Dissertation Abstract.

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POST - TRANSFER ART PUPILS : A STUDY OF CLASS PERFORMANCE

This study examines the effects of transfer from primary school to secondary school. By considering the changes the pupils have to adapt to, it is essential for the teacher, in the transfer school, to ensure that the pupils development is successful, in terms of motivation and academic stimulation. The impression the first year pupil has of the art room is important. It is necessary to look at their background in art before deciding on the best teaching approach.

The classroom methodology illustrated in this study has served to argue the case that motivation and evaluation within the first year for the transfer pupil is as valid as the development of the different skills and disciplines with the art curriculum. In the study the classroom methodology was carried out with a group of first year boys from an academic school. The comparison of two different teaching approaches shows the effects of the pupils production of project work. The stimulation of pupils at each stage was as important as the next with the scheme of work. The pupils gained a good grounding in many of the relevant areas.

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Post-Transfer Art Pupils:

A Study of Class Performance

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INTRODUCTION

This dissertation is a discussion on how the move from the primary school classroom into the secondary school classroom can affect the performance of the pupil in his first year in the transfer school. Throughout research in this area, this move is called "transfer" and in this dissertation it is referred to as transfer.

This study will look at the impact of transfer and the ability of pupils to adjust to change, it will also take into account the amount of experience the pupils had in art in the primary school, and if this experience benefits or confuses the first year pupil, in the first Chapter.

In Chapter II, I will discuss the importance of the role of the art teacher in responding to any transfer problems; how assessing and recording pupils can encourage and build up pupil confidence in the art room, as the assessment and evaluation of pupils' work plays a significant part of the cognitive development of the post-transfer pupil.

In Chapter III, I have looked at the psychology and art education to emphasise the relevance of art for the facilitation of learning, encouraging the creative and expressive facets of the human personality. For this to be achieved, it is important to kindle the spark that ignites the interest of the pupil and this in turn results in the growth of the pupil through art.

LITERATURE REVIEW

In Ireland, there is little written on the subject of transfer. The core text Moving From the Primary Classroom, based on the ORACLE project, and the accompanying Learning to Teach in the Secondary School are both published in London. Throughout this dissertation most research on the subject of transfer is found from studies based in London and New York and as such, a greater body of work has been published. This material provides a useful basis for this discussion. In particular, I will refer to the work of Maurice Galton and John Willcocks, who have written extensively on the effects of transfer, the move to secondary school and the development of pupils through art respectively, in the English and American curriculum. In this way, I hope to discuss how the effects of transfer can influence the development of the first year pupil and what education value the teacher can provide for pupils. To help in the cognitive development of the pupils, it is essential that the teacher gives the pupil, at this stage in their growth, a sense of responsibility. This is dealt with by helping the pupils to assess and evaluate their work. I will refer to the work of Leask Capel, who has written extensively on this area.

CHAPTER 1

MOVING FROM THE PRIMARY CLASSROOM

In this chapter, I will be concentrating on the following areas

    (i)   Teaching Styles

    (ii)   Pupil Types (based on the Oracle project)

    (iii)   Initial Pupil Response to Second Level Education

Teaching style and pupil type are of significant importance at both primary and secondary levels. Both can influence a pupil's love or abhorrence for his/her subject or school. Pupils in the primary school are taught by one teacher in the main. Therefore it is beneficial to observe the teacher and her influence in the classroom at that level before transfer takes place. Four teaching styles and pupil types have been identified in studies carried out at primary level in Great Britain (ORACLE Project 1975-1980)[1].

I. (i) TEACHING STYLES AT PRIMARY LEVEL.

Research shows that the effects of transfer within the educational system are stress-related. Furthermore, the behavioural and achievement levels of pupils are significantly influenced by their teacher's style. As studies in England have shown, teaching style is basically a matter of the teacher's preferred kinds of

task-oriented and managerial interaction with the pupils in her class. The teacher's interaction may involve conversation or she may be silent. Task-oriented interactions range from posing open-ended questions to simple guidance about what to do next[2].

The four main primary level teaching styles identified by the ORACLE project are:

      (a)   Individual Monitors

      (b)   Class Enquirers

      (c)   Group Instructors

      (d)   Infrequent Changers

(a)   Individual Monitors

This is where the teacher opts for a largely individual approach. They rarely develop probing, challenging exchanges with their pupils. However hard this teacher works, she finds herself constantly in a situation where every child but one in the class is unattended. The pressure on this teacher type is to consistently move onto another child, and then to another and another. As a result of this teacher's interaction with children tends to be brief, is concerned with the checking of work, the class is carried out in silence and the giving of instructions tends to be the next task. As a result of this teacher's emphasis on the simple monitoring of work, teachers who adopt this style are termed individual monitors.

(b)   Class Enquirers

This teacher spends very little time dealing with pupils in groups and also less time than the other teacher types on individual interactions. Instead they develop an extended enquiry approach to the teaching and development of pupil skills. They ask more questions than other teachers and they make maximum use of ideas and problems rather than simple, straightforward facts. This teacher's emphasis is on problem-solving and ideas which lead to the title of class enquirer.

(c)   Group Instructors

These teachers favour the strategy of interaction with their pupils in groups. On average, they make about three times as much use of group work as the other teacher types. These teachers seem to use group work for its organisational advantages rather than for its educational possibilities. Furthermore, the possibilities for cooperative endeavour which are offered by group work seem to be difficult to put into practice. Because of this teacher's emphasis on information giving and preference for group interaction, this teacher type was given the title of group instructor.

(d)   Infrequent Changers

Almost half of the primary teachers surveyed in England adopted the strategy of changing their modes of interaction. For example, a teacher may begin the year as an individual monitor, but realise that this style hinders her ability to develop stimulating exchanges with her pupils. As a result, she devotes more

time to whole-class teaching, thus becoming a class enquirer. Another teacher may begin the year as a clan enquirer, but later, when she feels she has trained the children in the discipline of working on their own, spends more time on individual achievements and thus becomes an individual monitor.

Teachers in this group achieved the highest level of interaction of all styles. The flexibility of the teacher in this group paid handsome dividends in terms of their pupils' achievement levels. As the teachers in this group changed to one of the styles already mentioned, infrequently, these teachers were termed infrequent changers.

The identification of four main teaching styles at primary level was carried out by means of a cluster analysis. Cluster analysis is a numerical technique which sorts people into groups in such a way that each individual has more characteristics in common with fellow members of his own group than with any other identified sector.

I. (ii) PUPIL TYPES

The reaction of pupils to the four teaching styles varied. Again four groups emerged, characterised chiefly by their varying amounts of work and interaction with other pupils. The quantity and quality of their interaction with the teacher was also considered. The four groups were named as follows:

(a)   The Attention Seekers

(b)   The Intermittent Workers

(c)   The Solitary Workers

(d)   The Quiet Collaborators

(a)   The Attention Seekers

Although the typical attention-seeker is busily occupied for two-thirds of the time, he will seek out the teacher far more frequently than the typical member of any other group. As a result, he spends a good deal of time moving about the classroom or waiting at the teacher's desk. He is not trying to avoid work, but rather is seeking constant feedback, and he returns to the teacher again and again for each element of work to be checked.

(b)   The Intermittent Workers

This pupil generally avoids rather than provokes the teacher's attention. He will spend most of his time in his work area and if the teacher looks in his direction, it is likely that he will be working; but the moment her back is turned, he will probably continue talking with his neighbours. It appears that the intermittent worker particularly enjoys lessons such as painting, where he can work and talk about other things at the same time.

(c)   The Solitary Workers

These pupils are characterised by the infrequency of their interactions with both other pupils and the teacher, and by the high proportion of time thy

spend working. He has very little conversation with is fellow pupils and even with the teacher his interactions are limited. At first glance, he may seem an ideal pupil, however, the extreme solitary worker is curiously one-sided.

(d) The Quiet Collaborators

In many ways, these pupils resemble solitary workers, however, they spend more time on routine activities, and in waiting for the teacher to return with further instructions. It seems that for many of these pupils, their pattern of work was something imposed upon them rather than something they would have chosen. This pupil seems to perform in collaboration with the teacher, but once she has gone they show a tendency to revert to the pattern of a solitary.

Teachers adopting the style of group instruction tend to lead pupils into the pattern of quiet collaborators. Conversely, attention seekers flourish with teachers who give the most individual attention or are extremely sensitive to pupils' demands. The extent to which each pupil type is over or under-represented in the classroom is important. it is also clear that at lest some teachers are influenced in their choice of teaching style by the behaviour of their pupils.

However, whatever levels are used, it seems clear that a teacher's tendency to stick to one style or to change from one style to another is a temperamental

trait rather than a yearly reaction to a new set of children. This in itself dramatically highlights the dominance of teaching style over pupil type.

I. (iii) INITIAL PUPIL RESPONSE TO SECOND LEVEL EDUCATION.

The final year primary school student and the first year secondary school student are in transition from childhood to adolescence. It is believed that the emphasis on the educational needs of students in these transitional years should be designed to promote a continuous educational programme for all concerned. Alexander and George in their 1984 study[5], believe that the uniqueness of the "in-between" years has led many educators to favour the creation of a school to serve those years. The child's uniqueness must always be considered. We must be sensitive to the special needs and abilities of the "in-betweenager" and build on a programme which will allow for the intellectual, social, physical and emotional growth of each child according to that child's capabilities[6].

Galton and Delamont (1968) record the expectations of pupils prior to transfer to second level and their response.

In their study, Galton and Delamont surveyed two contrasting transfer schools and the levels of stress experienced by the new pupils. One school was a formal school, the other more informal. The pupils transferring to the more

formal school were initially more anxious than their peers going to the informal school.

Galton and Delamont's data suggests that the levels of stress experienced by pupils in their new schools can be accounted for by their relations with teachers, and the levels and pace of work. The data also relates to the pupil's social relationships with peers, which was found to play a significant role[8]. Before transfer to the informal school, the majority of pupils believed horror stories concerning bullying. These turned out to be illusory. Another area of school life with which pupils experienced anxiety before transfer was in the area of teacher relations and pupils were concerned with the level and rate of work. In the informal school this area turned out to be less stressful than expected and more stressful in the formal school[9]. This was despite the reality that the teacher-learning processes in the two schools were quite similar, apart from superficial differences.

During the first year at Guy Mannering (the informal school), the children gradually became less intimidated by the system and the anxiety level dropped dramatically once the initial period of adjustment was over. The pupils found that they were allowed to work at their own pace and failure to succeed was put down to lack of ability. The reverse situation took place at Gryll Grange (the formal school). Prior to transfer, there was less talk about the difficulties that might occur int he following year. However, in the formal school there were many rules and fewer concessions, everyone was expected to work

equally hard regardless of ability[10]. Thus, as the year progressed, the pressures increased. Lack of effort was seen as the paramount vice. Consequently, the expectations of pupils prior to transfer to a formal school were misleading, and the anxiety level increased during the year. Prior to transfer, anxiety levels were based on superficial features (form masters and timetables versus bullying), also myths and images. After transfer, anxiety levels were related to the pupils' own classroom experiences.

Through the identification of four teaching styles and four pupil types, and also through the examination of pupils' stress levels before and after their transfer to the secondary school, it is clear that teacher-pupil relations are of utmost significance in relation to the child's learning process. furthermore, school structure reflects directly on the stress and anxiety levels experienced by pupils in their first year in the transfer school. A child's performance relates to the levels of stress experienced by him in the change from one system to another.

FOOTNOTES

CHAPTER 1

1   GALTON and WILLCOCKS. <u>Moving from the Primary Classroom</u> (1967) p. 25.

2   *Ibid.*, p. 25.

3.   *Ibid.*, pp. 26-28.

4.   *Ibid.*, pp. 30-32.

5.   ALEXANDER and GEORGE. <u>The Exemplary Middle School</u> (New York 1981) p. 3.

6.   *Ibid.*, p.3.

7.   GALTON and DELAMONT. "The First Weeks of Middle School" in <u>Middle Schools Origins, Ideology and Practice</u>. Eds. Hargreaves and Tickle (London 1968) pp. 207-227.

8.   *Ibid.*, p. 207.

9.   *Ibid.*, pp. 214-220.

10.   *Ibid.*, pp. 224-227.

CHAPTER II

THE TEACHER AND THE CURRICULUM

INTRODUCTION

Chapter II concentrates on the teacher and the curriculum, with particular emphasis on the following areas:-

    (i)   Teacher Response to the Transfer Pupils

    (ii)   Cognitive Development

    (iii)   Assessing and Recording Pupils' Work

    (iv)   Evaluation in Art Education

II. (i) TEACHER RESPONSE TO THE TRANSFER PUPILS.

In order to discover whether the teaching style of the transfer teachers were like those of the teachers in the feeder schools, the cluster analysis was repeated (1975-1980 ORACLE project)[1]. All of the data from the 88 primary teachers in the original analysis was combined with new data from 28 transfer teachers. The analysis yielded two clusters, simply termed 1 and 2. Those in cluster 1 were characterised by a comparatively low level of interaction with their pupils. Teachers in cluster 2 spent much more of their time interacting with their pupils, and their dealings were generally with the whole class rather than individuals. When teachers in cluster 2 did interact, it was generally about routine or organisational matters, and with individuals or small groups rather than with the whole class. More than 85 per cent of the teachers from

the feeder schools fell into cluster 1, while in comparison, over 70 per cent of the transfer teachers were in cluster 2.

This research carried out for the ORACLE project suggested two quite different approaches to teaching which were broadly characteristic of most teachers in the feeder and transfer schools respectively[2]. In general terms the results show that the teachers in cluster 2, i.e. the transfer schools, spent far more time interacting with the pupil. Therefore it can be said that the transfer teachers' response to the new pupils is an interactive one in comparison to the teaching found at primary level and the teaching styles outlined in Chapter I.

II. (II) COGNITIVE DEVELOPMENT.

Cognition is a key skill developed by the transfer pupil. Cognition is defined as the exercise of skills with understanding, for example, map reading or following instructions to make something or to carry out a task or to assess evidence. Thus it may be distinguished from conditioned learning or reflex action. Intelligence is one aspect of cognitive development and imagination or imaginative thinking play a part in the pupil's capacity to solve intellectual problems. The pupil's ability to develop such skills requires a particular attitude, e.g. the wish to engage with tasks, perseverance, open-mindedness[3]. There is a tendency to regard cognition as something independent of sense and feeling. Cognition has been seen to belong exclusively to the intellectuals. In <u>Art As Experience</u> (1934), John Dewey wrote[4],

"... the production of a work of genuine art probably demands more intelligence than does most of the so-called thinking that goes on among those who pride themselves on being intellectuals."

Plato regarded knowledge that was dependent on the senses as untrustworthy. The tendency to separate the cognitive from the effective is reflected in our separation of the mind from the body, the work of the head from the work of the hands. This has been copper-fastened at the heart of our educational policies. Pupils who are good with their hands may be regarded as talented, but seldom as intelligent. Those who are emotive sensitive or romantic might have an aptitude for the arts, but the really bright go into mathematics or the sciences[5].

With regard to art curriculum, change in Ireland has needed a broader view and a willingness to free ourselves from traditional teaching methods. The new curriculum introduced by the Department of Education in 1989 has widened the child's access to meaning and accepts the fact that different modes of treatment make different kinds of meaning possible. For example, three-dimensional sculpture (e.g. mask-making, model-making), two-dimensional painting (e.g. still-life, life drawing, portraiture), graphics (e.g. book design, stamp design, poster design), print (e.g. lino print, block print, fabric print)[6].

In the transfer school, art acquires a new importance. By the end of the first year the transfer pupil realises that art is now an examination subject. Walls

covered with work by advanced pupils is regarded as a standard to be aimed for and improved on. In the feeder school the pupil learned of the importance of some subjects as opposed to others, at the primary school the teacher may have allowed the student to do art once all other work was complete. This carried the implication that art was of less importance than a more academic subject. Similarly, time-tabled art classes at primary level usually take place for sixty minutes on a Friday afternoon, unless a specialist art teacher is available. This encourages pupils to view art as a subject of limited or secondary value.

A post-transfer art student initially regards art with the same "Friday afternoon" code of values learned at the feeder school. As we have seen with the ORACLE project, teachers at second level are more interactive. Gradually the post-transfer pupil achieves new levels of cognition with regard to his art. It is now an examination subject offering many modes of expression to suit all pupil types.

II. (iii) ASSESSING AND RECORDING THE WORK OF PUPILS.

A central issue in teaching and learning in the 1990s is assessment and reporting. The post-transfer pupils has a report card with an assessment mark for art sent home, usually bi-annually. All pupils know that teachers mark their work. Assessment is needed for a number of reasons:

- To provide information about individual pupil's progress

- To help the teacher devise appropriate teaching and learning strategies

- To give parents helpful information about their child's progress

- To compare pupils and schools across the country[7]

For many pupils, marking provides the only form of communication between them and the teacher. Furthermore, most teachers now acknowledge that marking is important and that it is seen as an essential professional task. Marking has become a mandatory duty which falls to all teachers of National Curriculum subjects[8].

II. (iv) EVALUATION IN ART EDUCATION.

There are many factors which influence the progress of students as they study art. In the art room, evaluation can be used for two purposes:

(a)   To provide feedback about the art class and how things are progressing.

(b)   As a basis for the final assessment.

A balanced programme of evaluation as an integral and ongoing component of the art programme should provide teachers with appropriate and useful information. This information will assist in making sound decisions in relation to individual students, the curriculum, and the overall art programme.

When evaluating creative work according to Hurwitz and Jay (1995), several principles make the art teacher's task easier and more acceptable:

- Evaluation should be closely related to instruction, i.e. pupil progress is a measure of the teacher's ability to foster learning.

- No attempt is made to evaluate students creativity or expressiveness, rather evaluation is focused on what students have learned as a result of instruction.

- Evaluation of art production is only part of the overall program of evaluation. Pupils who do not exhibit great natural ability will be able to succeed in art because of the diversity of the program.

- There are technical skills and principles associated with every art mode which children can learn and apply, e.g. knowledge of colour theory, ability to mix hues, to change colour value and intensity, and to identify cool and warm hues[10].

In art some activities will foster individual expression, some experimentation; others will focus on precise technical skills; still others will call on the pupil to apply art concepts and skills to produce finished works appropriate to their age level while reflecting the art instruction which has taken place.

> " . . . a comprehensive art program will include a variety of instructional purposes and various evaluation devices. (Hurtwitz and Jay 1995)[11]".

Overall assessment and evaluation play a significant part in the cognitive development of the post-transfer pupil. Within the art room and his three periods of art per week, the post-transfer pupil quickly adjusts to his art

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teacher's persistent encouragement and ongoing evaluation. The initial Friday afternoon syndrome associated with feeder school art soon gives way to constructive, regularly evaluated work.

The post-transfer art student quickly adapts to the challenges posed by his new examination subject.

FOOTNOTES

CHAPTER II

1.   WILLCOCKS, John. "Pupils in Transition" in <u>Moving from the Primary Classroom (A report on the findings of the ORACLE Project 19975-1980)</u>. Galton and Willcocks, eds. 1983 pp. 25-38.

2.   *Ibid.,* pp. 42-59.

3.   CAPEL, LEASK TURNER. <u>Learning to Teach in the Secondary School: A Companion to School Experience</u>. (London & New York: 1995) p. 150.

4.   EISNER, Elliot W. <u>Cognition and Curriculum: A Basis for Deciding What to Teach</u>. (New York & London 1982) p. 29.

5.   *Ibid.,* p.30.

6.   Syllabus laid down by Department of Education (Ireland) 1992.

7.   CAPEL, LEASK & TURNER. <u>Learning to Teach in the Secondary School</u>, p. 262.

8.   *Ibid.,* p. 264.

9.   HURWITZ and JAY. <u>Children and Their Art</u>. (San Diego & new York 1995) pp. 546-547.

10.   *Ibid.,* pp. 547-548.

11.   *Ibid.,* p. 549.

CHAPTER III

FOUNDATIONS AND GOALS FOR ART EDUCATION

In this chapter, I will discuss the foundations and goals of art education., Gestalt's theory for art psychology and his influence, contemporary beliefs and how to motivate the post-transfer pupil. I will end the chapter with a brief introduction to the child's growth in art, the rate of which will be monitored in chapter IV through class-based research.

  (i) Psychology and Art Education

  (ii) Contemporary Beliefs

  (iii) Motivation for Younger Pupils

  (iv) How Children Grow in Art

III. (i) PSYCHOLOGY AND ART EDUCATION.

During this century the visual arts have gone through rapid shifts in emphasis, far reaching innovation and technological advances, similar to those in science, social institutions, communications and transportation[1].

The psychology of art education has also played its part, the system of psychology called Gestalt has had a strong influence on contemporary art education. According to Gestalt, a painting can be analysed part by part. But for it to be perceived atheistically, the entire painting must be viewed. Within works of art each part affects all the other parts simultaneously, so that if one

aspect is altered, such as the area or brightness of a colour, the entire work is changed. In art and in Gestalt psychology, the whole is more than the sum of its parts[2].

Through active engagement, being involved in their own creations, and promotion of the examination of art objects, art teachers can engage pupils in thinking and reasoning about art.

They can encourage the pupil to question ideas about art and solve problems regarding their art. Kurt Koffka produced evidence to show that in learning an organism acts as a total entity and does not exercise only certain parts[3].

Rudolf Arnheim in his book <u>Art and Visual Perception</u> has provided art teachers with the clearest and most completely stated view of Gestalt psychology[4]. He includes material ranging from an analysis of Picasso's "Guernica" to a discussion of the development of children's perception. Arnheim's work and his clear view of Gestalt's psychology forms the basis for the Junior Certificate textbook <u>Art Craft and Design</u> (1989) used at post-transfer level in Ireland today.

Educational literature reflects aspects of earlier art psychology (i.e. Gestalt) as well as the strong influence of two divergent philosophical and psychological view points known as behaviourism and humanism.

The behaviourist orientation is most notably represented in the work of psychologist B.G. Skinner[5]. Skinner considers the learner to be a relatively passive organism governed by stimuli supplied by the external environment. Through proper control of environmental stimuli, learner behaviour can to a significant extent be predicted. The influence of behavioural psychology on education is immense. In addition to programmed and computer-assisted instruction, educators have gone through phases of emphasis on the writing of behavioural objectives for all aspects of the curriculum.

Research in humanistic psychology has followed the direction of clinical work. Rodgers has devoted most of his professional life to clinical work with individual subjects in an endeavour to provide therapy and gain understanding[6]. He believes that an educational climate must be developed in which innovation is not at all frightening in which the creative capacity of all concerned is nourished and expressed rather than stifled.

The goal of education, according to Rodgers, must be "the facilitation of learning, for only the person who has learned how to learn, to adapt and to change is an educated person[7]." The humanistic view of education coincides with the beliefs of many art educators who would emphasise the creative and expressive facets of the human personality.

However, it is worth bearing in mind the observation of David Fontana that

"It is well to remember that many artists have talked of the need for discipline in their subject. The need for set work routines, and for hard work and sustained application. It is one thing to encourage creative expression, quit another to take that expression and mould it into a form that does it full justice[8]."

III. (ii) CONTEMPORARY BELIEFS.

Art education today is still very much a composite of what has gone before. The development of strong professional association, such as The National Art Education Association (NAEA) and the emergence of well-funded teacher education programmes have resulted in an enlightened group of art educators. The following statements of the NAEA can be regarded as basic beliefs on which many current art education programmes are based.

- The earliest evidence of human activity is recorded in visual form. Making and using art to communicate and express ideas, to convey hope and feelings, has been a basic human activity throughout history. It is a fundamental way to form imagination, to define the environment and to express aspirations for the future.

- Art is one of the most revealing of all human activities and one of the richest sources for understanding human societies and their motives.

- Producing art is central to the art education of all pupils. In the early grades, art production is a primary vehicle through which children can most fluently tell stories, relate experiences, fantasies, convey meanings and express feelings.

- Art objects are at the centre of the study of art. Understanding them and their contribution to the human state is what a quality art education is concerned with. A quality art education can only be achieved when pupils and teachers alike explore the object through each of its components[9].

In addition to these general statements about the nature of art and its place in culture in society, many art educators share the belief that all children possess both creative and appreciative abilities that can be nurtured through art instruction.

III. (III) MOTIVATION FOR YOUNGER PUPILS.

Inspiration for a child's art expression comes from many sources. It may spring from his experiences at school, home, playground, fairs, zoos, gardens, national parks, movies, television, theatre, radio, books, comics, magazines or music. Reactivating these motivational experiences and giving a significance and an immediacy in order to trigger the youngster into art expression, is primarily the teacher's responsibility[10].

At every opportunity teachers should tactfully discourage the pupil's dependency on, or utilisation of, visual stereotypes, clichés, or conventional shorthand symbols. The should minimise the "draw anything you want"

assignments by emphasising more drawing experiences based on things which can be immediately observed, touched, studied, explored and felt.

Teachers should help the children respond to nature and its wonders in many ways. They might call their attention, for example, to a butterfly in a useful way by describing its biological phenomena, but in addition, they should bring them to see its compositional structure, asking the children to use their artist's eye to observe the insect design, the variety of colours, the pattern and textures, and the graceful shape of the butterfly wings. This dual interpretation and description of nature in her myriad aspects should be encouraged in every art experience where natural and environmental forms are the source of the child's expression[11].

The materials, tools and techniques of the various art projects can become motivating devices also. In many cases they may be the special catalyst that fires the pupil's efforts. At the primary level, the introduction to the new vibrant pigments and colours in oil pastels, poster paints, crayons and papers bring added excitement to colouring and painting. The free-flowing felt or nylon markers in assorted colours elicit an enthusiastic response from children in all grades. Tissue paper in a host of colours delights the primary school child, who can handle it confidently as he discovers new colours through overlapping tissue over tissue[12].

In the transfer school, the teacher can whet the creative appetites of the students by introducing them to melted crayon for encaustic painting; discarded tiles for mosaics; waxes and dyes for batiks; plaster for carving and bas reliefs; metals for casting; glazes for ceramics; and scrap wire, plastic, wood and boxes for construction[13].

In recent years, critics of art education have called attention to the use of media and an abundance of new art materials available in school art programmes. Also, they have cited their negative effects[14]. Though some of the criticism is justifiable, it is generally not the new materials themselves that are the source of the problem, but the manner in which some teachers exploit them. It is known that student with the newest, finest pigments and tools may produce a non-artistic work, whereas another student utilising only disregarded remnants from an attic or garage may create an object of singular beauty[15].

The introductory phase of an art lesson or project should kindle the spark that ignites the interest of the pupils. There are effective ways to begin an art lesson, for example, one can show a film, colour slides on the project theme, slides of examples of previous work in the same theme, guide the class in a discussion of related experiences or play music to create the mood of the particular visual theme. One can introduce a special guest, who might talk, perform or model for the pupils using selected poems, stories, songs, etc.

Also a checklist for reference may be used by the pupil to monitor work in progress[16] .

The practice of writing brief constructive remarks on the back of the pupil's work or on slips of paper can also prove beneficial.

III. (iv) How Children Grow in Art.

Knowing what young children are like and what their special interests and needs may be are important pre-requisites for successful teaching. However, a basic understanding of what children do naturally in art as they draw and paint is just as necessary to the essential encouragement of their creative growth. The young child's graphic potential and the richness and complexity of his/her imagery varies with the stages of his/her physical, mental, physiological and sociological development. Some children may have had many pre-school experiences in working with art materials; others may have had very limited creative opportunities. Some pupils may have developed a keen interest in some particular phase of their environment, for example, in horses, cars, trains, bikes, birds, rockets, insects and rock or shell collections. Thus, their observations will often distinguish their art work from that of other children in the class because of its complexity, insight and richness in detail. Since children express best what they know best, and what they are most sensitive to or affected by, it is often possible for the discerning teacher and

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parent to discovery through art what they respond most to in their environment and what their attitudes, values and feelings about life may be[17].

CHAPTER III

FOOTNOTES

1. HURWITZ and JAY. <u>Children and Their Art</u>. (San Diego and New York 1995) p. 5.

2. *Ibid.,* p. 13.

3. *Ibid.,* p. 15.

4. *Ibid.*

5. *Ibid.*

6. *Ibid.,* p. 16.

7. *Ibid.*

8. FONTANA, David. <u>Psychology for Teachers</u>. (London 1988) p. 135.

9. HURWITZ and JAY. <u>Children and Their Art</u>. p.

10. CROWELL and WACHOWIAK. <u>A Qualitative Art Program for the Elementary School</u>. (New York 1965) p. __

11. *Ibid.,* p. 35.

12. *Ibid.*

13. *Ibid.*

14. *Ibid.* p. 40.

15. *Ibid.*

16. *Ibid.*

17. *Ibid.,* p. 120.

CHAPTER IV

TRANSFER/TRANSITION AND THE ART PUPIL

(METHODOLOGY)

INTRODUCTION

This chapter will outline the methodology I employed in conducting my research. This study is designed to establish the extent to which the art experience received in the feeder school influenced or affected project work carried out by the first year post-transfer pupil.

IV. (I)   SCHOOL PROFILE.

Belvedere College is a single-sex boys' secondary school situated in Great Denmark Street, Dublin 1. It is a fee paying Jesuit school. There are 800 pupils in the secondary school and it is under the management of the Jesuit order. The courses on offer are the Junior Certificate Curriculum, Transition Year Programme and the Leaving Certificate Curriculum. There are 60 members of staff and at present, three full-time art teachers and one part-time teacher. Art is compulsory to all first year pupils at present and Art will be a compulsory Junior Certificate examination subject offered by this school in 1998. One triple period per week (120 minutes) is allocated for first year Art. Each Art teacher has their own base Art room. All rooms are conducive to the study of Art and visual stimulation is good in two and mediocre in two of the rooms. Materials provided are suitable for the core art syllabi and are in good

supply. All Art work produced and completed by pupils is exhibited within these four rooms and at the beginning of each year, there is a major exhibition of Junior Certificate Art work in the communal library. Examples of pupils work are also to be found on the corridor walls and in other pupil areas within the school. Class-based research for this dissertation was completed with one first year class, consisting of 27 pupils.

IV. (ii) CLASS-BASED RESEARCH METHODOLOGY.

The questionnaire - Sample A.

The questionnaire included here, marked Sample A, was distributed to first year pupils to determine to what extent they had been exposed to art at feeder school level. The questionnaire was designed to establish whether a specialised art teacher had been provided at primary level and to establish what effect, if any, this experience had upon the transfer pupil. I also wished to establish whether first year pupils had any other contact with art through family members which may have influenced their reactions or experiences of art in the post-transfer school. Sample A was distributed during first term.

The questionnaire - Sample B

I distributed the questionnaire included here, marked Sample B, seven months after transfer (February). Having completed seven months of post-primary art teaching, I wished to determine

- The pupils' attitude towards art

- How good the pupil considered himself to be

- How art compared with other curriculum subjects

- How the art classroom atmosphere and discipline compared with other classes.

Further to questionnaires A and B, I also allocated project work to be known here as Project 1 and Project 2.

Project 1 consisted of a three-week still-life. My objective here was to establish pupils' ability and aptitude for colour theory, drawing and finally painting. One triple class per week was provided through the first year time table, for each of these areas.

Project 2 was completed over a five-week period. One triple period per week was allocated. My objective with Project 2 was to determine individual pupil's initiative and levels of innovation. Unlike the still-life project, input was strictly pupil-based.

The following pages show both questionnaires and also the results of the findings in Projects 1 and 2.

CAN YOU HELP?

When going through the questionnaire, please put a tick in the box corresponding to your answer, like this

Yes   ☐

No   ☐

Don't know   ☐

NAME: _____

Q 1.   Did you have a specialised art teacher in primary school?

Yes   ☐

No   ☐

Sometimes   ☐

Q 2.   Do your parents/guardians have art as a hobby?

1 parent   ☐

2 parents   ☐

Neither parent   ☐

Q 3.   Do you have a parent with an art qualification?

1 parent   ☐

2 parents   ☐

Neither parent   ☐

Q 4.   Do you have a brother/sister with art as a hobby?

Yes   ☐

No   ☐

If yes, how many?   ☐

Q 5.   Do you have a brother/sister with an art qualification?

Yes   ☐

No   ☐

If yes, how many?   ☐

WHAT DO YOU THINK?

Name: _____

Please tick the appropriate box:

1.   Do you think art class is easy?

Easy   ☐
Difficult   ☐
Very Difficult   ☐

2.   Do you think you are

Very good   ☐
Good   ☐
Fairly good at art   ☐
Bad at art   ☐

3.   Do you think art

Is easier than other subjects?   ☐
The same as other subjects?   ☐
More difficult than other subjects   ☐

4.   Working in the art classroom is

More relaxed and informal   ☐
Stricter than other classrooms   ☐
As strict as other classrooms   ☐

COMPARISON OF GRADES OBTAINED IN PROJECTS 1 AND 2

There was a difference of

- 18% between the number of grade A's obtained in the two projects

- 21% between the number of grade B's obtained in the two projects

- 26% between the number of grade C's obtained in the two projects

- 20% between the number of grade D's obtained in the two projects

PRIMARY SCHOOL BACKGROUND OF THE FIRST YEAR PUPILS'

QUESTIONNAIRE RESULTS

- 90% had a weekly art class lasting 60 minutes

- 10% had irregular art classes

- 48% had a specialist Art teacher

- 52% had one teacher for all primary subjects

- 1% had a family member working in an Art area

- 3% said a family member was interested in art as a hobby

Results : Project 1

Grades awarded	A	B	C	D	E
No. of pupils achieving grade	2	4	12	8	
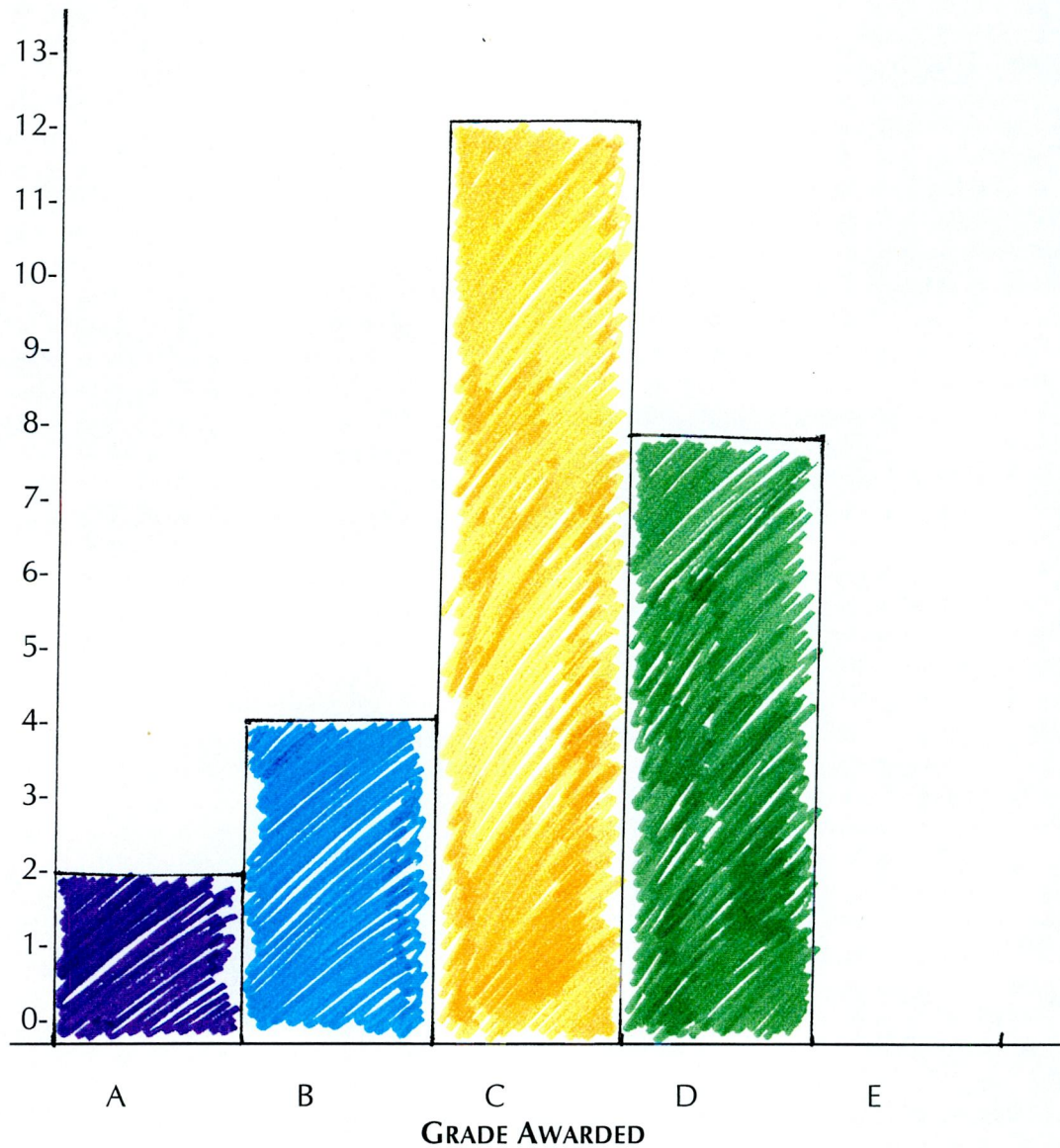
Grade Awarded

Grades Achieved : Percentages

A	B	C	D
8%	6%	4.5%	31%

Grades awarded	A	B	C	D	E
No. of pupils achieving grade	7	10	7	3	0

GRADE AWARDED
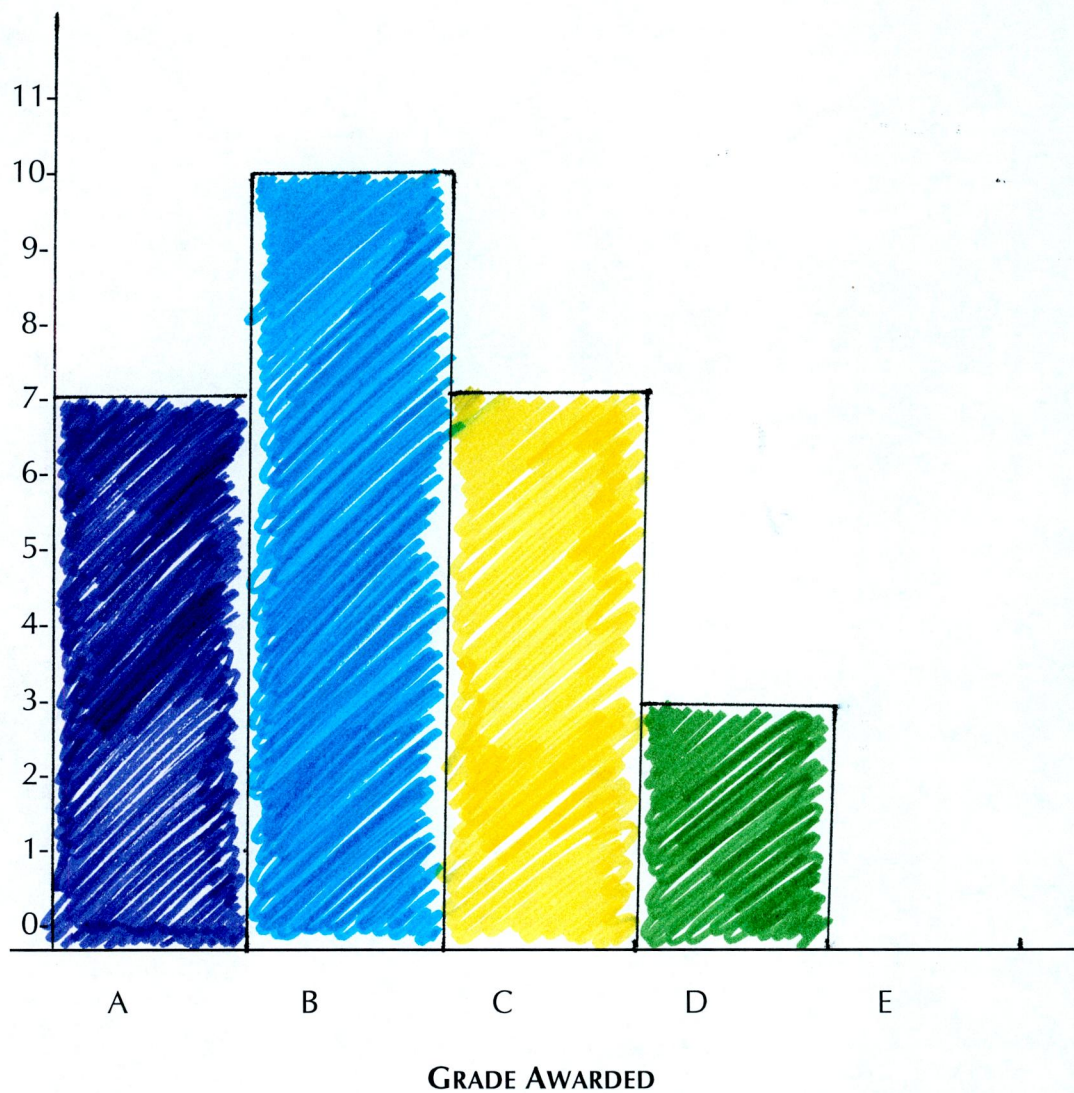
Grades Achieved : Percentages

A	B	C	D
26%	37%	26%	11%

IV. (iii)   RESEARCH FINDINGS.

Two schemes (Figures 1 & 2) were devised to establish what differences, if any, occurred between the 52% of the pupils who had no specialist art teacher in primary school, and the 48% of pupils who had a specialist art teacher in primary school. Scheme 1 was a three-week still-life project with emphasis on drawing, colour theory and painting. All pupils had knowledge of still life drawing and painting, from both primary school and as a home-based pastime. The pupils had to demonstrate their ability to follow strict guidelines on how they should develop a still life from the drawing stage to the painting stage. At all times, the pupils were to remain seated and work quietly for a triple class - this was encouraged as there are 27 pupils in this class and they are known throughout the school as a very lively group.

Stage One - Drawing

The scheme began with an introduction to composition. At the demonstrate stage of the class, the pupils were to create a more interesting composition by slicing, biting or peeling the fruit and vegetables which made up the still life. As a result, this excited and motivated the pupils towards the observational drawing stage.

Using blind drawing as a means through which the pupils become familiar with the objects, was an important introduction to observational drawing. Tone was introduced to the class as the correct term to use when referring to

the light and dark areas of the still life. Examples were given of various ways we can use the pencil to create different types of marks.

The pupils were encouraged to explore texture to show good observation of the objects.

At this stage of the project, there were few differences in the standard of work produced by the class. The problems encountered during this class were very much a result of the pupil types (referred to in Chapter I), where I found attention seekers and quiet collaborators causing discipline problems, resulting in producing unfinished work (Figure 3). These pupils did not have a specialist primary school art teacher. These pupils believed that the art class is a fun class where the emphasis is on "taking it easy" rather than working to improve their artistic skills. the pupils who had a specialist art teacher were very much intermittent workers. They were comfortable in the art room and were familiar with all new terminology used throughout the class. They produced a good standard of work and showed good attempts at mark making (Figure 4).

Stage two - Colour Theory

For this triple class, we concentrated on the theory of colour. Primary, secondary, tint, shade, tone, warm and cool colours were discussed at the beginning of the class. For the class exercise, all pupils had to complete a worksheet (Figure 5), where they not only had to paint their understanding of

all the above but they also had to give a word association of various colours (e.g. purple is regal, cool, etc.).

There was some interaction between the pupils as they had to share palettes and water. They were allowed to talk amongst themselves, but again, they had to do this quietly.

In this class, the emphasis was on their ability to mix paint. All pupils encountered problems in handling paint where they had to work within a limited area on the worksheet. The fact that this worksheet only involved the mixing of colours, and not the painting of an object, resulted in all pupils becoming frustrated. Also, mistakes could not be easily remedied without ripping the worksheet. It is interesting to note that there were no differences amongst the pupils in their standards. Although all pupils had previous experiences with paint, no pupil showed competence with mixing paint or holding the paint brush in the correct manner. By the end of this class, the pupils were still using old painting habits (i.e., not washing the brush after each colour, using the stick of the brush rather than the hair). This resulted in an unsuccessful teaching experience.

Stage three - Painting a Still Life

We began this class by revising the colour theory. At this stage, the class began to show a lack of interest in the project. As I had not prepared a back-up project, I had to continue the class as planned.

The objective of this class was to use their drawing ability and their knowledge of the colour theory to produce a painting of a still life - again they were allowed to arrange the still life to their own taste. The novelty of this had worn off, and resulted in the pupils' arguing about the best compositional arrangement. Because the pupils were also sharing palettes and water containers, they argued over whose turn it was to mix the colours, whose turn it was to change the water and over which paintbrush belonged to whom.

By the second period, the class had become bored, disruptive and unwilling to cooperate. It was a question of constantly pushing the group to be more creative and imaginative in their approach to painting. To gain back their interest, the pupils were encouraged to use found materials (i.e. card, wire) to produce texture. Any pupils who were having difficulties were given individual guidance.

This stage of the project could have been more exciting to pupils and teacher alike. There could also have been a higher learning content throughout the lesson, although it was felt that at the end the group had a greater understanding of colour theory.

This stage of the project showed strong differences in pupil painting abilities. Some pupils (Figure 6) were quick to finish the work to a limited standard rather than developing their work in a more interesting way. Others showed evidence of previous still life experience, by repeating two previous projects

in this class (Figure 7). Still others (Figure 8) showed signs of confusion about mixing the paint and as a result, were not confident in their handling of the paint.

The last ten minutes of this class were spent encouraging the pupils, through discussions, to make up their own project. Questions, such as "What interests you?", "What is your favourite sport, food, place?", or "Give one example of a place in which you've had the most fun?" - these questions were very successful in helping the pupils to decide on a new project. They were motivated, excited and confident about making decisions. They were given responsibility and were informed that this was their project. The final choice for the project was entitled "Circus Characters", and it was to be a three-dimensional piece.

Stage one - Drawing

The scheme began with basic life drawing. The pupils were shown the correct proportions and how their proportions do not change when the pose is altered. At this stage, all pupils had to decide on what circus character they were interested in making. Again, through discussion, the class were to imagine the characters in their post. Using what they had learned about proportions, they had to do drawings of their character in different poses - until they decided on one pose (Figure 9).

To back up the drawing exercise in class, a home activity project was set, where the pupils had to produce photographs, magazine cut-outs and colouring books of the circus, to be used as a classroom reference. It was important to tell the pupils why they were doing a drawing exercise prior to beginning modelling, so that the drawing exercise did not exist in isolation. They were repeatedly informed that they were responsible for making and bringing in their own armature (this was demonstrated in class) and that they must supply all their own materials.

The one rule for this project was that all materials must be found materials.

Stage two - Model Making

This stage was worked over three sets of triple classes, amounting to six hours, and was the most successful in the sequence. The homework research, described above, was very helpful for the pupils when they began to build up their structure. All pupils knew what pose they wanted to work on, and everyone had gone to great lengths to get the correct materials required for their individual models. A demonstration was given to introduce the ways in which various materials can be manipulated. It was emphasised that the pupils should organise their own work area to avoid any overcrowding. The individual was given responsibility for labelling and placing their own work in a safe area.

There was continuous re-capping on the fact that only found materials were allowed. Once all the rules had been established, and they had identified their character's pose, the pupils began to work hard. Their motivation and enthusiasm was amazing, there was absolute silence in the class, which was very beneficial for giving individual instructions and for them to reply to questions.

It was important to remind the class to continuously rotate the model, as there was a tendency to concentrate on one area of the model while ignoring other areas.

As there were no specific rules laid down on how the pupils built up their model, all pupils showed great initiative and imagination in resolving any problems they might have encountered. Some solutions were excellent, such as, using only insulation tape one pupil identified colour, form, structure, pose, proportion and balance (Figure 10).

Although this class continued for three weeks, almost half of the class had completed the project by the beginning of the third week. At this stage, this first year group showed great respect for art, and maturity in the art room. They were more than willing to encourage and make suggestions to their fellow classmates about how to solve any decorative problems (Figure 11).

All pupils found this 3-dimensional stage very enjoyable. They developed high standards of workmanship, and each pupil developed their own ideas about their model. The pupils seemed very happy with their work and seemed to thrive on the 3-dimensional activity. Two of the art teachers complimented the group on their work, and as a result their circus characters are on display in the school library.

CONCLUSIONS

This study has discussed the effects of transfer from the primary school to the secondary school. Although it is true to say that some pupil types initially are affected, it is also true to say that within a couple of months, all pupils under my supervision had adjusted to the environmental changes around them.

Although there were some discipline problems among this lively group, it is only fair to say that these were caused by an unimaginative still-life project.

Through building up pupil confidence by suggesting individual responsibilities and discussions on project type, helped the pupils to look on art as something meaningful and relevant in their school timetable.

The classroom methodology showed us that motivation is essential in helping pupils think through an idea and relive an experience (going to the circus).

This was an important learning process for the pupil, in that he had become aware that he can alter or create interesting projects by using only found materials.

It is important for the teacher to understand that the first year pupil does not possess the capacity for becoming involved with aesthetic concepts. The properties of line, shape, texture, colour, and the third dimension will excite

him, but only if they are continually related to work in which he can become completely involved.

The benefits of the pupils who had the primary school specialist art teacher were evident mainly in their drawing ability and their theoretical knowledge of art. In no length of time, this gap was reduced and only one absentee pupil with no interest in school showed signs of distaste in the art room.

This discussion has showed that in the past, the art class has often been considered as nothing more than a fun lesson, acting as a foil to the more academic subjects of the curriculum. An element of play should be present and is indeed essential, but this is not the only factor involved. The teaching of art plays a vital role in the pupil's education, fostering his desire for discovery, creating in him an awareness of his environment, and assisting in providing the confidence necessary for the expression of his thought and emotions.

Appendix

COLAISTE NAISIUNTA EALAINE IS DEARTHA - NATIONALCOLLEGE OF ART AND DESIGN - FACULTY OF EDUCATION
LAYOUT FOR SCHEME OF WORK

STUDENT NAME: OLIVIA GROGAN

THEME: Fruit: Primary and secondary colours of fruit that will be sliced.

AIM OF SEQUENCE: To introduce an understanding of primary and secondary colour using a still-life theme to be developed into a collage using a view finder to explore detail of colour.

Week & Date	Class Group & Time	Introduction Motivation	Demo/ Visual Aids	Source	Art Element	Task	Skill	Materials	Support Studies	Home/ Activity	Cross - Disp. Connection
Week 1 9 Jan	First years 1:30 – 3:30	Charts made up P & S colour also monogramtic chart.	How to mix paint. How we find secondary colours create depth.	colour wheel paintings in primary, colours (still-life) fruit	mixing paint. Tones Tints, Hues shade	mixing paint. finding tones. outline drawing work sheet.	mixing paint. how to find secondary colours using black + white paint with P. colours.	paint brushes set-up of still-life.	examples of still-life Artist work Yves Kline Monet Claude	collect from magazines the three primary colours	
Week 2 16/Jan	First years 1:30 : 2:00	Monogramtic re view +	how to find tint/shade tone. What each means.	still-life paintings (monogramtic)	tone shade tint	To explain individually - still-life monogramtic	understanding vocabulary	notebook pens,		Coult collecting primary + secondary paper Mono - painting	
Week 3 - Jan	First years 1:30 - 3:30	How we set up a still-life How we put it onto A3 page.	organizing a still-life on paper. Visuals of comp.	Fruit. Veg. flowers	composition, line, enlarging observation perspective.	To understand layour on paper=comp outline drawing still life	Visual awareness of still life	A3 paper pencils.	Cézanne - still-life.		
Week 4 Feb	First years 1:30 - 3:30	paintings using the colours of primary + secondary	Recap on mixing paints. Various visuals of composition	still-life set-up.	mixing colour. painting.	begin painting of still-life.	Using the paint brush, Mixing colours.	paints, Brushes, palettes, water tissue.			
Week 5 Feb	First years 1:30 - 3:30	collage - examples - of how we can use paper. different types	how to cut paper + to select most interesting section of painting	students paintings	enlarging - collage.	to begin collage of enlarged section of the painting.	selecting a section of the painting.	view-finder painting A2 paper pencil. mag-cutouts.	collage examples.		

POTENTIAL LESSON DEVELOPMENT:
This aim of sequence will continue in to a relief painting.

COLAISTE NAISIUNTA EALAINE IS DEARTHA - NATIONAL COLLEGE OF ART AND DESIGN - FACULTY OF EDUCATION
LAYOUT FOR SCHEME OF WORK

STUDENT NAME:

THEME: Circus Performers.

AIM OF SEQUENCE: To construct a circus character of your choice leading to an understanding of life drawing and the proportions of the body with a creative approach to found materials.

Week & Date	Class Group & Time	Introduction Motivation	Demo/ Visual Aids	Source	Art Element	Task	Skill	Materials	Support Studies	Home/ Activity	Cross - Disp. Connection
-13/9/96 -one.	first years 1:30 3:30.	Circus, posters, caricatures, etc -	Furniture - how we build our performer from this.	circus photos, posters, banners, tickets	life drawing, gestural drawing.	life drawing	life/contour drawing	A3 paper, pencils.	Seurat? (picasso) (davinci) drawing (matisse)	collect information on the circus... make smaller	
-two	"	the caricature drawings.		Circus. "	drawing, gestural/caricatures in their pose.	drawing of the pose you'll work from.	caricature pose.	paper, pencil.	Picasso's theatre. drawing photos of the circus	bring in all materials for decorating the performer.	
-three	"	Calders performance circus - how we build up the circus performer	How to build up the performer. getting it into pose.	drawings from last week.	construction	begin building up on the armature	constructing, bending wire, using wire to get the character by the pose.	Furniture, bending wire, pliers, wire.	calder's circus performance	consider circus's we the materials we used.	
- four	"	Recap on how the performers are shaping. point out pos + neg results.		circus, clowns, clothing...	continue construction.	to build up model using only found materials.	consider how you'll achieve colour without paint	All found objects.-		Have everything prepared to paint the model finished by next week.	
- five.	"					finish the model.					

POTENTIAL LESSON DEVELOPMENT:

FIGURE 3 - STILL-LIFE DRAWING
UNFINISHED WORK

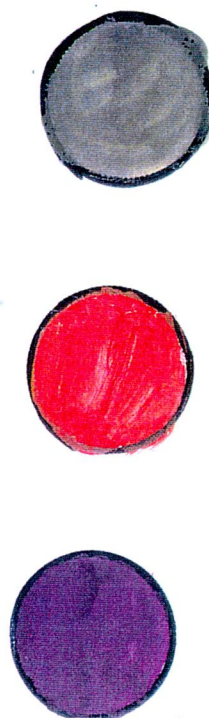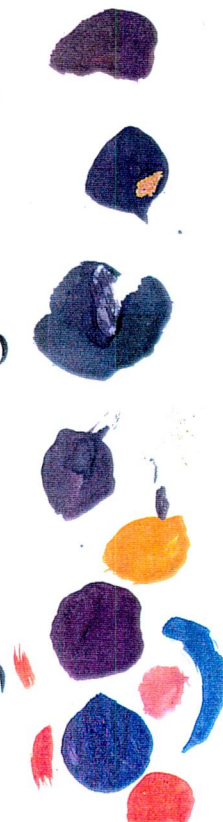**FIGURE 4 - STILL-LIFE DRAWING**
EVIDENCE OF GOOD DRAWING SKILLS

WORK SHEET

NAME [_____]

1) use one primary colour and black and white
Fill in the circles below.
begin with pure white, add colour untill you reach your primary colour change the colour gradually by adding black to reach pure black
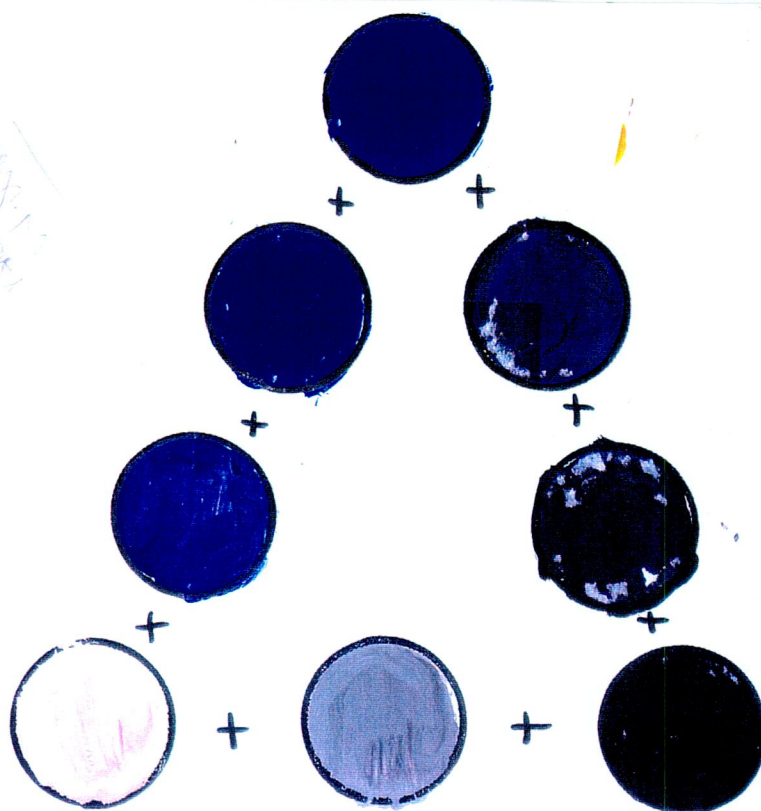
2) Paint in the three primary colours.

3) Paint in the three secondary colours

5) How many more primary colours can you find combining any of the Primary and secondary colours?

FIGURE 5 - COLOUR THEORY
WORKSHEET

FIGURE 6 - STILL-LIFE PAINTING

FIGURE 7 - STILL-LIFE PAINTING

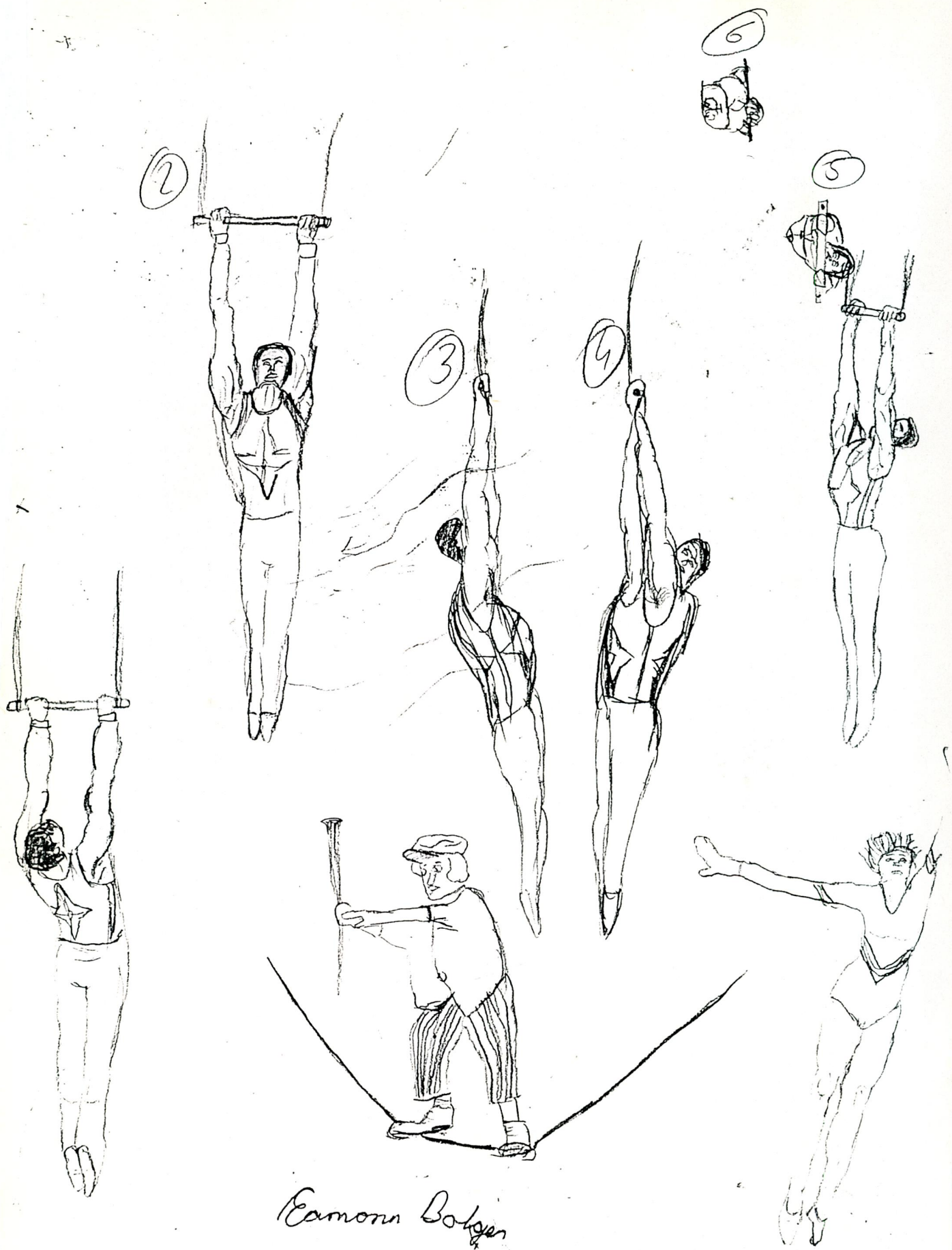**FIGURE 8 - STILL-LIFE PAINTING**

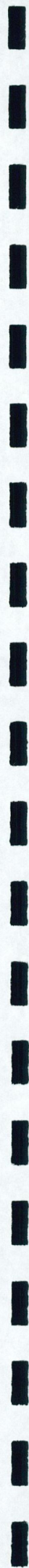FIGURE 9 - LIFE DRAWING

FIGURE 10 - FINISHED MODEL

FIGURE 11 - FINISHED MODEL

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