

ADOLESCENT IDENTITY DEVELOPMENT: INTRODUCING ISSUES OF IDENTITY IN THE ART CLASSROOM

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The literature reviewed in Chapter One formed the foundation for the scheme of work to be built upon. In relation to identity development, the theories of Erikson and Marcia and the research of Sally Archer (1989) were discussed. Havighurst's Developmental Tasks of Adolescence were introduced and a selection of them was used to form the structure of the scheme of work.

In Chapter Two the selected tasks were simplified into five key issues of identity. Images relating to these issues were discussed with reference to their use within the scheme of work for the art classroom.

The relevant period of the scheme of work was described and discussed in Chapter Three in the context of the behaviour and reactions of the pupils taking part as well as the work produced.

The dissertation was drawn to a conclusion in Chapter Four. Links were made between the theory researched and the results of the work created during the scheme. The levels of success and potential of the scheme were considered in relation to both the current and the future syllabus of the Leaving Certificate examination. In isolation the scheme was considered to have merit as an exercise in self-reflection, art appreciation and the development of technical skills. It was concluded that it would not be of use within the current Leaving Certificate syllabus. However, it would be more appropriate to the new draft syllabus due to its emphasis on self-motivation, project work and broadness of reference to art history.

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ADOLESCENT IDENTITY DEVELOPMENT:
INTRODUCING ISSUES OF IDENTITY IN THE ART CLASSROOM

A Dissertation submitted to the Faculty of Education

in

Candidacy for the

DIPLOMA FOR ART AND DESIGN TEACHERS

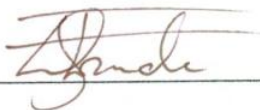
by

EMMA STROUDE

APRIL, 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

A handwritten signature in red ink, appearing to be "Z. G. G. G.", written over a horizontal line.

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TABLE OF CONTENTS

LIST OF ILLUSTRATIONS.....		iv
LIST OF TABLES.....		v
ACKNOWLEDGEMENTS.....		vii
Introduction.....		1
Chapter		
I. IDENTITY DEVELOPMENT DURING ADOLESCENCE; THEORIES AND RESEARCH.....		3
Introduction		
The Term Self-Identity		
Erikson's Theory		
Havighurst's Developmental Tasks of Adolescence		
Marcia's Theory		
Behavioural Tendencies and Parental Attitudes		
Differences in Male and Female Identity Development		
Conclusion to Chapter One		
II. THE USE OF VISUAL SYMBOLS TO RAISE ISSUES OF IDENTITY.....		17
Introduction		
Symbolism of the Self		
Symbolism of Family and Ancestry		
Symbols of Political Ideologies		
Symbols of Gender		
Symbols for Occupational Ambitions		
III. THE SCHEME OF WORK.....		47
Introduction		
Week One - A Chair to Symbolise Yourself		
Week Two - Symbolising Family and Ancestry		
Week Three - Symbolising Your Own Ideology		
Week Four - Symbolising Gender		
Week Five - Symbolising Personal and Occupational Ambitions and Dreams		
Conclusions to the Scheme		

IV.	CONCLUSION.....	81
	Origins of the Dissertation and the Scheme of Work	
	Relationships between the Theory and the Results	
	Relevance of the Scheme of work to the Current and	
	Future Curriculum	
	APPENDICES.....	86
	SELECTED BIBLIOGRAPHY.....	142

LIST OF ILLUSTRATIONS

CHAPTER II

Figure 1	Vincent Van Gogh, "The Yellow Chair" 1888-1889.....	21
Figure 2	Vincent Van Gogh, "Gauguin's Armchair" 1888.....	22
Figure 3	The Bismarck Family Tree.....	26
Figure 4	"The basic 'bricks' used in the construction of genealogical patterns".....	27
Figure 5	Totem Pole.....	28
Figure 6	"A stone pillar from a Celtic cemetery, France".....	29
Figure 7	The Nazi Flag, the Bettmann Archive.....	33
Figure 8	Che Guevara.....	34
Figure 9	The Hammer and Sickle as used in Propaganda.....	35
Figure 10	The Symbol for the CND.....	36
Figure 11	Bushman Rock Paintings Depicting Human Figures.....	39
Figure 12	An Example of a Sheela-Na-Gig, France.....	40
Figure 13	Carved Neolithic Spirals at Newgrange, County Meath.....	41
Figure 14	Heraldic Coat of Arms.....	42
Figure15	Heraldic Devices - Fish Hook, Wool Card and Thatch Rake.....	43

CHAPTER III

Figure 16	Pupil's work created in Week One - A Chair to Symbolise Yourself.....	53
Figure17	Pupil's work created in Week One - A Chair to Symbolise Yourself.....	54
Figure18	Pupil's work created in Week One - A Chair to Symbolise Yourself.....	55
Figure 19	Pupil's work created in Week Two - Symbolising Family and Ancestry.....	59
Figure 20	Pupil's work created in Week Two - Symbolising Family and Ancestry.....	60
Figure21	Pupil's work created in Week Two - Symbolising Family and Ancestry.....	61
Figure 22	Pupil's work created in Week Three - Symbolising Your Own Ideology.....	65
Figure 23	Pupil's work created in Week Three - Symbolising Your Own Ideology.....	66
Figure 24	Pupil's work created in Week Three - Symbolising Your Own Ideology.....	67

Figure 25	Pupil's work created in Week Four - Symbolising Gender.....	70
Figure 26	Pupil's work created in Week Four - Symbolising Gender.....	71
Figure 27	Pupil's work created in Week Four - Symbolising Gender.....	72
Figure 28	Pupil's work created in Week Five - Symbolising Personal and Occupational Ambitions.....	76
Figure 29	Pupil's work created in Week Five - Symbolising Personal and Occupational Ambitions.....	77
Figure 30	Pupil's work created in Week Five - Symbolising Personal and Occupational Ambitions.....	78

LIST OF TABLES

TABLE ONE: Erikson's Eight Stages of Development.....5

TABLE TWO: Havighurst's Developmental Tasks of Adolescence.....7

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INTRODUCTION

Who have I become?

Who am I becoming?

These are the two key questions of adolescence. Questions of identity are a constant issue throughout life, but are most relevant during teenage years.

Psychoanalytic theory and research has put great importance on the solving of these anxiety causing questions by the time adulthood is reached if one is to be able to deal with the tasks ahead.

There is little emphasis on the intrinsic value of identity development during the school years in the current curriculum and yet it forms an essential part of adolescent development. The aim of this dissertation was therefor to research, develop and execute a scheme of work that raised the concept of identity and addressed a selection of the various issues that it presents for the adolescent.

In Chapter One the author elaborates on the psychoanalytic theories and the empirical research which has been carried out on the subject of identity development during adolescence.

Chapter Two explores the role of visual art in issues of identity. Here the author explores the use of imagery and visual symbols that communicate the essence of the self; family and heritage; ideological or political concerns; gender; occupational ambitions.

Chapter Three illustrates a practical approach to introducing identity issues in to the art classroom of a group of fifth year pupils who attended a mixed, non-denominational and multi-cultural school. The scheme urged the pupils to reflect on the various issues related to identity development in adolescence that are identified above.

Chapter Four makes the connection between the theory researched during Chapter One and the results of the scheme of work discussed during Chapter Three. The relevance of the devised scheme of work to the current Leaving Certificate syllabus and to the new draft Leaving Certificate syllabus is discussed in conclusion to the dissertation.

CHAPTER ONE

IDENTITY DEVELOPMENT DURING ADOLESCENCE : THEORIES AND RESEARCH

Introduction

Adolescence is a time of change. It is a time of transition from childhood to adulthood. Both physical and mental development takes place. As a result of these changes it is also a time of experimentation and discovery. Teenagers going through adolescence need to question themselves in order to discover a concept of their own self-identity.

The Term Self-Identity

The term 'self-identity' refers to the concepts one has of one's self. (1)

These concepts form the answers to questions such as, "Who am I?", "Where am I from?" and "Where do I want my life to lead?" Throughout childhood we have some idea of the answers to these questions but they are ever changing and unstable. It is during the transitional period from childhood to adulthood, the period of adolescence, that we begin to develop an understanding of ourselves that becomes more stable and defined.

The purpose of this dissertation is to introduce the issues of identity (which will be discussed during the dissertation) into an art classroom situation for reflection by the pupils. It is therefore important to explore the writings and research around the subject of identity development and its complexities during adolescence.

Erikson's Theory

Erikson is one of the most prominent names connected to the development of theories and research around the issue of self-identity, particularly in adolescence. He was an anthropologist.

Erikson disagreed with the basic aspect of Freud's theory of Id function i.e. the unconscious survival instincts acting without thought of others or awareness of consequence. (2) However he did maintain the idea of the dynamic structure of the ego. In this sense the ego being, "a person's evaluation of the self". (3) Erikson takes this a step further than Freud in that he is aware of the cultural determinants of identity development as well as the genetic ones.

In his work, Erikson categorised eight stages of development. At each one of these stages he identified a basic crisis. Each crisis relates to our mental development and is greatly affected by our social surroundings and to some extent our genetic makeup. The author would like to make clear at this point that Erikson's use of the word 'crisis' does not relate to its traditional meaning. In Erikson's case it is used to describe a developmental crossroads, a time of choice leading to change. The basic crisis that he identified for the developmental stage of adolescence is 'Identity vs. Identity Confusion'. (4) It is important to look at this crisis within the context of Erikson's eight stages of development (See Table 1).

Each stage is seen as a mental battle at both unconscious and conscious levels which must be fought and won if one is to progress to the next stage successfully, armed with the ability to deal with the next crisis. For example, If the identity crisis is not well resolved in adolescence then the next stage of development, young adulthood, 'intimacy vs. isolation', will be much harder to address and resolve without a firm sense of identity.

TABLE 1

ERIKSON'S EIGHT STAGES OF DEVELOPMENT

	Developmental Period	Basic Crisis
1.	Infancy	Trust vs. Mistrust
2.	Early childhood	Autonomy vs. Shame and Doubt
3.	Preschool Age	Initiative vs. Guilt
4.	School Age	Industry vs. Inferiority
5.	Adolescence	Identity vs. Identity Confusion
6.	Young Adulthood	Intimacy vs. Isolation
7.	Adulthood	Generativity vs. Stagnation
8.	Senescence	Ego Integrity vs. Despair

SOURCE: Adapted from Erikson, E. K. (1963). Childhood and Society. New York: Norton, displayed in Dusek, Adolescent Development, p. 28.

By looking at the adolescent crisis in the context of the table we may see the crises which came before the 'Identity vs. Identity Confusion' crisis. Whether or not these have been resolved, the outcome of these previous crises will affect the individual's ability to resolve the Identity crisis. We may also see from the table the progression from adolescence onwards. As well as being an age in its own right, adolescence is a time of preparation for

adulthood. Its place within Erikson's eight stages of development highlights the importance of its being resolved.

Erikson labelled the failure to solve the tasks of adolescence as **Identity Confusion** (5) and noted four results of this 'confusion'. He described the **Problem of Intimacy** (6). This is the fear of becoming close to someone due to the anxiety of losing one's own individuality, one's own identity, leading the person to isolate themselves. Another outcome he describes as **Diffusion of Industry** (7) where the adolescent either becomes obsessed with one activity or finds concentration at school or in the workplace difficult. He noted **Diffusion of Time Perspective** (8) - the tendency to live for the minute without looking ahead stemming from the anxieties linked with becoming an adult. The final outcome identified by Erikson is **Negative Identity** (9) - the adolescent's rejection of values held by parents and the community. This **Negative Identity** may not be as detrimental to identity development as it sounds. Robert Marcia's theory (to be discussed later in this chapter) suggests that a period of rebellion is instrumental in gaining the Identity Achievement (10) status in adolescence.

Havighurst's Developmental Tasks of Adolescence

Erikson identified the crisis. Robert Havighurst, in his studies of adolescence, broke the crisis down into tasks that must be achieved successfully if one is to gain the Identity Achievement status. (See Table 2)

TABLE 2

HAVIGHURST'S DEVELOPMENTAL TASKS OF ADOLESCENCE

Task One :	Acquiring more mature social skills.
Task Two :	Achieving a masculine or feminine sex role.
Task Three :	Accepting the changes in one's body, using the body effectively, and accepting one's own physique.
Task Four :	Achieving emotional independence from parents and other adults.
Task Five :	Preparing for sex, marriage and parenthood.
Task Six :	Selecting and preparing for an occupation.
Task Seven :	Developing a personal ideology and ethical standards.
Task Eight :	Assuming membership in the larger community.

SOURCE: R. Havighurst. (1972). Developmental task and education. New York: McKay.) quoted in Nielsen, Adolescence, p.128-129.

These tasks were published in 1972 and due to some changes in the attitudes of our society, they may appear slightly dated. For example, today task five might read, 'Preparing for sex and the option of marriage and parenthood.' However, the author will be referring to these tasks during this dissertation. Elaboration on these tasks may be found in Linda Nielson. (11) Different adolescents deal with these tasks in different ways and with different levels of success. Robert Marcia's theory on the identity crisis studies this in more detail.

Marcia's Theory

Marcia, a psychoanalyst, took Erikson's theories of identity development in adolescence further. Like Erikson he sees identity as a continually evolving process, but is more specific in his definition and categorisation of it, "For Marcia, identity formation involves the adaptation of a sexual orientation, a set of values and ideals and a vocational direction." (12)

Marcia's work on the identity crisis defined by Erikson led him to categorise adolescents into four identity statuses. (13)

The first of these he labelled as **Identity Achievers**. (14) This is the ideal status one would aspire to reach by the time one enters into adulthood. In order to reach this status the adolescent must undergo a period of decision making, of exploring their views and stances on ideological values, on their own futures and ambitions, who they would like to become in adulthood and what it means to them to be male or female. They must work through this period, developing their own concerns and making their own choices, finally finding themselves committed to the decisions they have made.

The second status he identifies as **Foreclosures**. (15) This status arises from an all too common situation. During childhood we need role models around us. These role models, our parents or people in authority cannot help but influence us to be like them. When this is taken a step too far adolescents may find themselves committed to a vocation, ideological stance or a vision of their own gender which has been imposed upon them

rather than considered and chosen by themselves. All the choices have been made for them. For example, ambitious parents guiding their child into a vocation chosen by themselves and not through the adolescent having developed an understanding of his/her own true life ambitions.

Identity Diffusions (16) is the label given to Marcia's third categorisation of the identity crisis. These adolescents may have gone through some stages of questioning, but no concrete decisions have been made. These adolescents are at a loose end having made no commitments to occupational ambitions or ideological stances before entering into adulthood.

The fourth and final category is **Moratoriums**. (17) These are adolescents who are currently in the midst of the identity crisis. They are still at that experimental decision making stage, struggling with their ideological standpoints, their occupational preferences and the concept of what it means to be male or female.

When read in this fashion, Marcia's theory seems to be quite rigid and to pigeonhole adolescents into restrictive boxes. Following an interest in Marcia's work, in 1989 Sally Archer researched identity statuses in sample groups of adolescents. The results of this research proved that whilst each category exists and is recognisable any one adolescent may relate to several identity statuses at any one time in their development. It is possible to be an identity achiever in one area, but have other statuses for other areas in the identity crisis stage. (18) For example, an adolescent may hold the identity achiever status

regarding their ambition towards a future occupation. Their choice would have arisen from independent consideration and decision-making. The same adolescent may hold the foreclosure status regarding the sense of their own ideals e.g. they might support a particular political party simply because their parents vote for that party.

Behavioural Tendencies and Parental Attitudes.

Marcia's work also looked at the behaviour of adolescents who come under each of his four categories and the attitudes of their parents. The inclusion of the parents' approach is important because the teacher also plays an authoritative role in the life of the adolescent. The aim of this research in the dissertation is to develop an awareness of the identity crisis and find a way of raising the issues of identity in a classroom situation. The author feels that having insight into the attitudes shown to be conducive to identity development in adolescence can only be beneficial to classroom applications.

Due to the nature of Archer's research the author would like to use the term 'veered towards' regarding each identity status.

Those adolescents who veered towards the **Identity Achiever** status were self confident and successful both academically and in relationships as they found it easy to share their inner thoughts and feelings with those close to them. They were able to focus on others apart from themselves and to be empathic. They had strength of mind, were often resistant to authority but would easily adapt. Their parents tended to be authoritative but not

inflexible. They did not inflict rules, limits or punishment without discussion. In all, the family environment was a supportive one where independence was encouraged. (19) (20)

Those who veered towards the **Foreclosed Identity** status were found to be easily persuaded or swayed by others. They were often conformists, the obvious outcome of foreclosed identity, as they would take on unquestioningly the beliefs of those in authority. They had extremely authoritarian parents. Their standards often came from already established authorities such as particular religions. (21) (22)

In his findings, Marcia reported that those adolescents who veered towards the **Diffused Identity** status found it harder to form close relationships or friendships with either sex, even if on the surface they appeared to be charming and carefree. They rarely had close relationships with their parents and in some cases felt rejected by them. The parents did not play an active role in their child's development, were pre-occupied or allowed their children too much freedom without limits or boundaries for them to test themselves against. (23) (24)

Those assessed who, at the time veered towards the **Moratorium Identity** status, who were in the midst of struggling with their identities, were characterised by qualities which were fairly well developed. These were qualities regarding expression of emotions, self-direction self esteem, moral reasoning and social activity. All these are characteristics of the Identity Achiever status however in the Moratorium state the issues in hand have not

been resolved. There is still confusion and anxiety. The parents of these adolescents were found to encourage independence and autonomy and nurture self-expression. (25) (26)

Differences in Male and Female Identity Development

The theories discussed so far in this chapter have, for the most part, been general to both males and females. It has become apparent that as a result of both biological and societal factors, males and females embark on quite different journeys in their quest for identity.

The male identity crisis tends to focus on issues of competence and of knowledge and decision-making concerning ideologies and vocational goals. Males develop their identities through personal achievements. Relationships with others, friends and family, play a lesser part in their development of a sense of self. They feel the need and indeed are encouraged to become self-reliant and independent. (27)

The female identity crisis focuses more on the female's sense of herself in relation to others. Adolescent females tend to look to the approval of others before being satisfied with themselves. As a result of this females attain much higher levels of intimacy than males but less independence. Where males are guided towards careers, females are encouraged to make more flexible decisions between career choices and the role of wife and mother. (28)

Of course males and females do not always follow a single gender path during the identity crisis. Most adolescents today would most probably follow an androgynous path focusing

on all or most of these areas. Hodgson and Fisher's research of 1979 (29) noted that some females followed the male identity crisis path and still retained their intimacy as well as their autonomy. No males followed purely the female path. (30)

Homosexual adolescents follow a different path to heterosexual adolescents in the identity crisis. At a time when role models are needed there are rarely any in close proximity. The adolescent will tend not to involve himself/herself in the social areas where decision-making and learning are occurring due to a sense of difference. Most homosexual teenagers do not accept their sexuality until their early twenties. They experience identity confusion, avoiding the issue of sexuality or through trying to convince themselves and those around them that they are heterosexual. Discovering and learning to accept one's own identity is hard enough without living in a society that largely rejects your sexuality. (31)

Conclusion to Chapter One

It is clear from the writings and research executed around the subject of identity development in adolescence that it is a time when many choices are presented and decisions are made. In order to introduce the general notion of self-identity to the art classroom, five of Havighurst's tasks were selected as the core issues to be addressed. These tasks take in to consideration the issues identified by Marcia that he believed were directly linked to identity development in adolescence - "sexual orientation, a set of values and ideals and a vocational direction." (32) The tasks selected list as follows:

- Task Two - Achieving a masculine or feminine sex role.
- Task Four - Achieving emotional independence from parents and other adults.
- Task Five - Preparing for sex, marriage and parenthood.
- Task Six - Selecting and preparing for an occupation.
- Task Seven - Developing a personal ideology and ethical standards.

It is important to mention here that these tasks are being highlighted for reflection and consideration only. It would be unrealistic to expect any firm decisions to be made. It is hoped that raising these issues which might otherwise not be directly addressed will be an aid to identity development among the pupils concerned.

FOOTNOTES CHAPTER ONE

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10. Linda Nielsen, Adolescence, a Contemporary View, Second Edition, (Orlando, Florida: Holt, Rinehart and Winston Inc., 1991) p. 131.
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13. Ibid.
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16. Ibid.
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18. Barnes, "Growth and Change," p. 312.
19. Nielsen, Adolescence, p.131.
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21. Ibid., p.130
22. Nielsen, Adolescence, pp. 130-131.
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24. Dusek, Adolescent Development, p. 29.
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26. Nielsen, Adolescence, p. 130.
27. Ibid., pp.199-201.
28. Ibid.
29. J. Hodgeson & J. Fischer, "Sex Differences in Identity Development in College Youth," in Journal of Youth and Adolescence, 8, (1979), pp.37-50.
30. Dusek, Adolescent Development, p. 381.
31. Nielsen, Adolescence, p. 408-409.
32. Dusek, Adolescent Development, p.29.

CHAPTER TWO

VISUAL RESEARCH: QUESTIONS OF IDENTITY RAISED THROUGH IMAGERY.

Introduction

As one of the main aims of this dissertation was to raise the issues of identity in an art classroom situation, a visual way of introducing the selection of Havighurst's Developmental Tasks of Adolescence (1) (identified in Chapter One) had to be found. As a result of studying the theorists' views and research the author broke the concept of identity down in to five simplified key issues;

- the self
- family and ancestry
- ideology
- gender
- ambition

The author researched visual symbolism with reference to the key issues identified above. The findings were used to fulfil the aim of raising the question of identity within the classroom through imagery.

Symbolism of the Self

Van Gogh - 'The Yellow Chair', 1888-1889

At first glance, Van Gogh's 'Yellow Chair', 1888-1889 (See Figure 1) may appear to be the subject matter of the painting. It becomes apparent, particularly if we look at Van Gogh's 'Gauguin's Armchair', 1888 (see Figure 2) in comparison, that there is a hidden subject matter i.e. The painter himself.

Van Gogh uses the chair to symbolise his own self. The painting is a self-portrait but the sitter is not present. At least, they are not present in body. Using the chair, Van Gogh symbolises the very essence of himself despite his apparent absence. (2)

When looking at this self-portrait it is important to be aware of another of Van Gogh's works that was painted around the same time, 'Gauguin's Armchair', 1888. In this painting Van Gogh uses the same vehicle for symbolism, the chair, to represent Gauguin. The personal relationship between the two painters was deteriorating at the time. They were becoming increasingly incompatible but still, as these paintings suggest, retained a high respect for each other. In a letter written to Albert Aurier in February 1890, Van Gogh mentioned painting Gauguin's "empty place" (3) This clearly suggests that the chair symbolised Gauguin but also that Gauguin's place had become empty even before his departure from Arles. (4) Perhaps Van Gogh was commemorating the death of a friendship rather than simply symbolising Gauguin's imminent departure.

The chair that Van Gogh painted to symbolise himself is a very ordinary, homely chair with its rush-seat and bare wooden frame. It has simplicity in its structure and is built of strong forms and thick paint. The chair is seen very clearly. Van Gogh used bright daylight colours. There are no ambiguities in this painting. He even outlined the main forms in his composition to emphasise their clarity.

The distorted, exaggerated perspective leads the eye to a box behind the chair that has the name Vincent painted on to its side. Perhaps this is an indication along with the pipe and open tobacco left on the seat that the painting has a hidden agenda.

In comparison, 'Gauguin's Armchair' is not signed on the surface of the canvas. The chair appears throne-like. It has the air of being a monument or a memorial to Gauguin with the books and the lit candle occupying the seat. Like 'The Yellow Chair' it has solidity in its structure but due to the dim, mysterious lighting in the painting it has less definition. This painting appears to be much more elaborate and its imagery more sophisticated. The colours used in comparison to the ones Van Gogh used to portray himself are heavy and oppressive. This may well be an indirect reference to the state of the relationship between the two men. (5)

Both paintings are extremely intense works. They intensify each other. The symbolism in each is subtle yet effective. It is an overall feeling of the personalities and qualities of the men that Van Gogh created through his use of symbolic imagery and colour rather than a cold reading of the symbolism used.

Van Gogh's use of symbolism to portray personality and feeling is important in terms of the current study. These paintings were introduced into a lesson and used as reference during a discussion focused on Van Gogh's uses of symbolism and on the potential for the pupils to symbolise themselves.



FIGURE 1: Van Gogh, 'The Yellow Chair.' 1888-89.





FIGURE 2: Van Gogh, 'Gauguin's Armchair.' 1888.



Symbolism of Family and Ancestry

The Family Tree, Genealogical patterns, Totem Poles and Carved Celtic Pillars.

The most common image used to symbolise the family is the tree. In fact it is the oldest symbol equated with the family. By its nature the tree stems from one trunk and over time branches out. In turn the branches grow twigs which in turn become branches themselves and so forth. The image can be directly linked with genealogy.

Family trees have taken many shapes and forms throughout history, from the original Y-posts (carved Y-shaped sticks with heads carved at the top of each arm symbolising parents and the head of their child carved where the two points meet) (6) to the elaborately portrayed family trees of the Victorian era and onwards to the cold and clinical computer print-outs we see today.

The branching and growth of the tree used to symbolise family and descent inspired the creation of genealogical patterns. These patterns date back to Palaeolithic times. They stem from the simplified image of a human being. The image is then linked and repeated arm to arm and leg to leg to show relationships or generations and arm to leg in a diagonal format to show descent. (7) Over the years the patterns have become more and more elaborate and in some cases abstract but the basic rules stay the same. They are still used today, even though unknowingly in some cases.

The North American Indians took the concept of the tree and the carving of the wood to represent family and ancestry to the extreme. The immense totem poles they created are huge symbols tracing the various histories of individual families and clans. Each figure featured on the pole is a symbol whether they are human or animal forms. These symbols make reference to the history and the essential identity of the family. The figures represent important events that stand out in the family history, family characteristics or a power of nature that the family believes has a special connection to them i.e. A totem. They are symbols of family identity. It is also made obvious by their scale and bright decorative colours that they are also symbols of pride in their ancestry. (8)

The image of heads descending in a vertical line was also used by Celtic people. The carved stone pillar seen in Figure 6 was found in a Celtic cemetery in France. The symbolism used is quite plainly seen. The vertical line of heads carved in low relief shows the ancestry and descent of the family. The line splits in to two heads that are most likely to be the parents of the six children below them. The head at the very bottom-middle of the pillar is inverted. This symbolises the fact that this person is no longer alive. The upside-down image gives the impression of them being in the ground or having passed into the underworld. (9)

The symbols of family discussed above have not been created from a Fine Art viewpoint. They have all arisen from the innate need of human beings to represent their families and their places within them in order to establish their own place within society or indeed on this Earth.

These ways of symbolising the concept of family were selected for use in the classroom due to their visual and historical interest that was discussed along side their uses of symbolism.

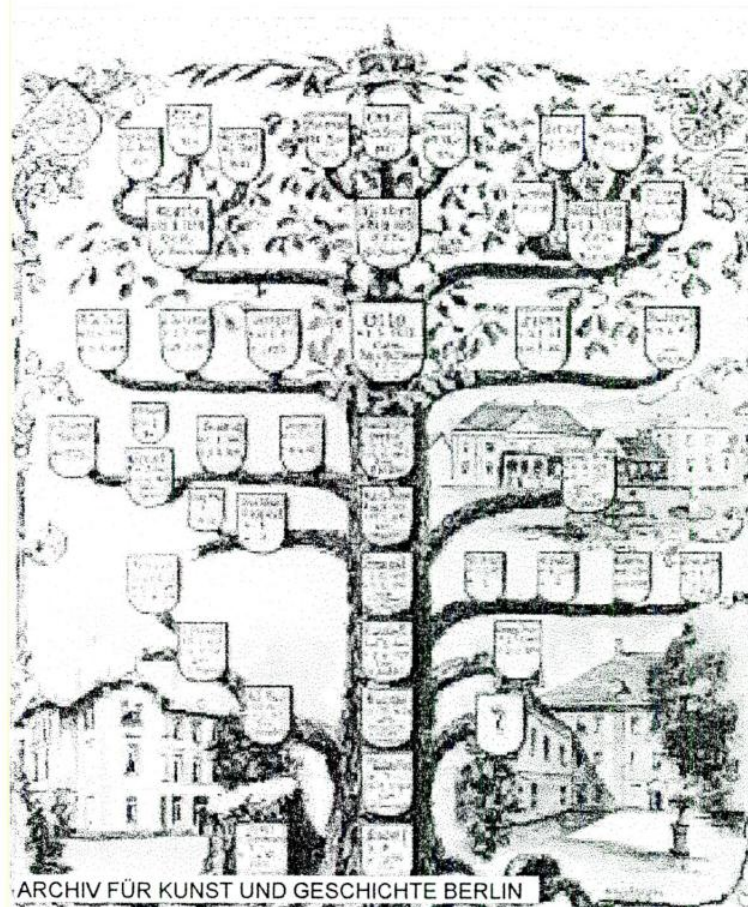


FIGURE 3: The Bismarck Family Tree.

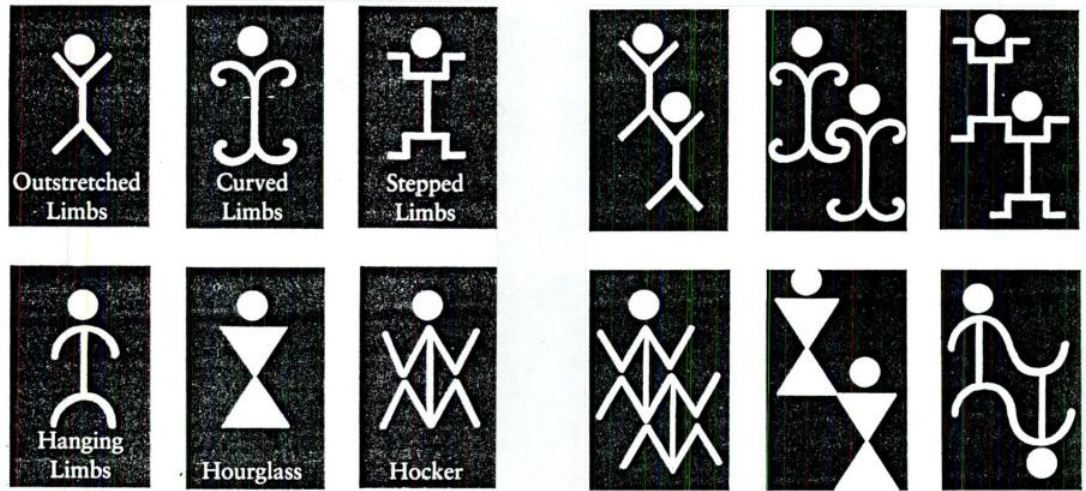


FIGURE 4: "The basic 'bricks' used in the construction of genealogical patterns." (10)



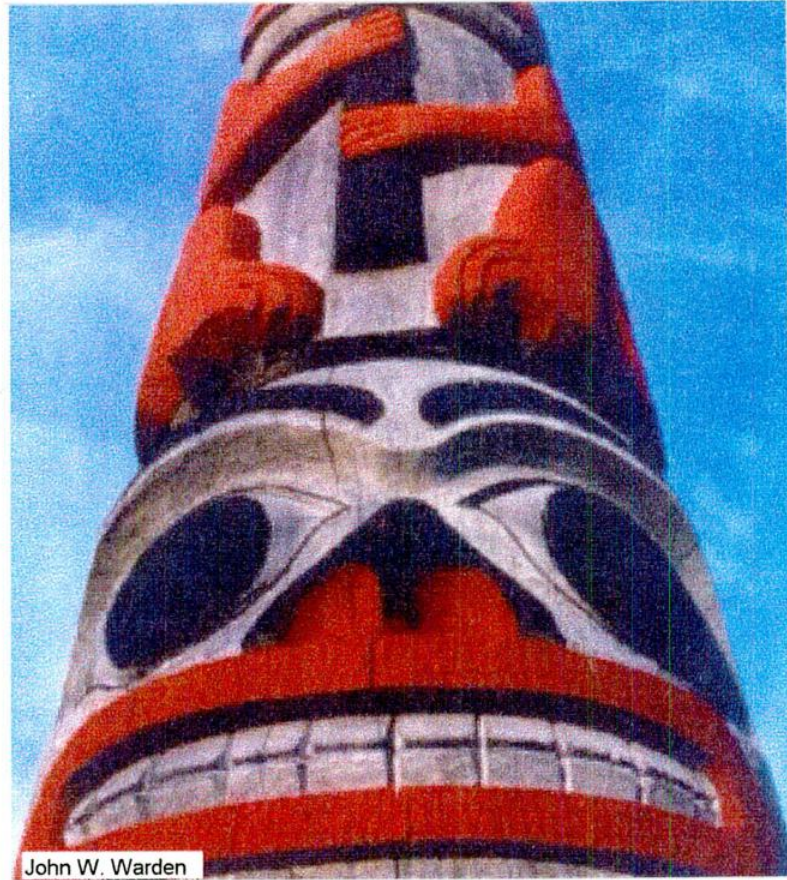


FIGURE 5: Totem Pole.



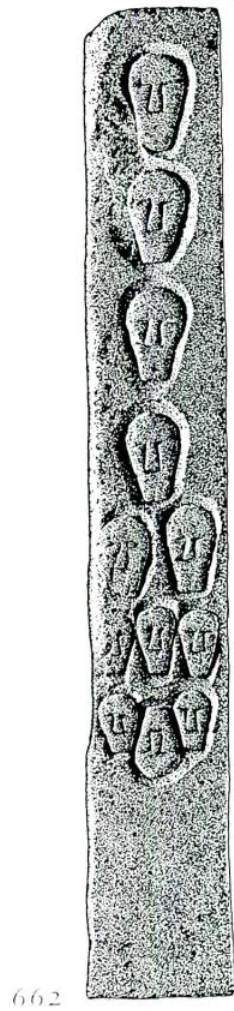
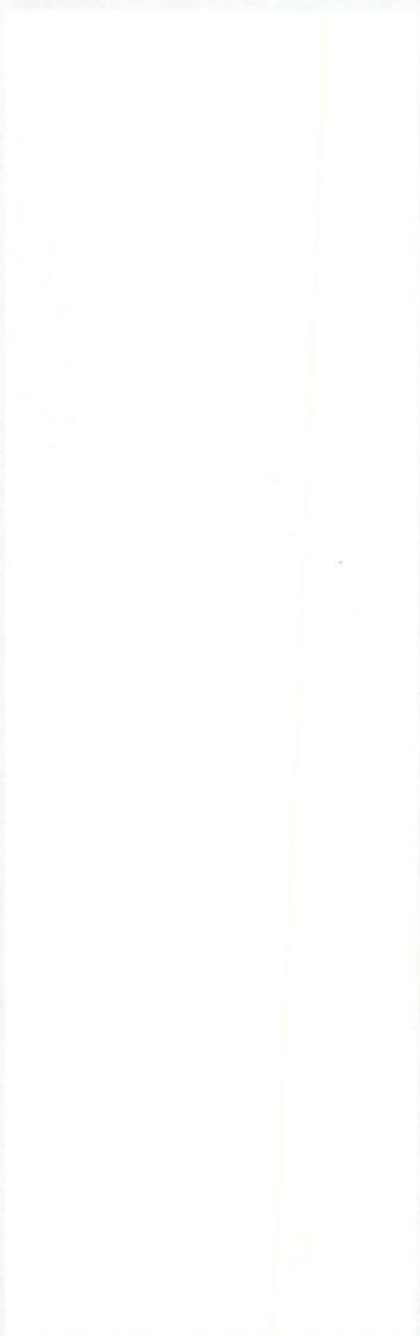


FIGURE 6: "A stone pillar from a Celtic cemetery, France." (11)



Symbols of Political Ideologies

The swastika, the star, the hammer and sickle and the symbol for CND.

Symbols are often used to represent beliefs. Wearing a badge depicting a symbol will inform the person who walks past you in the street that you adhere to a chosen ideology.

In recent history revolutionaries and politicians have used symbols as a company would use a logo i.e. to symbolise the various ideologies they stand for.

The word 'swastika' originates from Sanskrit and means 'well-being'. (12) The image of the swastika was originally a symbol of the revolving sun, of fire and of life. It has since been used by various peoples and religions to symbolise different qualities. For example the Buddhists used it to symbolise resignation. (13) It is no longer any of these meanings that we associate with the swastika today. Hitler's adoption of the symbol, in 1919, (14) for National Socialism or Nazism as it is more commonly known has attached a stigma to the swastika that is not likely to fade with time. (See Figure 7) In *Mein Kampf* (My Struggle), written by Hitler in 1923, he mentions the swastika as a symbol of "the fight for the victory of Aryan man." (15) In 1935 the swastika was the first ever political emblem to become a national flag but it was later banned by the allied occupation forces in 1945. (16)

The star is a symbol that is commonly used. It is a very positive image as it has associations with the sun and therefore with growth and light. An image of brightness

when conditions are poor is very seductive. The communists use a red star as their symbol. Perhaps this is most famously worn on the beret of Che Guevara, the Argentinean revolutionary theorist and guerrilla leader who helped Cuba in their struggle against dictatorship. (17) (See Figure 8) The image of Che Guevara wearing the star on his beret has become a symbol in itself such is its impact.

When Russia united with other communist states in 1922 to form the USSR (the Union of Soviet Socialist Republics) it adopted the hammer and sickle as its emblem. (18) The hammer and sickle as depicted on the flag of the Soviet Union and in much of their propaganda was a strong and most recognisable symbol for communism. (See Figure 9) It conjures up images of labour and the dominant red of the background instantly identifies it with communism due to the symbolic use of this colour. One official source of the time stated that it symbolised "the peaceful labour of Soviet people and the indestructible fraternal alliance of workers and peasant. It shows that all power in the land of the Soviet belongs to working people." (19) The emblem was abandoned in 1991 after the collapse of the Soviet Union. (20)

The symbol for the CND (Campaign for Nuclear Disarmament) was designed in 1958 by Gerald Holtom. (See Figure 10) The design was inspired by the semaphore alphabet. It is a combination of the semaphore N (for Nuclear) and D (for disarmament), surrounded by a circle symbolising "global or total agreement". (21) It is still a familiar symbol today but was most popular during the 1960's when it was often seen to symbolise "both peace and anarchy". (22)

The images described in this section were introduced to the class in order to give examples of how others have symbolised their own ideologies and beliefs in the past and also to show the pupils the potential for symbolising their own personal beliefs.



FIGURE 7: 'The Nazi Flag', The Bettmann Archive.





FIGURE 8: Che Guevara.





FIGURE 9: The Hammer and Sickle used here in Propaganda.



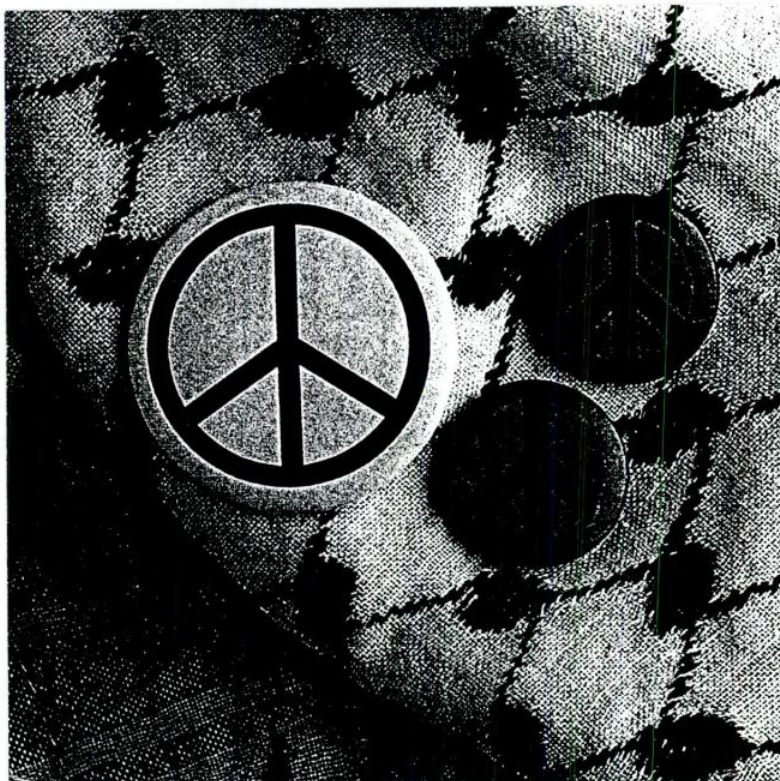


FIGURE 10: The Symbol for the CND.



Symbols of Gender

Bushman rock paintings, Sheela-Na-Gig and Newgrange spirals.

The Bushman rock paintings pictured in Figure 11 are early examples of humans depicting their own form. The most basic physical differences between man and woman are usually exaggerated, particularly the breast and posterior for women and the genital area for men. In this instance the man's genital area has not been exaggerated, but a weapon is held in his hand to show him to be a hunter.

Sheela-Na-Gigs are exhibitionist carvings of naked female figures usually openly displaying the genital area. (See Figure 12) They are thought to have been developed by Romanesque carvers and used superstitiously by medieval builders for the protection of churches and castles. (23) This function is only a speculation as unfortunately there are no recordings in Ireland of the true origin or function of the Irish Sheela-Na-Gigs. (24) There have been mixed interpretations regarding the symbolism of Sheela-Na-Gigs. Early interpretations were of a negative nature regarding the "aggressive sexuality" (25) of the carvings. Later readings have been more positive. For example, Irish feminists regard Sheela-Na-Gigs as symbols of "active female power". (26) They are powerful and striking images made even more fascinating by the enigma that surrounds their existence.

The carved Neolithic spirals at Newgrange, County Meath (See Figure 13) were included in the symbols chosen to present to the pupils due to a recent theory regarding their meaning. It has been suggested that the passage grave at Newgrange was the site of a

female fertility cult and that the spirals represent 'female'. This is supported by the layout of Newgrange that has been likened to the shape of a woman and also the gold torc belts found from a similar period. The larger of these belts being thought to be the male version is undecorated and the smaller, thought to be for the female, is decorated with a spiral at its end. This information was gained through word of mouth during a visit to the National Museum of Ireland. It is purely hypothetical and can not as yet be proved.

These images were carefully selected for the classroom, as some are quite explicit. They were used to show and discuss with the pupils the ways in which gender has been symbolised or portrayed in the past with a view to the pupil designing their own symbol representing what it meant to them to be male or female.



FIGURE 11: Bushman Rock Paintings Depicting Human Figures.



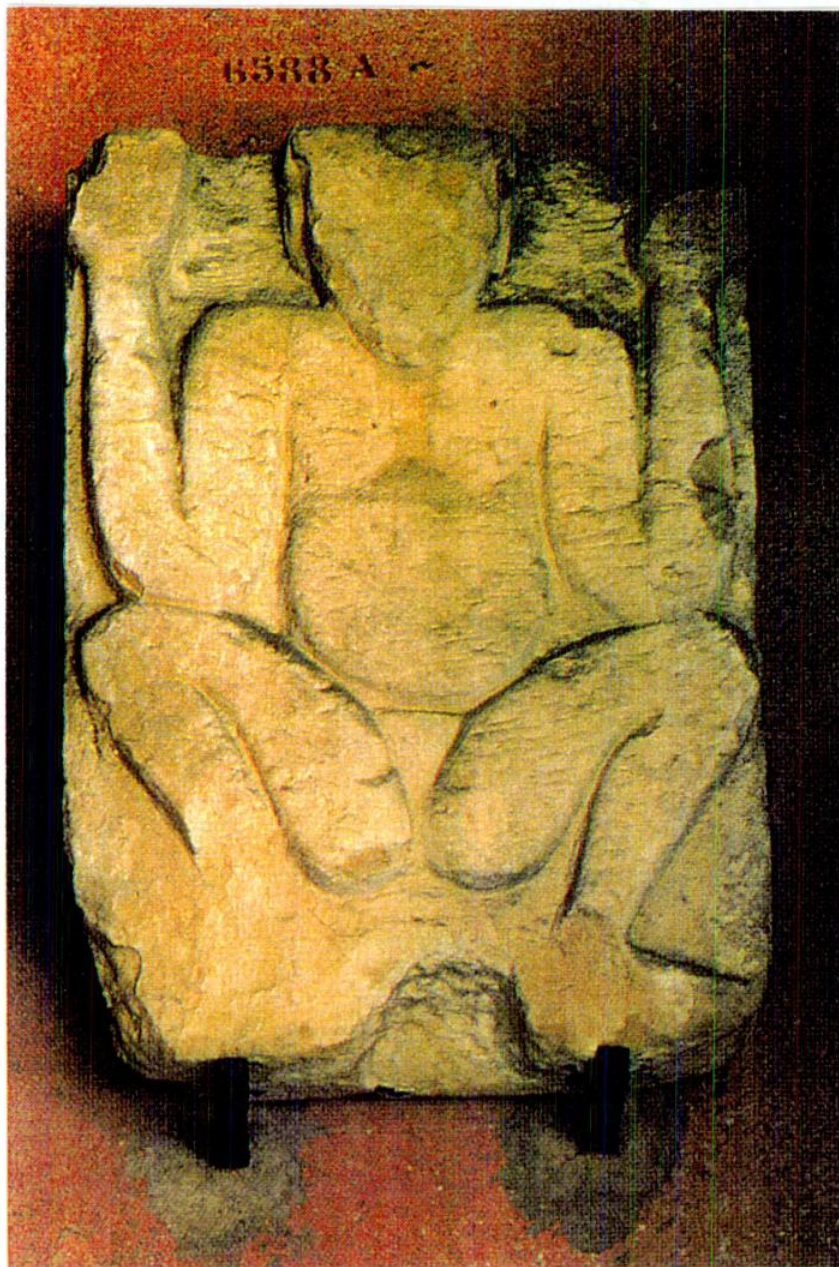


FIGURE 12: An Example of a Sheela-Na-Gig, France.





FIGURE 13: Carved Neolithic Spirals at Newgrange, County Meath.



Symbols for Occupational Ambitions

Heraldic Devices Used to Signify Occupation.

Heraldic devices combine together to form family symbols arranged on shields or flags. They first appeared during feudal times. They arose from the need of the knight, with his features hidden by armour, to be recognised from a distance. This original purpose developed in to one of identification of social status. (27) Therefore different aspects of the family are symbolised. One of these aspects is occupation, (28) that is our main interest in this instance.

On the coat of arms seen in Figure 14 the occupation is depicted by three sheaves of wheat to symbolise agricultural connections. Many other occupations were symbolised in this way. Figure 15 shows the fish hook that perhaps symbolises fishing or connections with the sea or water, the wool card symbolising spinning or weaving and the thatch rake symbolising the profession of the thatcher. These are just a small selection of examples.

The author must mention that not all coats of arms use these images in this way. Sometimes images are used to make a pun on the name of the family in question.

Although these examples of symbols of occupations are very dated they were easily accessible to the pupils. They were able to use the same method of symbolism (i.e. the depiction of tools or apparatus associated with particular employment) to symbolise their own desired future occupation.

Coat of Arms



Microsoft Illustration

FIGURE 14: Heraldic Coat of Arms.





FIGURE 15: Heraldic devices - Fish Hook, Wool Card and Thatch Rake.

FOOTNOTES CHAPTER TWO

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3. Ibid., p.139.
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12. John Foley, The Guinness Encyclopaedia of Signs and Symbols, ed. Beatrice Frei (Guinness Publishing Ltd., 1993) p. 99.
13. "Cross," in Encarta.
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CHAPTER THREE

THE SCHEME OF WORK

Introduction

The scheme of work that is discussed in this chapter was devised for a group of fifth year pupils in a mixed, non-denominational, multi-cultural school. There were fifteen pupils attending the class of whom nine were female and six were male. Eight of the pupils were of Irish origin; five of Mexican origin and the remaining two were of Brazilian and Chinese origin. The scheme of work was based on the findings of the research discussed in Chapters One and Two.

The aim of the scheme was to raise the issues related to identity development that are under revision during this decision-making period of adolescence. The issues (as identified in Chapter Two) are:

- The self
- Placement and relationships within the family
- A sense of ideology
- A sense of gender - what it means to be a man or a woman
- Ambition - having a goal or a view to the future

The scheme did not aim to resolve the identity crisis. It aimed to present the issues for reflection by the pupils. It was devised as a subtle urge towards consideration of one's own identity and hopefully as part of the process of identity development.

It was feared that the term 'identity' might have an inhibiting effect on a classroom of 16-17 year olds. Instead the word 'uniqueness' has been used. It is equally as personal and yet does not create the pressure or inhibitions that 'identity' could possibly have evoked among the pupils. Thus the scheme was entitled, "A Mobile Reflecting My Own Uniqueness".

The practical aim of the scheme was to create a mobile made up of five separate elements. Each element would relate to one of the key issues identified at the beginning of the chapter. The choice of arrangement of the elements and the structure of the mobile itself would also make reference to the pupils' views of their own individuality. The medium of clay was chosen to create the elements depicting the different aspects of identity for its immediate response to manipulation and for the lack of inhibition it incurs.

The construction of a mobile as the final product was an important part of the overall concept. Each element of the mobile was a visual symbol. The final structure was also a visual symbol. It brought together all the different elements to form a dynamic and ever changeable structure. This linked in with Erikson's view of identity as a progressive and changeable state. (1)

In its entirety the scheme ran for a ten-week period. For the purposes of this dissertation the first five weeks will be discussed. These are the most relevant to the process of identity development and rely largely on the findings of the research discussed in chapters one and two. During this time the pupils reflected on each separate issue through studying and discussing visual imagery and symbolism both in art history and cultural history. They then used the knowledge gained from past uses of symbols to symbolise their own identities regarding the issues under discussion. These notions were made concrete through the design and creation of clay plaques or three-dimensional objects for placement in the mobile.

As this work was very personal to the individual the teacher did not at any point during the first five weeks question the pupils' choices of symbolism or criticise the work's aesthetics. The meaning or reasoning behind the images was only discussed if the pupil came forward and showed a desire to discuss it. The aim of the scheme was not for the teacher to learn about the pupils but for the pupils to reflect on themselves. In order for them to feel safe enough to do this it was important that they did not feel threatened by fear of exposure or invasion of privacy.

Week One - A Chair to Symbolise Yourself.

The main objective of this lesson was to introduce the scheme by raising the question of identity. This had to be done in a way that did not provoke self-consciousness among the pupils but instead encouraged them to reflect upon themselves, their own individuality and uniqueness. In order to provide a platform for the rest of the scheme the concept of the self was looked at in general terms. The following questions were raised, with a focus on personality rather than physical appearance:

- "How could I describe my own uniqueness?"
- "What makes me different from the person sitting next to me?"
- "What are my interests, likes and dislikes?"
- "How do I see myself?"
- "How do I think other people see me?"

The concept of one's own individuality or uniqueness could be quite abstract in its expression. This would have been too broad to introduce into a classroom situation without providing some focus for the pupils. The teacher introduced Van Gogh's use of symbolism in his two paintings, "The Yellow Chair" 1888-89 and "Gauguin's Armchair" 1888 as discussed in chapter two. Van Gogh's use of the chair as a symbol for the self was adopted by the pupils as a vehicle for symbolising themselves. The pupils participated in a lengthy discussion regarding Van Gogh's use of symbolism and then proceeded to design and make clay plaques depicting chairs which they felt symbolised themselves.

Due to the fact that there is no visible human presence in the Van Gogh paintings the pupils were forced to consider more than purely cosmetic values. They had to look at their own personalities and find ways of expressing them through the use of the chair. (Refer to Appendix 1.)

Most pupils rose to the challenge of the task and were insightful in their use of symbolism as the results of the work shows. (See Figures 16-18) Others were more hesitant. One question asked was "How am I supposed to do this if I don't know who I am?" The question was asked in a joking fashion but the pupil was sincerely having difficulty with the task. His final design depicted a director's chair and megaphone, perhaps indicative of a desire to have more control and to be heard. (See Figure 16)

One pupil used the chair to symbolise his own interests regarding cars and sport. (See Figure 17) He eventually chose the image depicting his love of the Mini car as the one that he felt said the most about himself. The work was strong and definite. It could be suggested that it showed an aspect of himself that he felt made him different from the others in his class.

Figure 18 shows work created by another pupil during this class. The image is very clear and definite. On perusal of Figure 18 it could be speculated that she subtly indicates her own femininity and perhaps even complexity through the design of the chair and the pattern of the carpet on which it stands. It could be suggested that a love of art is hinted at

in the partially visible framed picture on the wall. The inclusion of a plug socket is interesting as it might suggest an awareness of energy and its source.

The extent of the individuality of each pupil's work proved that a level of reflection on the self did occur. Time provided for reflection within the scheme was important especially for those who found the task difficult. In its finished state their work was as indicative of their sense of their own identities as the work of those who found the task easy.

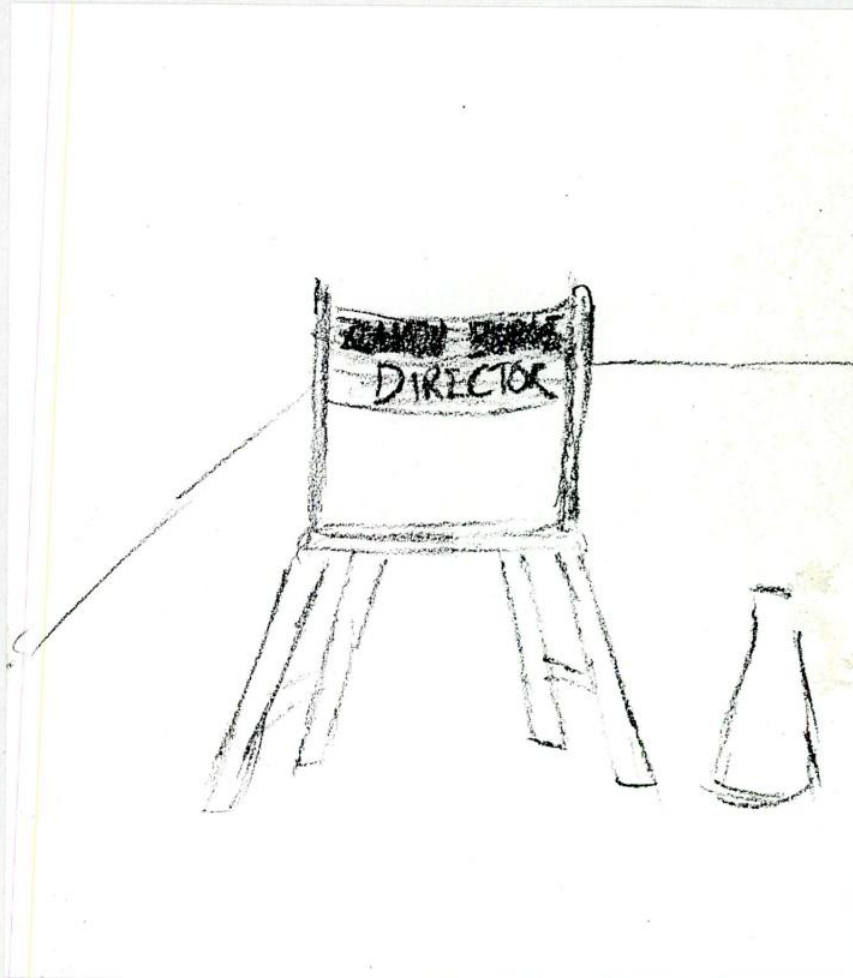


FIGURE 16: Pupil's work created in Week One - A Chair to Symbolise Yourself.





FIGURE 17: Pupils' work created in Week One - A Chair to Symbolise Yourself.





FIGURE 18: Pupil's work created in Week One - A Chair to Symbolise Yourself.



Week Two - Symbolising Family and Ancestry

In comparison to week one, which was an introduction to the scheme, week two had more focus. Its aim was to urge reflection on the pupils' placement and relationships within the family through the symbolisation of their own family and family history.

In order to introduce this concept into the classroom, four ways in which the family has been symbolised in cultural history were studied and discussed. These were the family tree, totem poles, carved Celtic pillars and genealogical patterns as discussed in chapter two. These four ways were ideal for use as a starting point for the pupils' development of ideas. As families are all unique in themselves and have different histories and attributes the examples shown and discussed provided ideas for symbolising them all. They also encouraged reflection on ones own place within the family, on figures important to the individual and on historical events that stand out in a family's history.

Despite the visual imagery and the discussion being stimulating and motivating the task proved more difficult for the pupils. The subject of the family was found to be harder to work with than the subject of the pupils themselves. The difficulties arose from having to make decisions on the pupils own placement of themselves within the family and how best to symbolise the family itself with the inclusion of the most important figures within it. (Refer to Appendix 2.)

One of the pupils used the image of a large tree to symbolise his family. (See Figure 19) This was the result of serious contemplation on how to symbolise a large family and yet

highlight people within it including himself. On examination of Figure 19 one might speculate that the tree is symbolic of his entire family. The fruit of the tree can be seen as small discs each bearing a leaf and an initial, perhaps significant of the individuals most important to him. These discs have been carefully arranged on the image of the tree. Perhaps they show descent and placement within the family.

Another pupil chose to symbolise his family using a combination of the carved heads from the Celtic pillar, the branching of a tree, a genealogical pattern designed by himself and a character that he described as an angel (perhaps inspired by the North American Indian use of characters and beasts having significance to a family or a 'totem' - a spirit of nature.) (See Figure 20) His image was highly animated in its appearance. Each character portrayed was individual in its own right and yet the branching gave a definite effect of them all being connected and growing out of each other in some way. He obviously made careful consideration of his family, of its structure and its character and of his own place within it.

A vertical format was used by one of the other pupils in the class. (See Figure 21) It is possible that the reason for this was to show descent in the family as this method of symbolism was discussed during the introduction to the totem poles and the carved Celtic pillar. She took inspiration from the carved Celtic pillar and used sculpted heads to show the characters in her family most important to her and also to show her own placement within that structure. On further inspection of figure 21 one might assume that three generations are shown here, grandparents, parents and most probably herself and her

sibling. The heads are surrounded by a genealogical pattern that makes reference to family and descent.

The work produced by the pupils was evidence of the depth of reflection on their own families and of their places within them.



FIGURE 19: Pupil's work created in Week Two - Symbolising Family and Family History.



FIGURE 20: Pupil's work created in Week Two - Symbolising Family and Family History.



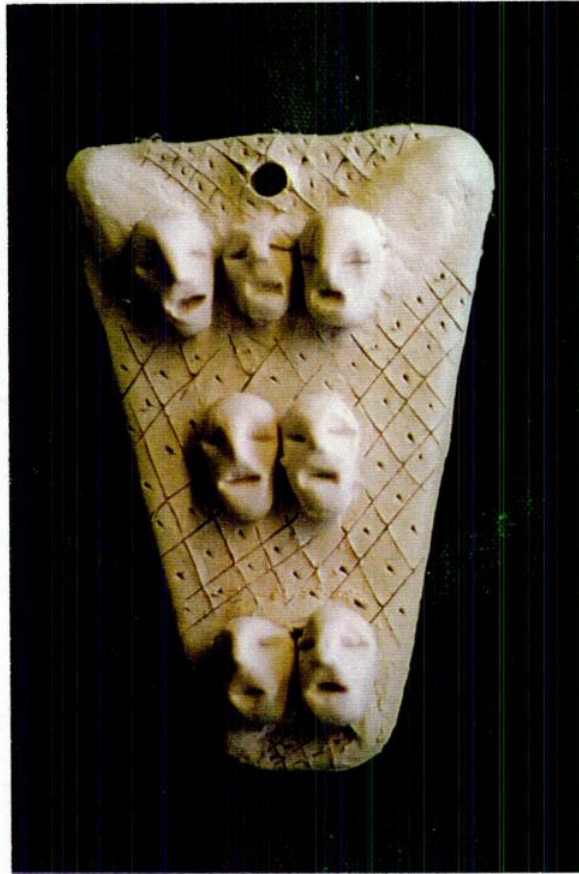


FIGURE 21: Pupils work created in Week Two - Symbolising Family and Family History

Week Three - Symbolising your own Ideology.

The objective of this lesson was to urge the pupils to reflect on their own political beliefs, not in relation to any existing political party but on what values they currently find important and would like to promote within society.

In order to make this class as interesting as possible, the teacher showed and discussed with the pupils a range of political and revolutionary visual symbols that have appeared during recent history. These included the hammer and sickle, the swastika, Che Guevara's star as worn on his beret and the symbol for CND (as discussed in Chapter Two). To urge reflection on the pupils' own beliefs and values the following task was set:

- Imagine that you are the leader of a revolution or the head of a political party and design a symbol that you would use to represent your beliefs.

(Refer to Appendix 3.)

Most pupils relished the thought of the power and the glory and the task set acted as a catalyst for reflection on their own ideology.

One pupil however became quite despondent and depressed. He told the teacher that revolutionaries only ever end up becoming the dictator they were fighting against and that true freedom does not exist. This was valued as his own belief and he was encouraged to represent the futility that he sees. The pupil, who wanted to be more positive, did not accept this. He made the decision to symbolise the state of politics as he sees it. The teacher was impressed with this decision as it showed careful thought in finding the solution to his dilemma. His final image was insightful. It showed a dollar sign,

symbolising money, in the centre of a figure of eight that he described as 'never-ending'. It could be speculated that this might symbolise the situation whereby money controls politics, a recurring situation impossible to escape from. This is however a suggestion on the part of the teacher and not an explanation given by the pupil. Thorough contemplation of the pupil's own beliefs occurred during the making of this symbol. (See Figure 22)

One of the other pupils used very specific imagery to depict his own beliefs and what he would like to offer to society. This pupil wrote a short passage to describe the symbol and his reasoning behind it:

"Here we see the stripes which represent bars that hold back people's beliefs and ideas. On top of these the star, which represents freedom because stars have no regulations, is seen breaking one of the 'bars'. The circle which means never-ending is surrounding the star, thus meaning that this new leadership will last forever."

Freedom of expression is obviously an important value to this pupil. It is particularly important during this stage of adolescence, as now is the time that young people begin to establish an identity outside of the family leading to more independence. (See Figure 23)

Another pupil took a different approach and used the image of a flower to depict the values she would like to offer. (See Figure 24) On inspection of figure 24 one may see that the flower has two layers of petals. It looks plentiful and evokes ideas of growth and prosperity. It could also be likened to the sun, giving warmth and life. It is possible that

this pupil might have been considering basic human needs as her belief of what is necessary for a society to flourish.

Again each of the symbols made by the pupils highlighted their own individuality and proved to the teacher that they spent time considering the issue of their own beliefs raised in the lesson.

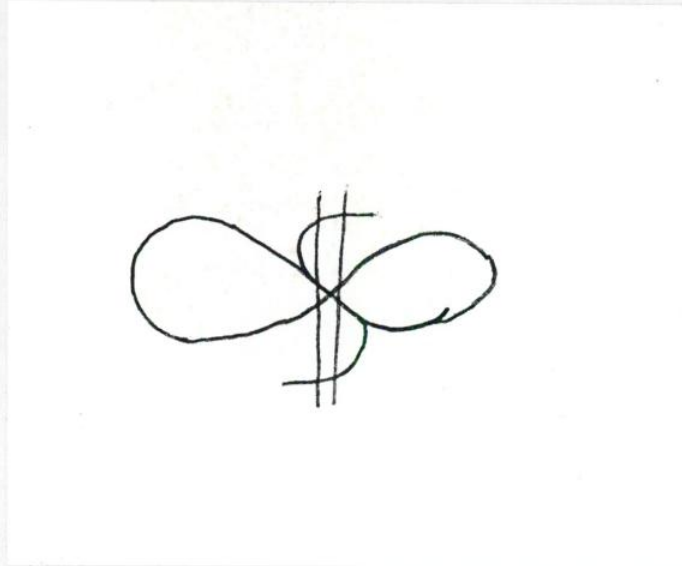


FIGURE 22: Pupil's work created in Week Three - Symbolising Your Own Ideology.



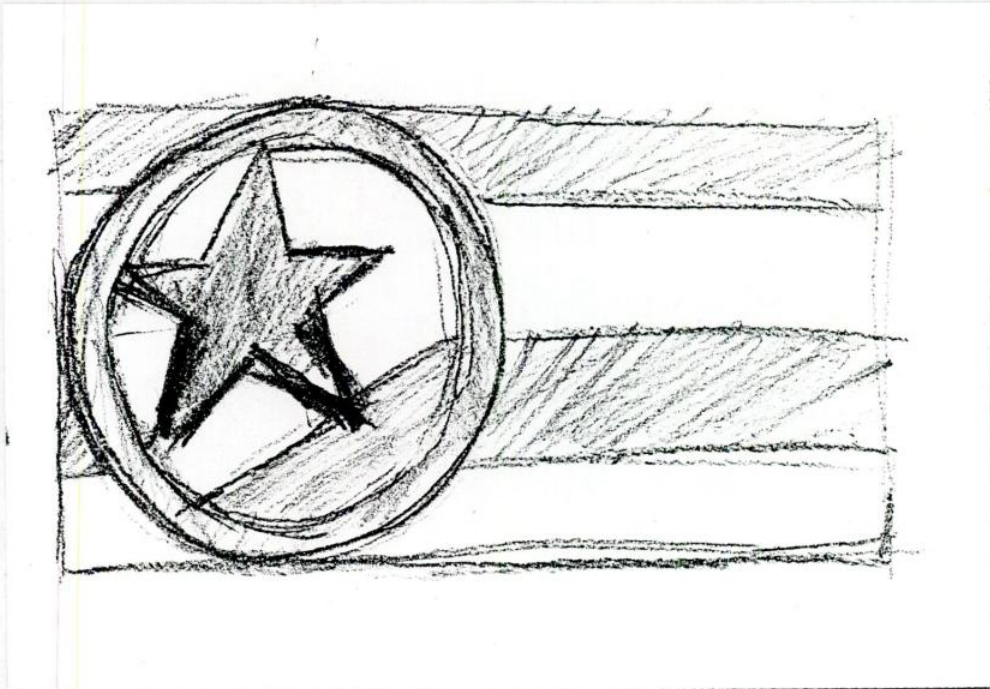


FIGURE 23: Pupil's work created in Week Three - Symbolising Your Own Ideology.





FIGURE 24: Pupil's work created in Week Three - Symbolising Your Own Ideology.



Week Four - Symbolising Gender

The objective of this lesson was to raise the issue of what it means to the individual pupil to be a man or a woman.

In order to provide a basis for discussion the teacher gathered a selection of visuals of imagery and symbols depicting man and woman and male and female throughout history. These included Bushman rock paintings, Sheela Na Gig, Vitruvian Man and the more abstract spirals at Newgrange as discussed in Chapter Two. Although the physical differences between man and woman were perhaps the most obvious, the pupils were urged to consider a more cerebral approach i.e. what does it mean to actually be a man or a woman, not just to have a man's or a woman's body?

This was a mixed class. During the discussion comments and questions were insightful and respectful. The pupils seemed genuinely interested to hear what members of the opposite sex had to say. The teacher felt that by this stage of the scheme a safe atmosphere had been built up within the class whereby the pupils were respectful of each others expressions of their own individuality leading in turn to the pupils feeling less inhibited both in their work and in verbalising it. Some very sensitive and personal comments and observations were made. These came directly from the pupils themselves and were unprovoked by the teacher for reasons discussed at the beginning of this chapter. These observations alongside the work produced showed thoughtful consideration on the part of the pupils regarding what it means to them to be male or female. (Refer to Appendix 4.)

One pupil incorporated several symbols in her design. (See Figure 25) These were the symbol for female originating from Roman times, the Newgrange spirals and a heart. She incorporated these into a simplified female figure. In its finished state the image formed a new symbol representing, for her, her own womanhood. Perusal of Figure 25 might suggest that the heart is an attribute she connects strongly with femininity as it encompasses the design and also forms a base for it to be displayed on.

One of the pupils in the class took inspiration from the Irish Sheela Na Gig to express his meaning of being a man. (See Figure 26) The figure is covering the genital area and yet the entire lower part of the body is emphasised, particularly the feet.

Another member of the class has expressed her feeling of femininity most beautifully and simply. (See Figure 27) After inspection of Figure 27 it might be suggested that this is her expression of her own capability of being a mother, of giving birth to a child.

All the pupils gave careful thought to the issue of their own gender and what it means to them. Some focused on particular attributes while others took a more abstract but equally valid approach.



FIGURE 25: Pupil's work created in Week Four - Symbolising Gender.



FIGURE 26: Pupil's work created in Week Four - Symbolising Gender.



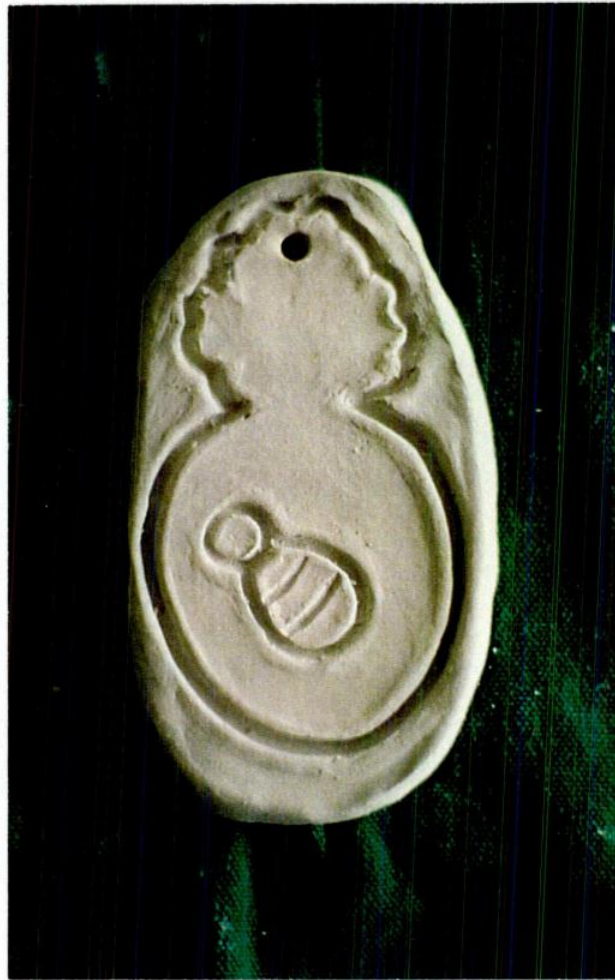


FIGURE 27: Pupil's work created in Week Four - Symbolising Gender.



Week Five - Symbolising Personal and Occupational Ambitions

The objective of this lesson was to urge the pupils to contemplate their own futures and to focus on their own chosen directions in life both occupational and personal. (Refer to Appendix 5.)

The teacher gathered images of heraldic devices used to symbolise occupation to provide a vehicle for the pupils to symbolise their own desired vocational direction. No imagery could be found to symbolise the more personal ambitions. The pupils had to rely on their own uses of symbolism developed over the preceding four classes. As with each class the teacher showed her own symbol that depicted her desire to teach, to be a painter and also, on a more personal level, her wishes to live by the sea and be around water. This was open for discussion.

Some pupils were already very definite in their future plans and had obviously been considering them for a while. Some were surer of their personal aspirations such as marriage and bearing children. Others were frustrated at the beginning of the task as they felt they had no idea of what they wanted from their futures at all. One pupil spoke of symbolising having to draw unemployment benefits. Another expressed his fear of growing old and displayed a reluctance to think about his future. Both these pupils were urged to face the task and to consider the positive developments the future could hold for them. By the end of the lesson they had both completed the task successfully. Serious thought had been put in to their efforts. Morale was lifted as they both seemed pleased to have come to positive conclusions on the issue.

One of the other pupils in the class took the heraldic image of the shield as a means of displaying his ambitions. (See Figure 28) He briefly explained his use of symbolism to the teacher. The pen related to his occupational ambition as a cartoonist. The crown and the sword surrounded by stars symbolised his fantasy of 'taking over the universe'. He said that the sun and the sea were things that he wishes to have in his life. The teacher found the fact that the sun was rising interesting as this is currently used in Ireland as a symbol of the new millennium, a symbol of the future.

Another pupil depicted three hopes for her future. (See Figure 29) She informed the teacher that the horseshoe was symbolic of her wish to be able to continue riding throughout her life, not as an occupation but for sport. She included the mortarboard as symbolic of her wish to go to university and attain a good education. The two interlinked rings represented her desire to find a partner and marry.

Another member of the class expressed that she had so many different ideas of what she wanted from the future and had not yet chosen to follow any particular direction. She chose to symbolise the fact that she was keeping her options open. (See Figure 30) On perusal of Figure 30 one might see that her head is at the bottom of the image and surging upward from it are many other small symbols. It is possible that the routes her future might take might be symbolised by the three arrows pointing in different directions.

This exercise was not welcomed by all the pupils but it was evident in the work that they did all reflect on their futures. Some had obviously been shying away from this issue.

The teacher felt that being encouraged to consider the future without pressure or fear of repercussions from decisions was beneficial to the pupils.

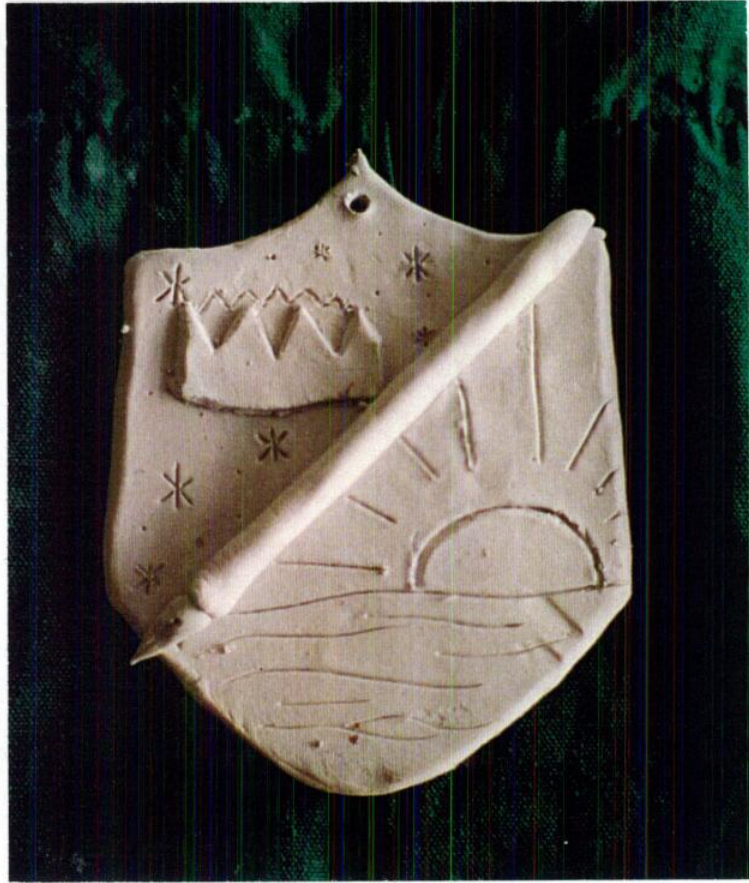


FIGURE 28: Pupil's work created in Week Five - Symbolising Personal and Occupational Ambitions.





FIGURE 29: Pupil's work created in Week Five - Symbolising Personal and Occupational Ambitions.



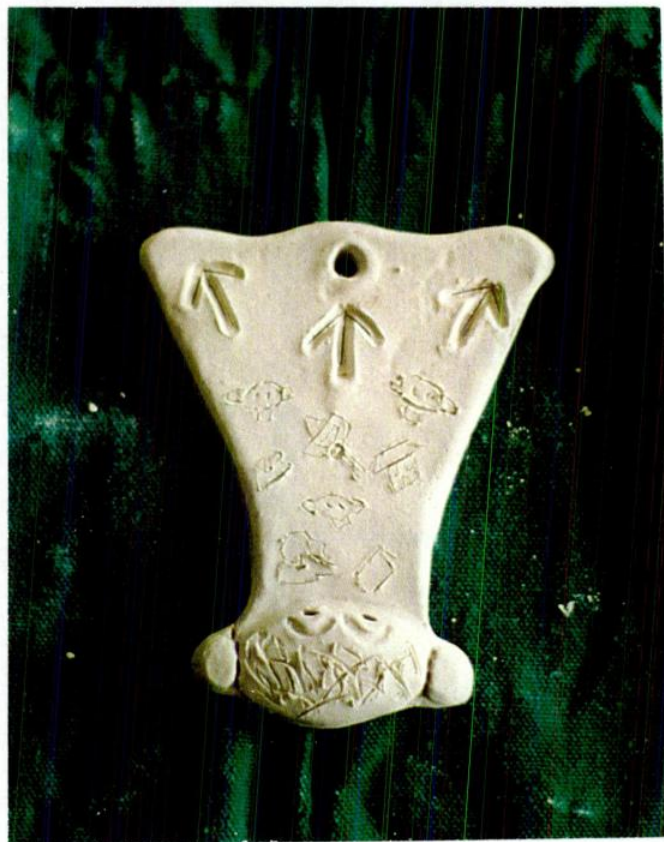


FIGURE 30: Pupil's work created in Week Five - Symbolising Personal and Occupational Ambitions.



Conclusions to the Scheme

After the first five weeks of the scheme were completed the teacher felt that it was a useful exercise for the fifth years to undertake. The class seemed to find the lessons interesting and enjoyable.

The objective of the scheme, which was to introduce the issues relating to the development of identity during adolescence in a way that was palatable for the pupils, was achieved. The fact that some of the issues were found to be taxing for the pupils suggested that these were issues that needed to be addressed for consideration. The results of the work itself were evidence to prove that reflection upon these issues did take place during the classes.

The content of the scheme and the speed with which it was approached did not allow for the issues to be addressed in depth. But this is something that each individual needs to do at a pace that is comfortable for them. An awareness of some of the main issues that make up their own individuality was created.

The scheme was considered to be successful and will be repeated again in the future.

FOOTNOTES CHAPTER THREE

1. Jerome B. Dusek, Adolescent Development and Behaviour, (Englewood Cliffs, New Jersey: Prentice-Hall Inc. A Division of Schuster & Schuster, 1987) p.370.

CHAPTER FOUR

CONCLUSION

Origins of the Dissertation and the Scheme of Work

This dissertation arose from working with adolescents in a secondary school and from the original study of Erikson's eight stages of development. Erikson identified the developmental task of adolescence with reference to the crisis of 'Identity vs. Identity Confusion' (1) This was focused on as the stage of development that needed to be addressed within secondary school.

The author's interest in art as a medium of expression and as a potential tool for personal development and self-revelation led to the development of the scheme that urged reflection by the pupils on their own thoughts and feelings regarding the selected issues of identity as identified at the beginning of Chapter Two.

Symbolism was chosen as a means of expressing the pupils' own reflections due to its indirectness. In this way, if the pupil did not want to reveal the details of the meanings behind their symbols they were able to retain their privacy. Symbolism was also selected for the richness of imagery and information that could be incorporated in to the lessons to motivate and stimulate the pupils. As stated earlier in Chapter Three, the medium of clay was chosen for its immediacy in response to expression and for the lack of inhibition it incurs. The final product, the mobile, was decided on for its properties of motion relating

to Erikson's view of identity as a progressive and changeable state. (2) These were informed choices made during the creation of the scheme of work, before it was put in to practice. It was found however that they combined together to make a scheme that was interesting and motivating for the pupils and that created a classroom atmosphere conducive to work and self-expression.

Relationships between the Theory and the Results of the Scheme

Relationships have been made between the theory discussed in Chapter One and the results of the work discussed in Chapter Three.

The author would like to make clear that the relationships between the theory and the work discussed here are purely an observation on the part of the author. The results of the scheme of work could not be used as a measure of identity development. It was not the author's intention to use them in this way. The nature of the approach to the issues of identity during the scheme was such that the work produced related to the individual at one specific time. If the task was to be undertaken by the same person at any other time the result may have been completely different depending on mood, previous events during the day etc. The scheme was successful as an exercise in reflection and not as an aid to identity development.

The author observed that the behaviour of individual pupils during the classes and the differing levels of ease with which they completed the tasks would support Sally Archer's finding that most adolescents belong to more than one of the four categories identified by

Marcia. (3) They could be an identity achiever in one area and have a completely different status for another area. (4) For example, one pupil dealt particularly well with the issue of family and yet found the issue of future ambition extremely difficult. Another pupil dealt well with the issues of gender and future ambition but the issues of family and political ideology were found to be more taxing. This finding was general to the class. There was not one single pupil who had a clear vision of their thoughts and feelings for every issue that was addressed during the five weeks. Indeed at the age of sixteen it would not necessarily be an advantage to do so. Archer suggests that as today's world is so fast and changing adolescents need to remain flexible until their early twenties. (5) This is true to a certain extent regarding most of the issues discussed during this dissertation. However, in the opinion of the author, the task of selecting and preparing for an occupation should not be left so late. Much time can be wasted through an uninformed choice of a degree or a diploma.

Relevance of the Scheme of Work to the Current and Future Curriculum

The scheme of work undertaken with the Fifth Year pupils could be criticised with regard to the current Leaving Certificate syllabus. The current Leaving Certificate culminates in several terminal examinations where skills, techniques and aesthetics are among the qualities assessed. The scheme of work did not make any effort to prepare the pupils for this as aesthetics were not addressed and the skills and techniques developed in clay manipulation are not likely to be used in the current Leaving Certificate examination. The scheme focused on the intrinsic values of education, in this case on personal development.

The scheme had much more relevance to the new draft Leaving Certificate. The new draft focuses on project work and self-motivation, not unlike the current Junior Certificate. It allows time for three-dimensional projects. The scheme created awareness of the process of making and the time involved and developed the skills and techniques needed to work with clay. It would therefore open up a three-dimensional or craft option for the pupil. The new draft is also much broader in its approach to the history of art and the study of other cultures is encouraged. The scheme would develop this broadness of knowledge and perhaps created new interests through the wide variety of the symbols and images that were studied and discussed during each class. On a more intrinsic level the scheme gave value to personal choice and expression. This would be beneficial when preparing the pupils for self-motivated work as confidence in their own choices and expressions would be an advantage.

In conclusion the pupils could only have gained from being urged to reflect upon the different issues relating to identity development in adolescence considering the fact that next year they will have to make life choices regarding their future education or occupations. Although the scheme of work does not have a comfortable place within the current Leaving Certificate syllabus it was a useful exercise to undertake regarding the intrinsic values of education. It may be regarded as a more beneficial practical exercise when the new draft Leaving Certificate comes in to action in the year 2002.

FOOTNOTES CHAPTER FOUR

1. Jerome B. Dusek, Adolescent Development and Behaviour, (Englewood Cliffs. New Jersey: Prentice-Hall Inc. A Division of Simon & Schuster, 1987) p. 28.
2. Ibid., p. 370.
3. Ibid., p. 29.
4. Peter Barnes, "Growth and Change in Adolescence," in Personal, Social and Emotional Development of Children, ed. Peter Barnes (Oxford: Blackwell Publishers in association with The Open University, 1995) p. 312.
5. S. L. Archer, "The status of identity: reflections on the need for intervention," in Journal of Adolescence, 12, pp. 345-359.

APPENDICES

Appendices One to Five contain examples of the design work drawn by the pupils on reflection of each issue considered during the scheme:

- | | |
|----------------|---------------------------------------|
| Appendix One - | A Chair to Symbolise Yourself |
| Appendix Two | Symbolising Family and Family History |
| Appendix Three | Designing your own Ideological Symbol |
| Appendix Four | Symbolising Gender |
| Appendix Five | Symbolising your Ambitions and Dreams |

APPENDIX ONE

A Chair to Symbolise Yourself

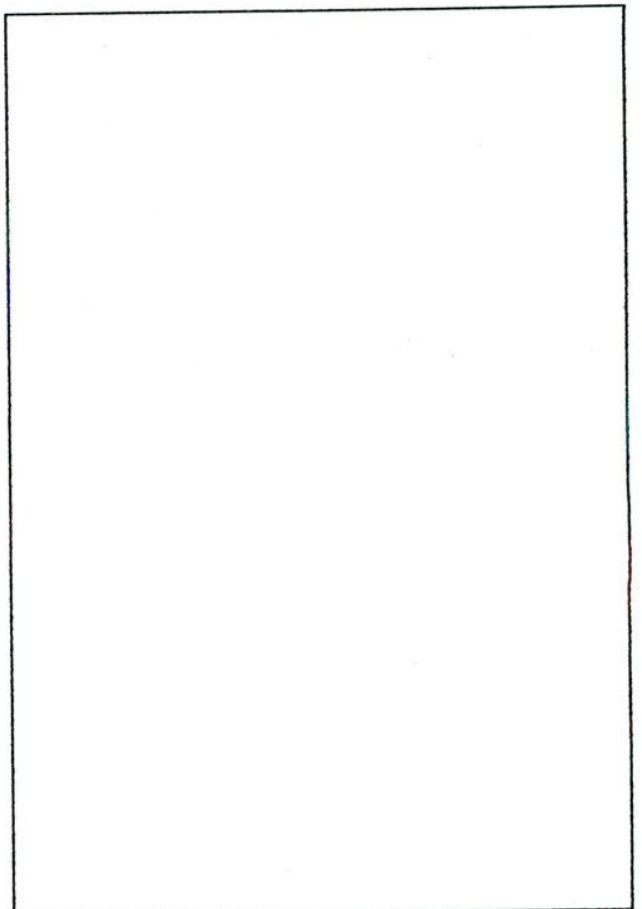
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You have now seen and discussed the two Van Gogh paintings-

- The Yellow Chair, 1988-1989
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Complete TWO drawings in the boxes below of chairs that you think make symbolic references to yourself. Use pencil and have in mind that you will be carving one of these drawings into a clay slab.

Think about LINE and TEXTURE.



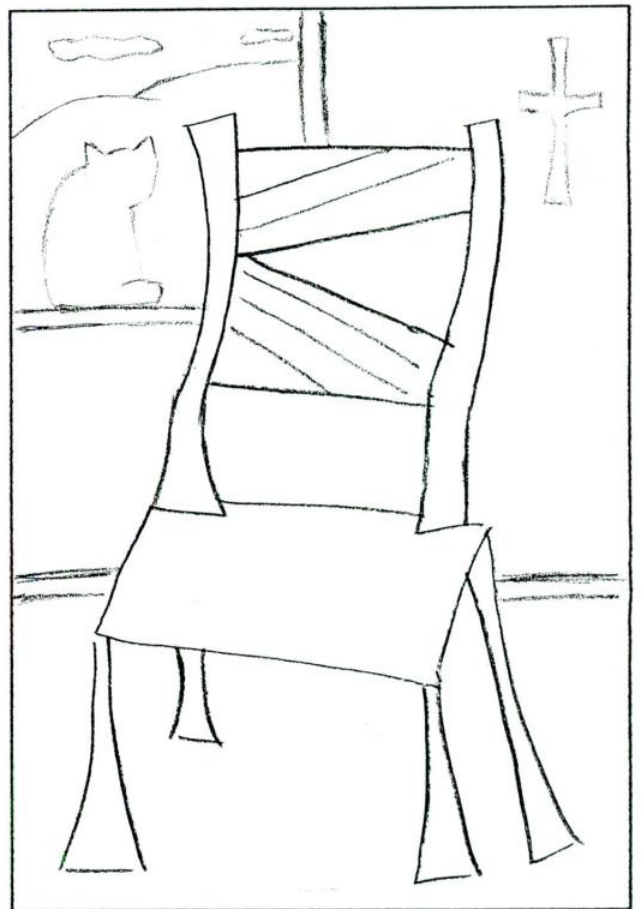
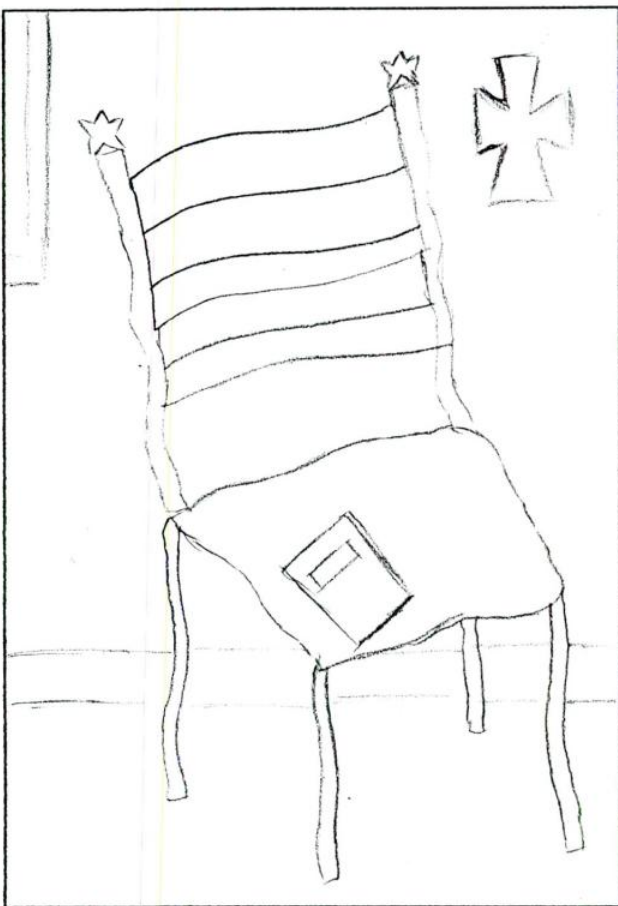
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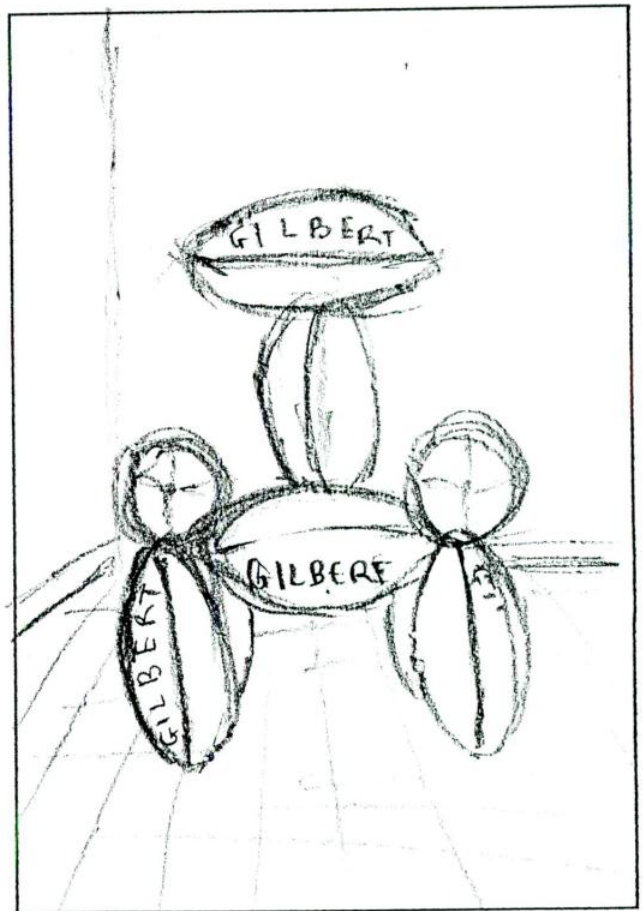
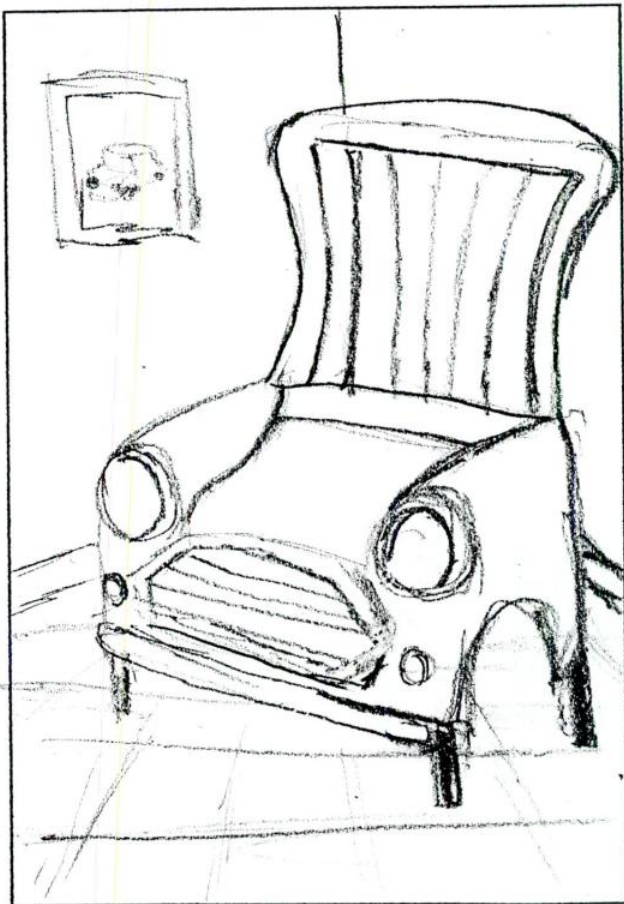
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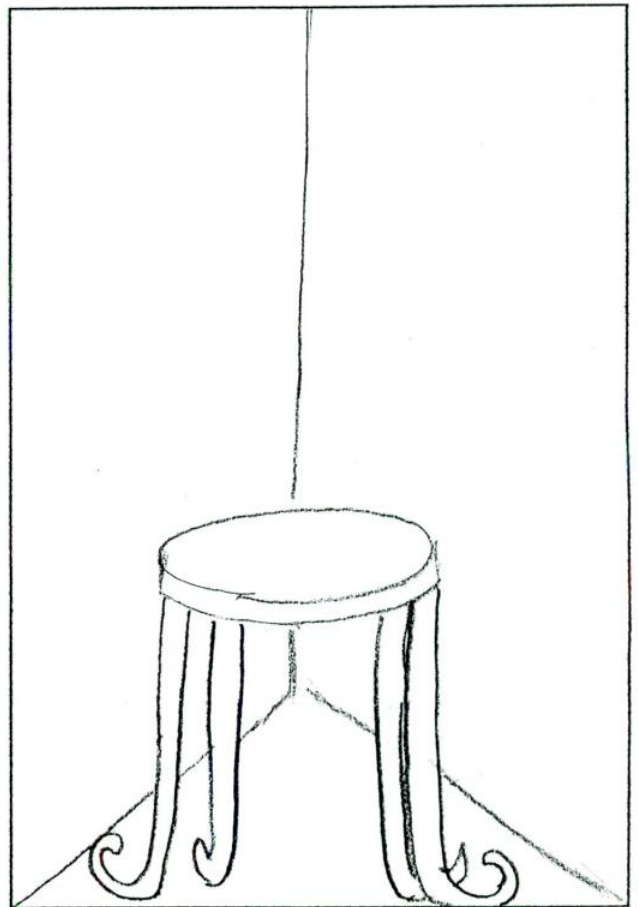
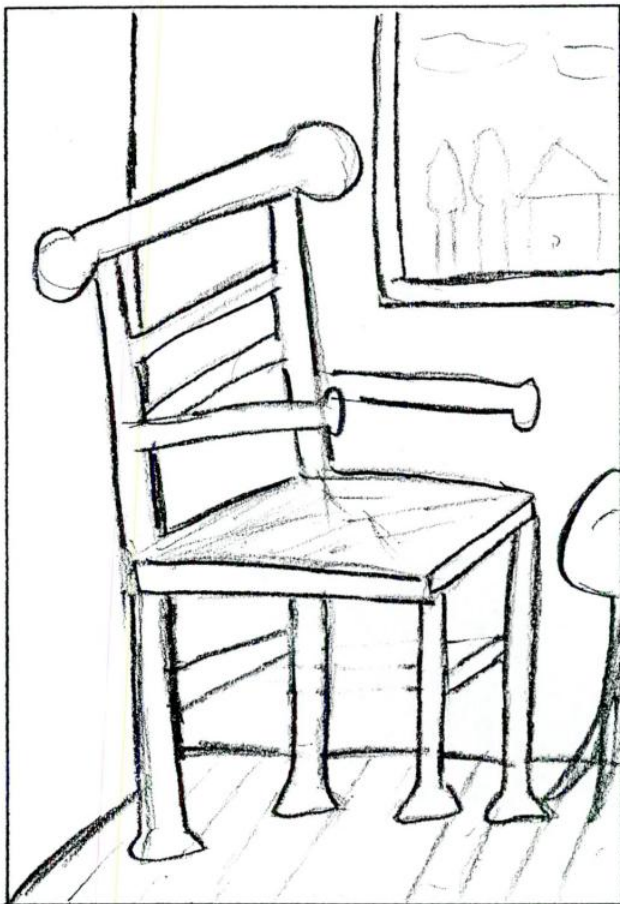
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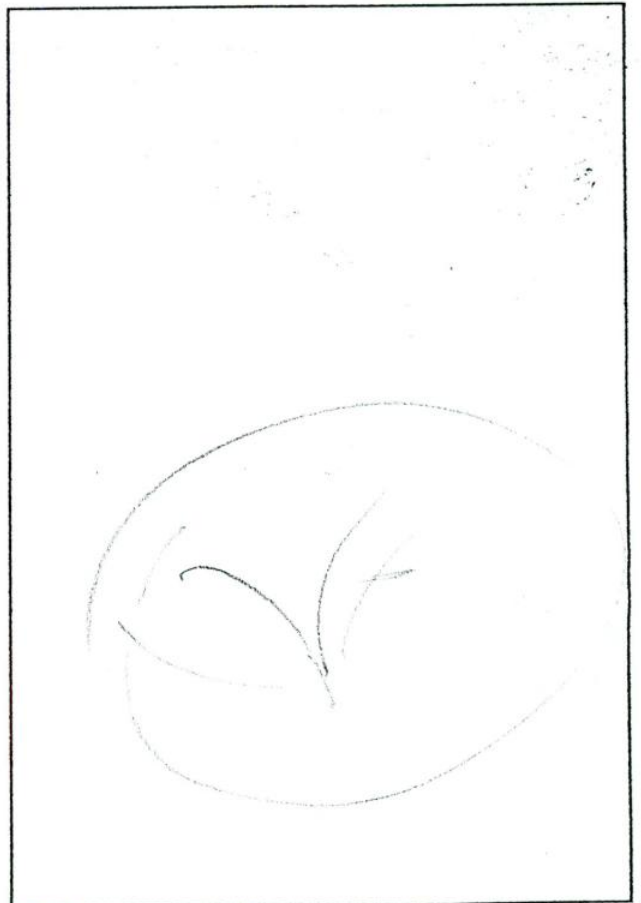
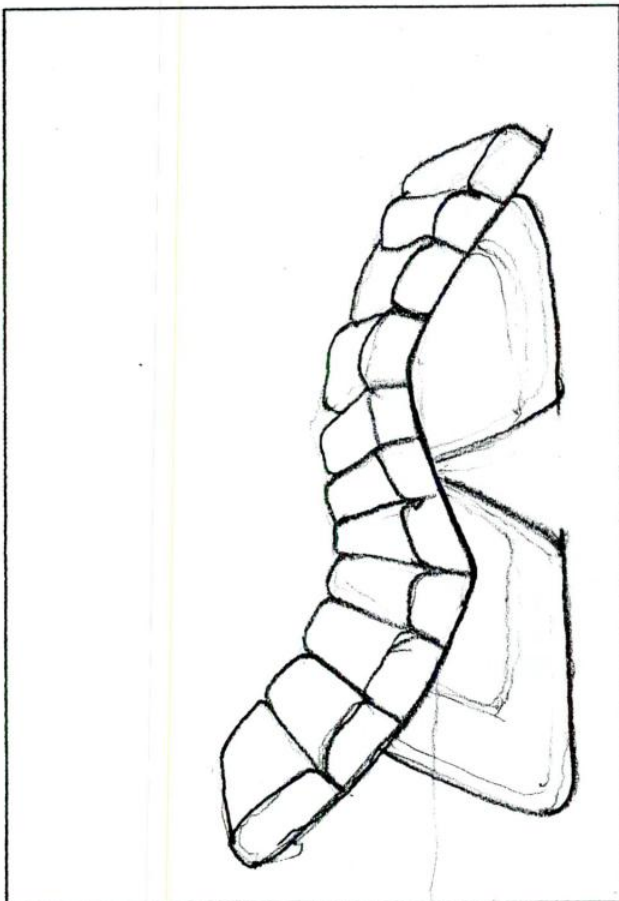
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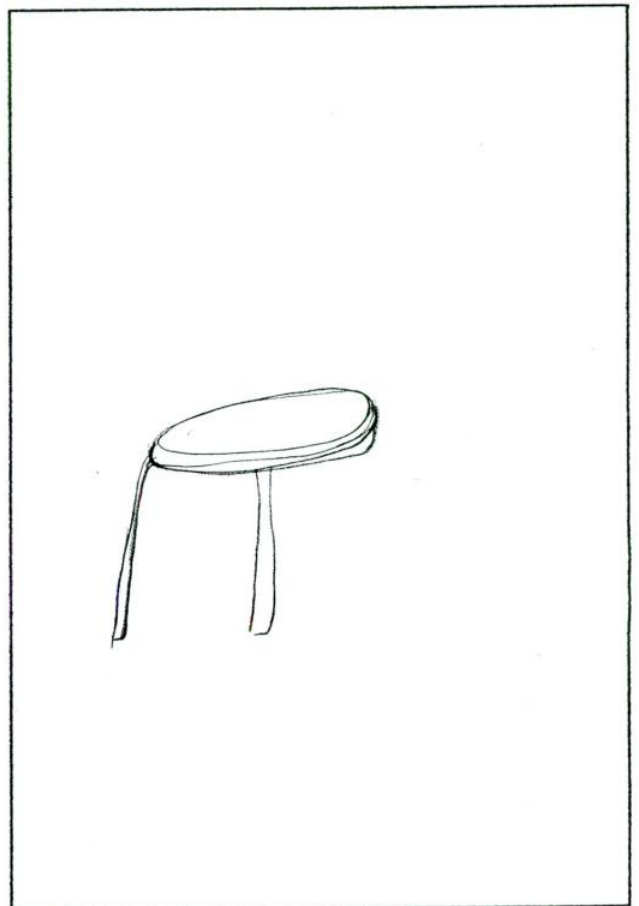
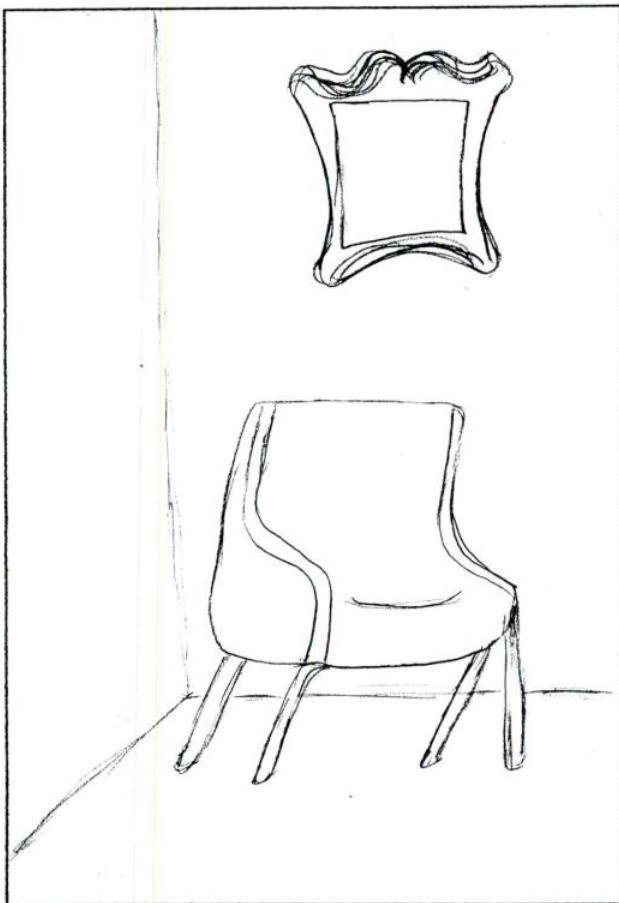
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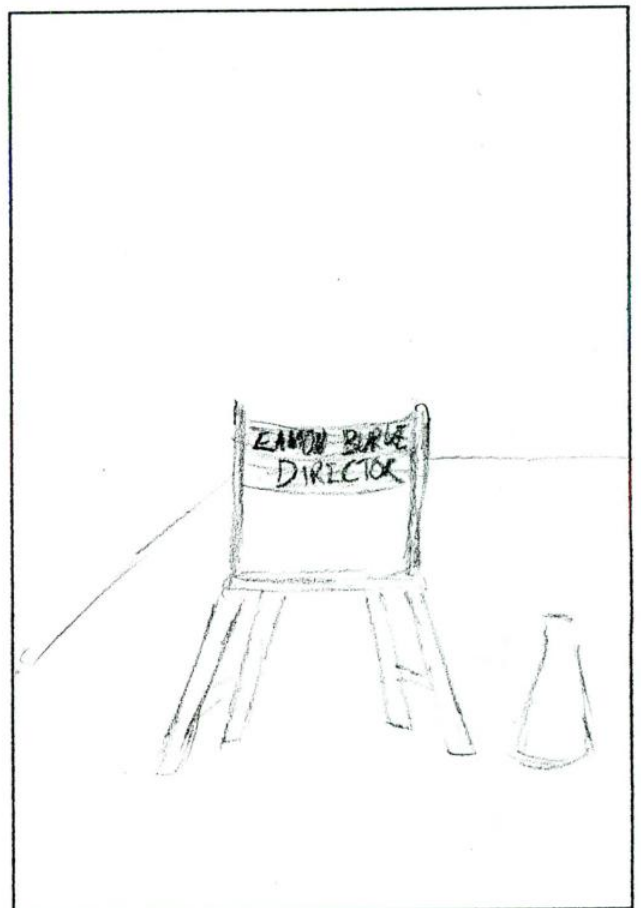
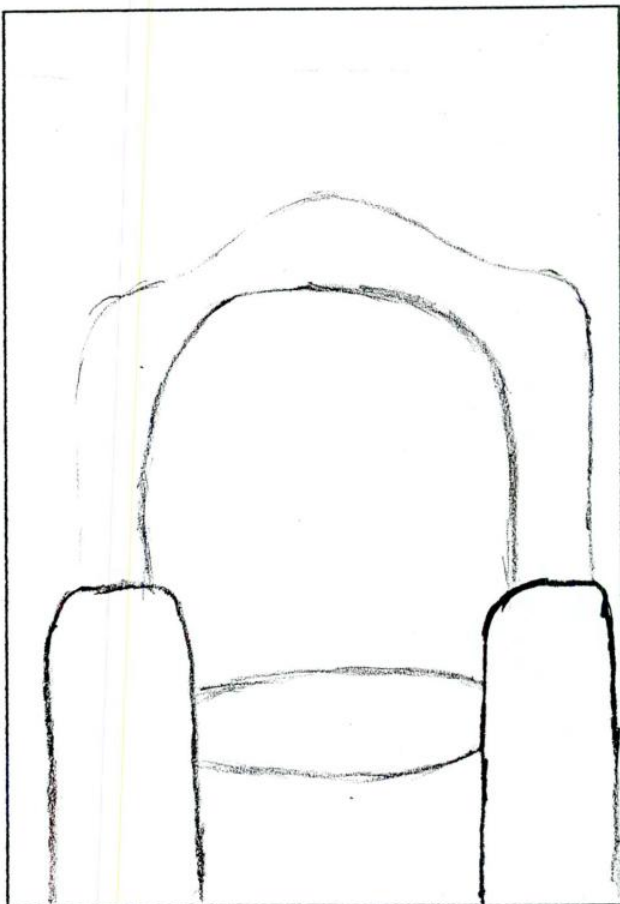
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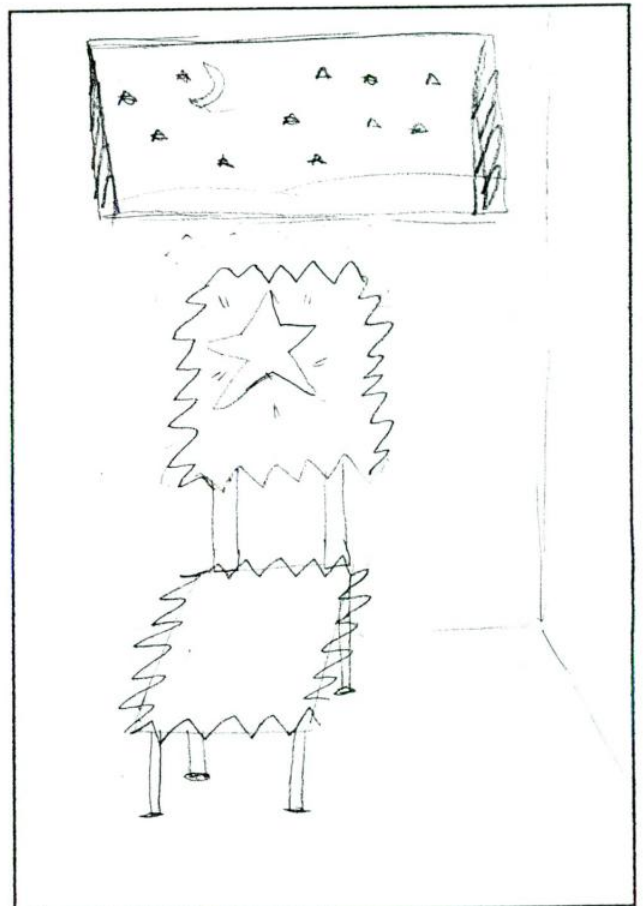
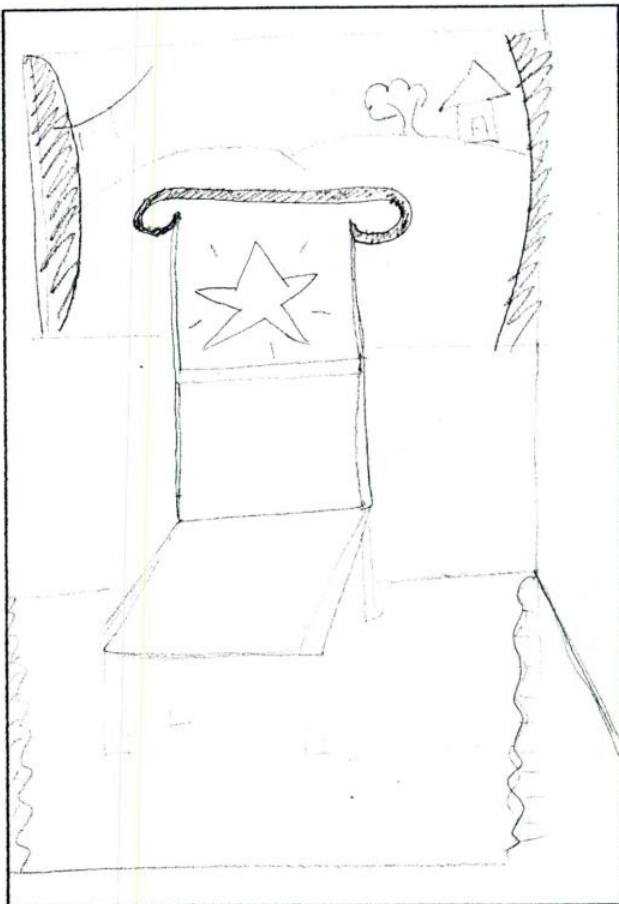
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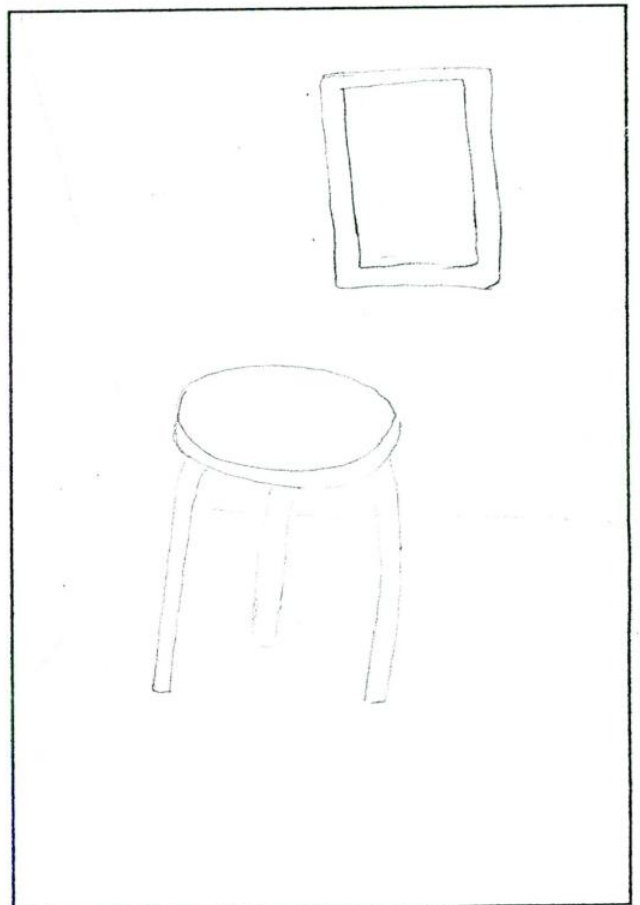
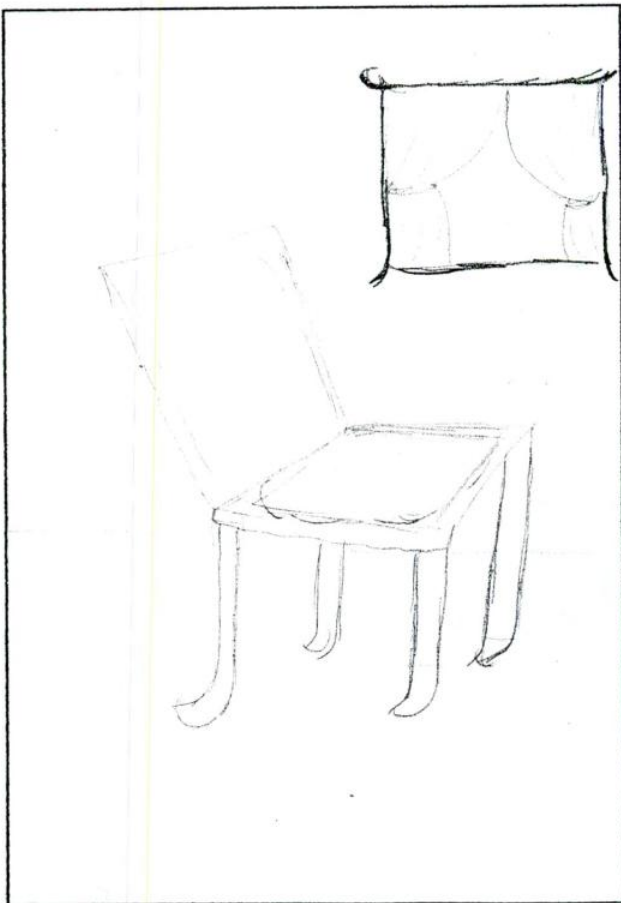
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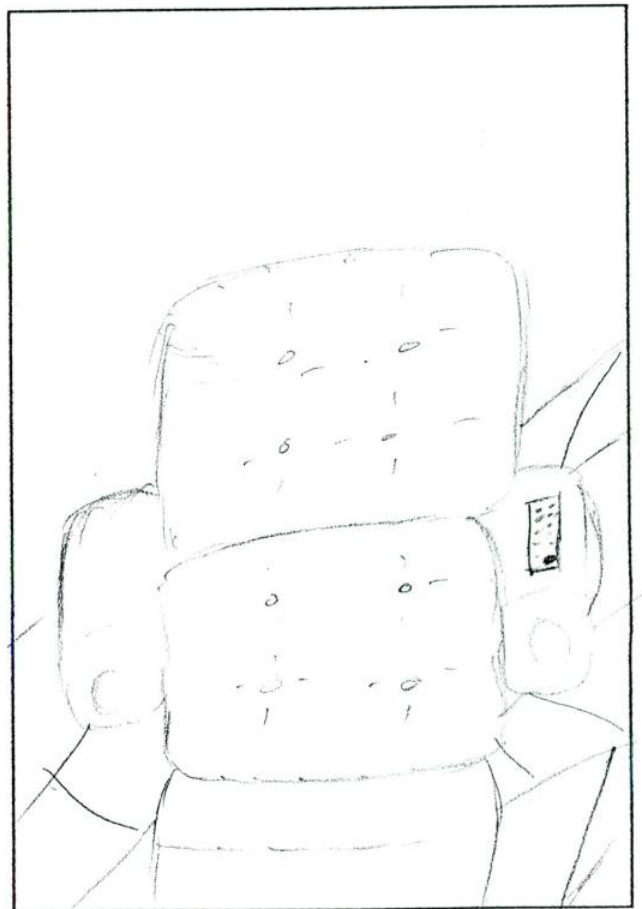
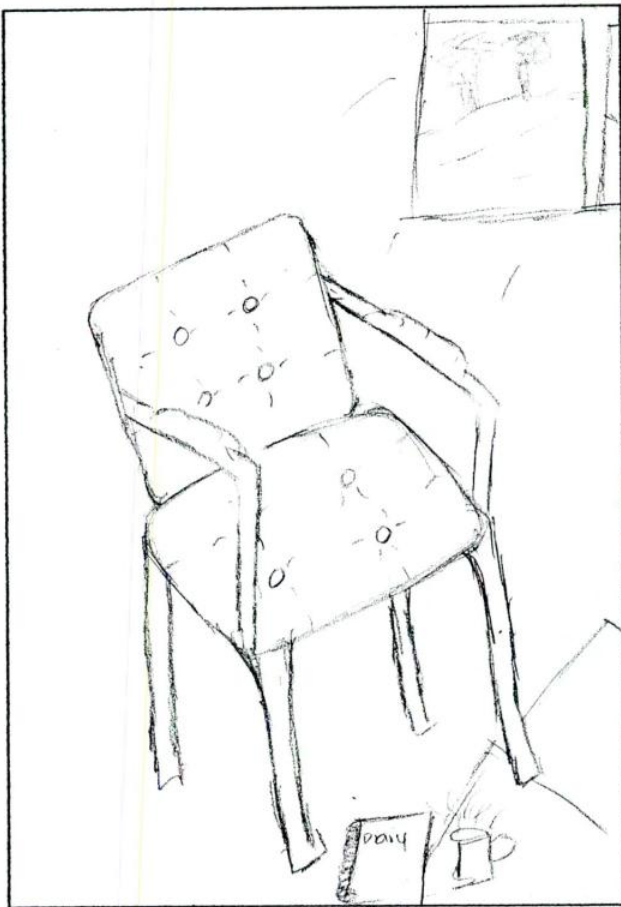
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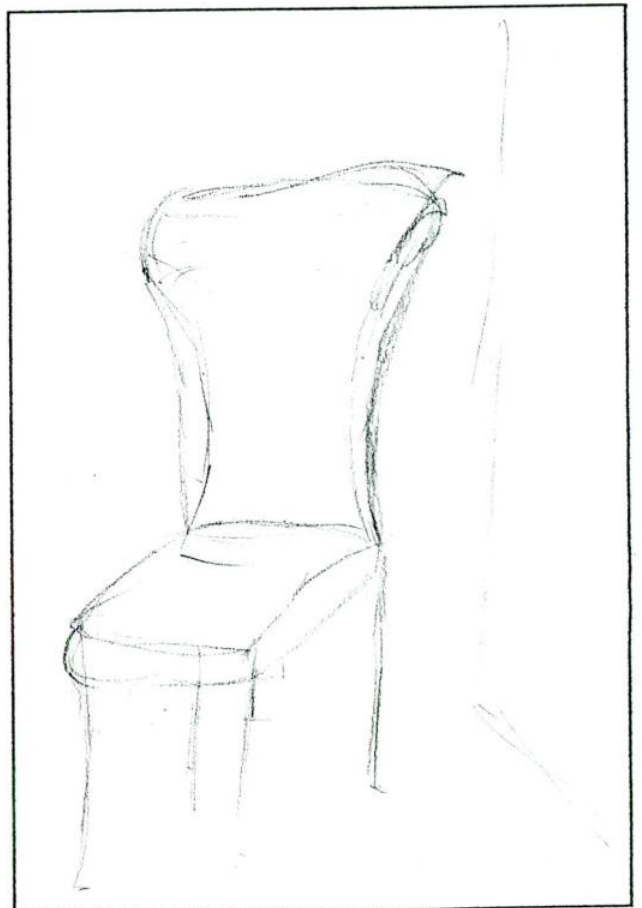
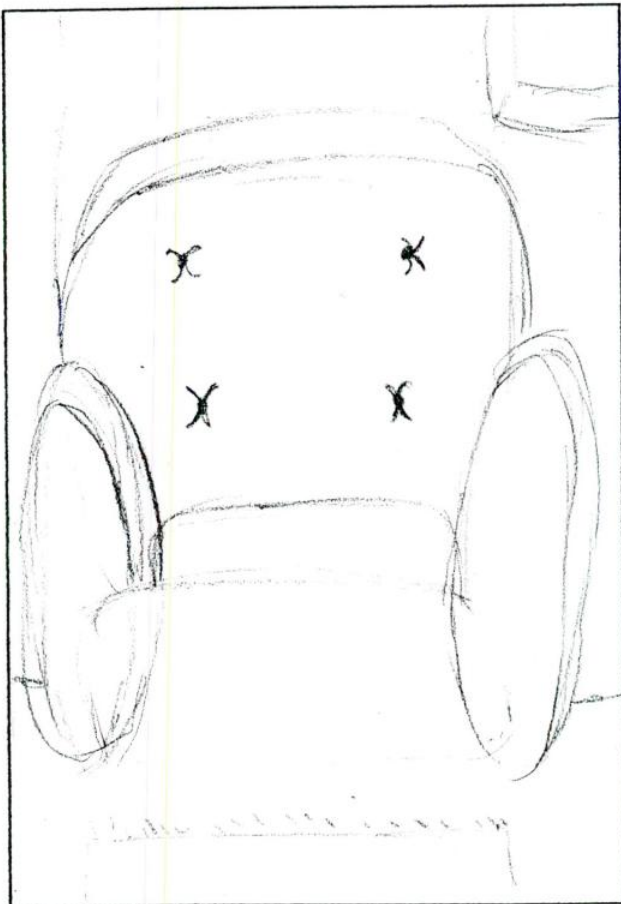
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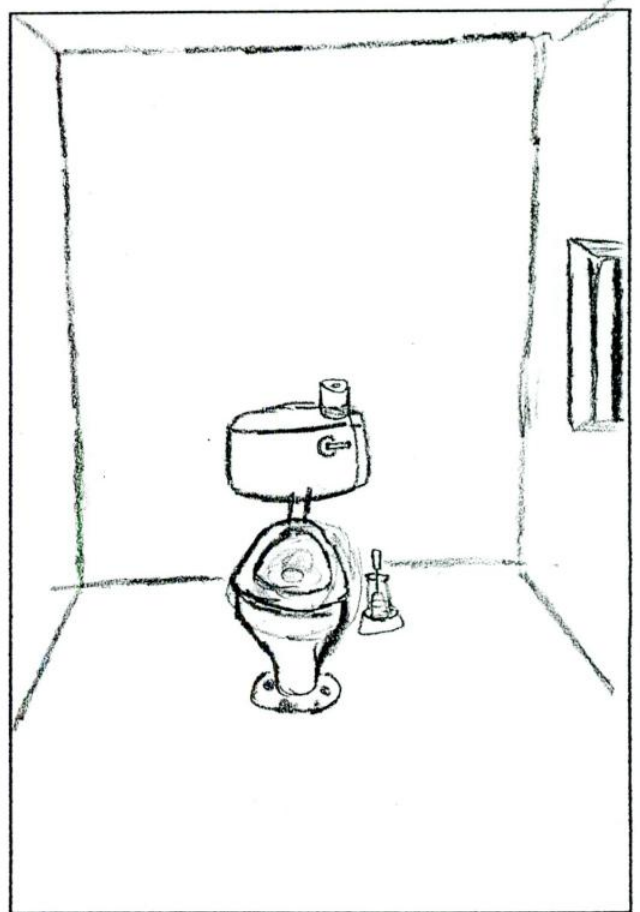
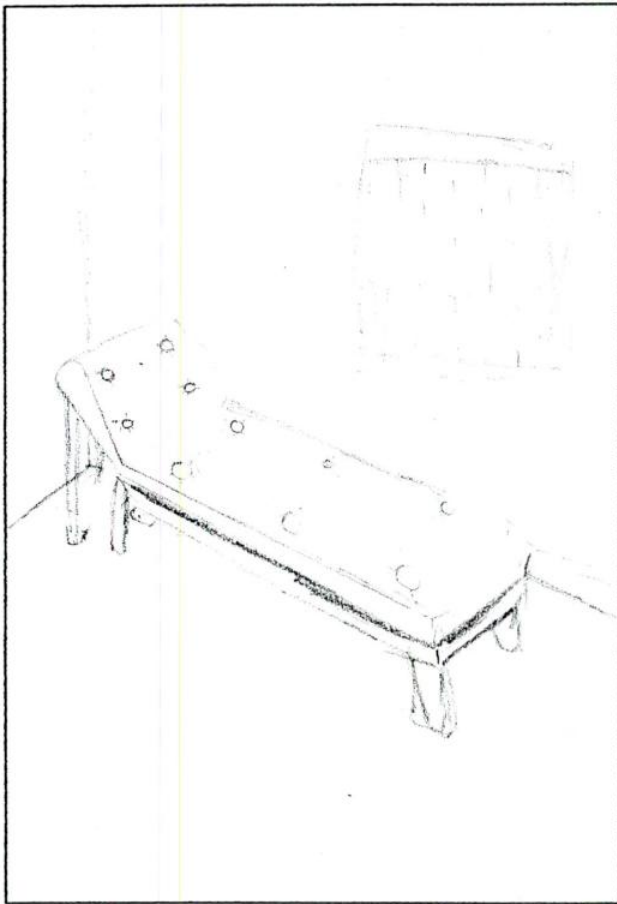
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APPENDIX TWO

Symbolising Family and Family History

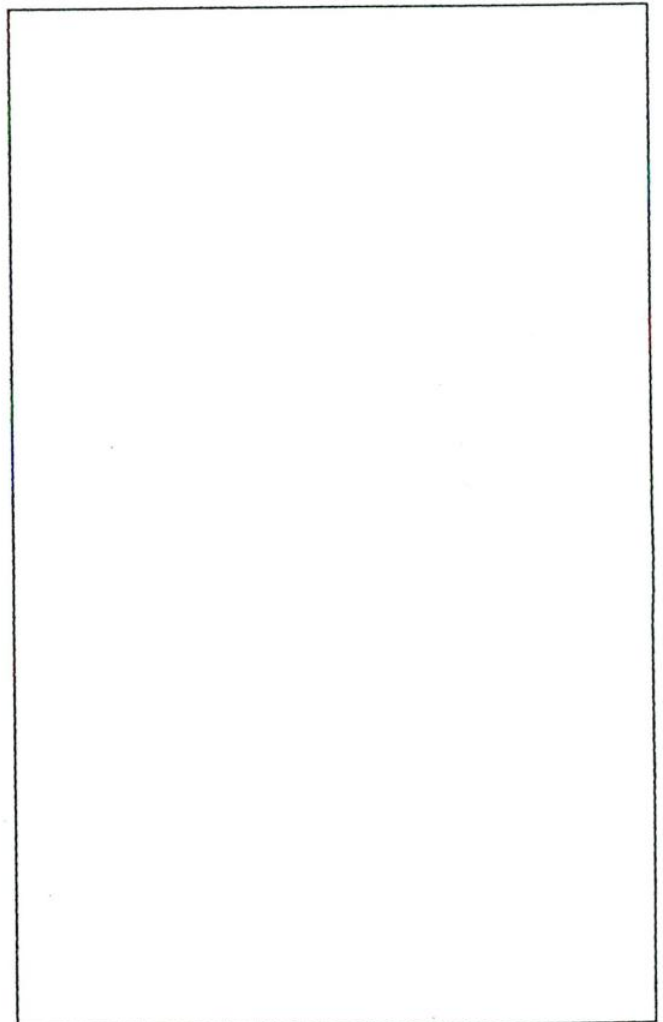
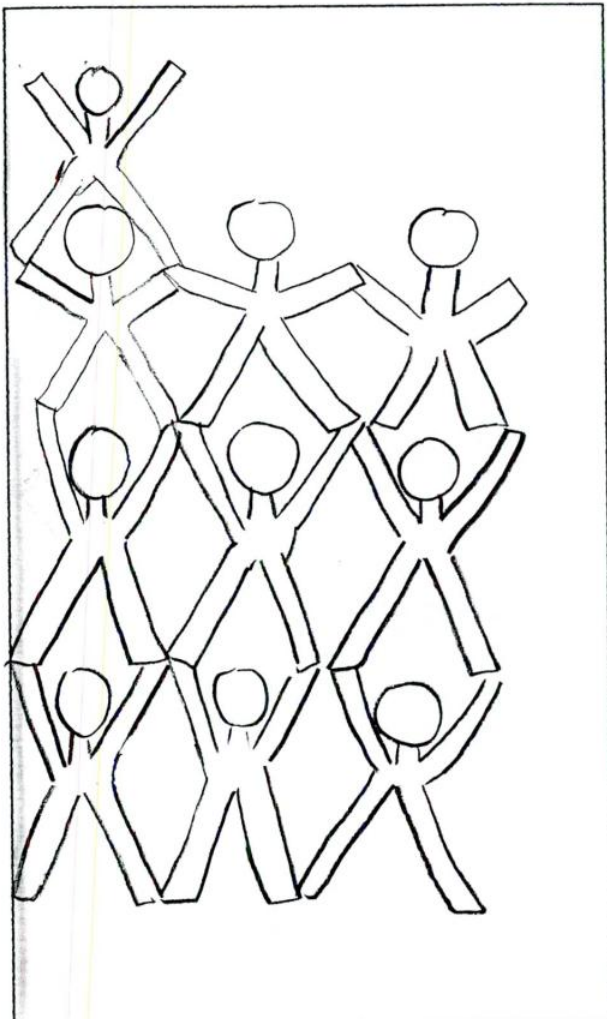


Symbolising Family and Family History.

You have now seen and discussed the examples of Totem poles, the Celtic stone pillar depicting the family and the idea of the family tree. You have also seen some examples of genealogical patterns that originated from symbols used to depict family and ancestry.

Design in the boxes below two ideas for a totem pole, a pillar or a tree to symbolise your family.

Concentrate on **line**, **texture** and **form**, as you will be incising the design into clay or building up a relief. You could decorate your design using the genealogical patterns.

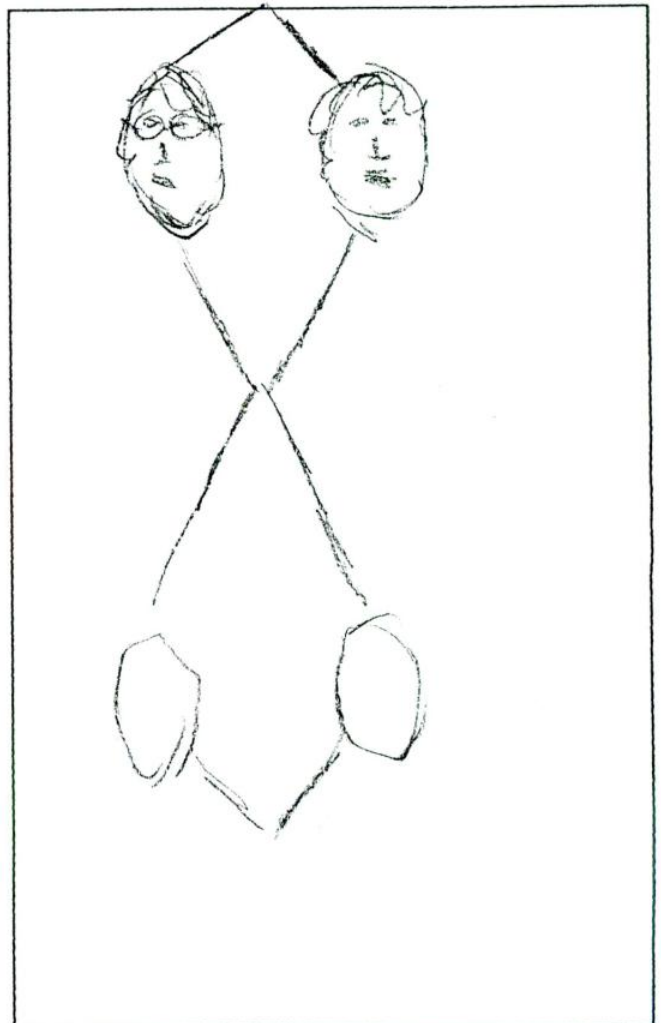
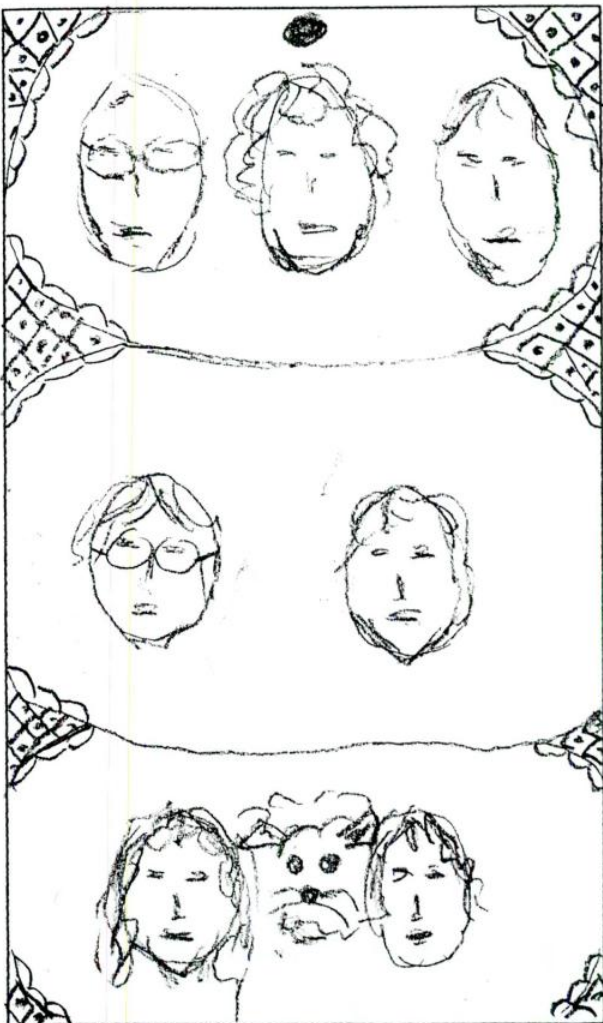


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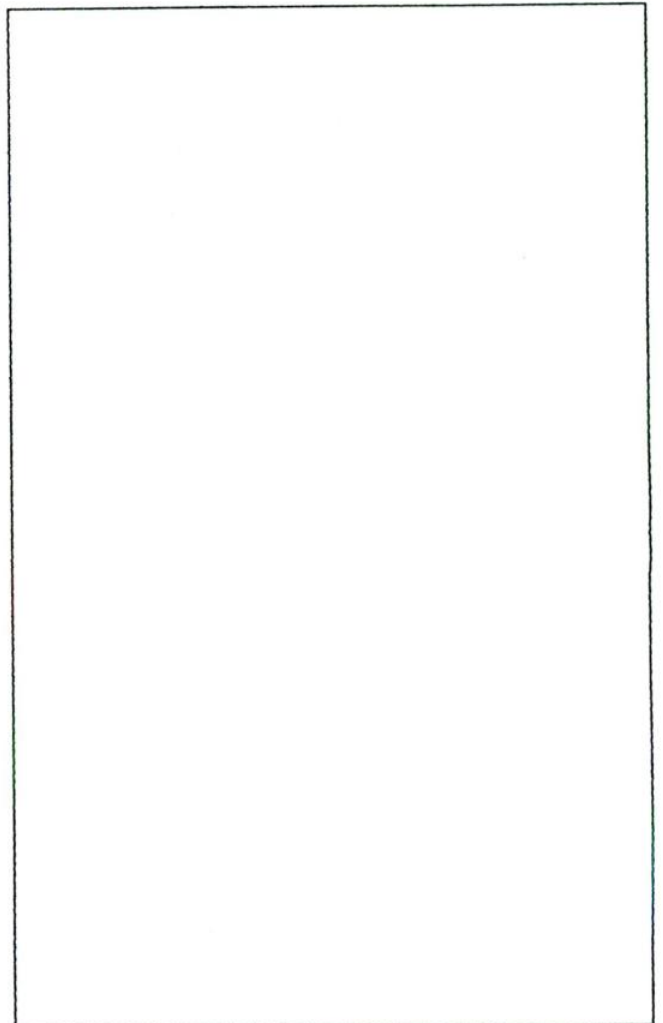
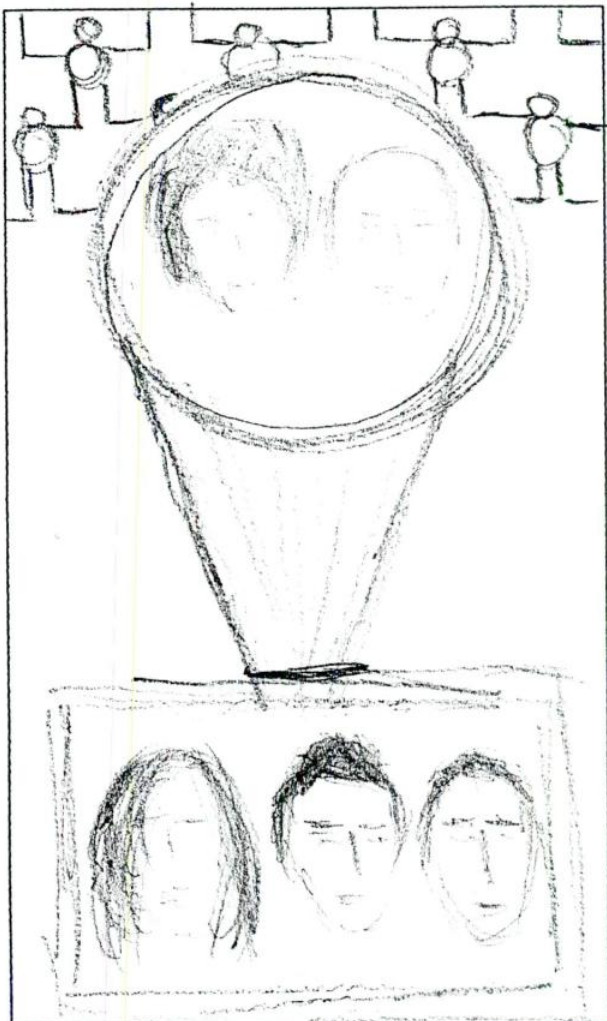


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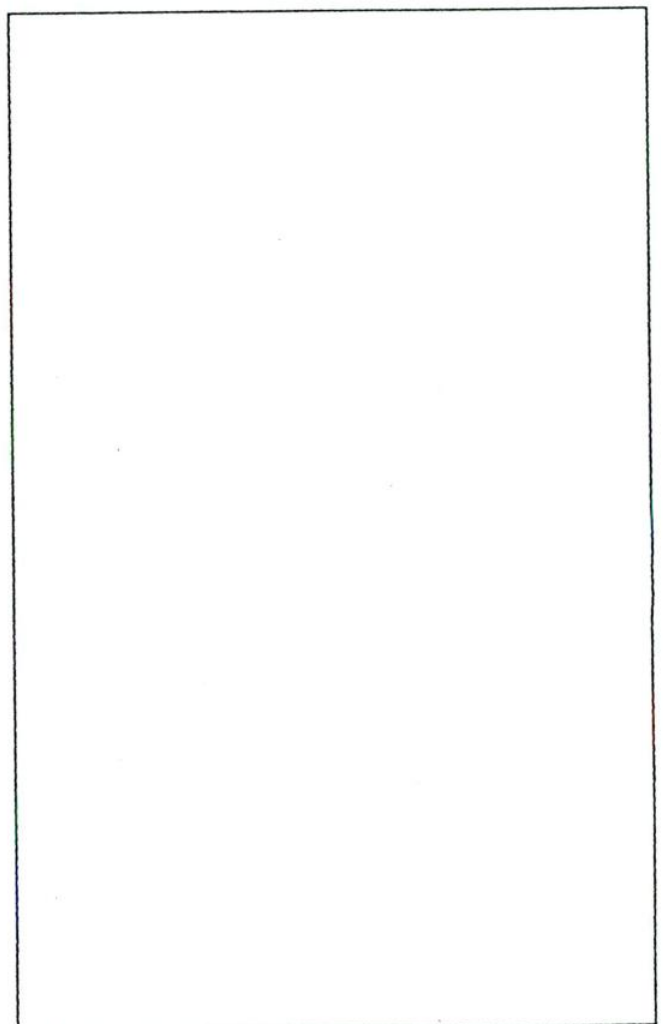


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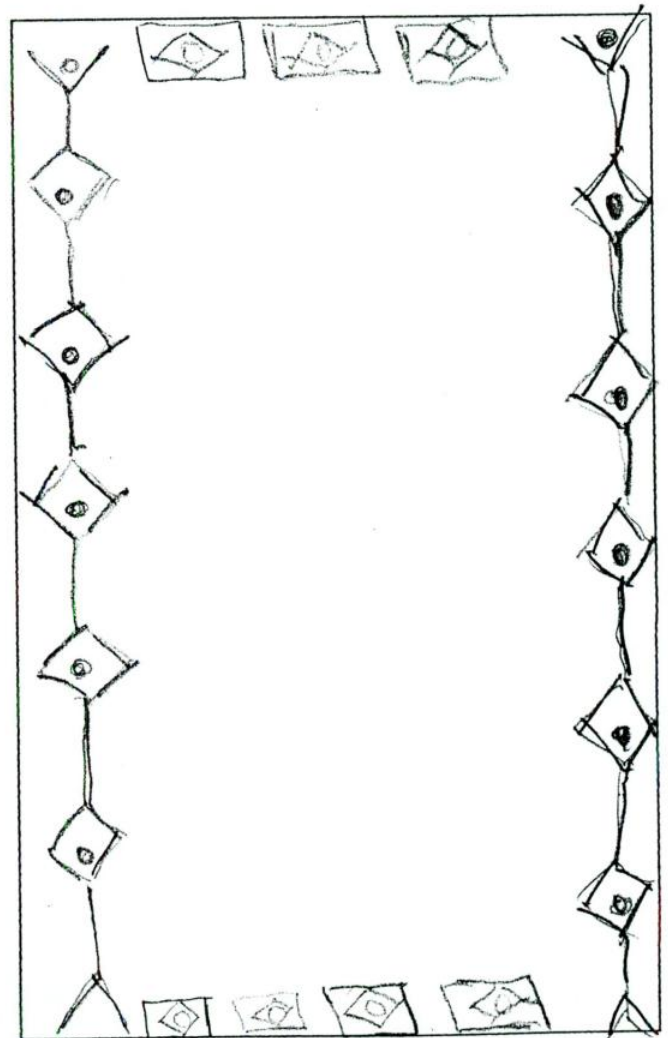
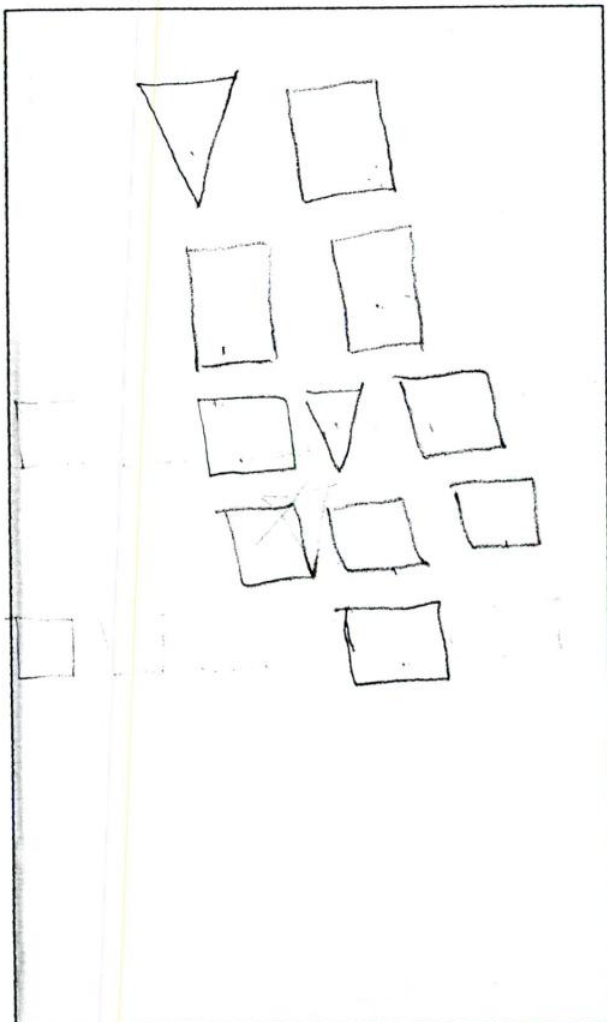


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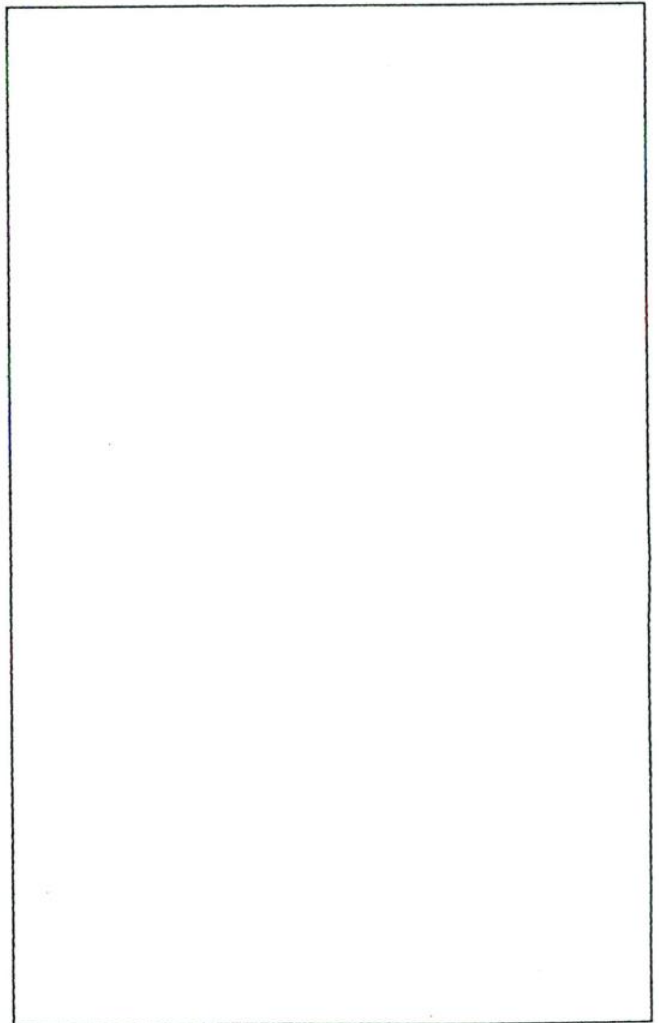
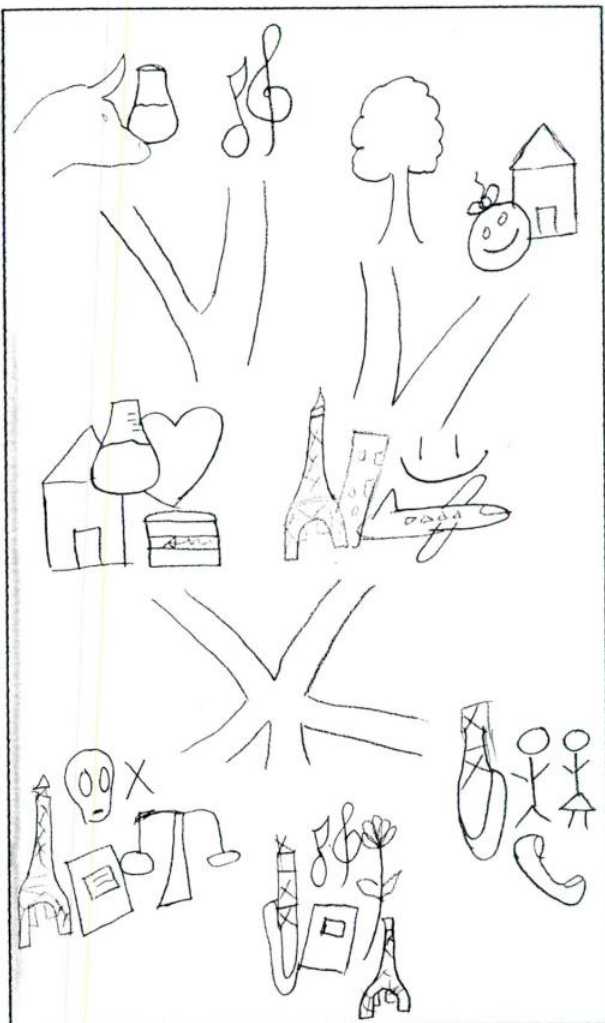


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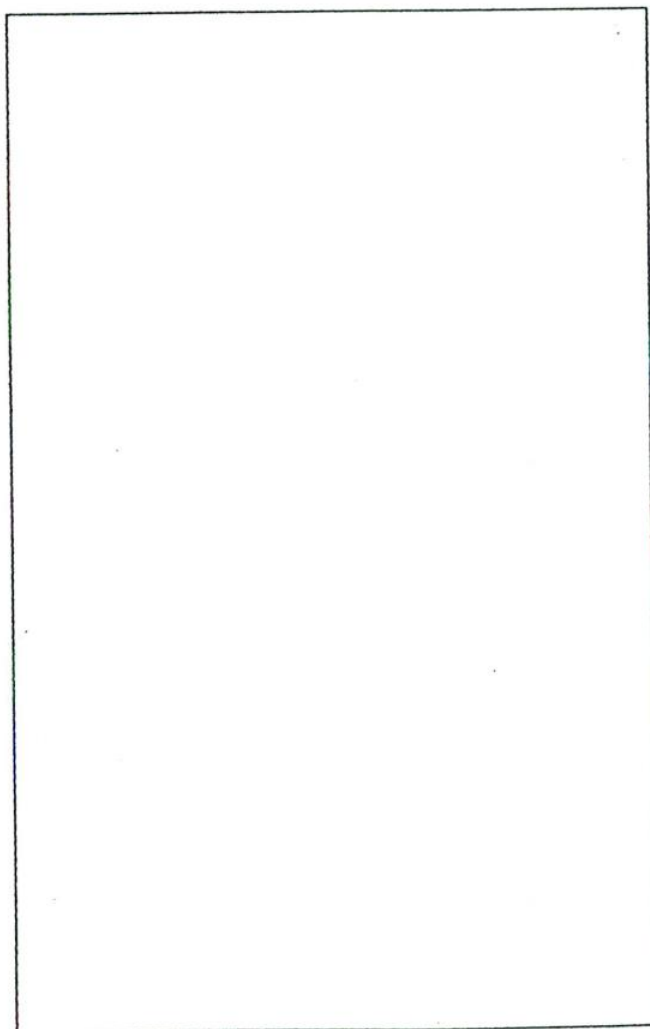
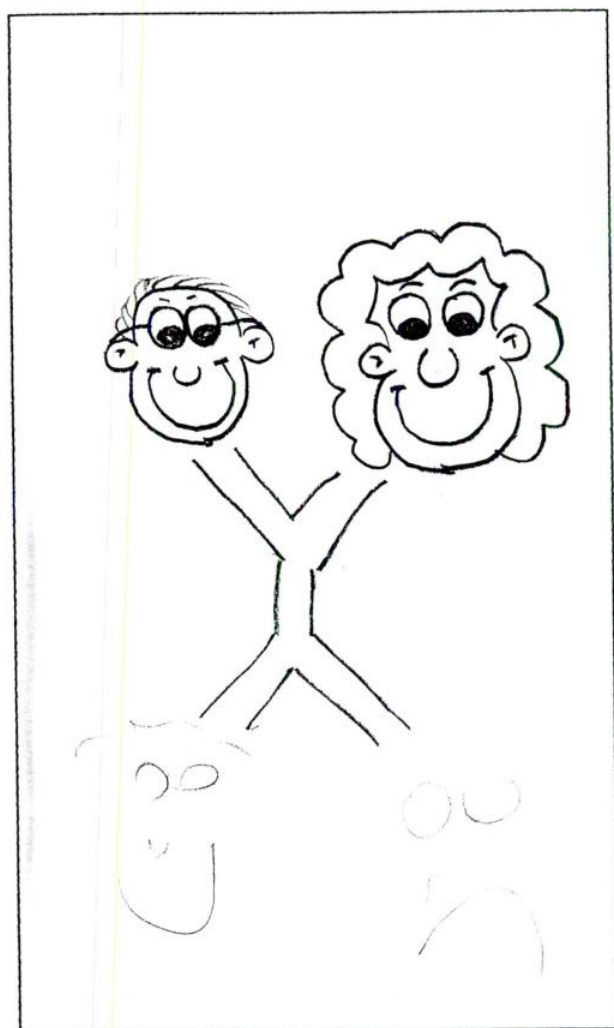


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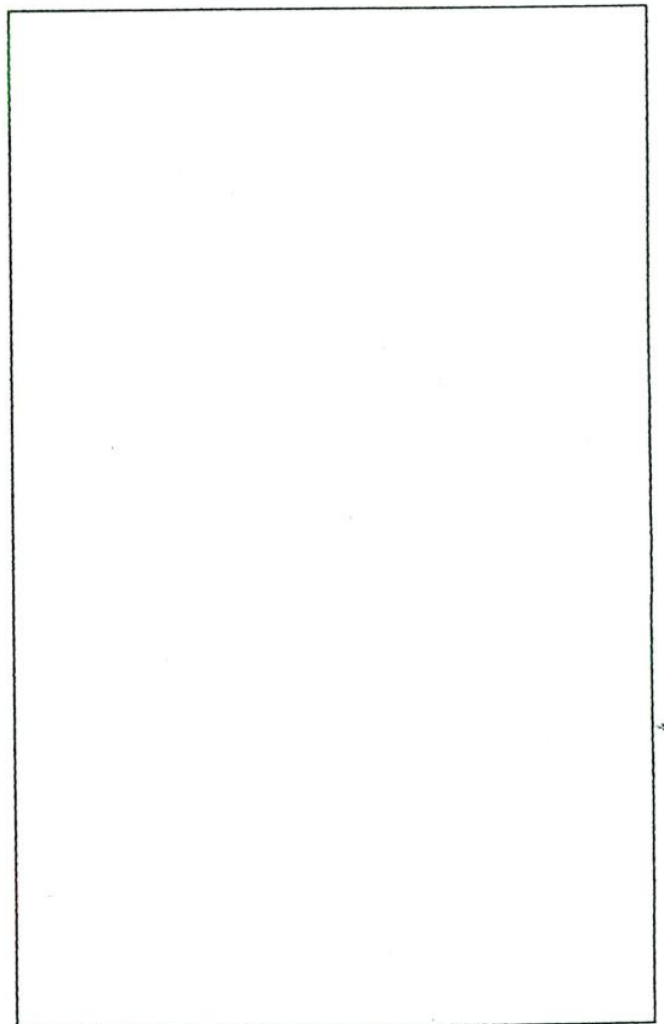


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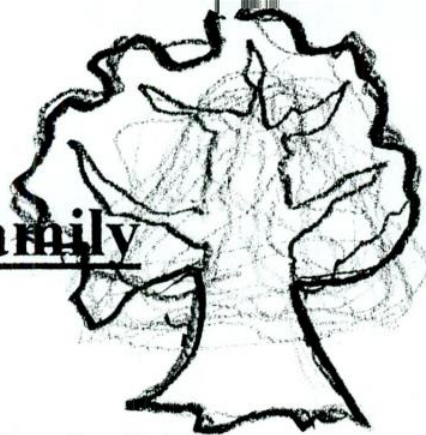
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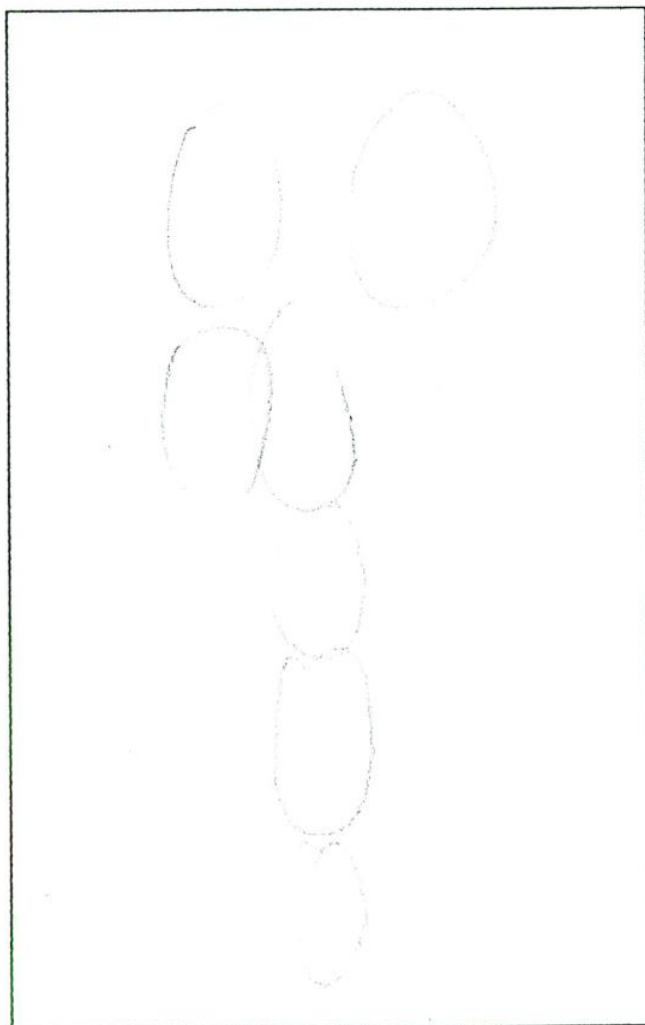
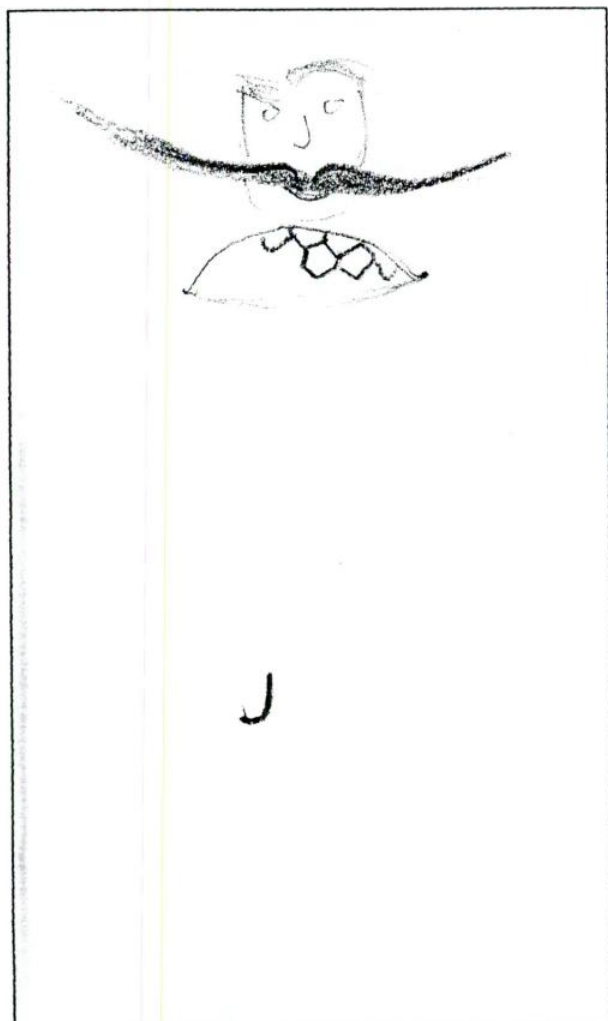
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APPENDIX THREE

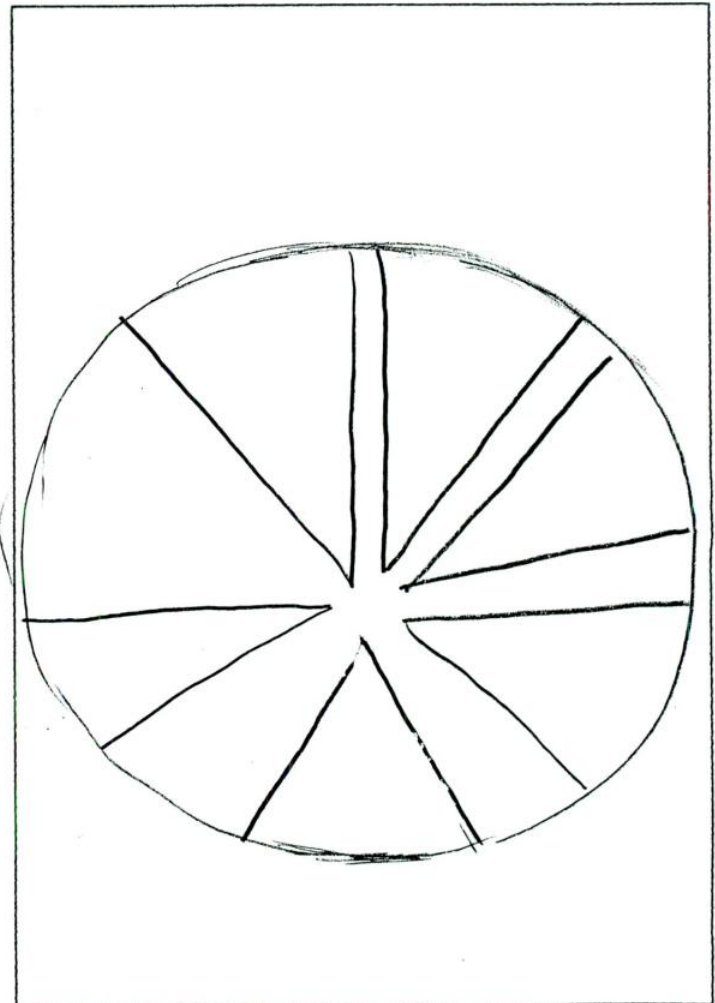
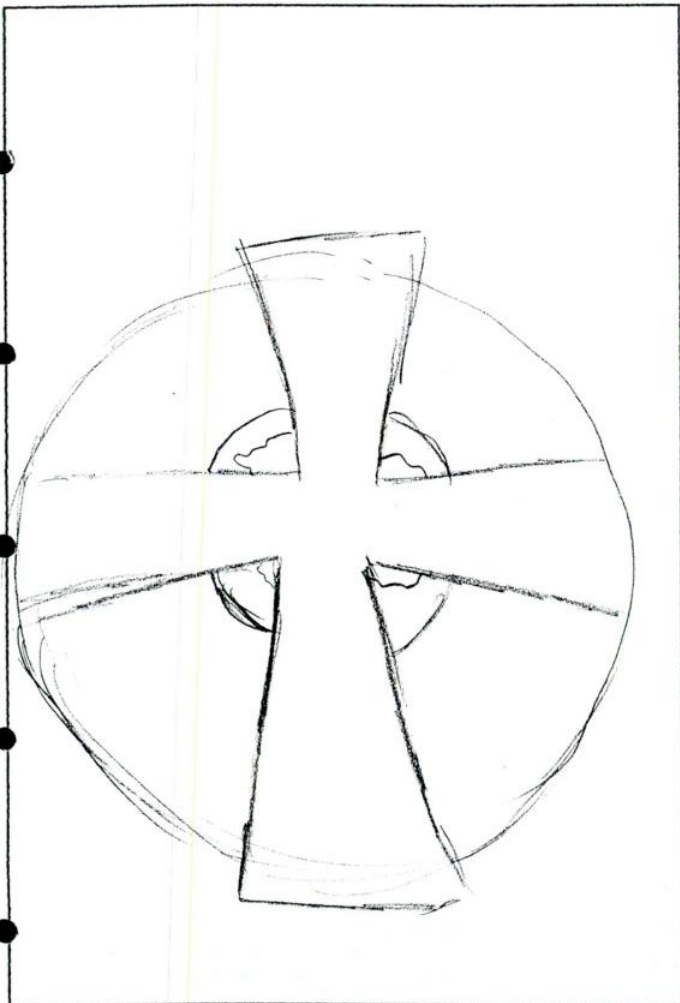
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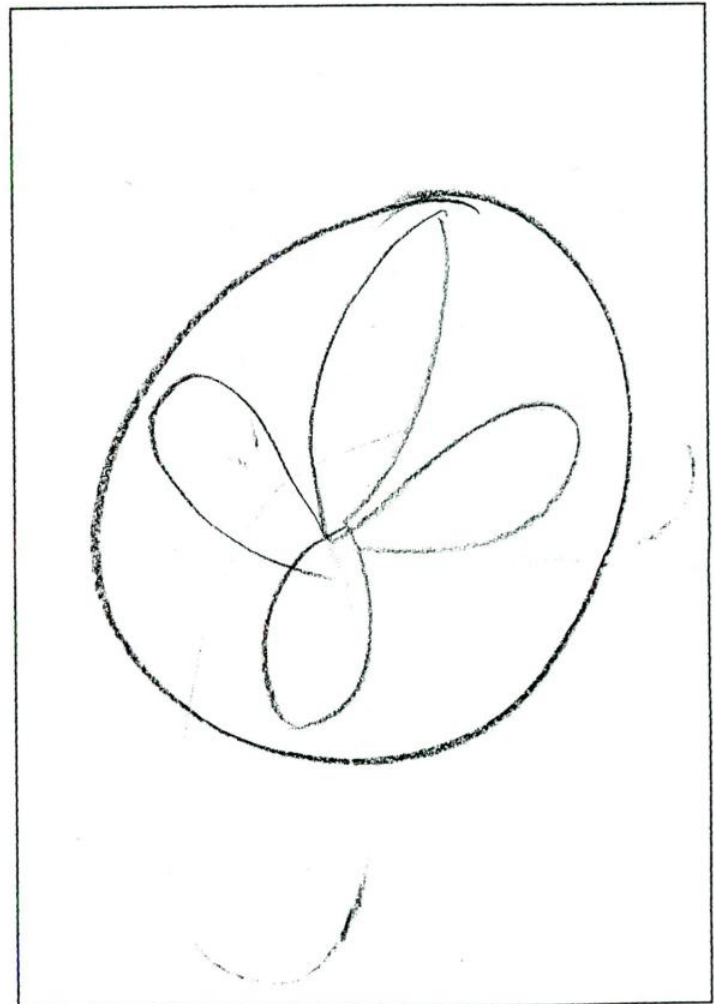
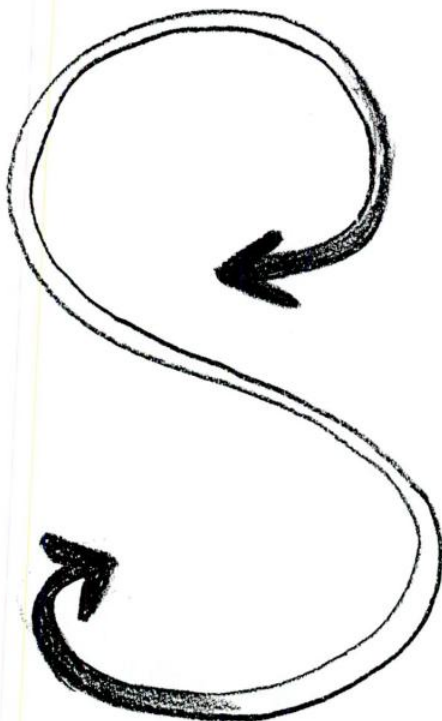


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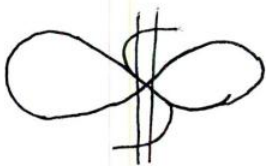


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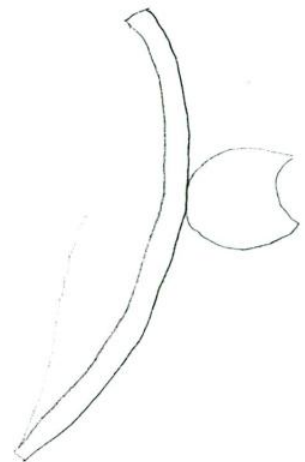
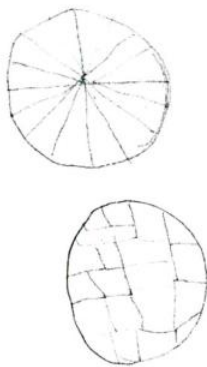


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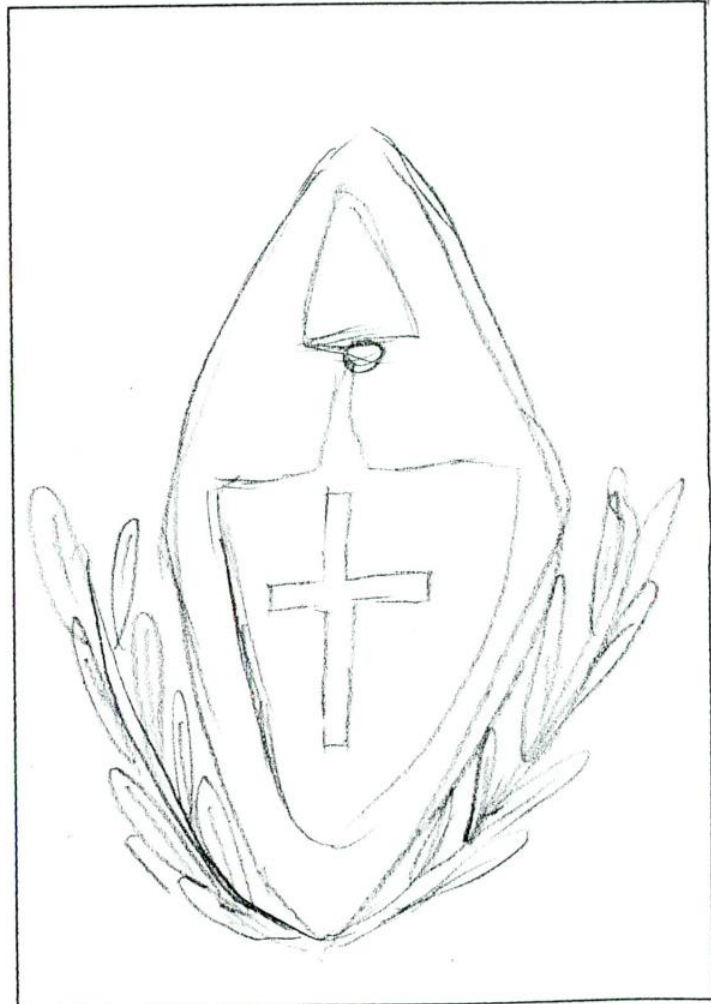
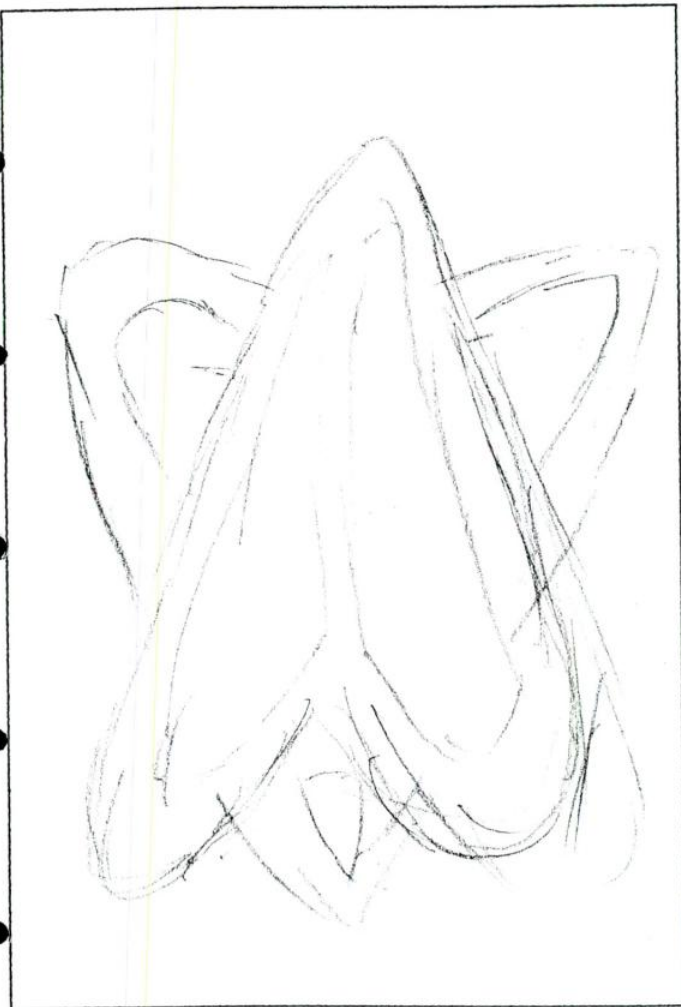
BRITAIN
CND 1974

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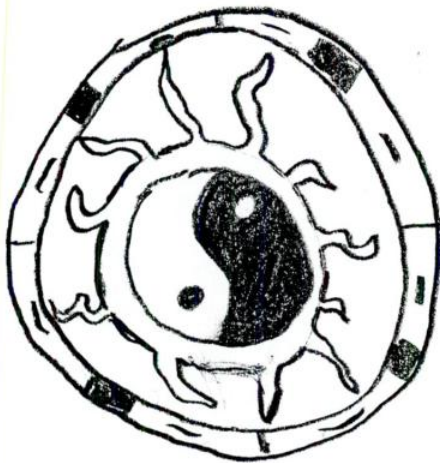


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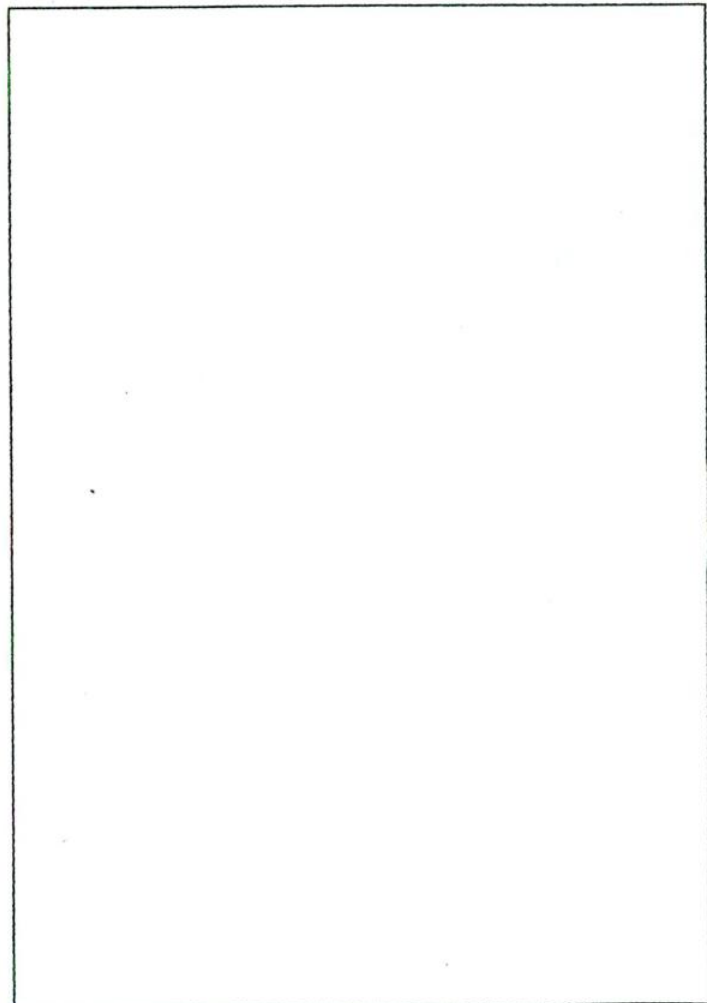
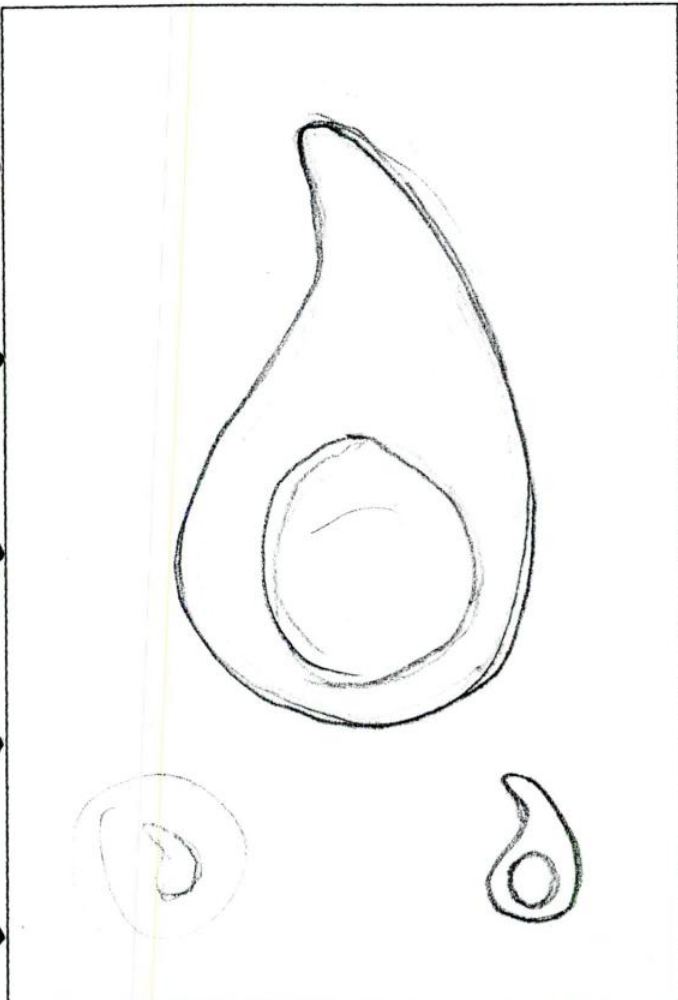


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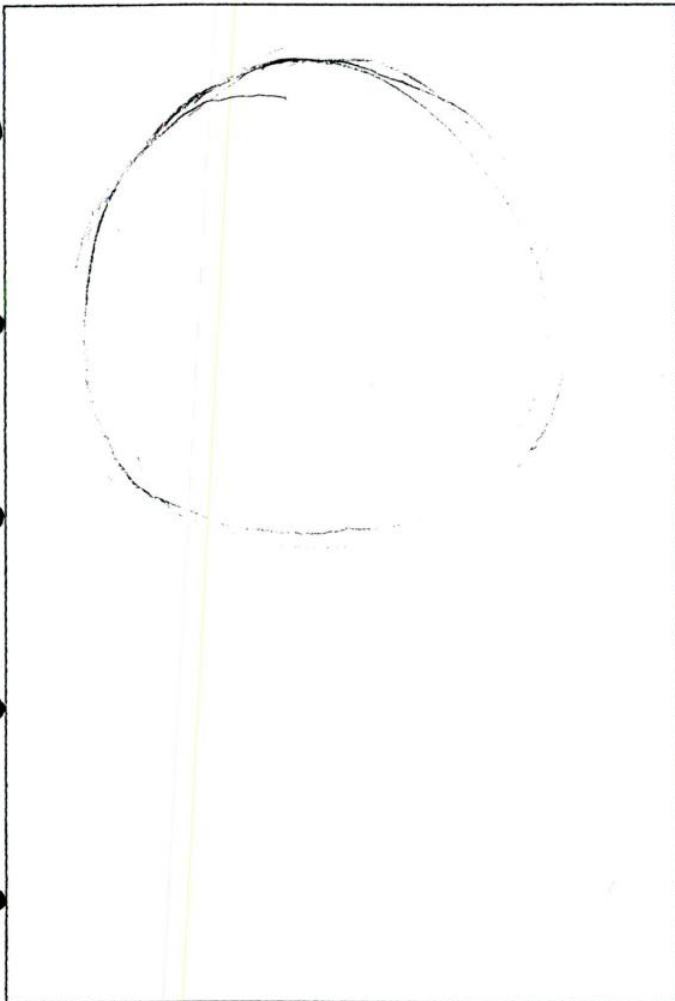


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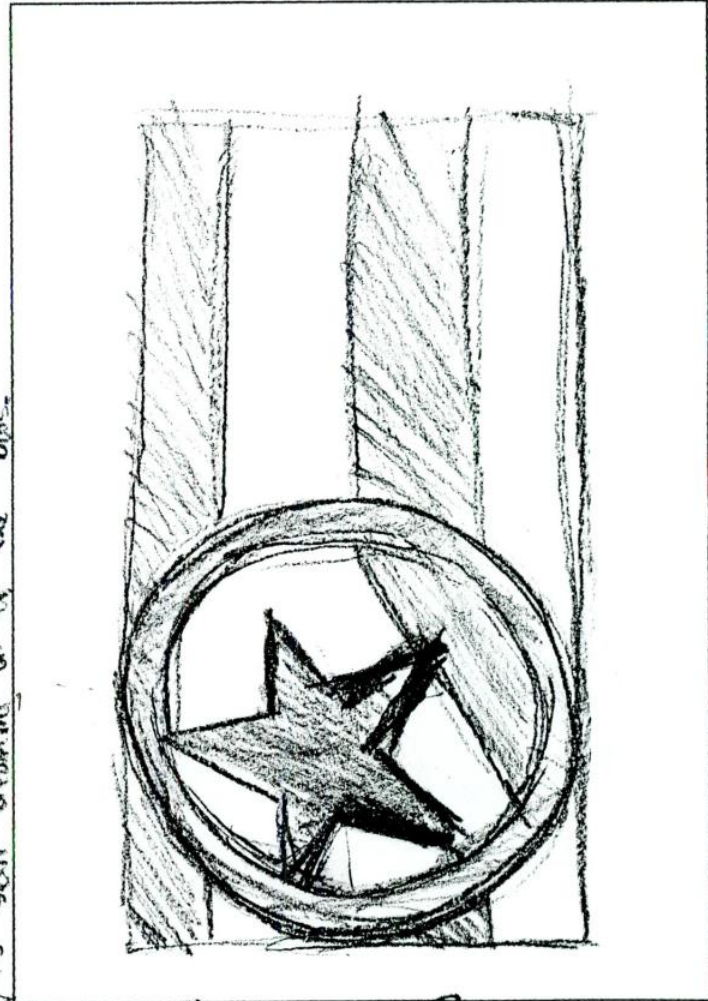
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Here we see the stripes which represent hope that had lost people's beliefs and ideas. On top of these the star which represents freedom because there are regulations, is seen breaking on of the "bars".



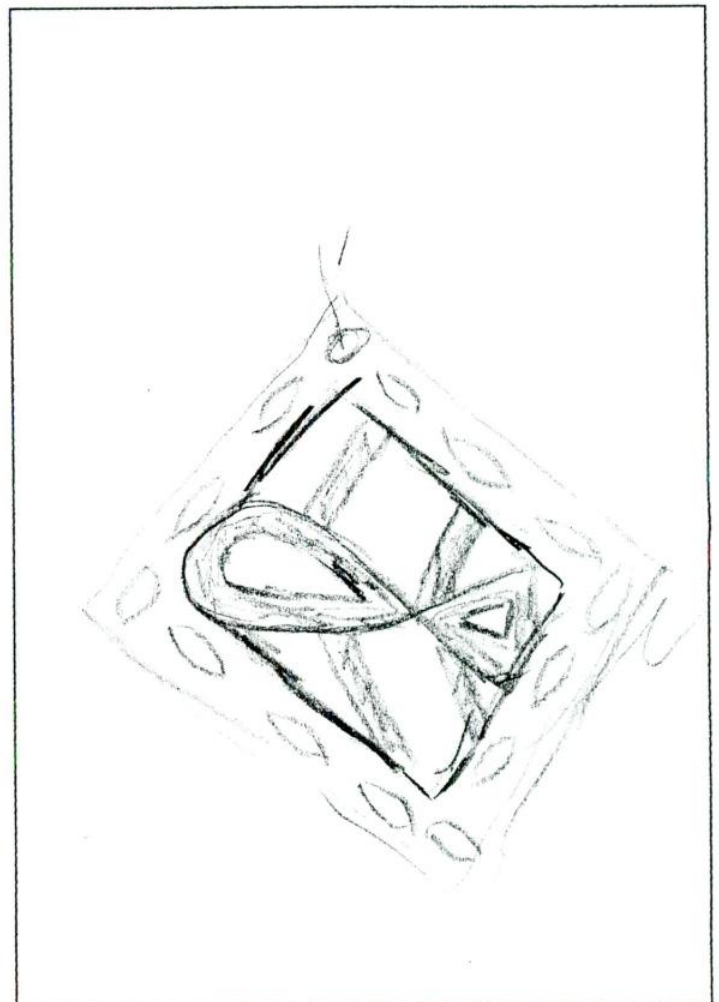
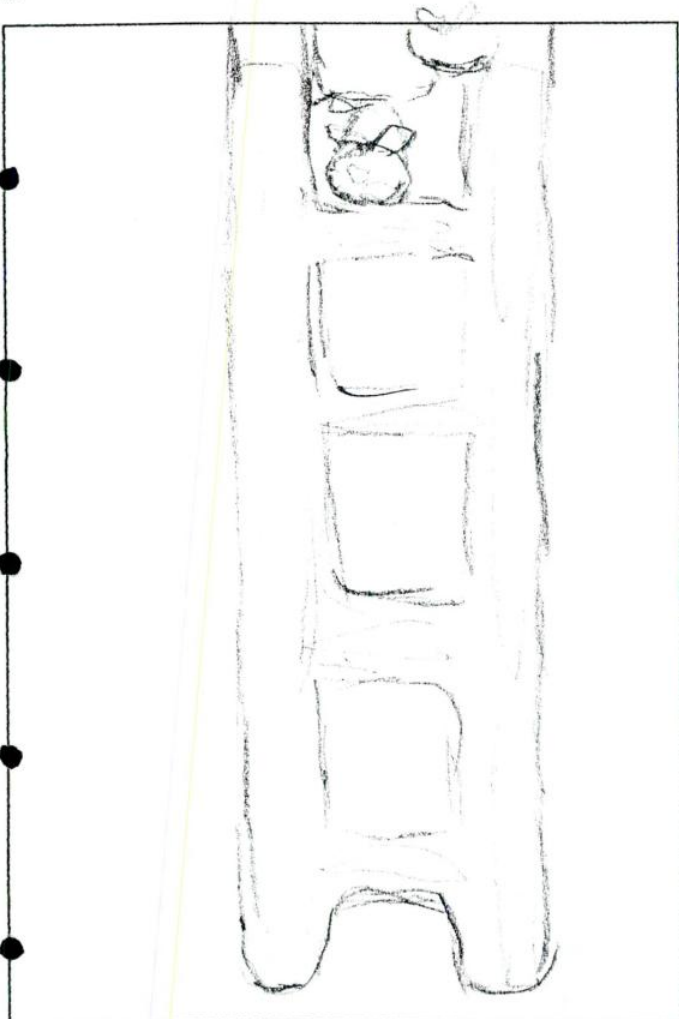
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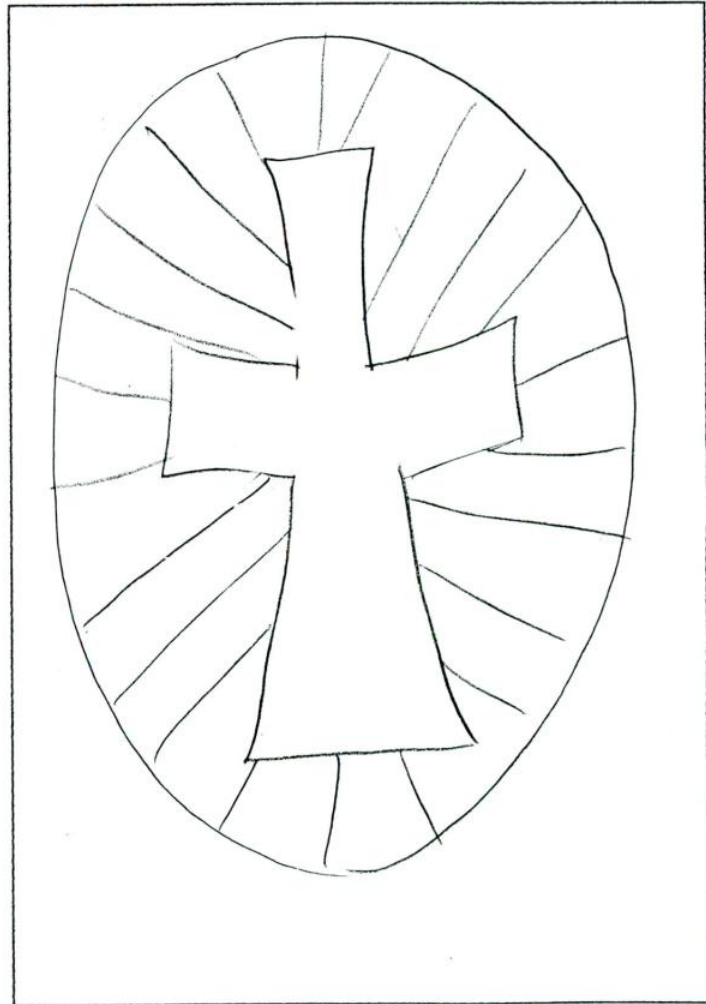
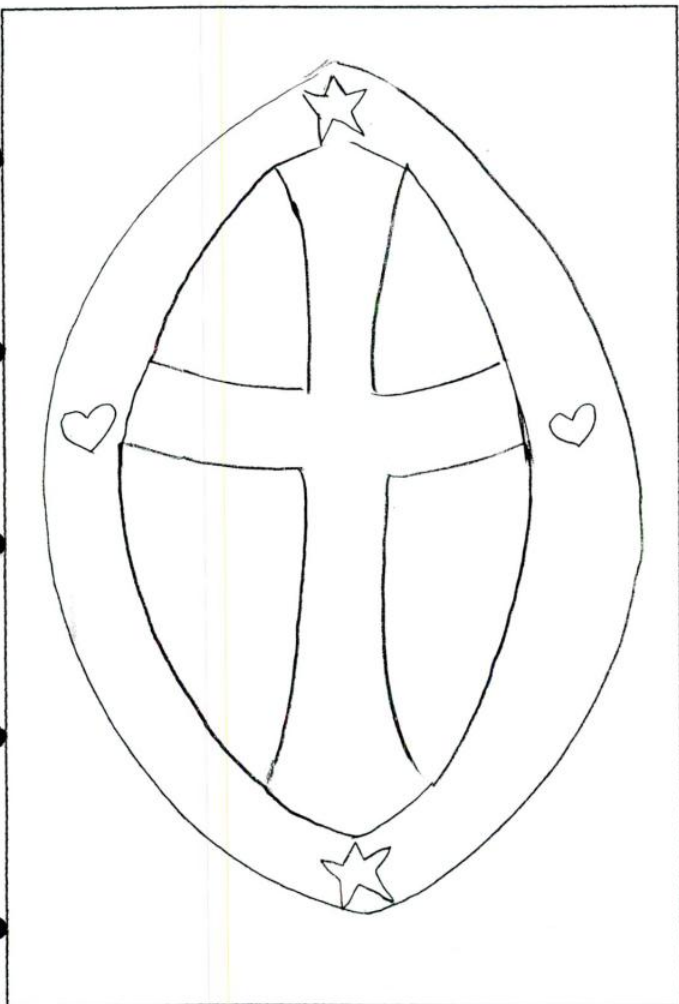


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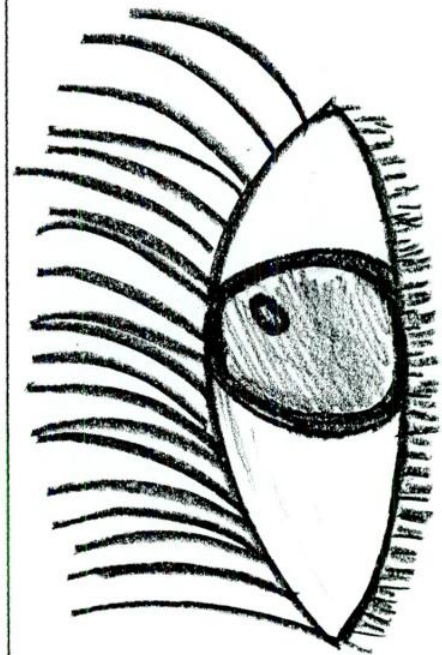
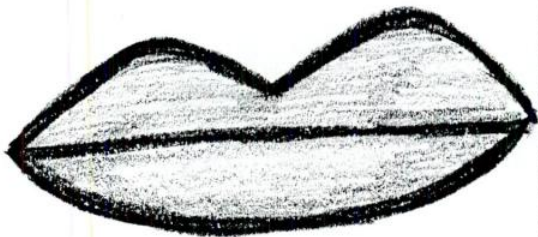
APPENDIX FOUR

Symbolising Gender

Symbolising Gender

Having Seen and discussed the symbols and representations of gender - male and female, design a symbol that represents what it means to you personally to be male or female.

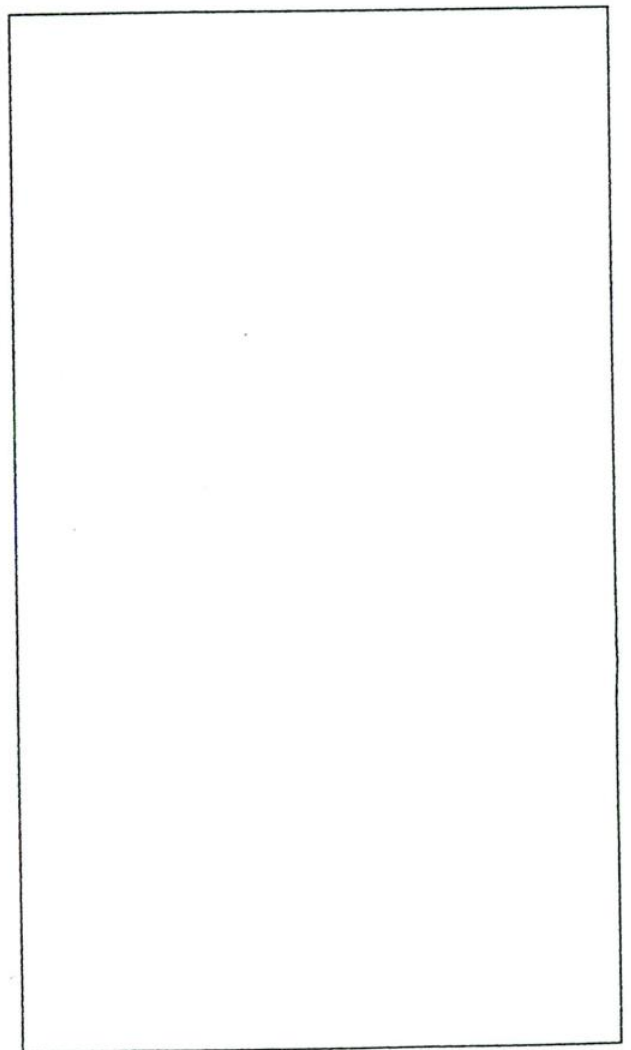
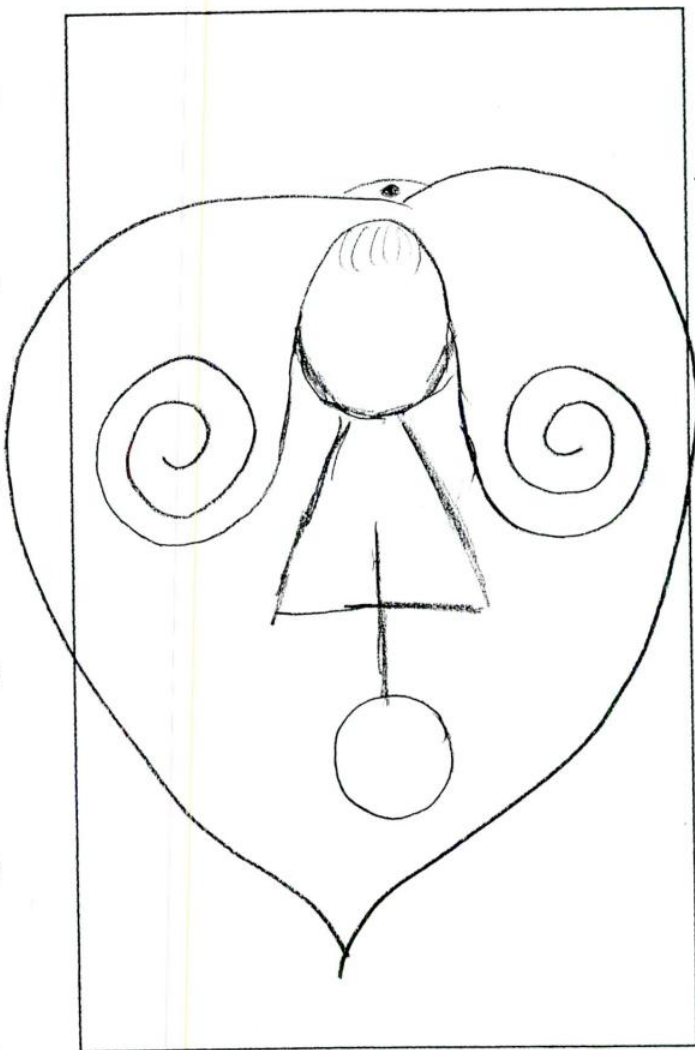
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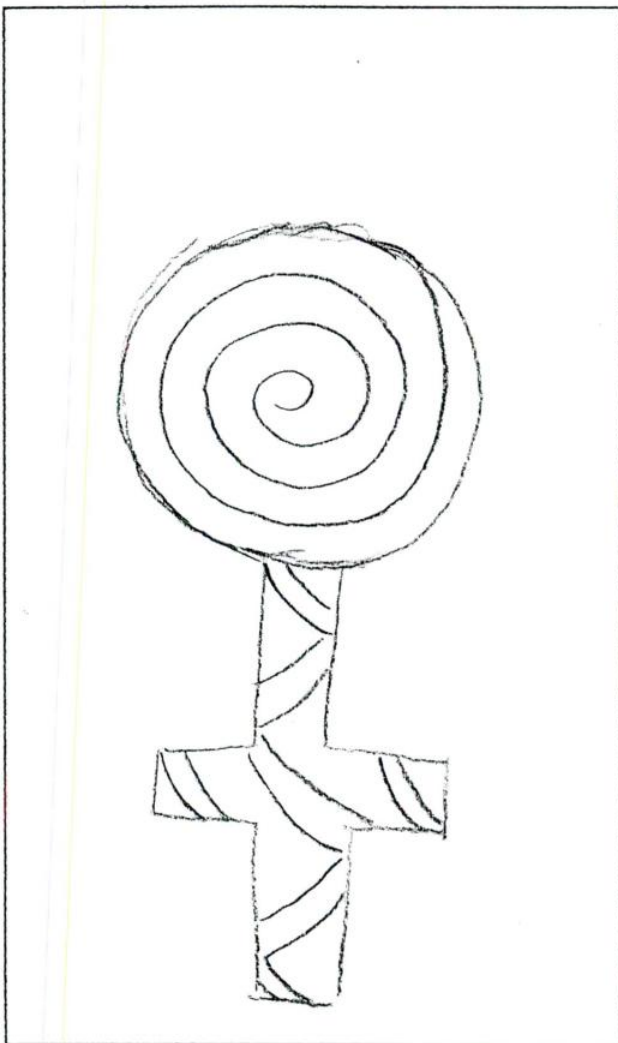
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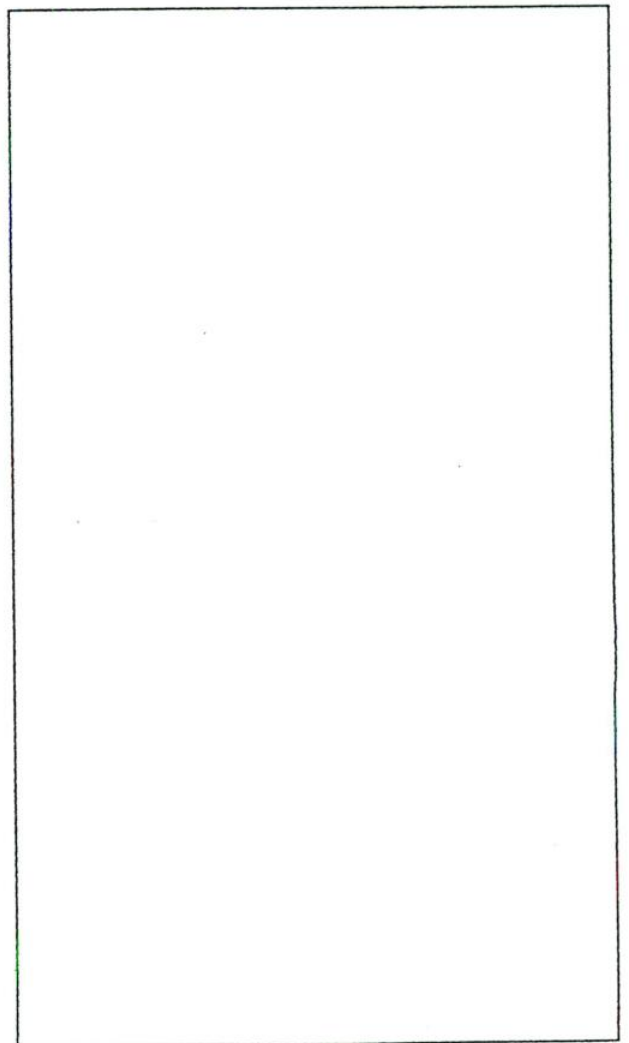
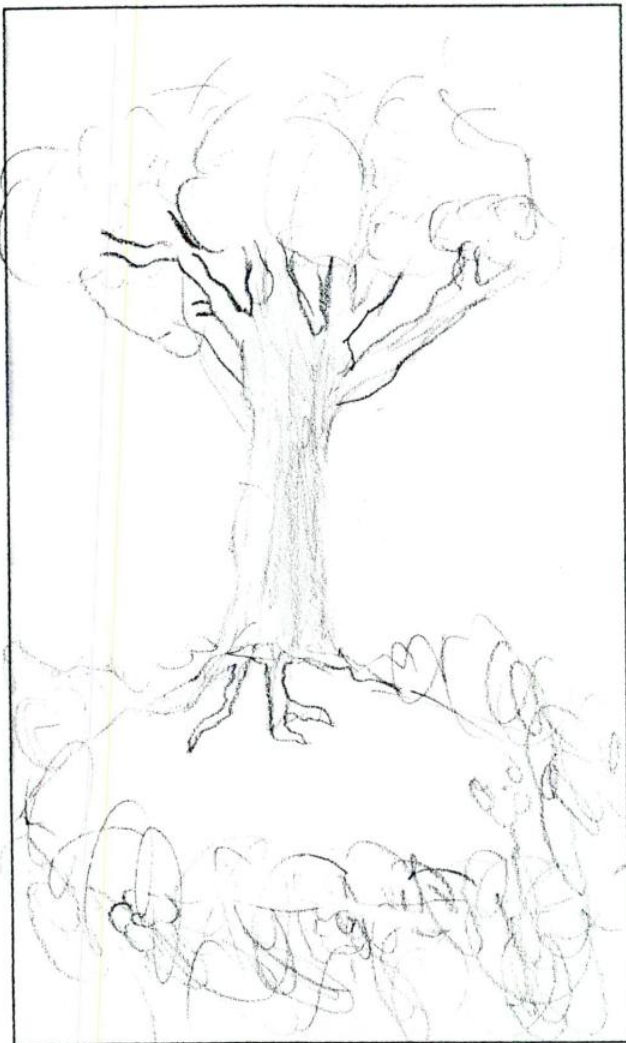
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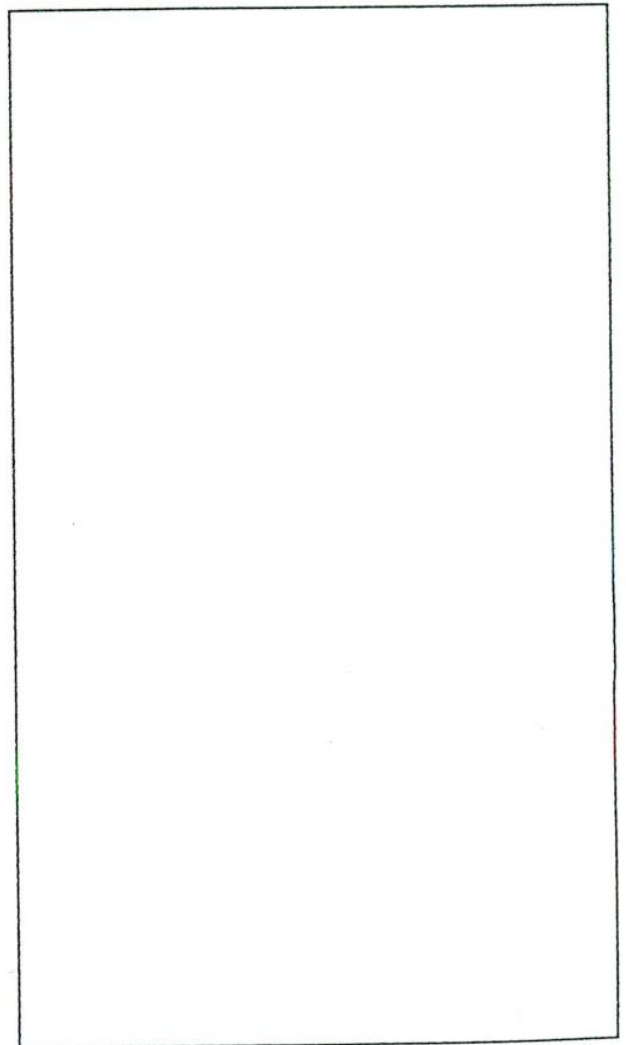
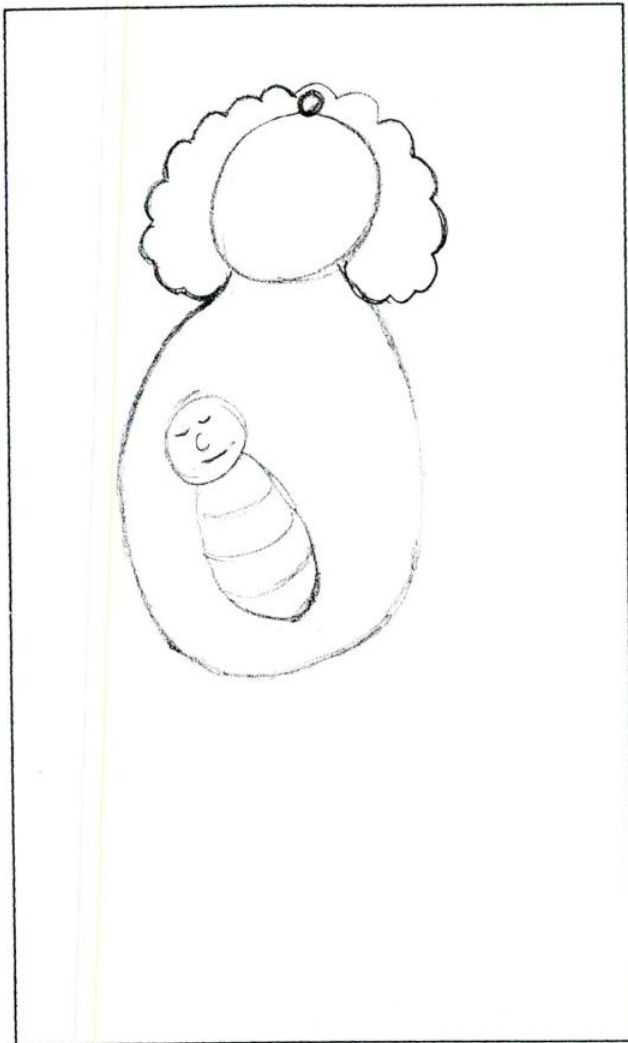
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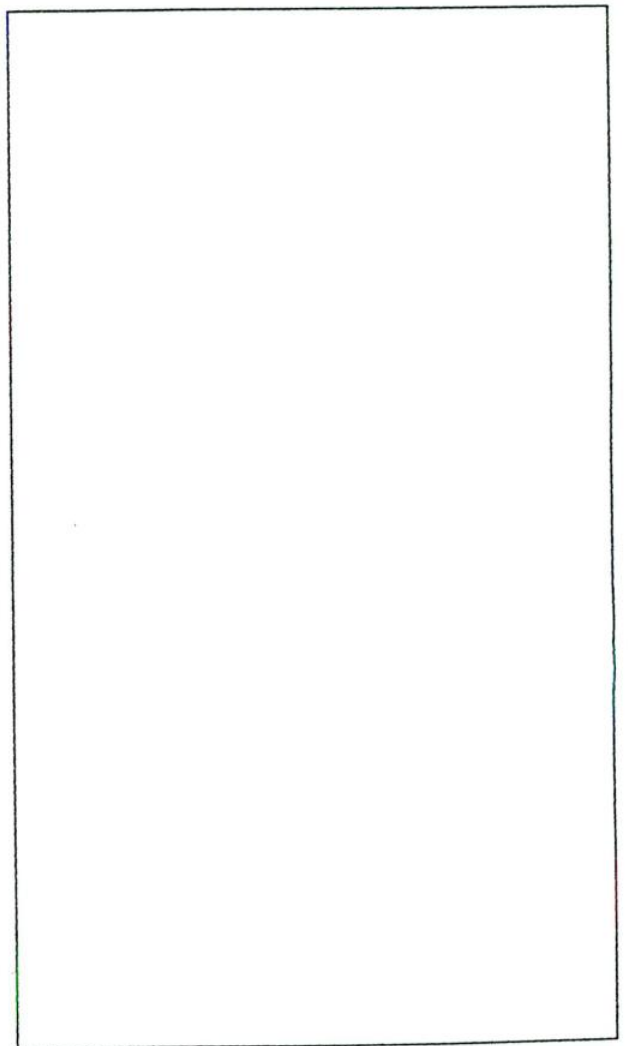
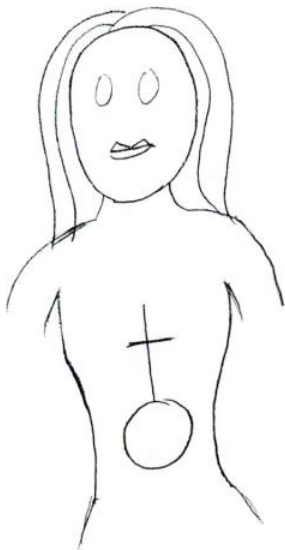
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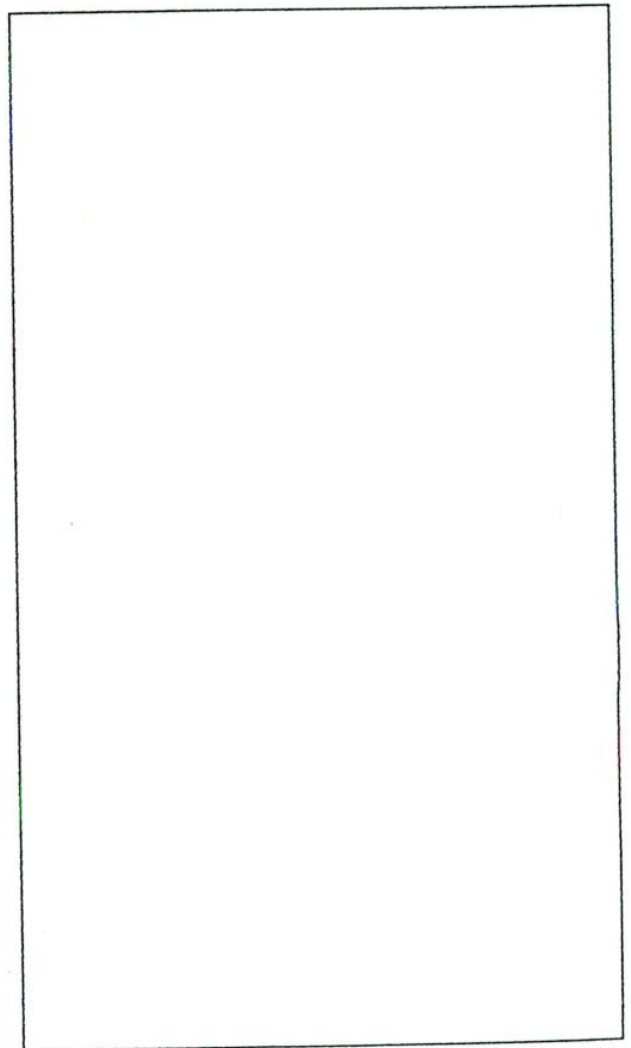
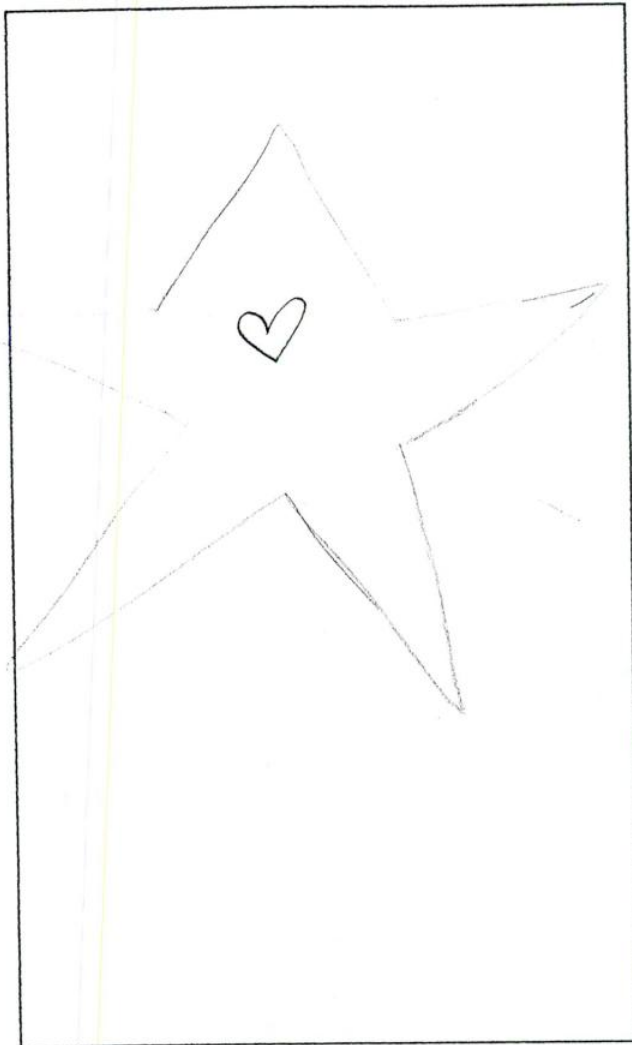
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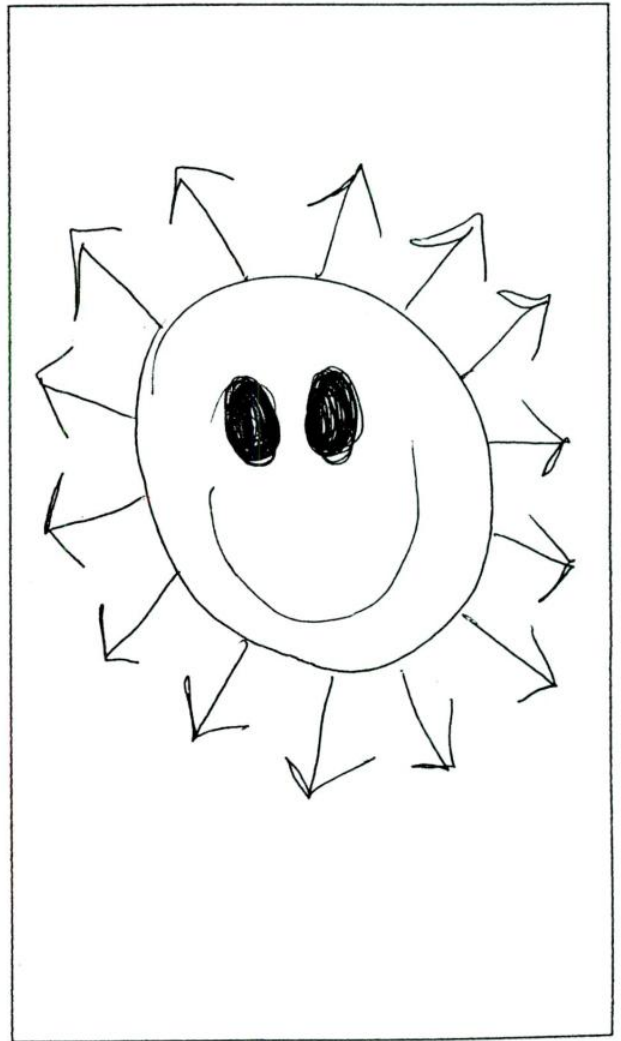
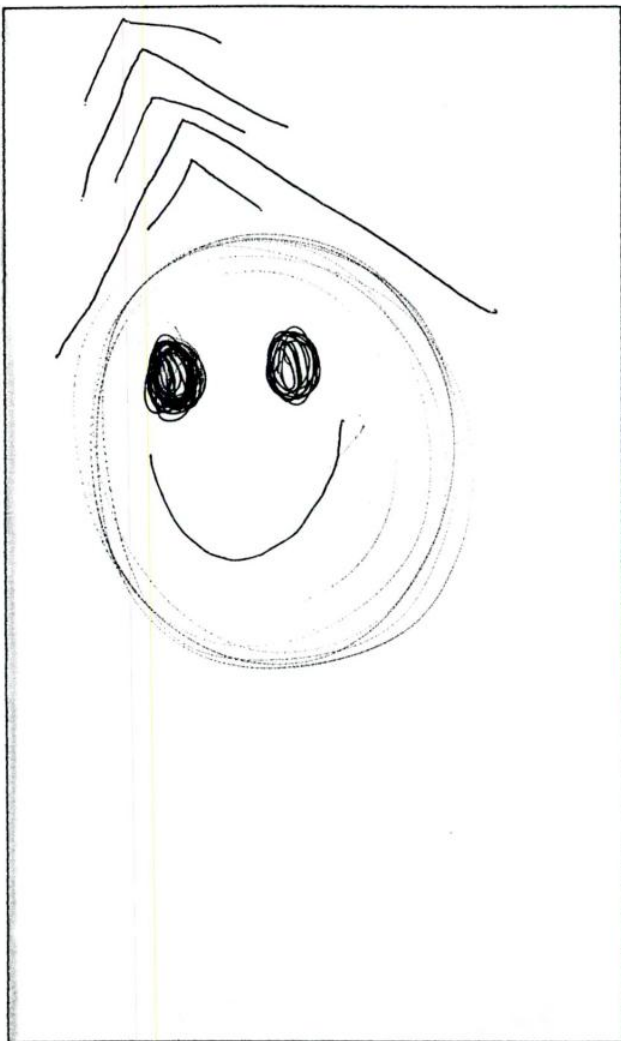
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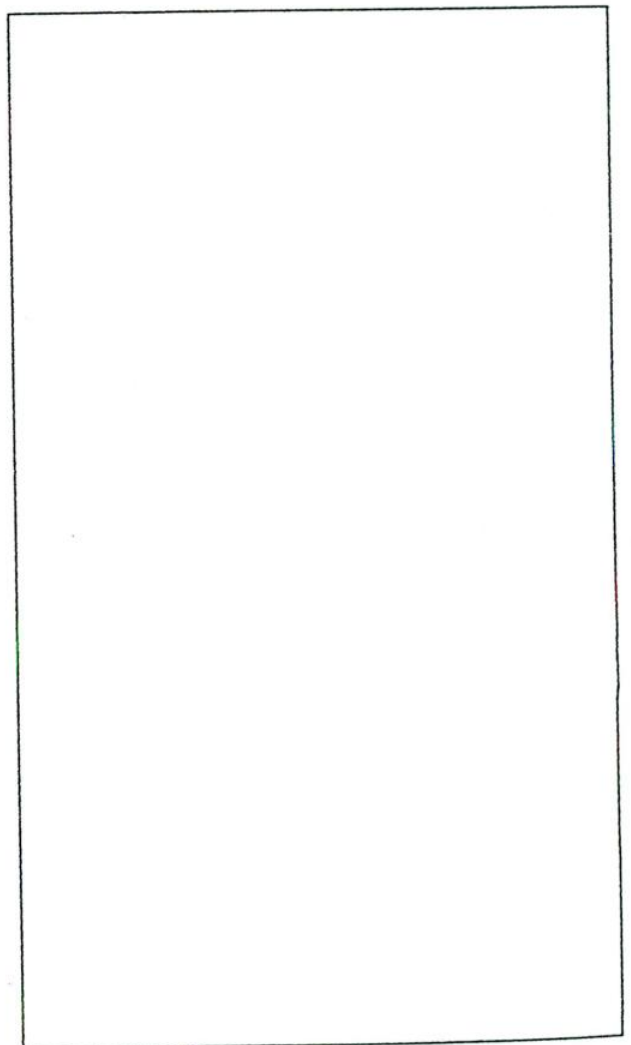
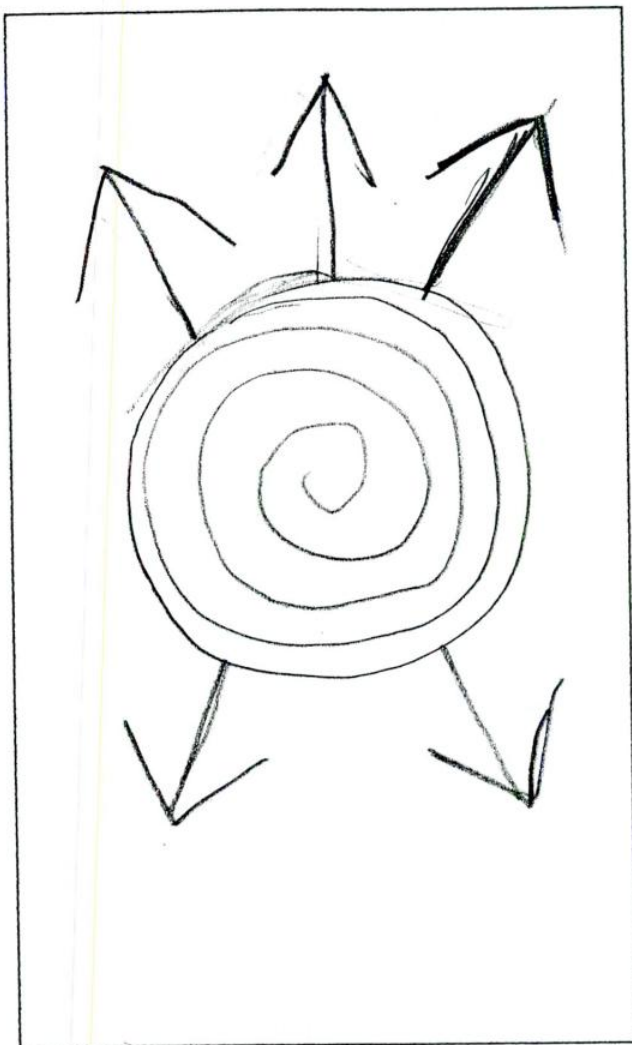
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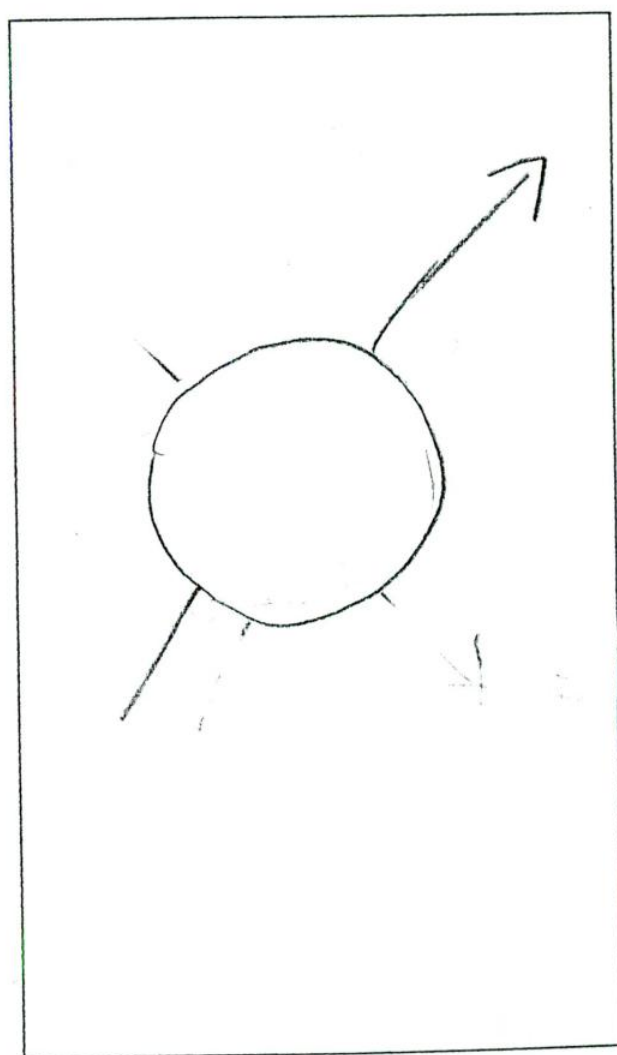
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APPENDIX FIVE

Symbolising your Ambitions and Dreams



Symbolising your Ambitions and Dreams

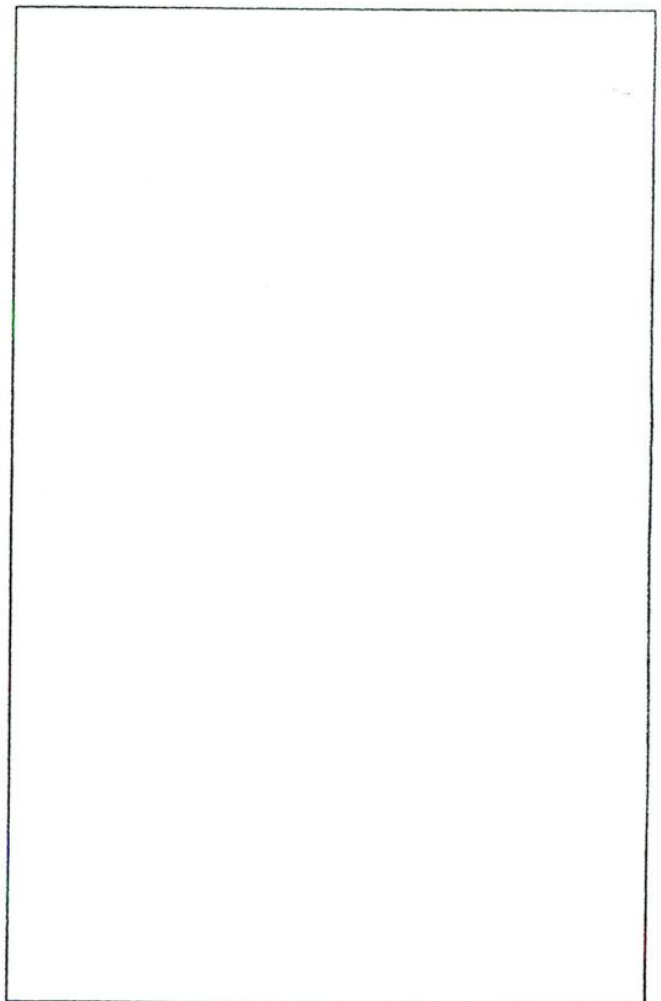
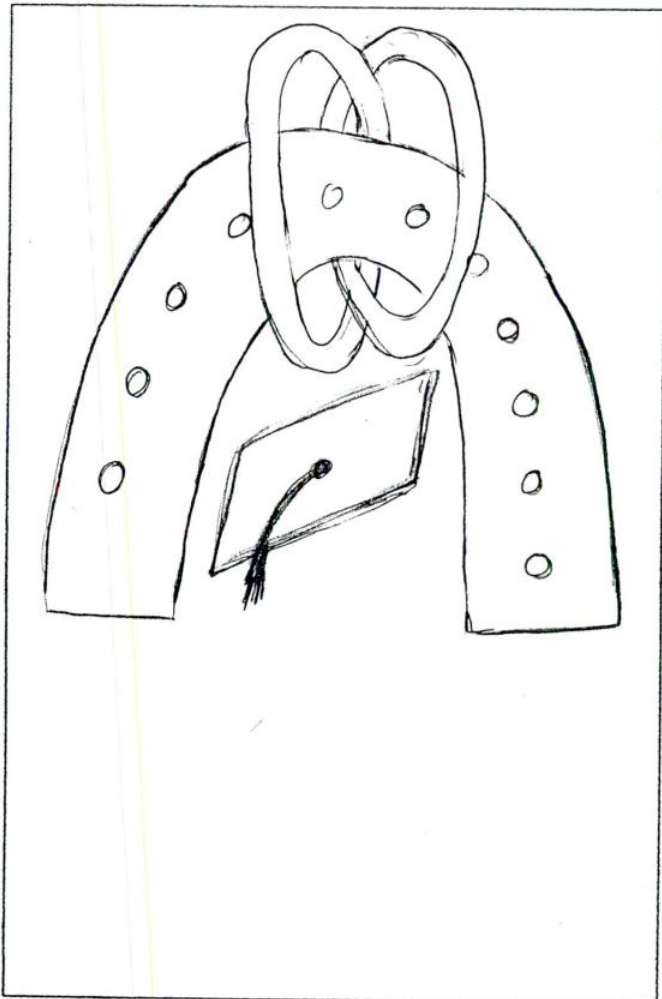
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- Who would you like to be in 10 years time?
- What occupation would you like to have?
- Do you have a dream other than an occupation that you would like to fulfil?

Use the heraldic devices for ideas on how to symbolise your future occupation. Draw on your own knowledge of symbolism to combine your future occupation with your other ambitions and dreams.

Remember your design can be towards a 2D (try to make both sides interesting) or a 3D object.

Concentrate on **LINE**, **TEXTURE** and **FORM**.



Symbolising your Ambitions and Dreams

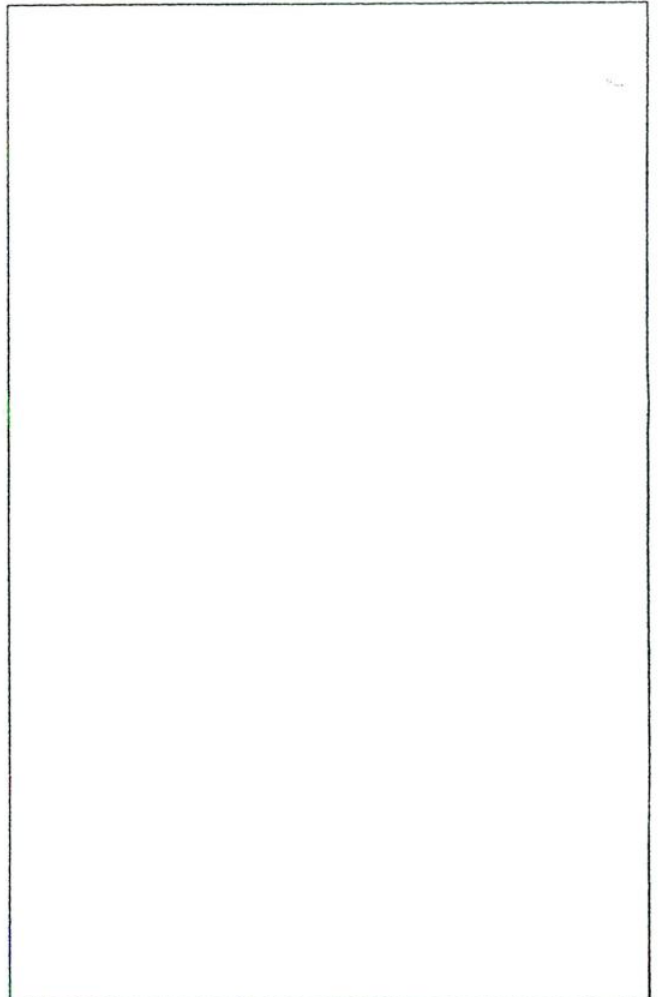
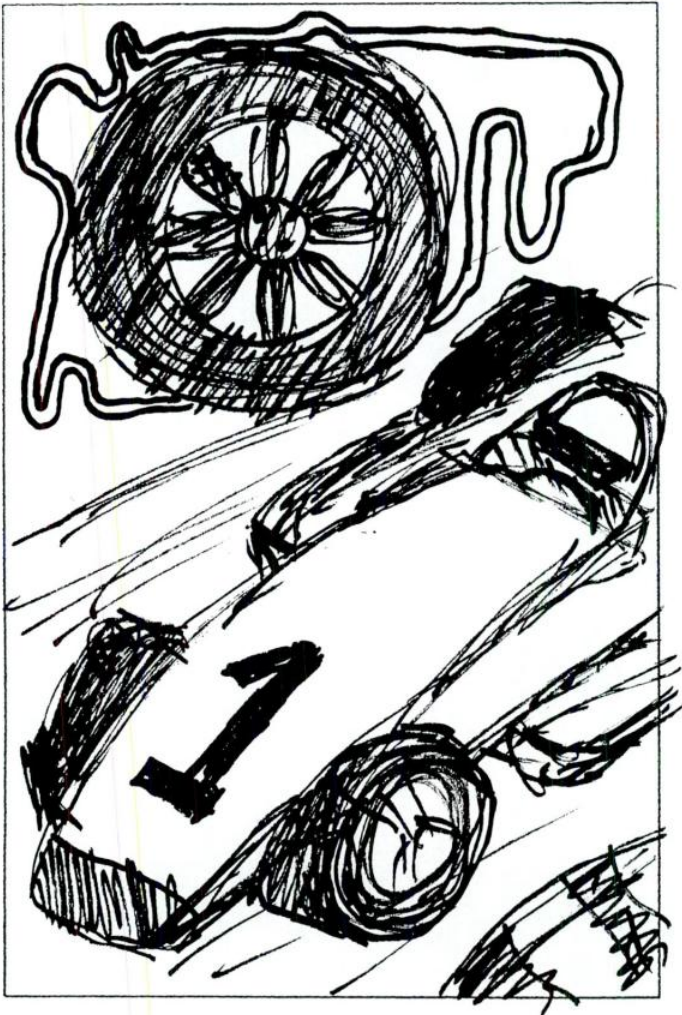
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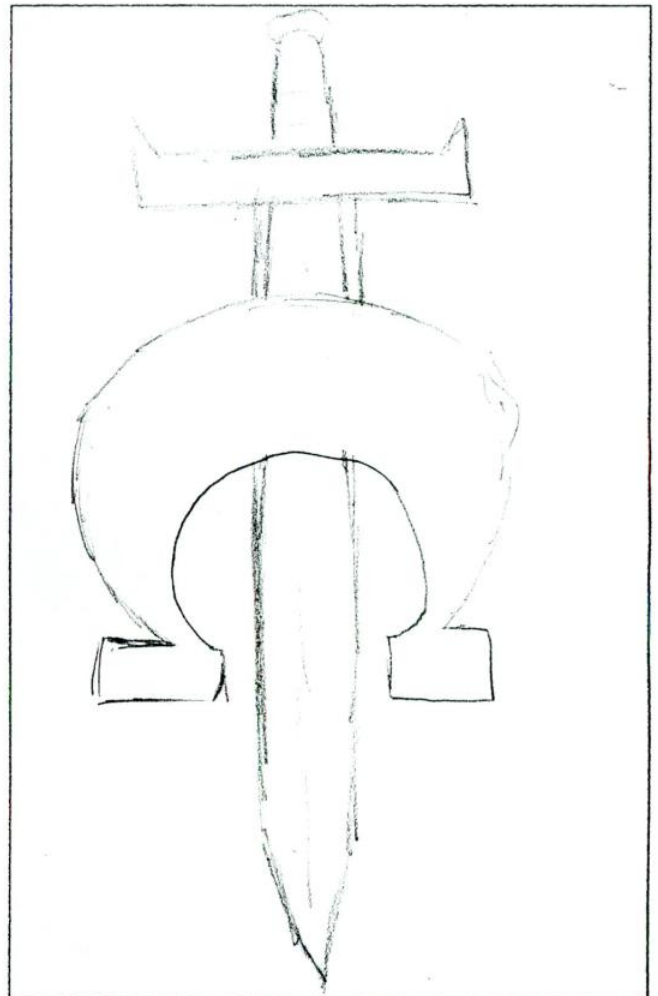
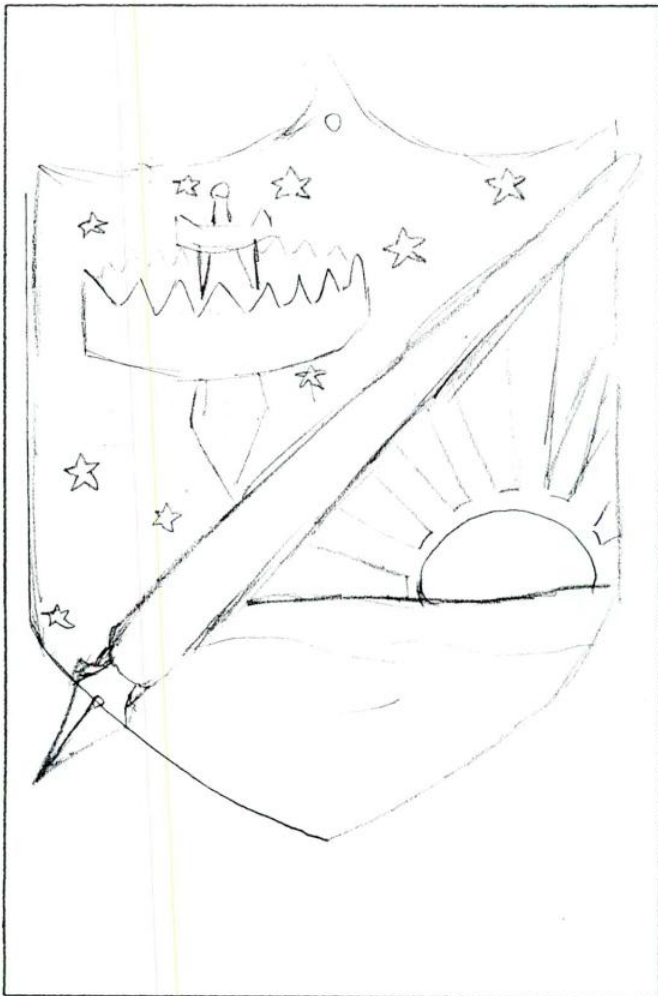
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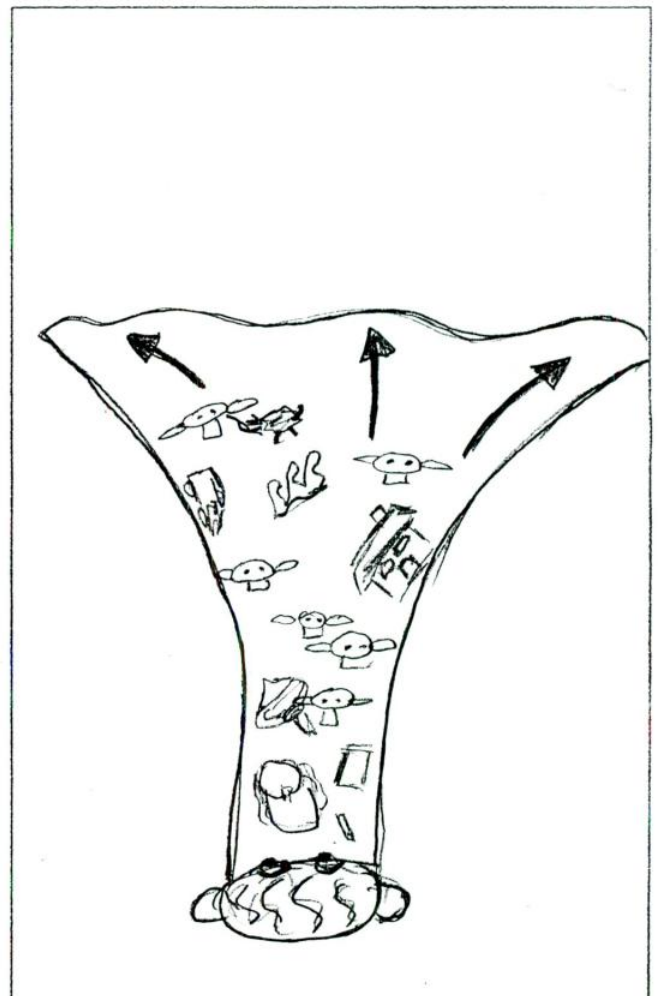
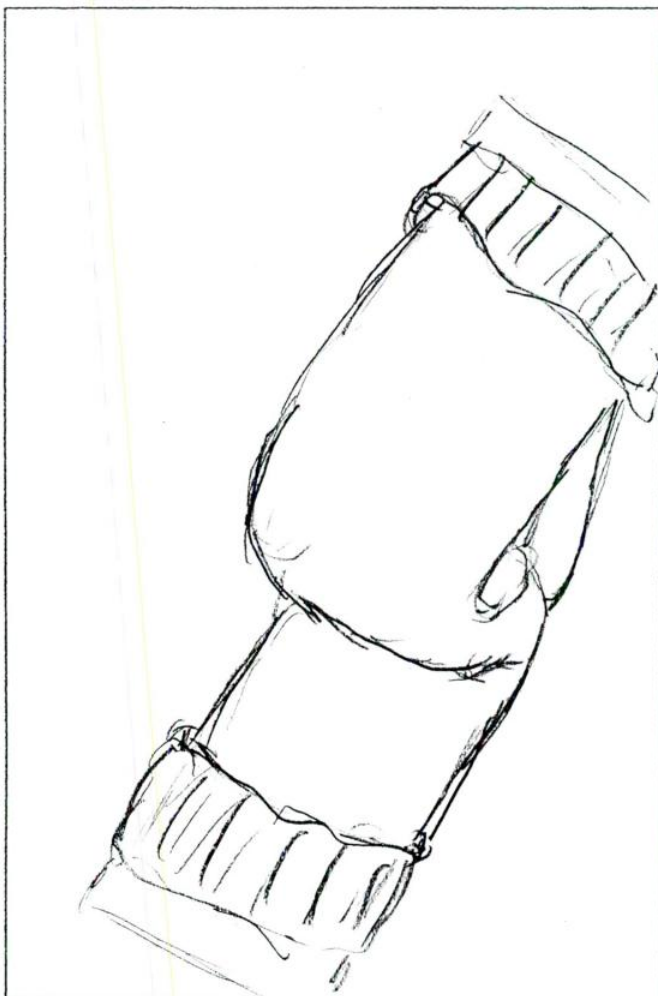
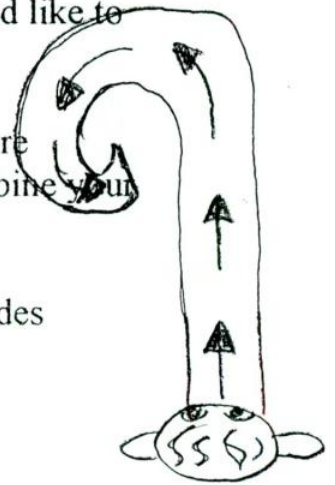
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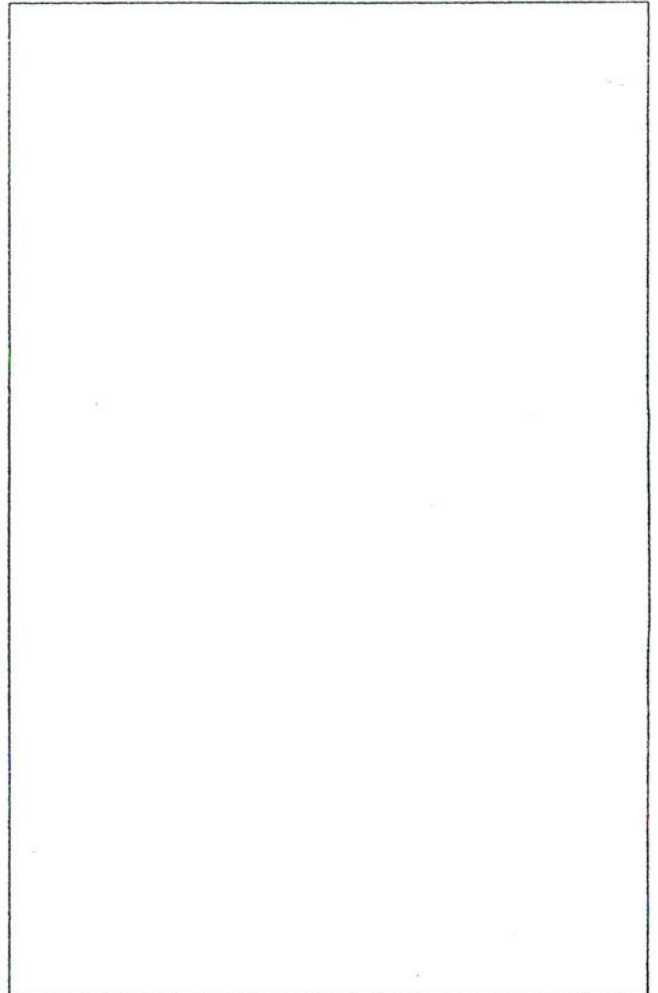
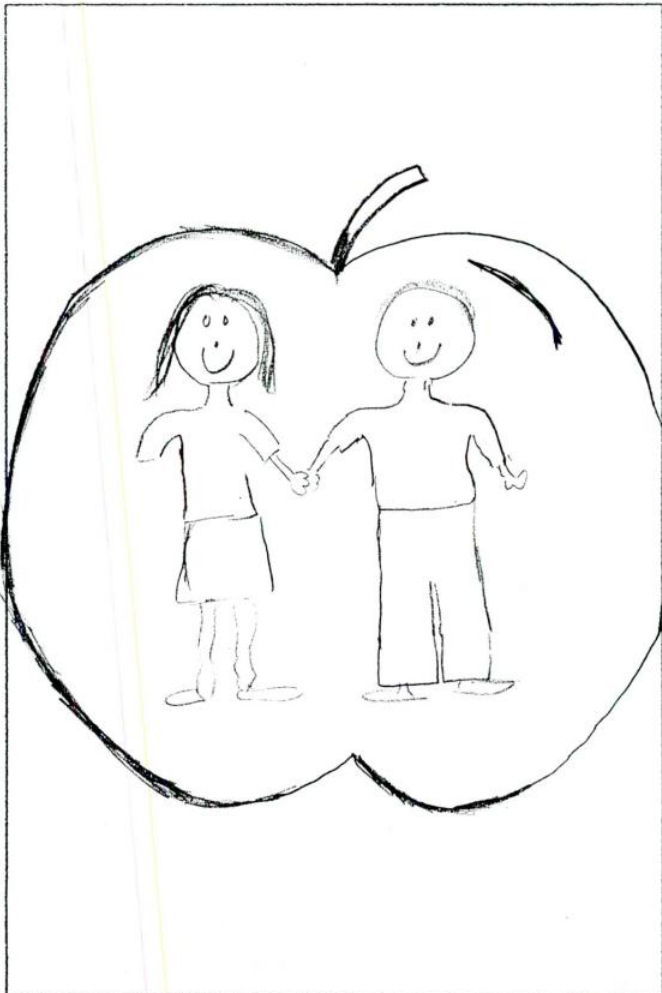
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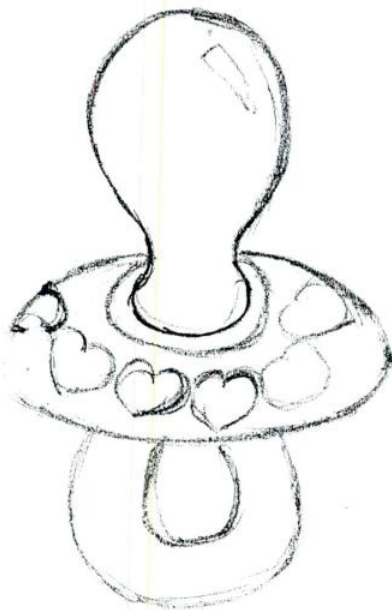
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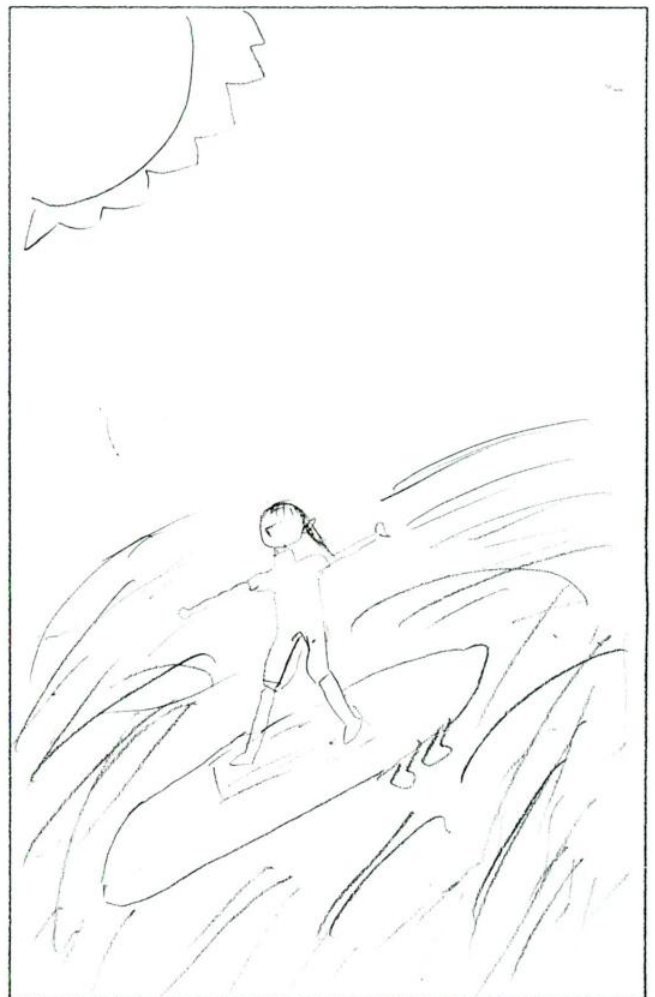
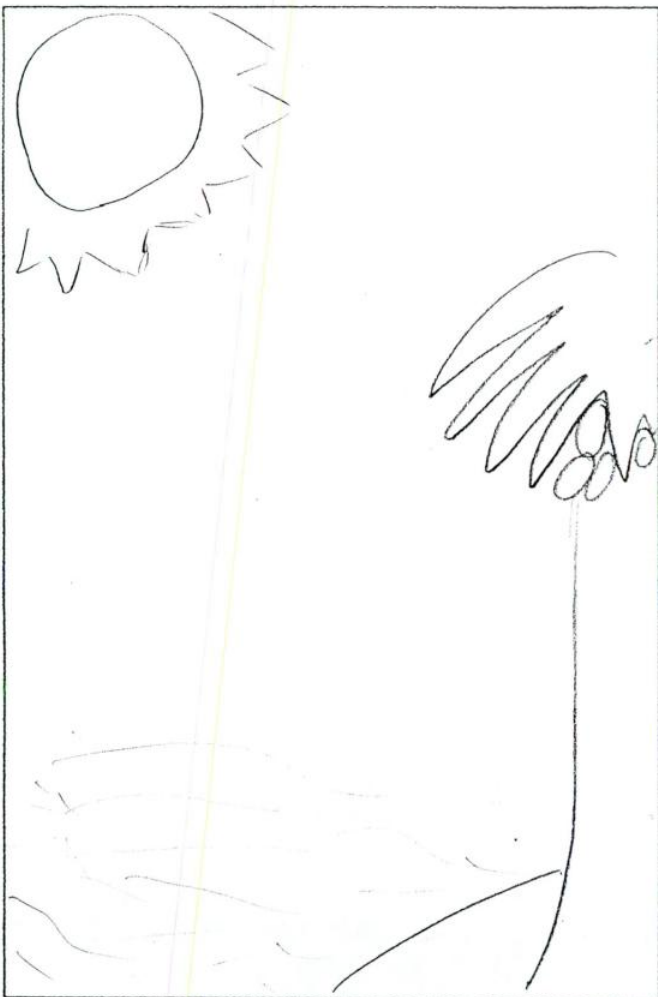
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