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

“SELF-DISCIPLINE OF THE STUDENT”

A DISSERTATION SUBMITTED TO THE
FACULTY OF EDUCATION

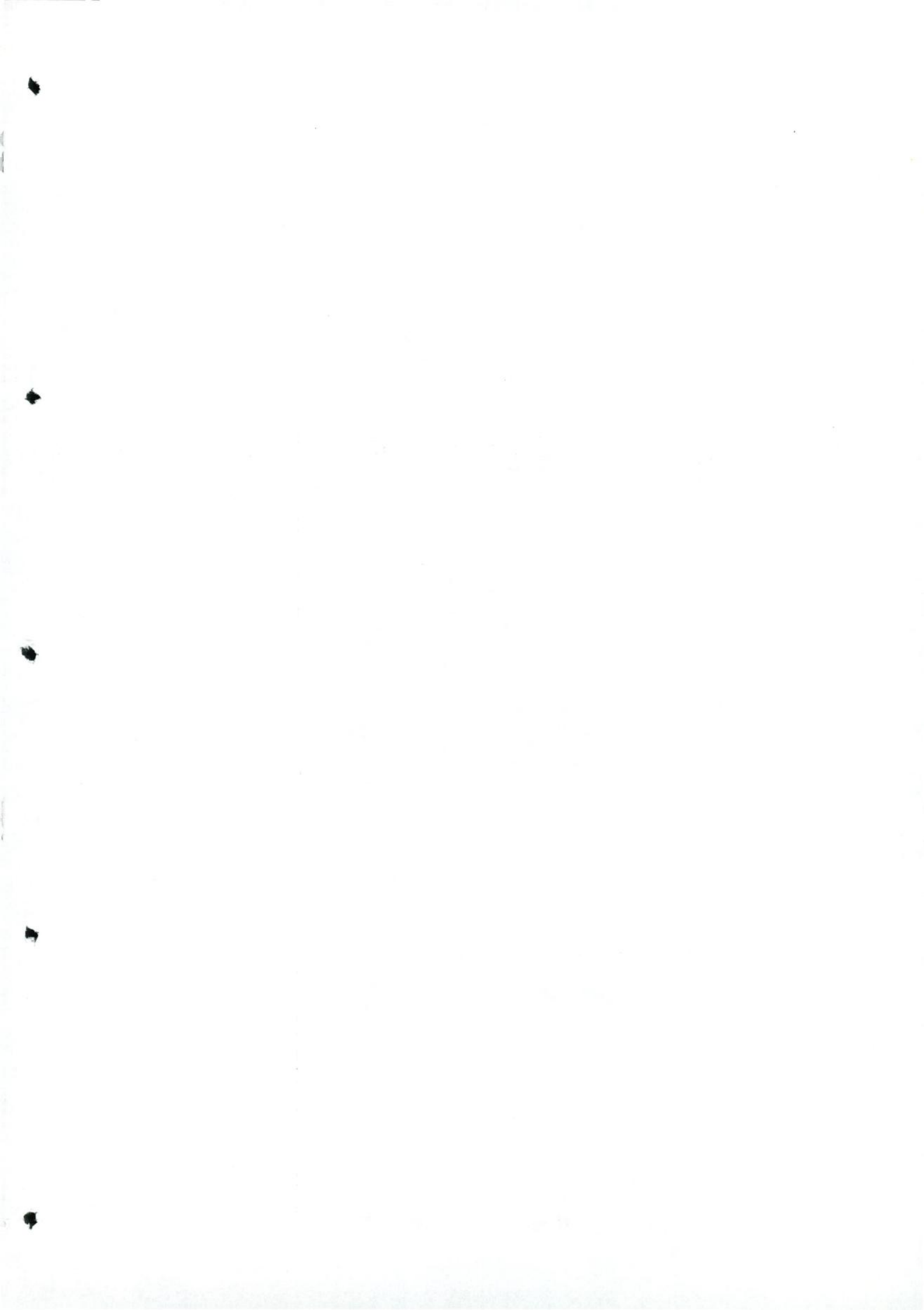
IN CANDIDACY FOR THE

BA IN ART AND DESIGN EDUCATION

BY

EILIS DOYLE

JUNE 1999



STATEMENT OF AUTHENTICITY

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 Elis Doyle



ABSTRACT

This dissertation deals with the various interpretations of discipline, focusing specifically on the conflicting ideas, which interpret discipline as (a) control and behaviour modification and (b), a branch of training, instruction or learning.

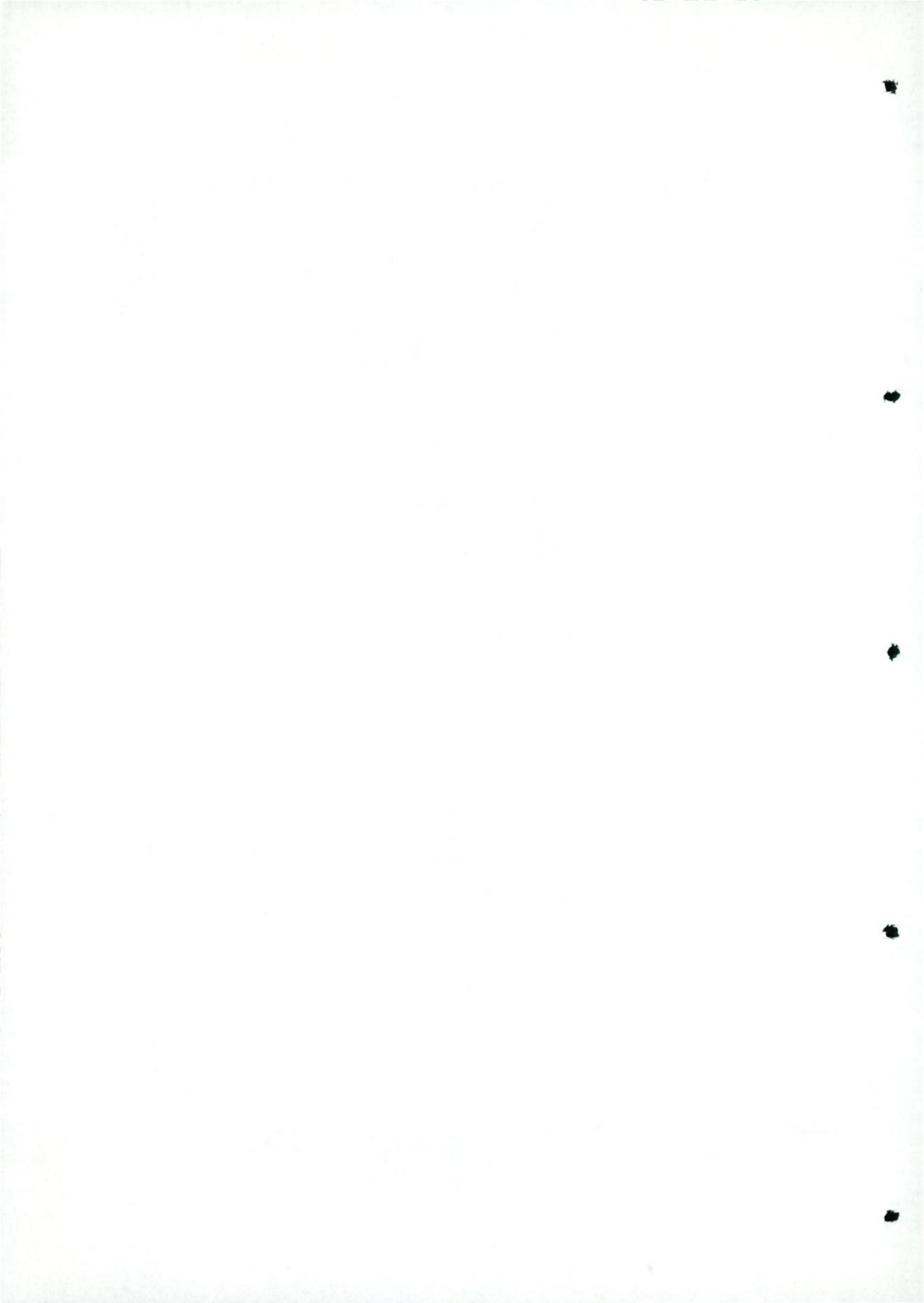
Chapter 1 contrasts control and discipline. Various literary sources have been investigated regarding the topic and these are discussed here. The main points considered are whether behaviour modification constitutes as discipline and how discipline is often misinterpreted.

The text continues to develop the idea of self-discipline by defining and exploring the concept of the 'self'. Self-concepts, self-esteem and self-identity are all discussed as influences on self-discipline.

The concluding chapters focus on drawing information from practical investigation through questionnaires and a study of a scheme of work executed during a period of teaching experience.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS.....	i
Chapter	
1. ASPECTS OF DISCIPLINE.....	1
Defining Discipline	
Discipline and Control	
2. THE CONCEPT OF SELF.....	9
Defining the Self/Self-Esteem	
Self-Maturity	
Self-Identity	
3. STUDENT OPINIONS ON DISCIPLINE.....	17
Outline of the Questions	
Student Responses	
I. METHODOLOGY.....	22
What is the Mature/Self-Disciplined Student?	
Encouraging Self-Discipline	
A Profile of the Students	
Creating the Scheme of Work	
Outline of Requirements	
How can this be achieved?	
What the Students think	
Learning from Experience	
In Conclusion	
APPENDICES.....	38
SELECTED BIBLIOGRAPHY.....	40



LIST OF ILLUSTRATIONS

1. Bernard Allens' " Self – Actualisation Pyramid".....	10
2. Sample of student work.....	30
3. Sample of student work.....	31
4. Sample of student work.....	32
5. Sample of student work.....	33
6. Sample of student work.....	34

LIST OF TABLES

1. Students' opinions of discipline.....	21
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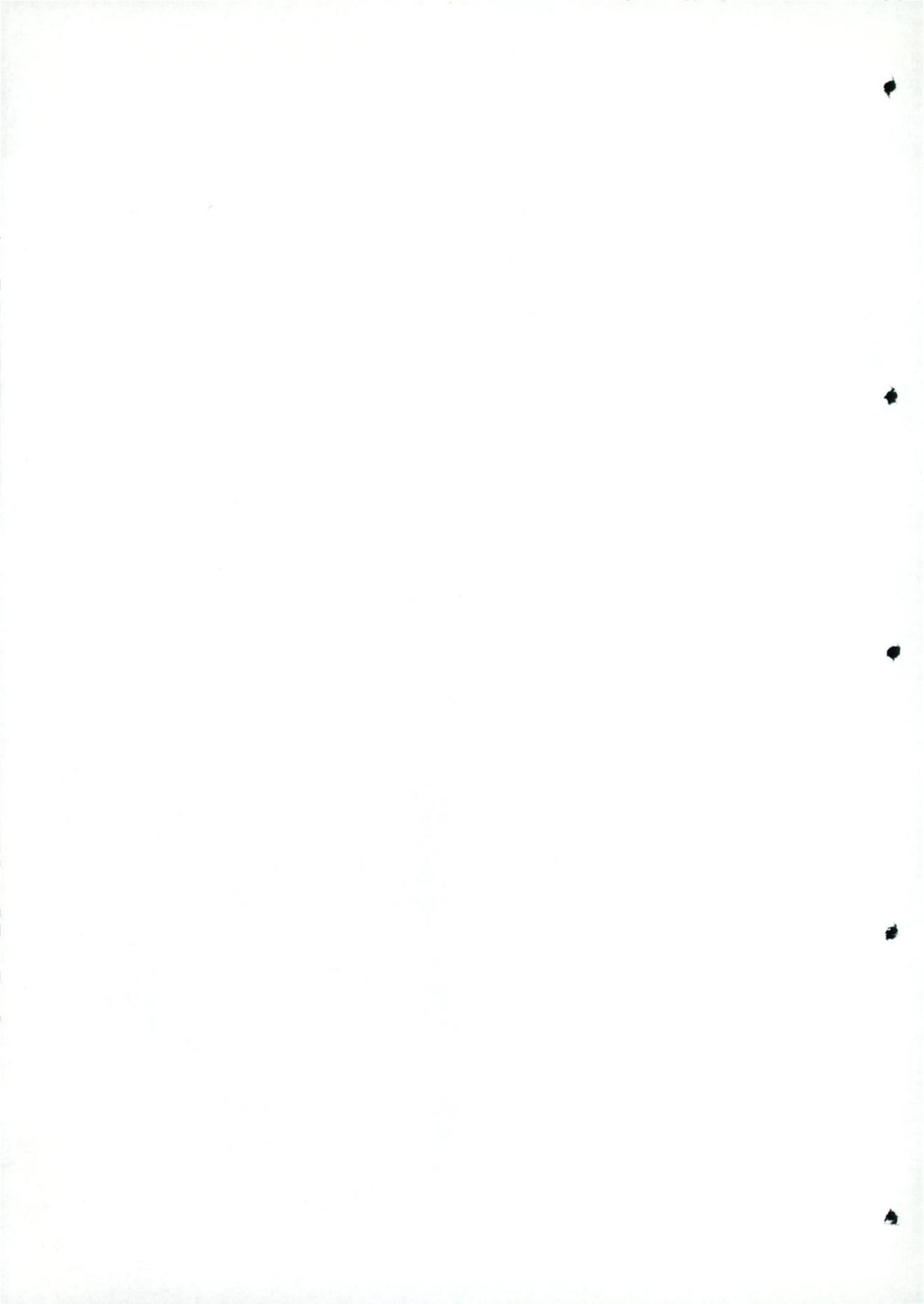
Paul, Eddie and Bryck, for their patience and words of wisdom, Ian Kehoe, Kevin Power, Bernice Bourke and the staff of St. Raphaelas.

My family.

Sincere Thanks.

DEDICATION

To my parents Norah May & John Doyle, thank you.



INTRODUCTION

It is believed by some that discipline is a very close relation of control. It is also believed that figures who hold positions of authority (e.g. teachers, principals) use their power to manipulate and control the behaviour of students. In reality control has very little to do with a disciplined community. Discipline can be defined as order which is intrinsic in the journey towards a greater knowledge of something, this can be anything from a school subject to a way of life. Self-discipline therefore can be viewed as the order intrinsic in a journey towards a greater knowledge of oneself.

Discipline is affected by external issues which are discussed throughout the following chapters. These factors include society, law, education, punishment, reward and morality. Factors also exist which affect the development of self-discipline, e.g. self-esteem, the individual student's self-concept, interest in and respect for their subject.

It is the idea that discipline is not just about control or behaviour modification and that instead it is an issue which is much more complex that I will explore in this dissertation. I will define and explore discipline and the 'self', showing through investigation in the classroom and questionnaire results that student participation is an essential ingredient of whole-school discipline and irrefutably of self-discipline.

CHAPTER 1

ASPECTS OF DISCIPLINE

The idea of the conflict between discipline and control is what I will discuss in this chapter. I will support these ideas with edifying points on topics related to discipline / control e.g.: society, law, education, punishment, reward and morality.

Defining Discipline

Discipline has a duality about it which manifests itself in two conflicting ways in the Irish Education system.

The Oxford dictionary has two principal definitions which tease these differences out clearly. Firstly it is seen as “control or order exercised over people or animals”. The second definition suggests that discipline is “mental, moral, or physical training” / “a branch of instruction or learning”.⁽¹⁾

In the Spring of 1997, Maeve Martin submitted a report to the minister for education entitled “Discipline in Schools”. In this report she states that “Order in schools is prerequisite for success”. She also advocates that “Discipline in an educational context, must go beyond behaviourism and issues of control”.⁽²⁾ I agree entirely with Martin’s view that discipline is not to be confused with controlling students’ behaviour, I also commend her ability to appreciate that control differs from the order which is intrinsic in a disciplined environment, an order which is not imposed but a result of disciplined behaviour.

Mentioning discipline and school concurrently can generate visions of harsh disciplinarian figures who impose rules and regulations through manipulation and coercion. However, my understanding of discipline veers away from this tabloid hypothesis and leans towards a less cut and dry theory. In my opinion, to suggest that control is irrefutably necessary for school life is to suggest that

the students are not capable of self-discipline. School discipline and indeed student self-discipline cannot be brewed from a set recipe of rules and regulations. Unlike a situation of control (e.g. garda traffic controls) a state of perfect discipline is never entirely reached.

School discipline cannot be established as a garda control system can. Discipline is more akin to a journey, a distant ambition which is only partially understood by the traveller. It is not about following rules to eliminate the risk of punishment. Discipline is concerned with accepting and understanding the responsibilities which accompany e.g. a subject, a job or even a way of life. Students must understand that in order to achieve success one must first encounter failure and learn from that experience. Therefore if students are to develop a sense of self-discipline, school and the work which is carried on therein should, as P.S Wilson suggests, be of interest to the student and relevant to their lives. Wilson believes that:

...children's discipline must derive ultimately not from empirical considerations or calculations (by the children or anyone else) of ways in which to obtain or produce 'goods', but from the moral compulsion implicit in their own interest in the school activities themselves. ⁽³⁾

Wilson later states that it is only "because they find some things interesting that we can control them at all." ⁽⁴⁾

It is widely believed that the best way for someone to teach is by example. I believe that if teachers show a consciousness of respect and self-discipline, it would serve as an ideal foundation for the development of student self discipline .

Total preparation has always been high on the list of ingredients for success in my training as an art teacher. It is accepted that students will respond better and achieve a higher level of understanding from a teacher who is clearly prepared and keeps everything in context for the students. The more one grabs the attention and interest of the students with a worthwhile activity the more they realise how unrelated discipline and control are. Wilson supports this point.

Getting the class quiet is a matter of discipline not merely 'gaining control'. It is not something to be done before, but rather is part of 'starting to teach'.⁽⁵⁾

What Wilson is saying here is that if a teacher is to achieve silence from a large group of students then the class must be able to recognise something of interest in what they are being told, some reason which illuminates the intrinsic value of the activity for them. If students can accept that something is interesting and worth studying then they have encountered the first step on the road to the discipline of that subject.

For example a student may express an interest in clay modelling and perhaps after the first class leave without ensuring that the model is covered over only to arrive the next day and discover the model dry beyond repair and unworkable, thus proceeding to resent and reject the activity. It is the responsibility of the teacher to instruct the student in the disciplines of clay so that they respect their work.

A key factor in securing the interest of the student and the possibility of the development of their self-discipline is that the teacher must be interested in the subject matter or at least take the content seriously i.e. the teacher must be able to justify the reasons for learning the specific material. If he* cannot then why should he expect the student to learn it? If the student with the clay model had a genuine interest and the teacher had instructed her well and clearly then the aforementioned scenario may not have occurred. A disciplined student therefore would realise that the modelling was not a mindless task but an activity of value and she would accept the responsibility of the care of the piece. Should it happen by accident then the disciplined student should be taught how to learn from this experience. The emphasis in this situation should be on the positive learning and not on the negative misfortune.

* For convenience I refer to one gender but at all times where he, she, his, her appear in the text they should be regarded as either/or, i.e. he/she, his/her.

To recap, the defining features of discipline are that it is a learning process. Discipline is a journey into greater knowledge of a chosen subject and whether it is mathematics, basketball or general school life it involves interest and serious thought. It is a journey that has many obstacles which exist to educate and to be overcome. Martin confirms this theory in her report when she notes that research suggests that successful or...

...learning schools work at their discipline in an ongoing manner. They learn as they go; jettison what isn't effective and seek to find alternative measures. ⁽⁶⁾

Discipline and Control

We have already seen that discipline should not be regarded as a form of control. Unfortunately however, some schools seem to have lost sight of this which as I will illustrate sows the seeds of disruptive and unconfoming behaviour. Schools which find themselves confronted with an alarmingly high number of behavioural problems turn to control and according to Martin "Where school disciplinary processes are predicated exclusively on operant conditioning (behaviour modification), then the educational value of the disciplinary regimen is compromised". ⁽⁷⁾ And as P.S Wilson indicates

Ordering someone to study something seriously does not help him to answer the question 'what should I do?' it merely settles it for him making it at the same time increasingly pointless for him to think about any activities seriously at all. The thinking has been done by the teacher. All that is left for him to do is to obey (or disobey). ⁽⁸⁾

As I observed earlier it is the duty of the teacher to evoke interest in the subject matter. This involves the teacher having to be aware of the students needs and social interests so that they can pitch their lesson at a suitable level... "the teacher must be able to understand the child's dialect, rather than deliberately attempting to change it". ⁽⁹⁾ Perhaps rather than continuously trying to convince students that what we want them to learn is interesting, we as teachers should try to find something in the students life which relates well to the area and try to think seriously about that.

Wilson tells us that "Teachers skilful at control use 'fun' to brighten the drudgery of their and their pupil's tasks".⁽¹⁰⁾ Fun is not interest. Students soon tire of the teachers ideas of fun and this is perhaps why many teachers feel they become drained of ideas. One must keep in mind that the information being taught has a constant value which is of foremost importance to the student. Teachers must not replace this value with a sense of novelty. It is how that value is put into context for the student that makes it fun for them. And this 'fun' is born out of a sense of enjoyment from a task which truly interests them.

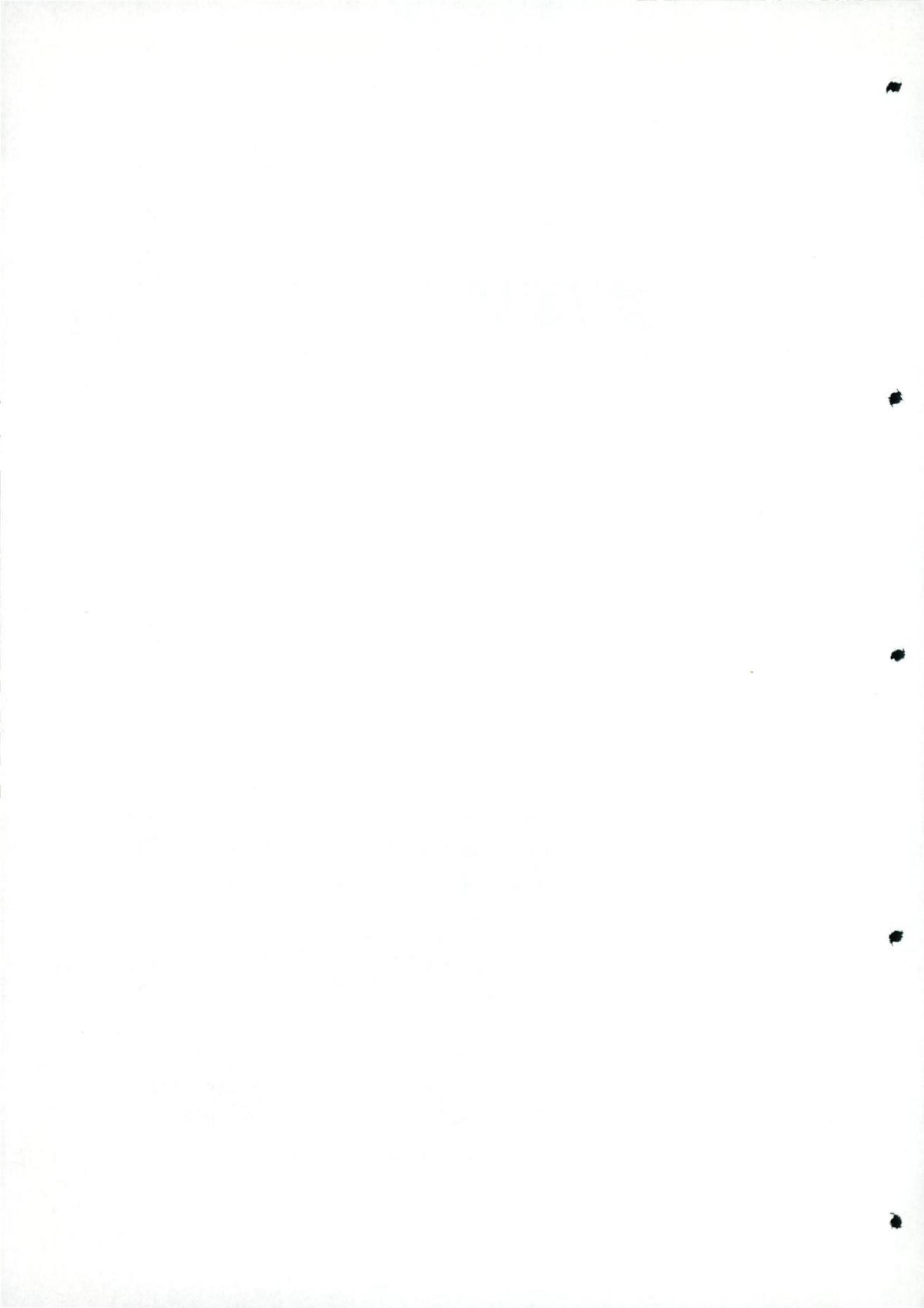
As I have already pointed out the students true interests must be captured to make them want to co-operate. One cannot be psychologically forced to have an interest. For example when art history is...

...declared to be essential for the living of some allegedly desirable form of life in the 'eventual' future, children are left to find what stray bits of fun they can while they compulsorily 'cover the ground'.⁽¹¹⁾

It would certainly be better for a teacher to incorporate 'fun' of some kind into the lesson rather than simply force information on them in a desperate effort to 'cover ground'. However, it would be of more benefit to the student and the 'order' of the room to develop the students' genuine interest.

Having discussed how discipline is misinterpreted and develops into behaviour modification within the classroom, I wish to look now at how attempts at controlling student behaviour and the consequences which unfold as a result effect the life of the school in general.

Student behaviour can sometimes cause teachers to punish them for something which does not actually constitute a written rule but may not necessarily be appropriate behaviour. One example in which this could be the case is when a simple routine becomes accepted as the norm and when a student strays away from the 'norm' she is penalised. However if these routines, for example, were to be made smaller rules what would it result in? Smith offers the opinion that



...children will at best resent being harassed over matters they see as of little importance and at worst become seriously confused about whether the length of skirts and width of trousers is more or less central to the proper running of a school than bullying or stealing".⁽¹²⁾

Does this suggest that the punishment should be abolished or the amount of rules simply decreased in number?

Wilson suggests that "... It is best to try to be as lenient and to 'punish' as infrequently as possible, and indeed only as a last resort".⁽¹³⁾ On the other hand he states that...

...it is absurd to try to keep them in some sort of social vacuum empty of both punishment and reward, or to place them in the kind of socially sterilising situation in which, while behaviour which deserves to succeed is applauded, whatever is deserving of failure is merely ignored.⁽¹⁴⁾

Writers like Wilson emphasise the point that 'right' punishment plays a major role in the development of (self-) discipline. Just as discipline encourages the student to improve on previous efforts so punishment encourages the student to observe faults and learn by their correction. Wilson identifies this learning when he notes that

Without 'punishment and reward' a whole range of human experience, implied in terms such as 'forgiveness', 'remorse' and 'retribution' would remain meaningless or unintelligible.⁽¹⁵⁾

Students should be allowed to air their version of events and this must be seriously taken into account, otherwise how could one make the punishment fit the crime/the offender? . Both punishment and discipline should be open at all times to change.

A healthy society"... says Smith "...has procedures for challenging unjust rules and laws, and similarly a good teacher explains and discusses rules and routines with his or her pupils, occasionally even changing ones that are objected to with good reasons".⁽¹⁶⁾

If one understands the rules to be fair then certainly the punishment must be fair. However, if one does not accept a rule as fair then how can one willingly accept a the penalty incurred when one breaks that rule. Therefore rules, which logically could be changed, should be reviewed constantly and students

should feature in the process of renewal. Students must be part of the process if they are to become part of the disciplined community, otherwise, it would become a matter of external control.

We can see from the issues discussed in this chapter that discipline is often conveniently misinterpreted as behavioural control. Discipline, however, is not about control but an order, which is developed through a process of discovery on the part of the individual student. It demands interest and commitment and is not without its obstacles or punishments. Its rewards, unlike those which exist in a system of behavioural modification, have deeper meaning and appreciation of effort on the part of the self/student. I have pin pointed reasons why systems which depend on control alone often create more behavioural problems than solutions e.g. feelings of resentment, frustration, injustice and lack of comprehension on the part of the student. In chapter two I will develop the idea of self-discipline and the self. This will focus on how discipline affects the individual within the school community and how a sense of self-esteem and self-identity affect self-discipline.

FOOTNOTES CHAPTER 1

1. D.Thompson, "The Oxford Compact English Dictionary", (Oxford: Oxford University Press, 1996) p.279.
2. M.Martin, "Discipline in Schools", (Dublin: Government Publication, 1997) p.7.
3. P.S.Wilson, "Interest and Discipline in Education", (....) p.74.
4. Ibid., p.82.
5. Ibid., p.78-79.
6. Martin, "Discipline in Schools", p.21.
7. Ibid., p.6.
8. Wilson, "Interest and Discipline", p.91.
9. Ibid., p.90.
10. Ibid., p.91.
11. Ibid., p.91.
12. R.Smith, "Freedom and Discipline", (London: George Allen and Unwin Ltd., 1985) p.64.
13. Wilson, "Interest and Discipline", p.108.
14. Ibid., p.95.
15. Ibid., p.112.
16. Smith, "Freedom and Discipline", p.66.



Chapter 2

THE CONCEPT OF SELF

Chapter two will focus on the correlation which exists between self discovery and discipline. Selecting three main ideas from chapter one, a) that discipline is akin to a journey toward greater knowledge, b) that the teacher must justify the relevance/value of specific learning to students, c) that ideally teachers should teach by example, it will identify areas of the evolution of self-identity which correspond with these and outline how both processes can be successfully combined to shape the self-disciplined student.

I will also introduce a concept known as the self-actualisation pyramid. This model was created by Bernard Allen to illustrate his point in his book, "children in control".⁽¹⁾ It could be argued that this is an over simplified version of events. However, it is useful in achieving clarity of expression.

Defining the Self/Self Esteem

We all know that we are human beings. You may be male, have brown hair, green eyes and come from Ireland but what actually defines you as who you are and why are you uniquely separate from other males with brown hair and green eyes who come from Ireland? Psychologists believe that the self is a complex subject which is ever changing and developing. Just as the lead up to a state of discipline was perceived (in chapter one) as a journey, exploring 'self' can be equated with this and self-actualisation is the destination. This journey is clearly and simply illustrated in the self-actualisation pyramid (see page ---). As shown in the pyramid the self-actualised/mature self is brought into existence by having a range of needs satisfied. The foundation of the pyramid is constructed from the basic needs which are fundamental for existence, for example: food, drink, oxygen and shelter.

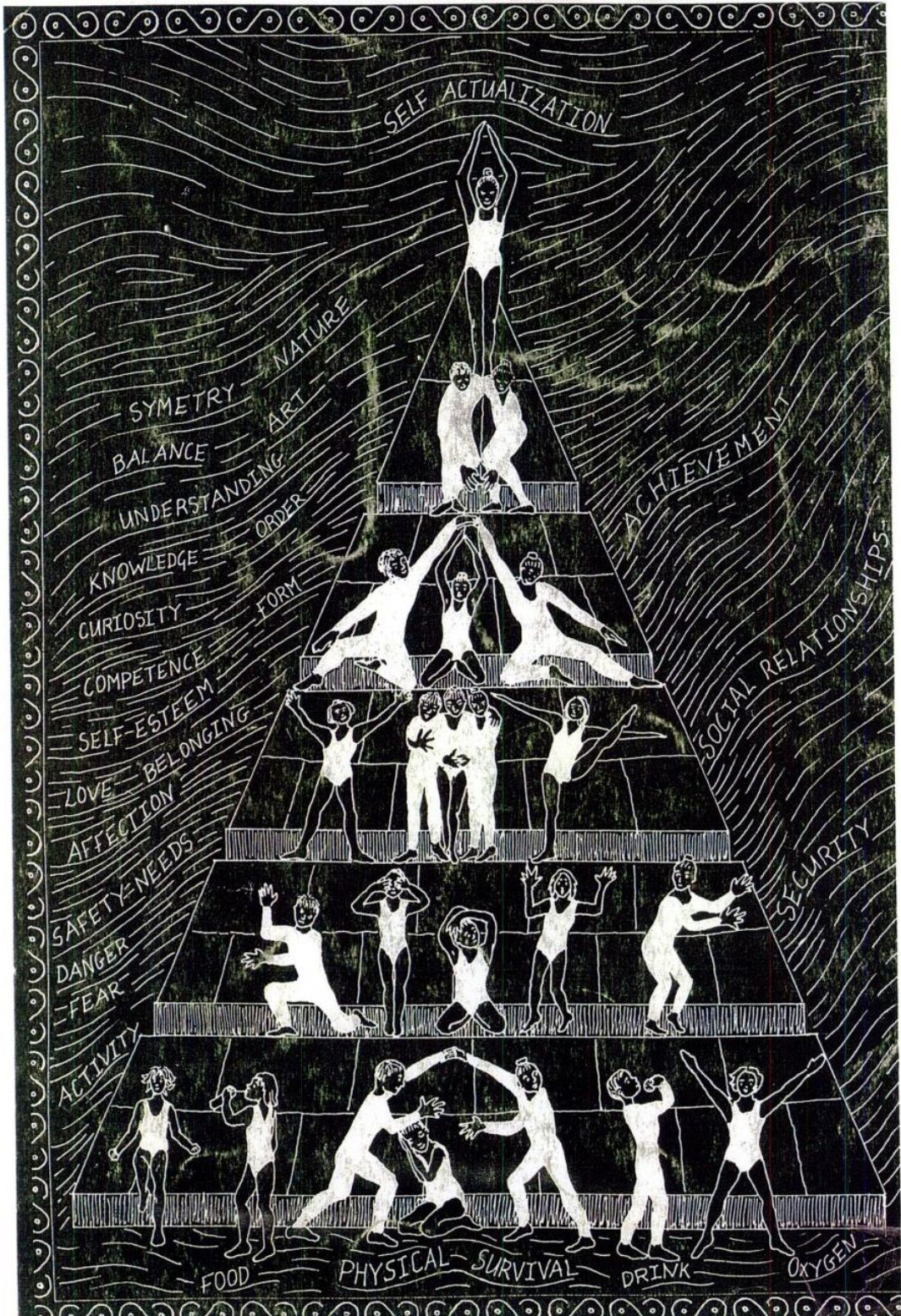


ILLUSTRATION 1

Allen's Self-Actualisation Pyramid



As one ascends, the needs develop, for example security, social relationships, achievement. One may argue that it is possible to be successful without attaining a high level of social relationships, however, it is equally arguable that unless an even balance is achieved a person will not fully develop to the point of self-actualisation or self-maturity.

According to Gagne, along with memories, self description and personal experiences... "the opinions of others are instrumental in determining the way one perceives oneself".⁽²⁾ For example, as Docking explains... "a person who thinks that others believe he can never do right, may himself come to believe that he can do no right".⁽³⁾ Viewing other people's opinions as fragments of a fuller picture of oneself Fontana suggests that people... "are not born with these pictures ready made".⁽⁴⁾ They do not, he discloses, appear until the third year of life. From this stage onwards individuals are influenced by experiences they have and opinions of them which are repeatedly expressed by the adults and other 'important' people around them, for e.g. teachers.

These self-images are referred to as self-concepts. As well as both positive and negative self -concepts which people accumulate from memory, experience and the opinions expressed by people in their immediate environment, everyone likes to imagine what they could be. This is widely referred to as the 'ideal self'. Fontana reports that if there is... "a big gap or"... "conflict between the self and the ideal self, we have imbalance and disintegration". He declares that... "helping children deal with incongruence is one of the main tasks of education".⁽⁵⁾ It follows, therefore, that the teacher is one of the principle influences on a students sense of self next to their parents. The White Paper, issued by the Department of Education states that one of their aims for the Irish education system is...

"to nurture a sense of personal identity, self-esteem and awareness of one's particular abilities, aptitudes and limitations, combined for the respect for the rights and beliefs of others"⁽⁶⁾

Self-esteem is a student's sense of self worth. Students' self-esteem has its effects on the discipline within a school environment. These can be positive if self-esteem is boosted, however, as Gagne suggests... "schools which expose students and/or teachers to experiences of personal rejection may expect high levels of non-conforming, or deviant, behaviour".⁽⁷⁾ Docking offers an explanation of this opinion by indicating that pupils who are constantly labelled begin to... "adapt their behaviour to fit the label".⁽⁸⁾

Thus, if a teacher forms an opinion that a student is lazy and uncooperative and this student begins to pick up on the teacher's opinion of him then perhaps she will begin to believe that she is lazy and uncooperative. She may feel that if she is going to be treated the same way regardless of how she acts then why shouldn't she be lazy and uncooperative? This type of scenario relates directly to the types of situations which often crop up when dealing with discipline. On the other hand Docking also suggests that... "a child who develops high self-esteem will feel less need to put up defensive reactions, and will feel capable of coping with adversity without hostility".⁽⁹⁾

This is an example of behaviour which can develop into a pattern of positive consequences for a disciplined school environment. In Martin's report she details certain qualities which combine to make... "healthy models of best practice". These models are schools which have succeeded (some against the odds) to create prospering centres of education. She reports that...

"the schools are places of reward and recognition. Staff are valued; their tireless efforts are appreciated and not taken for granted; the pupils are prized and so are their parents. Work, effort and behaviour are treated with respect and there is a continuous focus on renewal".⁽¹⁰⁾

Self - Maturity

One may argue that students should not be praised too much as it might lead to overassertion. "Students who prioritise their own individual needs over and above the needs of the group - the "me generation". Martin points this out as being a factor attributed to ... "the unsatisfactory levels of discipline"...⁽¹¹⁾



within Irish schools. But perhaps the students of the "me generation" as she describes them are just looking out for their own best interests. I have suggested that self-development is achieved through fulfilling ones needs. Therefore, if these students feel that school does not relate to their lives then what possible advantage or value is it to them? This relates to the idea discussed in chapter one which associates incidents of deviant behaviour to the students inability to relate to the subject matter being taught.

If we wish students to develop into mature, self-disciplined individuals, they must be encouraged to satisfy their needs in a fashion which values and respects the needs of their fellow students and indeed teachers. As suggested, self-discovery could be viewed as a discipline in itself. A journey towards a greater knowledge of ones own abilities and limitations. This discipline requires the student to create a sense of balance in their life. Referring to the pyramid of self-actualisation this would suggest that, firstly, they must discover a sense of security. Certainly this is an area which could be aided by school support. Teachers must ensure that school is a 'safe' environment where learning can occur. Secondly, the student must develop social relationships within this safe environment, fostering their sense of belonging. Schools can encourage a feeling of community within the school which rewards group-work, co-operation or team activity. Students should be encouraged to extend their social relations beyond their immediate group of friends into areas of sport or extra curricular activity. This in turn may result in acquiring the third goal which is achievement. Schools must encourage recognition of achievements across the board from teamwork to well disciplined behaviour to academic, sporting and even achievements gained outside school. When recognition is given to a student who has used initiative or behaved in a responsible/mature way, it boosts their self-esteem and encourages their peers to achieve recognition also. Bliss states that... "Children will not be able to make suitable decisions for themselves if they do not feel valued".⁽¹²⁾ This suggests that if schools neglect to encourage self-esteem in their students they are hindering the development of their self-

esteem and offering them negative self-concepts which can result as we have seen in deviant or unconforming behaviour.

Self-Identity

If one looks at Erikson's stages of personal maturity, ⁽¹³⁾ one realises that the stage identified encompassing adolescence targets identity as a main concern for the individual at this time. At this stage in the life of any individual they are confused about what type of person they are and also about what class of individual they would like to be. They are trying to combine a set of self-concepts which they relate with their home environment to a set which exist for them in school. These may be quite similar for some but for others these self-concepts may be conflicting. Therefore, the adolescent in our secondary level schools is searching for an 'image' which fits in with both areas of their lives. They may test out many personalities/images and identify a number of role models before settling on any one in particular. These role models as Fontana suggests can be anyone which the adolescent identifies with... "(friends, pop stars, teachers, sportsmen and women)who".... "are deemed worthy of imitation" ⁽¹⁴⁾

If a teacher is to be identified as a role model then all the more reason (as noted in chapter one) for them to lead by example. Should a student observe a favourite teacher constantly arriving late for class, displaying insecurity among the students or his peers, being very much a loner within the body of staff or having no aspirations to improve himself, then how might the student be encouraged towards self-development? How could such a tutor act as a mentor for encouraging group work or indeed developing social relations?

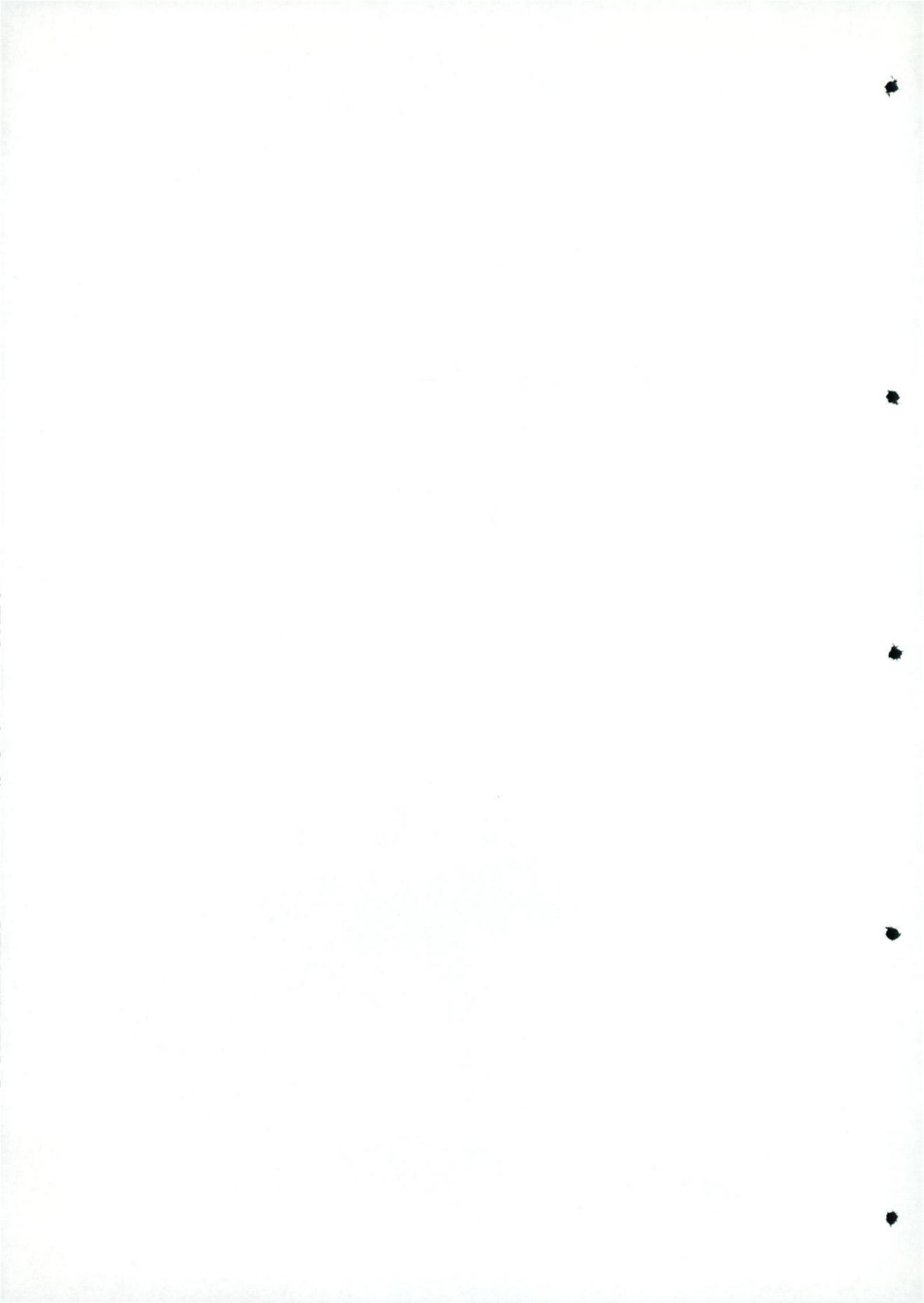
It is irrefutable then that a teacher should lead by example. If a student observes a teacher who has respect for order and other peoples' needs this should reinforce ideas of such disciplined behaviour and self-growth among them. Cohen & Cohen report that 'self-recording' may be of advantage to students as they journey towards self-actualisation. This they declare would

help the student to recognise behaviour patterns leading to greater... "self-control through self-reinforcement". Following this point they advocate that 'self-recording' should begin with the teacher as... "to bring about behaviour change in children they have to first change their own behaviour".⁽¹⁵⁾

One may conclude that the mature/self-actualised student is directly related to the disciplined one. Both combined suggest a *self-disciplined* student. Many of their positive attributes are shared and teachers can learn to develop these attributes within their classes by attempting to boost self-esteem, encourage positive self-concepts and create a learning environment for their students.

FOOTNOTES CHAPTER 2

1. B.Allen, "Children in Control, Facing up to Behaviour Problems", (Bristol: Lame Duck Publishing, 1994) cover illustration.
2. E.Gagne, "School Behaviour and School Discipline", (Washington D.C.: University Press of America, 1982) p.22.
3. J.W.Docking, "Control and Discipline in Schools", (London: Harper & Row, 1987) p.67.
4. D.Fontana, "Psychology for Teachers",(London: Macmillan Press, 1981) p.227.
5. Ibid., p.230.
6. An Roinn Oideachais/Department of Education, "Charting our Education Future, White Paper on Education", (Dublin: Government Publications, 1995) p.10.
7. Gagne, "School Behaviour", p.23.
8. Docking, "Control and Discipline", p.67.
9. Ibid., p.22.
10. M.Martin, "Discipline in Schools", (Dublin: Government Publications, 1997) p.47.
11. Ibid., p.35-36.
12. T.Bliss, "Managing Children, Managing Themselves", (Bristol: Lame Duck Publishing, 1994) p.29.
13. Fontana, "Psychology for Teachers", p. 248.
14. Ibid., p.249.
15. L.Cohen & A.Cohen, "Disruptive Behaviour", (London: Harper & Row, 1987) p.176.



CHAPTER 3

STUDENTS' OPINIONS ON DISCIPLINE

During my research for this dissertation I distributed a questionnaire to a variety of students from varying school backgrounds both male and female. On the following pages are their opinions of discipline and interest in the second level school environment.

Outline of the Questions

1. What does discipline mean to you?
2. Do you think that secondary schools' discipline codes are fair/unfair to the students? Why?
3. Do you think school rules lower/increase the smoking, bullying, vandalism e.t.c. in schools? Why?
4. What changes would you suggest?
5. Should students have a say in the writing of school rules? How? Why?
6. Should rules be renewed each year?
7. How many subjects do you study?
8. How many subjects would you be likely to be interested in/research outside school?
9. How many subjects must you do homework for?
10. How, in your opinion, would you be encouraged to read, research or work on a subject outside school?
11. What do you think helps you to really understand a subject?

STUDENT RESPONSES

1. According to the students' responses discipline is :
 - Just something there to keep us under control.
 - Being good and keeping the rules.
 - The ability to restrain yourself from temptation whether good or bad.
 - All to do with power and the ability to control people.



2. With respect to the fairness of schools towards students, students who believed that they were fair commented that:

- they are fair because the school is preparing you for the world where you have to keep the rules.
-to some extent they are fair towards the pupils but there is room for improvement. Teachers should listen to the pupils more and treat each case separately.

Students who believed the system to be unfair stated:

- ...most of the rules are unnecessary and the rules are very overdone.
- ...there is too much repression and it stops the students' individuality with rules about hairstyles and uniforms.
- ...students should have more say in what happens to offenders.

3. In response to this question students felt that :

- In some cases yes I do think the school rules do increase the amount of bullying, smoking and vandalism in schools because the students feel the need to rebel against authority if they feel they are being treated unfairly. They will do the exact opposite to the school rules.
- The rules lower the amount of smoking, e.t.c. in schools in some cases because people just don't want the hassle from teachers and parents, they find it easier to just keep the rules and stay quiet.
- ...the rules lower the amount of smoking, vandalism and bullying in schools, as the students are afraid to do them.
- ...without school rules the pupils would think it is alright to bully, vandalise and smoke. It would be saying to the pupils that the authorities think it is alright to do these things. Some people, though, try to go against the authorities and go against the rules, but that is their wish and I don't think the authorities should support them by changing the rules.

4. Changes suggested included:

- There should be different rules for juniors and seniors....as the large age gap makes a lot of difference.
- Worse punishments so the pupils are afraid to break the rules.



- ...a system where repeat offenders get larger and larger punishments...this would be fair to the students who try to keep the rules and punish the students who have no respect for the rules.
- ...teachers should try creating a more responsible atmosphere...
- ...students policing schools.

5. Reasons why students thought they should have a say in the creation of school rules include:

- ...there is no point in making rule if students are not going to respect them.
- ...most of them are mature and responsible enough to be given the chance to make the school a better place.
- ...so they won't be complaining about how unfair the school rules are.
- I think this would make the rules easier for students to accept ..

All of the students questioned thought that they should have a say in the creation of the rules.

6. Should the rules be renewed each year?

- No, because it would not only confuse the students as to what the rules are but also be unfair to let the students do one thing one year and not the next.
- No, because a good set of rules should be made and kept.
- Yes, because the pupils change each year and what might have been a good rule one year might be totally useless the next year.

7. All students interviewed studied between seven and nine subjects.

8. They were interested in at least one and no less than three subjects outside of the school environment.

9. Students stated that they *must* submit homework for at least three and up to six of these subjects.

10. Things that would encourage students to research or study a subject outside school time included:

- ... if I was going to get recognition for the work I did or if there were competitions to aim for.
- If I had an interest in the subject.



- If I was doing a project on that subject.
 - ... if I was going to get a test on that subject.
11. What helps you to *really understand* a subject?
- ... for it to be explained in simple terms.
 - ... reading books on that subject.
 - ... to have a good teacher.
 - In my opinion practical work and theory should be mixed together to make it easier to understand and more enjoyable.

From the responses submitted it is fair to conclude that the majority of these students have a negative view of what they perceive their present school discipline codes to constitute. We see from Table 1 that students who perceive discipline as control are in the majority. Although the students realise that adults in authority must maintain a certain level of order the general opinion seems to be that students are not given enough respect and their opinions are for the most part disregarded. The students seem to be content to accept the responsibilities that go hand-in-hand with a more democratic school environment where they have a greater impact on what is happening. However, they do not seem to be optimistic about any chance that they might gain any more respect or influence within the school. There is an unfortunate sense of apathy among the students who seem to seem to accept the rules because they ..“just don’t want the hassle”..that goes along with questioning authority.

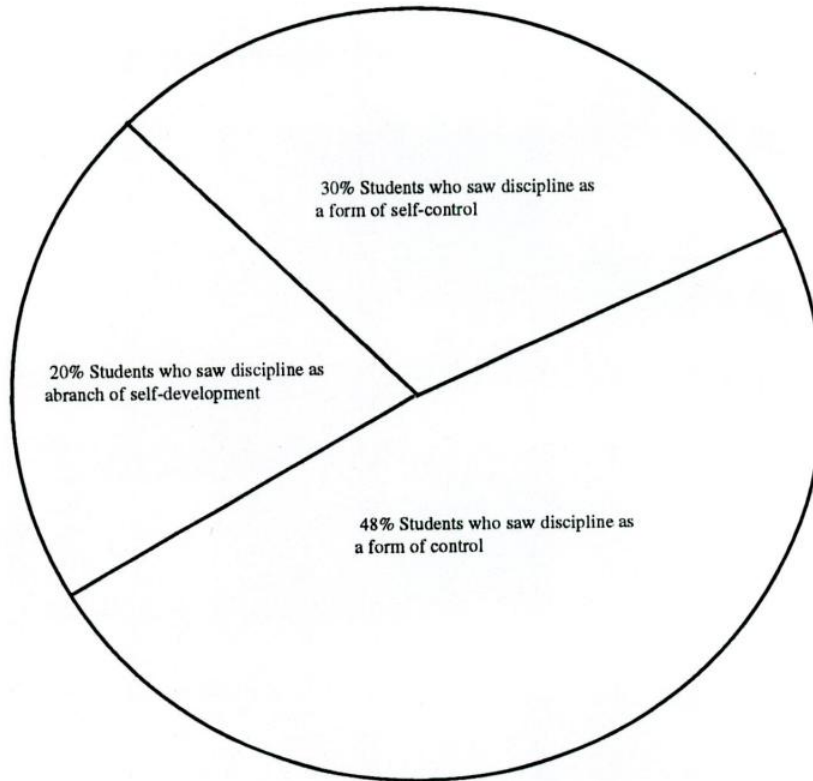


TABLE 1
Students Opinions of Discipline



CHAPTER 4

METHODOLOGY

In the final chapter I will identify the values which constitute the self-disciplined student, ways in which self-discipline and self-discovery can be promoted and how I developed a suitable scheme of work for this purpose. The final passage will deal with the learning gained through this experience.

What is the Mature/Self-Disciplined Student?

Fontana claims that when we refer to a young person as 'mature' we do not mean an old head on young shoulders but an individual who is well balanced for their age. ⁽¹⁾ For an adolescent, as we have seen, this involves being torn between identity and role confusion. A 'mature' secondary level student, therefore, will exhibit qualities such as

- ⇒ trust in others
- ⇒ self-control/government
- ⇒ initiative
- ⇒ proficiency

However, many students may not yet have reached a suitable balance to deserve the label 'mature' and so it is the duty of their educator to encourage these attributes while aiding the development of the individual's self-esteem. This is certainly not to imply that students should be pampered and praised to the extent that their education is secondary to their other needs. Teachers ultimately need to create an appropriately balanced learning environment for the student.

The mature student, as we have seen previously, correlates directly with the student of self-discipline in chapter one. The attributes of the mature student are reflected in the disciplined student.

She trusts in the teacher to provide her with interesting, educational activities. She uses her self-discipline and initiative to adhere to the order of the discipline which she is studying and as a result she becomes competent or proficient in that discipline through learning from both achievements and failings.

The mature, self-disciplined student is continually learning and never resigns herself to an end in her search for self-discovery. An end of one activity is seen as the beginning of another. She must feed her mind with an ever-changing diet of interests to sustain its ever-changing nature. The teacher obviously enough plays a crucial role in developing and maintaining these positive features. It is only against a safe, learning backdrop that such students can prosper.

Initialising circumstances, which are parallel to these, does not have to be financially taxing on the school budget. Martin's report suggests that many Irish schools regarded as sub-standard/disadvantaged have accomplished a sense of community, achievement, commitment and self-esteem. ⁽²⁾ If students are surrounded by dilapidated buildings and poor resources they may begin to believe that they do not deserve any better and feel insignificant in comparison to schools who possess such facilities. However, fund-raising, concern and belief in the potential of the school community expressed by parents and teachers can boost a sense of community and esteem.

Encouraging Self-Discipline

Using research and my teaching experience as a guide and a primary source, I have formulated a list of measures, which will constitute an intrinsic part of my scheme of work. They are intended to encourage both self-discipline and self-esteem in teacher and student with the result that external control and punitive measures are eliminated or at least reduced to a bare minimum in these classes. They include...



- ⇒ encouraging interest and value
- ⇒ encouraging a positive learning environment
- ⇒ putting information into context for the student
- ⇒ encouraging self-esteem, i.e. through attempting to develop positive self-concepts and reward
- ⇒ showing an interest in the students life outside the artroom
- ⇒ refusing to use sarcasm, put downs and power to control students
- ⇒ being prepared and adequately equipped for each lesson
- ⇒ listening and reckoning with students to create a sense of democracy/community
- ⇒ encouraging students to see the positive learning aspects of mistakes, happy accidents, i.e. ideas which are suggested by mistakes
- ⇒ focusing attention on my behaviour and respect for the class and expecting a similar standard from the students
- ⇒ offering students choice and subtly pointing this out to them
- ⇒ continually seeking opinions from the students, e.g.. What do you think?
How would you approach this? Why?
- ⇒ giving the students an insight into a variety of artists' lives - thus creating a selection of role models from the discipline of art
- ⇒ recognising and commending worthwhile/admirable behaviour and achievement whether it occurs in the art class or e.g.. on the school basketball team
- ⇒ documenting my own experiences and evaluating them to my benefit by learning through mistakes
- ⇒ encouraging student self-evaluation throughout the class and specifically at the end of class or project encouraging a sense of pride by openly displaying recent student work.

A Profile of the Class

The class which worked on this scheme were a fifth year group of students. The lesson was a forty-minute art history period. Before the project was introduced to the class they had been receiving examination-based questions for home activities. They had been developing writing skills through the execution of these answers and were progressing well. I found that they relied almost if not entirely on their textbook and any notes I gave them. Many students would simply transcribed areas of text and link them together with confusing sentences. It seemed to me that any understanding they had of a topic was coming directly and solely from the actual class time and they were not reading and comprehending the textbook fully. I felt, therefore, that it was time to develop their range of resources and point out to them what resources they actually had access to. I felt that the students would benefit from an in-depth study of one particular section of their course. The projects could be pinned up in the art room when completed and the entire class could benefit from the wealth of information gathered by others. It could also encourage and interest the junior years.

Creating the Scheme of Work

Outline of Requirements:

The aim of this student participation work is to develop a sense of self-discipline and self-esteem among the students.

Before drafting the scheme of work one must identify the requirements of the aim. Therefore, the scheme must be (in this case) something, which encourages students to act in a disciplined manner and take on some form of responsibility within their work.

It should encourage the students to work alone so that one does not depend too much on another and to avoid one student doing the majority of the workload. The scheme must also focus on using ones' own initiative and

exploiting any sources of information available to the student apart from the course textbook.

The scheme should prompt the students to explore the texts they read and pinpoint a wide range of information in them.

The subject matter should be such that it will initially grab the attention and *interest* of the student so that they *want* to learn, e.g.. Personal details from the life of an artist.

The scheme should allow freedom of presentation and freedom of expression for the student, i.e.. Allow them to explore the discipline of art history freely by allowing them to make mistakes and correct them themselves or at least to learn from them when they complete the work.

The final stipulation would be to ensure that the work incorporates both written and visual interpretations of the artists' work.

How can this be achieved?

Getting students to work alone can be achieved by allocating the work to homework activity. This ensures that the student brings the subject home and having to work at home involves more discipline on the part of the student. For example, they have many more temptations at home like television, games, friends calling over, telephone calls, e.t.c. To be able to work through all that indicates a certain level of discipline on the part of the student. Of course working at home also has its advantages. For example, students may have access to a greater range of books and encyclopaedias, perhaps they have a computer 'on-line', or someone nearby who can help out by relating experiences to the student. The local library is suggested as a resource centre. Nowadays, local libraries contain at least one computer for Internet access and they usually have a wide selection of books. The school library is also suggested as a possible source of information/research.

Insisting that a student read an entire book, in my experience, will only lead to resentment on the part of the student and frustration if they cannot understand the text. But how is one to know if they understand the various elements of any artist's history if they only read a specific area of the book? For example a student may get an overall view of the life of Picasso in a good introduction to a book but how will she know anything about the techniques which Picasso used and why they were innovative at that time? How will they really understand what they are writing about if they don't read and understand what they are reading? To deal with this obstacle I stipulated that the student records information under specific headings. These headings are ones, which have been already introduced in class and so are not incomprehensible to the student. They are devised to ensure that the students read at least part of the text and encourage research in a variety of sources because of the diversity of the headings.

The format chosen is an 'open format' project, i.e.. Students are free to present a project in any format they like. An introduction to the project could include snippets of information on particular art movements to remind and interest the students.

What the Students Think

When I introduced this project to the fifth year class I requested that they make a note of their responses to the proposal. The proposal went as follows, students were required to produce a 'self-directed' project on any major art movement on their course and research it in detail using the guidelines provided as a starting point. (See p.) . They must combine a profile of a major artist of that period in their project.

I have selected a variety of the responses to illustrate the response to the project. They are as follows:

- "What good is only learning about one person when the course is so big?"
- "Do we have time to do a project?"

- “How will we get more information? ... Can we use our books?”
- “What is it supposed to look like? ... What do we put it in?”
- “What’s the point in doing a project if we don’t have to do one for the Leaving Certificate?”

Most of these queries could be answered simply enough by explaining that the project was a personal project and could take any presentation format that one liked (giving visual examples of types of layout and presentation). But it had to include written and visual information on a particular art movement and a chosen leading artist from that period. There was a class discussion and a final project was agreed on. It was agreed that the class would carry out the proposed project and that it would take three weeks to complete.

LEARNING FROM EXPERIENCE

My involvement in the project was relatively minimal apart from the preparation, although I kept a keen eye on the progression of individual approaches and offered positive support.

On the day of the introduction to the project I recapped on some of the artists who had been studied previously through a study of a selection of their work. This lesson was aided by a handout outlining the four main points used when discussing/analysing a work of art, (see Appendices I). I felt this would aid the students’ approach to research and writing while creating a sense of interest among them. During this period students were also given a project brief, (see Appendices II).

At the end of the class on the second week ten minutes was taken to assess the progress. Students who claimed that information was too difficult to find were given permission to borrow some books for research. All queries were answered as regards presentation. Students seemed to be coping very well with the work and seemed to be intent to make this project count as worthwhile research for their examinations. Some noted that reading about

the personal details and historical background of the individual artists .. “really makes it interesting”. This was a welcome reaction. I had hoped that after reading alternative texts to their school book (which only skims the surface of the subject matter) the students would develop a greater interest. This seems to have been the effect.

On week three the projects were submitted. I have included a selection of these to illustrate the results of the scheme.

Illustrations 2 and 3 are the opening pages of a project based on Claude Monet and Impressionism. The project was presented in an A4 folder and shows how the student has approached the layout of the project. From the contents page one can see that the student has separated different aspects of the artists life and historical background and dealt with each one in an individual chapter. In illustration 3 one can see how the student has referred to the artist’s geographical background. Throughout the project it is obvious that this student has approached her research in a personal manner identifying areas which interest her. Her selection of images in the ‘Gallery’ section shows that she has researched using more than one source other than the school textbook. The text is hand written and images are clearly presented with obvious regard for layout.

In the second project shown (see illustration 4) the text has been printed and images scanned in on computer. This particular student had previously exhibited a lack of confidence in answering examination style questions. Her use of language and comprehension of subject had reflected this in earlier home activities. I believe that this project has given her a chance to display other strengths. The presentation was excellent and the content of the text much improved. Her knowledge of computer skills could be developed through graphic design projects. This in turn would help to give the boost in self-confidence which is needed and develop interest and self-discipline. Perhaps using a computer for home activities would encourage her to build on her strengths and also develop her writing skills.

Claude Monet



1840-1926

ILLUSTRATION 2

Student Work: Sample project work.

Contents

1. Introduction
2. Monet's France
3. Impressionism
4. Monet's Life
5. Influences
6. The Gallery



Introduction

Claude Monet is one of the world's most well known artists and his paintings are widely enjoyed in the world of art. His pictures of French landscapes have a radiance which has captured the imagination of our age, and are an example of the twentieth century's favourite art movement, Impressionism.

Monet's paintings are thought to be portrayed in his character - sunny and uncomplicated.

During most of his life time, Monet insisted on his right to privacy and refused to indulge in theoretical speculations about his art.

Monet's France





Renoir and his family

Renoir enjoyed his life with his wife Aline and their three sons. Aline's cousin Gabrielle helped with the children and became Renoir's favourite model.

Renoir liked a settled life, working hard and now selling his painting well, He saw his friends every Saturday when the wife was holding an 'open house' and visiting his mam on Sundays.

In 1897, he broke his arm falling off his bike, and this brought on the first attack of the muscular rheumatism that slowly started to cripple him and never left him free from pain for the rest of his life, Renoir, aged 64, while suffering sat in his garden in the south of France. He moved there for his health, but although the beauty of the place inspired a flood of creativity, his illness was still there.

Renoir's second son Jean became famous as the director of numerous films. His biography Renoir, My Father is full of fascinating anecdotes which bring to life the painter's charming personality.



La Grenouillere (1869)

La Loge (1874)

Renoir's sparkling Picture of La Grenouillere was one of his first pictures in the new Impressionist style. He went on to exhibit La Loge at the first Impressionist Exhibition in 1874,

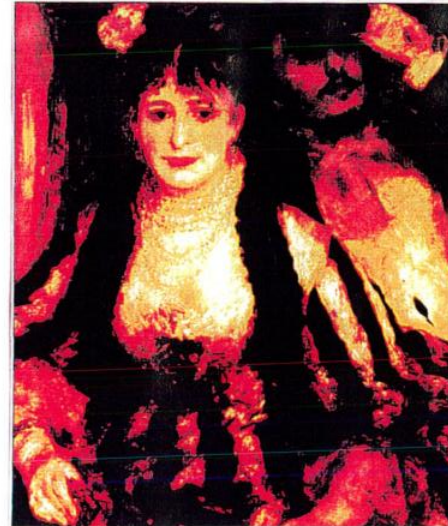
La Grenouillere (1869)

Renoir and his friend Claude Monet both painted views of La Grenouillere, the popular bathing place on the Seine. Working in the open air, they set up their easels side by side, to paint the lively crowds and the reflections on the water.

La Loge (1874)

Renoir's younger brother Edmond and a model called Nini posed for this picture in Renoir's studio.

Nini was dressed up to look like a wealthy woman at the opera. The painting was bought by a dealer for 425 francs, which Renoir already owed in rent.





RENOIR

1841-1919

Background To Impressionism

In the late nineteenth century, France was declared a republic. The working class set up a revolutionary group 'Commune' because of the discontentment with living and working conditions. This caused a fear of revolution which influenced attitudes towards art. The experts were a major influence on art at that time and the buyers depended on their opinions. Classical styles were encouraged and artists had to conform to the rules set by the experts as to what was acceptable. With scientific explanations, idealised beauty and heroes were becoming less desired. Capturing the spontaneity and freshness of nature in a landscape was difficult when the public expected a 'finis' on the painting. A number of artists broke away from the conservative style and started their own exhibitions. They were mocked at first but due to the persistence of an older member Camille Pissarro, the public grew to recognize their style.

Theories and Techniques

Although the public were shocked by some of Manet's works, he was more interested in the painting itself than the subject. When he began painting in the impressionist style, he didn't lose his use of strong greys and black. He used these colours to contrast with the nude figures in his paintings. He also paid great attention to detail. Monet was very interested by 'plein air' painting and the use of pure colour. He believed in capturing a fleeting moment on canvas. His ideas differed somewhat from other painters. Though Renoir shared his ideas on colour and they both enjoyed landscape painting. As they worked together they discovered that shadows are not black and snow is not white, but that both are influenced by the surrounding colour.

They used the impressionist techniques of optical mixing where the colours are mixed on the canvas by the spectator. Camille Pissarro believed in solid structure in his work. Edward Degas presented a new style by laying out an important feature into the corner or cutting off the legs of a horse in a painting. This was influenced by Japanese prints and photography and possessed qualities of a snapshot. He used light to widen or deepen a space and shadow to narrow it. He believed his paintings had spontaneity. Renoir attempted to change his techniques but this caused an overemphasis on drawing and composition which spoiled the work and he returned to the softer approach. Berthe Morisot's paintings had a lightness and freedom of brush strokes.

ILLUSTRATION 5

Student Work: Sample of project work.



The Life of Renoir

Pierre Auguste Renoir was born in Limoges on 25 February 1841. At the age of 14, he was apprenticed to a firm of porcelain painters. He displayed a talent for colour and entered the Ecole des Beaux-Arts where he met many young painters later Impressionists. Their work was refused by the Salon and exhibited in the Salon des Refusés. After growing tired of refusal they set up their own exhibitions. Renoir was becoming increasingly successful at the second Impressionist Exhibition in 1876. After a visit to Italy in 1881 he was so overwhelmed by the work of Renaissance painters that he decided to change some of his styles and eventually lose the Impressionist style. But he realized that tight ~~drawing~~ ^{drawing} rich colour were incompatible and concentrated on combining Impressionist style with traditional methods. After this he produced several masterpieces gaining him recognition. He married one of his models, Aline Charigot and they had 3 sons. Due to his worsening arthritis he found it difficult to hold a brush so took up sculpture. His last painting was finished in 1918. He died at Cagnes on 3 December 1919.

A Work of Renoir

This painting is called 'Young Girl Drawing'. It shows a young girl of about 3 or 4 happily drawing. She is dressed in a real orange dress and has blond hair tied in a bow. The background is not in focus. The girl looks happy and peaceful. The light catches her hair and adds a softness to her face which is also ~~drawn~~ painted softly. Line is indistinct ~~causing~~ causing a blurred effect. The shape of the head and shoulders takes up the whole page, the head being in the centre. She is looking down to the left at a book in the corner of the page. Her hair and skin look silky and soft against the rough background. Her face is outlined by a deeper shade of red making her features look almost like porcelain. The whole painting is painted with different shades of red creating an overall warm appearance. It evokes a feeling of security and warmth of heart due to its relaxed and innocent theme. It is successful in portraying these feelings as the oranges and reds make it pleasing to the eye. The soft colours are intermingled.



ILLUSTRATION 6

Student Work: Sample of project work.



Finally, in illustrations 5 and 6 the project is short and compact. It is displayed on two A3 boards with hand written text and the student's own interpretations of a painting by Renoir mounted onto them. It is obvious from the project that her interest lies in the techniques used by the artist. Her drawings show that she has a visual understanding of these techniques.

IN CONCLUSION

After submission the projects were displayed in the art room. Students were asked to comment on their own and on others work. The reaction was positive. Students felt that the projects, as opposed to the examination style questions, allowed them to understand more about the time in which the artist lived, the environment he/she worked in and what is innovative in the approaches to the work. However, they continued to express the opinion that it would not be possible to 'cover the ground' if all the artists were to be researched/studied in such a manner. I agree with this opinion, however, I feel that it was definitely of benefit to the students and teacher in the following ways:

- it encouraged research
- it demanded serious thought on the part of the student
- it encouraged the students to be selective when choosing information
- it opened a whole new approach to analysing and discussing an art movement/artist
- it boosted self-esteem and promoted a sense of achievement

If I were to teach a similar scheme again over the full school year, I would probably make the projects even more individual. For example, students could be asked to complete the project each at a different stage of the year and on presentation of the project give a short description of it and how it was researched and completed. After/before the presentation the lesson for that day could be based on the same artist/movement and the student could suggest a practical development of the understanding of the topic e.g. to paint in a specific style. This would surely encourage students to be more aware of

art history as an intrinsic part of the art, craft and design course and not as a separate uninteresting subject. As suggested in chapter 3, it is the 'understanding' which creates the interest and I am convinced this would develop a deeper, fuller understanding of the subject.



FOOTNOTES CHAPTER 4

1. D.Fontana, "Psychology for Teachers", (London: Harper & Row, 1987)p.246.
2. M.Martin, "Discipline in Schools", (Dublin: Government Publications, 1995)p.69.



APPENDIX I

1. DESCRIPTION:

- What do you see in front of you?
- How would you describe the painting/form?
- Who is it?
- Where are they?
- What does it suggest about the person?
- Who might they be?

2. ANALYSIS:

- How has the artist used the art elements in the creation of the piece? i.e.
Line, shape, tone, texture, form, pattern, colour.

3. INTERPRETATION:

- What is this work 'saying' to you?
- What feelings does it evoke?
- Why? How?

4. JUDGEMENT:

- How successful is this work?
- Is it successful? ... why?
- How is it successful?



APPENDIX II*Art History Personal Project 1999*

Name: _____

Through self-directed study you are required to produce a short project based on any major art movement on your course and also one main artist from this period.

Your project should include background information on the art movement and the artists included in it. It should include the theories of the artists involved and any new ideas they had about techniques. Also, any other information that you can find on any events happening in general at that time.

When you have recorded this information choose an artist from the period and give a general background to his/her life. Then choosing a selection of their work discuss it under the following headings.....

*Line.....shape.....tone..texture...form..colour.....
.....composition...style..origin....size...medium used.....*

Technique...influences.....comparisons/contrasts with others.



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