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COLASITE NAISIUNTA EALAINÉ IS DEARTHA  
NATIONAL COLLEGE OF ART AND DESIGN  
FACULTY OF EDUCATION

MOTIVATIONAL TOOLS IN THE ARTROOM

A Dissertation submitted to the Faculty of Education

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by

G. CAHILL

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# MOTIVATIONAL TOOLS IN THE ARTROOM

## **Dissertation Abstract**

Throughout my teaching experience it became obvious that visual aids such as slides, reproductions, video's etc. were not always used during a class to motivate students. The Junior Certificate encourages the use of Museum visits, support studies, visual aids etc. to help to stimulate and encourage the students to appreciate and enjoy art. From an early age the students look fondly on art as a recreational subject. By the time they reach secondary school some students become bored and start to resent art. I feel it is up to us as teachers to motivate them and rekindled their passion for art.

This dissertation analyses the concept of motivation through certain psychology theories of motivation, namely that of Behaviourists, Cognitivists and Humanists, and discusses how some of these theories can be used to motivate a class. I will also look at the various different motivational tools such as slides, videos, museums, support studies etc. and how these resources/tools can help to motivate the students in the artroom.

**Gina Cahill**

**June 1999**

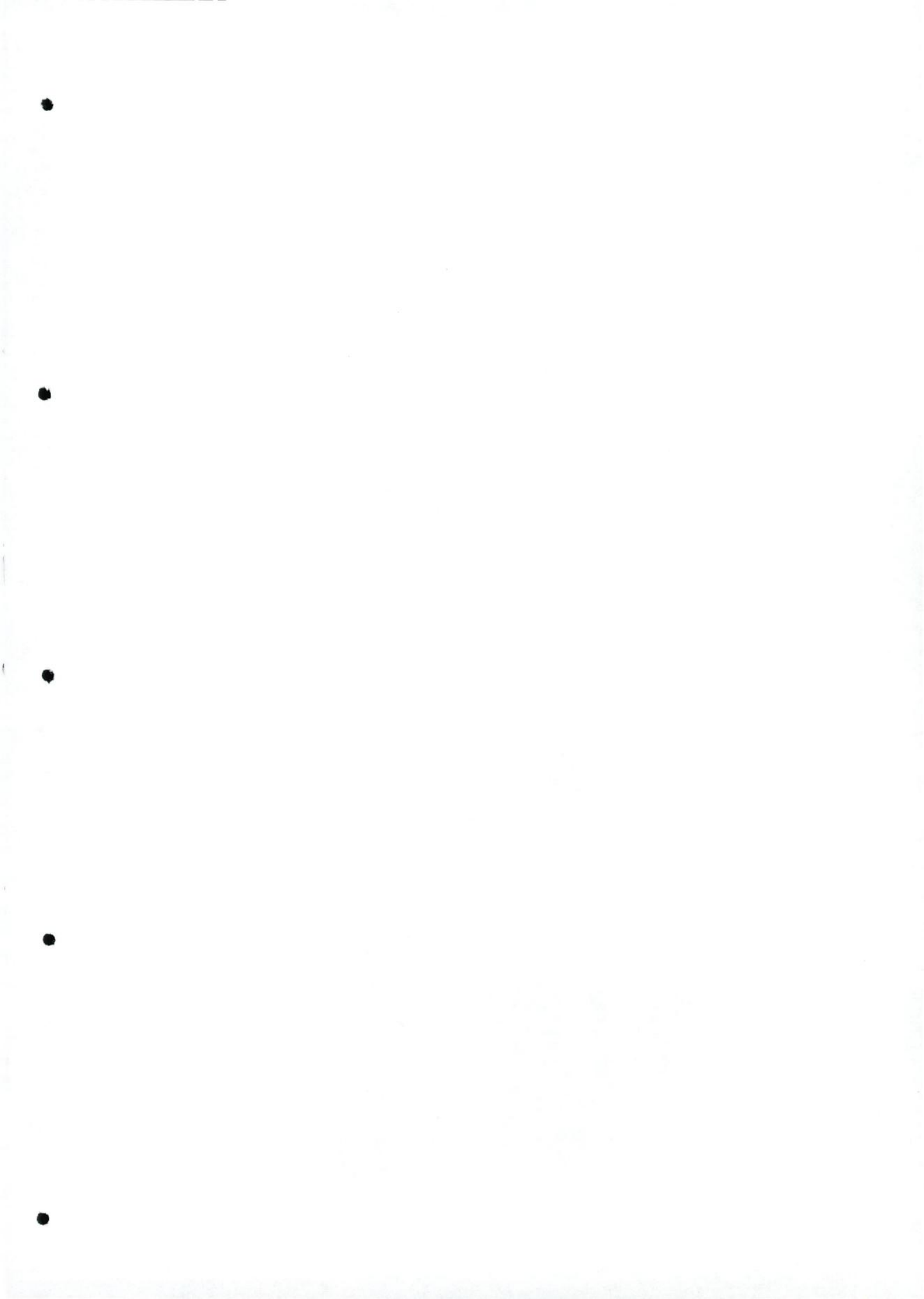


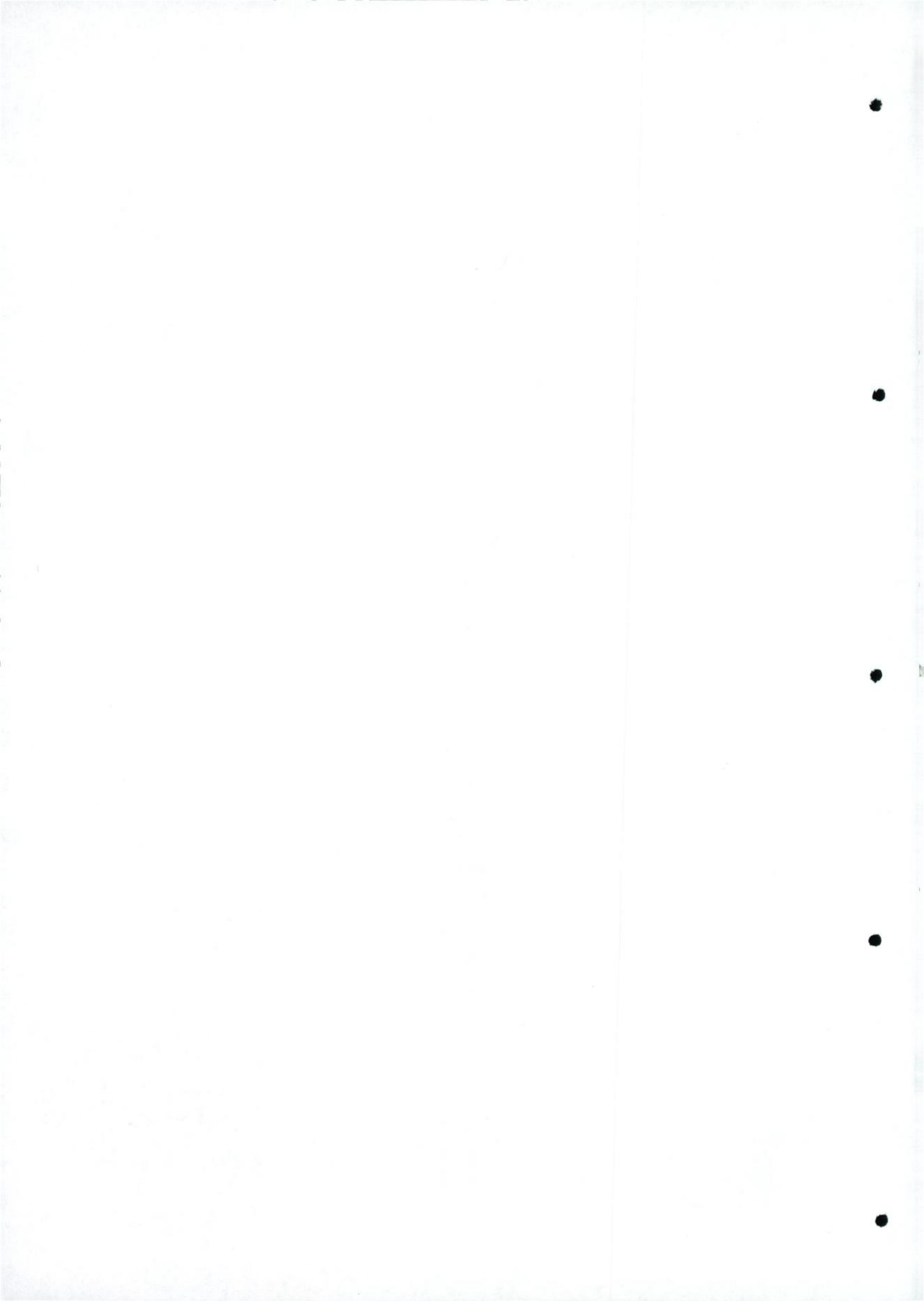


I Hereby declare that this dissertation is entirely  
my own work and that it has not been submitted as  
an exercise for a diploma or degree in any other  
college or university.

Signed Steve Cahill

Steve Cahill





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## INTRODUCTION

My initial research for this dissertation was analysing the concept of motivation, and certain theories of motivation, for the purpose of assessing the nature of motivation tools. There were several reasons why I felt the subject of motivational tools should be addressed, the main reason being that over my three years of teaching practice, I have walked into schools as a student art teacher, full of enthusiasm, excitement and passion for my subject and I have been shocked and disheartened that not all my students felt the same way.

Therefore I decided to explore and investigate what possible ideas could motivate and rekindle their spark of curiosity and drive. I felt it was important to define and determine the concept of motivation. So in my first chapter I will look at different sources of motivation and the different types of motivational theories and what the psychologists say about motivation.

Chapter Two describes what some of the different types of motivational tools are focused on the factors which contribute to motivating a class, for instance the teacher, the classroom, the way the class is structured, the surrounding environment etc. I also briefly dealt with extrinsic and intrinsic forms of motivation which are tools used in everyday classes not just art.

Chapter Three discusses the different types of visual aids from postcards to video. This chapter will differentiate visual aids from support studies, whilst still focusing on the need for Support studies as a very important motivational tool especially in conjunction with the Junior Certificate and Leaving Certificate students.



Chapter Four focuses on the function of the museums and galleries especially in relation to the Junior Certificate. I investigated the museum as a primary source which can also be used as a support study in the classroom.

Chapter Five discusses one scheme related to the use of motivational tools in the classroom. It outlines the aims, objectives and motivational tools used in each class as well as the students activities from week to week. This chapter also gives a brief evaluation of the students work and evaluates the scheme.

This chapter will also deal with the findings and the results of this scheme.

Chapter Six will give a conclusion and recommendation as to the value of motivational tools in the classroom.



## CHAPTER ONE

### What is Motivation?

"You can lead a horse to water, but you can't make it drink." A lot of teachers face the problem summed up in this familiar saying. The degree to which students invest attention and effort depends on their motivation - their willingness to engage in classroom activities and their reasons for doing so. Motivation is a word that is popularly used to explain why people behave as they do. According to the dictionary it is the action or an act of motivating something or someone. It is also the {*conscious or unconscious*} stimulus, incentive, motive, etc., for action towards a goal.<sup>1</sup>

Motivation is an internal state that leads to the instigation, persistence, energy, and direction of behaviour. Motivation occurs in a given moment or situation when one is actually aroused, that is, motivated. Motivation is said to be directing or steering, in that it leads to goal-directed behaviour. This emphasises the specificity of motivation: thirsty animals look for water. Goals have been identified as unique characteristics that make you strive for achievement and excellence.

### SOURCES OF MOTIVATION

In order to discover why children want to learn and what motivates them, I felt I needed to determine and question these sources of motivation, of which Downey and Kelly suggest, "there are mainly two kinds, extrinsic and intrinsic".<sup>2</sup> Both of these are employed in three main theories, the Behaviourist, Cognitive and Humanist.





### Extrinsic motivation

Extrinsic motivation suggests that students are motivated by external forces. In the classroom situations they seek something which is not related to the active experience of a task, e.g. higher grades, certificates or teacher approval etc.

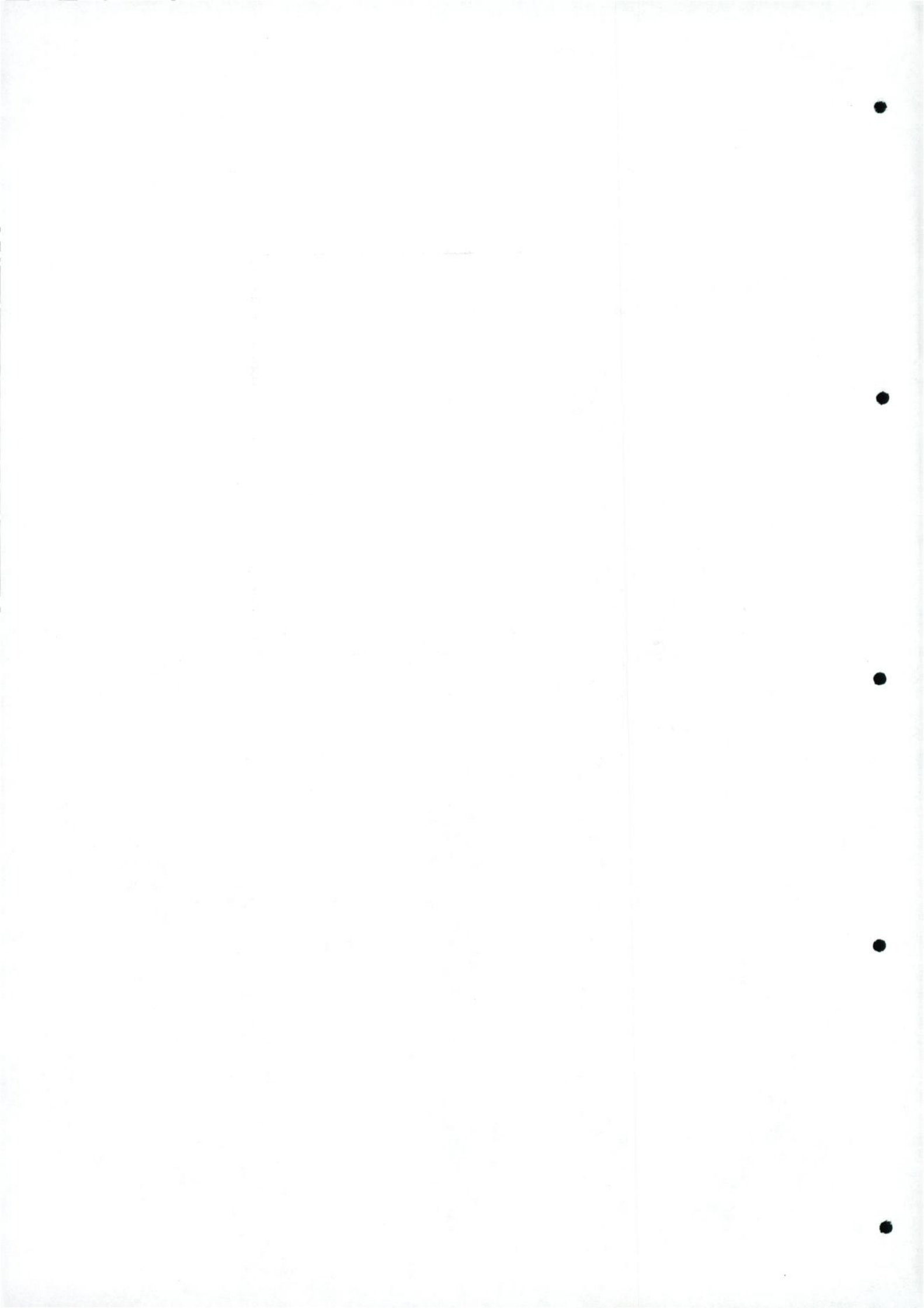
### Intrinsic motivation

In contrast to the above, it is suggested that from within the students who is driven by an inner curiosity to satisfy his/her need to know and understand after experiencing cognitive disequilibrium.

## MOTIVATION AND THE PSYCHOLOGISTS

### **THE BEHAVIOURAL VIEW**

Behavioural theorists stress that individuals are motivated when behaviour is reinforced. Social learning theorists, such as Skinner, <sup>5</sup> emphasise the impact of identification and imitation, pointing out that observing someone else benefiting from a certain type of behaviour may motivate a person to do the same. B.F. Skinner discovered this theory of '**operant conditioning**' (1938) through the use of experiments conducted with rats and the skinner box. <sup>6</sup> This involved placing rats in a box which contained nothing more than a bar and a small tray which was connected to a supply of food pellets. (plate 1) Skinner trained the rats to respond to the sound of a specific tone at which they would press the bar and receive the food. It should be emphasis that skinner's work with these animals evolved into the development of more complex behaviour. He believed that similar approaches could be used to shape human behaviour.



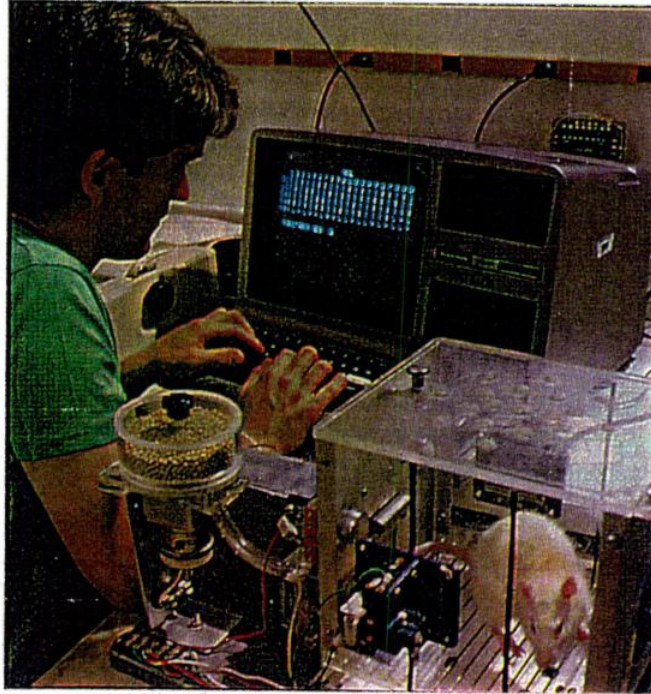


PLATE 1: A Rat in a Skinner Box



Behavioural learning theorists followed Skinner's lead and perfected techniques of behaviour modification. For example, Pavlov led a series of experiments which involved ringing a bell or buzzer before presenting food to a dog. [Plate 2] The bell acted as a stimulus that led the dogs to salivate after hearing the bell. Pavlov called this experiment an '**unconditioned response**'.<sup>7</sup>

In short, many students are motivated to complete a task by being promised a reward of some kind. Many times the reward could be praise or a grade. Behavioural interpretations of learning help to reveal why some pupils react favourably to particular subjects and dislike others.

For instance, some students may enter an English class with joy while others might feel they have been sentenced to prison. Skinner believed that this enjoyment of English is from a positive experience with the teacher or subject, whereas the student who dislikes English could have had a negative experience, such as a bad teacher or the student receiving bad results in the class.

Another social theorist called Albert Bandura who also agreed with Skinner, found that observation and imitation were the most important. He believed if the students like a teacher the students will strive hard to please the teacher. Another scenario is if a student observes an older brother or sister reaping the benefit from earning high grades they might choose to do the same. They might imitate such behaviour to win similar rewards.





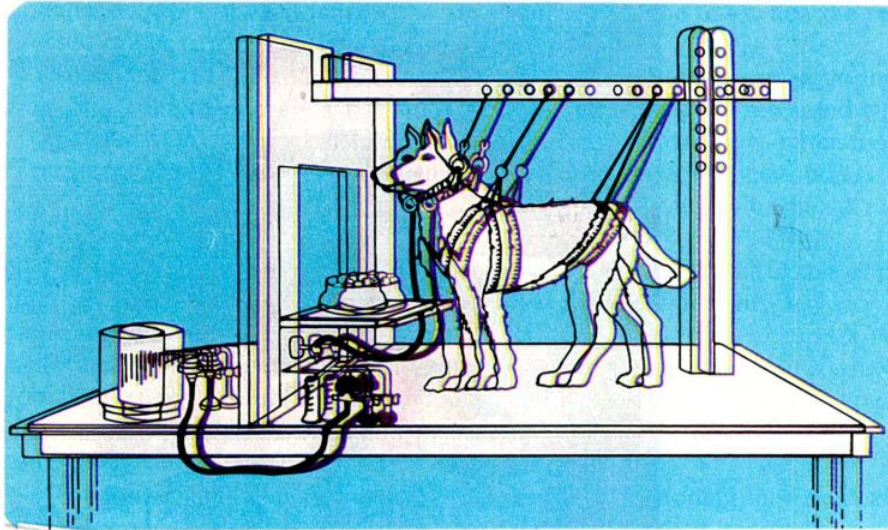


PLATE 2: Pavlov's Apparatus for Studying Conditioning





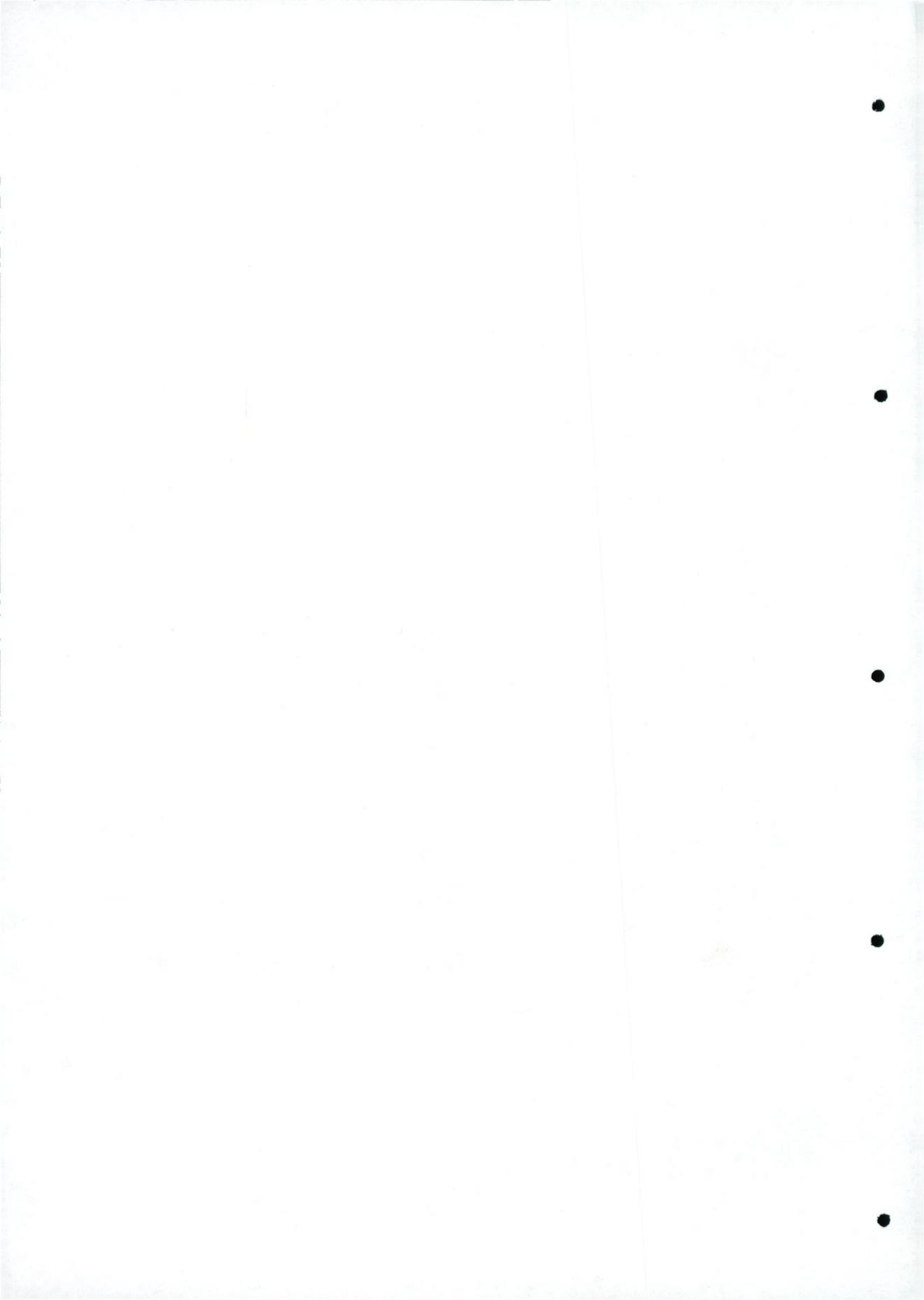
Behavioural learning theory therefore can be used to explain the following aspects of motivation:

- \* Why students may work on assignments that they would prefer not to do.
- \* Why students may persevere as they work toward a distant goal.
- \* Why some students will like a particular subject while others will hate it.
- \* Why a student may want to please certain teachers but not others.
- \* Why a student may want to be like an acquaintance who does well in a particular subject or in a school generally." <sup>8</sup>

Behavioural theorists urge teachers to reinforce students with praise and rewards of various kinds when correct or desired responses occur. Reinforcement practices can be effective, but they are *extrinsic* forms. If motivation, inclining students to view learning as a means to an end - the earning of a reward. Excessive use of rewards may lead to resentment, limited transfer, dependence on teachers, and the undermining of intrinsic motivation.

### **THE COGNITIVE VIEW**

Cognitive theorists stress that individuals are motivated when they experience a *cognitive disequilibrium*, or a desire to find the solution to a problem, which they feel compelled to overcome. Children trained with the encouragement and self-reliance rather than praise and rewards are more likely to maintain socially can structure behaviour. Many of the things people do are motivated by curiosity, an urge to explore, or simple an impulse to try something for the fun of it.



Cognitive theory often highlights intrinsic motivation. Students who are intrinsically motivated try to get intended benefit from every school task, regardless of expected outcome. This increases their understanding of a topic or their level of cognitive skill. People function effectively when they believe positive outcomes are possible. While cognitive theory appears promising as a means for motivating pupils, it has a limitation.

When students are asked a question, some may experience a feeling of intellectual curiosity and may be eager to clarify their thinking, but others may stare out the window or do homework for another class. Arranging for pupils to experience a personal desire to find information or solutions is an *intrinsic* form of motivation whereby learning occurs for its own sake. This is a view which is related to Piaget's principles of equilibration, assimilation and accommodation.<sup>9</sup> Piaget proposes that children possess an inherent desire to maintain a sense of organisation and balance in their conception of the world (equilibrium).

Unfortunately, it is often difficult to arouse a cognitive disequilibrium in all, or even most, students. A child can assimilate a sense of equilibrium by a new experience by relating it to an existing scheme, or the child may accommodate by modifying an existing scheme.

A similar explanation has been offered by R. W. White 1959, he prefers to use the words competence or efficacy instead of Piaget's equilibration.<sup>10</sup> White analysed dozens of theories and hundreds of studies of motivation, some of which attempted to trace all urges to earn to biological needs.



White concluded that many types of human behaviour are not traceable to physiological drives, since there are some activities in which individuals engage when all their physical needs are satisfied basically because of an urge to explore, or simple an impulse to try something for the fun of it.

The art teacher can put this view into practice by ensuring that projects/schemes contain sufficient interest qualities so that the scheme/project can appeal to a pupils inner cognitive drive.

### **THE HUMANISTIC VIEW**

In the humanistic view of motivation there is one predominant theory, Maslow's theory of growth motivation.<sup>11</sup> The humanistic psychologist Abraham Maslow proposed that human motives are tended towards new and higher needs to emerge as the lower needs fulfil themselves. He elaborated on this basic principle by proposing a five-level hierarchy of needs. [Plate 3] Physiological needs are at the bottom of the Hierarchy, followed in ascending order by safety, belongingness and love, esteem, and self-actualisation. The first four needs are often referred to as deficiency needs because they motivate people to act only when they are unmet to some degree. Self-actualisation depends on satisfaction of lower needs, belief in certain values such as truth, goodness, beauty, justice and humour.

One of Maslow's implications of his theory is that teachers should do everything possible to see that the lower level needs of students are satisfied, so that they are more likely to function at higher levels.





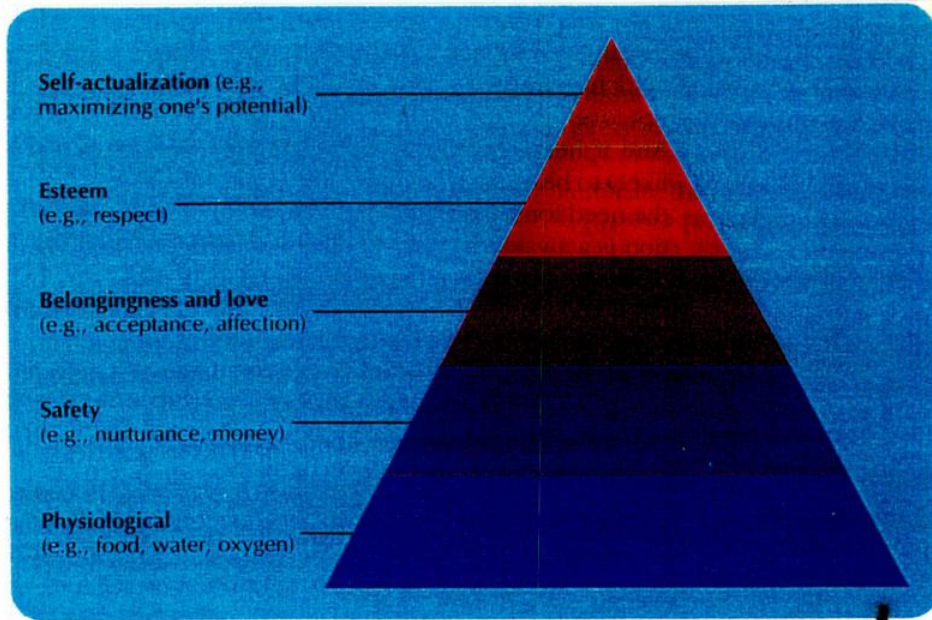


PLATE 3: Maslow's Hierarchy of Needs





The more affected a teacher is in assisting students to satisfy their deficiency needs, the more likely there are to experience growth motivation. However, if a student feels his parents do not accept him he is less likely to be in the mood to learn. Only when self-actualisation is activated, is a student going to be able to make a good choice. An insecure student, for example, may choose to attend a particular college more on the basis of how close it is to home than on the quality of its academic programmes.

Growth as Maslow sees it is the result of a never-ending series of situations offering a free choice between the attractions and dangers of safety and those of growth. If a person needs, the choice will ordinarily be a progressive one. However, quite often one may not be able to determine precisely which of a pupils needs are unsatisfied.

Maslow's implications of his theory is that teachers are in a key position to satisfy the deficiency needs; and they should remain aware that when the lower needs are not satisfied, students are likely to make either *safety*(non-productive) choices or bad choices when they make decisions. Teachers can encourage pupils to make *growth* rather than safety choices by enhancing the attractiveness of learning situations likely to be beneficial and by minimising the dangers of possible failure.



**FOOTNOTES**

1. The New Oxford Shorter Dictionary (Oxford University Press: 1973) p.1838
2. Downey M. and Kelly, A. Motivation and Learning in the Theory and Practice of Education of Education. (London: Harper and Row: 1986) p.54
3. Dembo H. Myron, Motivation in Applying Educational Psychology in the Classroom (New York: Longman Publishing Group: 1991) p.430
4. Ibid.
5. Biehler, Snowman, Motivation in Psychology Applied to Teaching. (Boston: Houghton and Mifflin Press: 1986) p.511-2
6. Ibid. P.326-7
7. Ibid. P.324-5
8. Ibid. P.512
9. Ibid. P.514
10. Ibid. P.514
11. Ibid. P.516



## CHAPTER TWO

### **MOTIVATIONAL TOOLS**

#### **What are they?**

As I have mentioned, motivation is having the will or drive to complete or participate in a task either being consumed by curiosity or a need to learn. When children start out they have a boundless love of learning, natural curiosity and motivation to learn and explore worlds, and an initial excitement about school. I have also watched this excitement and motivation become seriously eroded by the time they reach secondary school, sometimes even primary school. What happened to their natural motivation to learn? Unfortunately many students need an extra incentive or push to do a task and this is where the motivational tools come into operation.

### **FACTORS CONTRIBUTING TO MOTIVATING A CLASS**

#### **THE TEACHER**

The main influence and source of inspiration in any classroom should be the teacher. He/she is there to guide and help the students with any problems or queries they might have. Regardless of the many social variables, I believe that when it comes to motivating the pupils an enthusiastic and inventive teacher, with a "heightened sensitivity to the promise of life", a teacher who is competent, confident, organised and informed is sure to light a motivating spark in his or her pupils.

For example, When teacher 'A' comes into the classroom, he/she just reads from a book in the same tone without adding any intonation into his/her voice. The students may sit and listen yet some tend to drift off into their own world while others would prefer to watch paint dry.





Or there is teacher 'B' who has a few notes that he/she refers to but tends to involve the students in a discussion about the topic, by consistency asking questions making the students stay alert for fear of being tested and due to interest. Which teacher would you prefer?

When students think back they all have diverse experiences and memories with teachers which spring to mind during their school career. They remember some teachers with excitement and fondness and others with resentment and hate. It is an interesting exercise to think about whether you would like teacher 'A' or 'B' to have thought you in school.

### **TACTICS USED BY TEACHERS TO MOTIVATE STUDENTS**

#### Curiosity

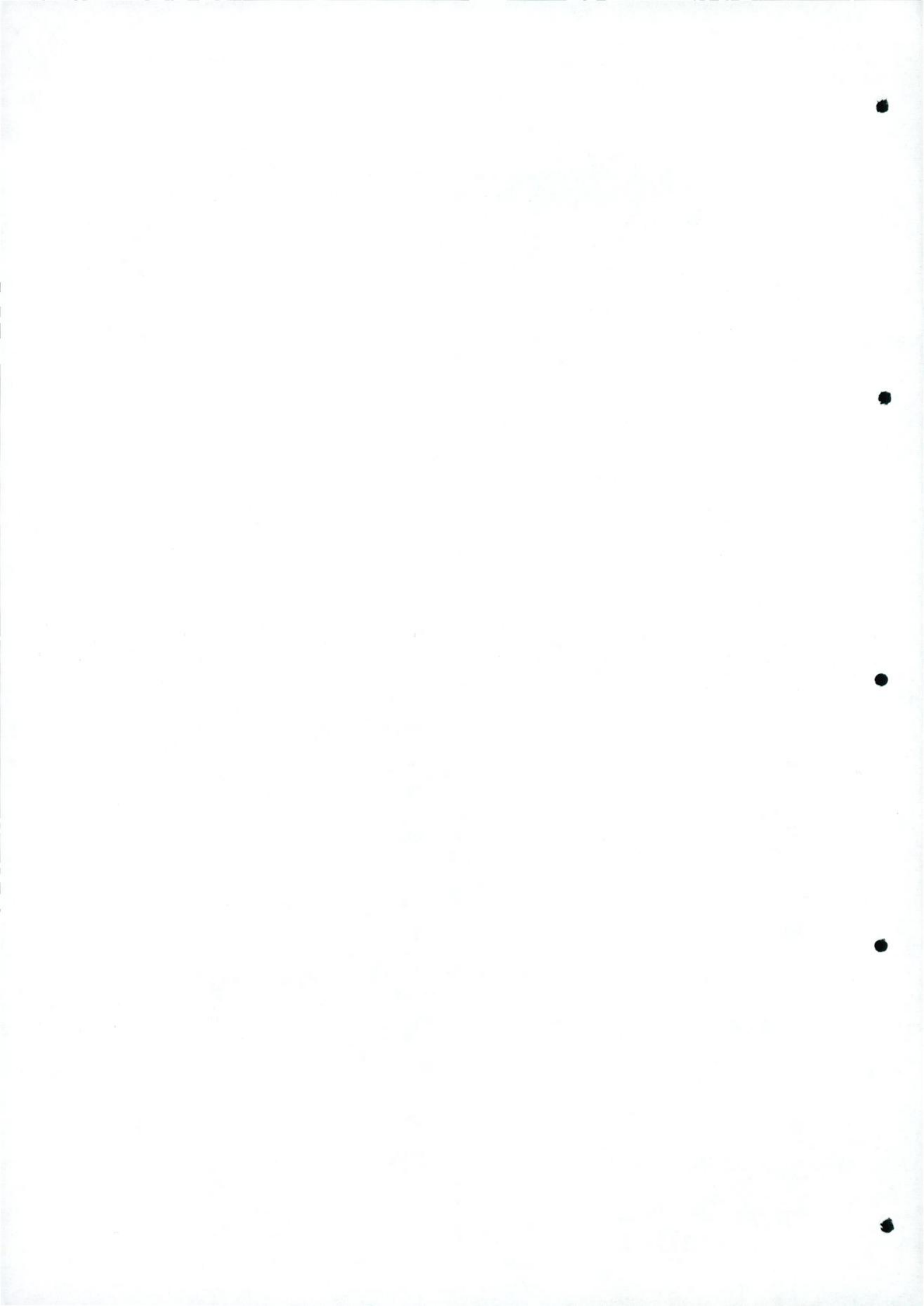
Teachers can motivate students in a classroom by provoking curiosity in students.

Start the class with a problem or conflict for the students to solve, or giving a project to make them realise what they don't know about the topic. Arouse doubt, uncertainty, baffle them by giving students a problem with no indications for its solution..... Why did Van Gogh cut off his ear.... Or why are red, yellow and blue called primary colours?

#### Attention

Teachers can arouse students attention by starting a class with something novel, different, such as a brainstorming, demonstration or show them what they can achieve through visual aids, maintain attention and interest through variety and change, never start a class the same way day after day.





### Level of Inspiration

Teachers should provide different levels of inspiration among students by encouraging them to strive for levels of performance in keeping with abilities, activities, and projects available for the students of different ability and aspiration levels. Students should consider providing easier tasks for students who are discouraged because of low or failing grades. Mastering easier tasks will help them set realistic and gradually higher levels of inspiration for their work.

### Promote Beliefs in Competence

Perhaps teachers could place students with low motivational achievement into groups of highly motivated students and so forth, make students aware of their successes. They will achieve confidence and satisfaction of their work through comments such as "you really did well in that" and "you have really captured a great sense of light in that picture". Teachers try to divert students attention away from failure by not threatening or punishing them or dwelling in their errors. Take note not to confuse laziness with incompetence or disobedience.

### Reinforcement

Use praise and encouragement appropriately, particularly for average and slower students and those who are more introverted and lack self assurance. Give personal, encouraging comments on tasks and other work rather than just a grade. Inform students regularly on how they are doing in a course, the sooner after a test or assignment the better.



### Reduce Social Comparison and Competition in the Classroom

Social comparison should be reduced by having students work towards individually prescribed or group goals. Try not to publicly pronounce high and low scores as it leads students to compare themselves. If competition arises, it should be geared toward ability levels of the students so that all have a chance to succeed.

### Encouraging Students Effort Attribution

Students should be given individual feedback when they fail and shown concrete steps they can take to improve. Place pictures on the wall along with emphasis on the importance of effort, teach students the necessary learning strategies and consistently reassure them that they have the competencies and skills to succeed.

### Increase Students Involvement in Learning.

By letting them choose their own task, activities, assignments, especially in art. It is acceptable to let students work with whom and at their own pace of learning.

I give my students the choice of working on two different projects where they had to come up with their own ideas and themes with little direction and interference from me. I feel this allows the student to take control of the subject more, as I have mentioned it makes the student more interested which is a motivation tool in itself.

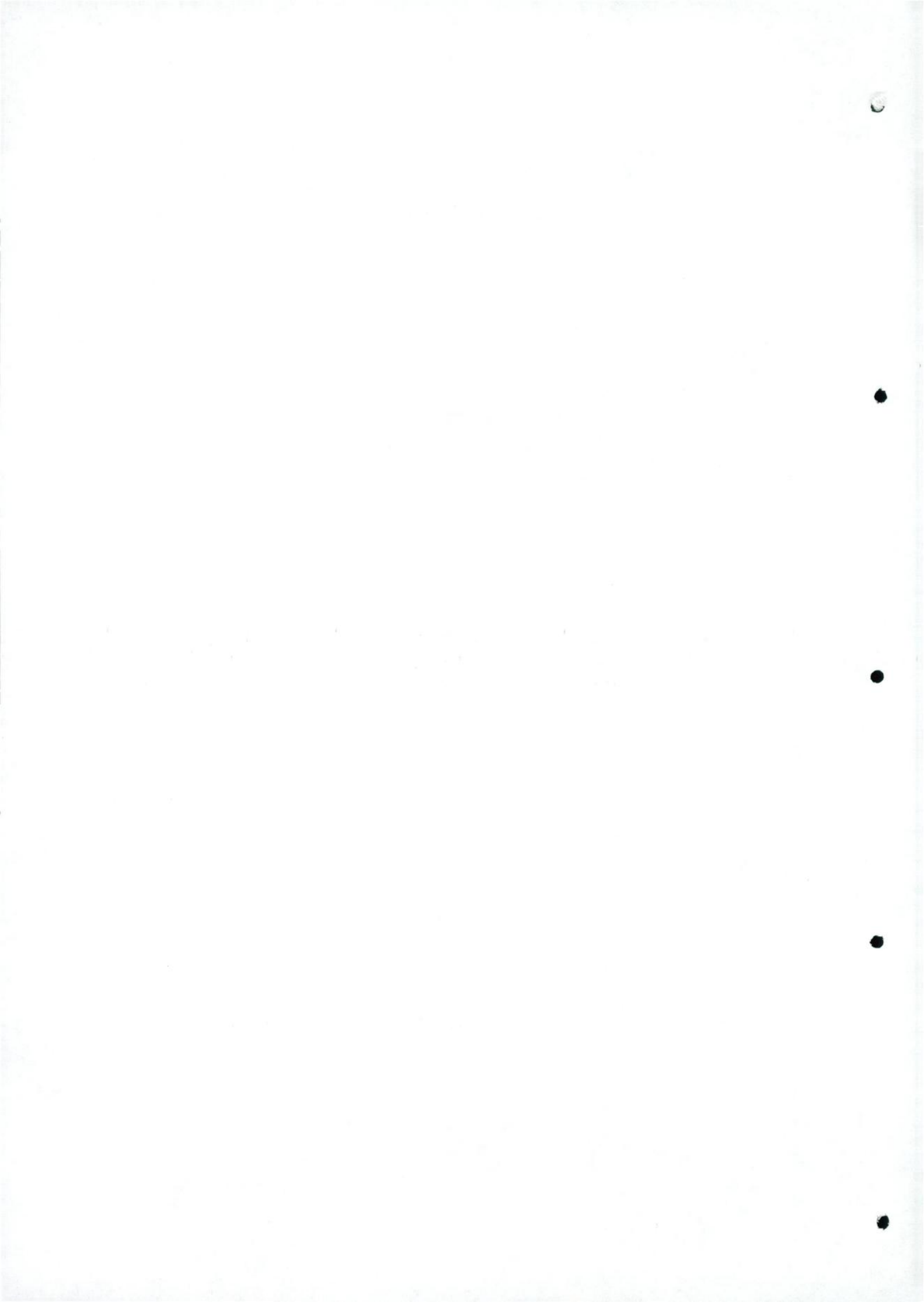
The students tend to become more interested in a scheme when they pick the themes themselves. I have found that students work harder to see the finished result. They have stayed in for lunch to get certain tasks finished. I feel they don't find it hard work or a class. They are all very excited to see the finished results.



### Reduce Anxiety in Achievement Situations

Students should have sufficient time to complete assignments, tests and other work so they do not worry about them. Clearly identify what is expected in assignments and help students to develop a plan to accomplish tasks.<sup>1</sup>

The teacher has a responsibility to develop the pupils full potential, to shape their development. I hope not to disillusion you and say that all a class needs is an extraordinary teacher, It was Rousseau's view that the role of the teacher is to provide situations and learning experiences for the pupils, to ensure that learning will take place. These views were clearly expressed in his book Emile.<sup>2</sup> I agree with Rousseau but I feel that the child must contribute to his/her education with a eager and active mind. These learning experience and situations inspired by Rousseau also need an enjoyment and some source of fulfilment for the student to participate, unfortunately many teachers 'need' motivational tools to coach the students along.





### Structure of the class

The lessons should be structured, sequenced, paced and evaluated so that the teacher is providing experiences for the student. If the classes are unstructured, unguided, then the student's time is wasted and they may become frustrated.

Needless to say, I don't agree with strict, regimented routines but I feel that organisation is a key element in providing a beneficial and active learning environment and is infinitely better than leaving pupils to their own devices.

For example, I start my class with a brief recap on what the class has previously done in the last lesson, what did they look at.....tone ,line, texture etc. Next I introduced my task for the day with the help of visual aids and support studies which help to generate discussion and involvement in the class. Then I do a demonstration of the task for each student to fulfil. This helps clear up any misunderstanding that might have occurred. The class then carried out the task until ten minutes before the end of class where I do an evaluation to see have the students learnt what I wanted them to learn and to allow for clean up which I feel gives the students discipline.

I generally follow this regime with younger pupils. Fifth or sixth year students may be involved in their own research for the task yet I still try to impose a sense of structure on their lessons as I have previously said it is better than leaving them to their own devices.





## **Supportive environment**

To be motivated to learn students need a supportive environment. Students need both ample opportunities to learn and steady encouragement and support. Such motivation is unlikely to develop in a chaotic atmosphere, so it is important to organise and manage the classroom as an effective learning environment.

### **The Artroom as a Source of Motivation**

The artroom should stimulate, innovate and motivate the students in the same way as the teacher. The teacher and classroom should present a presence of learning/drive and activity. It should contain a magical world of colour, texture and inspiration etc. The students should be able to investigate, experiment with materials such as clay, fabric, paint, metals and wood. The students should be able to use the facilities in order to design pictures/compositions and experiment with a variety of materials and equipment, i.e. lino printing, weaving, embroidery, moulding, clay-glazing etc. It should be labelled with tactile and visual textures for the pupils to learn and discover the art elements(line, tone, texture, shape, pattern and colour).

The artroom should be a place, where one can investigate their ideas, exploring various concepts and enhancing their own personal skills. In assessing the artroom as a source of motivation, I am very lucky to be blessed with this tool. My artroom is very spacious with a glorious source of light and an endless supply of equipment and materials. There is another artroom which was once an old kitchen, it was created for the overflow of students. It is amazing to see the students spirit dampened when on the rare occasions we must use that room for their class.[Plate 4 & 5]



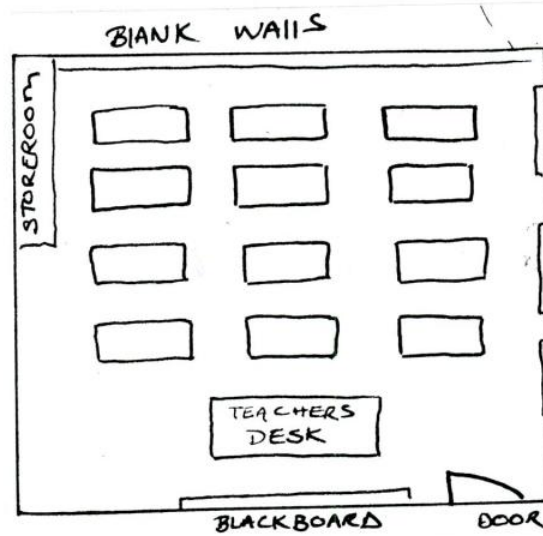
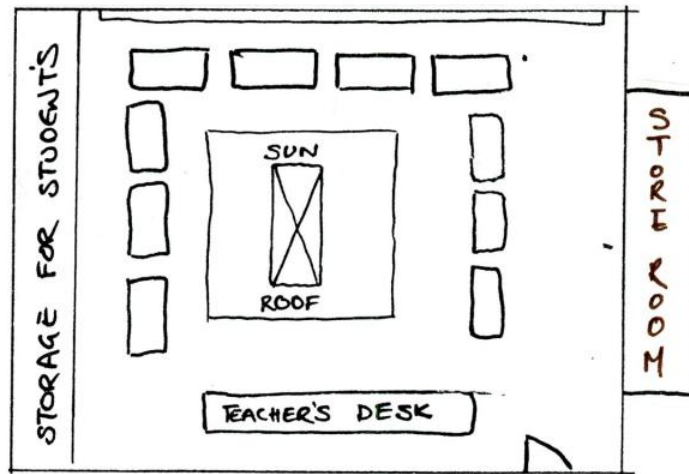


PLATE 4: Classroom Layout Stimulated to Motivate Students to work.

PLATE 5: Inefficient Motivational Classroom as it represses students artistic nature.



## INTRINSIC FORMS OF MOTIVATION

1. Arranging school *assignments/schemes* around student interests is a powerful motivational tool. Allowing the student to have a personal interest or enjoyment in the task stimulates intrinsic engagement. Equally important, intrinsically in positive ways {Covington and Wiedenhaupt, 1996}.<sup>3</sup> When interest in a project/task is high, students results are of a higher grade as they work harder because they enjoy the task more.

2. *Curiosity and play* would be an excellent motivational tool. Piaget believed learning should be play as the students would learn better if they have a longer attention span whilst playing. I agree with Piaget that involvement in learning can also be enhanced through games ,small-group teaching co-operative learning and class discussions, for example my students had to draw self-portraits and then the class had to guess the student through the drawing. This 'quiz' involved learning as well as praise for the student involved.

### Classroom Conditions which Help Promote Intrinsic Motivation are:

- \* A relaxed classroom atmosphere
- \* A teacher who supports children's autonomy
- \* Tasks which are relevant to the pupils level and ability
- \* Tasks which have and attainable level of success
- \* When the students have an element of choice or control over the activity.
- \* Positive feedback which relates specifically to the pupils feeling of responsibility for the outcome of the given task.





## EXTRINSIC SOURCES OF MOTIVATION

1. One of the simplest motivational tools which is used by every teacher in every class at some stage is the availability of *results*. Marks could be accompanied by a statement of praise or blame. The motivational state of the learner may be influenced by his perception of the likelihood of success or failure and the perceived status of the teacher may influence the reception of marks, grades or comments. According to Riesman {1950} and Wheelis{1958} found data showing that in order to achieve to the fullest extent of their potentiality.<sup>4</sup> They must learn for their own satisfaction.

2. *Rewards* are proven way to motivate students to put forth effort. Rewards are likely to have desirable effects when they are offered as incentives for striving to reach specified levels of performance. {Cameron & Pierce, 1994; Chance 1993}.

These include:

- [i] Material rewards {money, prizes, trinkets etc}
- [ii] Activity rewards and special privilege. {approx. to use special equipment.}
- [iii] Grades, awards and recognition {honour rolls, displaying good papers}
- [iv] Praise and social rewards
- [v] Teacher Rewards, {special attention}

In one of my classes we are making masks and I have informed the students that their work will be going in an exhibition. This gives the students an extra incentive to work as their masks will be shown to parents and friends. The students will have a feeling of accomplishment and the reward will be praise from outsiders and family and a feeling of accomplishment as their work is placed on display.





3. Some teachers from the school I did my training in, suggested that the procedure of asking a pupil for a *written assessment* of their work was in itself a motivating influence, allowing them to judge and correct their work is a motivational tool in itself. This does have advantages and disadvantages which I discovered was before a parent teacher meeting I asked the students to grade their own work and I felt that some of the students undervalued their work so I raised their chosen grade which increased their confidence. The disadvantage was two girls gave themselves A's when their work and attitude deserved a C. Letting the students write their own assessment should be seen as a guide when writing a report not fact.



**FOOTNOTES**

1. Biehler, Snowman, Motivation chapter, P.441-4
2. Peyers R.S. Essays on Educators. (London: George Allen and Unwin LTD., 1981) P.23
3. Morrison, A. McIntyre, D. The Social Psychology of Teaching (Penguin Books LTD., 1972 ) P.25
4. Ibid. P.25



## CHAPTER THREE

### MOTIVATIONAL TOOLS IN THE ARTROOM

#### Visual Aids

"A picture paints a thousand words",<sup>1</sup> is a reason why we use visual aids. Visual aids help the student in the given task and most students enjoy a subject once they can understand it and complete the task with ease. A visual aid is a motivational tool which helps to stimulate the students interest in their task, this helps personal reflection, verbal exploration and to develop critical analyses.

The visual aid is used to demonstrate the task, it must be used appropriately otherwise instead of a motivational tool it could hinder the child and force him/her to give up before they have tried! For example, to demonstrate form to a first year class the art teacher could show them a still-life displaying coloured tonal study instead of choosing one simple object and working in just tonal qualities in pencil, which would be less intimidating.

Other motivational tools which can also be terms as visual aids are slides, reproductions, books, video, film, artefacts and ephemera. Each one has a certain advantage in motivating the child.

*Slides* allow the class to respond analytically to a single image. Slides also allow the teacher to comment on, question or direct their attention of the group simultaneously. Slides can also allow for group discussions and direct students before going to the museum to view and pay attention to certain elements which they might not have thought about before the visit.



Slides are very useful in a classes once they are projected onto a wall, tiny details can be enlarged and investigated by all the students, for instance the 'Ardagh Chalice'. [Plate 6] To look at a reproduction in a book you might not notice the inscription around the rim or the magnificent filigree work. Rather than focusing on a tiny picture in a book, the slide can project an image to fill the size of the blackboard which will allow students to view it easier.

**Reproductions** are ready available and can be obtained nowadays without difficulty. The artroom should contain their own personal library consisting of many art books, which the students can refer to as a reference or resource. This is a very important point because during the Junior Certificate and due to the shortage of time, students need to have support studies ready available. The teacher will also find it beneficial to have her own personal library as she can introduce different artists to support her task during the introduction without having to research and find the artist the previous week.

**Postcards** are very cheap and can be obtained very easily and cheaply, which will allow the students to start their own collection of works.

**Magazines** are also used as a visual aid, students can look and admire certain images conquered by graphic designers and aspire to accomplice the same.







PLATE 6: The Ardagh Chalice



To-day with all are *media* ready available we should not dismiss how video/film and television can play an important motivational role. In this society, visual media is the future, the key that is interesting and capturing are young people, so we should be using it to our advantage. By doing a scheme on mardi gras masks and in order to motivate the students I showed them clips from films, "The Man in the Iron Mask" and "Batman and Robin." This introduced a modern day purpose onto the scheme. The use of video and film can also provide the learner with a medium in researching artist, craft workers and designers practical work.

*"A teacher should plan his resources to focus interest, and to stimulate questions and ideas on the topic he wants to introduce" <sup>2</sup>*

Students should be given the opportunity to broaden their minds and stimulate them through other methods of visual aids, not just books. As art becomes more popular, *television* increases it's artistic programming. These programmes are another advantage from a teachers perspective because most art programmes feature the artists life enabling the teacher to use this footage as part of a 'history of art' lesson. For example, use of video enabled me to explain better the life and animation work of Walt Disney. [Plate 7]

*Support studies* are similar to visual aids, however, they are used in conjunction with visual aids to show how artistic problems may have been previously solved. Support Studies would be used to help students understand the historical and cultural aspects of their work- visual aids hold no historical purpose. A visual aid is primarily used to demonstrates the task on hand.



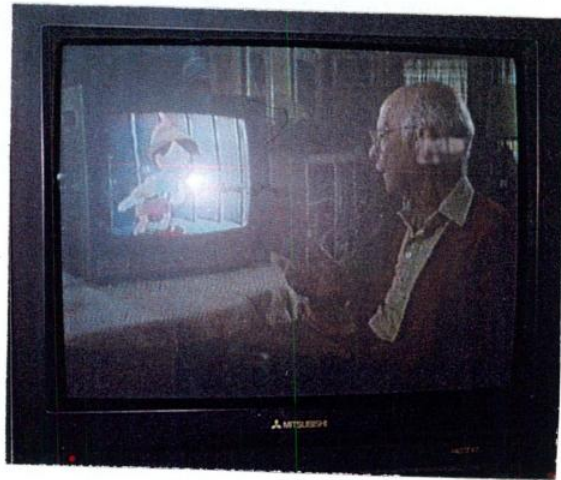
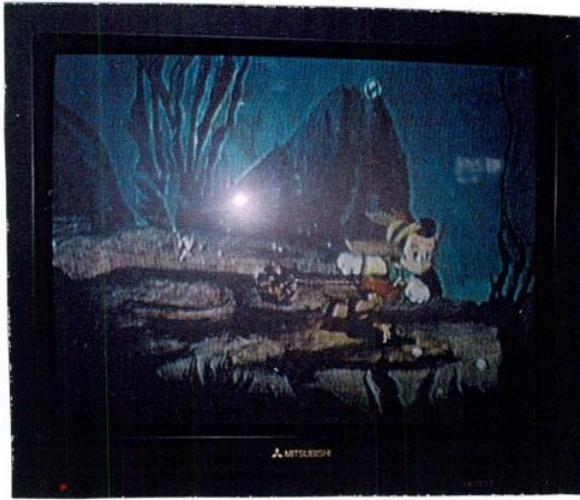


Plate 7: Animation Video Showing the Life and Works of Walt Disney





Support studies show the context in which art has been explored and progresses throughout history to present day. It is very easy to confuse visual aids and support studies yet it is necessary that you realise the difference between the two especially when using both in the art room, as it may confuse students.

In preparation for the Junior Certificate examination, teachers would use visual aids as a back up for support studies or visa versa. For example in the case of portrait drawing one might use the work of Karen Kilminik [Plate 8] for her use of line to achieve character and correct proportions of the face. Whilst my visual aids might demonstrate where the pupils should place their features. [Plates 9] Whereas the support study has wit and would demonstrate the artist style and view on a particular subject.

" Support studies invoking art history, appreciation, critical and evaluation aspects should be carefully organised as an integral part of each learning situation using visual aids, reference books, films, or other appropriate means." <sup>3</sup>

Support studies can be used to teach the skill of analysing and development of critical skills. One might approach this in the art room by asking students to discuss artists use of subject matter. The students in this case must analyse the work, discuss and agree or disagree. Visual aids on the other hand, might be used to teach observational skills, thus developing the skills of recording information. In this case a visual aids would demonstrate how one might so about recording form, for example through direction of line or use of tone.





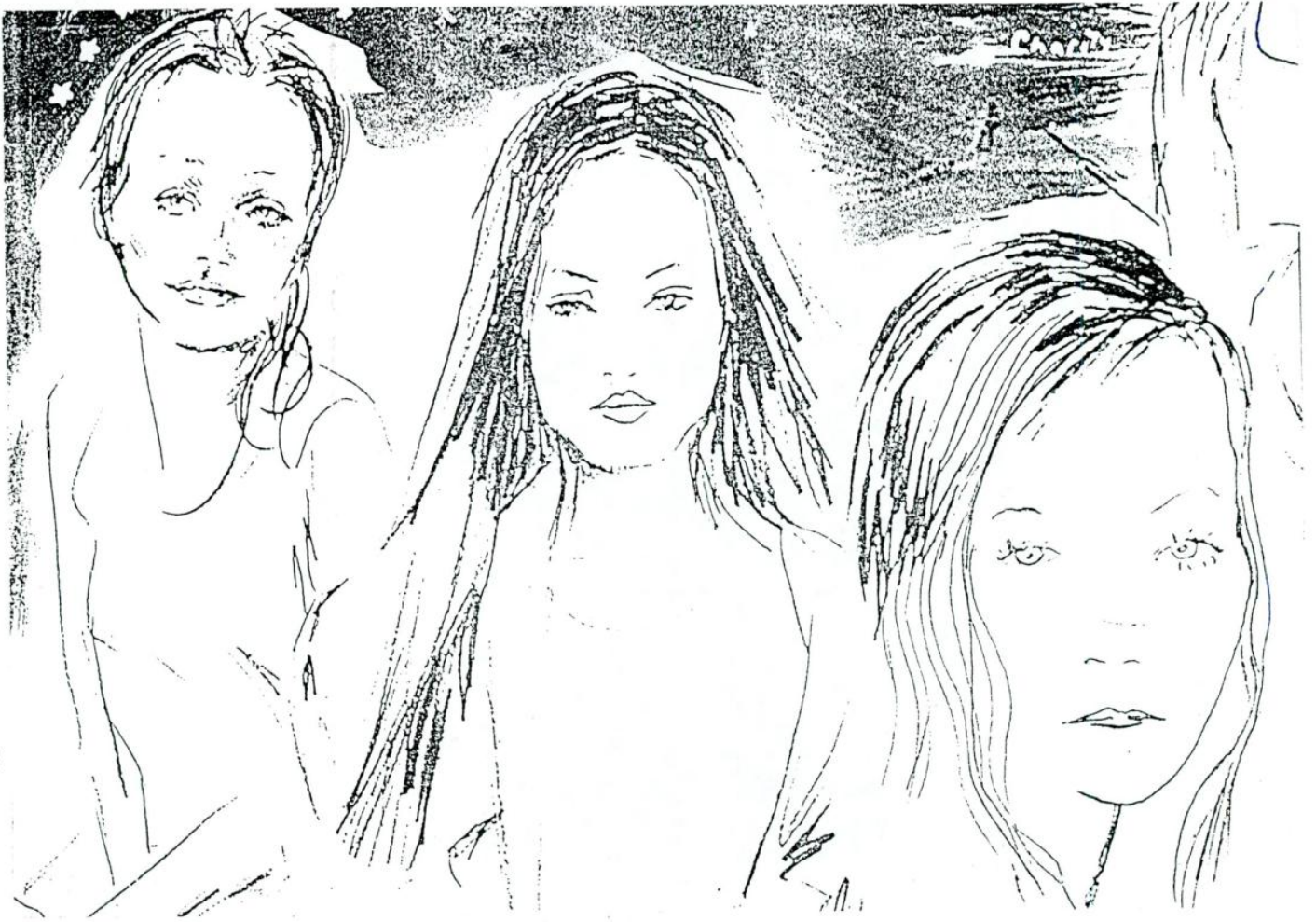
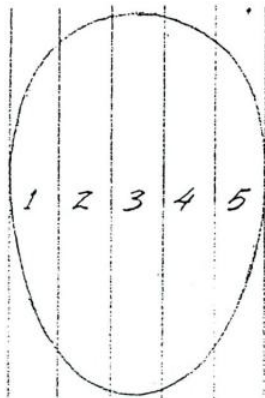


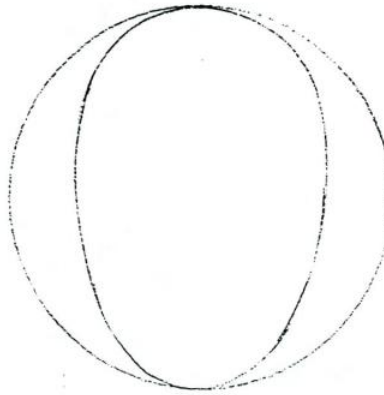
PLATE 8 : Portrait Drawing by Karen Kilimink



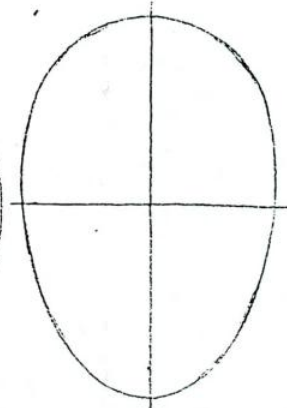
### BEGINNING THE HEAD—FRONT VIEW



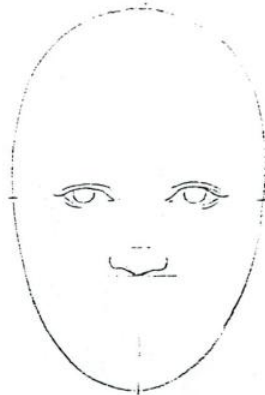
1 The average head is approximately 5 eyes wide. The eyes themselves will go over numbers 2 and 4. Seldom do 2, 3 and 4 vary. 1 and 5 may be narrowed. Sideburns of hair and an overlapping of lashes from the eyes may make distances 1 and 5 look shorter.



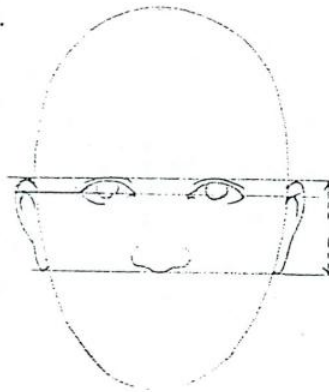
2 The general shape of the head is far from being a circle. It is more "egg" shaped, with the smaller end on the bottom.



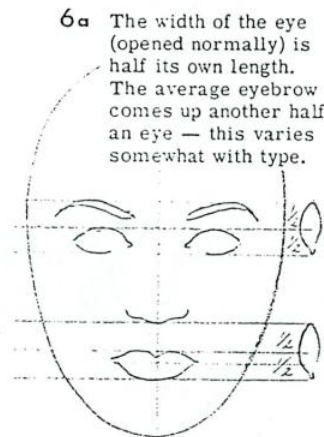
3 After lightly sketching the egg shape, divide it in half both ways.



4 The inside corners of the eyes will be on this line. The outside corners may be on it or above it. The nose tip is  $1\frac{1}{2}$  eyes' distance away from the horizontal center line.



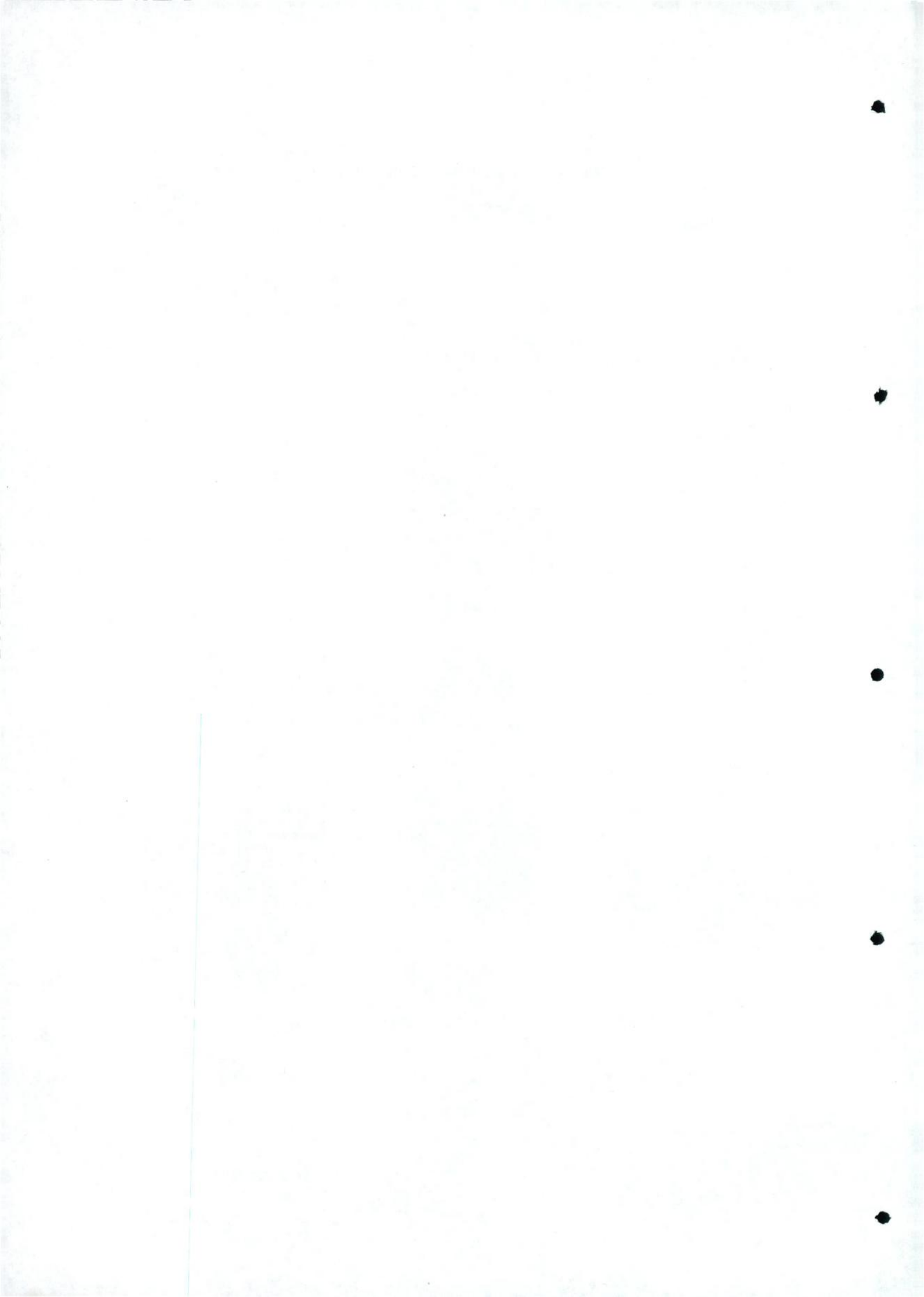
5 When looking directly at the head, the ears are as long as the distance from the top of the eyes to the bottom of the nose.



6a The width of the eye (opened normally) is half its own length. The average eyebrow comes up another half an eye — this varies somewhat with type.

6b The width of the average female mouth is half an eye. The distance from the top of the mouth to the nose is another half an eye. The width of the top lip is usually about  $\frac{1}{3}$  the depth of the mouth.

PLATE 9a: Visual Aid Showing the proportions of the face.





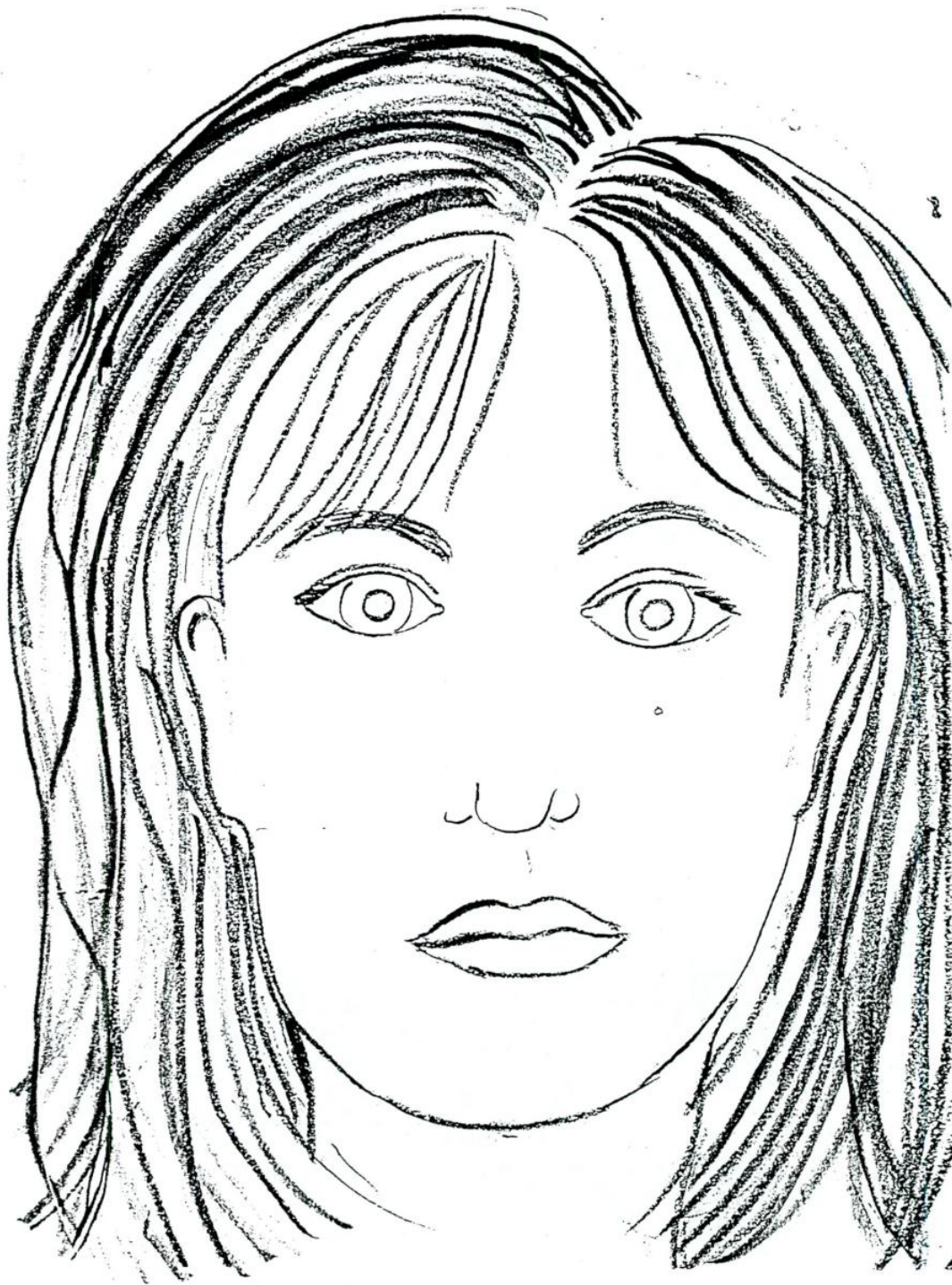
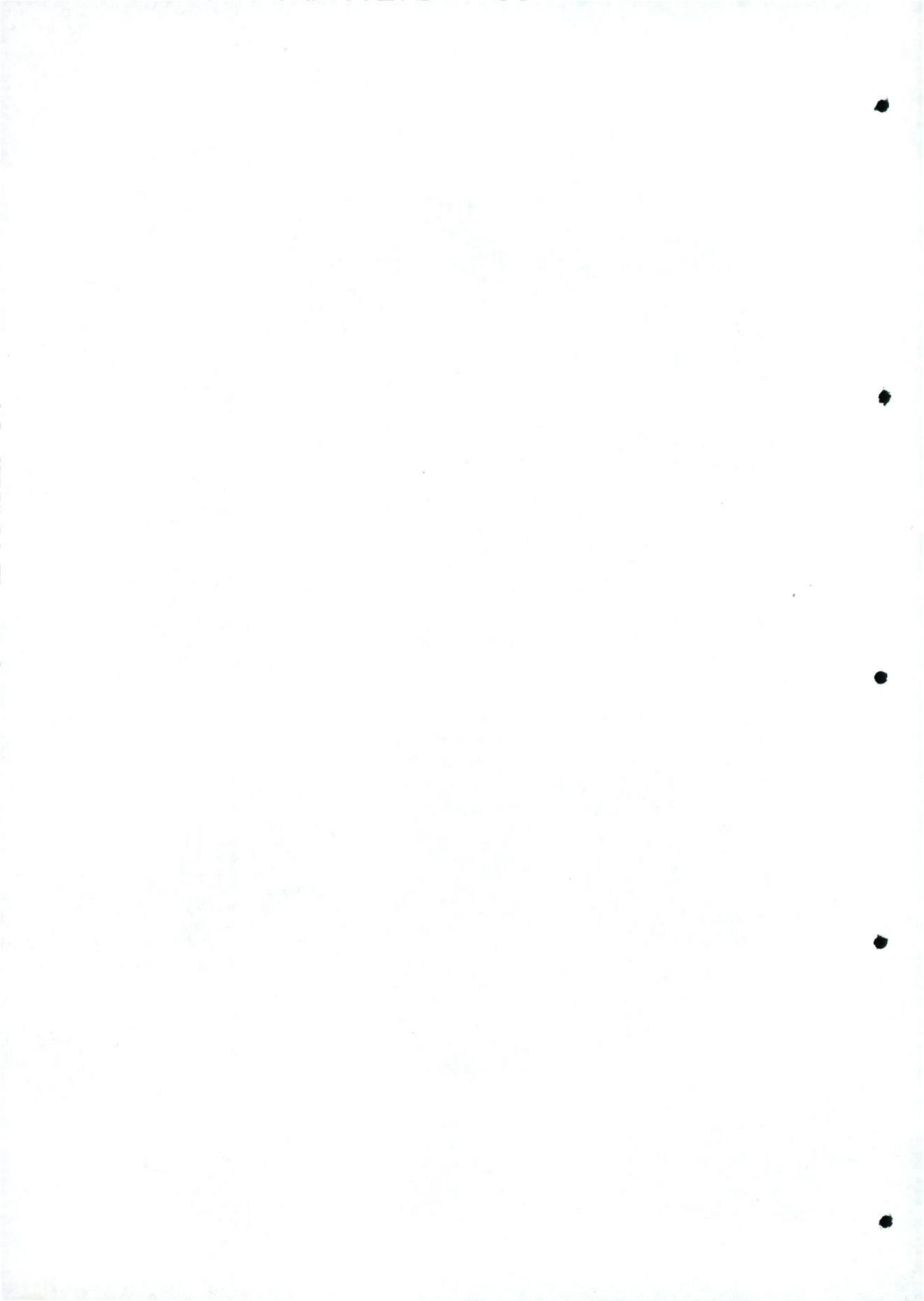


PLATE 9b: My Own Portrait Drawing describing the structure and proportion on the face.



Therefore, one must agree that both support studies and visual aids are important in the preparation for the Junior Certificate. A visual aid will demonstrate the lesson at hand in the context of present day. Whereas a support study will set the lesson into an historical context, demonstration historical achievement in art. Both visual aids and support studies, one would also agree, are important in the development of the child's aesthetic skills however both hold different educational function within the art room.





**FOOTNOTES**

1. From the song 'IF' - opening line by Telly Savallas (Kojak)
2. Schools Council, Children's Growth Through Creative Experience Art and Craft Education. (U.S.A.: Van Nostrand Reinhold Company Inc., 1974) P.95
3. National Council For Curriculum Assessment. The Junior Certificate Art, Craft, Design Guidelines for Teachers (Dublin: An Rionn Oideachas, 1997) P.8



### **Museums and galleries as a source of motivation**

We have many fine museums and galleries in Ireland and they contribute to our culture and our society. They are prime examples of educational resources, and yet they are under utilised. The museum is a place of learning where students can envisage the many artifacts and paintings which will enlighten, entertain and educate the students. It will also allow the students to dismiss their mundane routine and enjoy the visit, which according to Piaget is the best way to learn. The visit can also inspire a new way of thinking and allow the students to tap into the painting or artefacts cultural background.

For instance, during a art history lesson the art teacher might look at twentieth century Irish art and explore Jack b. Yeats 'Grief'.<sup>1</sup> [Plate 10] The students will understand through the slide or reproduction that Yeats is trying to describe a wild and tragic picture protesting against the horror of war. His application of paint seems to drip down the canvas, blood-like, as a mass fight takes place before a gesticulating figure on a white horse. If the students could go to the national gallery to see this magnificent piece of work they would see that the paint is thin and grainy on the flat areas, and in other parts of pictures there is thick impasto heaving off the canvas in peaks of pure colour. This texture cannot be see-through secondary resources. It must be seen up close. I also feel it will help the students to retain their knowledge on the subject and artist longer. The students would also get a chance to look at the series of works by Yeats and focus on his development through the decades.



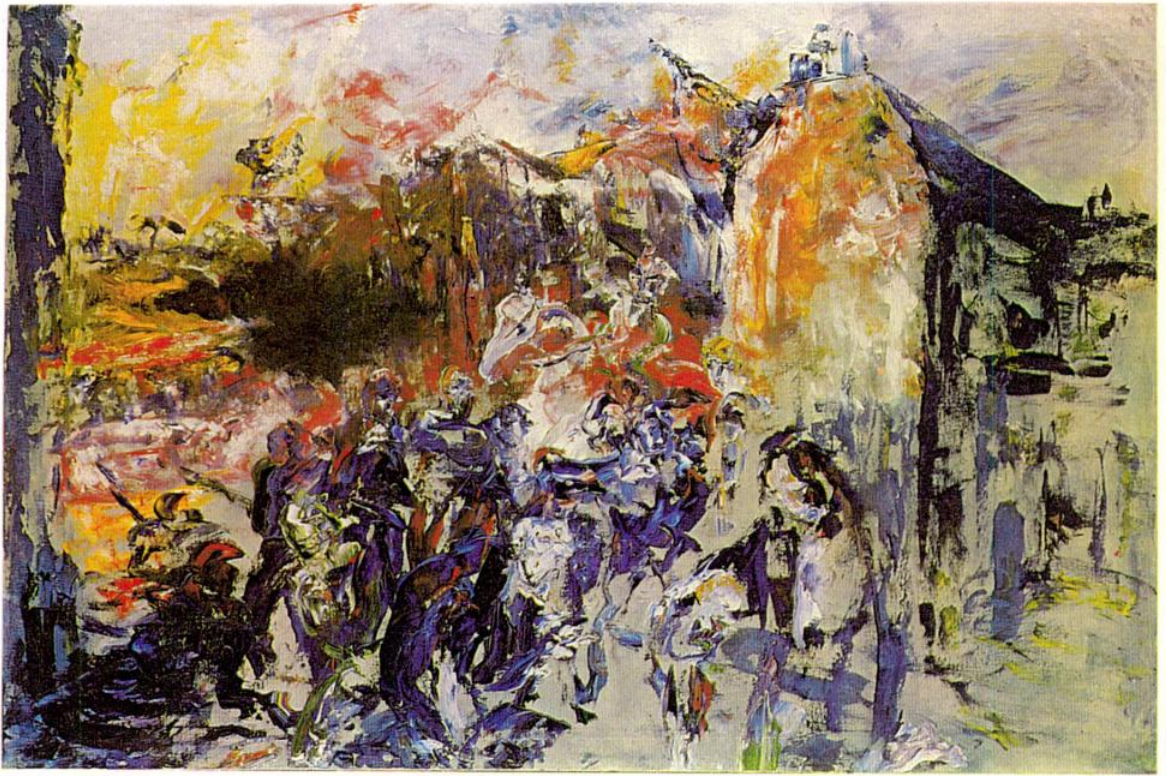
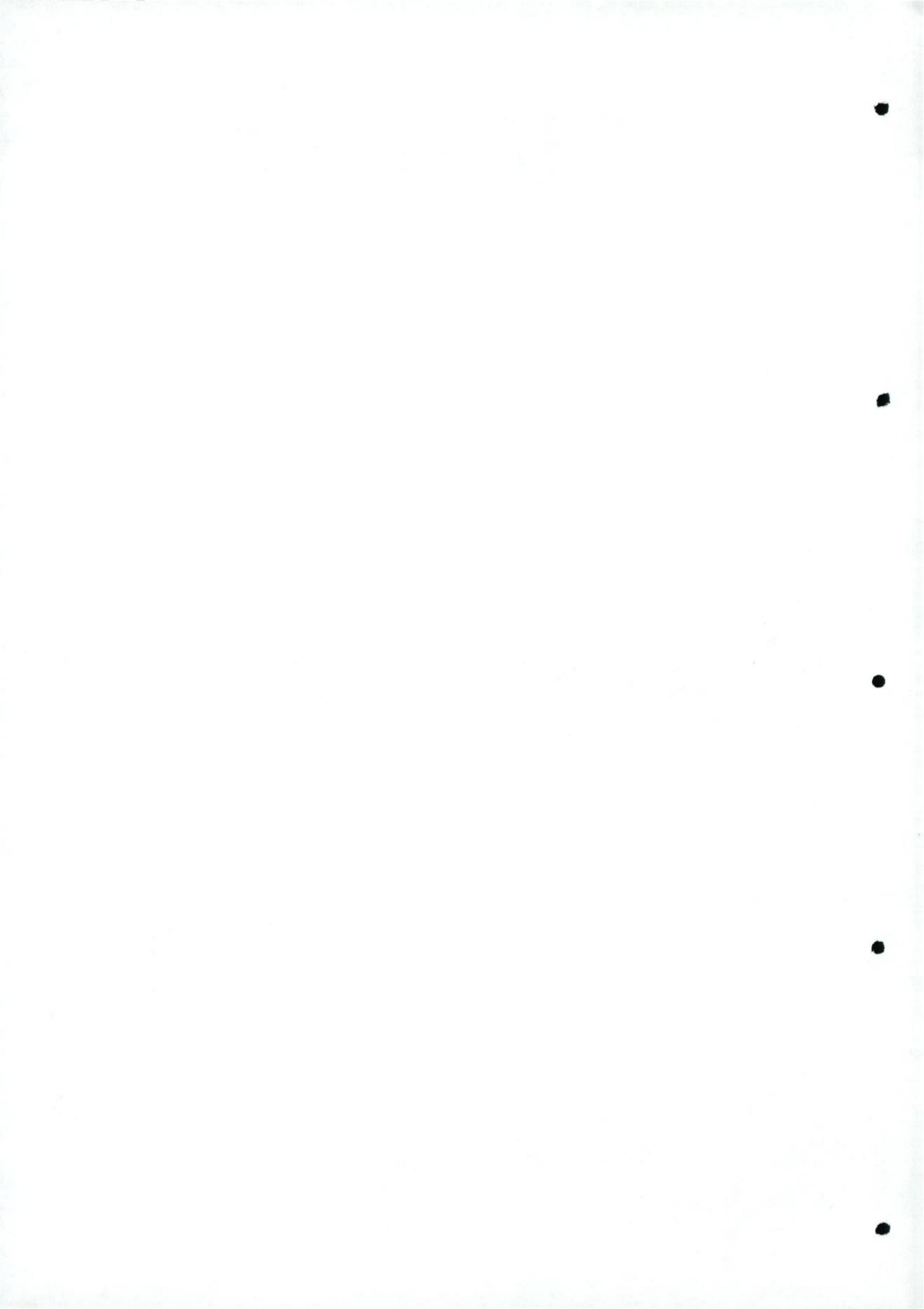


PLATE 10: Painting by Jack B. Yeats, 'Grief'





The students might become inspired by his work and techniques and become motivated to try out some different techniques that they might have discovered during their visit to the gallery, for examples impasto, collage, grattage, frottage, tenebrism etc.

The National gallery houses a large selection of work by Irish artists and a visit for any fifth or sixth year student is a valid experience as it could help them to answer a question on the Leaving Certificate papers in either the Art Appreciation section or in a question about Irish art.

**The value of visiting a museum for Leaving Certificate students will:**

- (1) enhance the knowledge of 'history of art' students,
- (2) give them a further gathering of information
- (3) act as a type of revision course,
- (4) allow students to get another perspective on the subject.

**The Museum as a Primary Source**

The museum is a primary source as it allows students to get a direct experience with something which is not reproduced. A museum allows the student to see the artefact and get first hand experience of its material, design/pattern, size etc. During a museum visit students can see the artefact clearly and they may be guided in seeing analytically and in developing a sensitive eye and mind to the primary source.





A primary source is not just work found in museums or galleries , it can be

- A. An original art work on loan to a school or in a schools own collection
- B. Visits and residencies by practising professional artists and crafts people.
- C. Statements made by artists about their work published or broadcast interviews letters etc.
- D. the artwork of other pupils
- E. the artwork of the teacher.<sup>2</sup>

Ideally students always work from a primary source and use secondary source material to back up the primary source material. A gallery or museum visit provides a perfect starting point for any Junior Certificate practical project. During museum visits students are:

- \* Better able to see their work in relation to that of others rather than in isolation.
- \* Students vocabulary will be broadened both specifically in relation to art matters and generally through increased understanding and application of words which have relevance in everyday usage.
- \* Some students will willingly read about art, artists and crafts people.
- \* Pupils will begin to admire and respond to works of art and craft which will have been produced at different times in different places.
- \* Pupils will develop a lifelong interest in the visual arts, irrespective of whether they continue to be enjoyed in practical activity.<sup>3</sup>



### The Museum/Gallery and its Contribution to the Junior Cert. Syllabus

Due to the introduction of the new Junior Certificate syllabus over four years ago. Teachers have had to devise new schemes of work and learn new skills in order to teach the Junior Certificate. It is possible for a student to go his/her whole life without ever visiting a museum/gallery, but in doing so this would not benefit the effectiveness and relevance of the subject matter. As previously mentioned, to take the students out of their everyday surrounding will immediately motivate and interest students so why not make good use of our educational resources. Once the students visit the museum/gallery the educator will expose the students to the educational environment and experiences proclaimed in the Junior Certificate syllabus. The museum has great potential for schemes within the classroom. Some schools may not have a lot of resources etc so they really should identify the wealth of resources available to teachers/students within our museums/ galleries and heritage centres.

The incorporation of a museum or gallery visit in a practical scheme of work at Junior Certificate level has unquestionable benefits. The experiencing of a museum or gallery visit would increase the level of motivation within the group of students, would result in active learning taking place and would benefit the quality of standard of work produced as a result of this increased motivation.



Gallery and Museum visits involve considerable planning and preparation involved by the teacher to arrange, like transport and making up schemes involving the museums which also incorporate Junior Certificate skills so this visit would not be a waste of time. Preliminary preparation, will ensure that pupils get the maximum value from the actual museum or gallery visit.

The museum or gallery visit acts " to motivate, stimulate, provide a physical experience, and consolidate learning and therefore can be successful when incorporated near the beginning of a scheme or towards the completion of a scheme of work."<sup>4</sup> It can provide younger classes with direct contact with certain paintings and artefacts which can be organised and carefully selected by your teacher to accommodate the scheme the class might be working on. The museum or gallery visits acts to motivate, stimulate and provide a physical experience which can be successful when incorporated into a scheme or toward the end of a scheme. Again the teachers contribution is vital here as a lot of enthusiasm and a great deal of thought is involved as a visit is not a simple task , as permission slips, transport, schemes, worksheet must all be organised.

### **A Museum visit**

A valuable source such as a visit to a museum or gallery is not always easy for schools yet a well planned visit can have long term irreplaceable value for the student. In theory students are more likely to visually recall the work seen when backed with appropriate knowledge, which can result in a further level of insight into the exhibited heightened aesthetic perception.





## Using the Museum and Gallery as a Support Study

Museums and galleries are a vast and extensive educational resources for any teacher. By using a museum there is a wide variety and selection of information and educate material available on current exhibitions. The art museums and galleries are perfect support studies for any project undertaken. Pupils can be presented with a range of two and three dimensional works from different cultures and historical times, by female and male artists, designers and crafts people all under one roof.

A visit to a museum, according to Rod Taylor is " where students make such constructive use of the gallery, having come with related prior knowledge, the combination invariably leads to follow - up work in the classroom as well". Hopefully a museum visit, will enable students to experience a range of fascinating and unusual artefacts and exhibits as well as being able to integrate this experience into a new task or scheme in such a way that the student can "perceive new meanings and discoveries".<sup>6</sup>

Some students can have a very negative attitude towards a museum or gallery. Many students get very excited about getting a day off school but expect to be 'bored' during the expedition. In order to make the day challenging and worthwhile the students need to be motivated and interested at first. This can be done by providing worksheets and planning the visit properly by discussing and organising an appropriate, relevant tour with the curator.





**FOOTNOTES**

1. Kennedy. Brian, P. Jack Butler Yeats 1871-1957. (Townhouse, 1991 Dublin.)
2. Taylor Rod and Dot Approaches to Art and Design. P.23
3. Ibid. P.24
4. Hooper. Greenhill, Eilean Museum and Gallery Education. (Great Britain: Leicester University Press, 1991) P.120
5. Taylor, Rod Educating for Art. (London: Longman Group Ltd., 1986)
6. National Council for Curriculum and Assessment. The Junior Certificate Art, Craft, Design, Guidelines for Teachers. P.4



## CHAPTER FIVE

### **MOTIVATIONAL TOOLS IN THE ARTROOM**

#### Background to Methodology

The school which participated in my research for my dissertation is situated in south county Dublin. I have completed my 4th year teaching practice in an all girl secondary school which accommodates approx. a thousand students and employs around seventy teachers. There is a strong school spirit which is very clear from both students and teachers, yet there are a few students who feel there is no point in school or education- these are the students which would benefit best from motivational tools to rekindled natural curiosity which they once had.

The art department is very highly respected in the school and it is prominent in the school curriculum. The art department is also involved in lots of outside activities, such as designing and making scenery for the fashion show and school plays etc The corridors are filled with artists and students work which shows the high regard for the art department There are two main art rooms both of which are spacious and do not lack storage room. However, the art rooms although bright, spacious, tidy, both lack simulation in the form of visual aids and support studies. These motivational tools should be displayed and viewed in every class. Both art rooms are well equipped with materials and objects for observational work. The students work is of a very high standard which I feel the teachers maintain.



There are two main art rooms, one is for pass and the other is for honours students. The honour students classroom is highly decorated showing the students work everywhere, this gives the classroom a good atmosphere as well as inspiring fellow students. The pass classroom lacks visual display and students works. Perhaps if the classroom was more appealing and visually challenging it would motivate the students more and put them in the right frame of mind to achieve a higher grade.

The group for which this scheme was intended for is a first year group. The group is of average ability and it is a class of twelve students. In the previous scheme I have focused on the art elements and introduced a few techniques such as papier colle, paint mixing, impasto, papier collage, paint application etc. Taking into consideration what I claim motivational tools are I have tried to incorporate different ones in each lesson. The scheme of work was completed over eight seventy-five minute periods.

### **Proposed scheme of work**

I wanted the students to focus on form and structure so I had to come up with a scheme that could capture their imagination and get them motivated. The final product is a 'model' chair made out of recyclable material based on the '*green kingdom, fantasy island,*' and '*mechanical tools*' as my themes. This scheme involves visual aids, slides, video, picture, support studies, museum visits, worksheets, rewards, a supportive environment, an interesting scheme constant praise and lots of imagination which I feel are all motivational tools.





I decided to work on structure and form with this group because their previous artistic experiences was limited to poster paints and drawing. I wanted to broaden their artistic knowledge and vocabulary.

### **AIM OF SEQUENCE**

To design and make, using recyclable material, a 'model' modern chair using *mechanical tools, green kingdom* and *fantasy island* as my themes.

### **WEEK ONE**

**Objective:** To develop observational skills and an awareness of the chairs function.

**Motivational Tools:** Visual Aids of my own work [Plate 11] displaying what I wanted the students to do, as well as support studies by Picasso [Plate 12] to provoke a discussion and handouts which helped the students to direct their questions when analysing the chair.

During this class the students had to define what a chair is? What is its' function, shape etc. They had to analyse this chair which they enjoyed. This allowed them to take more notice of the chair and enabled them not just to see it as a static object but as a piece of art! The students did observational drawings of different chairs as well as focusing on negative and positive space.



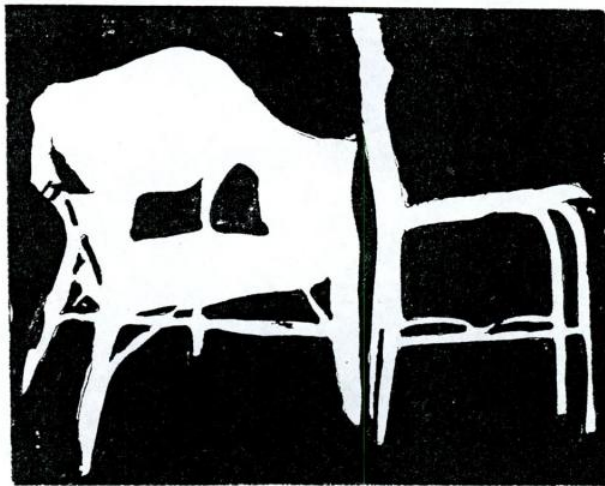
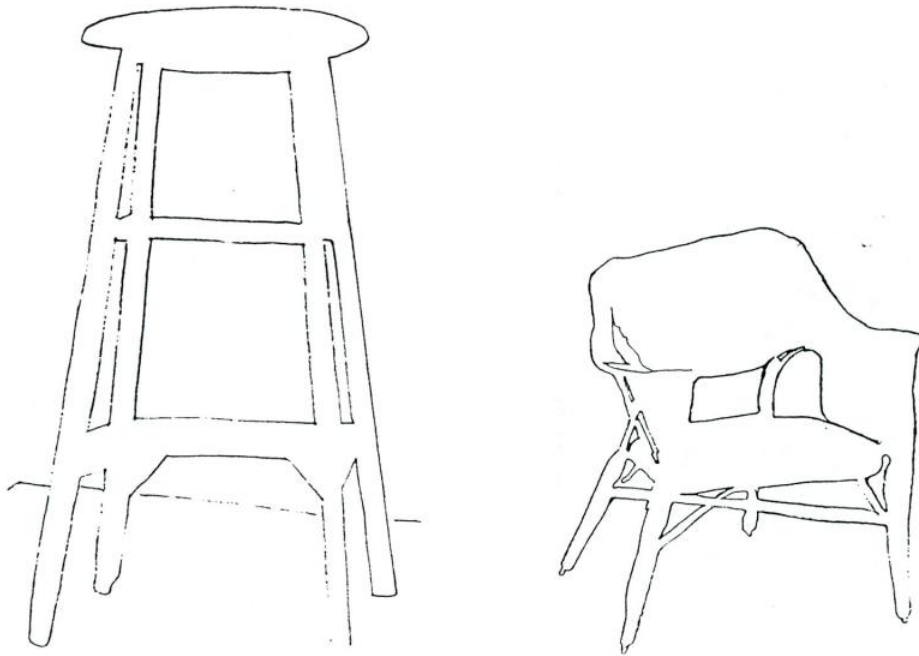
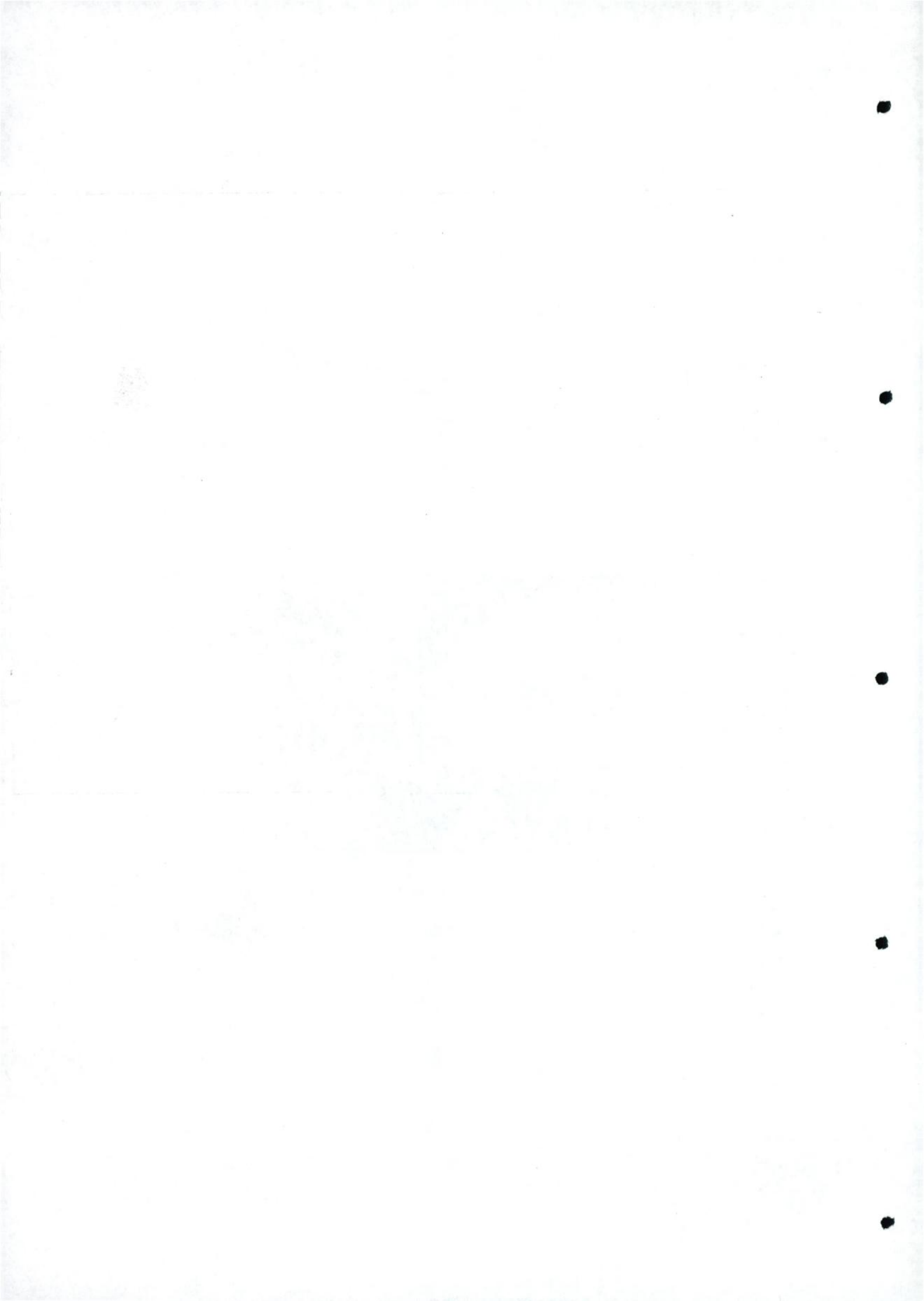


PLATE 11: Outline Drawing and Negative and Positive Drawings of chairs





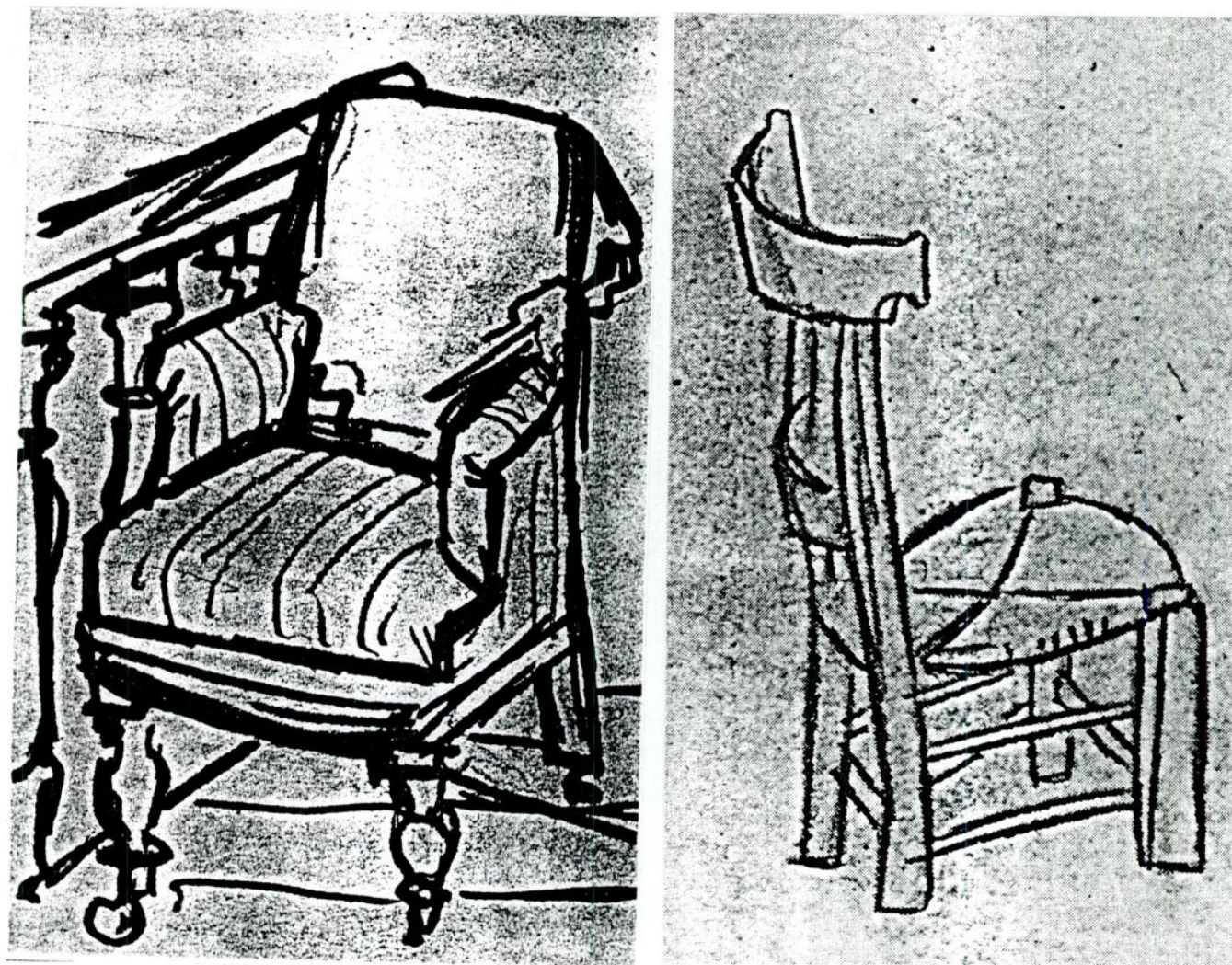


PLATE 12: Drawings of Chairs by Picasso





## WEEK TWO

**Objective:** To create an awareness of form and structure.

**Motivational tools:** A Support study by Charles Sheeler [Plate 13] as it motivated the students to add tone to their drawing and create a 2-dimensional effect like his work.

During this class we looked at Sheeler's tonal study of a chair, which also provoked a discussion on form and how to get the appearance of form. Next we investigated the structure of the chair by taking sections of the chair and focusing on how the chair might have been joined together? What material was used to make the chair? What design was on it? Constant questioning keeps the student alert and interested in what's going on around them. My own visual aids illustrated the task on hand. [Plate 14]

## WEEK THREE

**Objective:** Looking at different chairs in the environment

**Motivational tools:** Museum visit [Plate 15] and expedition around town focusing on chairs.

This class involved going to Collins' barracks and filling out a worksheet which helped the students to focus their attention on certain areas. The visit was very successful and enjoyable and helpful to the students. After the visit the students were very motivated to work on their projects. The visit was structured so that there was no messing or wasting of time. They got to take studies of different types of chairs from all periods in the museum. Next we went into shops with modern furniture to investigate how times have changed. This really got the students thinking for themselves and they began to take down ideas in the shop.







PLATE 13: Tonal Drawing of a Chair by Charles Sheeler





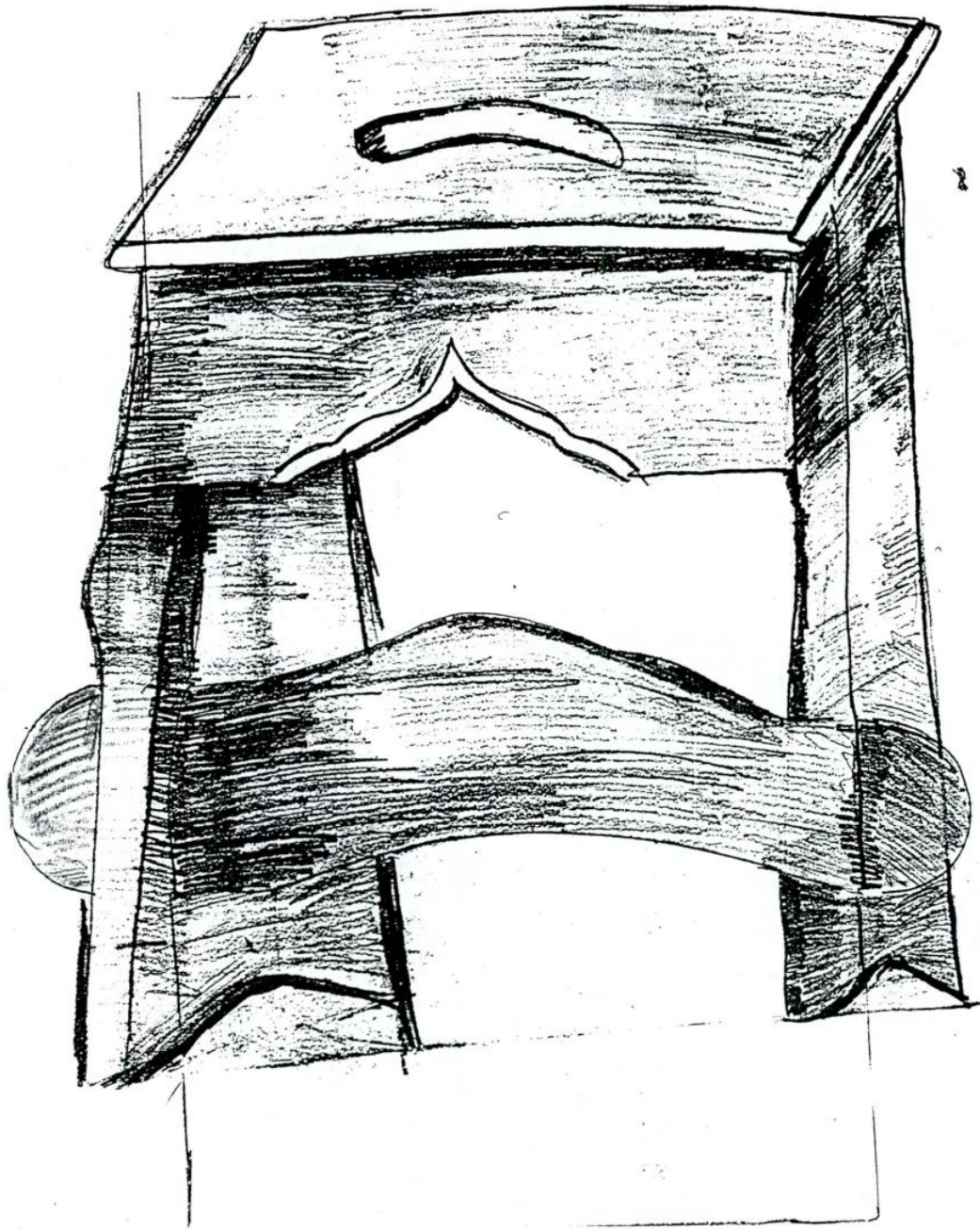


PLATE 14: Student's Tonal Drawing of a Chair



PLATE 15: Student's at the Museum





## WEEK FOUR

**Objective:** Create an awareness of the exploration of ideas

**Motivational tools:** Slides showing designers creations [Plate 16] and the Introduction of themes.

To extend the students imagination and to give them some inspiration, we looked at a number of chairs designed by different artists. They helped them to come up with numerous ideas. Next I gave the students the titles, '**mechanical tools**', '**fantasy Island**' and '**green kingdom**' which we brainstormed on the blackboard.

## WEEK FIVE

**Objective:** Developing an understanding of the design process and an ability to utilise secondary resources

**Motivational tools:** Visual aids [Plate 17] describing how to utilise the secondary resources and support studies of designers work.[Plate 18] A structured class.

The students had gathered secondary sources relating to their ideas. For the first half of the class the students had to come up with different ideas relating to their theme. I explained and demonstrated how to do that during the first half of my class, then in the second half of the class the students had to do elevation plans of their chair so they would know what the chair would look like from all sides [Plate 19]. I know the students fully understood the design processes because of the evaluation at the end of class.





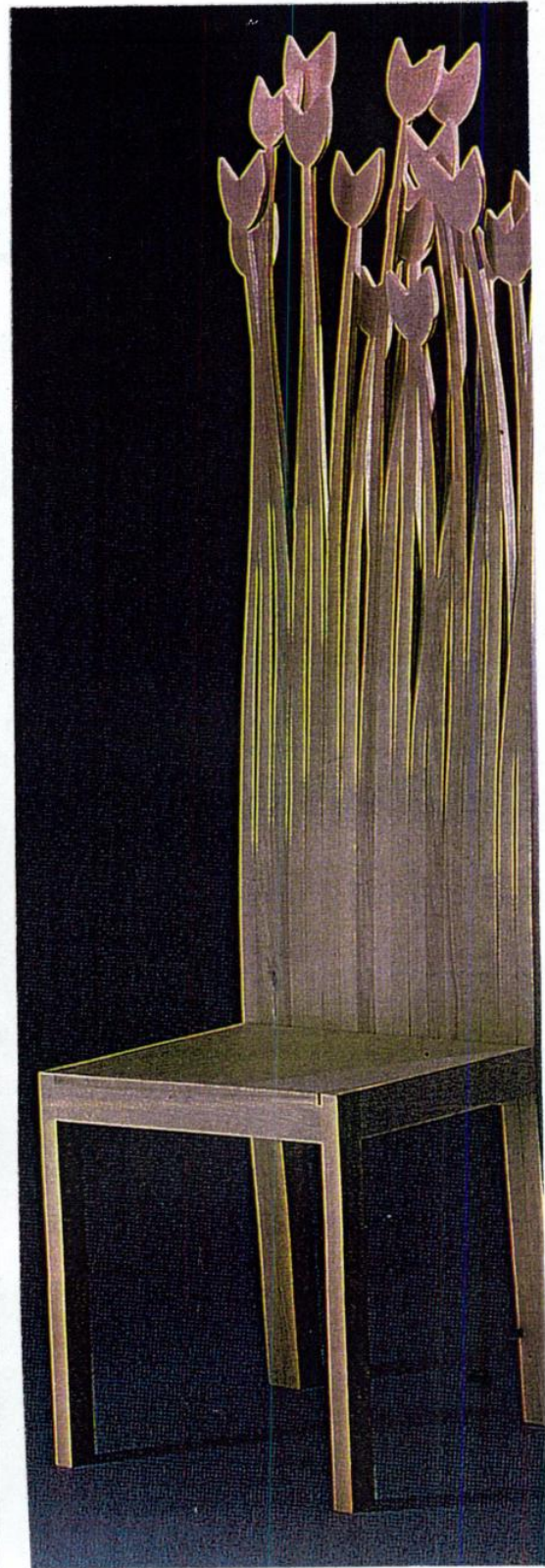
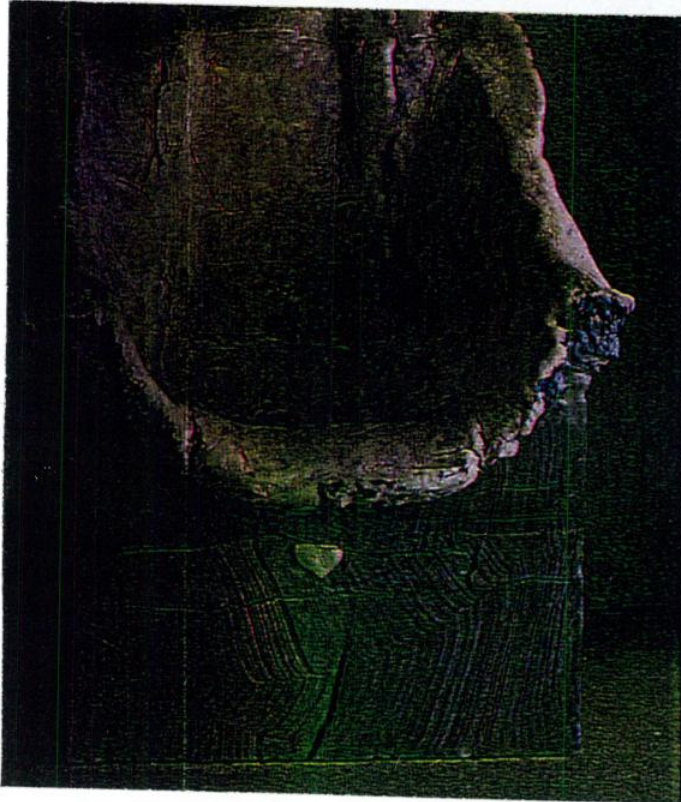


Plate 16: Chair Designs taken from Slides.

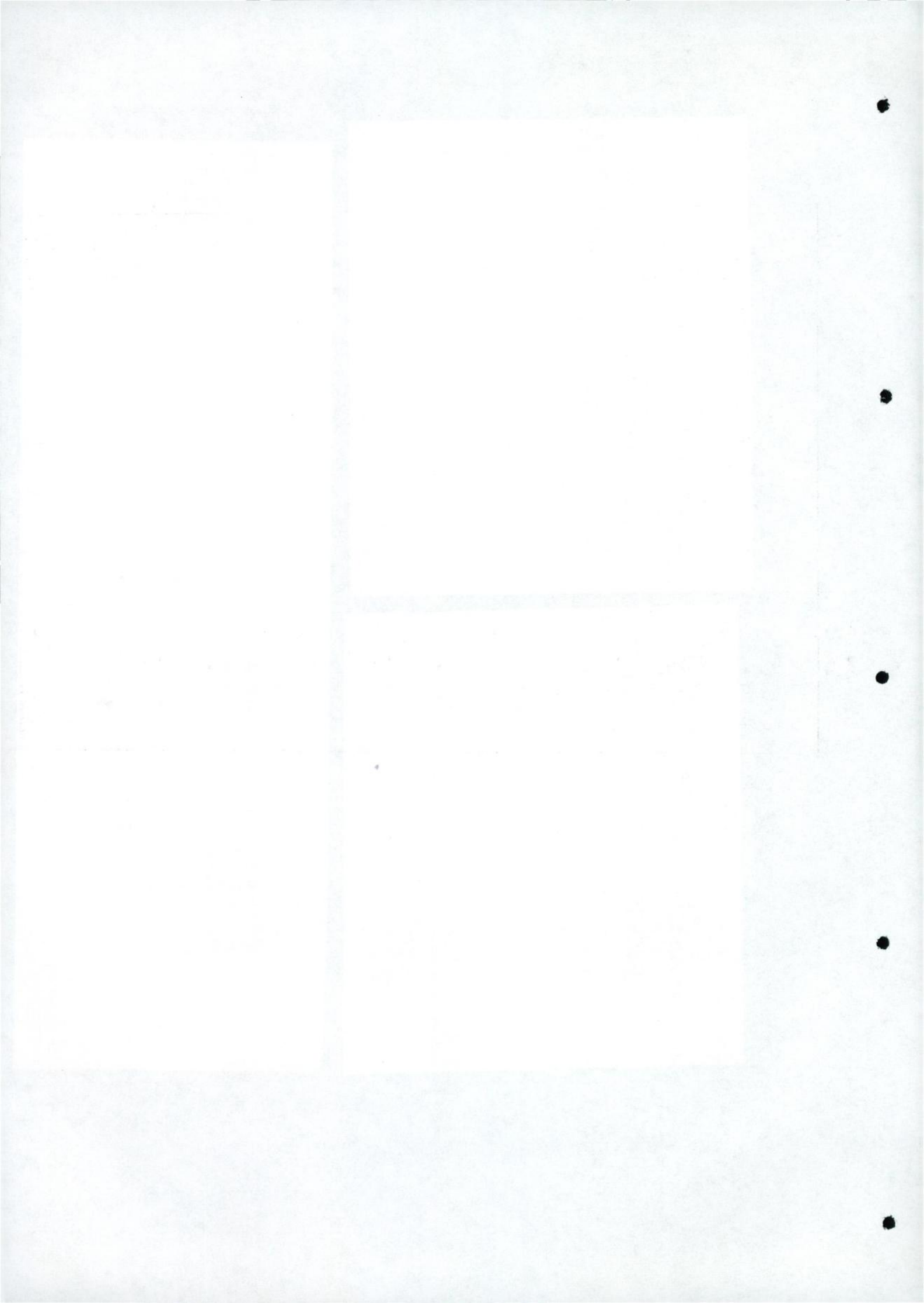






PLATE 17: Utilising the blackboard to describe how to manipulate the secondary sources





79  
**Name:** Marshmallow  
**Designer:** George Nelson  
**Design:** 1956  
**Production:** 1956 - c. 1965

**Manufacturer:** Herman Miller Furniture Company, Zeeland, Michigan  
**Size:** 77 x 131.5 x 80; seat height 42 cms  
**Material:** varnished steel tubing, aluminum, vinyl cushions



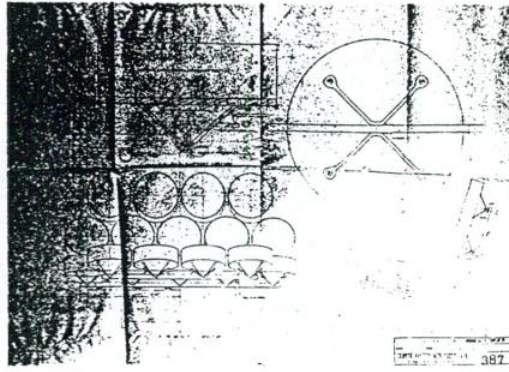
George Nelson is one of the most influential personalities in U.S. design after 1945. As of 1946 he was for many years head of the Design Department at the Herman Miller company, on whose behalf he engaged designers hardly known at the time, such as Charles Eames, Isamu Noguchi, and Alexander Girard. And he was also inspired by other areas of culture: along with his work as an architect, he concerned himself with ongoing sociological and artistic themes.

Nelson's "Marshmallow" sofa must be considered one of the earliest Pop Art furniture designs: the transformation of a traditional sofa into a three dimensional structure made of soft, colored cushioning. The seat and back are supported by a steel construction and the unit has the shape of an axially symmetrical folded-out waffle. Unlike traditional upholstered sofas, it was possible to make it available in numerous colors and sizes thanks to what was at the time a

completely novel, additive construction system. However, production required costly labor inputs; additionally, the unorthodox sofa hardly seemed to fit in contemporary interiors. Production at Herman Miller was therefore discontinued around 1965. From 1988 to 1994, Vitra produced the "Marshmallow" sofa again. MSC



Andy Warhol, 1968, Design, Color, 1968



George Nelson, 1956, Drawing for "Marshmallow," 1956



Plate 18: Designers Plans





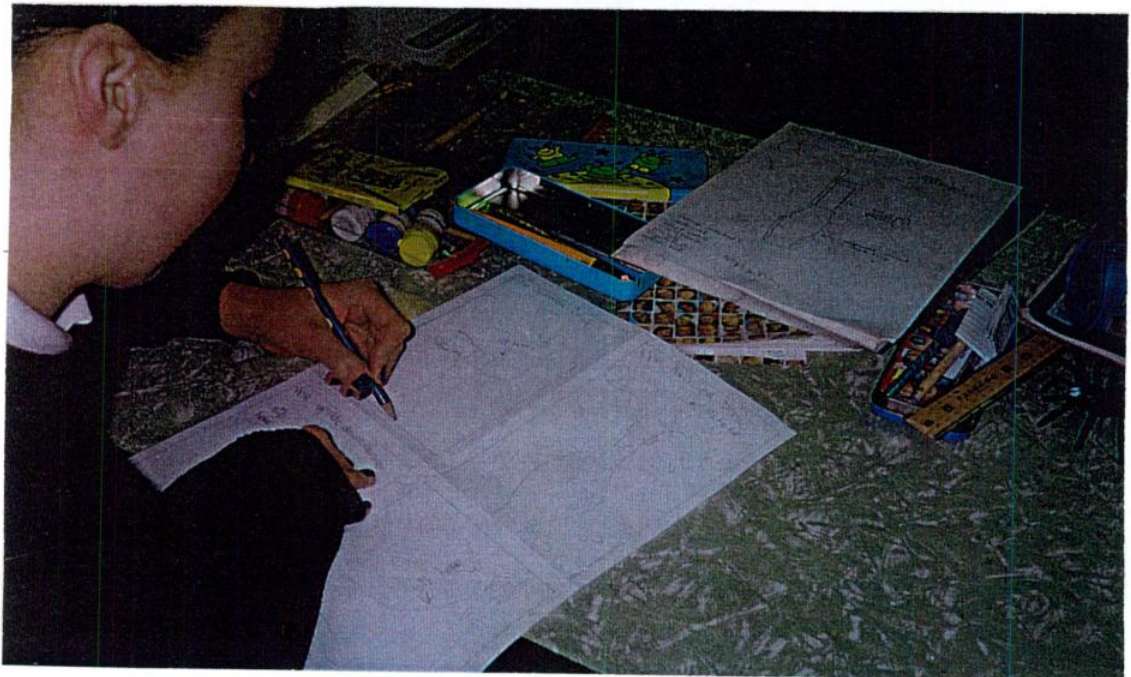


Plate 19: Students at work





### WEEK SIX & SEVEN

**Objective:** To explore construction techniques and processes possible from card and paper. To develop the elements and procedures which describe form.

**Motivational tools:** Video displaying different techniques used in the construction of a chair [Plate 20]. Visual Aids in the form of reproduction pictures of cardboard chairs.

I started the class with a video which displayed different techniques of making a chair. This was just used to inform and motivate the students that there are many different methods and processes to make a chair. The video described how easily it was to construct a chair starting with a basic shape. Then I demonstrated different construction techniques. This enabled the class the ability to experiment and explore different construction techniques. [Plate 21]

### WEEK EIGHT

**Objective:** The ability to manipulate paper in order to create tactile texture. To explore different techniques in paintings such as impasto and grattage.

**Motivational tools:** The curiosity of the finished result is the best motivation of all. Visual Aids and Support Studies as well as consist praise and encouragement were also used during this class. I also used the extrinsic form of motivation by explaining to the students that their work will be exhibited in the local library for all to see. This was a type of praise or reward for all their hard work



This was the last class in the scheme and the students needed very little motivation from me as they were so excited about seeing the finished piece. They were very excited about their work being exhibited in the library and I felt they all put in their best effort. [Plate 22]





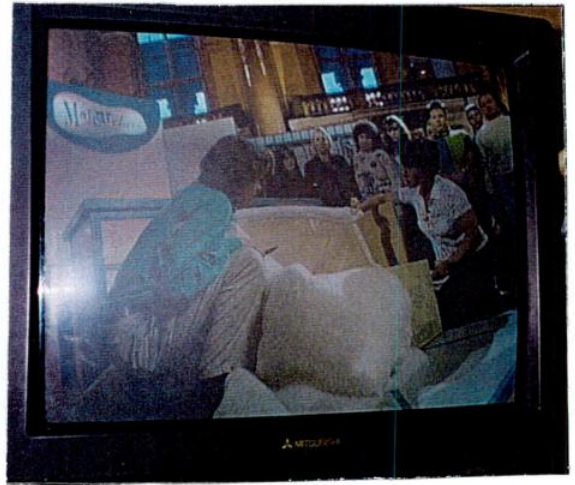


PLATE 20: Scenes from the Video Showing the Construction of the Chair.







PLATE 21: Student's Constructing their Chairs.





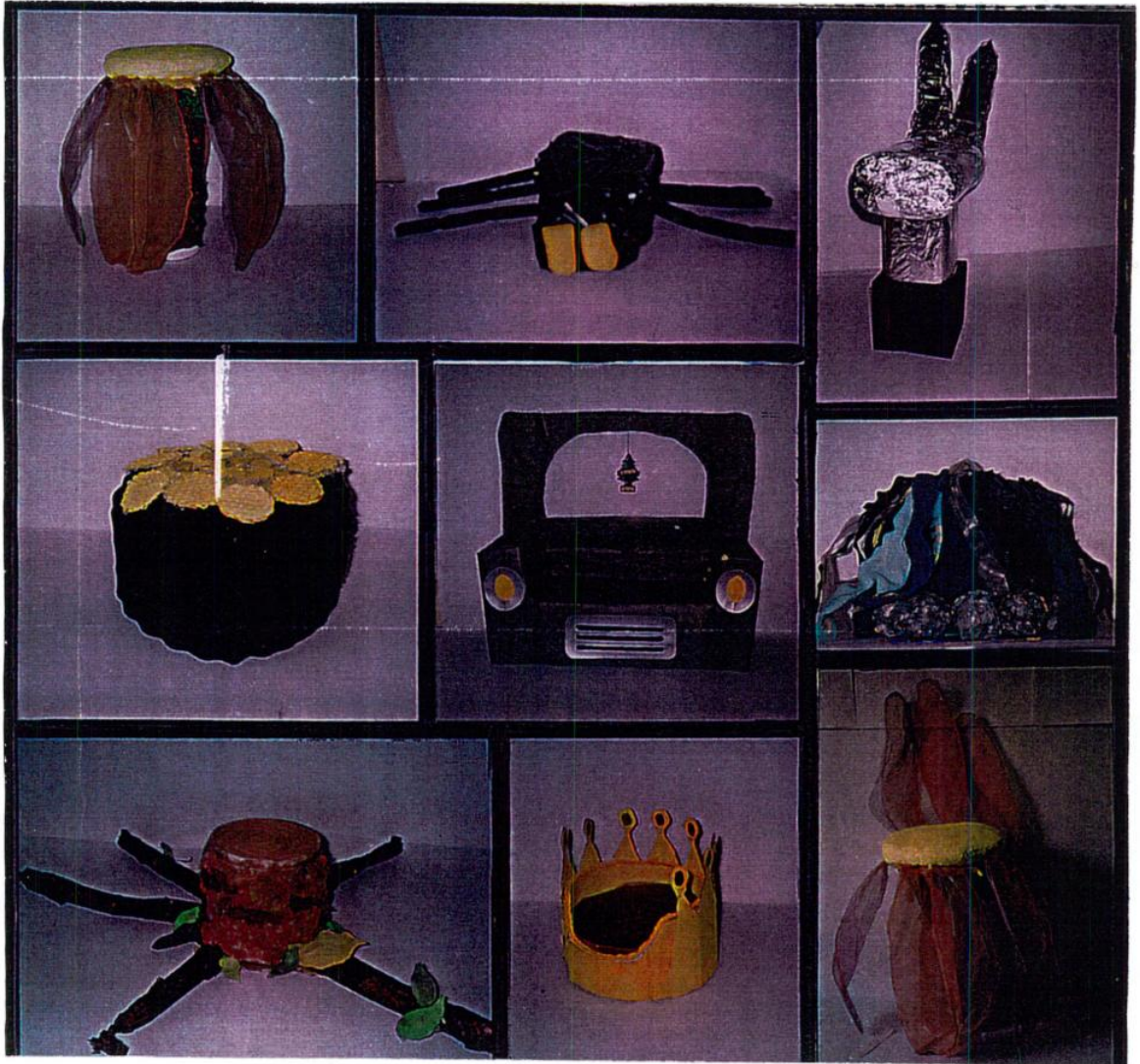


Plate 22: Student's Finished Chairs





## CONCLUSION AND RECOMMENDATIONS

I began this dissertation by looking at motivation and theorists skills. Through out this dissertation it has been my aim to introduce to you the various different types of motivational tools and their uses and benefits to the student and subject. I have looked at different learning theories namely behaviourist, Cognitivist and Humanistic, these suggestions should guarantee high and effective levels of motivation and learning but as teachers we should incorporate them into every scheme of work.

The scheme overall was the main source of motivation, the theme enhanced their enthusiasm and the visual aids, support studies, video, museum visit etc. just contributed to the excitement of the process involved in the construction of the chair. This scheme also allowed the students an insight into the work involved in doing the Junior Certificate, as the scheme we just did was very similar to the work involved in the craft section. The students improved in their research skills and have an introduction to the work of many artists which will benefit them when doing there preparation sheets. I also feel that when the students are enthusiastic about a project, I find the standard of work is much higher.

I believe teachers are the main source of motivators and should create opportunities that draw out their students natural tendencies to learn, grow and take responsibility for their own learning. I don't wish to make this statement appear simple because this strategy is not always easy to accomplish. When planning a class the teacher should structure the class so that its essence involves the students enjoying the subject.



The teacher should encourage the students' individuality and choice. In order to succeed the teacher needs to create opportunities for self-determination, be willing to take risks, take a look and re-examine traditional beliefs about the teacher- student relationships.

Teachers need to know their students, to remember that behaviour is the result of particular conditions and whether using intrinsic or extrinsic forms of motivation it is up to the teacher to introduce all these Motivational Tools.

The use of Motivational Tools is vital when teaching students to appreciate and enjoy art. The use of motivational tools in the teaching of the Junior Certificate is a precondition when following the guidelines in order to achieve the syllabus aims and objectives.





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