples of structure.

Name the structure that gives the face its form? (Skull).

What would our faces be like if we did not have a skull?

I then show the picture of the skull and my drawing.

What kind of 3-dimensional object does this nose remind you of? What does the chin resemble? (Sphere/football)

Where is the nose structure joined to the forehead/eyebrows? (They are joined at the bridge of the nose)

Describe the pencil lines in Giacometti's drawing and my own. Are they wispy or boldly drawn? (Boldly drawn, some curved like contour lines, some straight)

Demonstration:

I demonstrate on the blackboard how a simplified structural drawing of a nose can be changed into a structure that resembles a nose as it appears in reality.

Task:

Do a structural drawing of your face, using bold pencil marks on white paper. You can use line. Look carefully in the mirror and work out which parts of your face are the broadest e.g. cheekbones, jaws or forehead.

Evaluation:

Look at each other's drawings. If a model maker were to build a 3-dimensional version of these drawings which do you think would be the sturdiest?

Home activity:

Draw one facial feature in detail.

Lesson 4

I had intended to go straight into clay modelling the following week, after lesson 3, but the clay was not available. I decided to introduce the pupils to painting in tones of black and white. The method would be similar to lesson 1, only the lighting would not be as dramatic. I gave a detailed practical demonstration on how to handle paints and blend tones. My support studies led on nicely from lesson 3, because I showed the pupils how Giacometti would firstly do a structural drawing of a head, then he would build up thick layers of black and white paint over the structural drawing. This would be like putting flesh on bones. I explained that these studies would help him to understand the form of the face when he was making his clay sculptures, which is what the pupils would be doing the following week.

Aim of Sequence:

Learning about the form of the face through drawing and clay modelling.

Lesson 5

- Objective:** To establish facial proportions in 3-dimensional clay modelling
- Visual Aid:** Art Craft and Design text book for information on facial proportions; an unfinished wet clay model of my own face for demonstration.
- Support Studies:** Enlarged photocopies of Rodin's *"Head of Pierre Weissant"*.

Introduction:

I draw on blackboard and give measurements of facial proportions; for example eyes half way down head; face is roughly five eye measurements wide at eye level. The nose should be approximately one and half times the length of an eye.

Demonstration:

Materials - Protective clothing, One and half sheets of newspaper per pupil, water, squares of cardboard to model clay on and new clay approximately 1kg each.

Soak newspaper, squeeze until damp. Place on card.

Pack it tightly until you have a 4x4 inch relief circle.

Break clay into two parts. Model the larger part of the clay into a rounded form and press it down on top of damp paper.

The faces should not be as large as life size.

Model with fingers.

Mark out eyeline and remove clay to make eye sockets. Use this extra clay to form nose.

Keep in mind proportions of the face while modelling.

Once eyes, nose and chin have roughly been established, start working on the outside of the face.

Students must examine their faces in the mirror to see which parts are the broadest, then build up the sides of the clay face with extra clay to form cheekbones, jaws, and take clay away at the areas where the temples are.

Do not wet clay too much.

Cover clay with cling film at end of class.

At the end of this lesson the clay faces will be flatish but the proportions of the face will be established.

Evaluation:

Examine your faces. Are the proportions of the clay face like your own faces? Look in the mirror. Does anybody recognise themselves yet?

Lesson 6

Objective: To build up clay in centre of the face, around chin, mouth and cheeks.

Visual aid: My clay model for demonstration, plaster of Paris masks made by transition years, enlarged photocopies of skulls

Support Studies: As last week

Introduction:

Re-cap on last week.

I then hold up plaster mask in profile. Which part of the face stands out the most apart from the nose? (Mouth, chin)

What structure in the skull is in the area? (Teeth)

Demonstration/Task:

This week pupils must build up to a higher level the area around the mouth, chin and fleshy parts of cheeks. Examine how cheeks lead into nose.

More clay can also be added to eyebrow bones and forehead also.

While working look at face in mirror from different angles.

Pupils could also use two mirrors to see themselves in profile. (Side view of face). Look at profiles of clay faces. Are they beginning to take on a 3-dimensional form now?

Lesson 7

In this lesson pupils will be making the eyes, eyelids, nostrils and lips. Clay will be rolled out into strands and modelled to make the eyelids and nostrils and lips. Two spheres will be rolled out of clay and placed into eye sockets to make eyeballs. Pencils and knives can be used for detail. Final adjustments made and clay left to dry. Hardener added - either this week or next.

The following lessons will involve painting the face to emphasise its form using colour warm and cool tints.

School B

Class: First Year

Time: 1.20 -2.40 pm

Day: Tuesday

Aim of Sequence: Learn about form of the face

Lesson 1

Duration:	Two weeks
Objective of lesson:	Demonstrate how to make plaster masks to learn about facial form.
Visual Aid:	My own plaster of Paris mask.
Support Studies:	Beethoven's Death Mask, Anthony Gormley Sculptures.

Introduction:

Introduction to concept of form.

Is your face flat? 3-dimensional? Name parts of face that stand out.

Name ways of learning about the 3-dimensional form of the face.

Through sculpture? What types of sculpture do you know of? (Clay modelling, carving, constructing)

How do sculptors make bronze models from their clay models? Have you heard of plaster casts?

Today you will be watching how casts of faces are made so that you can learn about the form of your face.

Demonstration:

Pupils gather round, sit on seats and watch. Take notes while I use one pupil to demonstrate mask making.

Step 1: Cover table with newspaper, wear aprons.

Step 2: Smear Vaseline over face evenly, up to hair line, out to ears, under jaw and under chin. Not as far as neck though.

Step 3: Place 1 ply of tissue in one layer over face - avoid creasing. Tissue should stick to Vaseline. NB Stick tissue under chin, and cover hairline so that plaster can be placed right up to it.

Step 4: Now you're ready to use plaster.

(a) Plaster should have already been cut $\frac{1}{2}$ "x4" and some smaller pieces for nose. Do not cut plaster too thinly. It will curl up when wet, and will not give a smooth surface.

(b) Dip plaster in water. Soak well. Rub fingers over plaster and cover all holes in scrim with wet plaster.

Place flatly on face. Smooth into creases and curves on face and smooth at edges. Start at nose.

Plaster over bridge of nose. Leave holes for nostrils and eyes.

Use small pieces of plaster for tricky parts or spots that have been missed. It is important to work in one area and build plaster outwards, carefully overlapping plaster and smoothing edges when still wet. This will give the mask a smoother surface when finished. One layer will suffice.

Apply the plaster as far as hairline, under jaws and under chin.

Reinforce edges around hairline with extra layer.

Leave for 5 minutes then quickly blow-dry with hair dryer.

To remove tease gently off face, gently flexing facial muscles.

Leave plaster mask to dry completely.

Step 5: Remove Vaseline using face cream. Then wash face with soap/water. Dry with clean towel. Remove hairband, clips. Brush hair.

Step 6: Tidy desks, remove newspaper, collect extra bandage and put in plastic bag - no wet plaster in bag. Sweep floor. Wash scissors and remove plaster.

Task

No time this week but I get pupils to cut strips of plaster for next week and make newspaper aprons.

Evaluation:

Pupils gather around with notebooks. One pupil reads out list of instructions. Everyone checks that they have their instructions taken down correctly.

For next day bring in hairbands, brushes, face cloths, aprons. Pupils are instructed to bring their own soap if prone to allergies.

Lesson 2

Recap briefly on last week. Call roll.

Place newspapers on the tables. Two pupils per table. Protective clothing.

Pupils work in pairs. Half the class will get masks done this week.

One pupil sitting, one standing making the cast. When faces are ready for plaster, jars of water are placed on the tables.

Pupils work simultaneously, one giving assistance and reiterating instructions from lesson 1 as I go about the class.

Towels, face cream and soap ready for pupils who are finished.

This lesson plan can be repeated next week.

Evaluation:

Examine some of the masks.

Can you recognise the faces that they were taken from? How?

Point out some facial features - forehead, cheekbones - jaw line?

Size of faces. Who has the largest face?

Who has the most protruding chin, nose, jaws etc.

Is there anything that surprises you about how your plaster casts came out?
i.e. Have you discovered anything new about the form of your face that you would not have noticed from looking in the mirror or in photos? i.e. big jaw/high forehead etc.

Did you expect your face to be so rounded/flat?

Parent Teacher meeting - 30 January.

Lesson 3

Sequence: Learning about form of face through 3-D processes. Link with camouflage sequence.

Aim of lesson: Application of liquid plaster to surface of plaster bandage mask.

Visual Aid: My plaster mask

Support Studies: George Segal

Introduction:

Recap on last week, particularly evaluation.

Now we will make it smoother by applying liquid plaster in coats/layers.

Has any one used it before? Stress hazards. It dries/hardens very quickly.

Process demands care accurate measurement of plaster: water. Careful brush strokes and patience.

Protective clothing, 3 plastic cups each, 1 brush, 1 jar of water, 1 stick for mixing, and scrap paper to test plaster on. Mark cups with numbers.

- Cup No 1 contains plaster powder.

- Cup No 2 has measuring mark on it and is used to measure plaster.

- Cup No 3 also with measure mark, used to measure water - quarter an inch high for both cups.

Do not mix up these cups - do not get water near plaster powder. Why?

When measuring the plaster in Cup No 2, tap the cup to level it.

Mix 2 parts plaster to 1 part water.

The plaster consistency should be like runny custard when mixed. Use immediately. Apply with brush on scrap paper.

Before working on the mask surface load brush with solution and apply with one brush stroke. Cover a small area of mask at a time.

Rinse brush, immediately after use.

Discard plaster from cup that is beginning to harden - never down sink!! Why?

When plaster layer has hardened, after approximately five minutes, apply another layer.

Avoid smoothing plaster with fingers/brush - only if it is very lumpy. Two to three coats of plaster is enough.

One cup of plaster solution between 2 pupils.

Lesson 4

In this lesson, pupils sand the surfaces of their masks and seal them with PVA solution. (1 part PVA: 2 parts water). Any loose pieces of bandage can be trimmed with scissors.

Evaluation:

Do you prefer masks with a smoother surface? Why/why not?

Did you enjoy the process?

What other things could you make with plaster?

For next lesson:

I show the pupils enlarged colour photocopies of George Segal, depicting plaster figures in urban environments. The plaster is not painted and figures seem to have no personality. The figures seem like actors on a stage.

I show them another reproduction where plaster figure is painted. Does this one have personality? Why?

I then announce that next week pupils will be decorating their masks but they must be linked to their collages. The decoration could take the form of a patch over one eye or bushy eyebrows.

Any suggestions? It should be simple, made of paper and confined to one small area of the mask only - as we do not want to spoil the dramatic effect of the masks which resemble real faces.

The collages can act as theatrical backdrops for the masks.

Home activity:

Plan a simple disguise or decoration for your masks. When masks are complete, the pupils will study their form by doing line drawings, using the surface decoration as a guide. This lesson will be similar to the contour line exercise done with pupils in School A.