

**A Personal Approach To The
Use Of The Environment As
A Resource For Work In The
Art Class**

Marina Forrestal

A Personal Approach

To The Use Of

The Environment

As A Resource

For Work

In The Art Class

Marina Forrestal

INDEX

CHAPTER I:

The Need for the Study

My Particular Purpose

Methods of Research

CHAPTER II:

Practical Examples of the Use Made
of the Environment as a Resource

CHAPTER III:

Looking at Work done by other people

CHAPTER IV:

Ideas for Future Work

CHAPTER I

THE NEED FOR THE STUDY

On December 6th 1978, students undertaking the teacher training course were issued a paper indicating what the contents of each thesis should be. The first part of Chapter I it said, should show the need for the study.

During the year in Principals, there was one question which was asked over and over again, that was the question, why? Another way of asking what is the need for the study, is to say, why do the study?

This question, why, has been on my mind all year. Why do this lesson, why have a follow up lesson, why teach art at all? What are we here for, do we even know ourselves?

It appears that I am not the only one asking such questions, educationalists are now questioning themselves, the methods of education based on verbal and numerical methods. They are questioning the very purpose of education. Asking, why?

This is not, of course, the case everywhere and it is in the places with the most traditional standards and expectations that art education meets with the most opposition or indifference. Children themselves, have their own expectations of what they are in school for, and consequently get annoyed when they can not see where art fits in.

Despite the exhortations of some educational philosophers to make the expressive arts the central core of the curriculum, art education is still regarded in some places as a low status subject. This has

prompted Ernest Goodman to outline the value of art education as a means towards deeper understanding "which lies at the heart of moral judgement" "I am sure that education is bound to suffer unless our approach to teaching accepts as a basic principal that a pupils response to his environment is an amalgam of feeling and analysis that facts without feeling are inert and likely to be undifferentiated and that a pupil's imaginative recreation of his environment are at once a celebration of his involvement with it and a most valuable catalyst to more reasoned understanding".

The principal skills developed by the practice of art, lie in the ability to communicate visually and the power of discrimination. Whether we respond for example to new consumer products, to fresh artistic ideas or to change in the environment with concern, self-confidence and good judgement or on the contrary with a vulnerable lack of awareness depends in part on the quality of the educational process.

If I now accept that there are good reasons to support the teaching of art and design one of which is to help correct the curriculum imbalance now prevailing, there remains another question, what is the best way to go about it?

To begin answering that question I must think first about the areas that art education should be concerned with. They can be divided into:

- (1) the expressive domain;
- (2) the perceptual domain;
- (3) the analytical/critical domain;
- (4) the historical/cultural domain;

These areas should ideally interact with one another. In the past art education has over emphasised the importance of the expressive domain. This was due partially to the attitude that what an art class was for, was to see if anyone had the talent to become an artist. For those who were apparently lacking in such talent art could at least be seen in the historical/cultural domain, and because of this, retain some feeling of purpose.

These attitudes ignore the possibilities and function of art in the development of analytical/critical skills and indeed perceptual skills as well.

It should be remembered at this stage that the development of perceptual and critical skills to the detriment of expressive and cultural skills would also lead to an unsatisfactory imbalance.

It is essential, therefore, that art in schools should develop skills which are essential for the whole and balanced development of all pupils, artistically gifted or not, besides supporting other disciplines in other ways.

Art Education it seems then needs to be directly related to the real world the students are living in. So to answer the question where do we begin, it would seem to be logical to conclude that you begin with the place where you are, where ever you are.

In this thesis, I intend to have a look at the use of the environment the students are most familiar with, as a resource for work in the art room.

MY PARTICULAR PURPOSE

Essentially I look on this thesis as a form of preparation for my own present and future work. I regard education through the environment as being the key to many of the problems now being experienced in schools and particularly in the art area. In Chapter II, I will be putting forward some practical suggestions on the use of the environment as a resource. These suggestions will be derived from practical experience, my own personal ideas and also from literature which I have read on the subject. The intention is to look at something of the range of possibilities that exist in this area. It is not intended or expected that I should exhaust all possibilities but rather that I should document some of them which may themselves be used, or taken and developed further, or merely act as a stimulus for some other idea.

METHODS OF RESEARCH

Much of the ideas expressed in this thesis have been developed after reading about other peoples research and practical involvement in environmental education. My tutor who also had experience in this area helped me through discussion, and by referring me to read various articles of interest. I have also centered some of my classes around the environment, or students perception of it, and carried them out with the first year students in Terenure College. One periodical of particular interest was the Bulletin of Environmental Education or B.E.E. It is a teachers guide to the theory and practice of environmental education, including articles and study ideas from active teachers and creative environmentalists.

As I have already stated this thesis is not being written as the final word on the subject. I consider this to be an ongoing project so my methods of research, at this stage are limited to discussion, reading and some practical study with the students in the school where I teach. My ideas about the importance of centering class activity around the environment and discovering a new awareness of both our relationship to it and of our own capabilities only came towards the middle of the school term. Next year I hope to have things planned in such a way as to be able to begin the year exploring, experiencing, questioning and gathering information about our environment.

CHAPTER II

PRACTICAL EXAMPLES OF THE USE MADE OF THE ENVIRONMENT AS A RESOURCE

① WHAT STARTED MY THINKING ABOUT USING THE ENVIRONMENT

Environmental education is a subject about which much has been written and spoken about. Even when the word environment is not used, we as student teachers, are constantly being advised to rely more and more on first hand instead of second hand information and experience. To get the students to discover and see for themselves. It is for this reason, I suppose, that many of the students in this year of Principals chose to study for their major project, some aspect or aspects of their environment. One person chose to study a stretch of beach, another her native part of Dublin and another a sensory walk through a public park adjacent to the school she is working in.

Indeed, we as art teachers, are not the only ones seeing the environment as a resource for teaching and learning. Students and teachers of Geography, History, Social Science, Biology, Chemistry etc. have looked at the value of the environment as a resource.

In previous years we tended to see the school and the subjects taught within as something reserved for the young and being somewhat detached from the real world. The subjects taught were not expected to be of service to or have any real relevance for the students at the time but when they left school, then they would see what it was all for.

The main aim of the art class was to develop certain skills such as the drawing of geometric shapes, the drawing of natural forms etc. These skills were to be obtained as an end in themselves and the drawing practiced was mainly from memory or pieces of plants, flowers etc.

taken into the classroom arranged by the teacher and drawn by the class. This was the situation in most places in Ireland as far as I can gather and in my own experience.

There were and remain a great many problems relating to the teaching of art in schools. Problems like the shortage of trained art teachers, shortage of equipment, its low status in schools and mainly the general confusion over its purpose.

WHERE TO BEGIN?

In Chapter one I have explained why I wish to study the environment as a resource. Now there are very many aspects of the environment, the home, building estates, parks, traffic wild life, shopping centres, towns etc.

Where is the most suitable area for me to begin to work with my students? The aspect studied should be:

(1) close to the classroom,

(2) familiar to or easily visited by the students.

Probably the most familiar environment to any student must be his home. However, everyone in the class lives in a different house and everyone in the class leaves their house and travels to the same destination every morning, Monday to Friday.

I thought that it might be interesting for my class of twelve year olds to - Look at the ways people communicate information about journeys to one another

The students themselves were very interested in explaining to one another information about how they get to their own houses. They immediately had a sense of personal interest and involvement in any

work which would transfer such information.

EXERCISES CARRIED OUT WITH THE FIRST YEAR STUDENTS OF TERENURE COLLEGE
TO COMMUNICATE VISUALLY THEIR JOURNEY TO SCHOOL

EXERCISE (I)

MY JOURNEY TO SCHOOL

(VERBAL COMMUNICATION)

The first thing we did was to write this information about "My Journey to School", down. The reason for this was because speech is our most used form of communication. If we wish to communicate to a person how to reach a particular destination, we normally communicate this information, by verbally explaining it to them.

Next I asked the students, is there any other way of telling, or explaining to someone how to get to a particular destination and they answered, draw a map.

EXERCISE (2)

LOOKING AT MAPS

For the following class we looked at a few different types of maps. Most people did not realise there were so many types.

There were architects plans, weather maps, very old maps with drawings of houses, castles and shops on them, tourist maps with drawings of important or interesting things to see drawn in the places where you should go to see them and finally we looked at an ordnance survey or street map.

HOW GOOD ARE THEY?

The street map or ordnance survey is the most commonly used map at the present time but is this the most suitable for our purpose?

What we want the map to be is:

- (1) easy to read
- (2) Anyone should be able to find your house by following it, so it must not be too complicated.

We tested the ordnance survey for suitability by getting one person to go to the board on which was attached a copy of an ordnance survey map of the area. Actually the area covered by the map, was the south side of Dublin City. He was first asked to find Terenure College, that took a while and someone had to come up and help him. Next we asked someone in the class to give their address and see if the two people at the board could find it on the map. They could find the area but not the street. The person whose address it was then went up, to the board, and he found it on the map.

HOW TO USE THE INDEX AND GRID SYSTEM

I then showed the class the index, on which all street names contained on that map were catalogued, along with their grid numbers. Then I demonstrated how one can find a place by looking for its position on the grid.

HOW CAN WE MAKE THE MAP EASIER FOR ANYONE TO READ AND FIND YOUR HOUSE?

All this was getting very complicated and I asked the class could they think of any way of changing this map, so that they could make it easier for someone to find their home?

They came up with ideas like, colour in the street they live on, draw a line along the route to be followed, block out all the other things on the map except their area, make the roads bigger.

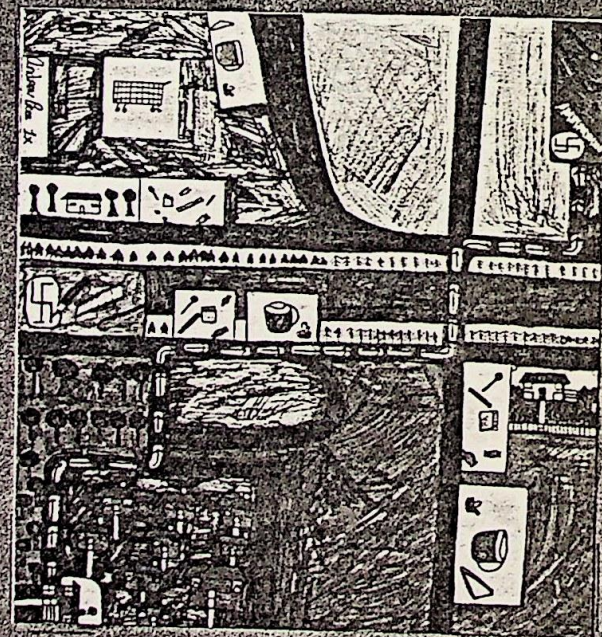
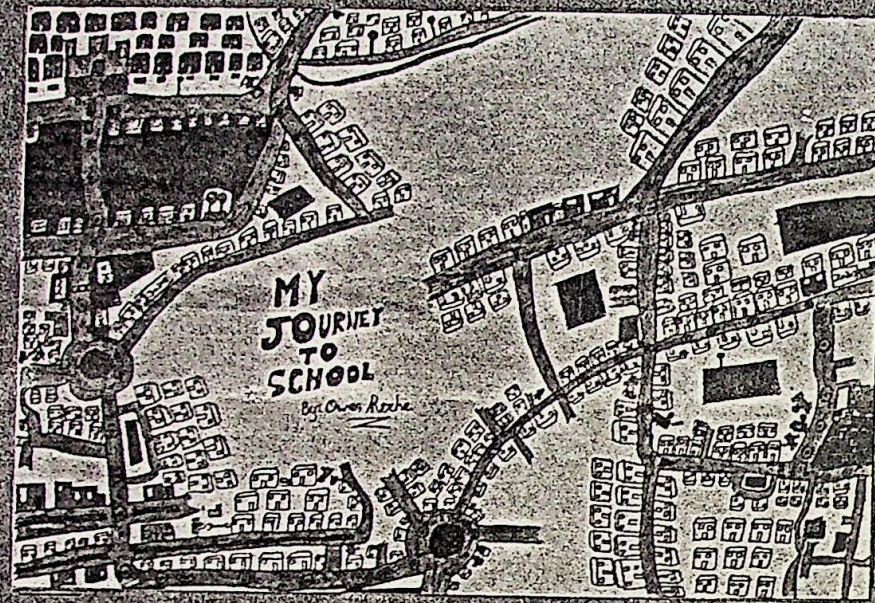
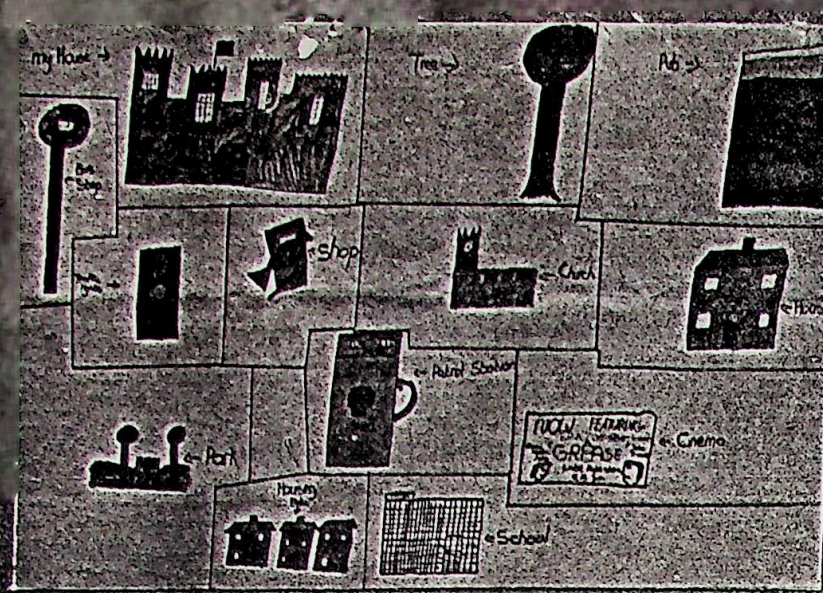
All these ideas were good and everyone agreed then where their area was, needed to be bigger, it was difficult to read the way it was. So we drew a map of the roads to be followed on this journey. The ordnance survey map indicated the roads and streets by writing in their names and indicated houses by drawing in a plan of the space they occupy.

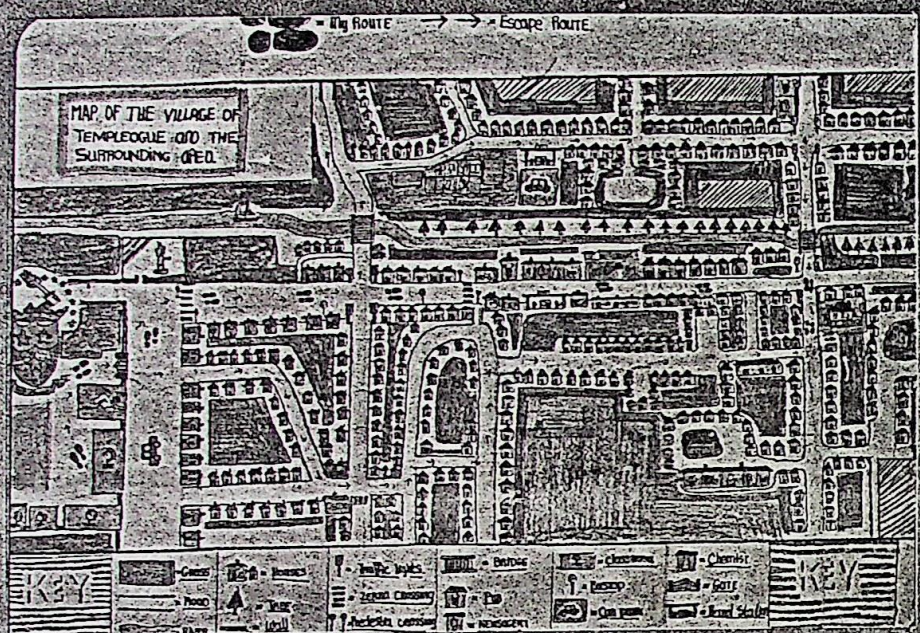
But when we give someone directions and when we write down instructions on how to get to my house, we say things like, when you get to Mortons pub turn left until you get to the second set of traffic lights then go on until you see a big red brick building on your right etc. We don't see houses and buildings in the form of plans and very often we don't know the names of streets unless they are very well known, like O'Connell St., or unless we are living in them. So if we are making a map what do we do?

SYMBOLS (What are they and why us them)

The Tourist People solved that problem by drawing in pictures of the things people might like to see, and the people who made the old maps made drawings of important buildings on their maps. We had another problem however, every pub looks different and shops or houses are not the same and if we were going to put in drawings of different landmarks on our maps, everyone would have to go in different directions to draw these things.

Another problem with all these drawings was a pub might look a lot





like a house. So we thought of the idea of using symbols. Little drawings that anyone would understand as being whatever we wanted to represent.

First I asked for suggestions on what we could use as a symbol for a house and drew them all on a large sheet of paper. There were suggestions like a box, a H, a simple drawing of a house or X marks the spot. These we looked at, each individually and answered questions about it like would everyone understand that X meant there was a house in that place or could it be something else.

Next I asked the class to name out the main structures or landmarks they pass on their journey to school. They named out things like traffic lights, pubs, shops, parks, houses petrol stations, churches, etc. We wrote these down and drew symbols for each of the things mentioned.

PUTTING THE MAP AND SYMBOLS TOGETHER

The following stage is obvious, to put together in graphic form, the road map and the symbols. The colouring of features and symbols was important, very often you could only tell what a symbol or area represented until it was coloured. In other words the colouring itself was symbolic.

CONCLUSIONS

This exercise, although we did not go out into the street together or follow anyone's route home, did make the students look more closely at their environment. They looked on their way home at what colour a bus stop is and what is written on it. Many questions when asked first, in the classroom, could not be answered by the students, until they took note of things on the way home.

It helped students acquire mapping skills and taught them about the method of using the graph system on maps to help one find the place being looked for. It introduced students to the concept of symbols and made them think about what is a good symbol and what is a bad one. It also involved the use of colour and some basic knowledge of composition.

THE FOUR DOMAINS? HAVE THEY BEEN TAKEN INTO ACCOUNT?

Going back to what I said in Chapter one about a need for balance between the four domains in art education, I believe these exercises did achieve a good balance.

The expressive domain was considered as this whole exercise was about expression or the communication of a journey which is taken by each individual in the class five days a week. Although these classes were fairly tightly structured, they still allowed the individual a large area of choice and as a result each map had its own individual character.

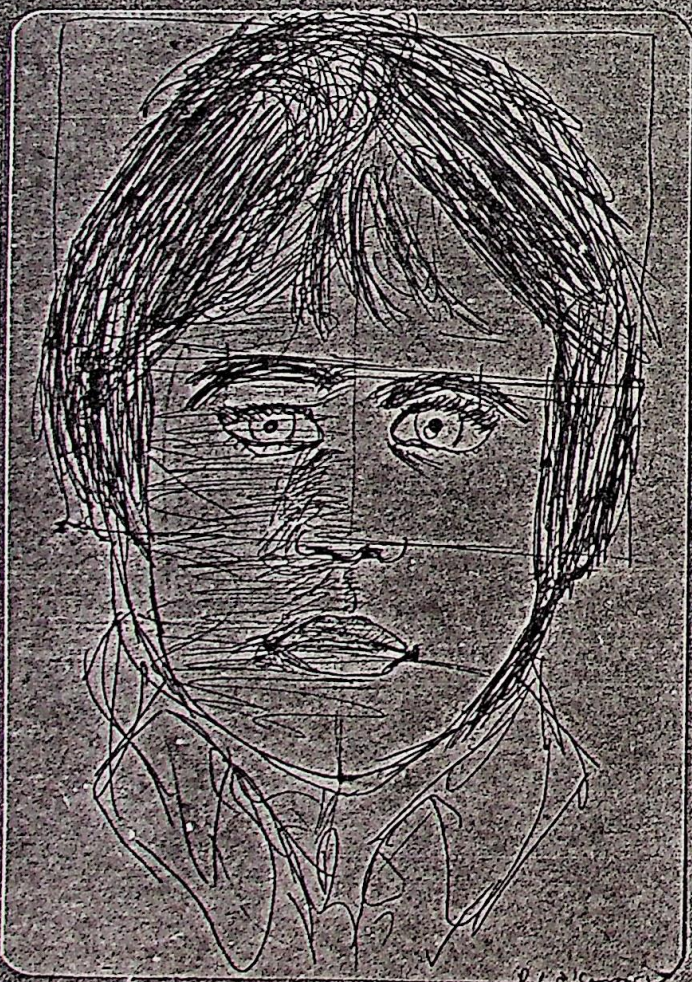
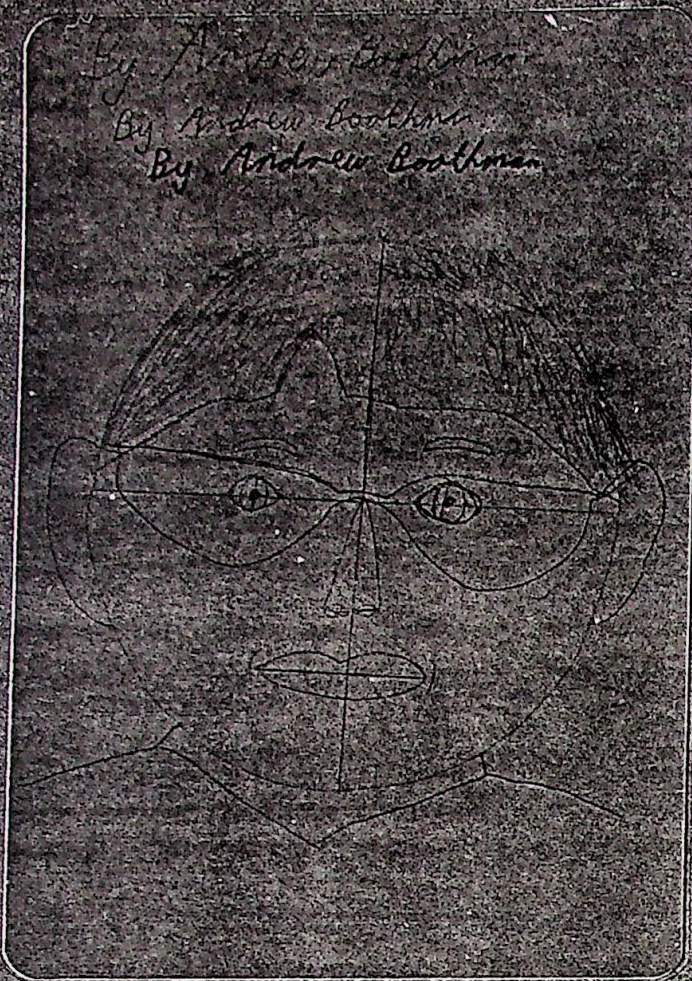
The perceptual domain was also taken into consideration, children had to look and take mental and visual notes of objects and landmarks passed on their journey to school. They looked at things like what colour is a bus stop etc. and at the end of the exercise they could certainly tell you more about what they see on the journey to school.

The analytical/critical domain came in whenever there was a choice to be made like what type of map would be the most suitable to use?

We had to consider whether it would be best to just verbally tell someone how to get to the destination or whether they would find a

map useful. There were many other choices to be made and each time a choice was made we were making an analysis.

The final domain is the cultural/historical domain and this area was looked into when we looked at the ways other people communicated messages about journeys both in the distant and near past.



ANOTHER TYPE OF MAP

The next aspect of the environment looked at by students was the person. People are part of the environment and children have a natural interest and enthusiasm for trying to portray them in various ways. They want to draw footballers, soldiers, friends etc.

We had just finished mapping a journey so the next thing we worked on was in a way mapping a face.

CLASS (I) MAPPING A FACE

The first thing to be decided on was what shape is a head. When the class decided that it wasn't quite round, that it got narrower at the chin, we tried to draw this egg shape or oval. Many people found this difficult to do, so we tried drawing a square first, then, a circle inside the square and adding a curve to the bottom of the circle to make an oval.

Next, we had to decide on the position of the features in this face. The eyes are a very important feature. We then had to decide where they were, in a half way position or three quarter way. There were many differing suggestions, eventually we all tried measuring. We put our left hands on top of our heads and with our right hands measured from the top of our heads to our eyes and then from our eyes to our chins. These distances were roughly equal and this caused some surprise, because most people in the class thought the eyes were about three quarter ways up the face. We decided this was probably because people were counting the forehead as the top of the face and forgetting the place where the hair goes. The same sort of measuring and mapping went on for the rest of the features.

EXERCISE (2)

When we had decided on the places where the features should go we looked at the shapes of the features themselves. On a second page we drew out the "map" again and this time put in the features as we decided on the shapes they were made of.

EXERCISE (3)

The next stage of this, looking at faces, was to attempt to draw a face using a friend as model for the drawing. Everyone has a different face, the last two exercises were only intended as general guidelines. I drew the shape of a face or an oval on the board and showed how by varying the shape different types of faces could be made. Some people have fat faces, some thin, some have square chins, others pointed etc. When the students attempted to apply this to friends, even though a likeness was not what I was looking for or expecting, they became very disheartened and began to mess.

The person acting as model usually did not like what the other person was doing and would not sit still for the required five minutes. Then the person doing the drawing seemingly did not want to appear foolish in the eyes of his friend so he usually drew a cartoon which they both could laugh at.

CONCLUSIONS

Looking back on these lessons on the face, I think the students did learn something. They especially enjoyed the first two stages

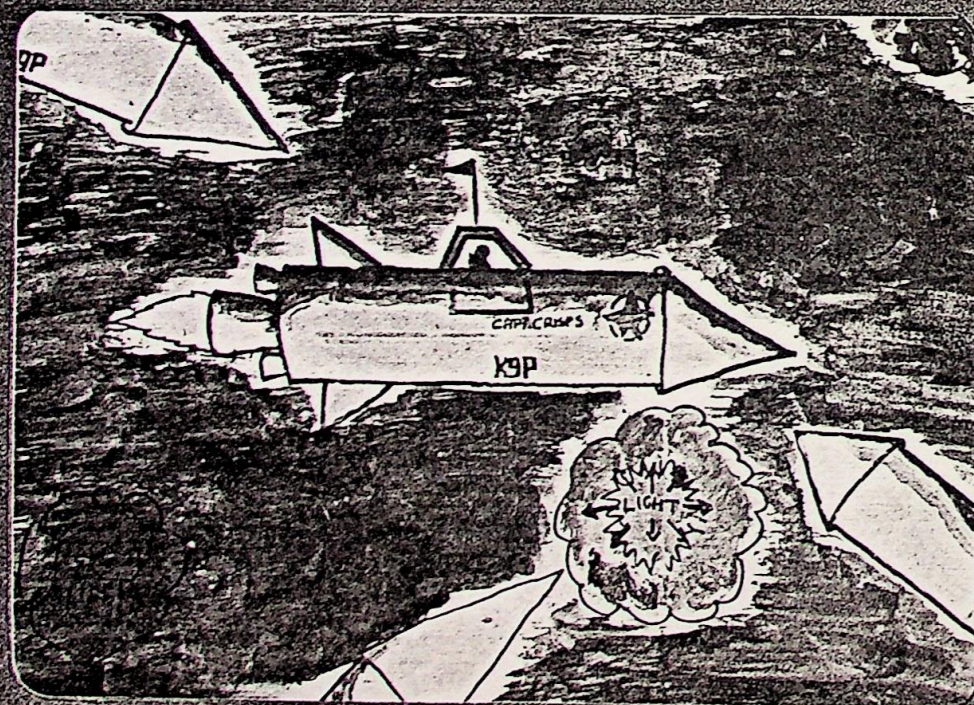
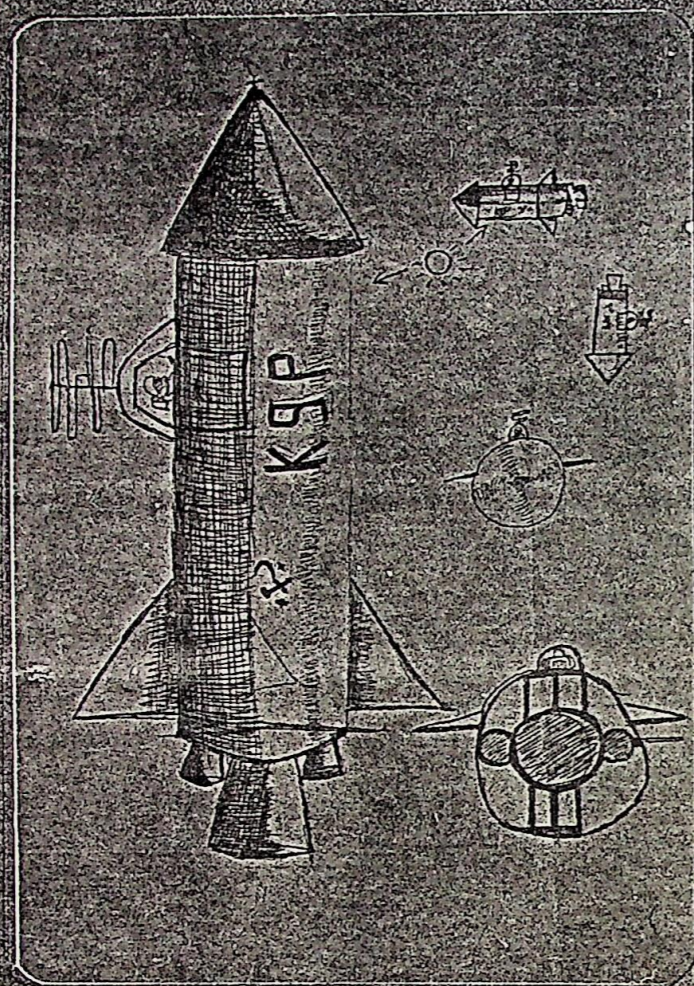
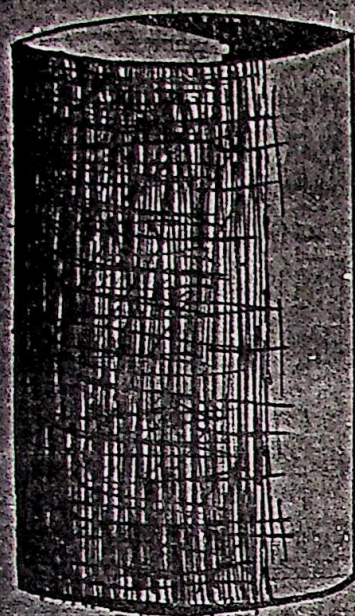
which everyone could accomplish and even in the final stage some people did relatively well. These students are on average about twelve years old, perhaps I was expecting a little too much. If I was to attempt these lessons with first years again I would keep the final stage a little more impersonal.

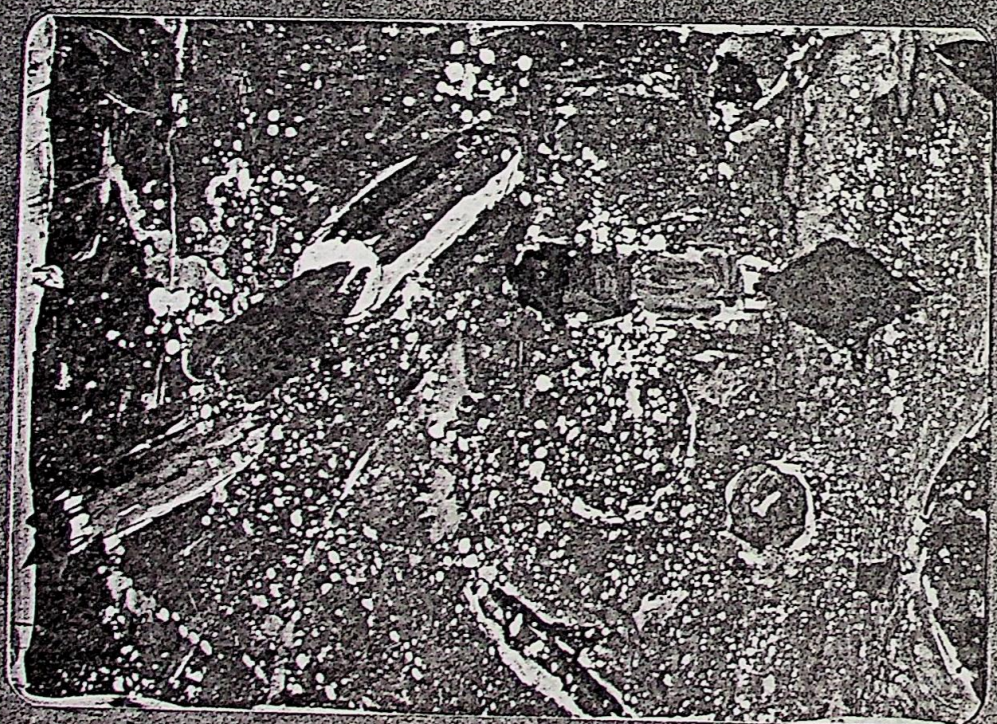
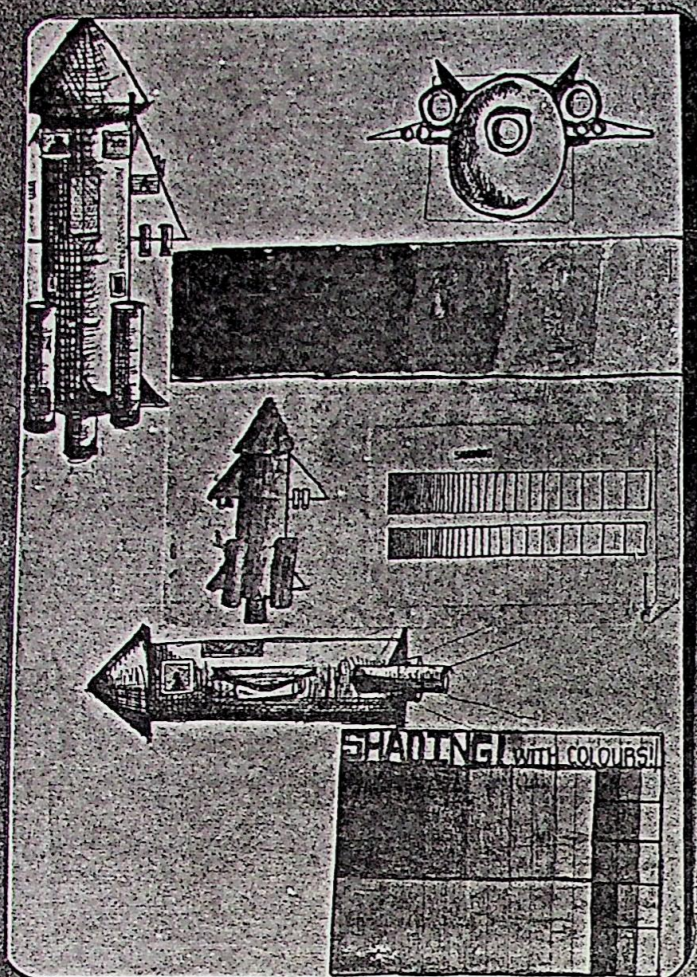
THE FOUR DOMAINS

The exercises on the face were treated in something of the same manner as the exercises on the journey to school.

The students were using:

- (1) their powers of analysis to decide where the features should go, what shape they were etc. which satisfies the analytical/critical domain.
- (2) They needed their powers of perception to look at the features to decide what size they should be in proportion to the other features etc. which satisfies the perceptual domain.
- (3) What they were doing on the paper was expressing what they saw in visual terms on the paper. This is part of the expressive domain.
- (4) Part of one of the classes one evening was a slide show showing some drawings of faces done by various other people. This was in fact history of Art, however, it was just treated as I believe it should be, as part of the class, on looking at faces. This satisfied the historical/cultural domain.





EXERCISES IN TONE

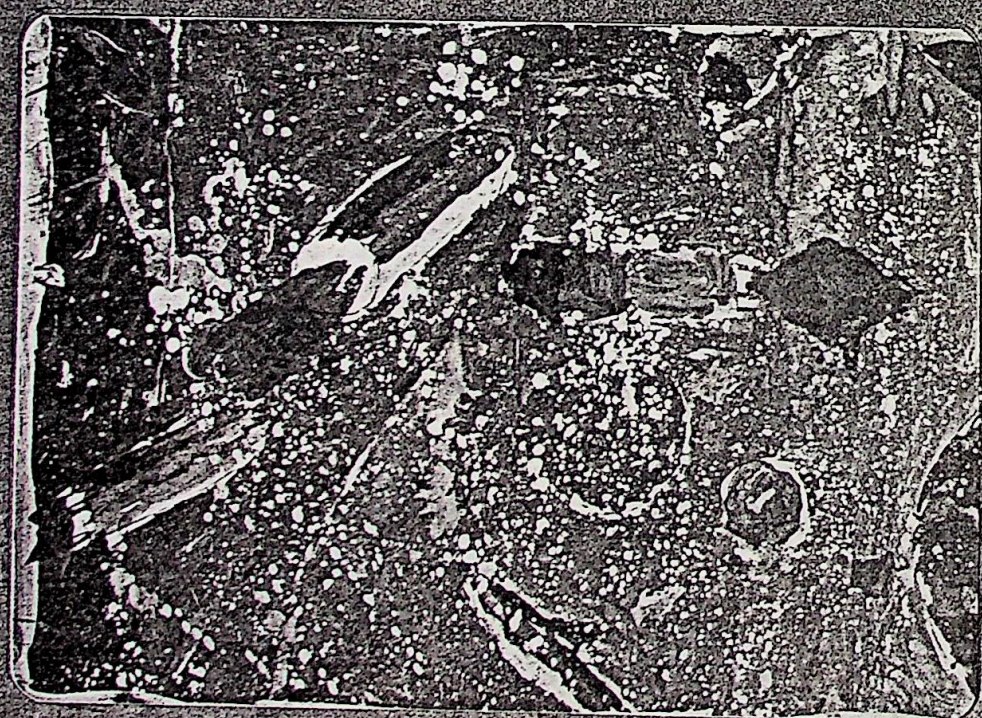
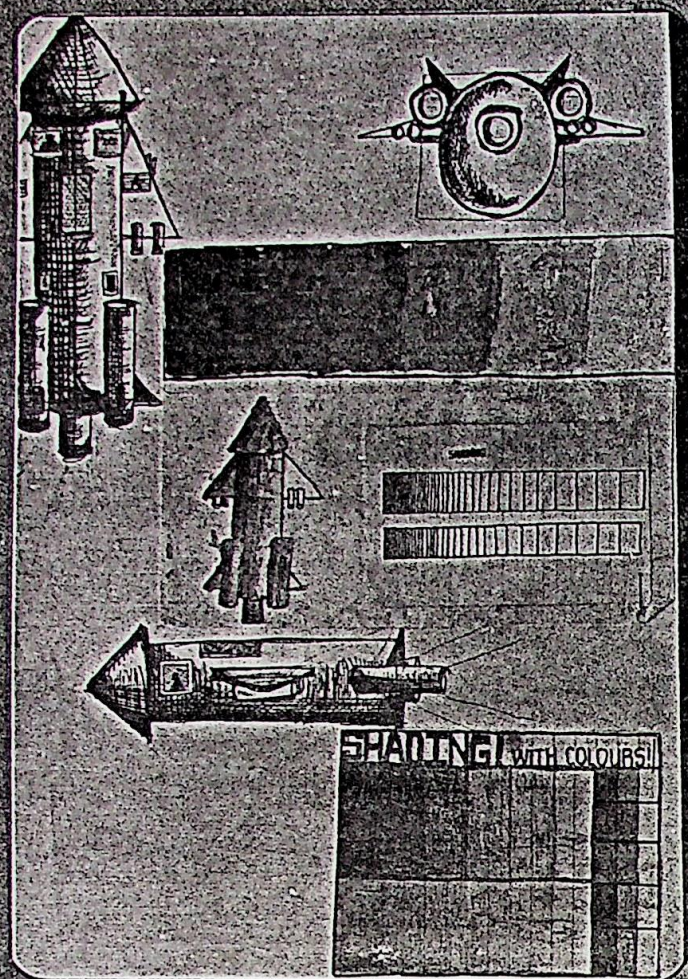
The next exercise in this series followed some exercises on the use of tone. For these exercises we used objects which the students had made out of paper and which could be held in the hand. I thought it necessary to interrupt any further study of the human form with something else. The students, I find, need regular variety and will work better if they feel that after three lessons on one topic they will then be going on to something new.

THE REST OF THE BODY

We have at this stage mapped out the features and shape of the head, next we added on the rest of the body (Exercise (I)).

To find out the proportions to which the various limbs of the body belonged, we took a long sheet of paper, taped it to a wall and drew a straight line down the centre of it, and then asked someone to stand beside it. The first thing we marked was the size of the head to find out what proportion of the total length it occupied, - it was one sixth. The result surprised me. Having done some research on this subject before doing it in class I had read that the head occupied one eighth the total length.

This I told the class and asked if they could think of the reason for the discrepancy. There was a lot of joking but finally we decided that it may be because the book was stating statistics for a fully grown person. This theory was tested by asking the tallest person in the class to stand beside the line and the result showed that his head occupied one eighth the total length of his body. We did the same for all other limbs until we had built up a type of



EXERCISES IN TONE

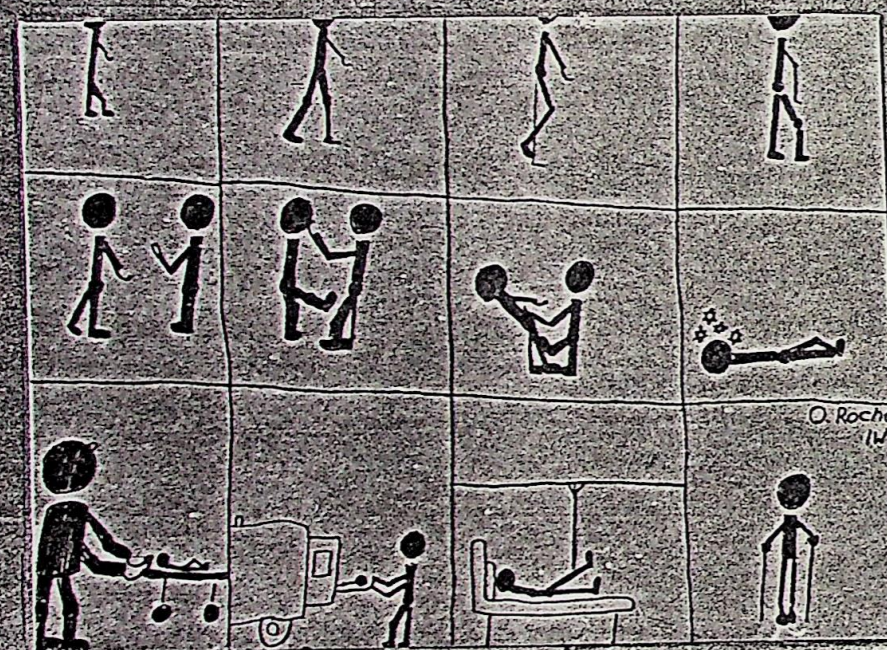
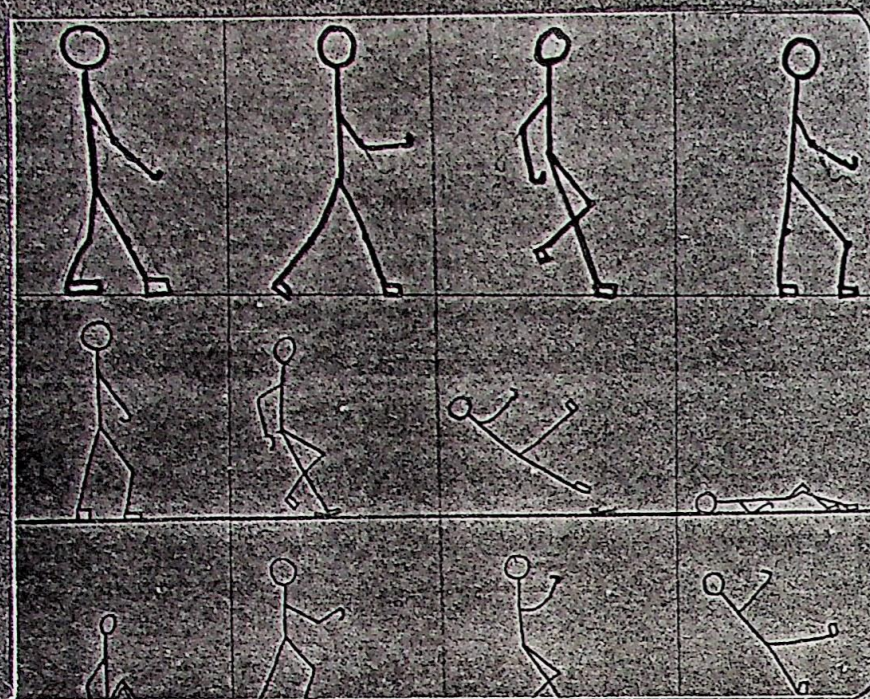
The next exercise in this series followed some exercises on the use of tone. For these exercises we used objects which the students had made out of paper and which could be held in the hand. I thought it necessary to interrupt any further study of the human form with something else. The students, I find, need regular variety and will work better if they feel that after three lessons on one topic they will then be going on to something new.

THE REST OF THE BODY

We have at this stage mapped out the features and shape of the head, next we added on the rest of the body (Exercise (I)).

To find out the proportions to which the various limbs of the body belonged, we took a long sheet of paper, taped it to a wall and drew a straight line down the centre of it, and then asked someone to stand beside it. The first thing we marked was the size of the head to find out what proportion of the total length it occupied, - it was one sixth. The result surprised me. Having done some research on this subject before doing it in class I had read that the head occupied one eighth the total length.

This I told the class and asked if they could think of the reason for the discrepancy. There was a lot of joking but finally we decided that it may be because the book was stating statistics for a fully grown person. This theory was tested by asking the tallest person in the class to stand beside the line and the result showed that his head occupied one eighth the total length of his body. We did the same for all other limbs until we had built up a type of



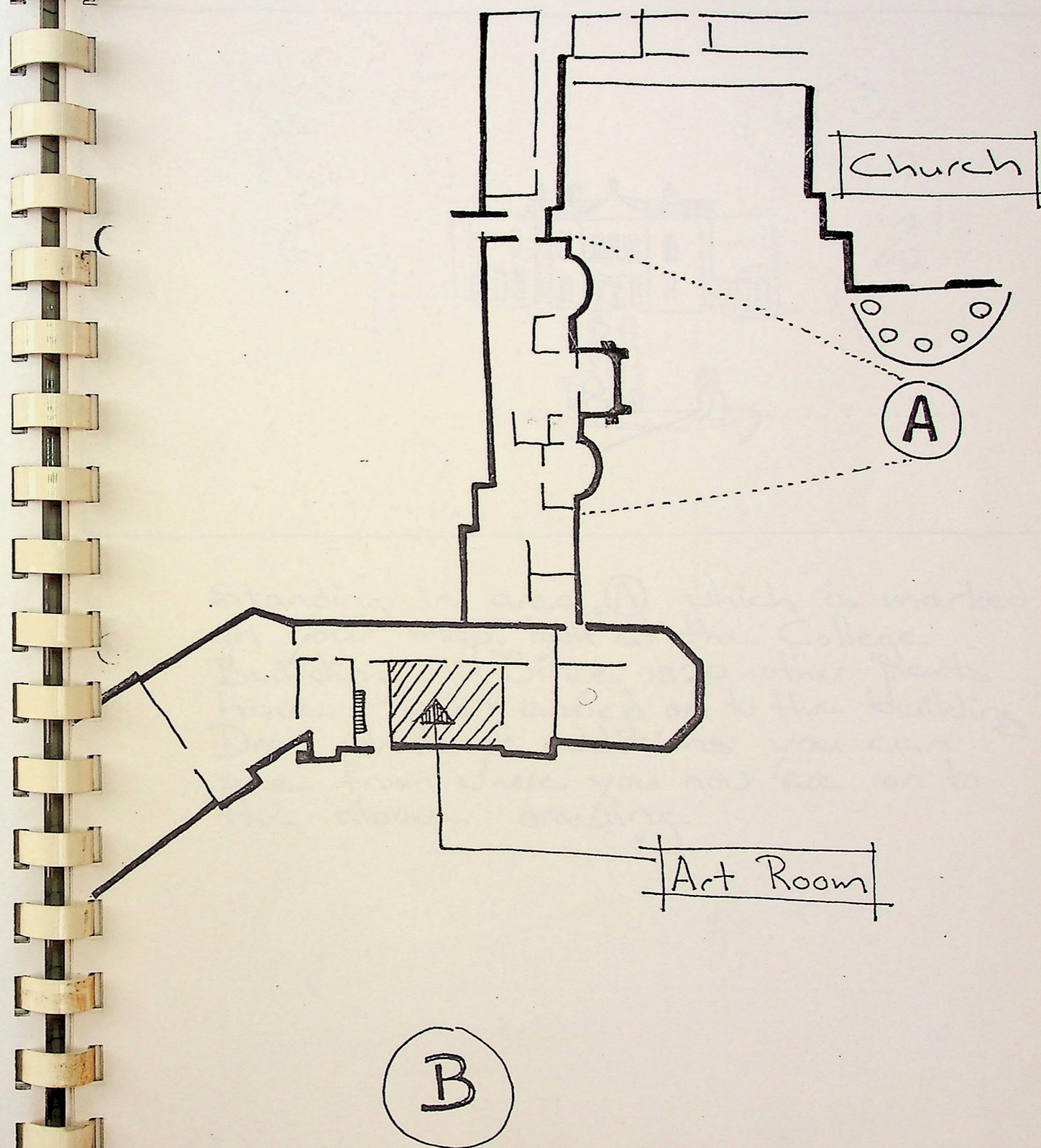
plan or map of the body.

For the following exercises we avoided the representation of a particular person and adopted the use of a stick man. This stick man in the following exercise through the observation of real people in motion we attempted to portray in different stages of walking, and finally, from these studies made a flick book showing some aspect real or imaginary of the journey to school.

At this stage I found myself with only one class left in the term. For this I made out a worksheet consisting of three pages with questions to be answered and drawings to be done by the students. The subject of the study was the school building.

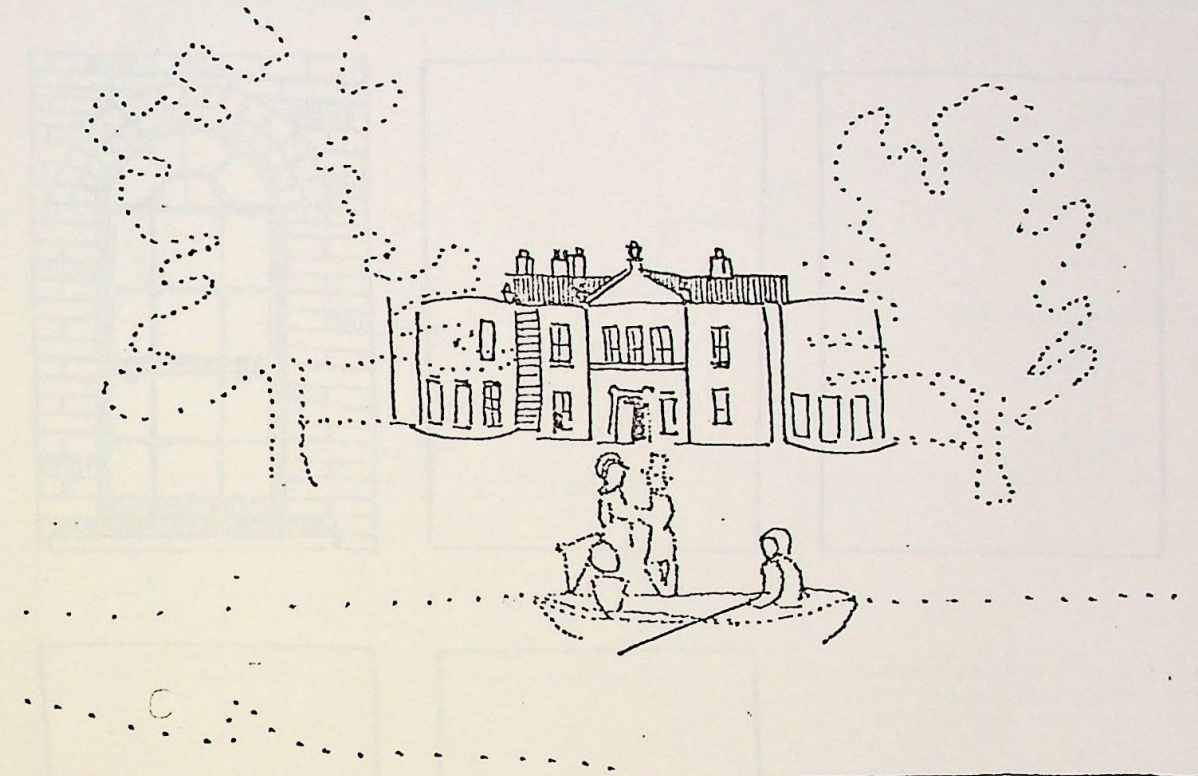
— A copy of the worksheet is on the following page.

Page ① Map & School



Area ①

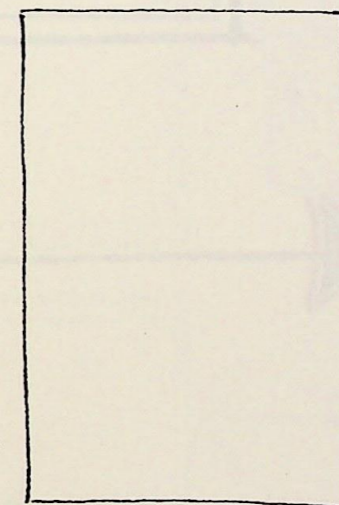
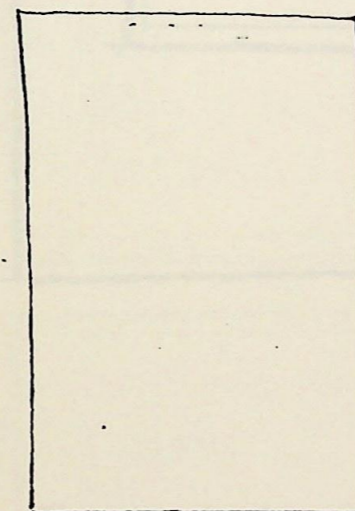
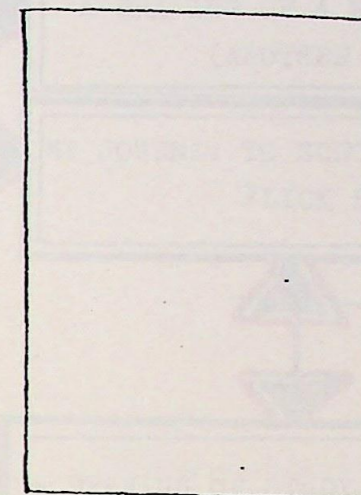
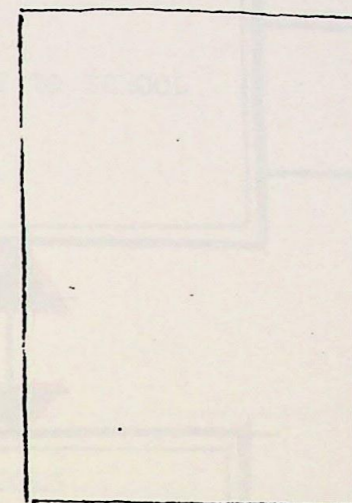
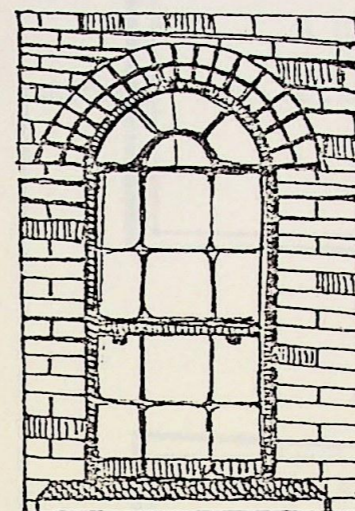
Below is a drawing of the College as it looked in 1820.
It was then known as Terenure House.
It was not a College.



Standing in area, ① which is marked on your map, look at the College Building. Since 1820 other parts have been added on to the building. Draw whatever additions you can see from where you now are on to the above drawing.

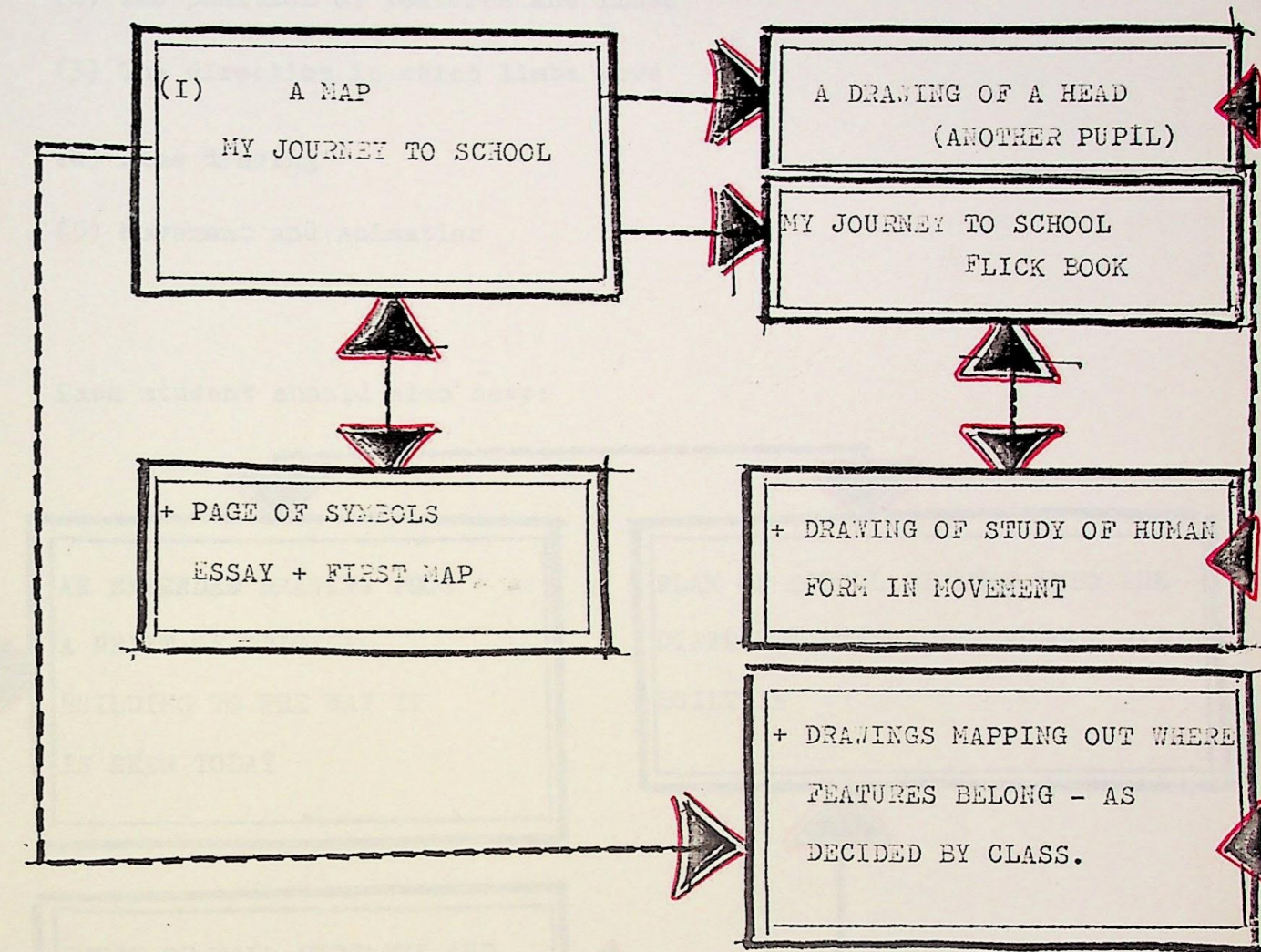
Below is a drawing of one type of window seen in the school building

In the blank spaces draw four other types of windows seen in this building



The College has been built in several different stages. How many sections built at different times can you see? Look for clues like differing styles of windows or wall surfaces.

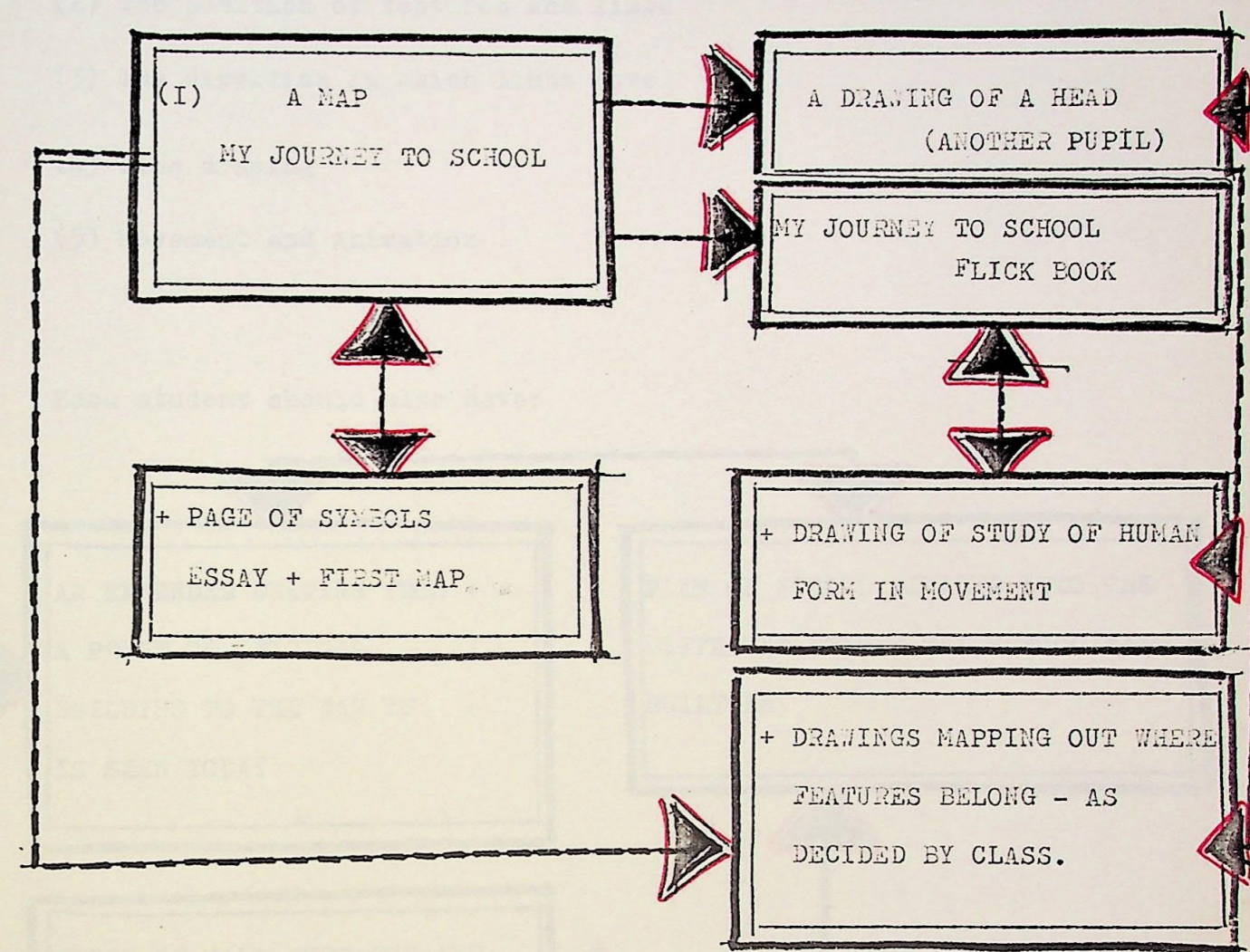
At this stage of the project I would hope that each first year student would have:



The map should give some understanding of:

- ① Composition
- ② Use of line
- ③ Making and using symbols
- ④ Basic map reading - experience with O.S.
- ⑤ Use of colour for appearance and symbolism
- ⑥ Communication (in visual terms)

At this stage of the project I would hope that each first year student would have:



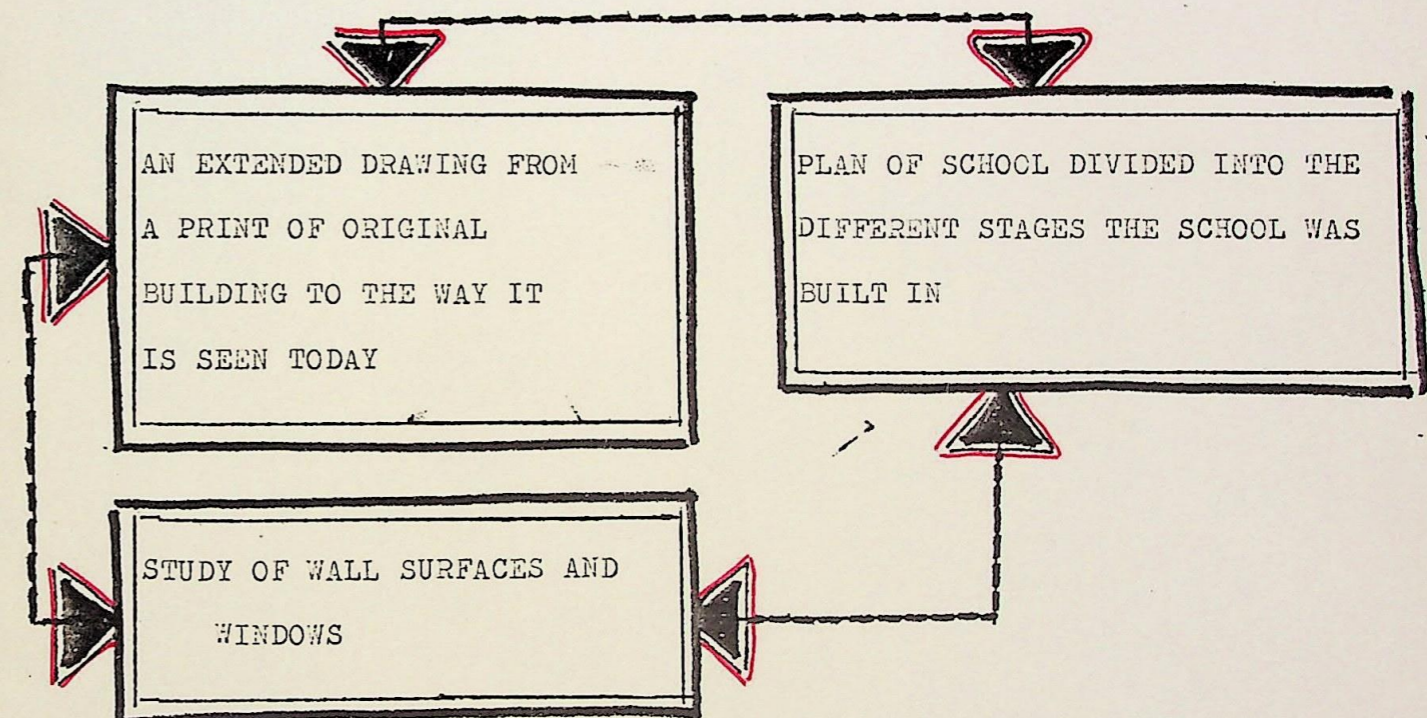
The map should give some understanding of:

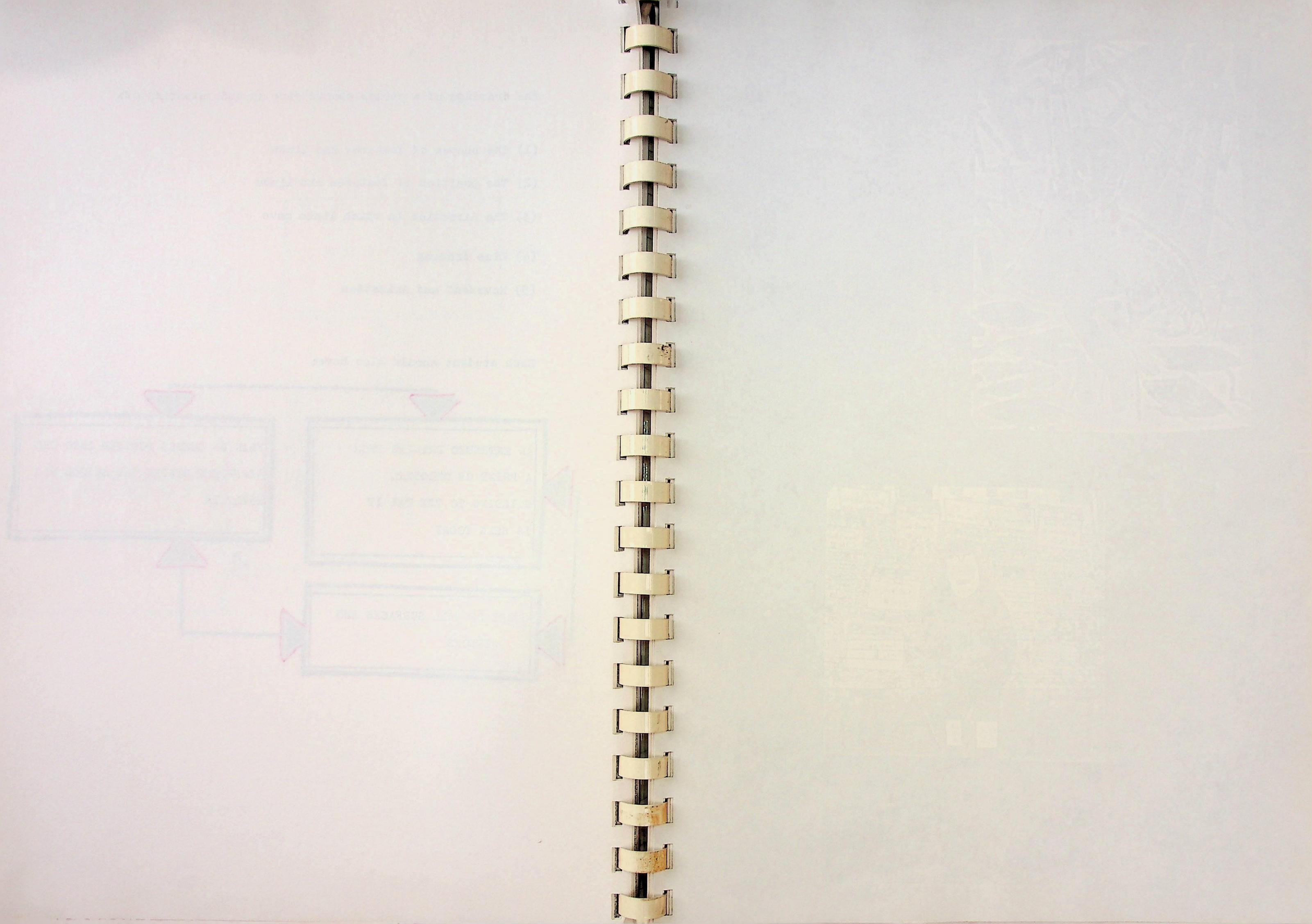
- ① Composition
- ② Use of line
- ③ Making and using symbols
- ④ Basic map reading - experience with O.S.
- ⑤ Use of colour for appearance and symbolism
- ⑥ Communication (in visual terms)

The drawings of a person should give an understanding of:

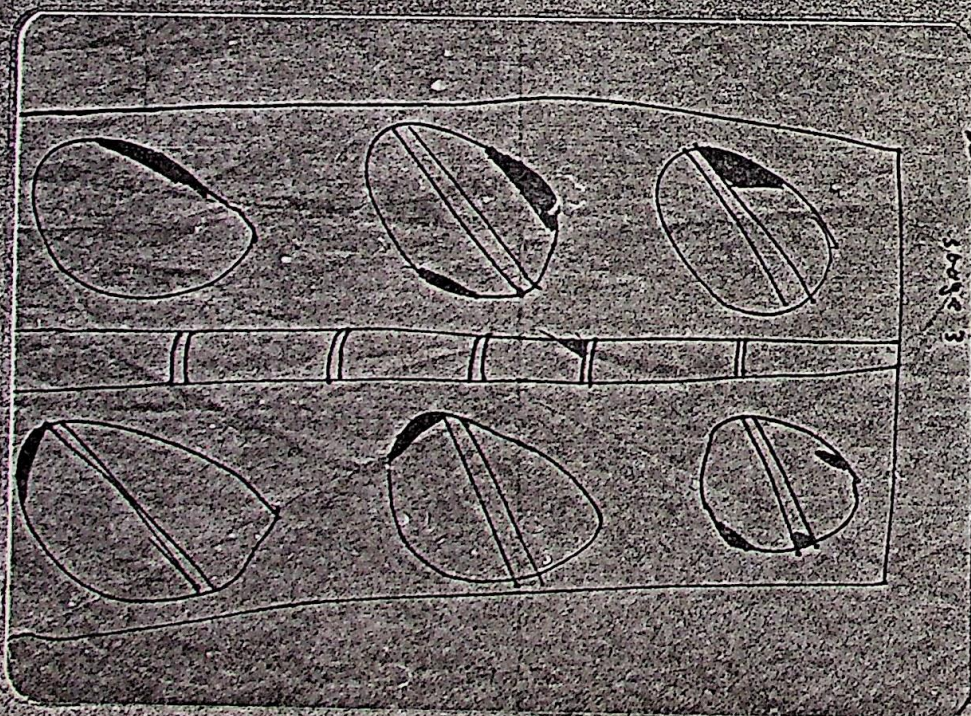
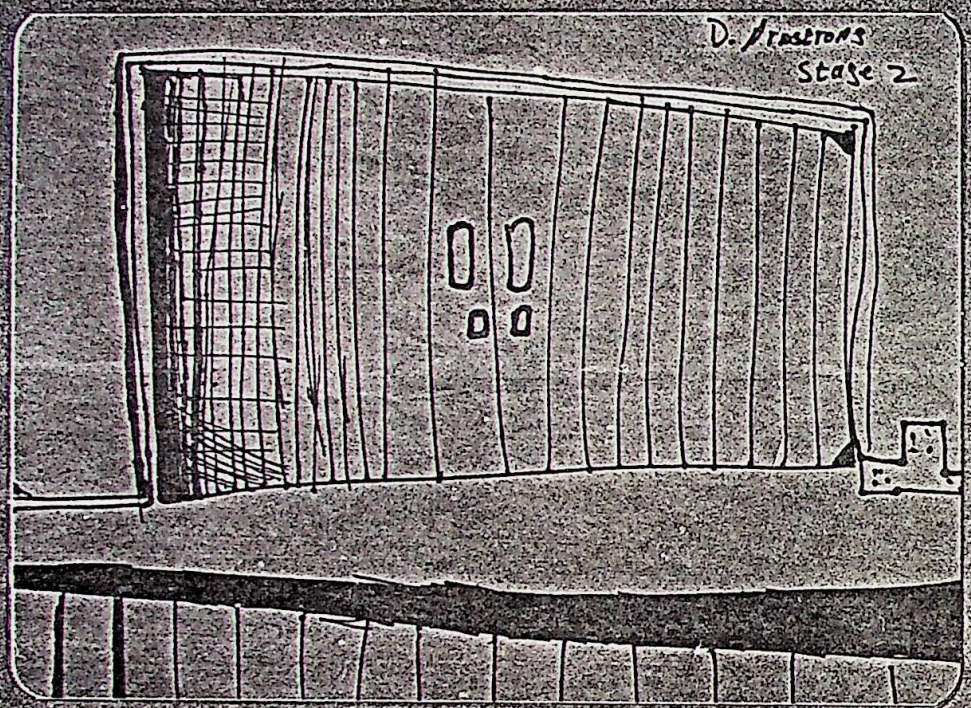
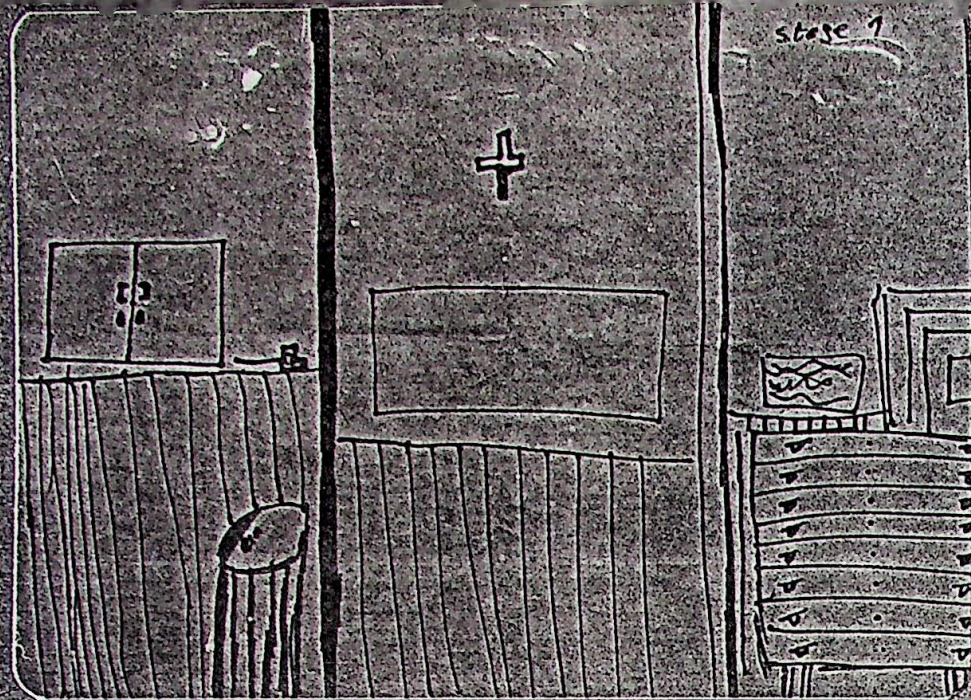
- (1) The shapes of features and limbs
- (2) The position of features and limbs
- (3) The direction in which limbs move
- (4) Line drawing
- (5) Movement and Animation

Each student should also have:









CHAPTER III

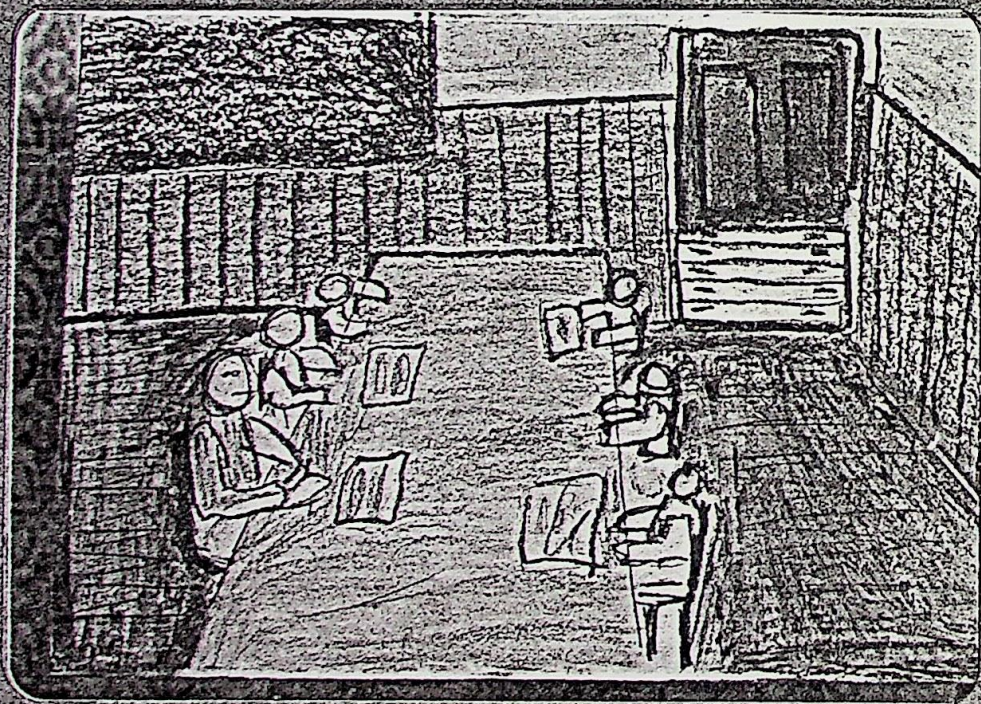
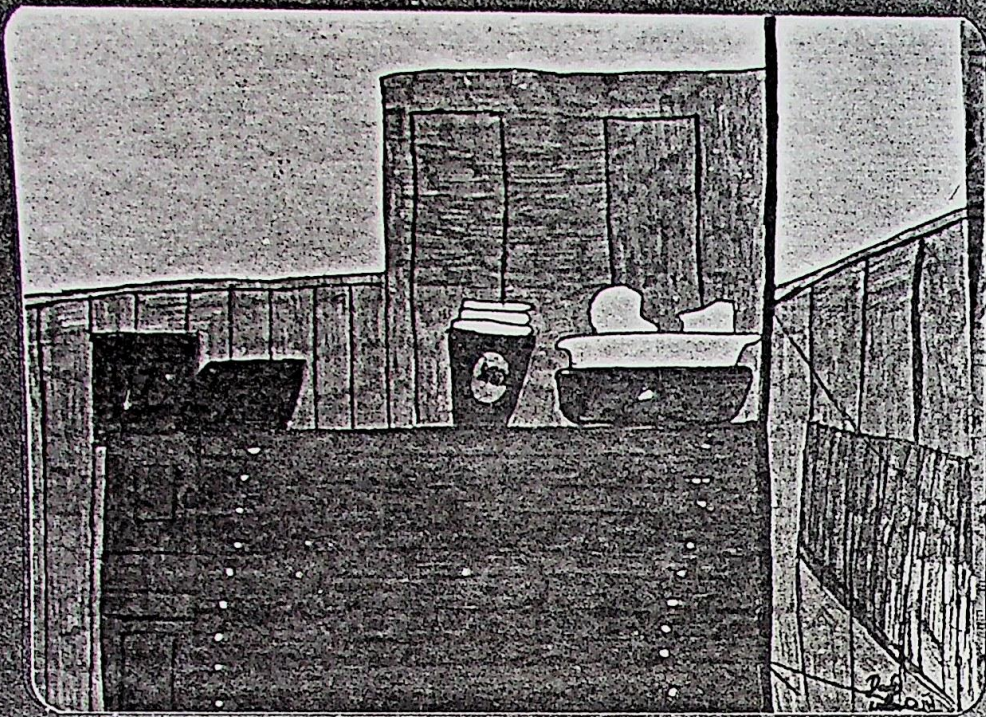
LOOKING AT WORK WITH THE ENVIRONMENT DONE BY OTHER PEOPLE IN ANOTHER PLACE

The following example of work carried out by a group in Manygates Wakefield was done by students of about the same age group as I am teaching at the moment. Exploration of the environment inevitably involves the gathering of experience and this will inevitably lead to the posing of questions. This project happened as a result of a particular question being asked — Is the pedestrian crossing outside the school situated in the best possible place?

It is a project which could just as easily have been carried out in Terenure or anywhere else for that matter. The reason I am including this project in my thesis is by way of an introduction to some ideas for future work on the environment.

- The Science Project 5-13, sponsored by the Schools Council in England, stresses the need to establish objectives and highlight the importance of skills in any educational programme — "In general children work best when trying to find answers to problems that they have themselves chosen to investigate" — and there are enough problems arising out of the school institute! They also say: "These problems are best drawn from their own environment and tackled largely by practical investigations".

One example of this type of practical investigation was carried out by a fourth year middle school group in Manygates, Wakefield. Their teacher, Jeff Barraclough writes: —



"About eighteen months ago a colleague handed me a copy of a B.E.E. article written by Michael Storm. The following paragraph stands out in my mind:

"Too often it appears, programmes of local study set out to deal with the question

"What should people know about their locality" An apparently minor alteration of this question to:

"What issues are currently alive in this area?" would in fact, occasion a complete re-consideration of the programme.

He goes on to say —

"With this very much in mind I applied myself to the latter question and decided that an issue that I had noted before, about the possible poor siting of a Zebra Crossing, might be useful for a fourth year middle school group to study.

It took time to prepare the maps of the area, give instructions about signals etc. The first survey was done in two separate spells of thirty minutes with each survey spell including the walk to and from school, which made up a half afternoon.

The results showed some clear findings which were substantiated each time a group made a count of pedestrians and traffic using cert areas.

(1) Only one out of three/four, crossing the A61 used the crossing.

(2) Most of the pedestrians not using the crossing (four out of five) crossed south of the junction.

(3) Children from Manygates Middle School had to cross Manygates Lane twice to reach the Zebra Crossing because there is only one footpath underneath a railway bridge which is between the school and the crossing.

From these findings the children concluded that being too unsatisfactory the crossing point should be changed and set about solving the problem of improvement.

The discussion on the various possibilities produced lively debate on the merits of each one and with some guidance the dialogue ranged over the safety, utility and vandalism aspects. The idea being that by "solving one problem we did not create others".

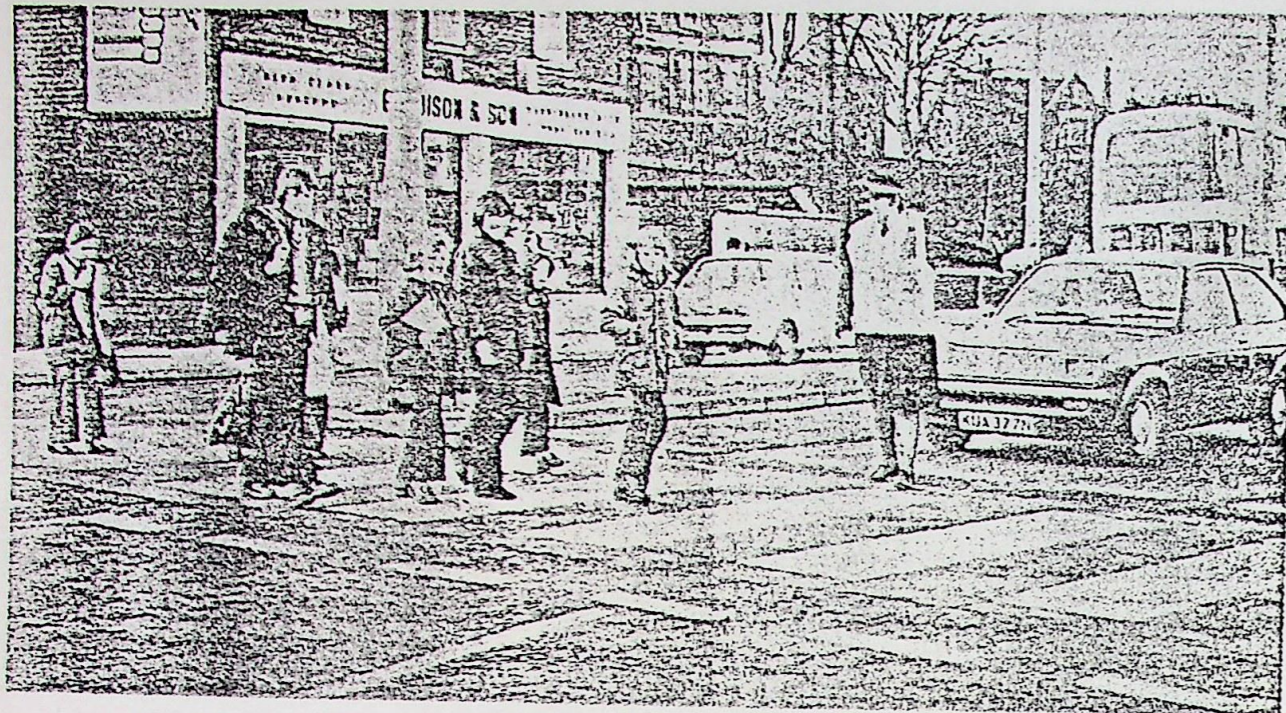
The following is a quotation taken from the local paper, the Wakefield Express.

"Their findings and some suggestions for improving safety at the junction were sent to Wakefield District Council, the Planning Department, police and local councillors.

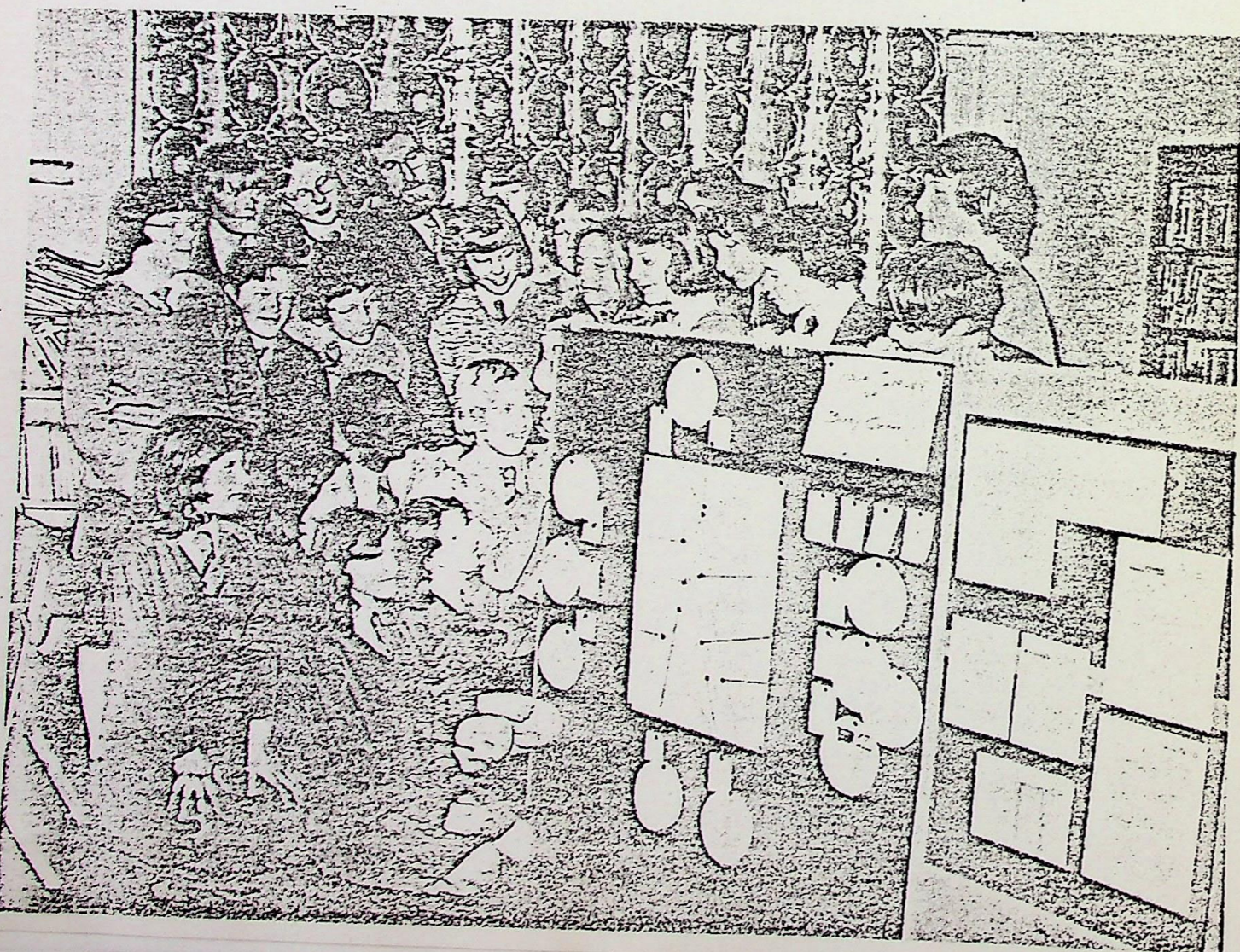
Police investigated and the Directorate of Traffic and Transportation conducted their own inquiries. They concluded the children were right — the crossing should be moved to the other side of the junction.

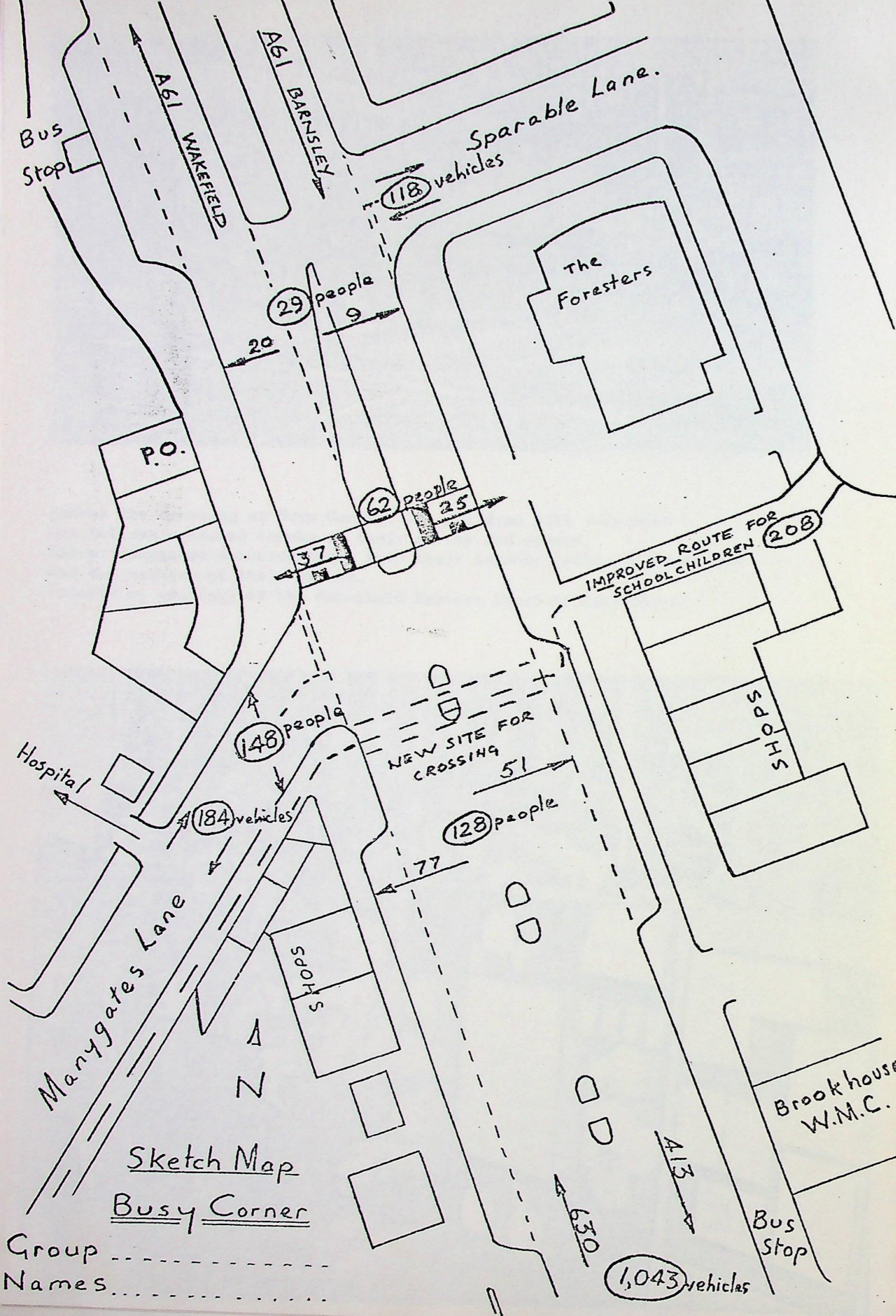
Delighted with the news that the children's special project had brought such positive results, Mr. Barraclough said: "This was a fascinating exercise involving a local issue which affects the children's everyday lives, problem-solving in the community and the concepts of power, communications, change and conflict".

See Photos and Map overleaf



Above: the crossing at Busy Corner. The children will soon have a new pelican crossing thanks to their survey and report.
 Below: Manygates schoolchildren with their teacher Jeffrey Barraclough and the results of their survey.
 (photos by courtesy of the Wakefield Express Group of newspapers)





CHAPTER IV

BACK TO TERENURE AND IDEAS FOR FUTURE WORK

The Wakefield project is one example of what can be done when a particular "problem" has been identified. This identification in itself can also pose a problem, we very often can not see the many areas, for one reason or another, in which we could work. If we are working in an urban area we think, if only I was in a rural area and visa versa. Or we think there is nothing of particular interest in my area.

To try and open up some of these possibilities I am going to list some of the areas into which any environment, but particularly the school environment, can be broken into.

We can not tackle the environment as a whole, we must take things one at a time and in manageable pieces.

These areas will have names like Evidence and Management and each area will be further sub-divided to try and explore some of the things which may be of interest in any of these areas.

The following, like this thesis is not intended to be fully comprehensive but it is the beginning of further exploration.

POSSIBLE AREAS OR SUGGESTIONS TO HELP WITH IDEAS FOR FUTURE WORK

Sequence

- (1) When was the school built?
- (2) Can you find any old drawings or photographs of the school?
- (3) Can you find anyone, teachers or past pupils who have any old memories of the school as it was in the past?
- (4) Has the school been increasing or decreasing in size?
In numbers?

- (5) Are there any extensions or plans for extension going on now?
Why?
- (6) Look at the school building for any clues or evidence that it has been added to or altered in any way since it was built.
- (7) Record the clues found, say why they may be able to give evidence to some type of change or alteration.
- (8) Can you work out a sequence for the changes? Does the style of building or nature of the materials give you any clue?

REGIONS

- (1) A school is made up of different regions or spaces, some of which are used for different activities and some of which have clear or unclear boundaries. Divide the school up into different regions.
- (2) On what grounds or for what reasons have you divided the school up in this particular order?
- (3) Could any of these spaces belong to more than one territory?
- (4) Why do we have boundary lines whether seen or unseen?
- (5) How many boundaries can you see around the school?

Spatial Interaction

- (1) How do people get from one space to another?
- (2) Look at the layout or pattern of the corridors or routeways.
- (3) Where are the busiest points along the routeways?
- (4) Where are the least used routeways?
- (5) What obstacles or barriers are there to the movement?

- (5) Are there any extensions or plans for extension going on now?
Why?
- (6) Look at the school building for any clues or evidence that it has been added to or altered in any way since it was built.
- (7) Record the clues found, say why they may be able to give evidence to some type of change or alteration.
- (8) Can you work out a sequence for the changes? Does the style of building or nature of the materials give you any clue?

REGIONS

- (1) A school is made up of different regions or spaces, some of which are used for different activities and some of which have clear or unclear boundaries. Divide the school up into different regions.
- (2) On what grounds or for what reasons have you divided the school up in this particular order?
- (3) Could any of these spaces belong to more than one territory?
- (4) Why do we have boundary lines whether seen or unseen?
- (5) How many boundaries can you see around the school?

Spatial Interaction

- (1) How do people get from one space to another?
- (2) Look at the layout or pattern of the corridors or routeways.
- (3) Where are the busiest points along the routeways?
- (4) Where are the least used routeways?
- (5) What obstacles or barriers are there to the movement?

- (6) Where does the traffic converge?
- (7) What rules, if any are there governing movement in the school?
- (8) Who makes these rules?
- (9) Are the rules obeyed?
- (10) Make a traffic survey of the routes at different times of the day.
- (11) Can you suggest any ways in which the movement of people around the school could be improved?
- (12) What means would you suggest to communicate these new ideas to the other people in the school.

SPATIAL HIERARCHIES

- (1) Which spaces in the school are used most frequently by people?
- (2) Which spaces in the school do your class visit in a day?
In a week?
- (3) Which spaces are the most visited by your class? Why?
- (4) Which spaces do you never visit?
- (5) Look for evidence to suggest which places are most frequently used (wear and tear on floor walls, etc)
- (6) Who has the most say over what happens in:
school?
the classroom?
your gang? Why?

DISTRIBUTION

- (1) Around the school. For example, the distribution of rooms with different functions: classrooms, administration rooms, eating room, etc.
- (2) Of objects on a desk top (which are moveable, who determines which is located where?)

- (6) Where does the traffic converge?
- (7) What rules, if any are there governing movement in the school?
- (8) Who makes these rules?
- (9) Are the rules obeyed?
- (10) Make a traffic survey of the routes at different times of the day.
- (11) Can you suggest any ways in which the movement of people around the school could be improved?
- (12) What means would you suggest to communicate these new ideas to the other people in the school.

SPATIAL HIERARCHIES

- (1) Which spaces in the school are used most frequently by people?
- (2) Which spaces in the school do your class visit in a day?
In a week?
- (3) Which spaces are the most visited by your class? Why?
- (4) Which spaces do you never visit?
- (5) Look for evidence to suggest which places are most frequently used (wear and tear on floor walls, etc)
- (6) Who has the most say over what happens in:
school?
the classroom?
your gang? Why?

DISTRIBUTION

- (1) Around the school. For example, the distribution of rooms with different functions: classrooms, administration rooms, eating room, etc.
- (2) Of objects on a desk top (which are moveable, who determines which is located where?)

- (3) Of furniture in the classroom (what determines or who decides on the patterns?)
- (4) What other distributions are there within the classroom?
- (5) Where are the entrances and exits located? Why?

AREAL ASSOCIATION

- (1) Do any similarities occur in any of the distributions?
- (2) Why are the toilets near to the cloakrooms?
- (3) Why are both near to the entrances? etc.

DIFFUSION

- (1) Where do all the pupils go to at playtime?
- (2) Where do they all go when playtime finishes?
- (3) Where do they all go at four?
- (4) How do the teachers get messages sent round the school?
- (5) How does water, gas, electricity find its way into the different parts of the school?

MANAGEMENT

- (1) Who is responsible for running the school? Can you work out a hierarchy of responsibility?
- (2) How is the timetable organised? Is it efficient? How much time is spent moving around etc.

Most of the activities implied in the previous suggestions would involve a number of skills, e.g. —

- (1) Language skills
- (2) Critical thinking
- (3) Observation
- (4) Recording and drawing skills
- (5) Problem solving.

Things like the study of Line, Shape, Colour, Tone, Texture, Pattern etc. could be studied individually looking for and studying practical examples of these elements within the school grounds. These elements make up the basis of all visual language and anyone who is to undertake any study or work which is to be expressed in visual terms must learn how to use this language. As I have stated before, the previous suggestions for further activity are intended as foundations or possible starting points.

There is, I believe, enormous scope for work within the expressive, perceptual, analytical and cultural domains, all inside the school grounds. It would also seem to be of interest to possibly look at the relationships of places and things in the surrounding area to the school. Then to look at the relationship of one area to its neighbour, in fact one could just continue on indefinitely. In this thesis I hope at least to have done some of the groundwork for future work.

BIBLIOGRAPHY

Bee 90/October 1978

Bee The Science Project 5/13

Problem solving in the local environment - Jeff Barraclough

The Wakefield Express

Most of the work in this thesis has been taken from the "Book of Life", or in other words, the practical experience gained from teaching in Terenure College from September 1978 to May 1979.

BIBLIOGRAPHY

Bee 90/October 1978

Bee The Science Project 5/13

Problem solving in the local environment - Jeff Barraclough

The Wakefield Express

Most of the work in this thesis has been taken from the "Book of Life", or in other words, the practical experience gained from teaching in Terenure College from September 1978 to May 1979.