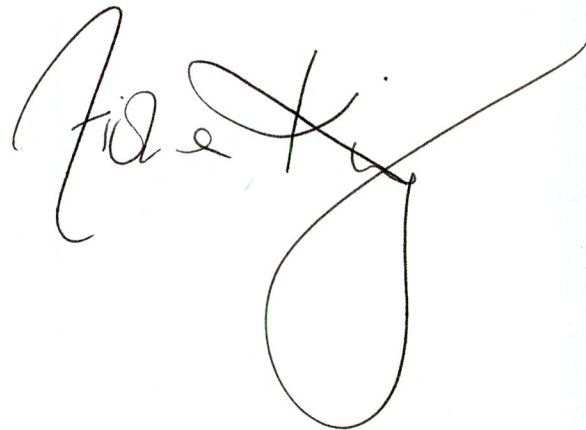


Dissertation Abstract

In the following dissertation I have studied the work of various researchers who have put forward the theory of multiple intelligences in children. I have also considered the idea of the existence of Intuitive or Emotional Intelligences, and discussed the question as to whether or not the Junior and Senior Cycle Curriculum of the Department of Education allows for the flexibility of approach that would allow for the emergence of these intelligences.

With my class at C.B.S. Colaiste Colm, Swords, I have undertaken some art-related projects which endeavoured to allow the separate competences of the students to develop, and have been very satisfied that the Art Class has been one area where these diverse talents have been catered for.

A handwritten signature in black ink, appearing to read "Fide Ki", with a large, stylized loop at the end.

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NATIONAL COLLEGE OF ART AND DESIGN
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**TOWARDS AN APPLICATION OF THEORIES
OF INTELLIGENCE IN THE ART ROOM**

A Thesis submitted to the Faculty of Education

in

Candidacy for the

DIPLOMA FOR ART AND DESIGN TEACHERS

by

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INTRODUCTION

Traditionally formal education in schools had judged the level of a child's intelligence by means of tests, based mainly on his levels of competence in literacy and numeracy.

However, in recent years much research has been done, which points to the likelihood that children have, in fact, multiple intelligences, not heretofore recognised. These have been described as:

Verbal, mathematical, logical, spatial (such as that required to produce an architect or artist), kinesthetic (physical fluidity) and musical. (1)

An understanding and acceptance of these other forms of intelligence would greatly assist educators in understanding that children come to school with many different ways of seeing, being and thinking. If it could be established how a particular child takes in information, in other words, through which form of intelligence he operates, then, if information can be presented to him through that particular medium or avenue, it will greatly assist his learning. If educators can find ways to synthesise these several forms of knowing, they should be able to produce students with a greater understanding of a particular subject. It is now believed that, rather than learning by rote, it is better to try to inculcate in students an understanding of the concepts and principles underlying bodies of knowledge. The student who fully understands a subject has the capacity to explore his world in many ways, using complementary methods.

A child's sense of self-worth depends to a large extent on his/her ability to achieve at school, and if we can fully understand a child's individual competences, it should be possible to guide him towards a field where his talents best suit him, where he will be satisfied and competent.

Researchers have also suggested that other 'emotional' types of intelligences should be recognised in children.

They believe that along with the rational mind, there is another very powerful form of knowing; it can be impulsive and sometime illogical, but very intuitive, usually representing our unconscious wishes. It is the emotional mind.

The desired behaviours of emotional self-control, delaying gratification and stifling impulsiveness can be taught, through the development of self-awareness, awareness of our own emotions and the emotions of others. When emotions are controlled the student can learn to achieve social competence and the life skills necessary for a full and successful life.

Having accepted that students perceive life and interpret information each in a different way, this dissertation looks at whether or not the Junior and Senior Cycle curriculum of the Department of Education allows for this flexibility of approach. The Junior Cycle would appear to do this, whereas the Senior Cycle is more rigid and restrictive and needs to be examined and changed to encompass more recent bodies of knowledge.

The teaching of Art in particular allows for a multi-disciplinary approach, and can be an area where a child, who might not show ability in other subjects, can be allowed to develop his other competences via projects undertaken in the Art related areas. A good and imaginative teacher will have in place projects and programmes which will inform and stimulate the students in many ways. This will allow their other inherent skills and abilities to be fostered, which will help to form their own particular personality and inculcate in them an awareness of themselves, their community and their environment. (Classes/Projects undertaken and results of these are described in the concluding pages of this dissertation).

FOOTNOTES - INTRODUCTION

1. Howard Gardner, *The Unschooled Mind*, How Children Think and How Schools Teach, Fontana Press, London, 1993, p.12.

CHAPTER I

THE DEVELOPMENT OF THE CHILD: REVIEW OF THE LITERATURE

In *The Unschooled Mind* Howard Gardner argues that children have several types of intelligences and mindsets of their own as they enter school and that the idea of putting about thirty or forty children of mixed personalities and backgrounds into one room and then teaching them all the same way, by rote, is bound to lead to some pupils understanding better than others. The ones that do not understand often fall out of the system. The author proposes that instead, the school should be set up as a sort of Museum, and that a more flexible approach, such as that of an apprenticeship, with the teacher or a master craftsman to facilitate the learning and understanding, would be a more appropriate way to go about the business of learning.

Gardner argues that all normal children readily acquire the language spoken in their vicinity. Even very young children can master a number of languages. It is but one of the many competences they learn with little formal training. They also learn to ride bikes, keep track of numerous objects around the home; they learn the ways to operate machinery and also to play games with others and have a sense of good and evil and relate to other people. He states:

The very young children who so readily master symbol systems like languages and art forms, like music... often experience the greatest difficulties upon their entry into school. Somehow the natural, universal or intuitive learning that takes place in the home or immediate surroundings during the first years of life, seems of an entirely different order from the school learning that is now required throughout the literate world. (1)

Gardner contends that:

even when school appears to be successful,... it typically fails to achieve its most important missions... that even students who have been well-trained and who exhibit all the overt signs of success... typically do not display an adequate understanding of the materials and concepts with which they have been working. (2)

Gardner suggests that students are not mastering what they ought to be learning because they come to school at about the age of five with an “unschooled mind”, which has long since conceptualised facts in a very different and deeply entrenched way. In fact, we now know that emotions experienced deeply affect the feelings and behaviours of the child as an adult. When a teacher tries to impart new knowledge it is taken into the child’s mind and accepted or rejected according to his deeply rooted beliefs.

Gardner points out that if students carry out a problem of project set in a specific manner they are believed to have understood it, but it now seems that often even an ordinary degree of real understanding is missing. In his opinion students fall into one of three categories, which he lists as:

1. The Intuitive Learner

Natural learner, well equipped to learn language and other symbolic systems, and who has evolved useful theories of the physical world and of the world of other people in the opening years of his life.

2. The Traditional Student

The scholastic learner... who seeks to master the concepts and disciplinary forms of school, (but who cannot often apply the knowledge outside the classroom.)

3. The Disciplinary Expert

An individual of any age who has mastered the concepts and skills of a discipline or domain, and who can apply such knowledge appropriately in a given situation. (They really understand) (3)

Gardner considers that all children have varying types of background which limit their behaviour in specific ways and show their understanding in characteristic types of performance. But the schools too have their own historical and institutional constraints already built-in, to teach literacy to large numbers and to turn out citizens who embody certain attitudes and virtues. They do not often enable the child to learn and achieve understanding. Children come to school with quite well developed intuitive understanding, which can serve them well enough, but school requires and rewards rote/conventional responses, i.e. when the student simply responds in the desired symbol system by giving back particular facts and concepts that have been taught. Some people who give the ‘correct’ responses do genuinely understand, but there is no guarantee that this is so.

By contrast, other pupils show a genuine understanding (disciplinary understanding) when they can take information and skills learned in school or elsewhere and apply them flexibly and appropriately in a new situation. The intuitive learner often gets into difficulty at school in mastering lessons, showing up as having 'learning difficulties'.

Gardner states that "according to recent cognitive research students possess different kinds of minds, and therefore learn, remember, perform and understand in different ways." (4) Gardner lists these intelligences as follows: language, logical-mathematical analysis, spatial representation and musical thinking, the use of the body (kinaesthetic) to solve problems or make things, understanding others and understanding ourselves. (5) Individuals differ in the strengths of these intelligences. Gardner concludes that "these differences challenge an educational system that assumes that everyone can learn the same material in the same way and that a uniform and universal measure suffices to test students learning." (6)

Gardner argues that "the broad spectrum of students, and perhaps society as a whole, would be better served if disciplines could be presented in a number of ways and learning could be assessed through a variety of means." (7)

Gardner believes that, in general, students who have scholastic minds are deemed to have understanding, even though it may be limited in real life, while many who do not do well academically have real understanding when problems arise in a natural setting. Genuine understanding is more likely to emerge and be apparent to others if people possess a number of ways of representing knowledge of a concept or skill and can move readily back and forth in these forms of knowing.

Gardner states that "studies of cognition suggest that children have different ways of acquiring and representing knowledge." (8) Gardner gives the example we all know of a literate person who can read the instructions perfectly but who cannot assemble the machine, and the seemingly 'illiterate' one who can. Gardner argues that knowledge gained in school should not only inform, but should relate to a productive life in the

community. Different experts have had theories as to how a child developed:-

Behaviourists:

Behaviourists found that children simply did what they were rewarded for doing and quickly got rid of those behaviours that were not so rewarded or that the environment judged to be dysfunctional.

Cognitive Development:

In the early 1900s Jean Piaget concluded, from observing his own and other children, that each child must construct his own form of knowledge painstakingly over time, with each action being his attempt to make sense of the world.

They go through several stages of learning, at each stage re-organising their knowledge. In the earlier stages of learning children need concrete stimuli and concrete activities. At a later stage they can interiorise and just think things out. Piaget's views relate mainly to numeracy, but to look from the perspective of numeracy at Art is often to distort both this and also the social realm. After Piaget, the linguist Chomsky in the late 1950s put forward his views that language was a special realm, innate and inborn. He thought we ought to describe all knowledge '*per se*' (language, music, understanding of the physical world etc.).

But Chomsky has been challenged, and, in 1967, Lennenberg, a colleague of Chomsky, put forward his views that language was a biological system, and that it unfolded as other systems, and was controlled by the left side of the brain. However, his ideas were controversial.

Gardner states that in the post Piagetian period according to the work of Soviet psychologist, Lev Vygotsky, reinforced by American supporters, Jerome Bruner and Michael Cole, Piaget and Chomsky "have omitted at least two crucial factors in the equation of cognitive development: the contributions of cultural artefacts and inventions on one hand and the contributions of other live human beings on the other."

Gardner discusses the fact that, from birth, the child is introduced to a world rich in interpretation and meanings and is open to the beliefs and cultures of its parents, who teach it human and cultural ideas. They are also influenced by other cultural experts found in schools, institutions and apprenticeships. Even with computers at our disposal, it has been shown that attention to cultural artefacts is necessary, and that human development is incomplete without cultural and social influences and contrivances.

Strong cultural practices and expectations grow over time to produce children and adults who are characteristic of their own culture. Gardner addresses the fact that “we have been trafficking in a swarm of symbols of nearly all our lives” (10) and, although language is considered as the most important symbol system, much knowledge is communicated through gesture and other language related means. “Depiction of aspects of the world through drawing, constructions in blocks, clay or other iconic vehicles is a symbolic avenue of greater significance in early childhood.” (11)

Gardner observes that in many societies symbolic play constitutes a primary form of symbol use for young children, one in which they have an opportunity to experiment with roles/behaviours that they will ultimately assume in the adult world.

He states that “children learn to move beyond the ability to think directly about the world of experience and they now become capable of imagining.” (12) Gardner concludes that “it soon allows the creation of works of the imagination, be they artistic products or theories about the world.” (13)

This author also discusses the importance of other symbolic systems outside the realm of language:

The young child engages as well in symbolisation in the realms of drawing, modelling with clay, building with blocks, gesturing, dancing, singing, pretending to fly or drive, trafficking with numbers and a host of other symbol studded domain. (14)

In the future Gardner observes that investigators will perhaps address the fact that these other realms will be deemed to have the same importance as language and language-related fields in the development of human beings. He concludes that, "students may themselves request the information and later recall it in terms of these principal modes of human symbolic reference." (15)

Through in-depth research Gardner believes that there exists a much wider family of human intelligences than other investigators had previously assumed. He remarks that, as each person has a varying amount of each intelligence, they combine and use them in different ways. He observes that "just as we all look different and exhibit different personalities, we all possess different kinds of minds." (16). This fact, Gardner concludes, will obviously have huge implications for our educational endeavours.

This author goes on to suggest that, if we can determine whether the child views the world through the language/symbol system or has spatial or visual orientation, we would have an entry point that would be most effective for a given student when presented with new material.

Gardner states that children evolve many theories about the world they live in. Amongst these is the theory of 'Aesthetics'. Children evolve specific standards for an effective presentation. They expect a painting should look like its subject and that poems should rhyme, for example. Sometimes these aesthetic rules come to interfere with the appreciation of works that violate these rules. The milieus in which children spend their earlier years form the standards by which they subsequently judge the world around them and they are very difficult to change later on. They also absorb beliefs about values. A person who believes that all Art should be representational and that abstract design ought to be symmetrical, will find it hard to relate to contemporary abstract Art.

Gardner discusses that each child demonstrates different temperaments and personalities and brings with him a difference that will influence the ways in which he

handles or fails to handle the information and lessons at school. Children show their ability at a given task by performing by rote, but some children who have been caught in political or social crises are prone to exhibit their fuller understandings through works of literacy or graphic art.

Gardner suggest that, rather than learning by rote, we should try to achieve a rich understanding of all the concepts and principles underlying bodies of knowledge, for the person who fully understands has the capacity to explore the world in many ways, using complementary methods:

The test of understanding involves neither repetition of information learned nor performance of practices mastered, rather it involves the appropriate application of concepts and principles to questions or problems newly posed. (17)

Gardner poses the question “how is knowledge to be taught?” and suggests that there are two options:-

1. The mimetic and transformative modes

(Learning by rote and duplication of performance)

2. Creativity

“Those who favour the creative start, view education as an opportunity to invent knowledge on their own... and eventually contribute new ideas and concepts to the collective wisdom.” (18)

Gardner suggests that there are two institutions where learning takes place:

1. School
2. Apprenticeships

INSTITUTIONS

1. SCHOOLS

He defines school as “an institution in which a group of young people assemble on a regular basis in the company of a competent older individual for the purpose of acquiring one or more skills valued by the wider community” (19), where, he states,

“regular drill, rote memorisation and recitation are features.” Schools, he suggests, “have also been the principal venue for the transmission of moral and political values.”

(20) But,

The language of school is remote from daily experience... It is hardly ideal to have to transmit knowledge in mass form, with tens or scores of students in the same room, each with his own strengths and weaknesses, approaches to learning, goals and aspirations. (21)

What children learn in schools and what they learn outside are often different, and how to balance the ideas of schools with the practices of the wider community, few have solved. Most schools settle for the ‘correct answer compromise’, instead of understanding.

The risks for understanding: Students with strengths in the spatial, musical or personal spheres may find school far more demanding than students who happen to possess the text -friendly blend of linguistic and logical intelligences. (22)

The author observes that schools should produce not only literate students, but also ones who have the knowledge about when to invoke the skills and the inclination to do so productively in one’s daily life. He puts forward the idea of children attending a sort of children’s museum, rather than a school, where craftspersons of all sorts would take them in as apprentices and they would learn various competences from those skilled in these trades. They would become genuinely involved and have a stake in the outcome of their efforts. He suggests that the model of a school as we know it has not much reference to the life of today, but the idea of a ‘museum’ type institution has the potential to engage, stimulate and help students to assume responsibility for their own future learning.

About 100 years ago, the first Progressive practices of education began to emerge placing the child’s activities at the core of the educational agenda. The aim of the movement was the “full development of the potential of each child.” (23) They spurned a rigid curriculum and “favoured rich projects, through which children could come to know their world, achieve a fuller understanding of themselves and get a feeling for the skills and concepts that lay at the heart of formal disciplines.” (24)

The children went out into the community to visit factories, forests and farms and re-enacted their experiences in the classroom. The students were also expected to go and help in the community and with the aged. Gardner puts forward the idea of a school filled with apprentices, projects and technologies, as in this way, students begin to accept roles ultimately occupied by skilled adults or practitioners.

The author addresses the idea that teaching can be approached in at least five different ways, that map out the multiple intelligences. It would help us to understand this approach if we could think of a topic as a room with at least five doors or entry points into it and students vary as to which entry point is most appropriate or comfortable for them. They can enter from the following points:-

1. Narrational Point - reasoning/narrative
2. Logical/Quantitative Point
3. Fundamental Point - philosophy
4. Aesthetic Approach - sensory features
5. Experimental Approach - hands on

Thus a student can come to know a phenomenon in more than one way and to relate these representations to others. If we can find ways to help the students to synthesise these several forms of knowing, we should be in a position to educate students for 'understanding'.

2. APPRENTICESHIPS

Over the years, education of children has taken place in the family environment. Children followed in the father's footsteps, becoming carpenters, stonemasons etc. They learned from direct observation, following their parent in his work.

As society got more complex and higher standards were needed, the young person began to learn by being apprenticed to a craftsman and the Master was responsible for the training of that young person until he reached the required standard. Most of the

learning of an apprentice is 'on the job' and he therefore sees for himself the way in which various concepts are applied.

If we accept the foregoing theories on multiple intelligences, the different ways in which a child develops and the varying influences in his background which may have formed his mindsets, we will come to realise that for an individual child to reach his full potential, a multi-disciplinary approach to education must be fostered.

At a later point in this paper I will discuss how the teaching of Art could play a key role in enabling a child to display and use his different intelligences. Ability in artistic fields cannot always be measured by the usual 'test' methods and it has been observed that enabling a child to show his competences in these fields can greatly assist in developing his self confidence.

OUR PERCEPTIONS

Having discussed the fact that students can come from varying backgrounds, have multiple intelligences and abilities, and that learning subjects such as Art can enable them to show their different abilities and competences, we must also look at the fact that as the author John Berger states "the way we see things is affected by what we know or what we believe." (25) The author goes on to discuss that when an image is presented as a work of Art, how people view it is affected by a learned number of assumptions about what is a work of art. These he lists as "beauty, truth, genius, civilisation, form, status and taste". (26) Berger states that many of these assumptions do not relate to the world of today. As we have gained experience, we do not view works of Art in the same light. We therefore bring our own interpretation from learned experience.

Art should be accessible to all. Berger poses the question "to whom does the meaning of the Art of the past properly belong? To those who can apply it to their own lives or to a cultural hierarchy of relic specialists?" (27)

Berger states that people are cut off from their own past by gallery and museum policies, often intimidating and elitist in their approach to the general public. By lack of an Art education and access to artefacts, how can we learn to see and value works of Art as not just something you discover in a gallery but a part of everyday life. I propose it should start in the classroom. The subject of Art should be given the same importance as other subjects in a school curriculum. Where students can express ideas, opinions and learning not just about the aesthetics of a still life but their community, their role, how important they are, self esteem, confidence, as well as an appreciation of Art can be achieved.

FOOTNOTES CHAPTER I

1. Gardner, Howard, *The Unschooled Mind, How Children Think and How Schools Should Teach*, Fontana Press: London 1993, p. 2.
2. Ibid., p.3.
3. Ibid., p.7.
4. Ibid., p.11.
5. Ibid., p.12.
6. Ibid., p.12.
7. Ibid., p.12.
8. Ibid., p.14.
9. Ibid., p.39.
10. Ibid., p.55.
11. Ibid., p.56.
12. Ibid., p.71.
13. Ibid., p.71.
14. Ibid., p.72.
15. Ibid., p.78.
16. Ibid., p.81.
17. Ibid., p.117.
18. Ibid., p.120.
19. Ibid., p.127.
20. Ibid., p.130.
21. Ibid., p.135, p.138.
22. Ibid., p.149.
23. Ibid., p.193.
24. Ibid., p.193.
25. John Berger, *Ways of Seeing*, London: Penguin Books, 1972, p.8.
26. Ibid., p.11.
27. Ibid., p.32

CHAPTER II

INTUITIVE INTELLIGENCE

Research has also suggested that we should acknowledge and develop the other 'emotional' types of intelligence. These have been defined as:-

- Emotional self-control: including self-awareness, awareness of our own emotions and the emotions of others.
- Delaying gratification
- Stifling impulsiveness

Learning to discipline his emotions can help a student to achieve social competence and develop life skills. In his book *Emotional Intelligence* the author, Daniel Goleman, puts forward the idea that being emotionally intelligent is as important for learning as instruction in maths and reading. Normally children are judged on their IQ levels, usually relating to literacy and numeracy, but it is now widely recognised that children have many other innate intelligences, as put forward by Howard Gardner in his book *Frames of Mind*. This, Coleman cites Gardner stating "offers a challenge to those who subscribe to a narrow view of intelligence, arguing that IQ is a genetic given that cannot be changed by life experience, and that our destiny in life is largely fixed by these attitudes." Goleman asks, "what can we change that will help our children fare better in life?" (1)

A child must know how to learn, they must learn to have confidence, curiosity, self-control, the capacity to communicate. They must learn relatedness and cooperativeness. Goleman suggests that the performance of children who have these other emotional levels of intelligence and abilities often outstrip in later life, those who have shown ability in numbers and literacy. Goleman states that genetic heritage determines to a large extent our temperament, but not our destiny, and the emotional realm can be trained to make us more adept in coping.

He simplifies his theory of emotional intelligence, stating that it would help us to understand if we think of having two minds, one that thinks and one that feels. He states as follows:

The rational mind is the mode of comprehension we are conscious of: more prominent in awareness, thoughtful, able to ponder and reflect. But, alongside that there is another system of knowing: impulsive and powerful if sometimes illogical - the emotional mind (2)

The neocortex in the human brain, Goleman states "is the seat of thought; it contains the centres that put together and comprehend what the senses perceive. It adds to a feeling what we think about it, and allows us to have feelings about ideas, art, symbols, imagining... The neocortex allows for the subtlety and complexity of emotional life, such as the ability to have feelings about our feelings." (3) But Goleman addresses the fact that the neocortex does "not govern all of emotional life; in crucial matters of the heart, and most especially, in emotional emergencies". (4)

"The emotional areas are intertwined via myriad connecting circuits to all parts of the neocortex." (5) This, Goleman states, "gives the emotional centres immense power to influence the functioning of the rest of the brain - including its centres for thought," (6) therefore proving the importance of recognising 'Emotional Intelligence'.

Goleman discusses the importance of the emotional intelligences. He lists these as follows:-

1. Knowing one's emotions
Self awareness - recognising a feeling as it happens, is, he feels, the keystone of emotional intelligence... people with greater certainty about their feelings are better pilots of their lives, having a surer sense of how they really feel about personal decisions.
2. Managing emotions
Handling feelings so they are appropriate is an ability that builds self-awareness... People who are poor in this ability are constantly battling feelings of distress, while those who excel in it can bounce back far more quickly from life's setbacks and upsets.
3. Motivating oneself
Marshalling emotions in the service of a goal is essential for paying attention, for self-motivation and mastery and for creativity. People who have this skill tend to be more highly productive and effective in whatever they undertake.

4. Recognising emotions in others
Empathy, another ability that builds on emotional self-awareness... People who are empathetic are more attuned to the subtle social signals that indicate what others need or want.
5. Handling relationships
The art of relationships is, in large part, skill in managing emotions in others... These are the abilities that undergird popularity, leadership and interpersonal effectiveness. (7)

“Emotion is crucial to effective thought, both in making decisions and allowing us to think clearly.”(8) If control over their emotional life is impaired children tend to be disruptive. They need to be taught emotional competence, which can be learned and can be improved upon by children, if we would teach them. People with emotional competence fare better and do better in life.

Goleman argues that these deeper intuitive intelligences, which go far deeper into the psyche of the child, can make a child competent and able to do many other things. Once again Goleman refers to Gardner's influential *Frames of Mind* and lists the other intelligences addressed in Gardner's book.

The two standard academic kind - verbal and mathematical... spatial capacity seen in, say, an outstanding artist or architect..., the kinaesthetic genius displayed in the physical fluidity and grace of a Magic Johnson and the musical gift of a Mozart... ‘The personal intelligences’ interpersonal skills like those of a world class leader such as Martin Luther King Jr. (9)

Goleman thinks that if we can learn to understand our emotions and the feelings they produce, we can learn to deal with them correctly and so become more fully integrated and effective people. Goleman proposes that by encouraging children to develop a full range of the abilities the need to succeed, school can become an education in life skills. Education should guide the child towards a field where his talent best suits him and where he will be satisfied and competent. Goleman once again cites Gardner to back up his argument “We should use kids’ positive states to draw them into learning in the domains where they can develop competences.” (10) Gardner goes on to state: “You learn at your best when you have something you care about and you can get pleasure from being engaged in.” (11) Coleman agrees with Gardner's suggestion that “The hope is that when kids gain flow from learning, they will be emboldened to take on

challenges in new areas,” concluding that “experience suggests that this is the case.” (12)

In support of Goleman’s argument of the need for schools to address the importance of nurturing ‘human intelligence’ through their curriculum, he states, “beyond teacher training, emotional literacy expands our vision of the task of schools themselves, making them more explicitly society’s agent for seeing that children learn these essential lessons for life.” (13)

Goleman believes that the lessons in emotional competence should be infiltrated through all the other lessons into the fabric of school life. Subjects such as Art allow children to find levels of competence suited to their own personality and abilities. It gives them a sense of confidence in their ability to learn and in their own worth. The teaching of ‘emotional awareness’ will show results in all areas, personal, social and community, school and also in the area of general health.

The teaching of Art is an essential in the curriculum of any school in teaching a child awareness, not only self-awareness but awareness of the feelings of others and the awareness of their position in the community as a whole, which ultimately leads to the full development of that child as a human being.

There are many children whose capabilities lie in fields other than reading and writing and if these children can learn the pleasures of learning from subjects such as Art, it is of immense benefit to them. In the classroom the synchrony between a teacher and pupil is important, in that the more they are happy and enthusiastic in working together, the more they will achieve.

Children have learned from a very early age to perceive life in different ways, and their understanding of what they see comes to them in a different way. In a classroom situation, particularly in teaching Art, it can be a valuable opportunity, particularly for children who might not otherwise do so, to learn what they are good at, to learn to

understand themselves. Through discussion and with pictures, drawings and various items the teacher may produce, they learn to be a bit more aware about themselves, about their feelings and about their reactions to other people; and when they go out into the world and their own community, their eyes will be trained to see, not just a fine building, but whether it is well designed. They will be more aware of all their surroundings and of the people in their own community, and less likely to inflict damage on either.

Interpersonal skills are becoming more and more necessary, as working in teams in the workplace becomes the norm and the ability to get on with and work together with the group is essential. Projects undertaken as a group in an Art class can offer many opportunities for developing these skills.

FOOTNOTES CHAPTER II

1. Daniel Goleman, *Emotional Intelligence*, Why It can matter more than I.Q.
London: Bloomsbury.
2. Ibid., p.8.
3. Ibid., p.11.
4. Ibid., p.12.
5. Ibid., p.12.
6. Ibid., p.12.
7. Ibid., p.43.
8. Ibid., p.27.
9. Ibid., p.38.
10. Ibid., p.94.
11. Ibid., p.94.
12. Ibid., p.94.
13. Ibid., p.280.

CHAPTER III

THE NATIONAL CURRICULUM

Payment by Results Era 1878-1922: A Brief History

As previously mentioned, the traditional curriculum places a strong emphasis on academic achievement. Intelligence and knowledge is measured by means of examinations. A large emphasis in our second level curriculum is placed on exam related performance. The implementation of examinations as a means to assess knowledge can be traced back to the introduction of the Intermediate Education (Ireland) Bill of 1878, which advocated a payment by results scheme. It was hoped that this would solve some of the problems of inadequate funding that marred secondary level education in Ireland.

John Coolahan in his book *Irish Education History and Structure* states the Bill set out to disburse funding to schools “by establishing an examination board which disbursed funds to school managers on the basis of the success of rate of their student. at the public examination” (1) So began a system of payment by results in an effort by the English government to provide indirect funding to denominational schools.

This system brought about a number of problems, as the schools now relied on receiving public funding based on the results of examinations. They were at the mercy of the board who exercised “great influence on the content and method of intermediate education throughout the country”. (2) The school would have to respond to any changes instigated by the board in relation to the content of the examination, if they were to avail of public money. Therefore, the board dictated a great deal of what was being taught in school. Coolahan states that:

The examination structure introduced by the Act of 1878 copperfastened the Grammar School approach by allotting greater marks and awards to the core subjects of that tradition. (3)

The Grammar School tradition was one where language and literary studies predominated, encouraging a purely academic approach to education. The outcome of

these examinations was awaited with great interest. Students became increasingly competitive due to the fact of the publication of examination results of successful students and the schools they had attended. This led to increasingly unhealthy rivalry, but an even more alarming fact was the neglect of the education of academically weak pupils. These pupils suffered increasingly as education and achievement was calculated in terms of exam results. The more academically inclined student also encountered problems, which Coolahan lists as “the cramming tendencies, the unbalanced nature of the curriculum, the heavy stress on memory work, unhealthy rivalry.” (4)

To solve some of the apparent problems produced by the ‘payment by results’ era new regulations were drawn up which were implemented in 1902. These made efforts to reduce competitiveness among students and re-adjust the curriculum imbalance by allowing all subjects to be awarded equal marks. Students had the choice of opting for a Grammar School Course or a Modern Course. Payment of individual fees were, as Coolahan states “exchanged for capitation fees for all pupils in the school, based on the proportion of pupils on the school roll who presented for, and passed, the examination.” (5)

By 1904 Intermediate education in Ireland had once again fallen into a state of ill health. The Government appointed two English Inspectors, Messrs. Dale and Stephens, to examine the Intermediate education system in Ireland and make recommendations. Their Report proved to be a worthy critical analysis of existing defects and suggestions for rectification. Coolahan suggests that the Report found “grave educational defects in the results fees system” and that “the group system has not produced a proper differentiation of curricula in schools”. (6) The main recommendation was to abolish examination result fees and that there should be non-monetary Junior and Senior Certificate Examinations and that schools should devise their own curricula, with the guidance and approval of the central authority. The recommendations of Dale and Stephens were not adopted, mainly due to the mistrust of the school authorities of the advocated increase of State involvement in Intermediate education.

By the 1929 little had changed in education in Ireland. With the dawning of Independence Ireland “inherited a rickety and run-down Intermediate Education machine” (7). Coolahan states that “while reform took place in the public examinations following Independence, the written examinations continued to dominate Secondary schooling” (8). The main curricular change was the greater concentration on the Irish language and Irish History.

The government put more emphasis on incorporating the Irish language and culture into the schools curriculum. Coolahan states “There was little concern about structural or administrative reforms in education; the social aspects of educational provisions were neglected, and education, as distinct from language, was not a priority feature of government policy.” (9)

Very little change was instigated in later decades. Coolahan points out that “a tradition of non-specialised general education prevailed.” (10) Coolahan concludes that:

In its Report on the Secondary School curriculum in 1960 the Council of Education identified and endorsed the curriculum as a Grammar School type, humanistic and intellectual in character”. (11)

The payment by results scheme initiated through the 1878 Intermediate Act has left a stark visible legacy still apparent in our educational system today.

Senior Cycle

The legacy is particularly apparent where the Senior Cycle is concerned. The curriculum is academic in approach and rewards achievement by means of exam related performance. We have discussed the importance of Art in the school curriculum in enabling a child to show his different levels of competence and have discussed the fact that students see things in different ways, and that no particular intelligence levels are necessarily better than another, we now understand that all students are different people.

We now look at the National Curriculum in Junior and Senior cycles and discuss whether they allow the flexibility of approach necessary to encompass all these differences. The National Council for Curriculum and Assessment has recognised a need for the current Leaving Certificate syllabi to be reviewed and updated. Educators are presently awaiting the changes to the traditional Leaving Certificate curriculum. Through the Government publication *Charting our Educational Future*, the White Paper on Education states that:

The traditional Leaving Certificate programme does not cater adequately for the variety of needs and abilities of students now completing Senior Cycle. (12)

The Senior Cycle is presently being re-structured. The essential aim of this reconstruction is to cater more effectively for the diverse needs and aptitudes of all students.

Findings from *The Arts in Education* - A Curriculum and Examination Board Discussion Paper

A Curriculum and Examinations Board Discussion Paper published in 1985 addresses some of the problems apparent with the current visual Arts curriculum of Senior Cycle level. Stating that "There is an over emphasis on the examination as the goal in visual arts education ... The content mode of examination does little to improve the situation since it takes neither process nor course work into account." (13)

Another problem that is highlighted in the Curriculum and Examination Board Discussion Paper is the high percentage of marks allocated to the History of Art Paper for the Leaving Certificate. This accounts for one-third of the Art examination marks. The Discussion Paper also concludes that "The course covers an unrealistic time-span and is concerned with memory and verbal skills at the expense of appreciation and enjoyment of Art." (14)

Apart from the obvious inadequacies of the Leaving Certificate Art Curriculum content and exam structure, the subject of Art in schools also has to contend with the fact that it is often not given the same status as more academically inclined subjects.

The Curriculum and Examination Board Discussion Paper states that “The high achiever in academic subject areas are very often discouraged from following a visual arts course at Leaving Certificate level and are directed towards other areas of the curriculum.” (15)

Junior Cycle

In comparison to the subject of Art at Senior Cycle level, in the Junior Cycle it has been revised. This came about with the introduction of the Junior Certificate programme in 1989. Unlike the Senior Cycle, the curriculum is forward in its thinking and application, allowing for the overall development of the student, not isolating his learning of Art just to the classroom.

The approach the subject of Art taken in the Junior Cycle is to put more emphasis on the learning of the process, rather than the final product. The Junior Cycle is less exam performance related, as the student builds up his portfolio of work under the guidance of the teacher, rather than being assessed on a final product produced in a three hour examination.

In developing a curriculum for the Junior Cycle the White Paper addresses many of the problems students encounter when making the changeover from primary education to second level. Two of the problems the Paper identifies are:

1. Curricula which do not suit a student's particular abilities and aspirations.
2. Being compelled to make subject choices of choice of subject level too soon, and later facing unduly restrictive options. (16)

In response to these options the Junior Certificate Programme introduced in 1989 set out to provide a more “Student centred curriculum”. The White Paper states that:

In this way the curriculum at junior cycle can be more purposefully tailored to meet the needs and abilities and interests of individual students.

Thus, allowing the students:

to participate and gain experience in the widest possible range of activities and subject areas during the first year. (17)

The National Council for Curriculum and Assessment will be asked to ensure that certain subjects in the Junior Cycle will implement practical and progressive changes in how they are taught. Subjects such as the “Creative and Performing Arts ... will relate to the Arts methodology at primary level.” (18)

The importance of the Arts education at primary level is addressed in the White Paper by reference to the government’s affirmation of the “centrality of the Arts within the education policy and provision ...” (19) The White Paper states that:

This commitment promotes an education system which encourages young people to be positive, responsible and active agents in society by emphasising their personal and social creativity. (20)

This statement sees Arts Education in a much wider context than previously allowed for in second level education. It allows a student not only to develop his imagination and creativity, but through an Arts education, to achieve a wider knowledge of his environment, to be given responsibility as a young person and to become critically and socially conscious.

The White Paper lists the benefits of such an Arts education as:

1. The opportunities provided for the encouragement of innovation and the development of intuition.
2. The balancing and linking of reasons and feeling in artistic experience.
3. The use of materials and technology in a highly disciplined way.
4. The particular immediacy of an Arts experience, enabling the student to encounter at first-hand experiences that may otherwise be remote.
5. The wide range of personal and social development encouraged by the variety offered by different arts experiences, ranging from highly personal experiences to those which are collective in nature.
6. The development of self reliance and responsibility for decision making in the young person. (21)

In response to the review produced by the National Council for Curriculum and Assessment, the White Paper states that Arts education should be broad-based and encompass: “Music, dance, drama, painting, poetry and storytelling.” (22)

This allows for a multi-disciplinary approach to Arts education. Arts education in Second Level has tended to be isolated into the subjects of pure Art or Music, taking a

narrow approach, in the subject of Art for instance, concentrating solely on achieving competency in the skills of drawing and painting. This approach can often isolate the student who would be weak in these technical abilities.

The Art class in itself cannot be expected to meet all the cultural requirements of students. However, Art might be thought of as a door which opens the mind of the student to other art forms, such as dance, music, poetry. This can occur when the class, becomes actively involved in a class project, which can lead on to discussion of materials used, the environment, their community, group activity and social issues.

Syllabus Planning for Art, Craft and Design in the Junior Certificate.

When addressing syllabus planning for the Art, Craft and Design areas in the Junior Certificate, the National Council for Curriculum and Assessment addresses the fact the the classroom environment must be stimulating, both visually and productively, allowing the student “the freedom to work and state an idea honestly in one’s own way, should be part of the classroom climate.” (23) Furthermore, it states that:

A disposition towards research, exploration and inquiry should prevail. Students should be aware that discoveries will be looked upon in a favourable light. There should always be direction and tolerance for sincere effort irrespective of the students ability. (24)

The National Council for Curriculum and Assessment also states that the ability to be flexible must be addressed “in the syllabus and in teaching methods not only because of the variation amongst learners but also because of the very nature of the subject itself.”(25) Most importantly, the Council states that “the teaching of Art, Craft and Design must be made available to a wide variety of situations involving students from different backgrounds, abilities and development capacities.” (26)

Schools should try to initiate a multi-disciplinary approach to Art as a subject. They should endeavour to include all the related Art areas and in general allow the students to develop their creative potential. Art will then not be seen as a subject in isolation.

The Art, Craft and Design syllabus sets out to provide:

a unique part of the education of the whole person, through heart, head and hand, enabling the person to shape his or her world with discernment, and to understand and appreciate the work of others. The benefits of an education in Art, Craft and Design for the student at this development stage extends far beyond a competence in the subject itself (and the ability to apply it through life). Art, Craft and Design education develops a number of important personal qualities, particularly those of initiative, perseverance, sensibility and self-reliance. (27)

Among its objectives, the aims of Art, Craft and Design for the Junior Certificates sets out:

To promote in the student an informed, inquiring and discriminating attitude to his or her environment and to help the student relate to the world in visual, tactile and spatial terms. To develop a sense of personal identity and self-esteem through practical achievement in the expressive, communicative and functional modes of art, craft and design. To develop in the student an understanding of art, craft and design in a variety of contexts - historical, cultural, economic, social and personal. (28)

As a final comment on the implications of an ideal curriculum, English Art Education Consultant, Margaret Morgan, in her preface to Kate Stephen's book *Learning through Art and Artefacts*

states that:

Any defined curriculum agreed upon by others... is inclined to appear restrictive at first glance. What we are able to do with it depends on whether we see it as a platform to work from or as a cage to be imprisoned in. (29)

Morgan suggests that:

Any sound curriculum pertaining to art, craft and design must surely require a broad, balanced and developmental programme, which has coherence and respects the experiences, strengths and weaknesses of individual children, thereby enabling them to think, respond and act for themselves. (30)

The curriculum, Morgan tells us should:

Introduce children to the wonders and realities of the world in which we all live and should include art, craft and design forms from our own and other cultures and times. These can prove to be an enriching experience and can broaden the children's expectation of the nature of human response together with the experience of different ways of making art, craft and design forms. (31)

FOOTNOTES CHAPTER III

1. John Coolahan, *Irish Education, History and Structure*, Dublin, Institute of Public Administration. Third Edition, 1985, p.53.
2. Ibid., p.63
3. Ibid., p.54.
4. Ibid., p.65.
5. Ibid., p.66.
6. Ibid., p.68.
7. Ibid., p.73.
8. Ibid., p.54.
9. Ibid., p.74.
10. Ibid., p.54.
11. Ibid., p.54.
12. Department of Education, *Charting Our Education Future, White Paper on Education*, Dublin: Stationery Office, 1995, p.50.
13. *The Arts in Education: A Curriculum and Examination Board Discussion Paper*, Dublin 1985, p.18.
14. Ibid., p.19.
15. Ibid., p.19.
16. Department of Education, *Charting our Education Future, White Paper on Education*, Dublin: Stationery Office 1995, p.46.
17. Ibid., p.46.
18. Ibid., p.46.
19. Ibid., p.21.
20. Ibid., p.21.
21. Ibid., p.21.
22. Ibid., p.21.
23. Department of Education, *The Junior Certificate, Art, Craft, Design Guidelines for Teachers*, Dublin: Stationery Office, p.16.
24. Ibid., p.16.

25. Ibid., p.15.
26. Ibid., p.13.
27. Department of Education, *The Junior Certificate, Art ,Craft, Design*, Dublin: Stationery Office, p.1 (1.2).
28. Ibid., p.2 (2.1, 2.2, 2.3).
29. Kate Stephens, *Learning Through Art and Artefacts*, London: Hodder and Stoughton, 1997, p.5.
30. Ibid., p.6.
31. Ibid., p.6.

CHAPTER IV

THE USE OF ART AND ARTEFACTS IN TEACHING

In the previous chapter we discussed the stated aims of The National Curriculum and put forward the concepts of multiple intelligences. A multi-disciplinary approach would allow for the emergence of these intelligences. The Art Class is one of the few areas where this approach can be taken to learning. A good teacher will be able to initiate projects and class discussions where a child, whose abilities do not appear to surface in the academic spheres, may surprise both himself and his teacher by his competence in other areas. When students are allowed to express their creativity and sensitivity in areas of endeavour where they feel safe and confident they begin to take steps along the road to discovery and experience the pleasure and enjoyment of learning.

Being exposed to the world of Art and Artefacts can greatly enrich the life experience of many children, respecting their separate strengths and weaknesses and allowing them to respond to situations and group endeavours in their own particular way.

In her book *Learning through Art and Artefacts* Author and former teacher Kate Stephens discusses the reasons for using Art and Artefacts in the classroom and she suggests that the teacher must play a vital role as a mediator and discussion partner, a provider of information and explanations.

Stephens states that a good teacher helps children to become excited and informed by the visual world. She unlocks many doors and yet leaves the student to decide whether or not they wish to step through them. A good teacher will allow the student to choose his own response. They can then ask themselves why they have that response and they will learn from what they dislike as much as what they like and appreciate what has meaning for them.

Art can speak directly to the heart, and if our education can help us to look and really see, then our response will be greatly enriched. When encountering a work of art or design, children's responses are as real, varied and valid as an adults. By encouraging, questioning and developing sensitivities teachers help pupils to develop their personal responses through knowledge and insight.

Stephens gives the following reasons for using Art and Artefacts in the classroom:-

- Children:
- 1 - become sensitised to the world about them
 - 2 - discover their own way of seeing through encountering artists' and designers' work
 - 3 - discover their own work can be a safe place to express emotion and feeling
 - 4 - understand that human beings have always made art and it is a basic human urge and not the idiosyncratic whim of the class teacher
 - 5 - encounter excellence and understand quality through seeing a wide variety of art and design, leading them towards becoming discerning consumers
 - 6 - become aware of the qualities in works of art and design forms
 - 7 - learn to read content and look for the story of an image or artefact
 - 8 - experience enjoyment and pleasure. (1)

In *Learning through Art and Artefacts* Stephens poses the questions "What can be gained through learning about Art? What is Art? Who makes it? Where do we find it?"

She concludes

If these questions are handled sensitively we can show children how learning about art can make a difference to them... They can learn in practical sessions to see different ways of... communicating and expressing a wider variety of subject matter, which in turn, will help them to see their own world with new expectation and new vision. (2)

Stephen states that there are great benefits for the students in “learning about others’ art. This would involve them actively looking, feeling, finding out and making responses. It is experience which can be turned to good use, and handled skilfully, may well promote a positive change in the children’s way of thinking.” (3) She states that these exercises are not taught in order for the student to gain academic knowledge and then be tested on it.

In the preface to Stephen’s book, Margaret Morgan, Art Education Consultant, discusses the importance of exposing children to visual imagery. These days children are exposed to a vast range of good, bad and indifferent visual experiences and imagery. It is therefore important to also expose them to the finest works of the past and present in the form of two and three dimensional fine art, functional design forms, building, environmental projects etc., and to enable them to meet the artists, craftsmen and designers and to begin to understand and experience their ways of thinking and working. In the Art room, Morgan feels that “practical projects undertaken by teachers and students are steps along the road to discovery.” (4)

This approach to teaching, Morgan states,

calls for the resourceful introduction of works of art and design, stimulation by means of enabling the children to look and experience and the building up of dialogue by means of open-ended questioning and listening... The kind of interaction engendered in this kind of learning can be self-rewarding...[we has teachers] have opened up a realm of enquiry and enjoyment which could last a lifetime. (5)

Thus, through Art classes and Art centred projects a student is enabled to use and develop many of his/her capacities. They can benefit greatly from working with others, from group discussions and work shops and through Art activities they can also learn about themselves and their environment and their place in the community. They can learn to be confident about their own abilities and can achieve social competence and life skills.

FOOTNOTES CHAPTER IV

1. Kate Stephens, *Learning Through Art and Artefacts*, London: Hodder and Stoughton, 1997, p.17.
2. Ibid., p.22.
3. Ibid., p.23.
4. Ibid., p.10.
5. Ibid., p.11.

CHAPTER V

METHODOLOGY, CLASS PROJECTS AND CONCLUSIONS

In this dissertation we have examined the work of various researchers who have put forward the theory of the existence of multiple intelligences. We have discussed the work of Howard Gardner in the first chapter. He states that children display many different intelligences, which he lists as follows:

Verbal and mathematical, logical, spatial/such as required to produce an architect or artist), kinesthetic (physical fluidity) and musical. (1)

Many of these are then not recognised by our school system. Gardner has stated that individuals differ in the strengths of these intelligences, and, this in itself, challenges an educational system which expects the student to learn and respond by rote. In an effort to acknowledge these multiple intelligences within our educational system Gardner advocates a progressive approach, whereby teaching could be approached in a least five different ways, to endeavour to cater for these multiple intelligences. He lists these entry points as follows:

Narrational Point, Logical/Quantitative Point, Fundamental Point, Aesthetic Approach, Experimental Approach.

This would allow for knowledge to be presented in a number of ways and for learning to be assessed through a variety of means, thereby encompassing students of varying abilities and intelligences.

We also touch briefly on the work of John Berger, who concludes that "the way we see things is affected by what we know and what we believe". (25) Therefore, we bring our own interpretation from learned experience.

In the second chapter the work of researcher Daniel Goleman has been discussed. He suggests that, alongside these multiple intelligences, there also exists a range of emotional intelligences, defining them as:

Emotional self control: including self awareness, awareness of our own emotions and the emotions of other, delaying gratification, stifling impulsiveness. The acceptance, development and nurturing of these intelligences will help a student to develop in self confidence, self control, motivation, achieve social competence and, most importantly, develop life skills. As stated, Goleman believes that lessons in emotional intelligence, should be incorporated in to the schools curriculum and infiltrated through the different subjects, merging into the fabric of school life. This, Goleman concludes, will show results in all areas, personal, social, community, school and also in the area of general health.

In the third chapter we take an historical overview of our education system, and investigate how it came about that so much emphasis is placed on exam - related performance, with a large emphasis on numeracy and literacy, thereby ignoring many of the other intelligences.

Through John Coolahan's book *Irish Education History and Structure* we see that the implementation of examinations as a means to assess knowledge can be traced back to the Intermediate Education Ireland Bill of 1878, which advocated a 'payment by results' scheme in an effort to solve the problem of inadequate funding of schools. We ask ourselves the question is this legacy still apparent in our school system today. We have evaluated the Junior and Senior cycle, concentrating on the subject of Art, having regard to the Government white paper on Education and the Findings from the Arts in Education: A Curriculum & Examination Board Discussion Paper. We have concluded that the Junior Cycle is quite progressive in approach and would allow for the emergence of multiple intelligences, particularly where Art is concerned. However the Senior Cycle in comparison is restrictive, concentrating on exam-related performance.

Finally, in chapter four we have looked at the work of author and former teacher Kate Stephens, who in her book *Learning Through Art & Artefacts* suggests that, through the use of art and artefacts, we can enable a student to show many of his or her capabilities and to encourage them to develop their personal responses through knowledge and insights.

We also look at the important role of the teacher. A good teacher will direct the students towards their own strengths, encouraging them to express their creativity, and she will value their opinions, setting them on a road to discovery.

Taking into account the work of these various researchers we have concluded in this dissertation that students learn, think and see differently, each student possesses diverse and varying types of intelligences. It would therefore follow that schools should endeavour to accommodate these diverse intelligences by cultivating a multi-disciplinary approach to a subject where possible.

I have made reference throughout the dissertation as to how the teaching of Art can play an important role in enabling a student to display his or her different intelligences through a multi-disciplinary approach to the subject. The curriculum should endeavour to include all the related art areas and, in general, allow the students to develop their creative potential.

The Art class in itself cannot be expected to meet all the cultural requirements of a class; however, Art might be thought as a door which opens the minds of the students to other art forms, such as dance, music, creative writing and poetry. This can occur when the class becomes actively involved in a class project which strives towards a multi-disciplinary approach.

Through the subject of Art we can build on the student's specific strengths through relevant classroom projects and discussions, giving the students motivation and confidence in his or her abilities.

Classroom Application

To evaluate these theories I instigated a project with my second year class at C.B.S., Colaiste Colm, Swords. This group of thirty male students would be described as average ability, aged between 13 and 14 years. I used a multi-disciplinary approach, in

the hope that each student, at different stages of the project, would be given a chance to shine, depending on in what area their strengths and abilities lay. I was concerned mainly that each student should learn from his participation in the project. Importance was not given to the final product (which was a painting), but the process of producing that product and to the learning that involved.

Project Outline

The theme of the project was "Art as a means of self expression". The project was broken up into two sections.

The aim of this part of this sequence was to produce a painting of the face, exploring emotion and feeling through the observational drawing and an investigation of how colour can express an emotion, using the face as a source.

The project began with the exploration of the self, and I set each student the task of drawing his own face, through the exploration of shape and line (Fig. 1). In subsequent classes, through drawing we noted how your features change when expressing an emotion, be it sad, happy or angry (Fig. 2) (Fig. 3). Each student produced a self portrait, using their research drawings of shape within the faces, in order to depict different emotions (Fig. 4).

When painting we discussed the relationship between colour and mood, and how to choose warm or cold colours, depending on what emotion your face was depicting.

Relevant support studies, were introduced, using the work of, Van Gogh (Fig. 5), Picasso (Fig. 6), Francis Bacon (Fig. 7) and Munch (Fig. 8). We entered into class discussion noting how each artist, demonstrating diverse and individual styles, created a mood and expressed an emotion through their art. We spoke in short about their lives and how personal experience or tragedy may have influenced them in their painting.

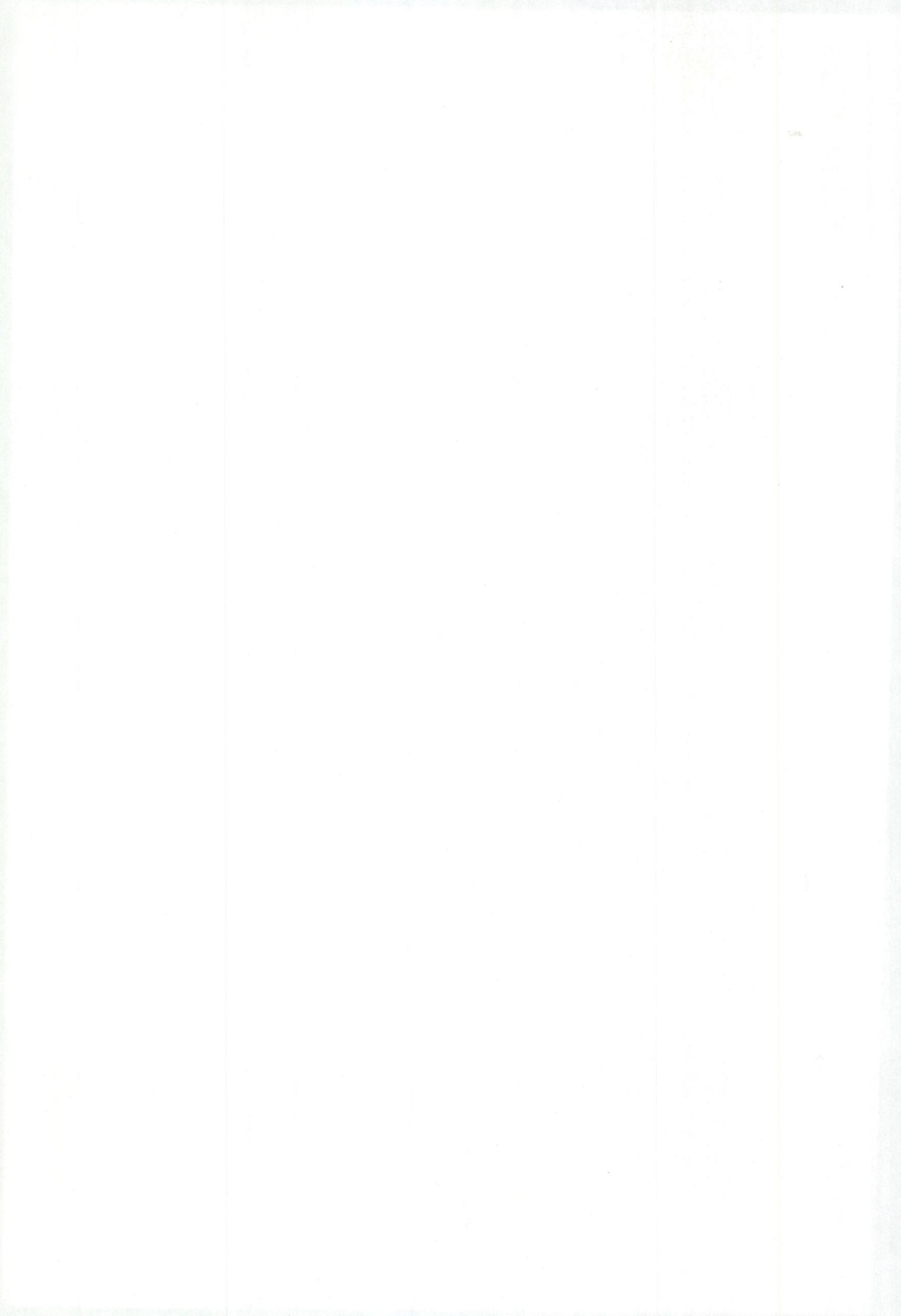


Fig. 1





Fig. 2



Emmett
Ryan

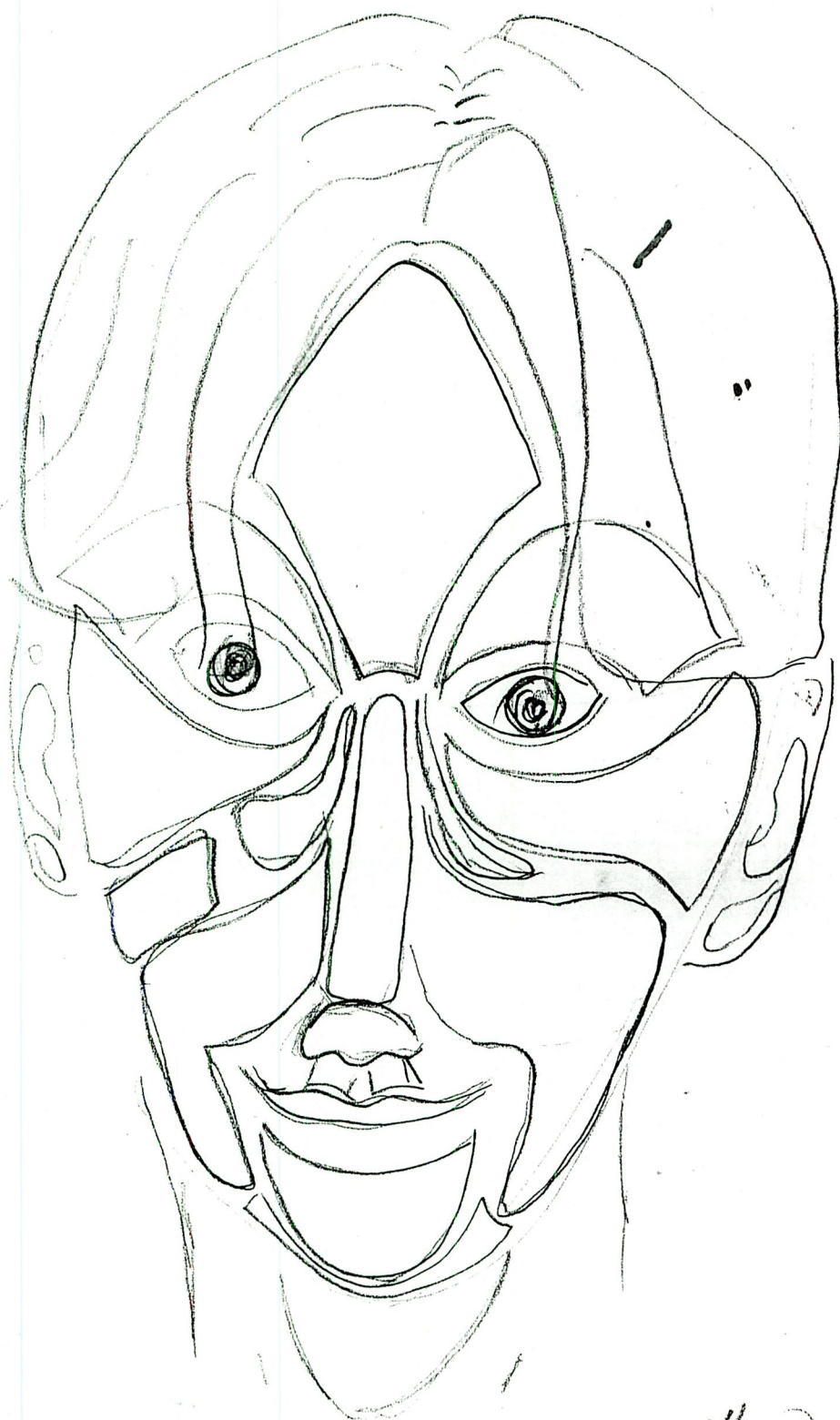
~~Normal~~
Shocked



Fig. 3



SMILE



Matthew
Wilson



Fig. 4

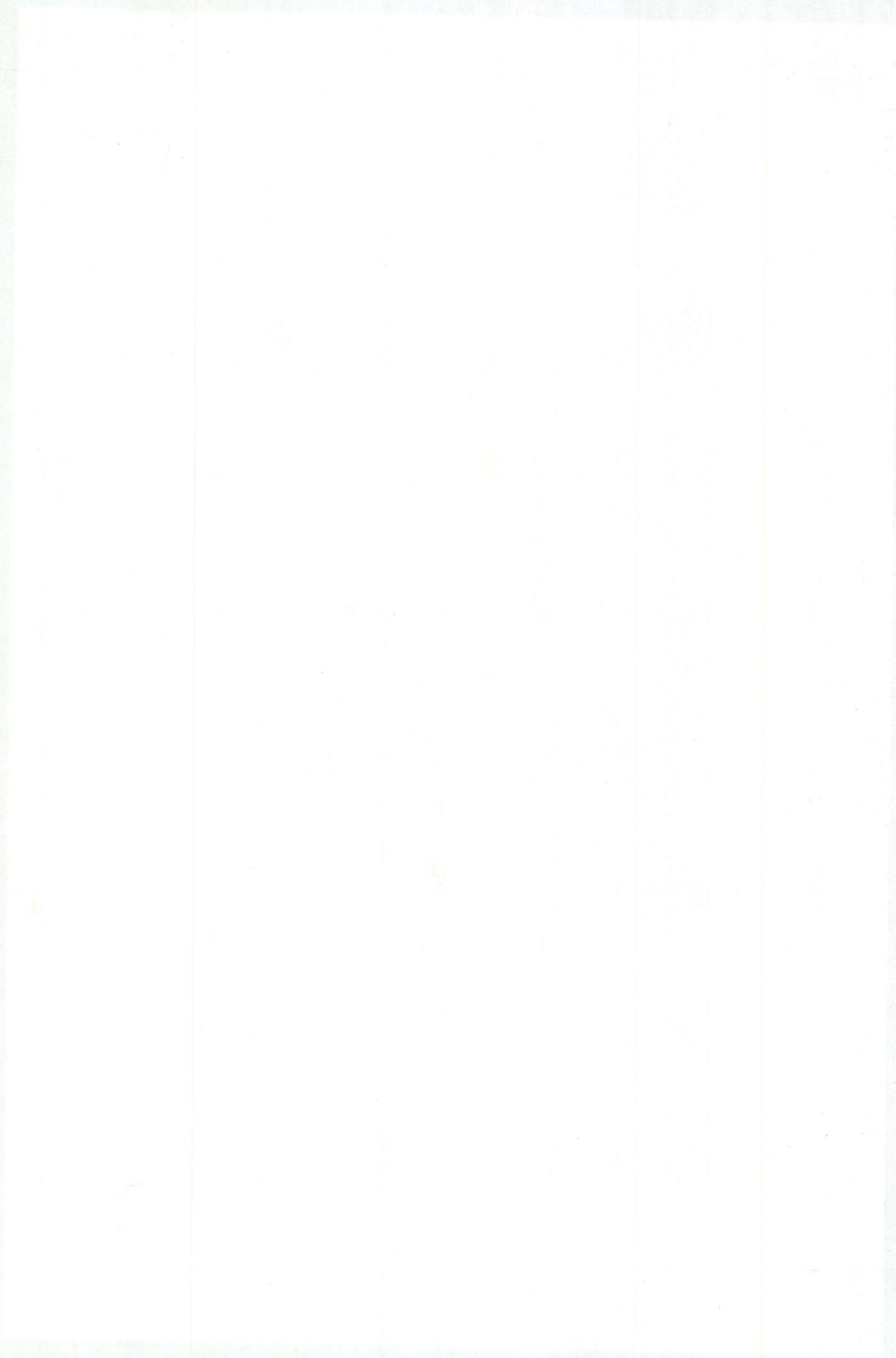


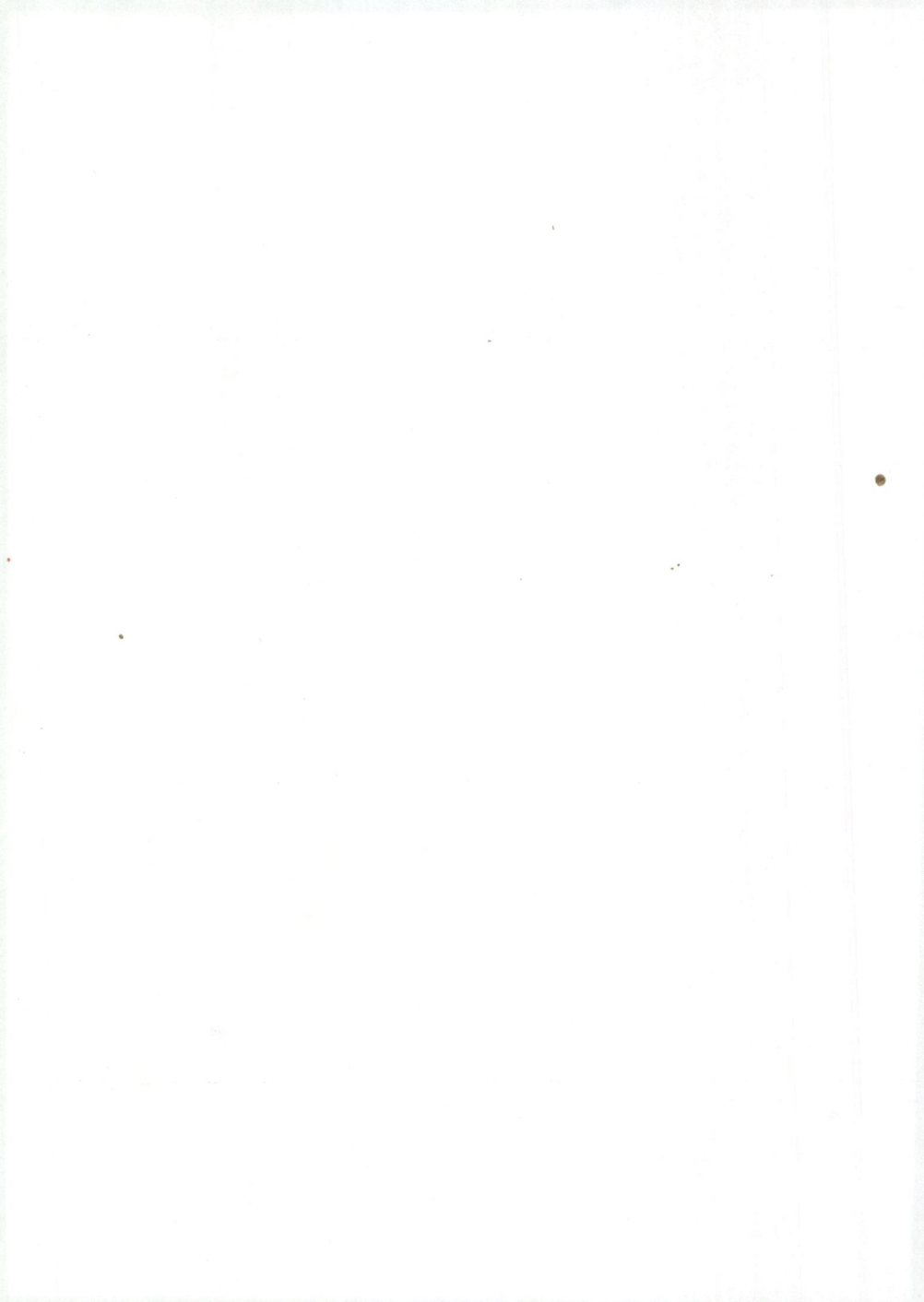


Fig. 5





Fig. 6



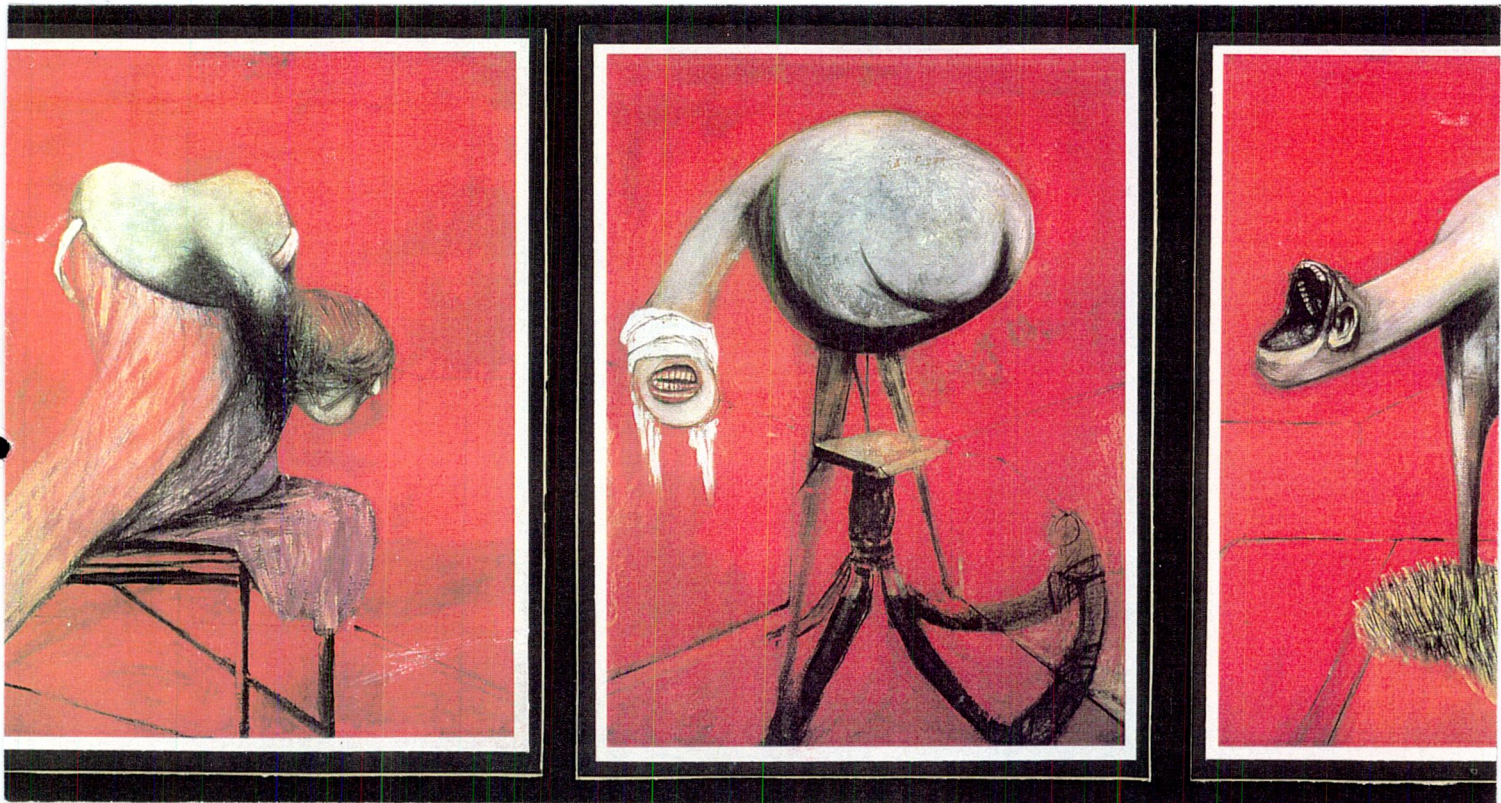
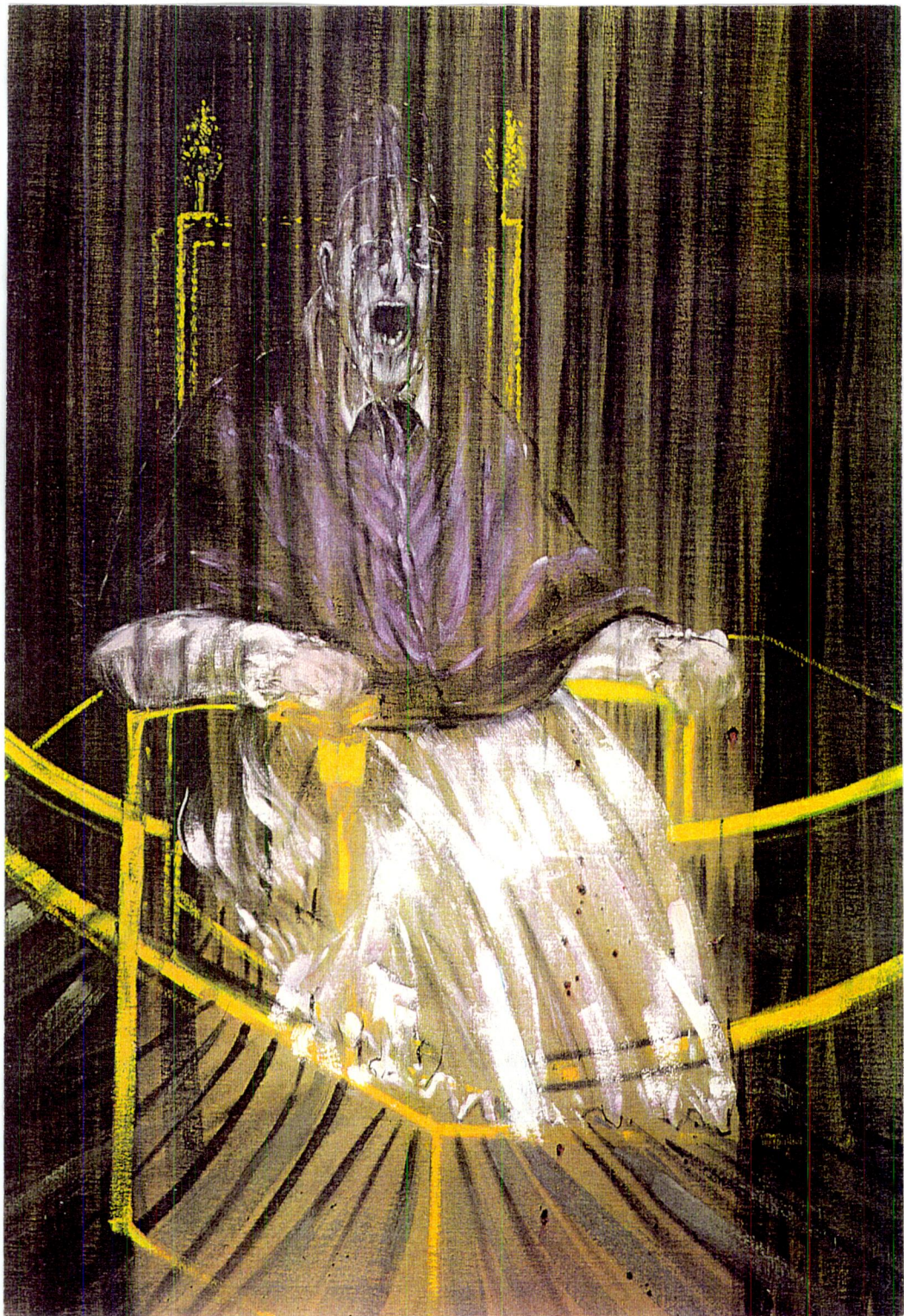


Fig. 7







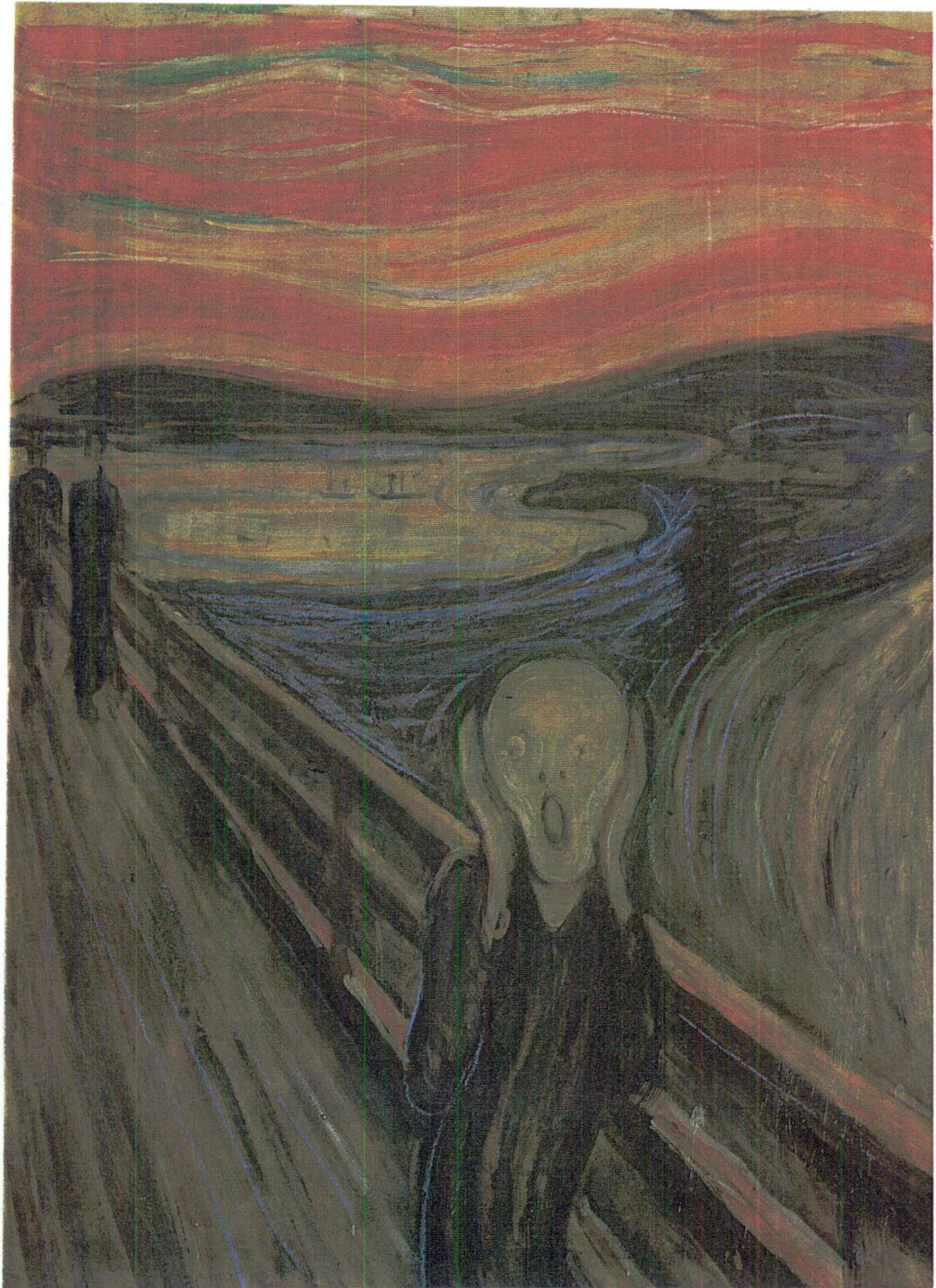


Fig. 8



Intelligences Catered For:

This section of the project allowed us to cater for the following intelligences:

1. Spatial - through the use of observational drawing and painting, using the self portrait.
2. Intuitive - emotional self control, allowing the student to explore self-awareness, awareness of our own emotions and the emotions of others; how to visually read emotion, how colour can create a feeling or mood, through class discussions and observations of their work.

Findings

This exercise allowed the students to see their work in a wider context and they noted how artists projected their own experiences on to canvas.

Students who were weak in the technical ability (spatial intelligence) of drawing were, in fact, capable of producing work to a high standard, by using the method of concentrating on shapes within the face, rather than the perfection of individual features. They were enabled to do this because they were intent on expressing an emotion rather than achieving a perfect likeness.

For the second part of the project we looked at the work of Caravaggio (Fig. 9) and Leonardo da Vinci. We spoke about the narrative elements of the paintings and how composition, colour and light can direct you towards the action of the painting.



Fig. 9



We then compared and contrasted these with contemporary images of photographers Sebastioa Salgado (Fig. 10) and Christopher Morris (Fig. 11) with the works of Caravaggio and how their interpretation of human pain and suffering was very similar.

The class examined in depth Caravaggio's masterpiece "The taking of Christ" and "The Incredulity of St. Thomas", appealing once again to the spatial intelligence. The students look sections of the painting and did sketches of whatever interested them (Fig. 12 and 13). Concentrating further on the narrative element of Caravaggio's work, the pupils, through the use of a worksheet, chose a character from Caravaggio's paintings. Seeing themselves as that character, they wrote a short piece from the viewpoint of how they would feel as that character (Fig. 14).

I was surprised at their insights into the characters and how they related to these particular characters, understanding how they would feel if they were in that position.

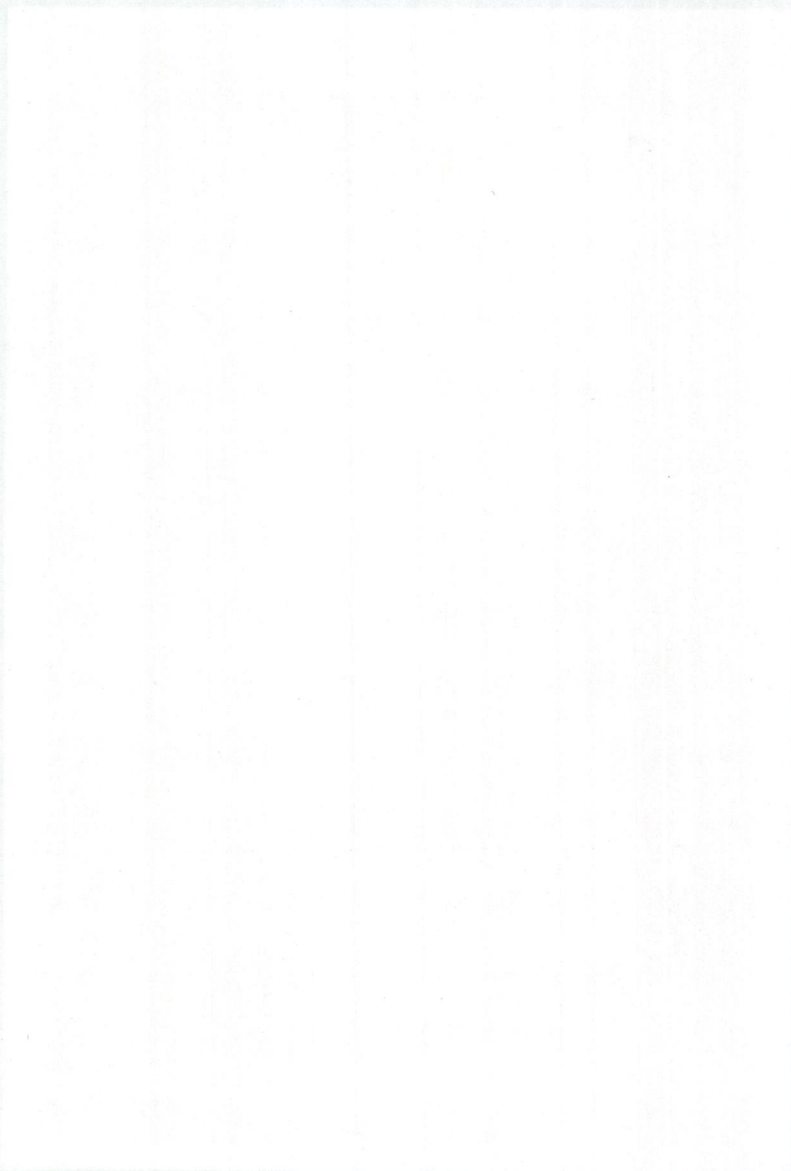
The final task for the class was the creation of a painting, the composition of which was based on the practical work they had done during the sequence. The composition consisted of four sections, which included:

1. The painting of shapes within the face.
 2. Sections taken from the works of Caravaggio, "The Taking of Christ" and
 3. Sections from Caravaggio's "The Incredulity of St. Thomas".
 4. A contemporary image of the students' choice depicting human emotion
- (Figs. 15, 16, 17).

Students were encouraged to participate and express their opinions and ideas. I tried to instil in them confidence in what they have to say, and to know that their opinion is valued, whether they are talented at Art or quite weak in the subject. The way students expressed their views of the painting is given as much importance as their practical work.



Fig. 10



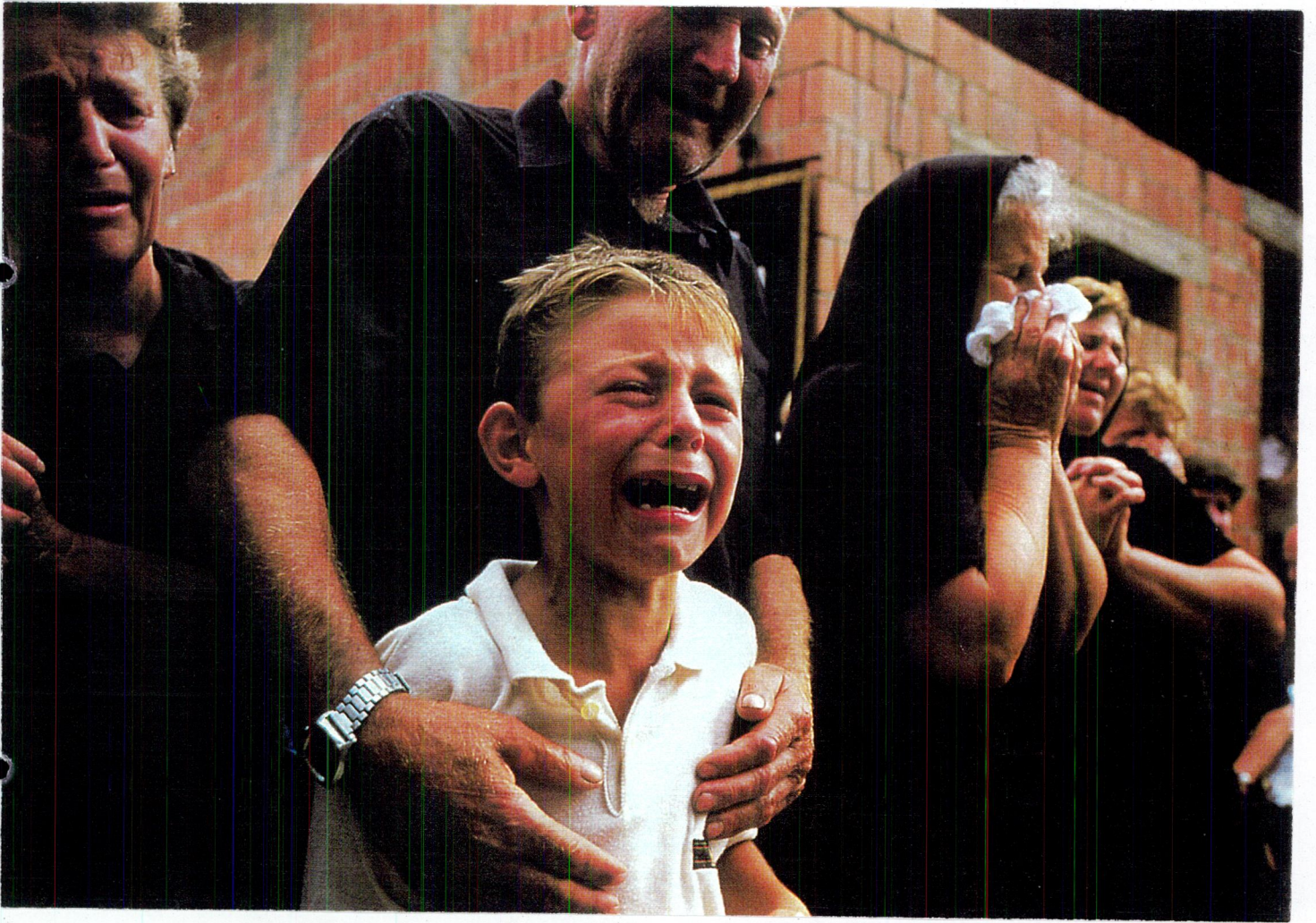


Fig. 11





Fig. 12



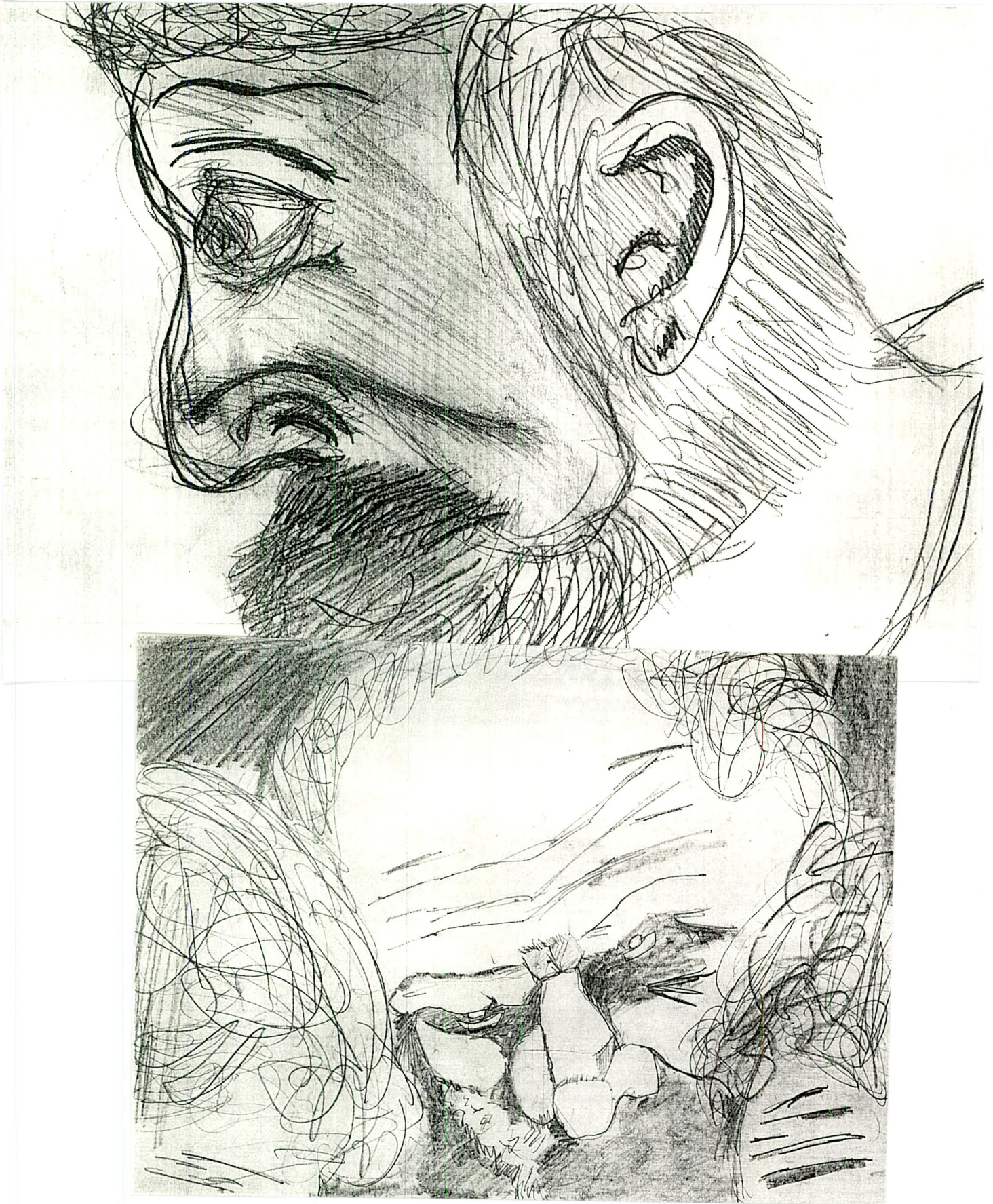


Fig. 13



NAME OF STUDENT:

MATTHEW WILSON

NAME OF CHARACTER:

SOLDIER

I am angry because Jesus thinks that he can rule the world with his preaching. I am so glad that I get the pleasure of taking Jesus to the crucifixion. I am weary though because he does not struggle. I am waiting for a surprise attack.

NAME OF STUDENT:

PAUL TRAYNOR

NAME OF CHARACTER:

St. THOMAS

I could not believe my eyes. I was tempted to stick my finger in but I was scared of what I would feel. I took my time to make up my mind. In a rush of blood, I stuck it in. I was amazed that there was no blood gushing out. It felt like nothing I ever touched before. My mind is going berserk. I wanted to feel more but my heart tells me not to, for I do not want to hurt Jesus's feelings.

NAME OF STUDENT:

ROSS SMITH

NAME OF CHARACTER:

JESUS

I have been wounded in the stomach by a piercing sword and I feel very betrayed and full of sorrow, for one of my men has doubted me for the very first time. I feel a lot of pain, for his fingers enter my wound to prove my existence.

NAME OF STUDENT:

BRIAN TAFTE

NAME OF CHARACTER:

JESUS

I feel pain and sorrow. I am been taken and being doubted by everyone in life. I want to help people and now I am being taken to be killed. God created such a harsh world. God gave people too much to think about, too much of a brain. People have too much of an opinion in the world.

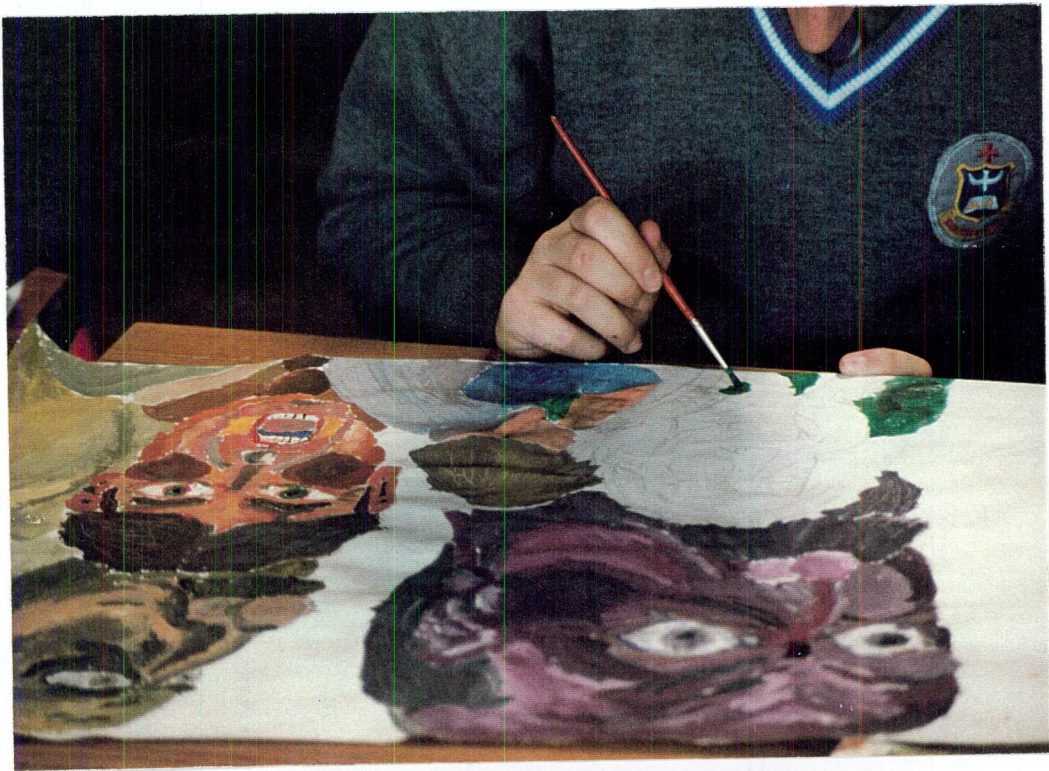


Fig. 15

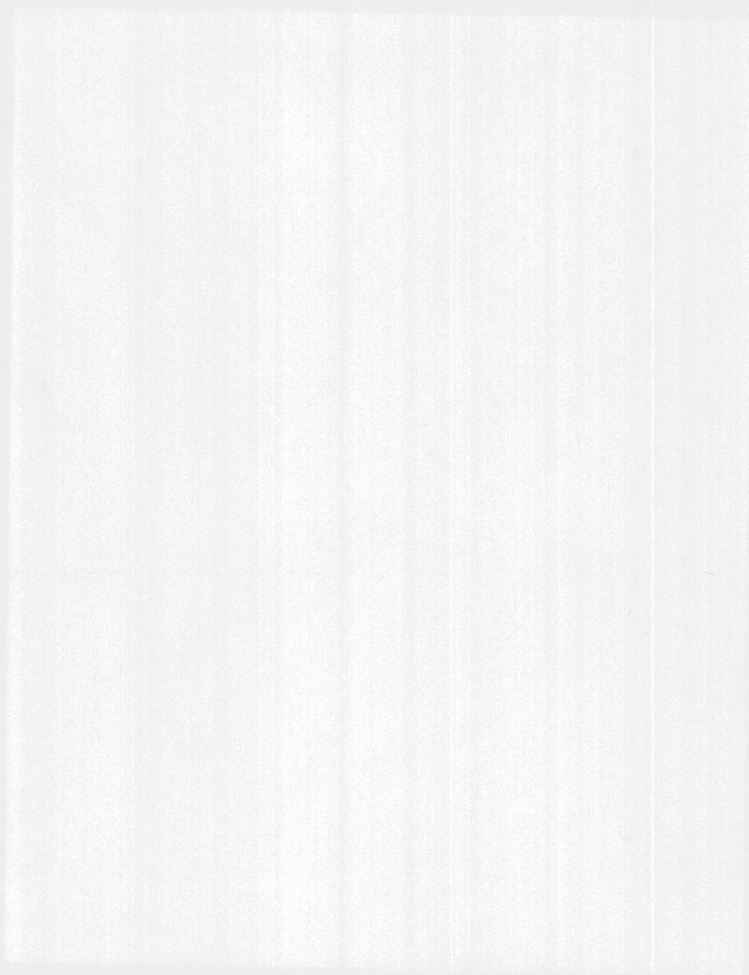
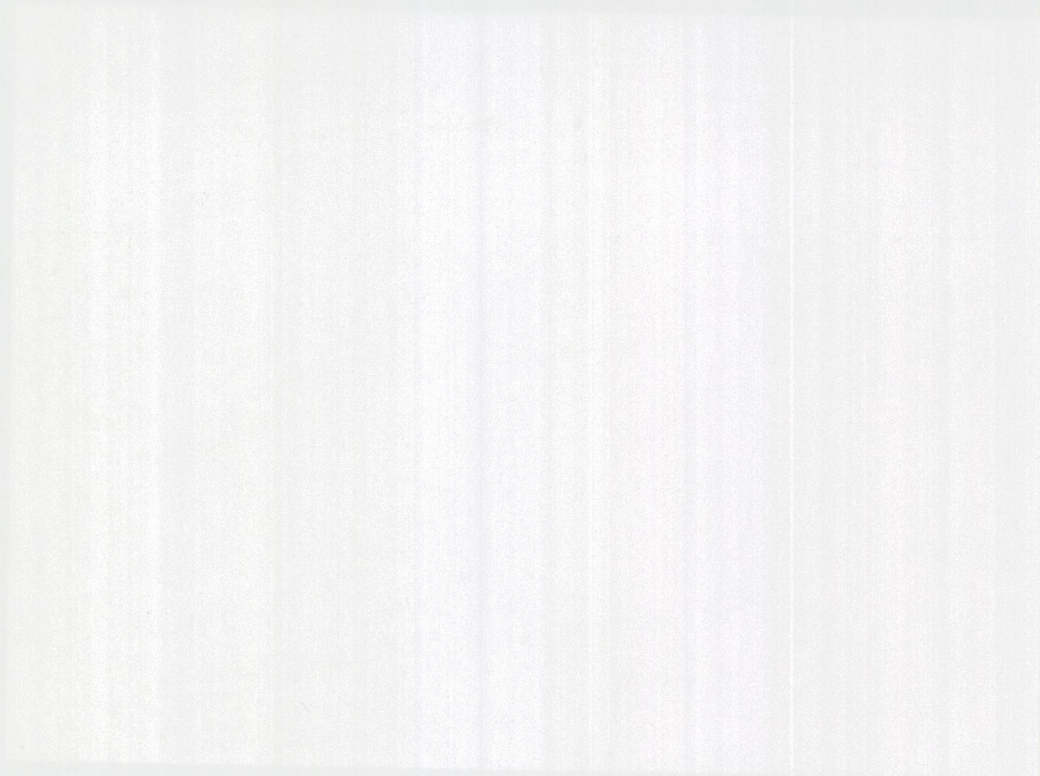


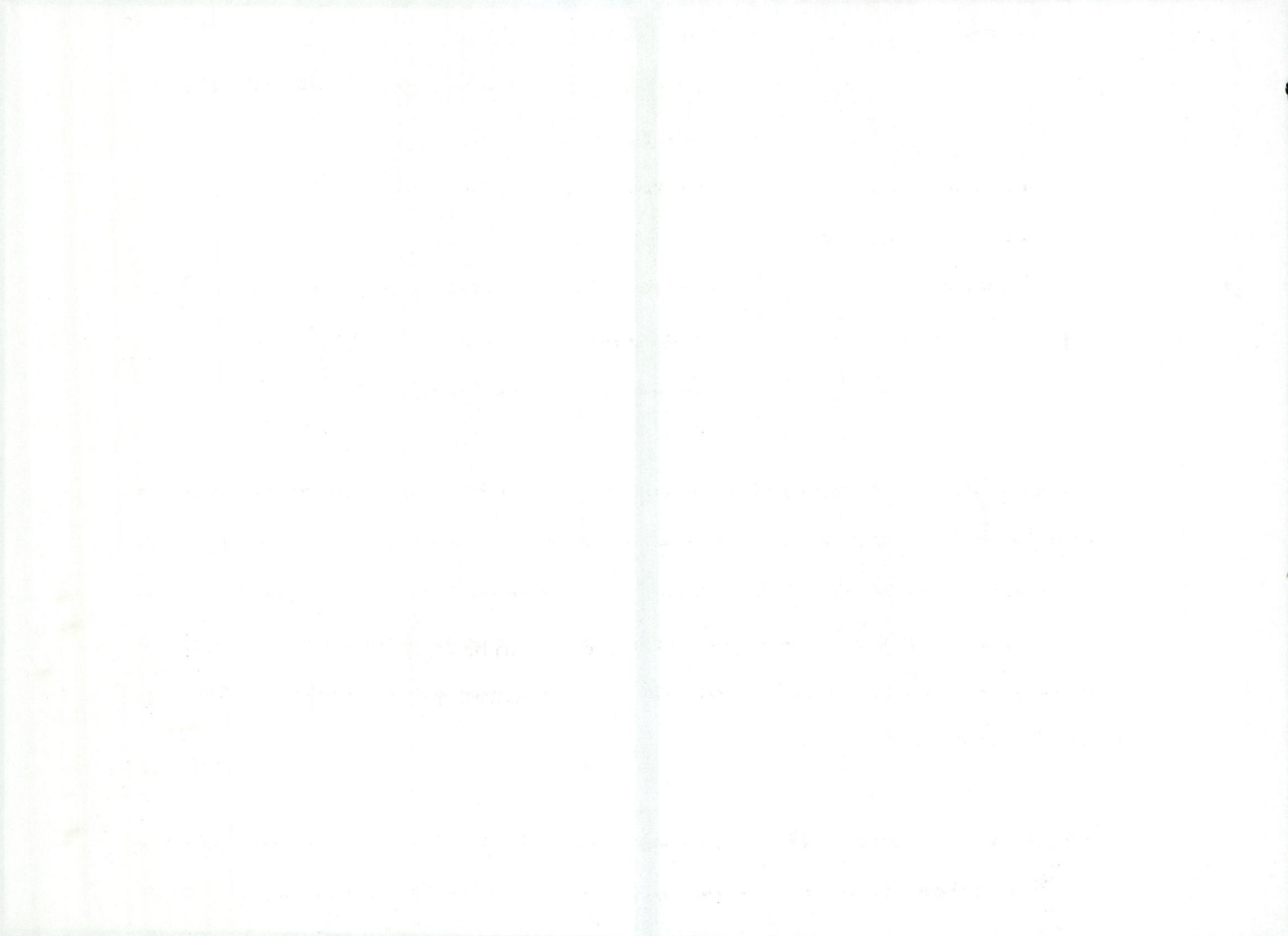


Fig. 16





Fig. 17



Intelligences Catered For:

- | | |
|--|---|
| 1. Spatial | - Selecting and drawing sections from the works of Caravaggio. |
| 2. Verbal | - Final composition painting.
Class discussion regarding art and narrative element of the paintings. |
| 3. Logical | - Discussing contemporary related social issue. |
| 4. Intuitive/Emotional
Intelligence | - In selecting a character from the painting the student had the opportunity to express verbally and emotionally their innermost feeling. |

The conclusion of this project involved a slide show to recap on the support studies introduced during the project. The students demonstrated at this stage a much greater understanding of artists they had previously found uninteresting. They had learned to understand that a painting does not necessarily have to be representational to express a mood or feeling, i.e. Munch's 'Scream' with his distorted depiction of a figure and swirling emotive landscape.

Finally we visited that Art Gallery to see in reality Caravaggio's "Taking of Christ". I felt that all the work to date had come to fruition when I observed the changed attitude of the students towards this artist, their animated discussions in relation to this work, displaying a lot of interaction with the tour guide. They showed an enhanced and mature understanding of the Art elements.

As an added bonus the Tour Guide spoke briefly about the abstract work of Yeats. I was amazed at the students' comprehension and understanding of the artist. Asked by the Tour Guide what artist they would compare Yeats to, one of the students suggested his use of cold colours (blue) and swirly brush strokes reminded him of Van Gogh.

I particularly noticed that students who were weak and often disruptive in my class became engrossed and confident when removed from the restrictions of the classroom environment. In the real life situation they were confident when expressing their opinions, which I feel it is a valuable part of any student's overall education.

In summary, in this dissertation we have covered how a human being learns and develops, and have considered the relative merits of various educational approaches.

Conclusion

We have concluded that any curriculum that allows for a multi-disciplinary approach can offer students with varying and divergent intelligences an opportunity for personal growth and development and trust we have demonstrated that, as Gardner suggests:

The broad spectrum of students, and perhaps society as a whole, would be better served if disciplines could be presented in a number of ways and learning could be assessed through a variety of means.

(Pg. 264)

I would conclude, therefore, that if educators were cognizant of a child's particular form of intelligence it would enable them to develop a curriculum which would cater for the educational needs of many of those students with other intelligences, who have so often been swept aside by the constraints of traditional education.

APPENDICES

BRIEF DESCRIPTION OF PROJECT

This sequence is divided into two sections. Firstly, the student explores the self, depicting physical changes of colour to express an emotion. The second part of the project involved the expression of ideas and opinions, creative writing and critical analysis. As a source for the discussion, we compared and contrasted the narrative and style of the traditional work of Caravaggio to contemporary painters and photographers. This project is not about producing a great final composition. It is about what the students have learned in the process, the expression of ideas and opinions. To be able to see Art as part of their lives, as a means of expression, be it through painting, photography or writing or some other medium. The conclusion of the project will be a gallery visit to see the works of Caravaggio in reality.

THEME : “Art as a means of self expression”.

DURATION OF SEQUENCE : 12 weeks

AIM OF SEQUENCE :

PART 1 : To produce a painting of the face, exploring emotion and feeling through the observational drawings and an investigation of how colour can express an emotion using the face as a source.

OBJECTIVE OF LESSONS:

LESSON 1 :	To learn about proportion within the face through the exploration of shape and line.
TASK :	To produce a series of blind observational sketches to heighten their observational drawing skills. To produce a frontal and profile drawing of the head using correct proportioning (rule of 1/2's)

LESSON 2 :	Exploring tonal differences through a dry medium.
TASK :	To produce two drawings of the face exploring the tonal qualities of pencil and charcoal. Use a torch and natural light as a light source. Compare the differences in your drawing between both light sources.

LESSON 3 : To examine the form of the face through the exploration of shape and line.

TASK : To produce a drawing of shapes within the face.

LESSON 4 : Further exploration of shapes within the face and how the shapes change when making an expression.

TASK : To produce a drawing of shapes within the face making two different expressions i.e. happy / sad.

LESSON 5 : To explore warm and cold colours and how they can express an emotion.

TASK : Produce a painting of shapes within the face when making an expression, choosing appropriate colours; cold or warm ; to depict that expression/emotion.

PART 2 : To develop in the student a greater awareness of Art and images within their environment through class discussion and a final composition by comparing and contrasting contemporary images and artists with the biblical works of Caravaggio and the self-portrait as a source.

LESSON 6 : Examining the use of composition through the works of Caravaggio and Leonardo di Vinci.

TASK : Produce a selection of thumb-nail sketches from Caravaggio's painting "The Taking of Christ".
Choose the most interesting sketch for the final composition of painting.

LESSON 7 : Further exploration of composition and the narrative elements of Caravaggio's work.

TASK : Produce a selection of thumb-nail sketches from Caravaggio's painting "The Incredulity of St. Thomas."
Choose the most interesting sketch for the final composition of painting. Student to write a short piece, choosing a character from one of Caravaggio's paintings. Student writes about how they would feel if they were that character.

LESSON 8 : To resolve composition (3 sections).

TASK : Do a final solution for composition ,comprising the work done in previous classes. Leave space for a contemporary image.

LESSON 9 :	Involve students in discussion concerning contemporary issues. Compare and contrast to the works of Caravaggio.
TASK :	Group discussion on contemporary image. Complete final section of composition for painting with sketch of contemporary image.

LESSON 10 :	i. Exploring colour and the tonal qualities of paint. ii.Examining Caravaggio's use of colour.
TASK:	Students complete worksheet on primary/secondary colours, complimentary colours and tint and shade exercise. Student begins to paint final composition.

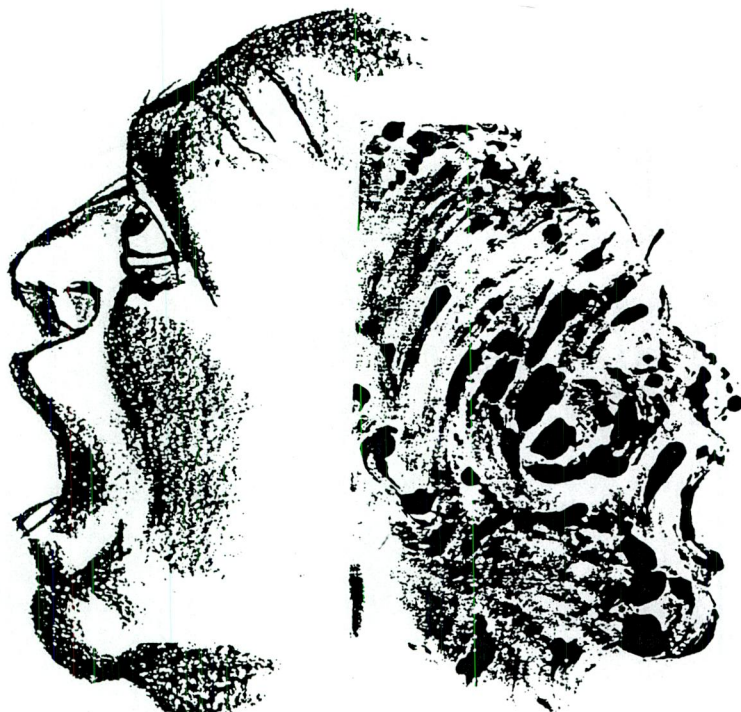
LESSON 11 :	Further exploration of colour and painting techniques. Further discussion - Compare and contrast the work of contemporary artists with the work of Caravaggio.
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LESSON 12 :	Gallery Visit i.To view the work of Caravaggio. ii.Student to evaluate the sequence and what they personally gained from their involvement in the project.
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Jesus

I have been wounded in the stomach
by a piercing sword and I feel very
betrayed and full of sorrow for one of my
own MEN brought me for the very
First time I feel alot of Pain for
his fingers enter my wound to Prove of
my Existence.

Ross Smith



N

IN THE **LIGHT OF CARAVAGGIO**

The National Gallery of Ireland Merrion Square West Dublin 2.

SOLDIER

THERE is TENSION in
the air as he advances at
the man they call Jesus.

I feel a little doubt as
I grab him by the arm as
to whether he is right or wrong
in his preachings and whether
or not he should be crucified.

He does not make a sound
and this makes me more uneasy
as he is not protesting his innocence.
It is like he feels he has to die.



N

IN THE **LIGHT OF CARAVAGGIO**

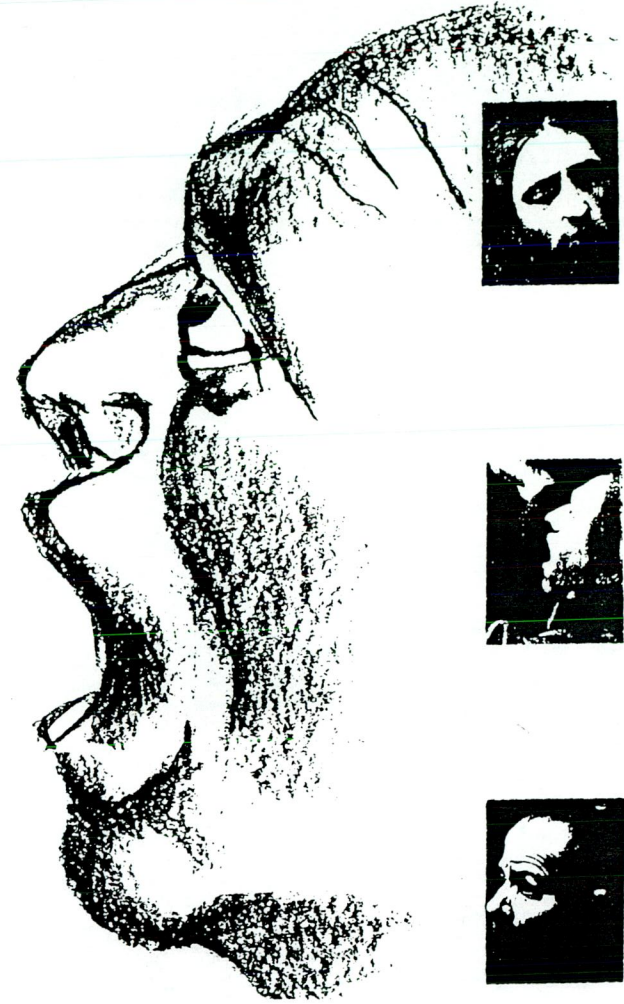
The National Gallery of Ireland Merrion Square West Dublin 2.

Characters

~~ST Thomas~~

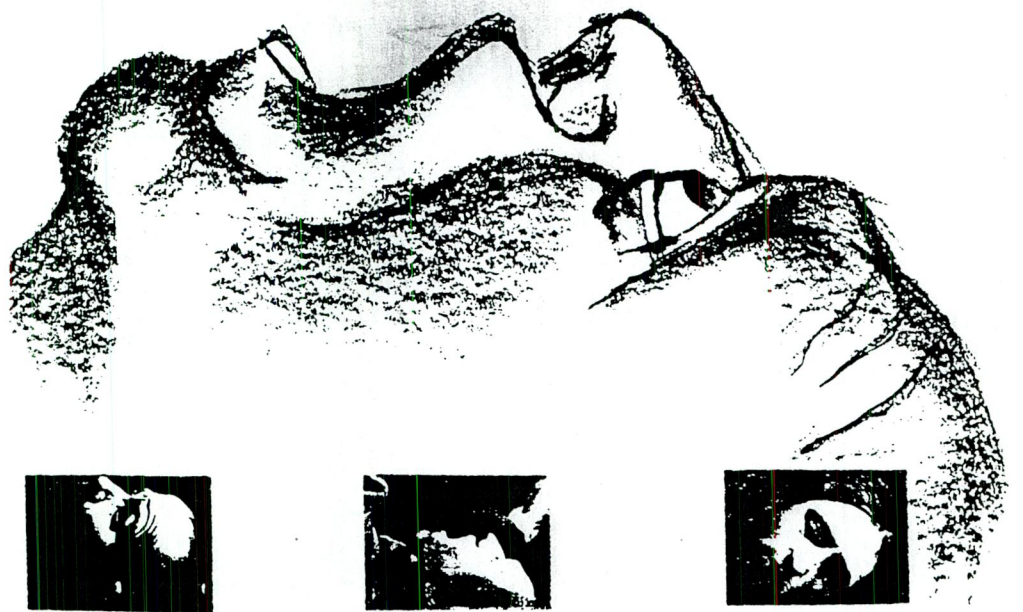
ST Thomas

I could not believe my eyes. I was tempted to stick my finger in but I was scared, of what I would feel. I took my time to make up my mind. In a rush of blood I stuck it in. I was amazed that there was no blood gushing out. The wound is so clean cut. It felt like nothing I ever touched before. My mind is going Bizzack. I wanted to feel more but my heart tells me not to for I do not want to hurt ~~Jesus's~~ Jesus's feelings.



The man with the lantern

Where are they taking him?
Why are they taking him?
He hasn't done anything wrong.
All that he has done is preached
the word of my God.
He is the messiah.
He is our saviour.
They can't crucify this man
he is innocent of ^{any} crime. This
is wrong we must do something.



1 Jesus.

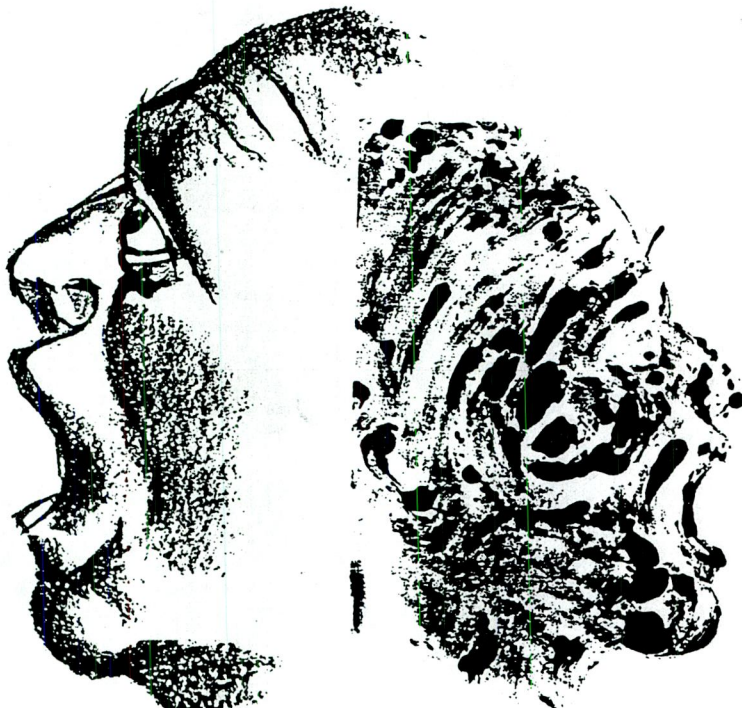
John Dally

I felt embarrassed when he wanted to feel
my blood. I showed him the wound and he
stuck his finger in. As the finger went
in I felt tremendous pain but I kept
it in. When he took his finger out
I felt some relief and he was
happy. I was then taken away by
the guards. I felt this dull pain at my
wound when the guard took me away. I went
into my room ~~a~~ feeling good after making some one happy.
I lay there thinking what would happen
to the world when I die. I am not afraid
to be crucified as I am ready to die for the sake of the
world.



Figure Fleeing Gerard Beggs.

In The picture The taking of
Christ. I am the figure fleeing
because the soldiers are coming to take
him away. I fear for my life and the peoples of
this world. What has he done wrong? why are
they taking him away.



IN THE LIGHT OF CARAVAGGIO

The National Gallery of Ireland Merrion Square West Dublin 2.

JESUS CHARACTERS

JESUS



I FEEL PAIN, SORROW. I AM BEEN
TAKEN AND BEEN DOUBTED BY EVERYONE
IN LIFE. I WANT TO HELP PEOPLE AND NOW
I AM BEEN TAKEN TO BE KILLED, GOD
CREATED SUCH A HARSH WORLD. GOD GIVE PEOPLE
TO MUCH TO THINK ^{ABOUT} TO MUCH OF A BRAIN. PEOPLE HAVE
TO MUCH OF AN OPINION IN THE WORLD.

4

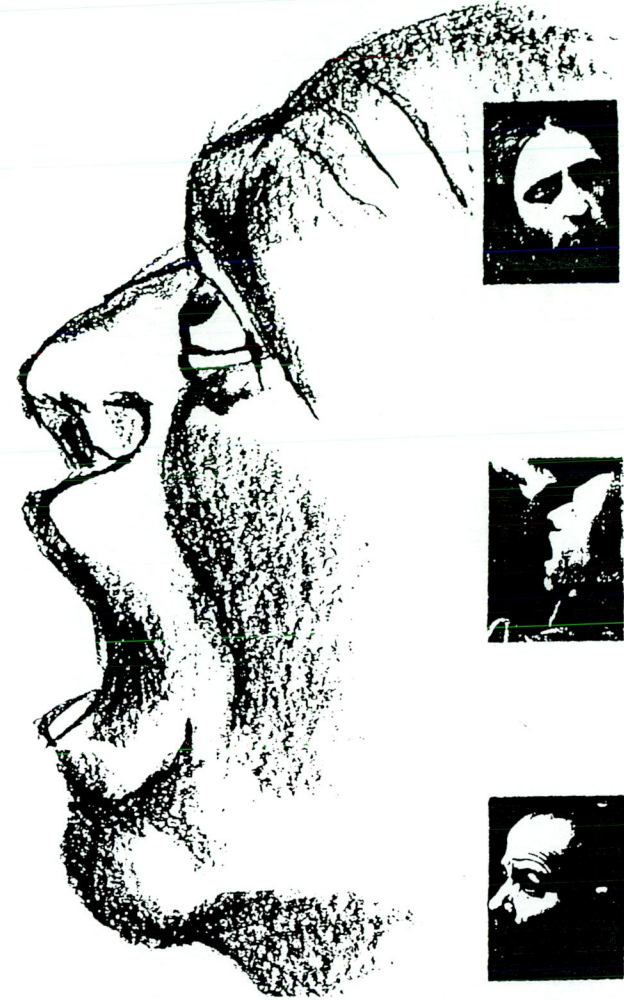
from Luke

CHARACTERS

~~ST Thomas~~

ST Thomas

I could not believe my eyes. I was tempted to stick my finger in but I was scared, of what I would feel. I took my time to make up my mind. In a rush of blood I stuck it in. I was amazed that there was no blood gushing out. The wound is so clean cut. It felt like nothing I ever touched before. My mind is going Bizzack. I wanted to feel more but my heart tells me not to for I do not want to hurt ~~Jesus's~~ Jesus's feelings.



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