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**Developing a Scheme of Work for a First Year Remedial
Class in Conjunction with the Junior
Certificate Art, Craft and Design Syllabus.**

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CHAPTER 1

Introduction: Assessing the Difficulties of the Task

What is basic Art Education? "It is an art education that accounts for the nature of the learner ... and that teaches valid content from the real world of art".¹

The valid content stipulated within the Syllabus of the Junior Certificate in Art, Craft and Design is both practical and cognitive in essence and these elements would appear to be interdependent. They, in turn, depend upon the third element of personal development - an attainment of a level of personal maturity allowing for the practices of self-discipline, self (and general) evaluation and perseverance crucial for effective study.

It is perhaps this third element which needs to be emphasised in the teaching of a remedial class, as weakness in the areas of personal development and self-conduct have significant repercussions throughout the whole art 'learning experience'.

With this in mind, it is an aim of this study to develop an approach to teaching Junior Certificate course objectives through a scheme of work which is suitable for a very weak group and which builds and strengthens the foundation of its existing skills. Thus, analysis centres around the following:-

- a) A suitable teaching approach for a Remedial Class
- b) Suitable presentation of 'valid content' for the students within this class.

CHAPTER 2

Group Profile - a) A Profile of The Community School

The school, numbering some 780 enrolments ranging in age from twelve years to seventeen years, is suitable in a middle-class area on the South-side of Dublin. Despite this fact, most of the students come from nearby working class areas, as local fee-paying schools draw the children of more 'well-off' families.

The school itself was founded in 1963 and was then established as a Convent, being altered to its present 'community school' status in 1975. It is now run along the lines of a modern comprehensive school under the government of a managerial board, (nominated by the founding religious order, the Archbishop of Dublin, the Vocational Educational Committee and associated parents and teachers).

The policy of this Board is that of accepting any pupil who could possibly benefit from the education which the school hopes to offer. As well as 'local' children, students from Japan, France and Spain join classes occasionally, on an individual basis, for short periods of time (six months to one year).

This 'open' policy, as well as the prevailing ethic that the student has, by right, a large co-operational role to play in the decisions regarding his own education, has inherent strengths and weaknesses.

Firstly, the broad 'section' of enrolled pupils leads to a lively and interesting mixture, particularly in non-streamed classes, such as First Year and Transition-Year art classes. Conversely, wide differences in student abilities (many relating to 'background' issues), together with relatively large classes, can lead to teaching and 'managerial' difficulties, which seem to penalise the few, attentive, able students.

Secondly, the degree of attention given to the student's personal feelings regarding his education, has the result that the (older) pupils are confident and mature in social relationships (between each other, and between themselves and staff members). Conversely (and this largely seems to outweigh the 'positive' aspect mentioned) educational standards are low, and accepted at this level, it being understood that much teaching time and energy will be spent on control and motivation. Staff members have mentioned, quietly, their notice at the drop in standards since 1975. The lack of discipline, apparently at the root of this situation, is enforced by the weight given to 'student opinion'; there is low expectation of student respect for teachers, lessons and classroom discipline.

In fairness, it is true that many students might be from 'dysfunctional' homes, where the parent(s) would have little value for the school system, television would occupy most of the 'home' time, and discipline is very poor. Staff members express difficulties in setting and accepting completed homework, and in ultimate control of pupil behaviour in some instances.

b) A Profile of the Remedial Class - 1B2

The group consists of nineteen students, all of whom are between the ages of eleven and twelve years. It is a mixed group, both in terms of sex and artistic ability, and includes one girl who has Down's Syndrome. During a normal week, at least three students would be 'on report' for bad work or bad behaviour.

The initial impression given by the class is one of chaos resulting from an almost universal lack of self-control. Secondary school expectations for increased INTERACTION with, rather than submission to, authority appear to be unmet in this situation.

1. Discipline

Problems in maintaining the discipline necessary to ensure that learning occurs within the (practical) art lesson appear to stem from two main sources:-

a) Self Discipline: The students are generally poor at practising elements of self-control (associated with a productive learning approach) such as:

- . Concentration;
- . Organisation of work;
- . Clarity of thought;
- . Relevant response to the projection of learning objectives;
- . Perseverance.

b) Acceptance of 'Teacher Directives': The students' responses to instructions given in association with teaching are poor. The low concentration span and lack of basic 'learning' behaviour (listening, receptivity to instructions and acceptance of new and/or unfamiliar material) contributes to this, as does the students' lack of confidence in artistic skills and abilities and an apparently negative approach to the learning environment. It has been observed that the latter is fuelled in certain situations if specific groups are allowed to form within the classroom.

2. Artistic Experience: The first year students have come from different primary schools and previous artistic experience varies. Most students have worked in dry media, drawing, and also in paint. Few have done any type of three-dimensional work, although some construction in wood and modelling have taken place. While there has been evidence of good drawing ability (still-life) from some students, skills are generally poor and self-confidence low. Most would say that they 'cannot draw' and tend to divert teacher attention if attempts are made to elicit drawn responses to stimuli.

To date, secondary experience does not seem to have built confidence, while it may have provided relevant material and opportunities for study. In terms of visual motivation, most students would derive this from aspects of contemporary culture such as comics, television and film and advertising posters, a fact notes by examiners from the British Department of Education and Science.² In 1983, "copying and imitating seem to be connected with skills, techniques and styles ..." and attention was drawn to the fact that the young adolescent can no longer describe what he sees in a simple way (as at primary level) because he knows too many things about it and, particularly with a remedial art class, development in drawing and expressive skills has not kept pace with the growth in

knowledge. Rather than reveal this weakness through attempts at 'realistic' drawing, the student will often adopt a standard 'popular culture language' with the danger of becoming stuck at the copying stage.

One student likes to draw stylized teddy bears, images which are successful, although unchallenging and limited in terms of their possibilities for artistic development. While recognizing such limits as present within some of the students' personal, visual motivation, it also seems necessary to provide for these interests, maybe as starting points within the school 'arena'.

3. Learning Behaviour: Learning behaviour is noticeably affected by the actual content of the lesson in question. When this is relevant to students and is sufficiently simple, they have shown appetite for work tasks and some degree of personal application. However, if this content is in any way remote from immediate experience or if it is obscure or presented in an obscure manner, there is little interest and after about fifteen minutes students easily become distracted.

Thus it appears that, in the case of a very weak class (perhaps more than with other classes), themes and contents of work schemes have to be carefully selected so that they are RELEVANT, INTERESTING, CLEAR and SIMPLE. Besides this, the lack of confidence and basic technical abilities (in activities such as cutting-out, manipulating a template) apparent in the cases of most students, necessitates an equally careful choice of processes to be used in a given scheme.

Presentation of information in consecutive stages and the attainment of results through involved processes appear to act as 'demotivators' with this class. A model of teaching and learning which incorporates the idea of 'immediate gratification' is that which would appear most suitable for it.

4. Relationships Within the Classroom: The lack of discipline within the students in class 1B2 is perhaps partially responsible for the tendency of the group to disintegrate into opposing factions and chaos. If unoccupied or unobserved, some students will begin to behave in a destructive manner, apparently for attention or peer admiration. This behaviour takes the forms of:

- . Destroying or painting over the work of others.
- . Physically distracting or irritating other students.
- . Name-calling and in some instances, open fighting.

Certain combinations of students would seem to precipitate disruption and it has been found that classroom organisation aimed at preventing such combinations has been more effective in creating an atmosphere conducive to learning, than the toleration of these (and consequent attempts at containment of the ensuing trouble).

The four aspects of character of the remedial class observed have to be considered together in order that specific objectives of the Junior Certificate Syllabus can be successfully met by the implementation of a suitable scheme of work.

CHAPTER 3

'Control versus Creativity' : An analysis of this tension with respect to the Remedial Class and the Junior Certificate (Incorporating a Review of Literature)

Junior Certificate learning objectives are listed³ in the course description booklet.

"The Art, Craft and design course develops the student's ability to:-

- (i) Give a personal response to an idea, experience or other stimulus.
- (ii) Work from imagination, memory and direct observation.
- (iii) Use drawing for observation, recording and analysis, as a means of thinking and for communication and expression.
- (iv) Use the core two-dimensional processes in making, manipulating and developing images, using lettering and combining lettering with image in expressive and communicative modes.

- (v) Use three-dimensional processes of additive, subtractive and constructional form-making in expressive and functional modes.
- (vi) Use and understand the art and design elements.
- (vii) Use a variety of materials, media, tools and equipment.
- (viii) Use an appropriate learning vocabulary.
- (ix) Understand relevant scientific, mathematical and technological aspects of art, craft and design.
- (x) Sustain projects from concept to realisation.
- (xi) Appraise and evaluate his/her own work in progress and upon completion.
- (xii) Develop an awareness of the historical, social and economic rôle and value of art, craft and design and aspects of contemporary culture and mass media".

These indicate the vast field in which development and learning are intended to occur. With a remedial group, one is immediately aware of the apparent lack of possibilities for real creative work due to:

a) (generally) very weak skills; b) little previous artistic development, (hence a weak base on which to foster progress); c) very poor attention span and therefore low ability to sustain work necessary for advancement. (See objective 'x' above).

As noted, again, in the Junior Certificate course document, the teaching of Art, Craft and Design is necessary in order that the education of the whole person be attempted during the final phase of compulsory schooling⁴. Thus, these areas of the curriculum are recognised as making substantial contributions to overall student development.

"The benefits of an education in Art, Craft and Design extend far beyond competence in the subject itself ... Art, Craft and Design education develops a number of important personal qualities ... those of initiative, perseverance, sensibility and self-reliance".⁵

The teaching and learning must be organised so that pupils are able to develop aesthetic sensibilities and powers of appraisal and to enhance qualities of "imagination, creativity, originality and ingenuity".

Examining these intentions, and considering the group of remedial students within the art class, one is aware of a tension. How can real learning and development occur so that creativity can be fostered, when learning behaviour and skills are poor, necessitating a large amount of classroom-control, and minimal opportunities for experimentation?

"Institutions and creative individuals are natural opposites"⁶, according to Hugh Lytton, and his statement suggests that processes associated with 'institutions' such as the enforcement of rules and regulations, the promotion of a common, 'acceptable' code of behaviour and authoritative suppression of 'deviance' are detrimental to spontaneous creativity. (An important 'target' area for development at Junior Certificate level - see above).

Creative Thought and Factors Affecting Its Development

Again, in his work Creativity and Education, Hugh Lytton analyzed ideas and processes associated with creative thought and it appears suitable, for the current purposes, to examine findings on

a) 'Convergent' and b) 'Divergent' thinking patterns.

- a) Convergent Thinking: This type of thought might also be termed as 'closed system'. In solving a given problem, a definite answer is assumed and sought by definite means. A 'comprehensible' model of thought serves this purpose of solution and if correctly employed should yield the correct answer. People who favour this type of approach have been found to be: comfortable with authority, disposed to conform to acceptable, favoured models of social behaviour and generally unready to challenge existing parameters of control directly associated with themselves. These people, as pupils, can often be popular within the classroom, presenting information and responses to authority as expected and encouraged.
- b) Divergent Thinking: This term describes that type of thought which looks beyond the idea of a set, 'discoverable' answer to a question, to solutions which a) appear to challenge or manipulate standard expectations inherent within the question, whilst still answering it; b) are not exclusive.

Also, whilst arriving at their solutions, divergent thinkers are often prepared to abandon prescribed, accepted models of problem-solving, to use unfamiliar, unusual and even unpromising methods. This type of experimentation is, it

would appear, basic to creative processes and is favoured by a teaching approach which is not highly structured or authoritarian. According to Viktor Lowenfeld: "The art room should be a sanctuary against school regulation"⁷. It has been noted that the creative personality can exhibit traits deemed as 'undesirable' by those concerned with classroom education. Koestler (1964) acknowledged a "temporary relinquishing of conscious control, liberating the mind from certain constraints"⁹, in the fulfilment of creative activity and saw that such constraints could become an impediment to the 'creative leap' frequently associated with divergent thought.

To advocate suspicion regarding structured, disciplined classroom and teaching practices might be justified in the hope of increased student creativity and, certainly, if it could be seen that syllabus aims were more surely met when these were adopted, the justification would be beyond dispute. However, referring back, once again, to the listed Junior Certificate learning objectives, it seems that most of them involve acquisition of fairly complex skills and proficiencies, rather than a "habit of creativity"⁹. Thus, to

"Use drawing for observation, recording and analysis ...; use the core two-dimensional processes in making, manipulating and developing images ...; Use three-dimensional processes of additive, subtractive and constructional form-making ...;"

and so on, would seem to imply a clear need for an organised, disciplined and well-sequenced approach to studies in order that the structured environment essential for learning could be created and maintained. Although this may be derided by some in favour of a freer, more experimental atmosphere and one which is more permissive for the students (see Viktor Lowenfeld's comment, above,⁷) "it is when learning is left to chance that the child with learning difficulties is at risk"¹⁰. Hence, it would seem that an effective teaching approach for a Remedial group in Art, Craft and Design at Junior Certificate level might at least in early stages of the course, sacrifice conditions for optimum creative thought in order to focus upon the effective imparting of skills, proficiencies and techniques.

The teaching approach, then, must allow for organisation, discipline and detailed sequencing, building up elements of the syllabus whilst taking account of the situation regarding discipline, artistic experience, learning behaviour and classroom relationships found within group 1B2.

CHAPTER 4

Developing a Suitable Scheme of Work

A. Progress Since September 1996

Work with Class 1B2 within the secondary school environment has involved, to date, the following elements:

- 1) Drawing, from the figure and still-life objects in pencil (Junior Certificate Objectives (iii).
- 2) Constructing a 'window picture', incorporating work in 'hot and cold' colours and on 'foreground, midground and background', using paint, pencil, card-construction. (Junior Certificate Objectives i), ii), iii), vi), x).
- 3) 'Additive Block' Printing, based on the art elements of shape, abstraction and primary and secondary colours, using printing boards, rollers and inks. [Junior Certificate Objectives i), ii), iv), vi), vii), viii), x)].

An evaluation of work done in these projects, and of conduct of lessons can be briefly summarised as follows:-

1. Drawing from a student model generated interest which motivated students. This was partially reduced by frustration and discouragement at seeing that actual drawings did not resemble reality. The student approach was over-hasty and it was very difficult to control the work so that the pace of drawing could be reduced, allowing for step-by-step guidance to yield progress in observation. Here, the poor 'learning behaviour' of the class handicapped the work and, with a few exceptions, students drew what they thought, rather than what they saw.

The simpler task of drawing objects such as cups, jugs and bottles, found within the art room, was more successful, and students' awareness of the credibility of their work created a positive and increased motivation.

Conclusion: Success is a crucial motivating factor for students and this must be 'built' into work tasks in order to increase self-esteem and an appetite for progress. Success for such a remedial group has to be considered carefully because:-

- the task must be very simple
- the visual result must be 'credible' - in the student's own eyes, and in the eyes of the teacher.

Diane Montgomery, in her work dealing with disruptive children and poor learners, states:-

"When we begin to recognise that some pupils from their first day in school, experience daily feelings of failure rather than success, it is not surprising that after years and years they become antipathetic to school. As they become confirmed failures ... they cease to secure the respect and warmth which they need and sink further and further into a cycle of failure and rejection"¹¹.

This can so easily be true of pupils in the art class, especially if drawing skills are not learned at an early stage.

2. The construction of an image, using ideas of foreground, midground and background was simple to understand and did not involve much drawing. The completed work showed a cold (blue-grey) coloured window frame, through which (by means of cutting out squares), a 'warm' (red/orange) interior could be seen. Pupils could use imagery from their imaginations for this interior, and examples for reference were hearths, candles and lamps, jugs or cups of hot drinks with steam rising. In general,

students enjoyed this project and worked well on it. It was noted that they spent longer lengths of time engaged 'on task' than they had done in the previous drawing work, and this inevitably resulted in a more ordered working environment for students.

This seemed to have a 'spiral' effect. Due to the increase in motivation and order, directions and encouragement could be more readily given which, in turn, motivated some students and helped to develop classroom 'rapports'.

Conclusion

Actively based interpretations of art-elements appear to involve weaker students more successfully than 'abstract' approaches. So, learning about spatial divisions and hand and eye co-ordination through 'cutting out' is perhaps more suitable for remedial students than measuring and drawing, in initial stages of the Junior Certificate Course. The idea of ending up with an 'object' (associated with three-dimensional processes) seems to appeal to students in 1B2 more than that of having a 'drawing'.

As well as the sequential making process outlined, the task of using paint to describe a warm interior was enjoyed. However, it was found that, here again, the students' weak abilities in this medium

could quickly lead to frustration at not being able to produce good 'painted' results and so feelings of incompetence and low self-esteem would be reinforced.

It appears that behavioural problems (outlined in Chapter 2) are linked with poor self-esteem and weak skills. Again, the work of Diane Montgomery is revealing:-

"There seem to be strong links between learning difficulties and behaviour difficulties resulting in classroom problems. Many of these learning difficulties appear to derive from inappropriate curriculum tasks and poor teaching methods rather than from the pupils themselves".¹²

3. The success of activity-based work led to a scheme of work aimed at producing a simply-constructed paper bag, upon which an image and some text were printed. The students had no previous experience of print or printing techniques and were introduced to this new medium after having worked with simple shapes, manipulating them to produce a 'printable' image. Once an image was completed, students constructed 'additive' printing blocks by attaching absorbent materials (carpet, card, rubber) to a card block, following their initial designs. 'Initial' blocks were constructed similarly, with letters, and both blocks were inked and used to print on

paper-bag templates. (These were then assembled so that the students' images appeared on the fronts of the bags; their initials on the backs).

This scheme of work provided many opportunities to study the students' working attitudes, abilities, reactions to their own success and/or failures and facilities for pursuing an aim through a varying sequence.

It was generally observed that the initial shape-manipulation was suitable as an exercise for students, although the visual aid/support studies imagery could have been more relevant. (See later note on Support Studies). Most of the class found this work interesting and challenging and understood that an initial image was to be broken down into component shapes which were then to be reordered using imagination into a second picture. (The sequence was simple and involved a 'starting image', two processes in sequence, leading to a 'finishing image'. The fact that, at this stage, there was an 'end in sight' seemed to clarify the task for the students and helped to increase motivation.

The transferral of the 'finishing' image onto a thick card block and then the development of this in three-dimensional, stuck-on materials was not complex, but the fact that it was time-consuming and involved selection, cutting and sticking of absorbent, three-dimensional materials, meant that many students became bored and impatient. During that lesson, there was very little 'gratification' for students, as no prints were actually made - the blocks being still under construction.

By comparison, the printing process - inking up the completed blocks and transferring imagery - was in itself a great incentive for students and 'successful' images did not depend upon drawing skills or visual intelligence at this stage, but rather upon correct rolling and blending of inks and use of printing equipment. Thus, even the weakest students were able to achieve some degree of success. The 'surprise' element of printing, partly accounted for by the fact of 'image reversal' was also interesting for them, especially with regard to printing lettering.

Conclusion

Processes involved in realising learning objectives can contribute positively or negatively to the qualities of learning and development achieved by each student. With regard to students of weak ability and poor concentration spans, such as those in the Remedial group, 'successful' (motivating) processes might be seen to be characterised by the following:-

- sensorially interesting (for example spreading mixing and rolling coloured inks).
- Composed of very simple, sequential steps which lead directly and rapidly from a starting point to a(n) (Visibly altered, and appealing) end point.
- Involving 'user-friendly' tools and equipment (small boards and ink rollers are more manageable for pupils than larger items). Similarly, 'demotivating' processes would be those which are,
- Lengthy (involving four or more separate parts).
- Mundane and/or very repetitive (perhaps cutting out the same shape again and again or drawing around it).
- Difficult (necessitating constant teacher assistance to ensure success).

- Obscure, where the student cannot understand or appreciate the reasons for the process. [This is particularly so for Remedial pupils].

The foregoing work has focused upon important factors which would influence the development of a suitable scheme of work for a Remedial class. It might also be added that specific scheme objectives could be given adequate attention with such a class if they are kept few in number, implying an initial careful selection.

Support Studies and Visual Aids

(See brief evaluation above, (3). With a poorly-motivated class, it was found that the choice of support studies and visual aids played an important part in generating (or diminishing) student interest, and in contributing to the pupil's feeling of alienation from 'Art' or, conversely, his awareness of its relevance to him, personally.

So, for example, Piet Mondrian's abstract treatment of a tree, of which one stage is shown (Figure 1) was unsuccessful in arousing great interest within class 1B2, when used to illustrate the idea of shape abstraction. In retrospect, an example such as that shown in Figure 2, from "Star Wars", would have been more relevant and



FIG-1



appealing to the students, drawing on their knowledge of contemporary film. As mentioned within the statement of Aims and Principles of the Junior Certificate: "Curriculum provision should address the immediate ... needs of the young person IN THE CONTEXT OF THE CULTURAL, ECONOMIC AND SOCIAL ENVIRONMENT"¹³.

Whilst not irrelevant, Mondrian's example was perhaps a little obscure for those pupils who could have analyzed shape combination and manipulation more easily on the body of the 'space soldier'.

B. Main Elements of the Scheme

Having examined the relative strengths and weaknesses in artistic awareness and abilities within Class 1B2, it was decided that the following points would be used as art learning objectives to form the skeleton of a suitable scheme of work; (Please refer to Junior Certificate Learning Objectives, Chapter 3):-

- "(iii) Use drawing for observation, recording and analysis ...
- (iv) Use the core two-dimensional processes in making, manipulating and developing images ...
- (vi) Use and understand the art and design elements ...
- (x) Sustain projects from concept to realisation
- (xi) Appraise and evaluate his/her own work in progress and upon completion".

Emphasis was to be placed particularly upon the development of drawing facility and confidence in developing skills with dry media and also upon serious student application at each stage of the project, to develop perseverance (to be encouraged by successive goals within the scheme, each of which was to be attained in order to move on to the next one). In terms of the theme to be chosen, the course document's note on 'relevance' [Aims and Principles (3)] was to be a source of inspiration and direction. In fact, it was decided that a scheme of work dealing with 'portraits' would be implemented, the subjects of these portraits being, for each student, a) a classmate and b) a 'cartoon' character. Whilst free choice was allowed in the latter case, imagery from the graphic arts associated with the "Star Wars Trilogy" was made available within the classroom, the film being, once again, on show in cinemas and hence accessible to pupils. Besides this, characters in the film could be seen to exhibit a wide variety of interesting facial sizes and features and art work associated with the making of the film has been of a high standard and extremely popular with younger adolescents.

Having thus selected a skeleton of 'Learning Objectives' to be pursued within the course of work, and a basic theme, the actual method of implementation is now to be considered. For this it is

necessary to bear in mind particular characteristics of class 1B2, referred to in Chapter 2 - (i) Discipline, (ii) Art Experience, (iii) Learning Behaviour and (iv) Classroom Relationships.

- (i) From the point of view of discipline, it would be hoped that the students would be sufficiently interested in the content of the scheme so as to occupy themselves with the work tasks rather than with disruptive behaviour.

In discussing typical teacher approaches to behavioural problems within the classroom, Diane Montgomery outlines the way in which the disruptive pupil invariably becomes the centre of the (irate) teacher's attention. This she questions, suggesting that perhaps this attention should be paid, more correctly to possible sources of the disruption:-

"The task ... may have been too difficult, to distant from the pupils' experience or too dull".¹⁴

The initial enthusiasm expressed by pupils when the theme of the present scheme was introduced allows for a degree of encouragement regarding the relevance of the project to their concerns.

Apart from the motivational factor, good behaviour and effort would be encouraged by offering 'rewards' in the form of:-

- Colour photocopies of work done
- Opportunities to use unusual, relevant, artistic equipment (for example 'blendable' pencils, fine-point markers and so on)
- Art postcards and/or graphic images.

It has been found that this system, used carefully, creates an incentive, and, as good EFFORT and BEHAVIOUR are rewarded, rather than EXCELLENT ARTWORK, the weaker pupils can be found setting an example.

It is intended that motivation towards the work and interest in it might allow students to settle into a pattern of work which provides opportunities for growth in self-confidence and perception of the value of learning in Art, Craft and Design.

- (ii) Peter Westwood advocates, in developing work plans for remedial students, an approach which:
 - a. ascertains the student's current levels and skill attainments; and
 - b. directs towards the next level of instruction to be attempted.

As previously noted, (Chapter 4 - 1) the drawing abilities of the students are weak and in some cases, a source of shyness and embarrassment. The association with popular culture imagery; "The Spice Girls", "Beavis and Butthead", can have roots in a desire to conform likings to acceptable 'norms' (dictated by peers or by the mass media) and it is felt that this might stifle students' development of honest evaluative skills.

Combined with an intention to provide for improvement in draughtsmanship and in critical evaluative development, is also the desire to stimulate an increase in stamina and perseverance with regard to the realisation of projects. After six months of the academic year, pupils in Class 1B2 still show great difficulty in sustaining interest and effort. Although these may not be strictly termed 'artistic skills', they have profound effects upon work in the

art class which often relies upon "initiative, perseverance, ..." ¹⁶ for its successful completion.

- (iii) The scheme in order to yield positive results for the majority of students, would need to be practicable with their current learning behaviour, whilst also maximising opportunities to improve this during its course. Referring once more, to Peter Westwood's observations regarding remedial students:

"A few general principles to guide remedial teaching these ... provide a framework upon which to build remedial programmes. The principles are:

- (i) to present a learning task by breaking down the stages involved into VERY CAREFULLY GRADED STEPS;
- (ii) each step should be simple enough for the child to succeed when he makes a response;
- (iii) the provision of reward and reinforcement through not only the feeling of success but from positive praise and encouragement;
- (iv) situations which require the child to be ACTIVELY INVOLVED are more likely to hold the child's attention" ¹⁷.

(when compared with, maybe, passive learning situations such as being read to).

As mentioned (in Chapter 1, b3.) lesson content which is relevant, interesting, clear and simple, seems to promote learning and, consequently good learning behaviour models. It is hoped that these will be fostered as a result of the students' attraction to the scheme contents and theme. However, apart from this actual content, it was decided that the work during the project should not lead to one

finished piece, but should be punctuated by three separate completed portraits. This decision as made:

- . to facilitate 'in depth' study of the portrait theme with students who have low capacity for continuous application over several weeks;
- . to provide proximate ends for students who are easily discouraged at working for 'deferral gratification';
- . to provide several opportunities for students to understand a learning 'routine' and the place, within this evaluation.

Thus, the incorporation of 'mini schemes', within the whole is intended to give students repeated examples of achievable work tasks involving simple, step-by-step processes. (The final metamorphosis portrait utilises the earlier imagery and is, strictly speaking, the 'product' of the scheme). One would hope that each achievable goal, completed would provide opportunities for teacher (and peer) support and growth in self confidence, leading eventually to balanced self-evaluation.

It might be worth noting here that Diane Montgomery presents findings which are of relevance to the teacher of a remedial and/or behaviourally disturbed pupils:-

"Both Thorndike (1930) and Estes (1964) found little evidence for the weakening effect of punishment and, in fact, found some signs that punishment strengthened the response. In analyzing the situation, you find that when you tell people they are right, they only have to try to repeat the first attempt. When, however, you tell them they are wrong, they have to do something different, precisely what is not clear"¹⁸.

The author advocates a method whereby the teacher 'catches' pupils 'being good', so that he is able to praise effort, thereby encouraging positive behaviour towards learning.

This could certainly be applied to pupils within the school situation described, where a generally tolerant school method is maintained and a positive approach does not seem to be favoured.

- (iv) As mentioned (Chapter 2 - b4) a lack of classroom control and organisation can, with this group of student, result in destructive behaviour and chaos. To avoid this it is intended that:-

- Students will work in teacher-selected pairs for portrait studies;
- Desks will be arranged so that four students of similar artistic ability (as far as possible) can work in close proximity to one another;
- Any student found wandering about and/or preventing others from working, after having been spoken to, will be given cleaning tasks within the art room and/or a separate, isolated work place.

The latter point is a 'control' measure for those few students who persistently distract others. (These have been found to be some of the weakest students. It is hoped that isolation may allow them to produce some work in which they can be satisfied).

The first two decisions were made to allow maximum opportunities for undistracted work to take place. Despite student protest, some pairs of students have a negative effect on the whole class, and individual members of such pairs show very little artistic progress or effort.

Due to the size of the class (nineteen pupils) it is difficult to give meaningful directives and guidance to each student during the course of a lesson. It is hoped that similarly-skilled students who are grouped fairly closely may all draw profit from teacher interaction with members of that group.

Bearing in mind, then, the Learning Objectives and theme of the scheme and the students to whom it will be offered, the following plan was created.

The Scheme will consist of six lessons:-

Lesson 1: - working in pairs to draw on hand-out proportion sheets, a portrait of each other (to understand proportions within the face and to use observational drawing.

Lesson 2: - Working from a (gridded) photograph of partner, (taken during Lesson 1) to draw on enlargement ('gridding up'). (To utilise a simple method of image enlargement and to draw from secondary sources).

Lesson 3:

- (Complete gridding up of Week 2 portrait).
Working from a (gridded) cartoon, to enlarge this to the same size as the gridded 'classmate portrait'.

(Simple enlargement; secondary source drawing, to understand the role of art in popular imagery).

Lesson 4:

- (Complete gridding up of Week 3 portrait). To combine the two enlarged portraits so that the classmate 'melts' into the cartoon character.

(Using imaginary drawing and tracing).

(To use image manipulation skills and distortion; drawing from secondary sources).

Lessons 5 & 6:

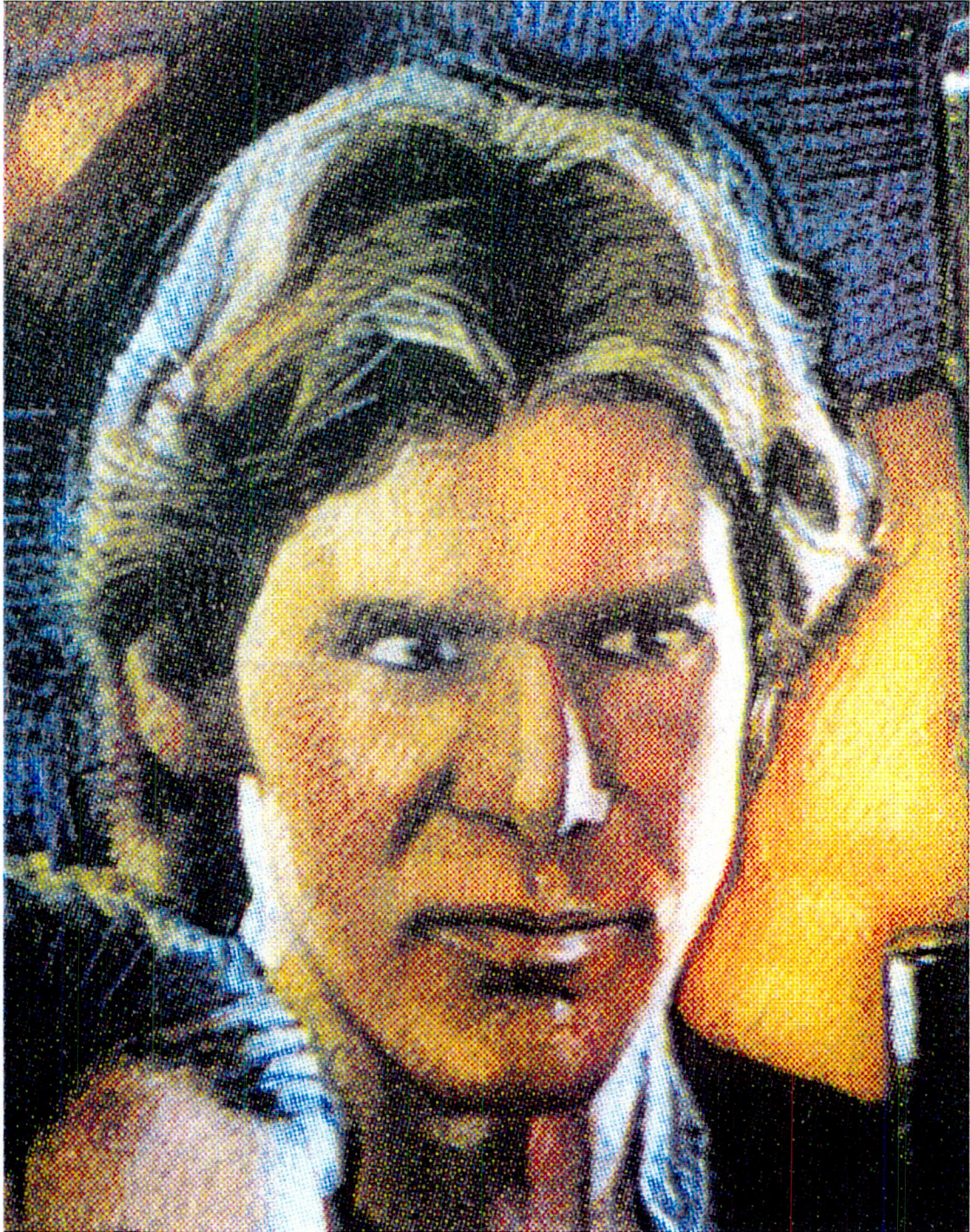
- Completion of the combined image in coloured pencils, and class evaluation.

(To gain proficiency in the use of colour, observational and imaginative work; To use skills learned in ongoing evaluations within a general, and final, class evaluation). (Please see Figure 3).

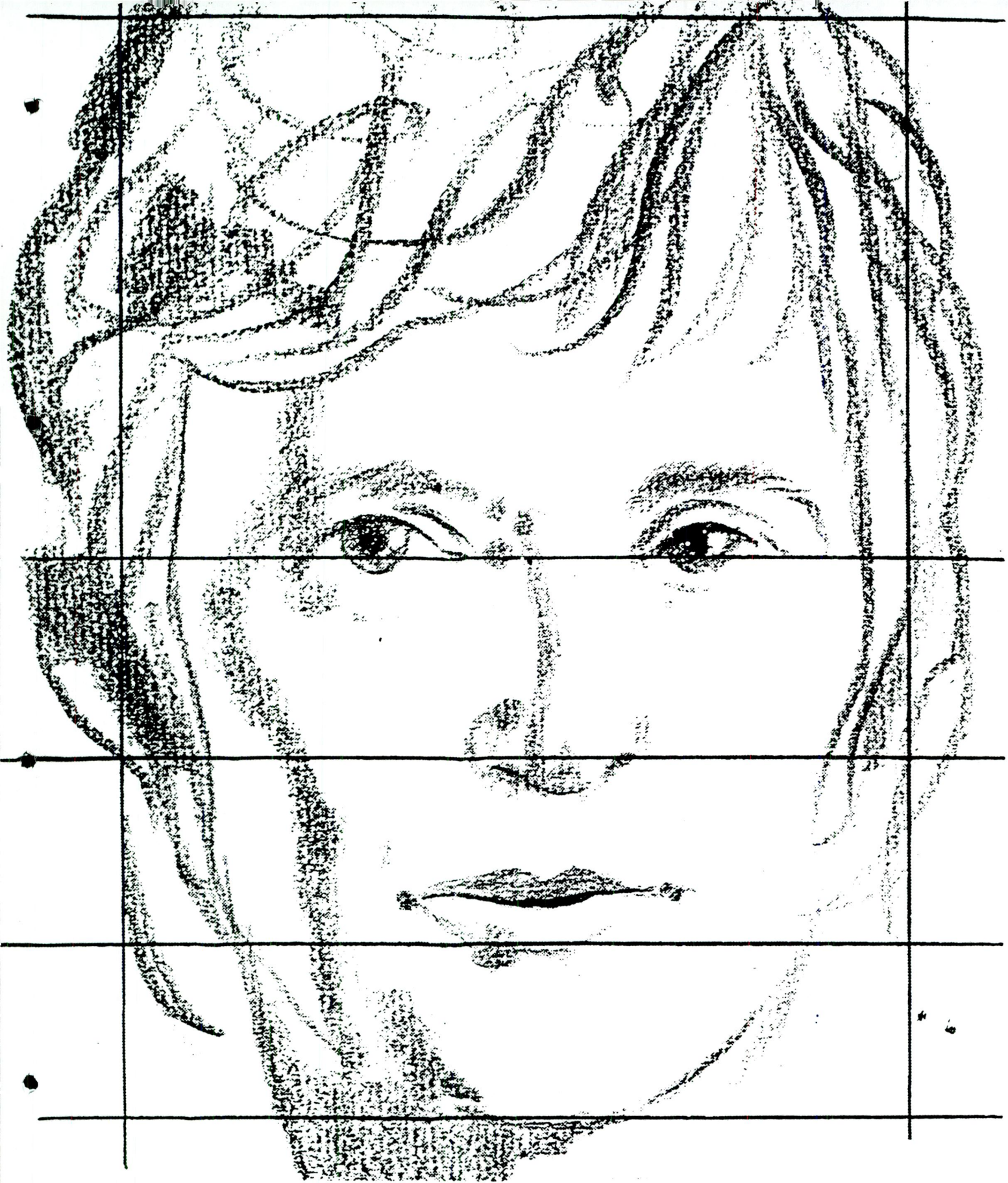
STUDENT NAME:
THEME:
AIM OF SEQUENCE:

NINA MOOLGAOKER
FACIAL PROPORTIONS AND PORTRAITS
TO MAKE A 'METAMORPHOSIS' OF A FRIEND'S FACE INTO THAT OF A CARTOON CHARACTER, USING ENLARGEMENT AND DRAWING.

Date	Class Group & Time	Introduction Motivation	Demo./ Visual Aids	Source	Art Element	Task	Skill	Materials	Support Studies	Home Activity	Cross-disp. Connection
1	IB2 (Remedial Class) Double Lesson	Common methods of facial drawing from thought. Need to draw from sight	Breakdown of facial proportions. Use of HB pencils for line, tone (and so on)	Demonstration Handout sheets (Facial 'template') Friend's face.	Measurement. Observation. Symmetry Balance Drawing	"Using the template Sheet, draw in your neighbour's face. Do 'proportion worksheet' if time **	Drawing from observation (HB pencils) Use of Template Sheets.	Hand out sheets, pencils; white pages.	Studies of artists' self portraits - Van Gogh, W.J. Leech.	"Find a picture of the face of your favourite cartoon character".	
2	IB2 (Remedial Class) Double Lesson	A Recap Proportions of the face. Show photographs and grids	'Gridding up' technique for enlarging photograph of 'neighbour' (B & W)	Demonstration and visual aids. Photograph (pre-divided) of friend	Observational drawing from secondary sources Enlarging	'Grid-up' the photograph. (A4 face) Discussion of 'features of characters' - incorporation into drawing.	Observational drawing. Sensitive use of HB pencils. Use of grid.	White A3 cartridge paper. Rulers, rubbers, HB pencils.	Enlargement of artists' 'cartoons' for large scale works (murals etc).	Complete the enlargement.	(Technical drawing)
3	IB2 (Remedial Class) Double Lesson	Recap on use of enlargement. Application to enlarge cartoons (own if possible*)	Gridded cartoon. Demonstration of enlargement (B & W) (Face - A4 size)	Demonstration and Visual Aids Cartoon	Enlargement Cartooning Drawing from secondary sources Line	'Grid-up' the cartoon (A4 face).	Observation (from secondary sources). Use of graphite pencils then thin black markers. Use of grid	Rulers; pencils; rubbers; A3 cartridge paper; black markers.	Studies of artists' designs for e.g puppet/animation works	(Complete the enlargement)	
4	IB2 (Remedial Class) Double Lesson	Recap - emphasis on two drawings. Friend and Cartoon	Merging two drawings into a third. Adaptation of line, form, character	Demonstration and visual aids. Previous two drawings (Friend/Cartoon)	Drawing from observation and imagination Balance/Symmetry - manipulation	"Make a third drawing, on A3 paper, of your friend changing into the cartoon".	Combination of images. Proportion adjustment, use of pencils.	A3 cartridge paper, HB pencils, rubbers.	'Stills' from 'the American Werewolf in London'. (Metamorphosis)	(Continue metamorphosis)	(Communications Studies)
5	IB2 (Remedial Class) Double Lesson	Recap Reference to student's work. Good and unsuccessful examples	Mistakes - Adjusting proportions - compatibility of images	Demonstration/Visual aids. Previous week's work	Imaginative Drawing. Manipulation of image and line qualities	"Complete the metamorphosis image".	Combination of two images. Combination of different styles of drawing.	(A3 Cartridge Paper) HB pencils, rubbers.	Lichtenstein still life; expressed in modern language.	Make a colour chart for your completed drawing.	
POTENTIAL LESSON DEVELOPMENT											
(6)	IB2 (Remedial Class) Double Lesson	Recap Metamorphosis affects colour	Accuracy and compatibility of colours. Use of colour chart to achieve this blending techniques	Demonstration and visual aids. (Last week's work). Colour Charts	Use of colour pencils.; Blending; Tone; Volume; Completion/Finishing.	"Complete your metamorphosis in colour, blending the cartoon colours into the friend's face colours". (e.g. draw a face with *5 eyes across' with '3 noses' down etc.)	Facility with coloured pencils. Finishing. Evaluative skills.	(Last week's work). HB and coloured pencils.	Blending of colour. Degas Ballerina studies Discuss pastel and coloured pencils	(Continue - complete image is not already done)	
		* Child's own choice of cartoon to be preferred over teacher's choice, as motivation would be increased).				* each child					



FIG·4



The Eyes are HALFWAY down the face.

Below nose :- • One third of the lower part of the face is the length of the nose

• Another third is the distance between nose and lower lip.

FIG· 5

C. Support Studies and Visual Aids Associated with the Scheme of Work:

As previously mentioned, the process of selection of these materials would, it is hoped, take into account a) the respective lesson content and b) the interests of the students. So, for example, (see above) in Lesson 3, where students would be asked to make an enlargement of their selected cartoon characters, Ralph McQuarrie's designs for Star Wars' "Darth Vader" (Figure 6), might be used to show that understanding and being proficient in basic art elements is fundamental to the successful development of visual ideas.

Ralph McQuarrie might appear, to students in 1B2, as a more 'accessible' and 'relevant', artist than, for example, Giuseppe Arcimboldo (1527-1593) who also developed work from the manipulation of human facial features.



McQuarrie's take on Darth Vader evolved from a sort of medieval samurai to the screen version. The artist initially depicted the character wearing a breathing mask so he could pass from ship to ship in space. However, Lucas liked the sinister-looking mask so much, it became a permanent fixture.

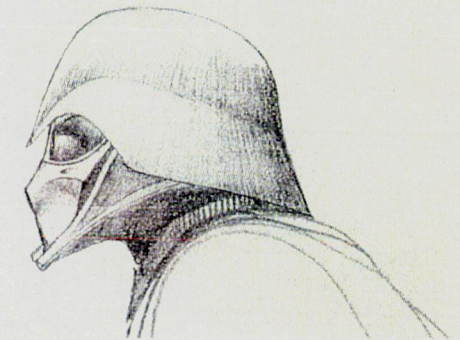


FIG. 6

CHAPTER 5

Observations on the Implementation of the Scheme

Although still in progress, the aspects of the schemes so far implemented could be seen to have yielded both disappointing, and encouraging results. Initial steps, whilst revealing the enthusiasm of pupils for the project, served also to outline the severity of the problems, within this class, associated with Learning Behaviour.

Division of 1B2 into working groups was met with resentment and a lack of comprehension, especially where friends who always work together", were split up. Despite this, general levels of personal application to the set tasks were raised, the degree of disruptive behaviour was controlled more than has previously been the case, and, during Lesson 1, the second member of staff who is usually present to assist in keeping order was able to leave the classroom. A further development seemed to be indicated by the great increase in the length of time which normally-disruptive pupils spent on-task. (See Figure 7). One student who is frequently at the centre of trouble making or attempting to leave the classroom under various pretexts, completed the initial task rapidly and then, on the second task, worked beyond the end of the lesson demonstrating a reluctance to clear up materials.



FIG. 7

These notable improvements in attitudes to lesson contents seemed to create a good working atmosphere, which allowed for individual 'visits' to most pupils of a more valuable length of time than has previously been possible. The opportunities which these afforded for discussion and encouragement, in turn supported student effort, and it has been surprising to observe that some of the most uncooperative pupils have responded fully to praise, working consistently for most of the double periods, then showing pride in their work. (The suggestion of photocopying good drawings also acted as a stimulus to pupils).

This improvement in the working atmosphere within the class, and in general conduct might be attributed to:-

- More suitable class management and arrangement than has previously been maintained.
- Lesson and Scheme content which is appealing to students and perceived by them as simple.
- The creation of opportunities for teacher-student interaction (hitherto obscured due to discipline problems) and praising of students' efforts.

It may be tentatively suggested, although the scheme is not completed, that ongoing problems associated with the quality of work produced and input of effort to learn and deepen existing proficiencies might be partially solved by the maintenance of this, more ordered environment, described above.

There is no doubt, however, that there are still great 'blocks' to learning for most of the pupils, and these would seem to stem from very poor attention spans and self-conduct. According to Peter Westwood:-

"One specific action which is specially worth attempting to improve is the child's ATTENTION SPAN for a learning task. Many pupils fail to learn because basically they fail to attend".

To illustrate this, it might be worth considering work from four different students, all of whom received the same initial instructions and equipment. Each student was given a 'template sheet' upon which was marked an egg shape with indications of horizontal divisions, corresponding to positions of EYES, TIP OF THE NOSE, LIPS, AND CHIN on the face. Pupils were told to use this (Lesson 1), to draw in their partner's facial features, paying attention to shape and proportion. Before beginning, a student model was used to clarify the positions of the features, and students were questioned,

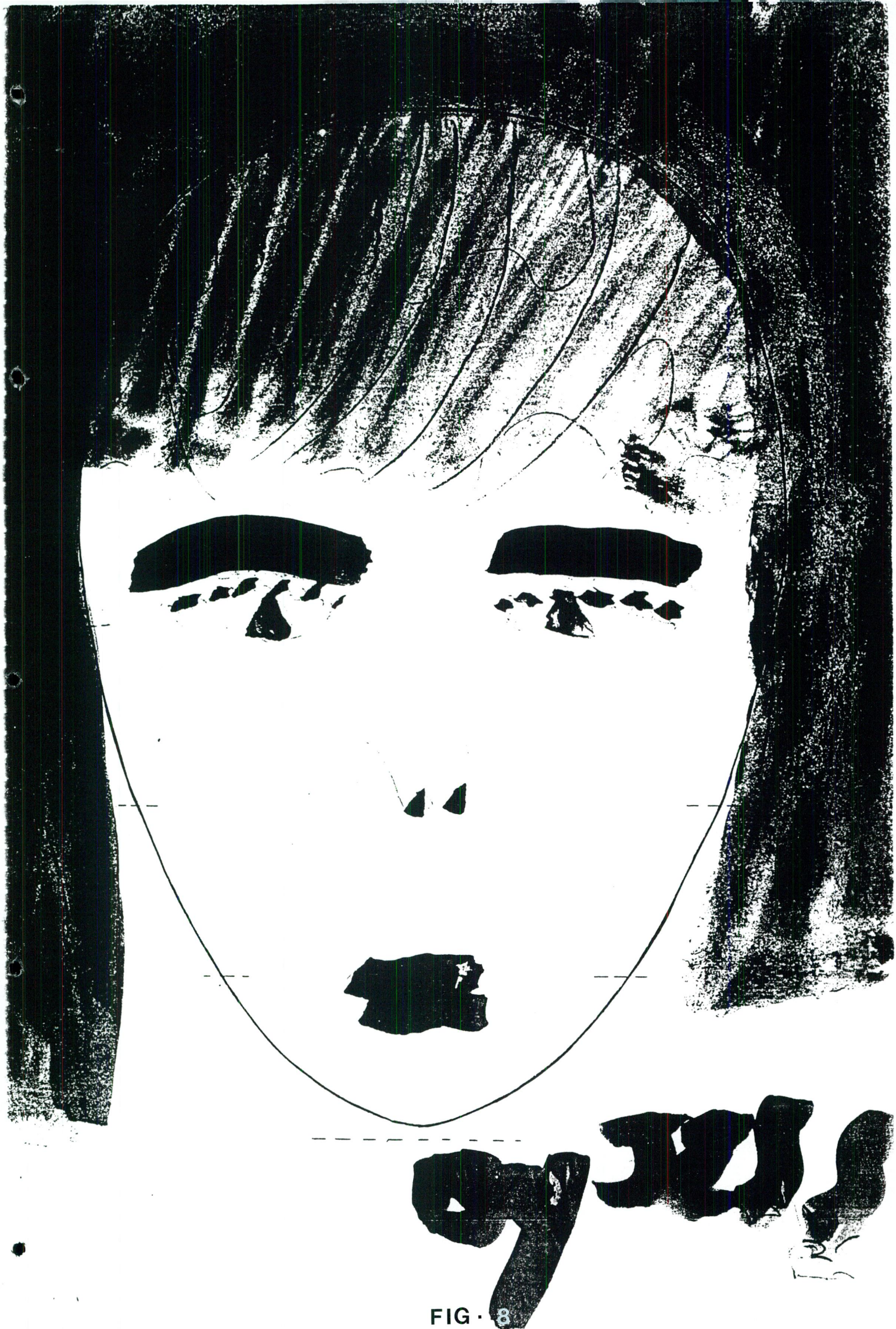


FIG. 8



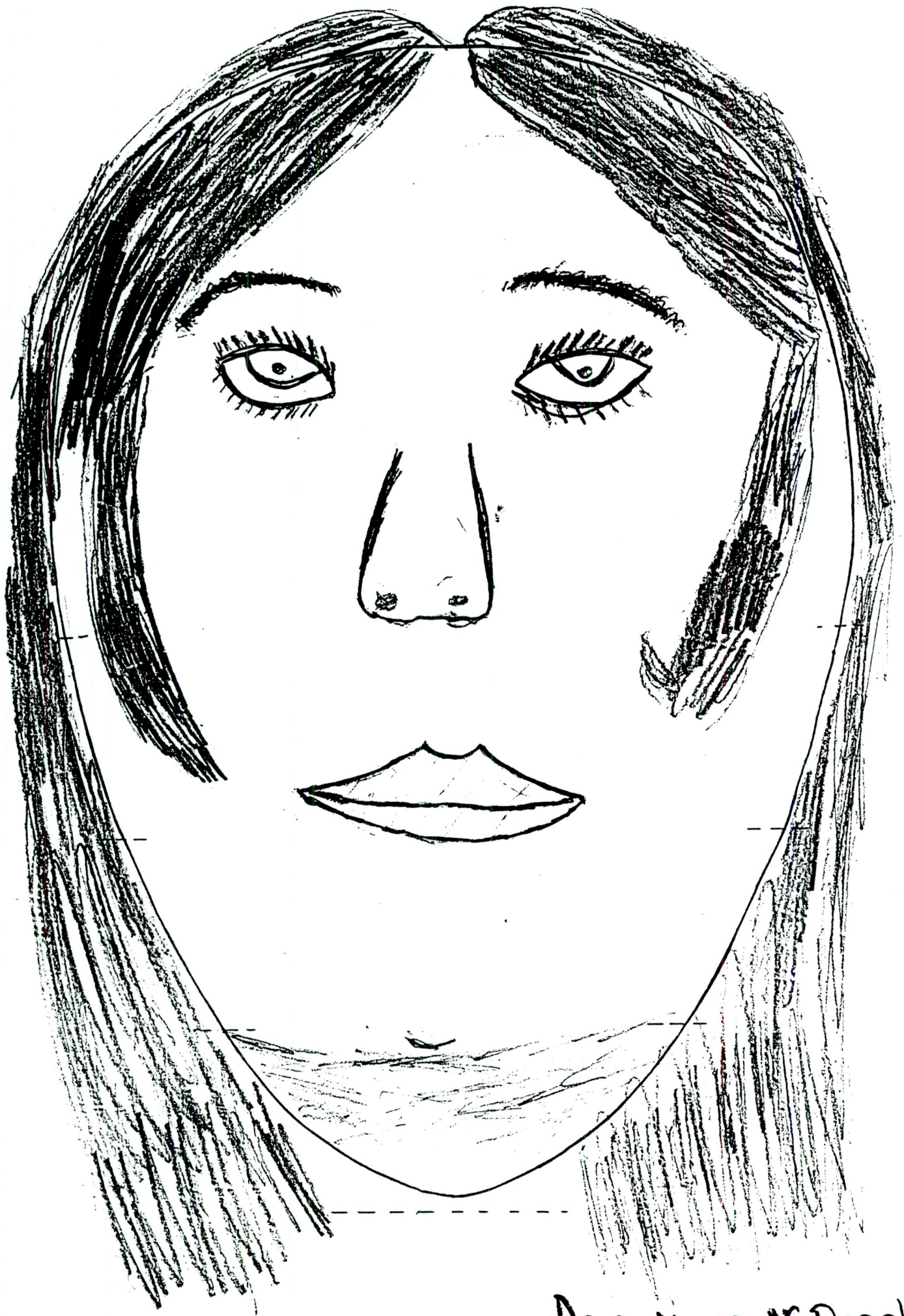
FIG-9

with reference to a demonstration 'template' and their own 'hand-out' templates, as to exact positionings of EYES, MOUTH, and so on.

Figures 8 and 9 show attempts by students to use the proportion markings and initial instructions. The work was the subject of great concentration, although directives as to drawing details were ignored.

Figure 10 was produced by a student who is normally poorly motivated within the art class and who, on occasions, is very uncooperative. Whilst the drawing techniques are relatively strong, the information regarding proportions and placing of facial features has not been used. Similarly Figure 11 would seem to reveal a lack of awareness in the student as to what is expected of him, in terms of effort and attitude. This student will generally attempt work tasks but seems to have a very low level of response to directives; when he is disappointed with his work he will often participate in, or initiate class disruption, although this does not appear to be malicious.

Most of the students' examples within this scheme of work reveal some failures in comprehension of lesson instructions, which is not reflected in a large number of questions for the teacher regarding work. Pupils' self esteem and confidence in their powers of comprehension are, as mentioned, low, and this may account for the



Ann-Marie McDonald
By Ashling Blake

~~Fiona~~

KERRIE

By
Ben



KERRIE Simon

fact that many are accustomed to working on set tasks with high degrees of uncertainty as to purposes and aims.

With this in mind, it is hoped that the fostering of positive attitudes towards art and an eagerness for projects stemming from relevant, stimulating, lesson content, might enable students to develop serious approaches to study conducive to a realisation of Learning Objectives (such as are described in the Junior Certificate Document). Once interest is thus aroused (as it appears to be in this present scheme) it might be used as a 'lever' to control disruptive behaviour, thus providing opportunities for positive, rather than negative, reactions to student efforts. This, in turn, might lead to increases in confidence within pupils who have been seen to respond well to praise and encouragement in spite of initial impressions.

(According to Diane Montgomery, the most powerful reinforcers and rewards have been found to be:-

- " social approval of peers;
- " social approval of teachers;
- " getting something right;
- " succeeding at some overall task;"²⁰.

CHAPTER 6

Conclusion

Although it is perhaps premature to draw conclusions from work on a scheme which is as yet incomplete, nevertheless, certain prominent points have presented themselves during teaching experience with the remedial class, which appear to form the bones of a general approach which might be adopted with such a group . It seems that, frequently, disruptive behaviour within a class of weak students can be a symptom of anxiety at being discovered inept and 'clumsy' in set tasks. In art, particularly, a lack of ability is immediately visible to others. This disruption, in turn distracts others, and tends to increase negative interaction between teacher and pupil, sometimes confirming him in his belief that he does not have a place in the art room.

Enforcing certain rules, albeit against students' wills (and perhaps against the opinion of those who might discard them as obstacles to free, creative thought) but which are conducive to an ordered classroom structure, appears crucial in forming part of the foundation for an environment in which learning can occur. Despite appearances, it seems that most students desire to receive praise from the teacher, and if he can provide opportunities for them do so, their self-confidence, attitudes to work and extent of learning will improve.

"The teacher should move around the class and deliberately find instances of all pupils on task being good. It is an extraordinarily powerful technique giving the pupils the attention and recognition many of them crave ... is often accompanied by smiles and supportive proximity as well as attention, but it has to be genuine".²¹

This 'reinforcement' has been seen to exert great motivational influences, within the class examined, but it does not act independently of lesson content which, again, can be a powerful and effective vehicle for communicating learning objectives. The more closely this is allied to student interest and abilities, the more fully do the latter objectives appear to be accepted. It might be deduced, then, that the successful implementation of a scheme of work incorporating Junior Certificate Learning Objectives in Art, Craft and Design with remedial students relies heavily upon classroom management, positive teacher and student interaction and relevant, stimulating content. (This success, it may be argued, would be further increased by the reduction in the number of students within the class, so that more personal attention could be afforded to each pupil).

Class evaluation of work appears to be more effective within a positive, ordered, learning environment (where it can lead to valuable examinations of responses to set directives) as opposed to that which takes place after a disrupted class - often an occasion for embarrassment or fooling about. It is hoped that progress in classroom order, noted above (Chapter 5) will continue and lead to improved patterns of student Learning Behaviour and consequent realisations of Selected Learning Objectives.



FIG.12

FOOTNOTES

1. Michael D. Day, 'Child Art, School Art and the Real World of Art' in **Arts Education and Back to Basics**, ed. Stephen M. Dobbs. (National Art Education Association, 1979), p.126.
2. The Department of Education and Science, **Art in the Secondary School (11-16)**. (Her Majesty's Stationery Office, England, 1983).
3. An Chomhairle Náisiúnta Curaclaim agus Measónachta, **The Junior Certificate Art, Craft, Design** (An Roinn Oideachais), p.4.
4. Ibid., p.1,3.
5. Ibid. p.2, 1.2.
6. Hugh Lytton, **Creativity and Education**, (Routledge, 1971).
7. Victor Lowenfeld and W. Lambert Brittain, **Creative and Mental Growth**, (Macmillan Publishing Co., New York, 1982)
8. Arthur Koestler in **Creativity and Education**, Lytton.
9. Diarmuid Larkin. **Art Learning and Teaching**. (Wolfhound Press, 1981).
10. Peter Westwood. **The Remedial Teacher's Handbook**. (Oliver and Boyd, 1975), p.87.

11. Diane Montgomery. Managing Behaviour Problems.
(Hodder and Stoughton, 1989), p.55 and p.56.
12. Ibid., p.15.
13. Chomhairle Náisiúnta Curaclaim, Junior Certificate, p.1.
14. Montgomery, Behaviour Problems, p.5.
15. Westwood, Remedial Teacher's Handbook, p.84.
16. Chomhairle Náisiúnta Curaclaim, Junior Certificate, p.2, 1.2.
17. Westwood, Remedial Teacher's Handbook, p.86.
18. Montgomery, Behaviour Problems, p.66.
19. Westwood, Remedial Teacher's Handbook, p.86.
20. Montgomery, Behaviour Problems, p.65.
21. Montgomery, Behaviour Problems, p.97.

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