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**A study of art in Transition Year as an opportunity for
self-development**

A Dissertation submitted to the Faculty of Education

in

Candidacy for the

DIPLOMA FOR ART AND DESIGN TEACHERS

by

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INTRODUCTION

If education is always to be conceived along the same lines of a mere transmission of knowledge, there is little to be hoped from it in the bettering of man's future. For what is the use of transmitting knowledge if the individual's total development lags behind?

Maria Montessori.

The complexity in present day education partly reflects the accelerating change in our society. In the last fifty years there have been alterations, even transformations in the social and cultural background of our lives which have profoundly affected student's development. Today their experience is very different from that of any previous generation. In recent times, with society's acquired knowledge and the increased importance of having an informed population, schools have become something (else) entirely different. They have become a place for the transmission of rapidly accumulating wisdom as well as for the development of skills that will permit further discoveries and deeper understandings to be made.

For many years, the needs of society were not given much consideration in post-primary schools. Education in primary schools tends to be child centred where at post-primary level it tends to be subject orientated. John Wilson T.D. referred to this in June 1978, as he was setting up a committee to investigate the transfer of pupils from primary to post-primary schools. The terms of reference reads as follows:

To report on the problems of transition from child-centred primary to subject-centred post-primary schools and to make recommendations as to changes which may be necessary in primary and post-primary curricula in order to alleviate these problems. (1)

The education system is presently in a state of change. Improvements have been made with the inclusion of the new Junior Cycle. The Senior Cycle is soon to go through the same process. An important factor for the slow progress in implementing these new changes in the Senior Cycle is to a great degree due to the demands placed upon it by the third level sector. Most third level institu-

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tions operate a points system, while others in addition to this specify the necessity for the student to have studied certain subjects. Such a requirement places pressure on post-primary schools to continue with the subject-centred, examination-orientated approach to education. (2) The White Paper admits that the traditional Leaving Certificate Programme does not cater adequately for the variety of needs and abilities of students completing senior cycle. (3)

There is some hope for optimism despite this above predicament. The past few years have seen new approaches to tackle these problems they have manifested themselves in the development and expansion of the Leaving Certificate Vocational Programme, the repeat Leaving Certificate course, the introduction of a new Leaving Certificate Applied course (still in pilot form at the moment), and Transition Year. The objective in restructuring the senior cycle "is to provide for the holistic development of all students progressing to the end of senior cycle and to foster the sense of self-esteem, self-reliance and innovation which will empower them to actively shape the social and economic future of society". (4) Of these current options, the transition year, may offer the greatest opportunities for pupils to develop and prepare for adult life.

The aims of the senior cycle, which includes Transition Year, is to provide a "stimulating range of programmes suited to their abilities, aptitudes and interests....". (5) It is a student-centred programme and aims to help students take responsibility for their own learning and also to learn skills and evaluate situations in ways that are not covered in the certificate programmes. It is also a year free from all examination pressures and therefore pupils can involve themselves in subjects which are not examination based.

Lefrancois describes development as a process whereby individuals adapt to their environments and suggests that it involves growth, maturation, and learning. Growth in the physical context, maturation, through heredity and the environment, and learning as defined by actual or potential changes in behaviour as a result of experience. (6)

The term self-development, as used in this study, implies a conscious process of growing, progressing or developing on the part of the pupil. Personality should

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develop through a creative use of imagination, a responsive nature and the development of mind through thought and visual awareness. The role of the art teacher is that of a catalyst. If s/he is conscious of the opportunities for student self-development through engagement with art s/he may evaluate certain aspects of their development. One way to evaluate such development is to study the students ability. A good way to judge this can be seen in the students ability to perform.

My initial concern is the study of self-discovery, although the two are inherently linked. The limited time factor restrains me from a study of self-discovery, the most I can do is to look at self-discovery and note signs of development in a student.

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CHAPTER 1

SELF-DEVELOPMENT: A REVIEW OF THE LITERATURE

Transition Year

Initially the transition year programme was described as "a one-year inter-disciplinary programme for pupils who have completed an approved course for recognised junior pupils", (1) It was intended to serve two kinds of students, those who had planned not to do the Leaving Certificate programme and those who had, although the perception of both teachers and parents is that it is a prelude to the Leaving Certificate. Transition year was to offer students the opportunity to have an appropriate educational experience in the arts generally. This was to be done within a "framework of a broad general education which would include and integrate academic study and careers education". (2) However Eileen Doyle suggests that transition year might well be a time of educational and personal growth and development for students. A year, after the Junior Certificate and before the Leaving Certificate, when students were not under the pressure of State examinations. (3) There continues to be a complication, however, where some schools are using it as part of a three year Leaving Certificate.

Transition year is a one-year programme available to pupils immediately after Junior Cycle. Subject to general guidelines, the programme is designed by individual schools so as to be relevant to all students. It has major benefits for students, parents teachers, local community and the world of work. Students can review their education to date and learn more effectively for their leaving Certificate. Students can learn in new ways and in various methods such as team work. Essential life-skills for personal, civic, social and political use are fundamental to its teachings. Parents are encouraged to form a greater relationship with the school and students. Teachers are given the opportunity to realise their own potential and should be given increased opportunities to enhance their own professional development. Students can also gain work experience

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through work placement or work shadowing.

The theory behind transition year continues to be presented in the Rules and Programme as a project which "is directed towards the intellectual, social and emotional maturation of the pupil. It is conceived as an introduction to adult education...". (4) The White Paper also takes a similar stance, suggesting that this student centred ethos will help them to learn skills and evaluate life in ways and in situations that arise outside the boundaries of their school environment. It goes further to suggest that it "offers a special opportunity to enjoyably underpin....., the wealth of creative and performing arts activity and heritage...". (5)

An effective transition year, like an effective school, must enable personal development to take place. Many programmes include formal time-tabling from Personal Development to Relationships Education, to Life skills. Doyle offers a list of the general events that take place under the heading of Personal Development. These range from leadership training courses to self defence training. (6) She does not however mention any of the arts. An important aspect of the year is the conscious efforts made by teachers to encourage collaboration between students. This is an important part of personal development. Various projects are used by teachers to encourage cooperative efforts and to focus the energy of the students towards serving or wider community needs. The possibilities are endless in the area of art.

Ability Grouping

In recent times there has been increasing debate about the effectiveness and implications of different forms of ability grouping in Irish schools. Due to an increase in participation rates and the pressure to acquire points for third-level entrants, schools now have to deal with a more diverse ability range than ever before. The falling population and declining enrolments have also resulted in schools drawing on sections of the student population that they would not have drawn from before. There are four principal forms of ability grouping in Irish schools. These are streaming, banding, setting and mixed ability. Most

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community and comprehensive schools opt for banding but in Greendale Community School they use a streaming system.

Streaming involves classifying children of the same or similar age on the basis of a measure of their ability, through an external or internal exam, to ascertain their level of intelligence. The art department of course then receives students from across the board and these would then be termed as mixed-ability. This is achieved by the random way the students choose this option subject.

In the eighties, of studies of ability grouping in post-primary schools, Hannan and Boyle's study indicates that of the total number of post-primary schools only about one-fifth had mixed-ability classes at junior cycle; the great majority streamed or banded their intake. (7)

Some schools use a streaming system in the belief that it is in the best interest for their students. They argue that the less able students suffer in mixed-ability classes because of the constant comparisons with higher performing students, while at the same time the more able student is held back by the slow learners. Supporters of streaming believe that the students ability is measurable and it remains constant over time. This belief has been the subject of considerable debate and controversy in Ireland by Hannan and Boyle and by Lynch.

In a major study in the early seventies, Barker Lunn found that on average fifteen per-cent of students were in the wrong stream on the basis of their entrance exam. Once assigned to these ability groups, students tended to remain in them, with those wrongly placed in the high stream improving and those misplaced in the low stream deteriorating in academic performance. (8) Psychologists only claim about ninety per-cent accuracy in even the best test. It is believed that IQ tests can often disguise or enhance students' weaknesses or abilities.

Hannan and Boyle found that students tend to perform at the level expected of their ability group when streamed. It seems that students in upper streams improve their attainment test scores with the less able in this bracket, improving more. While the students in lower streams deteriorated, those of the most

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able among them deteriorating most. (9) This results in a wider division between the streams with students in high ability groups increasing their average performance while students in low ability groups lose ground. Lynch's study also found that twenty seven per-cent of principals admitted allocating what they perceived to be the best teachers to the top ability streams. (10) Hannan and Boyle argue that the high achievements for the small elite were "paid for" by the very poor attainments by the low achiever's. (11)

Ability grouping involves social as well as academic discrimination. Douglas found in the sixties that eleven per-cent more middle class children were in upper streams and twenty six per-cent fewer in lower streams than would be expected from their distribution in the population. (12) Barker Lunn also found a tendency for the upper streams to possess an undue proportion of middle class and upper working class students. Lower streams, by contrast had an undue proportion of students from lower socioeconomic backgrounds. (13) Research shows that while teachers believe the streaming system to be fair, working class and minority pupils are over represented in lower streams.

Streaming also has a social and emotional effect on students. Lacey and Hargreaves found that students who were allocated to lower streams suffered a degradation of self: their sense of self worth was undermined. Also as the school promotes academic achievement, allocation to a low stream is allocation to a position of inferior status; "It is a label of failure". (14) Thus those in the lower streams have a low self image both educationally and personally.

Creative Development

Art is usually an area where students are freer to express themselves. This in turn leads them to a greater personal understanding. Gardner cites that "The creative individual is a person who regularly solves problems, fashions products, or defines new questions in a domain, in a way that initially considered novel but that ultimately becomes accepted in a particular cultural setting". (15) The art area encourages greater personal creativity through the ingenious use of materials etc.

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Other subject areas have not realised how challenging it is to convey novel materials so that their implications will be appreciated by students who have long conceptualised materials of this sort in a fundamentally different and deeply entrenched way. Early in the century, the work of Freud and other psychoanalysts documented that the emotional life of the young child strongly affects the feeling and behaviour of most adults.

Howard Gardner believes that there are three types of students, *the intuitive learner*, a student who is superbly equipped to learn language and other symbolic systems and who evolves serviceable theories of the physical world and the world of other people. Secondly, *the traditional student* who wants to master literacy, concepts and disciplinary forms of the school. And thirdly, *the disciplinary expert*, a student who has mastered the concepts and skills of a discipline and can apply this knowledge appropriately in new situations. (16)

He does however suggest that students possess different kinds of minds and therefore learn, remember, perform, and understand in different ways. He puts forward the notion that all human beings are capable of at least seven different ways of knowing the world. According to this analysis we are all able to know the world through *language, logical-mathematical analysis, spatial representation, musical thinking, the use of the body to solve problems or to make things, an understanding of other individuals, and an understanding of ourselves.* (17)

He argues that a contrasting set of assumptions is more likely to be educationally effective. Students learn in ways that are identifiable in their distinctiveness. The broad spectrum of students would be better served if disciplines could be presented in a number of ways and learning could be assessed through a variety of means. If "Most learning occurs through direct observation", (18) and one could also suggest by the physical doing, then the visual stimulus of the art room alone must play an important part.

Schools have become over burdened with much more than mastering written and numerical literacy. Years ago schools were considered to be a prime venue for transmitting moral and political values. Teachers were expected to model

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proper behaviour and to ensure that students master relevant rules and regulations. They were also seen as a place for the training of the elite in not only cognitive skills but in behaviour and attitudes expected of those who assume leadership positions.

In modern technical society, tests have taken on profound importance. They are usually the chief vehicle for determining who will receive the awards that society gives. Examinations, like those at the end of secondary school are seen to be of great importance, where students are often over anxious and over burdened. Over the years, tests have undergone a blistering attack from many quarters and yet they not only survive but seem to gain in importance. Although, the examination of art in secondary school has undergone a metamorphosis in recent years with the introduction of the new junior certificate. This new way of testing provides a clearer understanding of skills acquired and learning objectives.

Gardner points out that one cannot compare the kind of talking and thinking that occurs in school with the language that students encounter at home or in the streets. In class, students are exposed to talk about people and events that they cannot see and usually never encountered in the flesh. Older students hear discussions about abstract concepts that have been devised to make sense of data or facts that have been collected by scholars for their own studies.

Children of all ages are asked questions about remote topics, required to respond individually, and evaluate on the context and form of their responses. (19)

Schools should confront their relation with the community. They have generally sought to build or maintain communication with the family and the home, but most schools find it more effective to operate independently of other community institutions. The art department is an area where this gap can be bridged, and perhaps by localising it students will see a greater relevance in it and therefore gain greater understanding of not only art but themselves.

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Attention also needs to be focused on the rapid development of student's into socialised participants in society. This is accomplished through a finely tuned combination of students skills and the guidance of the teacher as adult. In Vygotsky's theory of the zone of proximal development (a child's region of sensitivity to learning experiences), development occurs through children participating in activities beyond their competence with the assistance of adults. (20)

In effect, cultural inventions channel the skills of each generation, with individual development mediated by the guidance of skilled people. Rogoff agrees that "Adults provide guidance in cognitive development through the arrangement of appropriate materials and tasks for children, as well as through tacit and explicit instruction occurring as adults and children participate together in activities". (21)

Rogoff makes the argument that we must consider both the involvement of the student and the social world to understand student development. Here she considers the question of nature and nurture, which has long interested psychologists, where she regards the role of the child being "nature" and the role of the adult as "nurture". Psychologists have long placed these in opposition but now find that these interact to produce development. (24)

Vygotsky, a Soviet psychologist who was concerned with how culture and language affect development, echoes this and introduces four interrelated levels of development. The level that psychologists have traditionally dealt with is termed ontogenetic development. This is when changes occur in thinking and behaviour associated with age. Phylogenetic development is associated with the inheritance of genes. Sociocultural development deals with the legacy of changing cultural history in the form of technology, such as computers as well as value systems. Microgenetic development involves the moment to moment learning by individuals in particular problem contexts. Here the individual and the social world are seen as interrelated in the levels of analysis reflecting learning, ontogenetic, phylogenetic, and sociohistorical development. (22)

Gardner agrees with some ideas originally put forward by Vygotskys on the possibility of devising tests suitable for individuals who have had little or no

experience with particular material or symbolic elements, and to see how they can progress in a given area in a limited period of time. This places a very strong burden on the teacher in question, to locate problems that are intrinsically engaging and pose them to naive but possibly talented students. Gardner has noted that some of the experiences have proved catalytic for particular individuals in particular domains e.g. "watching folk pageants, for the future dancer; looking at recurrent alternating visual patterns, for the young mathematician". (23) These have proved more successful than conventional methods of assessment through pen and paper. Involvement with inherently engrossing material provides an ideal opportunity to observe self-development at work and monitor advances over a finite period of time.

A variety of studies find that there is an association between student's experiences and their independent skills. There is no proof however that the interaction and arrangements between adults and student's are influential in student's learning and development. Rogoff, argues however that "guided participation does play a role in children's learning and development". (24) Individuals would not learn a language without exposure to it. Several studies provide evidence that an important social interaction with adults may be in the direction of attention. This could be an important individual activity that can be channelled by the high lightening of events by an adult.

Working from observations of adults instructing children aged six to nine years, Rogoff and Gardner proposed that guided participation involves the following activities: a. providing a bridge between familiar skills or information and those needed to solve a new problem, b. arranging and structuring problem solving, and c. gradually transferring the responsibility for managing problem-solving to the child. (25)

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Student Development

Piaget's investigations suggest that notions of reality, logical reasoning, understanding of time and space, and a wealth of important cognitive and perceptual events are sequential and predictable. (26) The observation that development follows an orderly sequence is of value to the teaching process. If teachers know roughly when specific skills and abilities should develop they can present students with tasks that are not impossible for them but are challenging enough to be interesting and promote growth. In spite of the generality of developmental principals, individuals vary considerably. The correlation between verbal ability and measured intelligence is high. This means that if one is highly developed the other is also likely to be highly developed-and vice versa. Lefrancois suggests that moral development in boys seems to proceed from the pursuit of pleasure and obedience to conformity or the desire to maintain good relationships. moral development in girls however may be tied more to social responsibility, empathy, and social relationships than to law and social order. (27)

Ability, capacity, faculty, talent, skill, competence, and aptitude are nouns which denote the qualities in a person that permit or facilitate achievement or accomplishment. Ability is the power, mental or physical, to do something. Ability alone is insufficient. Capacity refers to an innate potential for growth, development, or accomplishment. Faculty denotes an inherent power or ability, Talent emphasises inborn ability, especially in the arts. Skill stresses ability that is acquired or developed through experience. Competence suggests the ability to do something satisfactorily but not necessarily outstandingly well. Aptitude implies inherent capacity for learning, understanding or performing.

Cognitive development refers to the stages and processes involved in the students intellectual development. Piaget's approach looks at how the student's interaction with the environment leads to the development of cognitive ability and cognitive structure. He was however more concerned with describing specific details of growth than the factors that cause developmental changes. By

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implication though, his theory supports the belief that a rich background of experiences should lead to the early appearance of more advanced ways of thinking. He also recognises that there is an optimal level of difficulty for new learning, and that teachers should be aware of the limits of students abilities. (28)

Carl Rogers is among the most influential theorists in this area. In *humanistic psychology* humanism, the development of human potential tends to be highly valued while the attainment of human goals is de-emphasised. Rogers uses the term self-actualisation as an end towards which all humans strive. Rogerian theory suggests that reality is the study of all possible private human experience. Behaviour is motivated by a need to self-actualise and occurs within the context of personal realities. The self is constructed by the individual and our behaviours conform with our notions of self, our realities are therefore completely individualistic. Each of us has a basic tendency to strive toward becoming a complete healthy, competent individual through self-autonomy. Open communication is important in understanding someone else's point of view. We discover who we are on the basis of direct experiences and our self-concepts from information provided by others. In general, he suggests, we select behaviours that do not contradict who and what we think we are.

Humanists such as Rogers and Maslow present a strong plea for student-centred teaching. Maslow's humanistic theory presents a hierarchical arrangement of need systems, with physiological needs at the lowest level and the need for self-actualisation at the the highest. They encourage a situation where students are given an important role in curriculum decisions and infers that teachers should be there to facilitate learning rather than instruct. A humanistic approach to education advocates healthy, social and personal development and at the same time de-emphasises a performance, test oriented approach. providing students with experience of success rather than failure, where the emphasis is on discovery rather than receiving knowledge. It accepts the individual for who they are, respects their feelings and aspirations.

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CHAPTER 2

A CASE FOR ART IN TRANSITION YEAR

Potential for Self-Development

Teachers are crucial beings in the lives of children. It is partly through them and their parents that values are established, intellectual processes are stimulated, and positive reactions to the environment are supported. Creativity through art is a vital part of the learning process of self-development and for some students transition year is the first time since primary school that they have had the opportunity do art. It is not the product that is the concern, it is not the picture or the properly executed clay piece, rather it is the value of these experiences to the student which is important. If the student has increased in awareness of the environment, has found joy in developing skills, has had the opportunity to express feelings and emotions, then transition year has succeeded. It is not the transient skills that are important, but rather the development of a sensitive, creative, involved and aware student that should be the goal of transition year.

This poses the question "What is Creativity?" Defining a specific definition caused problems for psychologists over the years and also who is to judge why something is creative? Howard Gardner cites that a creative individual is a "person who regularly solves problems, fashions products or defines new questions in a domain, in a way that is initially considered novel but that ultimately becomes accepted in a particular cultural setting" (1) Most schools confine students to a curriculum that is not likely to foster the development of creativity or to permit its recognition.

In the 1960's psychologists over emphasised intelligence. Gardner cites three types of intelligence, *notional sophistication*, *concepts within the discipline*, and *forms of exposition and reasoning within the discipline*. (2) Frank Barron and MacKinnon found in their extensive studies in America, that intelligence is not a guiding factor for creativity and that creative people were more autonomous than the controls, they used in their studies, more self-sufficient, more open to

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the irrational in themselves where they accept that they have faults and attempt to deal with them. You would therefore have to assume the thinking of Carl Rogers and Maslow who believe that everyone has creative potential, through them being spontaneous, self-expressive and open to ideas. Creativity and intelligence may or may not be highly related. It is likely that relatively high intelligence is required for superior creative effort. Above a certain point, however, personality and social factors are probably more important than purely intellectual ones.

Drudy and Lynch draw comparisons between intelligence and ability and suggest that what is defined by these terms has a profound effect on how we legitimate knowledge in schools. If we do not find all forms of intelligence on a par students will not be given an adequate scope to develop their capabilities, "if spatial intelligence or personal intelligence is not recognised in schools, a very significant part of the human development is ignored," (3) and therefore will fall through the net and become institutionally defined as "failures" if they do not possess institutionally recognised abilities they are labelled "weak" or lacking ability

The Art Activity

Art is a dynamic and unifying activity, the process of drawing, painting, or constructing is a complex one in which the student brings together diverse elements of their experiences to make a new and meaningful whole. Formal education consumes a child's life from the age of four to sixteen or eighteen. This qualifies the individual to take their place as a contributing and well-adjusted member of society and this has led to great material gains. Viktor Lowenfeld suggests that serious questions need to be "raised about how much we have been able to educate beyond the making and consuming of objects. Have we in our educational system really put emphasis upon human values ? Or have we been so blinded by material rewards that we have failed to recognise that the real values of a democracy lie in its most precious assets the individual ?" (4)

The education system at the moment relies upon the students learning factual

1. The first part of the report discusses the general situation of the company and the results of the previous year. It also mentions the main objectives for the current year.

2. The second part of the report describes the results of the various departments and the progress made in achieving the objectives. It also mentions the challenges faced and the measures taken to overcome them.

3. The third part of the report discusses the financial results of the company and the impact of the various factors on the performance.

4. The fourth part of the report discusses the future prospects of the company and the measures to be taken to achieve the objectives for the next year.

5. The fifth part of the report discusses the various initiatives and projects that are being implemented to improve the company's performance.

6. The sixth part of the report discusses the various achievements and milestones that have been reached during the year.

information. Memorisation of certain information and the ability to regurgitate this in an exam situation is the key factor in being considered ripe for entry into society. This skill in repeating bits of information may have little relationship to the contributing, well adjusted member of society the education system thinks it is producing.

The ability to learn not only involves intellectual capacity but also social, emotional, perceptual, physical, and psychological factors. There may be no single best teaching method as the process of learning is a very complex one. One of the basic abilities that should be encouraged is the ability to discover and search for answers instead of passively waiting for them off the teacher. This self-direction is central to all art activities and as we learn through our senses, the development of perceptual sensitivity is an important part of the developmental process.

Art allows for the interaction between the self, the symbols and the environment and this provides the material for an abstract intellectual process to begin. Education often neglects these important factors which allow for the development of the individual's sensibilities. Great achievements in the sciences have led to an improved materialistic standard of living. Lowenfeld suggests that this has diverted us from our "emotional and spiritual values". (5) This in turn has led society into a false set of values.

The three R's (reading, writing and arithmetic) are what spring to mind when we talk of learning, but these are merely tools to use in the learning process. These can sometimes become a meaningless activity for students if it does not evoke thoughts or raise questions or is open to interpretation.

Parents and teachers alike have not tended to view art as a serious subject. The arts can play a tremendous role in learning and may be more basic to the thinking process than the more traditional school subjects. Art usually plays a subordinate role in the framework of our school system, whereas in our society it is taking on greater importance. Therefore it should play a vital role in the lives of students in secondary school. Evidence of art in society is seen through design, building, painting, sculpting etc. But art can also mean an attitude towards liv-

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ing, a means of formulating feelings and emotions and giving them tangible expression. (6) There is an increasing awareness of the need for developing not only sensitivities to our environment but sensitivities to the feelings and needs of others. This is an area which has by and large been ignored in public schools before.

Lowenfeld's argument centres on the belief that the development of the individuals inquiring mind, a mind that is eager to tackle the problems of today, a flexible, inquisitive mind which seeks for solutions in an unusual way, is thwarted by the attention the educators pay to the so-called basic learning areas, which are misplaced. A greater emphasis must be placed on the arts, for every drawing demands a great deal of intellectual involvement. (7)

In art the student must develop the skills and techniques necessary to communicate and develop an understanding of materials. It is only through the intrinsic use of these materials that an expression can evolve, yet these skills and techniques must remain the means to an end. Lowenfeld suggests that it is not the skills which are expressed but the feelings and emotions of the artist. Concentrating on the materials, or on particular skills, ignores the fundamental issue, which is that "art springs from human beings and not from materials". (8) Although this is true in effect, emphasis should be given to the importance of these skills, as manipulation of materials carries through into so many other areas of life. Expression it can be argued, is a fundamental to all and understanding materials and the development of particular skills gives the individual the means to express themselves. This desire for expression must however be awakened in all individuals.

The Art Environment

The art room should have an atmosphere that is emotionally free and flexible, and provide an experimental and supportive attitude. It is the teacher who is responsible for the learning environment. They have the important task of providing an atmosphere conducive to inventiveness, exploration and production. A student who shows signs of inhibitions in art or lacks the self confi-

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dence for their own expression cannot be helped by a teacher who limits his/herself to instruction in the use of art materials, or in the problems of space relationships or colour harmony. *Lowenfeld emphasises that:*

*Introduce
all
quotations*

The purpose is to translate the motivation into meaningful, purposeful creative activity, not to force a particular topic on them. (9)

Basically the principal [?] is to start where the student is and extend their thinking, feeling, and perceiving one step further. This provides the opportunity for an expansion of possible directions in which they can move and which would be a logical extension of their own thinking.

Students who have not done art since primary school tend to be insecure and show fear of even putting a line on paper unless given approval by the teacher. These students express the feeling that they cannot draw, or that they do not know how to do it and often want you as a teacher to show them how. Lowenfeld believes that these are the children who need this art experience the most. (10)

A Programme for Art

Secondary school is a time when most young individuals are at a period of great individual differences, this is most noticeable in physical changes, but it is also true in the mental, emotional and social areas, yet the school curriculum is usually planned so as to provide little opportunity for contemplation, or self-identification. Unfortunately art in secondary schools is aimed towards examinations and therefore producing technically acceptable products. Little attention is focused on the needs or desires of the secondary school student. Perhaps the focus should be on the process of making art and not the final product. The introduction of the new Junior Certificate syllabus has gone some way to alleviate this problem by introducing project orientated work.

intro.

To identify with oneself, to identify with others, to identify with the product and be able to say "This is mine," to be able to set problems and goals for oneself and to be responsible for the direction and method of expression - all these are

(a)?

(b)?

the formulae of others?

by following formulae or by following others

important considerations in developing an art programme for secondary schools. (11)

Art should be a purposeful expression for the secondary school student. No drawing is done without inhibition and therefore self-expression does not flow freely, rather the student is critically aware of him/her self as a member of society. The adolescent is striving for an identity, they are aware of being alive and are developing an awareness of themselves as one who can build, construct and create objects.

In secondary school the development of creative thinking must be an essential part of the art programme. Flexibility, fluency, originality and the ability to think independently and imaginatively must not be left to chance. It is therefore the responsibility of the art teacher to develop creative thinking abilities. It is important to develop the ability to think creatively and to learn how to create. For some students this is a difficult experience, because many of them have achieved success by following formulas or others. The development of creativity is one of the basic reasons for art's existence in secondary school.

Teenagers feel that art is not a part of their lives nor essential to their needs. Art is constantly around them, it is dictating the clothes they wear, the buildings they live in, the packaging that induces them to buy and perhaps the car they wish to own. For most it is considered something that children do. It seems that the curriculum is geared towards a career in art or a least giving recognition to those who are supposedly talented. For those students who feel that they do not have this talent, and this would be a great majority, the possibility of doing badly is not appealing to them.

Lowenfeld makes the interesting point that art programmes should not be placed around materials with emphasis being placed upon learning how to use each material in the hope that the experience will be valuable. This argument, although idealistic is flawed for basic lifeskills can all be taught through manipulation with materials.

Art can be a vital force in the lives of students if it is relevant to their thinking and becomes the means by which they can express the feelings about their soci-

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ety, feelings that they are perhaps not encouraged to express either in or outside school. For the secondary school student, the potential of art is tremendous, and the energies and enthusiasm of older children can make learning and art exciting and rewarding. Perhaps we should throw away the books and learn more by doing. Idealistically, art should not compete with other academic subjects and students should not feel that they must perform according to someone else's standards.

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FOOTNOTES: CHAPTER TWO

1. Howard Gardner, Creating Minds: an Anatomy of Creativity Seen Through the Lives of Freud, Einstein, Picasso, Stravinsky, Eliot, Graham, and Ghandi, (New York: Basic Books, 1993). p.35.
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4. Viktor W. Lowenfeld, Creative and Mental Growth, Seventh Edition, Collier Macmillan Publishers, London, 1982. p. 3
5. Ibid., p. 7.
6. Ibid., p. 137.
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CHAPTER 3

METHODOLOGY

Evaluating Students

Under the provisions for Transition year, laid down in the White Paper, teachers gain a flexible and professional opportunity to design the curricula, modules and short courses which could be tailored to the specific needs of their students. (1) The art teacher in this particular school chose two areas of specialism as suitable for transition year students, these were ceramics and silk-screen printing. The classroom facilities for both of these options are excellent. The specific design of either module was left to my own discretion.

Gardner cites that it should be possible to gain a reasonably accurate picture of an individual's "intellectual profile", (2) in the course of a month or so, while that individual is involved in regular classroom activities. I shall attempt to gain a reasonably accurate picture of an individual's self-development in a course of six weeks. The total time spent is up to ten hours of observing, a long time given current standards of intelligence testing, but a very short time in the terms of the lives of the student's involved. Such a profile should indicate which areas of interest are already launched in an individual, and which abilities show a decided potential for development.

Transition year guidelines advocate a year free from examinations, where young people have a chance to discover more about themselves and the world they live in. As an art specialist, I see the place for art in education as both a singular and an all embracing activity. An artistic education is an holistic education encompassing intellectual, emotional, spiritual, physical and aesthetic values. In today's society cultural values have fallen by the way side, with suicide, alcoholism and drug abuse being the norm. An inability in self-discipline is rampant and school is for most the one stability in their lives.

In Greendale the Transition Year aims to broaden the horizons of the students by including courses and topics not traditionally offered. Its interdisciplinary

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Of the fifteen students involved, seven were originally from the highest stream, six from the middle stream, and one from the lower stream, with one new student. I was interested to see would there be any discrepancy with my assump-

approach hopes to enable students to make connections between the arts and the sciences, rather than seeing "subjects" in isolation from one another. Interdisciplinary projects, presently run between Drama, English, and Art help students to view art in an integral and more holistic way. In terms of personal relationships, students are encouraged to behave assertively in their dealings with others, to develop a positive self-image and a sense of their own worth. The development of these skills is facilitated formally by introducing them to areas of new specialism, such as art, and informally by the encouragement of and feedback from teachers when negotiating with the student regarding their own learning, and in the students themselves becoming involved in the whole process of assessment and evaluation.

Criteria for Assessing Ability

Ability can be seen as having the capability, competence, or talent to do something and the necessary power, resources, skill, time and opportunity to do so. There are many ways to assess ability, the most immediate results can be seen in the development of skills, (cognitive, psychomotor and affective skills). Through the teaching, the lesson and the physical environment, imagination and creativity through thought process and interaction with materials should develop. Proof of learning should emerge through a responsive reaction to the lesson. It should increase their visual and verbal vocabulary, enthusiasm, progress, prove they can build on their strengths and show good spatial relations.

The class called Maple, consisted of fifteen students who have been regrouped this year, out of their original streamed classes. Leaving them for the first time in mixed ability classes, although their art classes have always been of mixed ability. A study by Madeja (1967), using secondary school students found that academic achievement correlated highly with grades in art. If we accept that intelligence plays a vital role in creativity, it is reasonable to assume that those students from a higher stream may perform to a greater ability than those of a lower stream.

these and particularly would art or the art activity have any fundamental effect on their self-development.

(f) The options given to them in first year two of these students chose art, three chose technical drawing, and the others opted for either science or a language. This information on students who chose either art or technical drawing could be used as a guide to indicate a student's probable ability in technical skills such as drawing or measuring, for example.

After the guidelines set out for art in transition year by the school, I was obliged to design a module based on either a silk-screened or ceramic finished product. I designed a module based on repeat pattern and a finished silk-screened product. This was designed to give a quick results for the students involved and complex enough to encourage development of initiative, an appreciation of the process involved and the skills needed to fulfil their task. It was a project based module, incorporating activity based learning and group work to encourage the students towards self-directed learning.

Students were asked to make some drawings of imagery from photographic resources, encouraging them to look and break the image down to its basic shapes. These motifs were then applied to repeat patterns, developing an increased awareness of natural and man-made patterns. Also encouraging an awareness of abstract reasoning and of spatial relations in the arrangement of motifs. An appreciation of colour was also introduced to aid them in their design. These motifs were then adapted to be suitable for silk-screen and the technical skills of silk-screening introduced and applied, resulting in a finished product.

Attitude Towards Transition Year and Art in General

A general aesthetic atmosphere remained from the class on our first meeting.

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Under the guidelines set out for art in transition year by the school, I was obliged to design a module based on either a silk-screened or ceramic finished product. I designed a module based on repeat pattern and a finished silk-screened t-shirt. This was designed to give a quick results for the students involved and complex enough to encourage development of initiative, an appreciation of the process involved and the skills needed to fulfil their task. It was a project based module, incorporating activity based learning and group work to encourage the students towards self-directed learning.

Students were asked to make some drawings of imagery from photographic resources, encouraging them to look and break the image down to its basic shapes. These motifs were then applied to repeat patterns, developing an increased awareness of natural and man-made pattern. Also encouraging an awareness abstract reasoning and of spatial relations in the arrangement of motifs. An appreciation of colour was also introduced to aid them in their design. These motifs were then adapted to be suitable for silk-screen and the technical skills of silk-screening introduced and applied, resulting in a finished product.

Attitude Towards Transition Year and Art in General

A general apathetic atmosphere emanated from the class on our first meeting.

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TY This problem of student obstinacy, in transition year, is being faced across-the-board in the school. However I was not expecting such indifference to the subject of art and such languid, passive students. When asked how they felt about transition year, an unsurprising groan of dissatisfaction emanated from the class. "Stupid, crap and boring", were some of the nouns used to describe it. When asked about their attitude to art, the main contention was that an overwhelming majority of students in the class felt that either "art is crap", or they "can't draw". There was very little distinction between the original streams regarding a negative attitude towards art. Although students originally from the higher stream were slightly more impressionable.

One student in particular, who also happened to be my low stream student, showed great feeling of frustration with the transition year. So great was her discontent that she threw a fit in the class. When asked why she had behaved in such a manner, she replied, in relation to transition year, "they said it was going to be great, and we'd get to do new things, but we don't do anything different ". She was also very discontented at the thoughts of having to do art when she felt that she could not do it and did not want to try. I explained that as it stood, it was compulsory that we do this six week module and we would try to make the most of it and enjoy it. When pointed out that the majority of the class had not done art for their Junior Certificate and were producing interesting work, she began to mellow and realised if nothing else she would walk out with a printed t-shirt. This student was not expecting me as a teacher to take the time to listen to her grievance and thus a relationship was built.

Although difficult at first and reluctant to come to class, once this student got her first taste of success she became extremely enthused. So much so, in fact that after the module was over she stayed for a further class to finish off her work. Over the weeks there was a dramatic, positive change in her frame of mind towards her work, and this was also reflected in her attitude towards the teacher and fellow students. This student obviously thought that she did not possess the capability, or talent to produce a worthy piece of work and she gained great satisfaction in proving herself wrong. I saw a huge improvement, on a personal level, she was happy to be in class and expressed great joy in her achievements. Initially this student sought constant praise and attention

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from the teacher but once she had mastered the skills involved, she became quite independent and thus her self-esteem improved enormously.

As part of this survey, I assessed their attitude towards art at the start of their module. At this stage they were unenthused about having to do art and it proved quite a difficult task to motivate them. Those students who had not previously done art or technical drawing, found the drawing stage difficult. They also found the repeat pattern stage problematic. Initially, students from the higher stream got to grip more quickly with the task at hand, but students from the middle stream soon caught up.

On average, students behaved and developed in accordance with their original stream. Those students from the higher stream achieved more initially, demonstrating a very good ability with the materials and concepts involved, while those of the middle stream followed up behind and the low stream student proving the most difficult initially. Although there were exceptions to this, as one particular student from the top stream showed very low ability. This was due perhaps to this student's laziness, negative attitude and absenteeism. Some students from the middle stream proved that they could develop skills on a par with the higher stream students.

On average, the whole class's attitude changed dramatically towards art in a positive light, over the six week period, some as mentioned, to a greater degree than others. Their communication skills improved as with their cognitive ability, due to their interaction with the environment. The immense sense of achievement that resulted in the production of the finished product led to an increased personal awareness of their own abilities. This in turn increased their self-esteem and self-confidence.

There is an enormous ignorance in the perception of art as a career. The art area is so diverse and interconnected into the framework of society. It is important to show art in a wider context. Following a class on careers in the art world, I have successfully placed two students, who had not previously considered art as a work option, in a graphic design company. The opportunities offered by work experience within Transition Year are many and varied. The involvement of

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parents and teachers and the wider community in providing student placements is an important part in the ethos of a Community School. The development of students' social skills is greatly enhanced by the opportunity to become part of the world of work. Taking responsibility for oneself, developing a sense of initiative and understanding the importance of completing the tasks undertaken are all skills which are reinforced by positive contact with the adult world. These skills along with an artistic ability and creative mind are the backbone to the successful graphic design company.

Personal and Social Development Report

Following a review in 1974 of research on gender differences, Maccoby and Jacklin suggest four areas in which there are gender differences: verbal ability, favouring females; mathematical ability, favouring males; spatial-visual ability, favouring males; and aggression, lower among females. (3) These differences are not as clear in the nineties as they were in the seventies. In fact, sex differences among adolescents have declined dramatically in recent decades. In a recent Irish study of ability and gender, it was shown that boys no longer outperform girls in mixed gender schools. Ref. . ESRI ?

Students each received a Personal and Social Development report sheet, which was a joint student - teacher assessment. This was designed so that student's could avail of the opportunity to assess their own development through a choice of thirteen various criteria, ranging from their participation in Transition Year to general self-presentation. Students are given an opportunity to participate fully in their own curriculum and become openly involved. Students assess their own development under this set criteria from poor to excellent. Teachers then assess them in the light of their findings and get an opportunity to view student development through the eyes of the student. After both ratings have been completed the forms are returned to the students who evaluate these findings and are encouraged to comment on the light of both ratings.

One important feature which arose was student self-perception. Students originally from the higher stream rated themselves on average higher throughout

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the criteria, while those of the middle to low stream gave on average a lower personal rating. Some students from the original higher stream seemed to have a greater perception of their abilities and aptitudes than in fact they merited and this was reflected in slightly lower teacher ratings. While those in the middle to low streams seemed to have a lower perception of their abilities and aptitudes than they in fact merited and this was also reflected in higher teacher ratings. Those students from the original higher stream reflected that on average they were assessed fairly and took on board any criticism while those of the middle to lower stream were pleased that they had achieved more than they had originally perceived.

As part of Transition Year assessment, teachers are responsible for compiling a Transition Year report sheet designed by the school. This in effect is quite similar in criteria ^{its} ^{to} as the Personal and Social Development report sheet, but students do not get the opportunity to view or participate in these and therefore do not gain information about how they are perceived. It was also a valuable device to check that my evaluations of their abilities were fair.

Studies of Spatial Relations from Differential Aptitude Tests

The Differential Aptitude Test is a standard test to measure the ability of a person to develop skills or acquired knowledge. Still, contemporary research continues to find that on average males score higher than females on tests of general knowledge and mechanical reasoning; females score higher than males on tests of language usage. Significantly, there are no differences in measures of verbal ability, arithmetic, abstract reasoning, or memory. But Feingold finds that on average, males are more variable than females on most tests. That is more at the highest and the lowest levels.

It is a misconception that intelligence tests measure all the important things. In fact, most measure relatively limited kinds of abilities, usually the ability to work with abstract ideas and symbols. They seldom assess interpersonal skills, creativity and a variety of other desirable human attributes. Two aspects of this

test that interest me the most from an artistic aspect are space relations and abstract reasoning.

Space relations is the ability to visualise, to "think in three dimensions" or picture mentally the shape, size, and position of objects when shown only a picture or pattern. It is a criteria for art and any work situation which requires the person to visualise solid forms or spaces.

criteria

Abstract reasoning is a non-verbal, non-numerical measure of reasoning power. It is an ability to see relationships among things - objects, patterns, diagrams, or designs - rather than among words or numbers.

Students from the original higher streams scored highest marks both spatial relations and abstract reasoning. Contrary to Maccoby and Jacklins' findings, two female student's scored highest in both criteria, while male scores were on average consistently middling to low. Of another class of four Transition Year student's (two boys and two girls), who have done art for their Junior Certificate, scores in both criteria were extremely high. Of the two student's from Maple who had previously taken art, one female scored very high while the other male scored very low. Of the three student's who had taken Technical Drawing for their Junior Certificate, all male, two scored high while the other low. Good ratings in these criteria correlated with student ability.

Teaching Approach

Evidence suggests that a more humanistic approach to teaching is more likely to lead to creative development among students. Humanistic psychology is concerned with the uniqueness, the individuality, the humanity of each individual. Lefrancois suggests that our uniqueness is our "self". The humanistic view emphasises two things: the uniqueness of the pupil and the autonomy of the teacher. (4) Student's were encouraged to be open about how they felt about Transition Year and art in general.

This Humanist approach is also responsive to the important requirements of

the curricula. All schools are concerned with the current and future welfare of students and recognise the worth and rights of the individual, and acknowledge the values of openness, honesty, and selflessness. The problem arises when the pressures of large numbers and competition for academic success leave little time and energy for unpressured communication, exploration of values and self-development. The transition year therefore is the ideal opportunity for the introduction or a time for greater emphasis on a humanist approach to teaching. Rogerian theory suggests that in order to promote full, healthy functioning students, schools should be student-centred and this is the basis of transition year. Research suggests that graduates of Humanist teaching schools may be more creative, more cooperative, and have better self-concepts. With the introduction of transition year, students are receiving both a traditional academic method of teaching and a humanist approach.

Assuming there is room for developing more than a single faculty along a single track, decisions of a far more focused sort must be made as well. In the case of each individual, those charged with educational planning must decide which means can best be mobilised to help that individual attain a desired competence, skill or role. In the case of the highly talented student's, it may be necessary to enable them to work directly. In the case of the student's with meagre abilities, it will probably be necessary to devise special mechanisms, or other means whereby the information or skills can be presented to them in such a way as to exploit the intellectual capacities they have.

The evidence seems to suggest that student's develop both personal and professional skills through an art experience. Through the use of a variety of optical and textural stimuli, in both materials and environment, student's are open to a more divergent thought process and this in turn allows for more possibilities in their lives. These findings are of course on relevant to this particular class, but nevertheless pose us with some interesting findings.

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FOOTNOTES CHAPTER THREE

1. Department of Education, Charting our Education Future, White Paper on Education, Dublin Stationary Office. p.51.
2. Gardner, Howard. The Application of Intelligence, Lee Victor, Children's Learning in School, The Open University, 1990. p.7.
3. Guy R. Lefrancois, Psychology for Teaching. Eight Edition, Wadsworth Publishing Company, California, 1994. p. 55.
4. Ibid., p. 240.

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CONCLUSION

In a position where I am fortunate to have Transitions Year classes, consisting of student^s with little previous art experience, it interested me as an art teacher to see would student^s develop on a personal and professional level and the role art would play in this. Carrying out relevant research is a task for the future. What I have done here is to sketch some explanations and show that these findings give scope for a greater study of this topic.

Pupils are under the illusion that the function of art in a school is to make an artist out of the student. Art should not be seen as a separate entity in their everyday life. They are consumed within a world of art and do not know it. Art can provide the opportunity for growth in ways that other subject areas cannot. This growth is not achieved by the development of intellectual capacity alone. Every individual has a potential that is greater than what is realised and a Transition year provides students^{with} the opportunity to develop other areas of interest. Art should provide the impetus for constructive action and the opportunity for each individual to see himself as an acceptable being, searching for new and harmonious organisations, developing confidence in his own means of expression. The most essential ingredient in an art programme is the student, and art education has a vital role to play in his/her growth.

The current emphasis on the intellect and cognitive development^y is seldom questioned today and implies an under-valuation of the intuitive, emotional and spiritual aspects of human nature. This tends to aggravate the deficiencies already present in our culture, so adding to the difficulties and emotional problems of young people growing up in it. Victor Lowenfeld's reflections on education, made more than twenty years ago, ^{have} has contemporary relevance. The development of a healthy personality requires that a balance be kept between emotional growth and intellectual growth. Transition Year goes some way to alleviate this problem.

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If one accepts a definition of education as helping a student to know him/herself and the world, one is led to an understanding that the complete identity of the student goes beyond this intellect, and that in the personal development of each student education must recognise a responsibility for his/her total being - body, mind, emotions and spirit. All individuals also have an individual role and special responsibility, both within their immediate social group and the community at large. Education as we see it, therefore, is concerned not only with the personal growth of each student and developing their total identity, but also with helping them to become a sensitive and responsive member of their group and community. Knowledge of moral development might help teachers select the most effective rationalisations for different student^s. Also it might be possible to foster moral growth through systematic educational programmes.

Art as a subject, is significant in both these aspects, for it deals with the forming and expression of ideas, thoughts and feelings through the reality of materials, and in so doing creates a bridge between the individual and the world around them. Thus opportunity to handle and explore the material of our environment can not only encourage the the individual identity of each student to mature: it can help them to relate to and become sensitive towards their environment.

As a time for educational and personal growth and development, Transition Year, it would seem in theory, serves student^s well. If we consider Lowenfeld's suggestion that it is these student^s who need this art experience the most, it is effective in enabling the development of their cognitive, psychomotor and affective skills. This mixed ability relaxed environment, interaction with materials and their expression, encourages a more positive self-perception. For if student abilities are not recognised a very significant part of the human development is ignored and students become institutionally defined as failures.

The art environment it seems, enables the creative development of student^s who^s learning styles respond better to visual and tactile stimulation as well as auditory stimuli. This creates a better optimal learning situation. The art environment is perhaps more student centred, even in traditional schools.

From the case study it would seem that ability and intelligence are correlated

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as Piaget suggests but for student^s who^s self-perception is low because of a streaming system, art is an area where this imbalance can be amended. This experience is perhaps so rewarding because of the Rogerian belief in the personal need to self-actualise.

During my research my understanding of the nature of students self-development, I have become more convinced that student^s work in art comes about not through exercise of any one side of their abilities in isolation but through a fusion of intellectual, emotional and physical energies. For many students verbal thinking by itself is inadequate and frustrating, since their creative and sensitive energies need to be expressed in a concrete form, through visual, tactile and spatial images. Through such expression of their feelings and ideas, students grow inwardly, in personal awareness and sensitivity, and outwardly in confidence and in their capacity to communicate with others.

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MATTPOST

ZEILA

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WALLPOST
ZETA



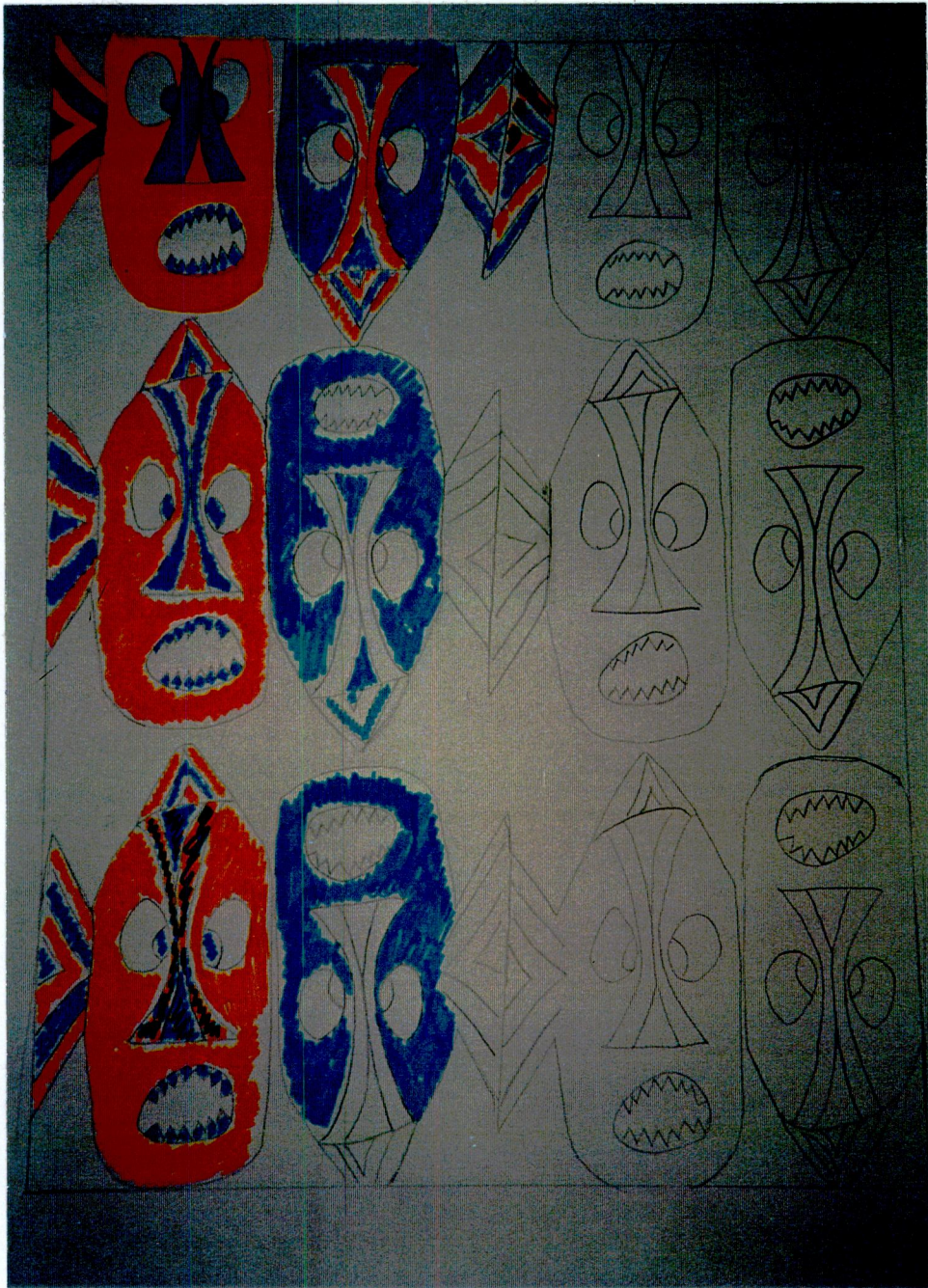
Student Cooperation





Development of Skills





Repeat Pattern
by
Steven Farren

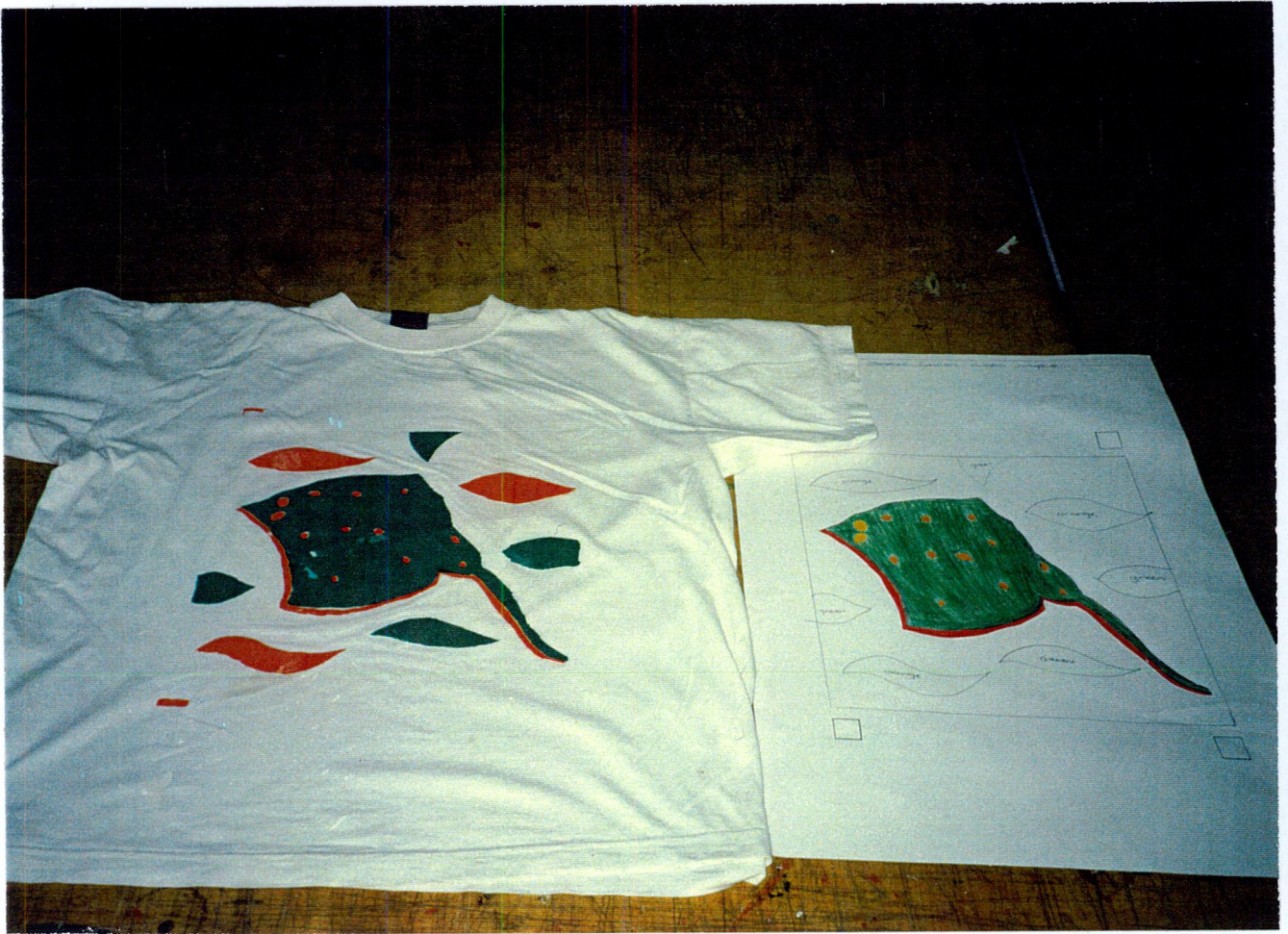




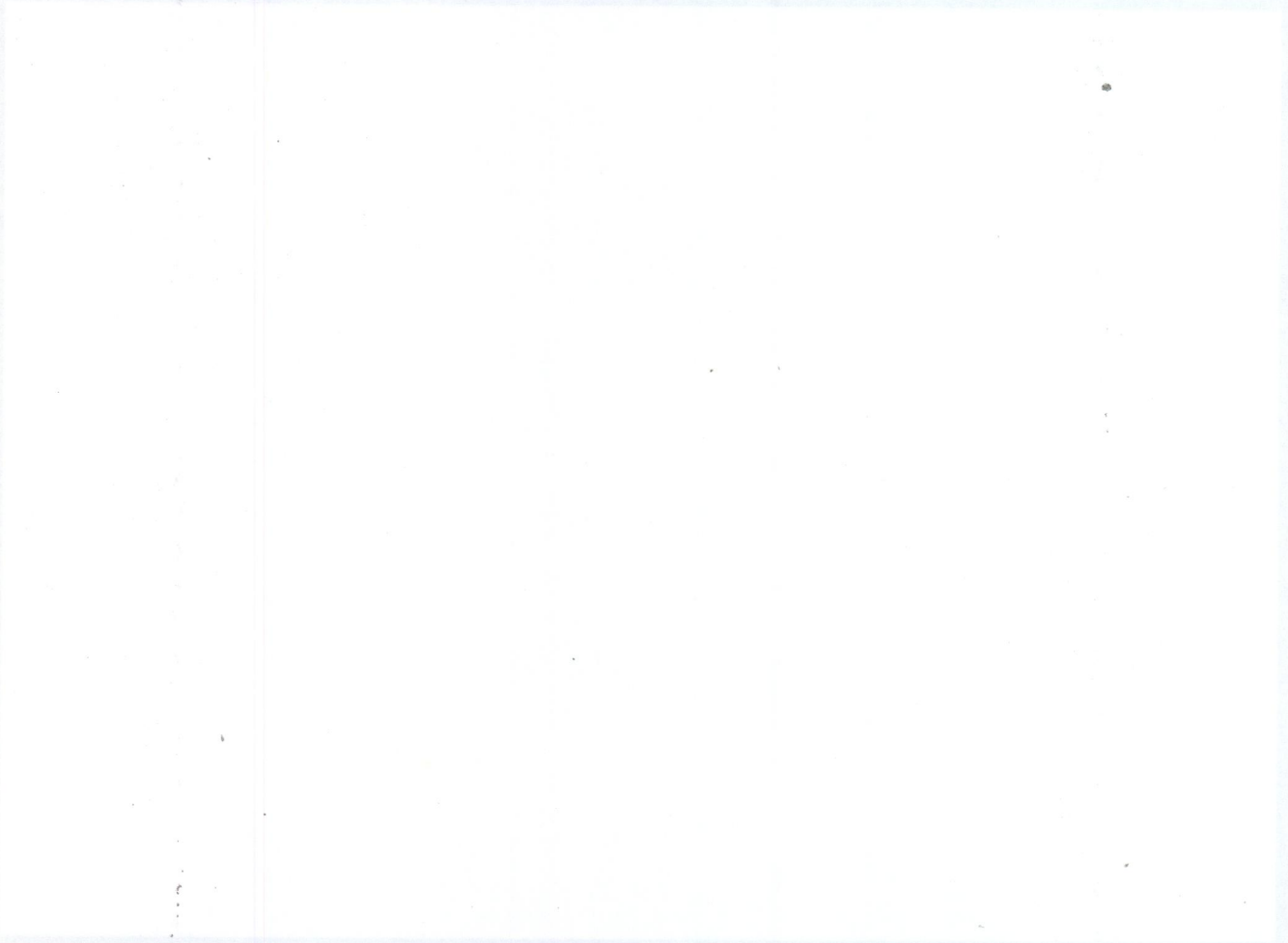
Creating Motifs

David Donegan





The Work of
Jessica Cullen





The Finished Products



STUDENT PROFILE

STUDENT NAME	ART FOR JUNIOR CERTIFICATE	TD FOR JUNIOR CERT	ALTERNATIVE OPTION	REASON FOR NOT CHOOSING ART	ART FOR LEAVING CERT	ABILITY	ORIGINAL STREAM	SPACE RELATIONS	ABSTRACT REASONING
Brolan, Leona	B				YES	EXCELLENT	ADARE	93	86
Byrne, Niamh			SCIENCE	"ART IS CRAP"	NO	VERY GOOD	CAHIR	36	30
Cullen, Jessica			LANGUAGE	"ART IS STUPID"	NO	GOOD	DROMORE	21	16
Darcy, Sheena			SCIENCE	"PREFERRED SCIENCE"	NO	EXCELLENT	ADARE	93	82
Donegan, David		C		"PREFERRED TD"	MIGHT	GOOD	CAHIR	26	16
Estrange, Eoin			LANGUAGE	"ART NOT AN OPTION IN PREVIOUS SCH."	NO	GOOD		47	56
Loscher, Nadia			SCIENCE	"CAN'T DRAW"	MIGHT	EXCELLENT	ADARE	56	82
Maher, Stephen			SCIENCE	"DON'T LIKE IT"	NO	GOOD	CAHIR	29	67
Moore, Ivan			SCIENCE	"DON'T LIKE IT"	NO	VERY GOOD	CAHIR	36	24
Nolan, Alan			LANGUAGE	"NO INTEREST"	NO	VERY GOOD	ADARE	64	73
Farren, Steven		B		"DON'T LIKE IT"	NO	GOOD	CAHIR	64	76
Graham, Kieran		D		"CAN'T DRAW"	NO	GOOD	ADARE	73	86
Hayden, Desmond	C				YES	VERY GOOD	CAHIR	5	30
Holden, Owen			SCIENCE	"DON'T LIKE IT"	NO	GOOD	ADARE	56	47
Kelly, Paul			LANGUAGE	"CAN'T DRAW"	NO	GOOD	ADARE	67	77
Byrne, Niall	D						CAHIR	80	44
Deegan, Anna	A						ADARE	92	60
Stewart, Adam	B						ADARE	80	19

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** These student's are not members of this class.
 **.* These student's form another Transition Year art class.

ADARE: HIGH STREAM CAHIR: MIDDLE STREAM DROMORE: LOW STREAM

ZETA

MAATIPOSTI

Personal and Social Development

Joint Student-Tutor Assessment

Name Kieran Graham

Class Maple

Date _____

- 1 Participation in Transition Year
- 2 Attendance
- 3 Punctuality
- 4 Completion of work on time
- 5 Oral communication skills
- 6 Written communication skills
- 7 Co-operation with others
- 8 Dealings with people in authority
- 9 Development of initiative
- 10 Takes responsibility for own actions
- 11 Interest in the welfare of others
- 12 Leadership skills
- 13 General self-presentation

✱

Student's Rating	Tutor's Rating
5	4
4	3
4	4
5	4
5	4
3	3
4	4
3	3
4	4
4	3
2	3
3	4
4	4

(5 Excellent 4 Very Good 3 Good 2 Fair 1 Poor)

Student's comments in the light of both ratings

I think that I need to ... It's better than I used to think it was and it is also harder.

Signatures Kieran Graham

Student

Ms Smith

Tutor

This joint assessment should take place at least twice during Transition Year

120911AM

ATIS

120911AM

Personal and Social Development

Joint Student-Tutor Assessment

Name Stephen Maher

Class Maple

Date _____



- 1 Participation in Transition Year
- 2 Attendance
- 3 Punctuality
- 4 Completion of work on time
- 5 Oral communication skills
- 6 Written communication skills
- 7 Co-operation with others
- 8 Dealings with people in authority
- 9 Development of initiative
- 10 Takes responsibility for own actions
- 11 Interest in the welfare of others
- 12 Leadership skills
- 13 General self-presentation

Student's Rating	Tutor's Rating
3	3
4 2	2
3	3
3	3
3	3
2	3
4	3
4	3
4	3
3	3
4	3
3	3
4	4

(5 Excellent 4 Very Good 3 Good 2 Fair 1 Poor)



Student's comments in the light of both ratings

I think that I need to ...

I can understand it and knew what they try and learn you in the other

Signatures Stephen Maher
Student

Ms Smith
Tutor

This joint assessment should take place at least twice during Transition Year

WILLIAM
SEIN

TRANSITION YEAR REPORT

: CRAFT / POTTERY
TEXTILES.

141

/ /

/ /

SHEENA DARCY

CLASS:

MAPLE

	Portfolio PLATE	Portfolio SOURCE	REPEAT PATTERN	T-SHIRT DESIGN	
ATTENDANCE			3	3	
ATTITUDE TO WORK	3	2	3	3	
ORAL CONTRIBUTION	3	3	3	3	
CO-OPERATION WITH OTHER STUDENTS	3	3	4	4	
CO-OPERATION WITH TEACHER	4	4	4	4	
INITIATIVE (ENTHUSIASM) SHOWN	3	2	3	4	
WRITTEN PRESENTATION	3				
MEETING DEADLINES	3	2	3	4	
PRACTICAL SKILLS	2	2	3	3	
UNDERSTANDING OF THEORY	3	2	3	3	

COMMENT :

= NOT APPLICABLE TO THIS SUBJECT AREA

Rating: 0 - 4

0 = No Effort

2 = Working Reasonably well

1 = Under performing

3 = Very Good

4 = Excellent

WILLIAM
JEN