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TITLE: The opportunities for personal development of the adolescent at Junior Certificate level.

DISSERTATION ABSTRACT.

"Everything that concerns education... must aim at improving the individual in order to improve society"(1). I explore this statement through the dissertation.

In chapter one I discuss the complex subject of adolescent development, focusing on the formation of identity and the influence of external factor on this process. In chapter two, I examine the Junior Certificate, the opportunities it presents for personal development and the suitability of the syllabus to the classroom. In chapter three, I detail my attempts to emphasise personal development in the classroom through a scheme of work designed under the guidelines of the Junior Certificate syllabus.

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THE OPPERTUNITIES FOR PERSONAL DEVELOPMENT OF THE ADOLESCENT THROUGH ART AT JUNIOR CERTIFICATE LEVEL.

A dissertation submitted to the
Faculty of Education

In Candidacy for the

B.A. Degree in Art and Design Education

By

Tara Ni Nuallain

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INTRODUCTION

THE PURPOSE OF EDUCATION

"Everything that concerns education assumes today an importance of a general kind, and must represent a protection and a practical aid to the development of man; that is to say, it must aim at improving the individual in order to improve society." (1) This observation made by Maria Montessori defines education as a matter for social concern. I agree with this statement and believe that personal development of the individual is essential to a balanced society.

However the individual must form the focus of this educational development, rather than the wider aims of society such as economic or industrial progress, the purpose of education is not the production of a specialised workforce. "The individual is formed and moved by forces – cultural forces without and unconscious forces within – which are beyond our control" (2). It is the purpose of education to familiarise the individual with these forces to insure personal development through the understanding of self and society. Only when the individual understands the influences under which they live can they fulfil their potential.

"Cultural forces" as a result of mass media have become powerful and controlling through their familiarity. "Images push their way into the fabric of our social lives. They enter into how we look, what we earn, and they are still with us when we worry about bills, housing and bringing up children. They compete for attention through shock tactics, reassurance, Sex and mystery."(3). It is a major part of modern education to insure an understanding of the influence of media on the individual and their identity, this is most important during early adolescence when the individual begins to experiment with identity and personality.

The fact that this media influence operates almost entirely on visual images makes it imperative that art education highlights the importance of visual awareness and personal development through visual images. It is crucial that adolescents become aware of the visual surroundings, which have such strong influence on them, both consciously and subconsciously.

The psychological development of the early adolescent is a complex and intricate subject. I will examine this topic further in chapter one, discussing adolescent socialisation and the impact of mass culture on the development of identity.

ART EDUCATION DURING EARLY ADOLESCESE

Maria Montessori in her writing on adolescent education places emphasises on the necessity for self-expression as a means of establishing identity and personality.

The educational syllabus can be drawn up on a general plan that divides it into three parts:

1. The opening up of ways of expression, which through excerise and external aids will help the difficult development of the personality.
2. The fulfilment of those fundamental needs that we believe to be "formative forces" in the evolution of the soul of man.
3. The theoretical knowledge and practical experience that will make the individual part of the civilisation of the day (general education).

Part 1: The opportunities for self-expression.

- Language.
- Music.
- Art: Drawing. Modelling (in plasticine, etc.) either for: ornamental design, reproduction of nature, creative work of the imagination. This work is not to be considered as proper training in art, But as a means of giving expression to individual aesthetic feeling with special reference to hand work and the learning of modern techniques."(4).

Montessori further states that "Schools as they are today, are adapted neither to the needs of adolescence's nor to the times in which we live."(5) However I feel that this is unfounded, within the context of the Irish Junior Certificate Curriculum and in particularly the curriculum for Art, Craft and Design. Which through its broad nature and specific commitment to the personal development of the individual and facilitates this, through the application of the syllabus to the classroom.

In chapter 2, I shall examine the Junior Certificate, the opportunities it presents for personal development and the suitability of the syllabus to the classroom.

In chapter 3, I will detail my attempts to emphasise personal development in the classroom through a scheme of work designed under the recommendations of the syllabus.

INTRODUCTION: FOOTNOTES

1. Maria Montessori, From Childhood to Adolescence, The Clio Montessori Series, (Oxford England: Clio Press, 1996) p. 59.

2. Carl Rodgers, Learning to be Free, From M. Faber and Roger H. L. Willson, Conflict and Creativity: Control of the Mind, Part 2, (New York: Mc Graw- Hill, 1963) p. 28-30.

3. Angela Mc Robbie, Post Modernism and Popular Culture, (London: Routladge London and New York, 1994) p. 18.

4. Maria Montessori, From Childhood to Adolescence, The Clio Montessori Series, (Oxford England: Clio Press, 1996) p. 75.

5. Ibid. , p. 59.

CHAPTER 1

ADOLESCENT PSYCHOLOGY AND THE PEER GROUP.

AGE LEVEL CHARACHTERISTICS.

Adolescence is a time of great change for both boys and girls. There are a number of factors to consider when dealing with adolescence in the classroom and it is imperative that teacher understand the changes taking place in their world. First let us examine the developmental stages attained during early adolescence.

AGE 12-15 YEARS.

- Psychological development: identity vs. role confusion. Increased independence of the adolescent leads to a greater awareness of identity, gender and sex roles.

- Cognitive development: beginning of formal operational. Increasing ability in mental manipulations, problem solving and abstract thinking.

- Moral development: Increasing ability to recognise rules as flexible mutual agreements, a greater understanding of co-operation and convention.

- General factors to keep in mind: growth spurt and puberty influence many aspects of behaviour. Abrupt switch from being the oldest, biggest, most sophisticated pupils in primary school to being the youngest, smallest, least knowledgeable pupils in a large school. Peers begin to influence behaviour more than parents. Acceptance by peers is extremely important. Pupils who do poor schoolwork begin to feel bitter, resentful and restless.(1)

Despite these classified stages in development it would be unrealistic to assume that all teenagers conform to these category .As educators, teachers must recognise that"we are profoundly influenced by our different environments and ... each of us inherits different genetic charaistics ". (2)

If any stage in human development were to embody this notion of the individual it is adolescence, a time of discovery experimentation and often crisis it is firstly concerned with the establishment of the individual in their environment.

ESTABLISHING IDENTITY.

Psychologists classify the attainment of identity as a progression in stages, similar to the stages of cognitive development and beginning with personal initiatives in early childhood and follow the development of skills in middle childhood. Failure at this time to develop competency and experience success, not only in education but also in areas such as sport or hobbies, leads to low self-esteem and a negative self-image. It is the self-image of middle childhood that is developed in adolescents when the true search for identity begins. Having affirmed identity at this time, early adulthood brings a need for personal intimacy leading to a focus on personal needs and an outward appearance of selfishness.

Mid-adulthood focuses on generative identity goals, such as work or rearing children. Identity culminates in late adulthood with self-expectance and full psychological maturity. These stages define identity and maturity. However maturity is not reserved only for late adulthood but rather depends on the individual. Maturity can be achieved in early life, and is a result of positive self-image and self-expectance.

This is one theory or the development of identity but, because identity is unique to each person it difficult to ascertain exactly how this development accures. Angela Mc Robbie, a sociologist, views identity in a different way. She suggests that full identity is never attained. Identity in Mc Robbie's opinion is open to constant change and transformation, influenced greatly by environment, peer groups and media. This constant change in identity is described as "hybridic identities" which are specific to certain points or stages in life. Adolescence is a time of experimentation with hybrid identities, when young people "try on" various identities. Often these identities are strongly influenced by the media and as Mc Robbie quotas, Paul Gillory " has recently pointed out, such new identities show signs of endless diversity and intensive cultural crossover" as a result of the influence of media and television. (3)

Second level teachers can guide adolescence towards maturity by providing the opportunity for positive affirmation of the individual. This might be done in a variety of ways, particularly through the involvement of students in classroom decision making, where ever possible, thus helping them to see themselves as valued members of the school community and to practice the behaviour that goes with this value.

THE INFLUENCE OF PEER GROUPS AND MASS MEDIA ON THE ADOLESCENT.

Peer groups are established and influenced by a number of factors. Any generation of adolescents is immediately part of a "cohort" (a group of individuals all born within the same period of time)(4) as a result the members of a peer group have similar life experiences to bring them together. Because these groups are usually based in a school or leisure context members will also have common experiences of historical geographical and social influences. A peer group becomes an important source of behavioural norms and rules, often drawing on mass media for behavioural models. These models can be composed of a number of elements from a variety of sources such as television, film, music, books and social activities. There is a constant need for something new, among adolescence. This drives the lucrative media industries to provide new role models, images, fashions and behavioural models on which adolescence can base their hybrid personalities. The heavy reliance of adolescence on mass media models creates a crossover between reality and fiction in the mind of the adolescent and peer group. We might take the controversial Spice Girls as an example, their "girl power" slogan influencing young girls to be more aggressive, a fictional example leading to real life imitation. Another result of media generated role models is a merging of cultural emphasis, for example the absorption through television and media by Irish teenagers of American slang. This is evidence of "the incursion of imagery and communication into those spaces which once were private" and have now been "penetrated by the predatory globally colonialist media". (5)

The "predatory" nature that Mc Robbie refers to is that of the money driven media. It is in the interest of the media industry to perpetuate the need of children and adolescents to conform to advertised role models whether from television or music. Adolescence and children have been identified as capital that may be accessed by converting them into fans and thus part of the consumer society. This is evident in all areas of media aimed at

these age groups, notably in the recent film "Batman Returns" in which one of the main characters informs the viewers of the launch of her action figure. This is representational of currant trends in advertising, which is creating "an ever increasing, but less diverse verbal and visual landscape."(6) In the sense that information is becoming standardised, focusing on reduced topics and pushing them through all forms of media advertising. The Spice Girls are again a perfect example of this, originally a pop band they now have, made a film, merchandised confectionery, created new fashion trends, published magazines and more. This type of media coup has begun to dictate hybrid identities to adolescence. This combined with the pressure of the peer group to conform to standard images and norms exert extreme pressure on adolescence trying to assert their personal identities.

CONFORMITY.

The desire to conform peeks during this period of development, encouraged by a need to belong and be accepted, adolescence may dress and behave the same. This tendency is encouraged by media and advertising which targets the adolescent market. Members of a peer group may radically alter their behaviour and opinions to conform to group norms; they become less lightly to voice personal views contradictory to those of the group. "Some years ago, when selection at 11+ was still the rule throughout the UK, Hargreaves (1967) and Lacey (1970) independently examined social relationships in a secondary modern and grammar school respectively. One of their findings was that in both schools definite "A" and "C" stream mentalities prevailed. The "A" stream mentality was marked by conformity to the school and by a generally positive response to teachers, while the "C" stream mentality was the very opposite. In the "A" stream, the outsider was the child who could not do the work or who went against the system, while in the "C" stream it was the child who tried to work and support the system."(7).

This inclination towards conformity and a code of behaviour can be positively encouraged in the classroom, and is recognised as part of the development to adulthood.

EGOCENTRISIM DURING ADOLESCENCE.

Biehler and Snowman highlight Elkinds research focusing on the egocentrism of adolescence and peer groups. Elkind attributes this egocentrism to the adolescent's new found power of abstract and analysing thought, as a result of which they focus on themselves and become introspective. He explains that adolescents project their own interest in themselves onto others and as a result become self-conscious, as they believe that everyone is as interested in them as they are. Elkind also attributes the power of the peer group to egocentrism. He observes "Adolescent egocentrism…accounts, in part, for the power of the peer group during this period. The adolescent is so concerned with the reaction of others towards him, particularly his peers, that he will do many things which are alien to all of his previous training and to his own best interest. At the same time, his egocentric impression that he is always on stage may help to account for the many and varied adolescent attention getting manoeuvres…Toward the end of adolescence, this form of exploitive egocentrism gradually declines. The young person comes to realise that other people are more concerned with themselves and their problems than they are with him."(8)

IDENTITY DURING ADOLESCENCE.

Early adolescence is a time for great change not only psychologically, but also physically. Most girls complete growth spurts at this stage (boys slightly later) and puberty is reached by almost all girls and many boys. These changes effect appearance and as a result identity. Many teenagers become over conscious of appearance

and grooming causing them to become self conscious and introverted. Most adolescence exhibit good health but characteristically have poor diet and do not get enough sleep, this leads to listlessness.

SELF-IDENTITY

Self-identity is an issue particularly associated with adolescence. Self-identity is "the sum total of the concepts individuals have about themselves."(9).

Self-identity is present to an extent before adolescence when self-concepts come together to give the individual a reasonably complete picture of the people they are to become.

This discovery of self, usually beginning during adolescence, markes the change from child to adult personality. This focuses on more mature goals, life aims, personal achievements and ideal selves. These life goals are closely linked to the sense of identity. "This is the person I am, these are my abilities and my values, and this is what I want to do with my life." (10). The search for self-identity is often accompanied by a great deal of experimentation. The adolescent try's different styles of behaviour to access them in relation to the type of person they are, often adopting role model's such as friends, pop stars, or older people suitable for immitation. This type of behaviour is apparent in the peer group environment, where acceptance by the opposite sex becomes increasingly important and behaviour scene to be sexually attractive is often adopted.

As adolescence search for their self-identity they can not be sure what type of person they will be. So despite seeming not to care about approval of parents and teachers their good opinion is vital to the self-confidence of the adolescent.

The teacher has great responsibility in adolescent development; "Schools must do more than teach subjects it is far more important that they teach individual

students."(11) By guiding the adolescents behaviour in the classroom and encouraging positive peer pressure the teacher can "provide them with clear, consistent and reasonable guidelines to the kind of behaviour best suited to the adult world and to the achievements of long term life goals."(12).

This is a period of emotional "storm and stress" for adolescence many experiencing periods of emotional torment, depression and misery. It is, perhaps as a result of these feelings that adolescence's desire to band together, or unite with others experiencing similar emotions.

ROLE CONFUSION

Role confusion, the indecision experienced in relation to the adolescents concept of who they are, leads to self doubt, low self esteem and manifestations of behavioural difficulties such as mood swings and personality changes. Schools have a responsibility to children to help them achieve a sense of self-identity. This can be done by focusing on the two inter-related areas in education, the "knowing area" and the "being area ".

KNOWING.	BEING
Facts, Techniques.	How Individuals experience life.
Patterns of thinking.	Self-Feelings.
Subject Knowledge.	Psychological health.
Assessed in Exams.	
Lead to Qualifications and Jobs.	Lead to execptance of self.

"Formal education concentrates on the knowing side of learning virtually excluding the being. The school can play a major part in the developments of the

understanding and acceptance of being. In both arts and sciences children can be prompted to explore and reflect upon themselves." (13)

That is to say that all learning at this level should be structured to explore both the knowing and the being area. This insuring that the individual becomes aware of the existence and understanding of they're being.

In the next chapter I will examine the opportunities for personal development at Junior Certificate level, focusing on the curriculum and its application to the teaching of Art Craft and Design.

CHAPTER 1: FOOTNOTES.

1. David Fontana: Psychology for Teachers, Second Edition, (London: The Mac Millan Press Ltd, 1981) p. 121.

2. Guy R. Le Francois, Psychology for Teaching, Eight Edition, (USA: Wadsworth inc., 1994) p. 35.

3. Angela Mc Robbie, Post Modernism and Popular Culture, (London: Routladge London and New York, 1994) p. 129.

4. Guy R. Le Francois, Psychology for Teaching, Eighth Edition, (USA: Wadsworth inc., 1994) p. 26.

5. Angela Mc Robbie, Post Modernism and Popular Culture, (London: Routladge London and New York, 1994) p.

6. Ibid., p. 18.

7. Jack Levy and Theo Wubbels, Do You Know What You Look Like?, (London: Routladge and Kegan Paul Ltd. 1974) p. 269.

8. Biehler and Snowman, Psychology Applied To Teaching, Fifth Edition. P. 67-69.

9. David Fontana, Psychology for Teachers, Second Edition. P. 248-249.

CHAPTER 1: FOOTNOTES

10. Ibid. , p. 249.

11. Guy R. Le Francois, Psychology for Teaching, (USA: Wadsworth inc. 1994) p. 12.

12. David Fontana, Psychology for Teachers, Second Edition, p. 251.

13. Ibid. , p. 255.

CHAPTER 2

THE JUNIOR CERTIFICATE CURRICULUM: THE IMPORTANCE OF PERSONAL DEVELOPMENT.

INTRODUCTION

The personal development of the individual is intrinsic to the junior certificate curriculum which states in it's aims and principals that " the general aim of education is to contribute to the development of all aspects of the individual"(1). It is my intention to design a scheme within the recommendations of the junior certificate curriculum, which while fulfilling the requirements of the curriculum places personal development at its core.

THE JUNIOR CERTIFICATE CURRICULUM.

The importance of the development of the individual is reaffirmed throughout the document and features particularly in the curriculum for Art Craft and Design.

"Art, Craft and Design 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 developmental stage extend far beyond a competence in the subject itself (and the ability to apply it through life): Art, Craft and Design education develops a number of important qualities, particularly those of initiative, perseverance, sensibility and self-reliance."(2)

I feel that the Department of Education is justified in making these observations. As we have seen in chapter 1, students at Junior Cert. level often experience serious difficulties in self expression and face pressures from peer groups, parents and the media. Through Art,

adolescents may be given the opportunity to express their concerns and interests. Many teenagers experience periods of depression and often suffer from low self-esteem. Art, under the guidelines of the junior certificate may be structured by the teacher to insure a degree of success and a positive, confidencing building experience.

The curriculum re-inforces the importance of personal development of the individual as essential and places emphasis on development through appreciation, critical appraisal, practical attainment and positive experience. The curriculum desires 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. (3) The aims and principals of the curriculum are impressively wide ranging and comprehensive. The document continues by setting out syllabus guidelines and methods of implementing them in the classroom.

THE SYLLABUS

The core syllabus is composed of drawing, two and three dimensional Art, Craft and Design.

THE CORE SYLLABUS:

Drawing:
Purpose: Observation, analysis and recording.
Through: Drawing.

Two-Dimensional Art Craft and Design:
Purpose: Image making, manipulation and development.
Through: Painting, Printmaking, photography, Graphic design, Lettering and image.

Three-Dimensional Art, Craft and Design:
Purpose: Additive, Subtractive and Constructional.
Through: Modelling, Casting, Carving, Construction.

SUPPORTED BY:

Art and Design elements: which should be integrated with the process.

Support studies: combining history, process, critical evaluation and product.

"In addition to the core syllabus a minimum of one option for Ordinary level, and two for higher level students, will be studied. The treatment of each option should reinforce and develop the core experience."(4). The options are wide-ranging and diverse in nature; they cater well to the classroom and to school facilities. In all cases teaching of the chosen option must focus on art elements, design process and support studies.

APPLYING THE JUNIOR CERTIFICATE TO THE CLASSROOM: INSURING PERSONAL DEVELOPMENT AND POSITIVE EXPERIENCE FOR THE STUDENT.

Each of the elements of Art, Craft and Design provide different emphasis in learning and opportunities for personal development.

"Art emphasises ideas, feelings and visual qualities."(5) Allowing an expressive outlet for adolescents and an opportunity to confront personal issues. "Craft emphasises the right use of tools and materials."(6) Reinforcing motor development in, often-ungainly adolescents, in the manipulation of tools and materials to produce a successful and positive experience. "Design emphasises planning, problem solving and completion, using drawing as a means of thinking"(7), promoting life skills, critical analysis and cognitive development. All of these areas combine within the syllabus to create a positive and reaffirming experience which will build confidence through it's successful outcome.
The broad nature of the syllabus allows the teacher in conjunction with the student, to direct the work in a manner suitable to facilitating, learning, personal

development, the ability and expressive intentions of the student. The syllabus is also conducive to motivation in the production of the work and the attainment of a high standard of work as a result of the personal nature of the projects and the opportunities for decision making afforded to the student. The freedom given to the student as regards the work may be dictated by the teacher and so structured to ability and insuring a degree of confidence building success.

Throughout the learning experience the student is required to keep support studies of their progress in the project, including critical evaluation and research of historical or contemporary art relevant to their work. Incentive for this should come from the personal nature of the project's theme and intentions. The introduction of supporting artists with similar intentions or themes will broaden the students understanding of the visual arts, validate their intentions and improve their analytical and descriptive abilities.

The instruction and direction of the projects should be sequential and feature relevant art elements, to capitalise on learning and develop the student's awareness of the importance of continuity within the design process. Through it's structure the syllabus has presented a broad and flexible means of teaching the core subjects and options to the individual, it has left adequate room for the discretion and initiative of both teacher and pupil. It encourages the personal development of the adolescent through discussion making, historical research, problem solving and self-expression, aiding the evolution of identity and a broader understanding of the human experience.

CHAPTER 2: FOOTNOTES.

1. The National Council for Curriculum and Assessment. The Junior Certificate Curriculum for Art, Craft and Design. (Dublin: An Rionn Oideachas) p.1, Aims and Principals.

2. Ibid. , p. 1.

3. Ibid. , p. 2.

4. Ibid. , p. 5.

5. Ibid. , p. 1.

6. Ibid. , p. 1.

7. Ibid. , p. 1.

CHAPTER 3

This scheme was designed in accordance with the junior certificate curriculum, focusing on the incorporation of learning related to each of the areas of Art, Craft and Design, and placing emphasis on the integration of the personal development of the student.

SCHOOL: Rockford Mannor, Blackrock.
YEAR: 2nd year.
NUMBER OF STUDENTS: 16.
ABILITY: Mixed.
DURATION OF SCHEME: 13 WEEKS.

AIMS:

DEVELOPMENTAL AIM: To facilitate the personal development of the students through achievement in the elements of art craft and design relating to block printing.

GENERAL AIM: To produce a lino print using observational drawing as a source, and hobbies as a theme and placing emphasis on line shape basic tone, design and technique.

THEEM: Hobbies

1. The art room at Rockford Mannor, Blackrock.

2. Students observational drawing.

LEARNING OBJECTIVES:

WEEK 1: To create a positive working atmosphere.
To insure the students understand the discipline system in the classroom and encourage their active participation within these boundaries.
To introduce the pencil as a drawing implement.
To instil an awareness of line and it's potential through mark making exercises using a pencil.

WEEK 2: To develop an understanding of the role of line and shape in observational drawing.
To improve awareness of the basic visual construction of objects.

WEEK 3: To introduce the concept of tonal range in line.
To instil an understanding of composition in observational drawing.

WEEK 4: To introduce the concept of basic tone, in preparation for lino prints.

WEEK 5: To promote an awareness of the design process and to aid a greater understanding of composition and balance as applied to lino print.

WEEK 6: To reinforce the understanding of the design process by modifying designs focusing on the balance of positive and negative shape.

3. Students in the process of lino cutting.

LEARNING OBJECTIVES

WEEK 7: To create an awareness of line as a means of creating tone within a composition for lino print.

WEEK 8: To reinforce the elements of line shape tone and balance through the transfer of compositions to lino.

WEEK 9: To instil a greater understanding of line as a means of creating shape and tone through the cutting of a lino block

WEEK 10: To clarify and reaffirm the understanding of the application of positive and negative to lino block through cutting.

WEEK 11: To create a deeper awareness of line, shape and the subtractive print process through the printing of a lino block.

WEEK 12: To reinforce the understanding of lino printing focusing of the impact of technical quality on the printed composition.

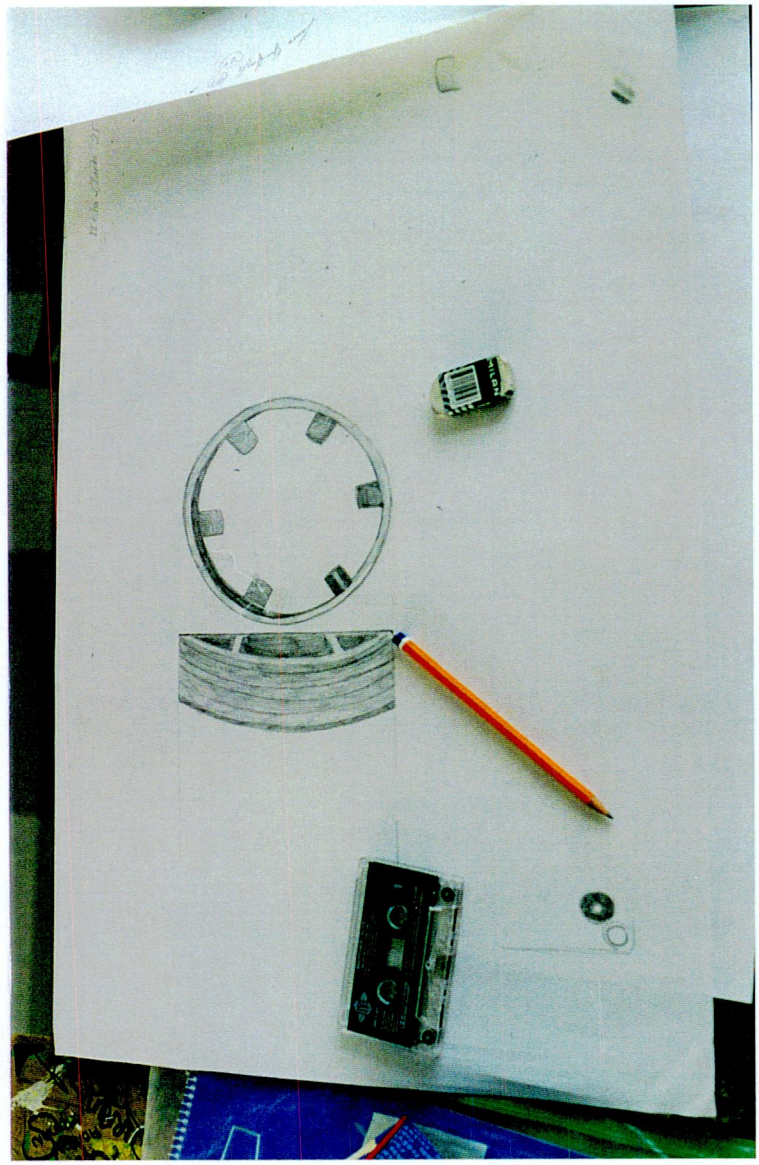
WEEK 13: To increase awareness of the importance of presentation focusing on balance of positive and negative shape.

4. Printing

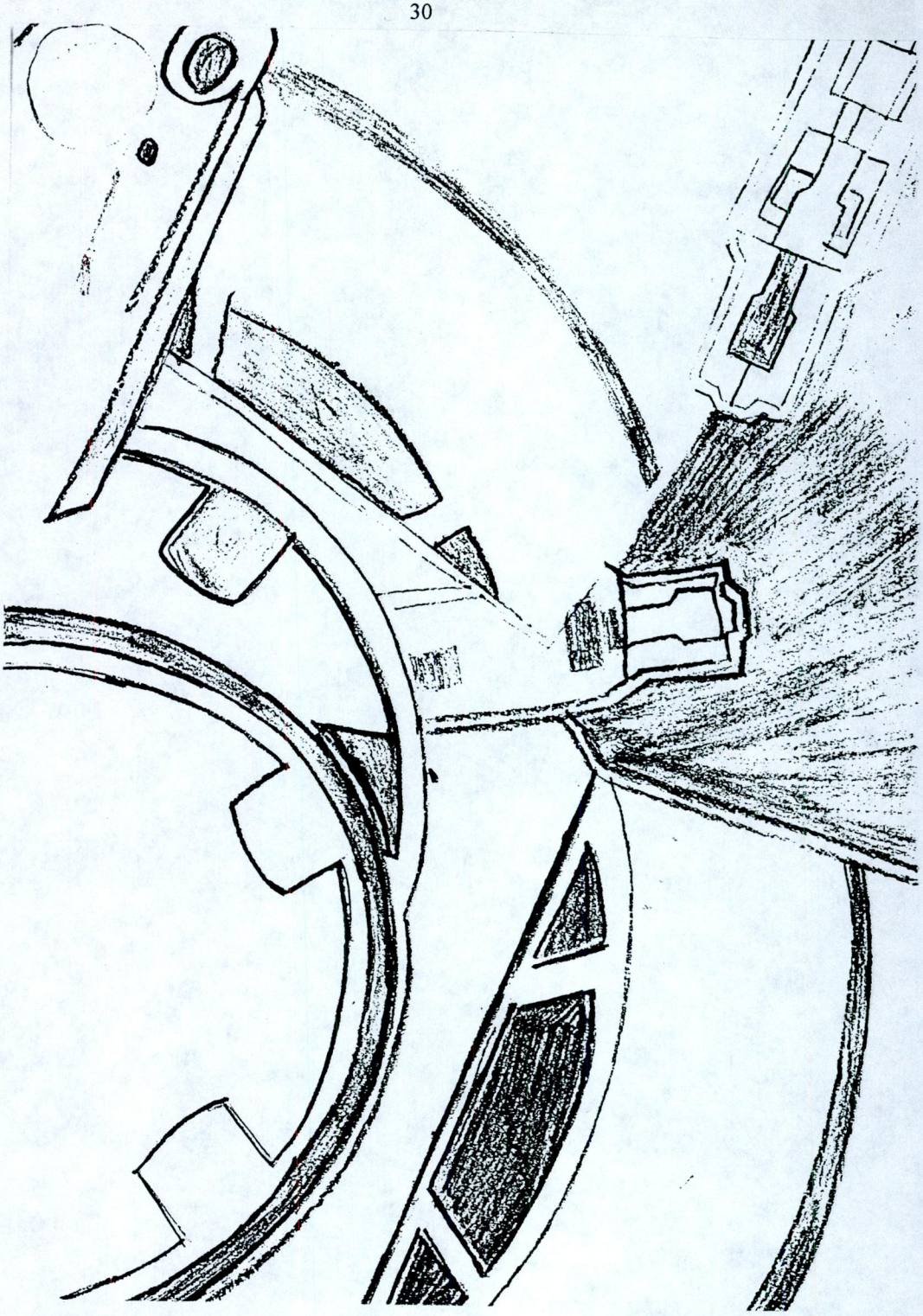
ART CRAFT AND DESIGN AS A BASIS FOR LEARNING.

The scheme includes learning under the three elements of Art, Craft and Design.
Art: Heightening of visual awareness through the understanding of art elements, such as line, shape, tone, balance and composition, and their application to lino print.
Craft: In the teaching of the use of tools, carving and the process of print making.
Design: through drawing, resolution of compositions and presentation.

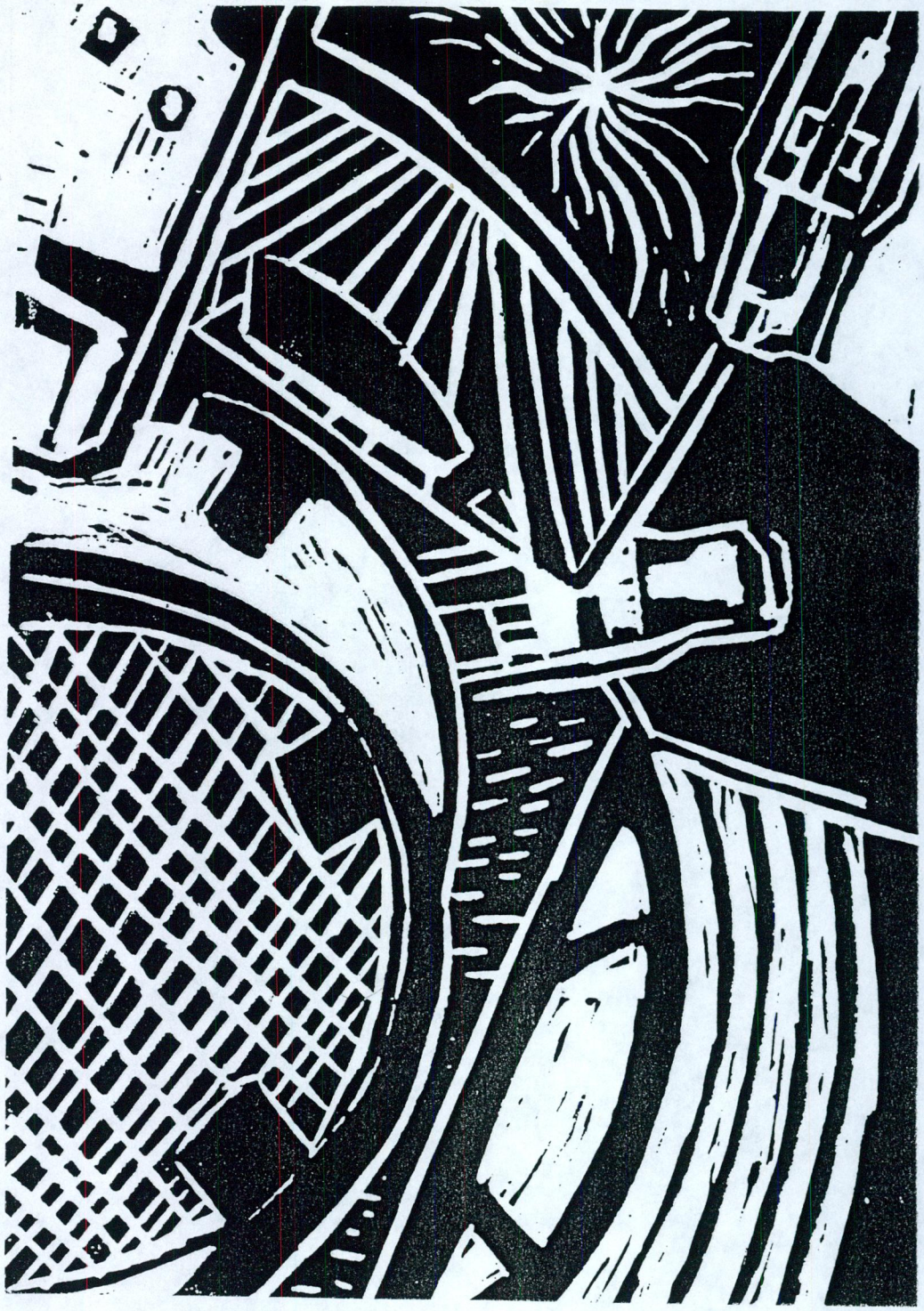
Each of these areas constitutes a different emphasis on learning and by insuring a balance of the three elements within the scheme we can also capitalise on the developmental stage of the adolescent. Art focuses on cognitive development, capitalising on new found ability to think on an abstract level and to identify and confront interior and exterior issues. Craft focuses on practical ability and attainment the success of which, forms a basic reinforcement of the individual encouraging further motivation and boosting self-confidence. The manipulation of tools and materials involved in craft can also improve motor skills of often ungainly, adolescents. Design focuses on problem solving this area is particularly suited to the early stage of adolescent development, encouraging creative thinking and abstract reasoning.
Each area combines to create a greater understanding of the visual world, which can be applied to the project and in turn, insure a positive outcome and experience for the student.



5. Students work, stage 1: Drawing.



6. Students work, stage 2: Design.



7. Students work, stage 3: Print.

THE STRUCTURE OF THE SCHEME

AIMS

The purpose of a developmental aim is to centre the scheme in relation to the teacher's intended developmental focus. It is designed to relate specifically to the class, in this case a class of second year girls. This class has never before covered printing or worked in a structured art element related process. As a result it is this that will provide success and in turn personal reinforcement.
The general aim relates to the practical element based learning that will take place over the duration of the scheme.

THEME

I have chosen the theme of "hobbies" for this scheme as a way of recognising "the students direct experience, real or imagined, of the natural human and man made environment" (1). As a starting point the students may choose one or more objects on this theme relating to their own pass times and interests. This serves as a means of relating the work to the student's personal experience. Allowing the student to choose an object they are interested in provide a form of motivation and an instant connection between the student and what they are drawing. This allows the students to explore an issue of particular interest, a "Hybrid Identity" (2) and feed their egocentric nature.

WEEK BY WEEK

The scheme is designed around drawing "as a means of observation and analysis". Drawing combines all the areas of art, craft and design and is the main focus of lessons 1-4. The art and design elements arises in the concept of balance, placement, composition and scale and craft in the manipulation of the pencil and the cultivation

of the skill of using and exploiting the medium. At this time it is imperative that the students become familiar with the art elements that will continue to be important throughout the scheme, such as line, shape, placement, balance and tone. Vocabulary becomes increasingly important during the scheme and should be constantly reinforced by the teacher during demonstrations and evaluations. The ability of the students to use the correct vocabulary is in itself a confidence building exercise, making them feel more in control of the work and the decision making.

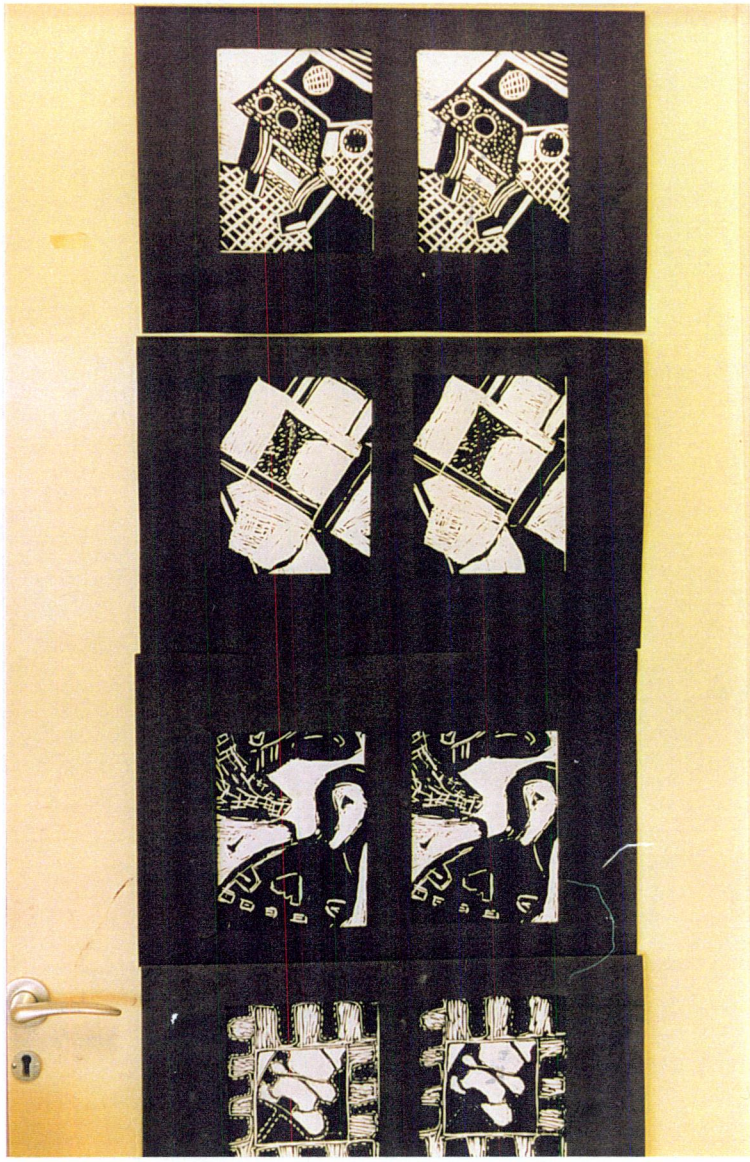
The drawing stage forms, a basis for design work and the fulfilment of the criteria for a 2d art craft and design option, focusing at the design stage on "image manipulation and development"(3). Lessons 5-8 provides an opportunity to broach and solve a number of problems relating to compositions for lino print, such as balance of positive and negative shape, tone, and line. This stage of the scheme encourages the students to think in a creative and problem-solving manner and allows them to manipulate their ideas to a clear solution.

From design the scheme moves to craft and places importance on the manipulation of tools, precision and accuracy in the execution of printmaking in lessons 9-12. It is essential that these skills be taught correctly not only from a safety point of view, it is the mastery of the cutting and printing that will determine the successful result of the drawing and design work in the eyes of the student. Having said this it is also important that the teacher enforce the importance of the process of work and place emphasis on the fact that the final piece is a result of the work that has been done throughout the scheme.

Finally the work is presented to a high standard as a means of recognising the student's efforts and success and re-affirming their experience. It is essential that the students see their work as something worth displaying, this forms a reward for the work that has gone into the process and production of the print, gives the students confidence and provides motivation to try harder.

Throughout the scheme the learning is re-inforced by the integration of art elements into each lesson, and the use of visual aids and support studies to establish the relevance of print in relation to artists work and "printmakers images from a number of cultures"(4).

8. Presented work.



9. Presented work.

SCHEME SHEET 1.

STUDENT NAME: TARA NT NUALLAIN

THEME: HOBBES.

AIM OF SEQUENCE: LINO PRINT.

Week & Date	Class Group & Time	Introduction Motivation	Demo./ Visual Aids	Source	Art Element	Task	Skill	Materials	Support Studies	Home/ Activity
1 3.9.97	2ND YR 1020-1140	INTRODUCE THE PENCIL ITS GRADES + USES/LINE	EXPERIMENT WITH PENCIL & LINE USING A TEMPLATE.		LINE	6 EXPERIMENTS WITH PENCIL & LINE	USING A PENCIL.	PENCIL TEMPLATE PAPER.	HANS HARTUNG BRIDGET RILEY JAKSON POLLOCK	SET SUPPORT COPY. + OBJECT TO DRAW.
2 10.9.97	2ND YR 1020-1140	DISCUSS BASIC CONSTRUCTION OF OBJECTS	DEMO: STRUCTURAL DRAWING USING LINE + SHAPE IE CYLINDER.	CHOSEN OBJECTS.	LINE SHAPE	DRAW THE BASIC SHAPE OF THE OBJECT	OBSERVATION DRAWING.	PAPER PENCIL OBJECT	CEZANNE	HANDOUT ON SUPPORT STUDIES.
3 18.9.97	2ND YR 1020-1140	DISCUSS PLACEMENT COMPOSITION USE OF VARIETY OF LINE	DEMO. USE OF VARIETY OF LINE + PLACEMENT IN DRAWING	CHOSEN OBJECT	LINE & SHAPE.	OBSERVATION DRAWING IN LINE + SHADE NB PLACEMENT + SCALE	OBSERVATION ACCURACY.	PAPER PENCIL OBJECT	MARTIN WEIRNER.	
4 25.9.97	2ND YR 1020-1140	DISCUSS TONE, LIGHT MID & DARK.	DEMO: IDENTIFY TONES IN DRAWING.	CHOSEN OBJECT.	LINE SHAPE TONE.	OBSERVATION DRAWING FOCUSING ON LIGHT MID + DARK TONE.	OBSERVATION ACCURACY	PAPER PENCIL OBJECT.	LORAINE SHEMESH KAY KURT JAMES APRONOVACH.	
5 2.10.97	2ND YR 1020-1140	DISCUSS THE DESIGN PROCESS + INTRODUCE LINO PRINT	USING A VIEW FINDER TO CHOOSE A COMPOSITION FOCUSING ON BALANCE.	DRAWINGS.	LINE SHAPE BALANCE COMPOSITION	CHOOSE 3 COMPOSITION USING A VIEW FINDER	SELECTIVITY	PENCIL PAPER VIEW FINDER	ESCHER. RE DESIGN.	

SCHEME SHEET 2.

STUDENT NAME: TARA NT NUALLAIN

THEME: HOBBIES

AIM OF SEQUENCE: LINO PRINT..

Week & Date	Class Group & Time	Introduction Motivation	Demo./ Visual Aids	Source	Art Element	Task	Skill	Materials	Support Studies	Home/ Activity
6 9.10.97	2ND YR 1020-1140	DISCUSS MODIFICATION OF DESIGN FOR LINO	DEMO. MODIFICATION OF DESIGNS FOR LINO.	DESIGNS	LINE SHAPE COMPOSITION BALANCE.	MODIFY DESIGNS FOR LINO FOCUSING ON POS/NEG SHAPE.	MODIFICATION	PENCILS PAPER	ESCHER.	
7 23.10.97	2ND YR 1020-1140	DISCUSS LINE AS MEANS OF CREATING MID TONE IN LINO	EXAMPLES OF LINE CREATING MID TONE IN LINO + DESIGNS	DRAWINGS + DESIGNS	LINE SHAPE TONE COMPOSITION BALANCE	INCORPORATE LINE AS A MEANS OF CREATING MID TONE IN DESIGNS	MODIFICATION	PAPER PENCILS	CONRAD FELIX MULLER.	
8 6.11.97	2ND YR 1020-1140	TRANSFER DESIGNS TO LINO	DEMO TRANSFER TO LINO NB REVERSE IMAGE.	DESIGNS	LINE SHAPE COMPOSITION	TRANSFER DESIGN TO LINO.	ACCURACY	TRACING PAPER PENCILS LINO MASKING TAPE.		
9 13.11.97	2ND YR 1020-1140	INTRODUCE CUTTING OF LINO BLOCK (RECAP ON POS/NEG SHAPE	DEMO: SAFE LINO CUTTING BLADES + SUITABILITY TO VARIOUS AREAS	LINO	LINE SHAPE	LINO CUTTING FOCUSING ON POS/NEG SHAPE + SAFETY	CUTTING MANIPULATION OF BLADES.	LINO BLADES DESIGNS.	KARL SCHMIDT ROTTLUFF	
10 20.11.97	2ND YR 1020-1140	RECAP ON POS/NEG RE LINO.	COLOUR IN POSITIVE AREAS OF BLOCK.	DESIGNS	LINE POSITIVE NEGATIVE SHAPE	COLOUR IN POSITIVE AREAS USING BLACK MARKER.	ACCURACY	LINO MARKERS	ERIC HECKEL	WORK SHEET ON POSITIVE NEGATIVE SHAPE.

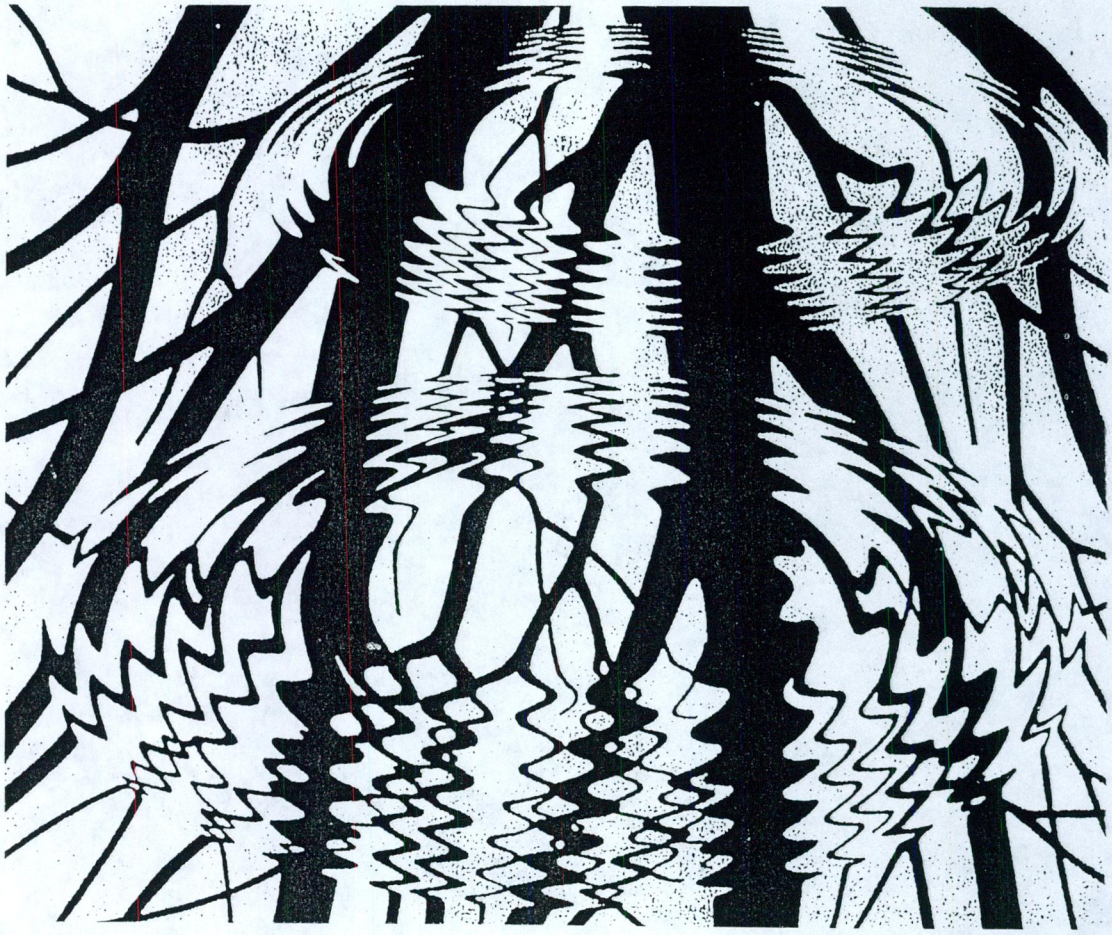
SCHEME SHEET 3.

STUDENT NAME: TARA NT NUALLAIN

THEME: HOBBIES

AIM OF SEQUENCE: LINO PRINT

Week & Date	Class Group & Time	Introduction Motivation	Demo./ Visual Aids	Source	Art Element	Task	Skill	Materials	Support Studies	Home/ Activity
11. 27.11.97	2ND YR 1020-1140	INTRODUCE PRINTING. USING HAND OUT.	DEMO PRINT PROCESS + TECNICAL ACCURACY.	LINO	LINE SHAPE COMPOSITION	PRINT 3 PRINTS OF GOOD TECHNICAL QUALITY.	PRINTING.	INK ROLLERS PAPER GLASS NEWSPAPER MASKING TAPE.	BARBRA HANRAHAN	MAKE ILLUSTRATE DISCRIPTION OF PRINT PROCESS.
12 4.12.97	2ND YR 1020-1140	RECAP ON PRINTING PROCESS.	RECAP ON TECHNICAL ACCURACY REFERING TO STUDENT WORK	LINO	LINE SHAPE COMPOSITION	COMPLETE PRINTING PROCESS	PRINTING	INK ROLLERS PAPER GLASS NEWSPAPER	ROBBIN WALLACE CRATSBE	DESCRIBE GOOD + BAD PRINT IN SUP COPY.
13 11.12.97	2ND YR 1020-1140	INTRODUCE MOUNTING + DISCUSS PRESENTAT-ION	MOUNTING PROCESS USING HANDOUT	PRINTS	BALANCE	MOUNT 2 PRINTS ON BLACK PAPER	PRECISION	PAPER RULERS KNIVES PENCILS MASKING TAPE	HENRY SALKAUSKAS.	



10. Selected Support Studies: Escher, Rippled Surface, 1950, lino print on paper.

11. Selected Support Studies: Conrad Felixmuller, Self Portrait, 1919.

12. Selected Support Studies: Barbara Hanrahan, Girl and Birds, 1989.

CHAPTER 3: FOOTNOTES.

1. The department of education, The Junior certificate, p.6, 4.7.

2. Angela Mc Robbie, Post Modernism and Popular Culture, (London: Routladge London and New York, 1994) p. 129.

3. Ibid., p.5.

4. The department of Education, The Junior certificate, p.9, 6.2.

CONCLUSION

"The role of education is to interest the child profoundly in an external activity to which he will give all his potential. We are concerned here with bringing him liberty while interesting him in an activity through which he will subsequently discover reality"(1). Personal development of the individual is the main aim of education; I have explored this idea throughout this document. I have found that the individual alone is not the soul beneficiary of this aim but rather society as a whole who will benefit from an individual who is aware and content with their whole being and environment.

Many factors effect the development of a balanced individual these I have investigated in chapter one. The main period of identity and character formation is adolescence and as a result it is here I have concentrated my study. There are both internal and external factors involved in adolescent development. The internal as a result of physical, psychological and cognitive development, increased awareness of self and potential. The external factors include peers, family, environment and mass media. All these factors place stress on the adolescent as they ask the undeterminable question "who am I?" It is the role of education at this time to help the adolescent to understand the factors influencing their development in an attempt to aid them in their acceptance of self. But what role has art to play in adolescent development?

In Chapter two, I examined the Junior Certificate Curriculum for art, craft and design in relation to the needs of the developing adolescent. I found that the document places great importance on personal development of the individual and is structured to integrate this concern with practical attainment in the subject. This is done in a number of ways, the syllabus is structured to include a broad range of media and art forms taking drawing as a compulsory starting point for two and three-dimensional projects. The themes for the projects are extensive in nature; this allows the student to

13. Students at work.

14. Printing.

choose a topic for their work in which they have a prior interest. This provides motivation for the student to engage in the project and use it as a means of expressing their concerns. The projects are accompanied by support studies, documenting the process of work. This allows the project to be assessed as a body of work and acts as validation for all the students home and class work i.e. all time spent on the project is assessable. The projects also include research into other artists addressing similar concerns or techniques; this provides further validation for the students, sets their work in context with broader concerns and boosts the confidence of the students. All the work is required to be presented for the final assessment and this again reaffirms the importance of the process of work and gives the student a sense of accomplishment which boosts confidence and gives motivation to further study. Throughout the project the students are required to critically analyse their work with reference to the art elements and placing emphasis on vocabulary. The curriculum carries these, developmental elements through to the classroom very well. Teachers in the classroom may broach particularly relevant issues, (e.g. drugs, media, hobbies or emotions).

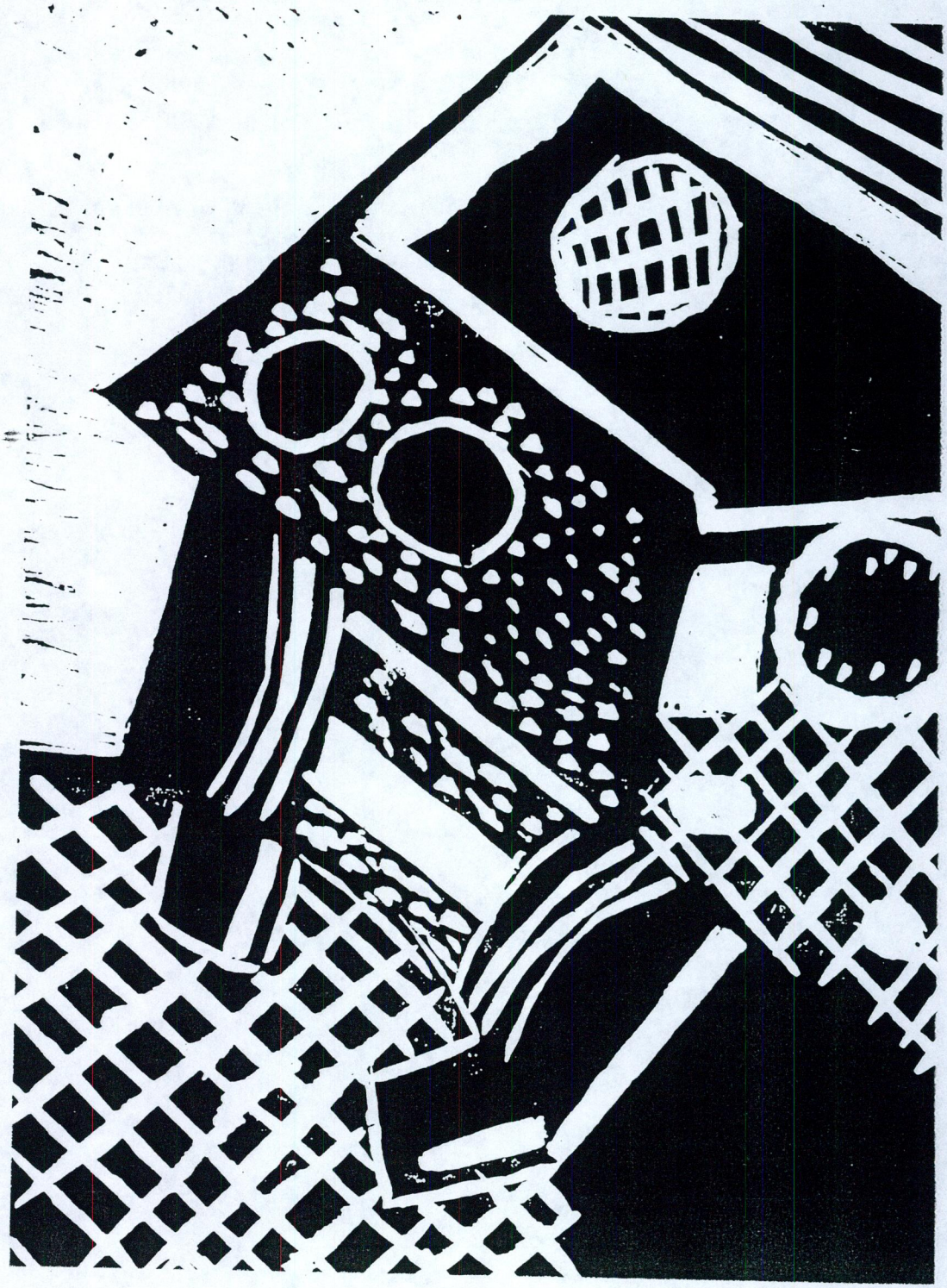
In Chapter three I have outlined a scheme of work through which the emphasis of personal development may be applied in the classroom under the guidelines of the Junior Certificate Curriculum. The scheme is designed to fulfil the curriculum criteria of two-dimensional design while placing emphasis on personal development. This scheme was implemented over a period of thirteen weeks with a class of sixteen-second year students. I feel that the scheme was successful in a number of areas. The scheme covered the three areas of art, through drawing, design, through problem solving for composition and craft through the production and presentation of a block print. In each of these areas the students reached a high standard of work which built their confidence as the scheme progressed and provided motivation for subsequent work. Each lesson was integrated with pertinent learning related to the art elements.

During the scheme I placed great emphasis on support studies, the students were enthusiastic towards them and their regular introduction provided an opportunity to develop the students descriptive powers and their use of relevant vocabulary.

There was a marked improvement in attitude and motivation among the students who at the beginning of the scheme were often under the impression that they were not able to do the work. This change was so marked that by the end of the scheme the students were bringing in extra work from home and offering to stay back after class. This change has carried through to following schemes and continued throughout the year. One of the reasons for this change was undoubtedly my positive attitude and my good report with the class, I enjoyed teaching the group and feel that this reflected greatly on the outcome of the scheme.

In the future, if undertaking this scheme again I would elaborate on the theme, which in this case were the student's hobbies. It provided the initial motivation required at the drawing stage but I felt that another more expressive topic might have challenged the class to a greater extent and capitalised on their enthusiasm. I think this would be the case in relation to a third year class sitting the Junior Certificate.

In conclusion I think that this scheme has proven that it is possible to successfully encourage personal development through art at Junior Certificate level in accordance with the curriculum and without compromising the learning or attainment of the student.



15. Prints.

16.prints.

CONCLUSION FOOTNOTES

1. Maria Montessori, From Childhood to Adolescence, The Clio Montessori Series, (Oxford England: Clio Press, 1996) p.11.

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5. Levy, Jack and Wubbels, Theo, Do You Know What You Look Like? London: Routledge and Keegan Paul Ltd. ,1973.

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