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I N T R O D U C T I O N

Everyone has a need for self-expression particularly children, they identify with materials and processes so readily that the Art program of a Secondary school ought to provide the means for the all important self-identification.

We are all aware of advertising and its exploration. Particularly the adolescent, who is bombarded with advertisements stressing toothpaste, deodorants, etc. - all of which lead to success by the attention from the opposite sex. Conformity to peer groups standards is a must, "proper" length skirt or hair style already shows the individual is under extreme pressure. These are just a few of the problems adolescents are faced with.

My Thesis is centered around the adolescent and their problems with a view to the environment as a source of motivation and expression through various medias for activities in the Art Class.

But before dealing directly with adolescents I have found it necessary to look and understand Art Education. How Art can benefit the child, and how also Art can help understand growth in the child, not just creative growth but emotional, intellectual and social growth and finally, the last chapter takes a broad look at the environment as an Art source, not just the natural and manmade but also the social environment.

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CHAPTER 1.

ART AND THE CHILD

Over the past 100 years Art has gradually assumed an increasingly active role on the school curriculum. Its value however continues to be both frequently questioned and misunderstood by many people. It is only in recent decades that a system of teaching of real value has come into being that both benefits the child without compromising the subject.

The development of child to adult is obviously both emotional and intellectual one, it is here that the significance of Art becomes apparent. The child's faculties - strength, coordination, mental abilities, skills - are channelled into a well rounded curriculum where they are channelled into various activities - sports, science, social science, maths, english, etc. but one important faculty omitted from the above is his senses. The child is taught how to play an instrument, cook a dish, join a piece of wood or metal, but rarely is he told how to listen, taste, or feel a texture. Art is probably unique as a school subject in that it caters for both the intellectual and emotional needs of a child simultaneously.

The most fundamental and wide ranging benefit to the child from Art is a heightening of sensory perception. Too many see Art as a purely manipulative skill involving looking and doing without taking into account the complete nature of creativity. It is through the process of creative acts that the child learns to express what he/she feels and thinks.

Children and adults paint for the same reason, but not with equal concern for methods and results. The world of the adult is based on a combination of perception, memory, and knowledge, the memory and knowledge of the child being at a far less developed level, makes the child more dependant on sensory perception, on increasing memory and knowledge through perception. Perception therefore is not simply based on sight but on multi-sensory experiences, on sight, hearing, smell and taste. This approach of learning through experience is breaking down the barriers between home (emotional) and school (intellectual) learning so that a balance of emotional and intellectual experience will take place both in the home and in the school.

As O'Sullivan 1979 says -

"Art is a unique vehicle through which teachers may explore the new emphasis on the development of the whole child".

Art is one subject where teachers and parents can work fruitfully towards the same end without hindering each other.

How Can Art Benefit the Child?

The language of perception is line, colour, shape, texture, this is also the language of our environment. If we come to terms with these basic elements we do so with out surroundings so through looking at art of the past and how others have used the elements and by discovering and creating our own Art we too can come to terms and heighten our awareness of the world around us. Awareness leads us to greater participation and to the feeling that we must contribute to the way we shape or the way we allow others to shape our environment.

On a more restricted level Art can also be used to heighten the students awareness of their other school subjects. The isolation of Art as a subject in school, the fact that some teachers treat it either as a waste of time or as purely a leisure activity with no great learning potential, means that the real value and flexibility of the subject has not been fully exploited.

With the new emphasis on interdisciplinary studies, through Art alone, children can come to understand better, the nature of symbols in mathematics; the evolution of our surroundings; the changes in urban and country living in geography, the relationship between visual and verbal imagery in literature, the science of colour and so on. The symbiotic connection between art and history not only helps the child to understand both subjects, but the combination of visual and verbal learning means that the child is learning by experiencing the two subjects in a two fold way.

In secondary schools there is a growing pressure to make two subjects out of art, practical art and art history, it is a shame to consider such a step, especially so soon after art history has become obligatory for art pupils. The feeling stems in part from third level Art Colleges and Universities who understandably, are concerned with the technical skill or knowledge of art history of their prospective students. But if we accept that art involves the joint development of emotion and intellect which is part of the general development of the child surely then it is wrong to devise a subject purely for career value.

Pupils studying english are led both to appreciate the literacy work of others as well as to express themselves through some form of prose. If they are not expected to become poets or authors why then should Art only be seen as a ticket to a career rather than seeing the intrinsic value of the subject. As O'Sullivan points out -

"It is not so that the prime reason we educate is to fulfill the individual and not merely to increase learning capacity".

Art in schools is not there for the sake of art, for the production of artists and designers, for increasing the number of visitors to Art Galleries or to keep the Art Colleges fully supplied with suitable entrants.

Unfortunately, Art is often looked upon as of peripheral importance quickly expendable under pressures of vocational and academic necessity and it is often looked upon as a mild therapeutic relief from the serious business of learning.

Ernst Goodman in an article "Art and the Secondary Curriculum" makes the point that art in schools provides skills which are essential for the whole and balanced development of all pupils artistically gifted or not, besides supporting other disciplines as well. Goodman mentions the fact that american research suggest that art training actively increases the "flexible" intelligence at the heart of creativity in technological and other spheres, and recent discoveries concerned with the importance for reading skills of training in spatial awareness through art education.

Witkins, 197 deals rigorously with the curriculum

dilemma and points out the crucial role of the Arts in searching for forms expressive of feeling and the importance of feeling, fed and refined through this process, in guiding our movement in the exterior world of objects.

The inclusion of art history into the art syllabus has increased the status of the subject. Traditionally, bright children did Latin and the not so bright did Art. For too long, Art has been looked upon as a soft-option, an easy subject. But, finally this opinion is changing, mainly because art is now acceptable as a matriculation subject. As O'Sullivan puts it

"A new dignity to Art in schools".

She carries on to say that even to consider teaching art history minus practical art is like taking a step backwards. The practice of art, the problem solving and decision taking the translation of thought and feeling into an object must profoundly deepen the awareness and understanding of the art work of another, and so the division of art into art history and art appreciation. It has never been explained how one can exist independently of the other.

There is one factor which is detrimental to child art and that is art competitions. Although research into art competitions has concluded by saying that competitions should be ignored, but the fact that so many commercial companies still sponsor such competitiveness is undesirable, in so far as, it places a strain on childrens productivity, leading them to paint or sculpt to satisfy standards placed on their perception by adults. Children paint a picture, or make a collage, or express themselves in some way which is meaningful to them, to the best of their ability, so they find it difficult

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to comprehend why the work of one other stands out from the rest therefore the winning style is to be copied. It is unfortunate that competitions may inhibit child expression. O'Sullivan makes a suggestion which I think would be of greater benefit to people if funds were made available to school projects, youth clubs or public institutions this would encourage group projects which would lead to healthy self expression and the social benefits derived from working in a group towards a common aim. For example school plays could become an exciting adventure for children if it is approached as an integrated arts program for an entire class or school where acting, singing, costumes and scenery are all done by the children.

One major factor in the development of child art is the help and encouragement of parents, they should try to be both flexible and imaginative, some parents tend to encourage prettiness or even cleanliness which is understandable - no one wants red paint on the carpet and chairs! Another factor which can repress childrens creative growth is by providing colouring books with outlined "shapes" - which are adult shapes and not childrens. The same applies to painting by numbers it gives a child a false interpretation of what their work looks like towards a standard made by someone else.

2. Art As A Means Of Understanding Growth.

Childrens Art covers a wide spectrum from scribble, naive and at times precocious work, to a vast output of more or less stereotype material that is characteristic of successive age groups and serves the developmental need of the growing child. True valid and original art work is done sporadically by those who arrive at art through a combination of talent, instinct, innate taste and the capacity of keeping his eyes open. More

frequently it is done by children between the ages of ten to fifteen who come from privileged backgrounds or those who have been exposed to constructive teaching. The cave painter for example whose work is now considered as exquisite, he dealt with a direct experience, that included elements of magic - exactly as a six-seven year old does today so as it follows when a baby is born to when he dies an old person. He goes through a series of stages.

The role of the teacher is extremely difficult one because he/she has to constantly engage in diagnosing each child's emotional state, cognitive level and interests. He must develop a delicate balance between exercising his authority and encouraging children to develop their own standards of behaviour.

As Piaget in Schwebel and Raph (1969) said

"A highly conscientious and resourceful

professional who does not have to have

standards that are enforced from outside

..... one who with strong personal standards

continues to be a learner throughout his life"

The emphasis on a Piagetian school is on the child's own thinking.

Children of any age can become very engrossed in art, and the product may have real depth of feeling and completeness, or other times the drawing may be merely a product of exploration of a new material. Each drawing may reflect the feelings, the intellectual capacities, the physical development, the perceptual awareness, the creative involvement, the aesthetic taste and even the social development of the child. In order to understand the importance of these changes, the significant aspects of growth should be understood.

Art as a Means of Understanding Emotional Growth.

Emotional growth is not easily measured, the stages of self-identification range from a low level of involvement with stereotyped repetitions to a high level where the creation is truly involved in portraying things that are meaningful and important, to particularly young children, he appears in the picture himself, this is one of the best opportunities for emotional release. In a study by Victor Lowenfeld, he found that repetition of stereotyped patterns was an escape to a world of security, this repetition expresses the lowest type of emotional involvement.

Unfortunately, some adults encourage this kind of repetition by asking a child to copy or trace meaningless forms, this may lead to a child being praised for his neat work and so keeping in favour with teacher, loses confidence in his own means of expression. And so colouring books lead to over protection and escapism from experiences. This deprives the child of his freedom and may lead him to a passive state of mind.

In my teaching experience I had one child who was apparently autistic, he appears to be emotionally unresponsive, he was quite happy with a mere objective representation. He was completely detached from expression. Through repetition he drew airplanes with incredible assurance and accuracy. He rarely responded to any stimulation during art class, although he was extremely fond of music.

A child who is emotionally free and uninhibited in creative expression feels secure and confident in attacking any problem that comes from experience. He closely identifies with his

drawings and is free to explore and experiment with a variety of materials. His art is in a constant state of change.

Intellectual Growth.

Intellectual growth is usually seen in the child's growing awareness of himself and his environment. The knowledge that is actively at the child's disposal when he draws indicates his intellectual level. Drawings are used as an indication of the mental ability of children, particularly when verbal communication is not adequate. One measure of mental maturity is the Draw-a-Man test (Harris 1963). A child of five years who draws a man with only head and legs is intellectually developed as the child who includes other features. The lack of drawing does not necessarily indicate a child of low mental ability. There may be many factors why the child does not include much in his drawing - example - emotional restrictions may block the child's expression, or perhaps he lacks involvement in a particular drawing.

As a child grows, his use of details and awareness of his environment change. The child who falls behind in developing this awareness is displaying a lack of intellectual growth. Despite the chronological age, a seven year old who draws like a five year old will have the intellectual abilities of a five year old. This is a significant factor for understanding children, it will help to alert a teacher to understand the problem the child may be having. Art through proper motivation will help to keep the intellectual and emotional growth balanced.

Physical Growth.

Physical Growth in a child's creative work is seen in his

ability for visual motor coordination, in the way he controls his body, guides his lines and performs skills. The physical growth can be easily observed in children at the scribbling stage to the controlled scribbling in a short period of time.

Perceptual Growth.

The cultivation and growth of our senses is an important part of Art. It is vital for the enjoyment of life and the ability to learn may depend on our sensory experiences. One develops a growing sensitivity towards colour, form and space. Changing colour, atmospheric conditions all are stimulating. A growing sensitivity to tactile sensations from clay to sculptures, fabrics.

Perception of space and hearing should also be included in Art expression, space, shape, colour, textures all provide great variety of stimuli for expression.

Social Growth.

Through creative endeavours, drawing and paintings reflects a degree of identification the child has with his own experience and experiences of others. Usually, the first recognisable object drawn by the young child is a person. As the child grows, his art reflects his growing awareness of his environment. Art has often been thought of primarily as a means of communication - as such it becomes social rather than personal. The drawing can be an extension of self to the world of reality. This social consciousness is the beginning of the child preparing and understanding the larger world of which he will become a part of.

This awareness comes through in the portrayal of our society through the child can identify with - examples - 'drawing the fireman, nurses in the hospital, policeman, all this provides stimulus.

For older children culture provides a means by which society and people can be understood. Values from one generation to the next will have influence. It is important for each individual to have the ability to live cooperatively in his society. The child must learn to accept responsibility and face his own action, by doing this he identifies with others.

Aesthetic Growth.

Aesthetics as defined by Lambert and Brittain 19 , is the means of organising thinking, feeling and perceiving into the expression that communicates thoughts and feelings to someone else. There is a huge variety of organisation in art. Criteria are based on the individual, the work of art, the culture in which it is made, and the intent or purpose behind the Art form. Creative work grows out of its own principles.

Aesthetic is tied up with personality. Painters are recognised by their organisation of colour, forms - example - Van Gogh may be easily recognised by one who is familiar with his style.

Herbert Read 1958 wrote his thesis on "Art should be the basis of Education". Balance and organization should be built into the educational system.

Creative Growth.

Creative growth starts as soon as the child begins to make marks. He does this by inventing his own forms. Children are free to explore, experiment, and have the freedom to get involved. They do not have to be skillful in order to be creative.

Creativity has become of increasing concern to both

educators and researchers in recent years. Art experiences have always been considered the basis of creative activity within schools. How it is sufficient to say that every art product if it is truly the work of the child is a creative experience itself.

3. SOCIAL INFLUENCES.

We are not born social. The child is born knowing nothing of the ways of society, but having potential to learn them. This process by which someone learns the ways of a given society or social group so that he can function within it, is called socialisation - the culture of a given society.

To become a social being there must be:-

- (1) an on going society
- (11) The child must have the necessary biological potential (i.e. not severely handicapped)
- (111) The child must learn to establish emotional relationships or to engage in affective behaviour.

From society's point of view, socialisation is necessary to extend ones self beyond a single generation. For the individual, socialisation is a process of learning and adjustment where by he acquires the values, beliefs and behaviours which are both customary and acceptable to his peers.

Socialisation is the process by which the child as a biological organism is given a sense of identity with the capacity to regulate his behaviour in relation to the surrounding situation - development of self-identity, development of personality - who am I?

The family is the first social influence and a measure of

its success is the way in which the child approaches the school situation. The way we look at the world depends to a large extent on our cultural preconceptions as to what we will see there.

The next socialising factor of importance is neighbourhood, groups for play etc., and here the influences of peer groups to which the individuals belong are of considerable importance. The school is the true socialising factor - the transmission of the mainstream of national culture to the rising generation. To many people this is the most important function of the school - to contribute to the process of socialisation by transmitting much of the culture of society to each new generation.

The school teaches values, standards and attitudes as well as imparting subject knowledge i.e. the school transmits culture and prescribes culture in many ways. Evans, 1953, indicated the characteristics of educational systems in pre-industrial societies.

"Under primitive conditions a tribe must hand on from generation to generation, its language and its ways of life, as well as the skill which provide for the daily needs of the community. For this purpose three levels of instructions were necessary".

The three levels are as follows:-

- (1) the young children must learn the tribal language and the elementary rules of behaviour.
- (11) The boys and girls must be trained in the art and crafts which are the basis of subsistence.

(111) Adolescents have to be initiated into tribal mysteries and taboos before they are accepted as full members of the tribe.

"No special institutions and no professional teachers were required, mother taught young children how to speak and walk, to eat and dress - they were kindergarten mistresses long before Froebel invented them".

Men initiated young men into tribal love and culture - they were the ancestors of our academic teachers in Universities and schools.

The situation in today's industrial society is quite different. Education has changed in both structure and function, society has changed greatly. Colgate suggests that the most useful way to describe the relationship between education and society is of two systems - each of which is functionally related to the other through feed-back.

Emphasis has been placed on children discovering from themselves. The 3R's of the 1920 and 1930 have changed to the 3D's - Discussion, Discovery and Describing. The educational system is preparing children for a rapidly changing world.



The Adolescent a Member of Society

CHAPTER II.

I. SOCIAL DEVELOPMENT OF THE ADOLESCENT

Piaget in his study of childrens thinking, discovered that there are stages in development that are closely parallel to the developmental stages in Art.

<u>Art Development</u>		<u>Piaget's Theory</u>
Scribbling stage	0-4	Sensory Motor Period 0-2 yrs.
Preschematic stage	4-7	Pre-operational period 3-7 yrs.
Schematic stage	7-9	Concrete operational period 7-11 yrs.
Realism Stage	9-12	Formal operational 11-12 yrs.
Pseudo-Naturalistic stage	12 yrs	

Having looked broadly at the child's growth and development through Art, the age group that I am particularly interested in is the eleven to thirteen age group or the first year in secondary school. One of the outstanding characteristics of this age is that the child is discovering that he is a member of society, a society of his peers. There is a growing awareness that one can do more in a group than alone and a group is more powerful than an individual. Because of the interests of boys and girls in society and because of the physical differences in development, the groups or gangs are commonly of the same sex. Generally speaking boys ignore girls and girls despise the boys. Social behaviour implies initiation and development, which are of fundamental importance if a person is to feel at home in the adult world. This takes place by way of social groups. There is a desire to get away from parents and the community. During adolescence, membership in



Peer Grouping

groups outside the home reaches a peak. Ability to adjust oneself to the social group at school and in the neighbourhood is often of decisive importance for harmonious development from the age of ten or eleven onwards.

1. Peer Groups. are formed because children merely go to the same school or live in the same neighbourhood. These may be either short lived or long affairs. They are usually, though not always of the same sex.

2. Clique. These are usually small single sexed or mixed groups of young people that have some emotional element binding them together. They may arise within a school, youth club, etc. They may have strong feelings of friendship for each other.

3. Gangs. Puberty and the years immediately before-hand have sometimes been called 'gang age'. Unlike earlier groups of playmates which are often short-lived organisations, the gang is relatively permanent in character. Rules develop within the gang and they must be obeyed if one is to be accepted. The 'we' feeling of the gang is very strongly marked and contact between members is intimate and frequent. It is impossible to treat all gangs as being of the same kind.

Some groups tend to come under negative influence. It often consists of boys and girls poorly adjusted at home and school and outside them school-fellows coteries. Often they do not take advantage of the leisure activities provided by the community but spend most of their time loitering about the streets.

Some of these groups develop into criminal gangs. Others

devote themselves into less grave a social behaviour, consisting of acts of retaliation provoked by those who refuse to accept them, or destructive actions, breaking street furniture etc. against the community in general. The attitude of the leader is often all powerful and plays a decisive role in deciding which direction the gang activities will take. Of criminal gangs environmental factors are of prime importance slum districts in large towns are often the central point for this type of gang.

Why is delinquency increasing? Enormous social problems lie behind juvenile delinquency. A French sociologist, Durkheim, put forward the theory that greater mobility encourages criminality. Formerly the members of a community were compelled by strong ties of family and occupation to uniform behaviour with little scope for social activities. Social development has brought about the drift to large towns and hence has broken family ties. Occupations are largely outside the family circle, and old values have been dissolved without new ones being created. The members of the community have become more isolated and anonymous. As a result social controls have become weaker. It is such a society that Durkheim considers to be a breeding ground for criminality and its influence is penetrating into the younger age groups.

11. SOCIETIES VIEW OF ADOLESCENCE.

Adolescence has traditionally been viewed as a critical period in development. References to the "storm and stress" in the years between childhood and nominal adulthood have been common, both in popular discussion and in the writings of novelists, dramatists, and poets. Behavioural scientists have

also tended to agree that adolescence represents a period of stress in our society. Some particularly the more biologically orientated have emphasized the adjustments required by the physiological changes associated with puberty, including increases in sex hormones and changes in body structure and function. Others have tended to hold the culture primarily responsible for the adolescent's difficulties, emphasising the numerous highly concentrated demands which our society has traditionally made upon youth. At this time, demand for independence, for heterosexual and peer adjustments, for vocational preparation, for the development of a basic, guiding philosophy of life. In many cultures in which these demands are neither as complex nor as restricted to one limited age group as in our society, adolescence is not viewed as a particularly difficult period of adjustment.

There are many differences of opinion regarding the importance of biological, social, and psychological factors, there is nevertheless general agreement that the adolescent period has traditionally presented special adjustment problems in our society. Magazines, newspapers and television programs are replete with conflicting accounts of the values, attitudes and behaviours of today's adolescents.

Some observers tell us that today's youth is more rebellious more troubled emotionally, more promiscuous sexually, less idealistic, more critical of the values and standards of adult culture, and more "disengaged" from these values than youth in earlier times. There is lots of evidence to support this - demonstrations on college and schools: lack of respect for authority; confrontations with police; increased use of drugs from "pep" pills and glue sniffing to marijuana; pregnancy



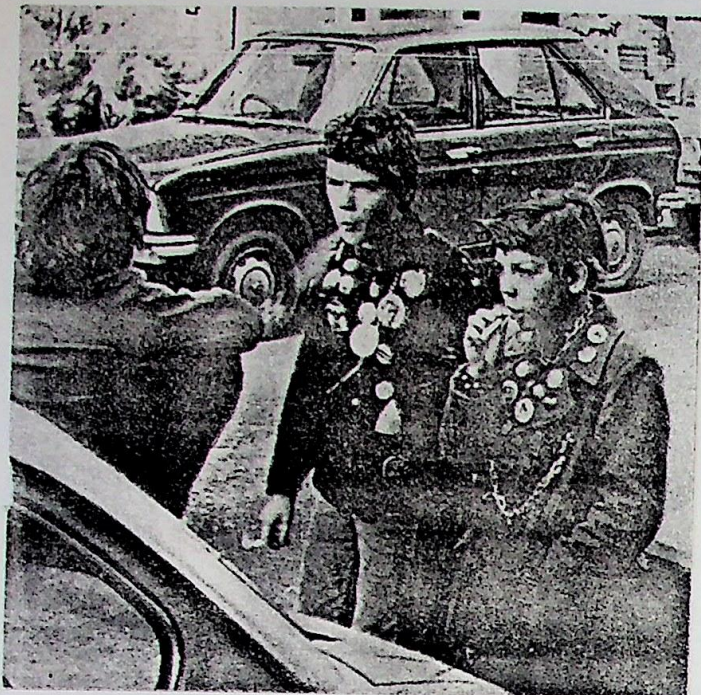
Adolescent Music

among young adolescent girls; and suicide. Even adolescent music and fashions in dress and personal appearance have been cited as examples of this presumably deterioration state of affairs. To contrast the above other observers assure us that today's adolescents are brighter and better informed than their parents, less sentimental, but more genuinely idealistic more serious, no more promiscuous in sexual behaviour than their elders at adolescence, but are more open and honest and tolerant, less hypocritically obsessed, or troubled in their sexual attitudes and beliefs. Youth are more concerned about the fundamental purposes of education and less satisfied merely to "get by" with acceptable grades, that they feel a greater sense of social responsibility and concern for the welfare of others.

Despite the differences and similarities of many psychologists and analysts, the fact remains that adolescents clearly are not all alike and do not all face the same environmental demands. The problems confronting a socially deprived youth from a broken home living in a segregated urban ghetto are vastly different from the problems faced by an economically favoured adolescent from a loving and protective suburban family; and the responses of youths from such widely disparate environments may differ significantly.

An appreciation of the problems and developmental demands facing adolescents in general and of these confronting particular sub-groups in our society is necessary if we are to avoid misleading over-simplifications regarding adolescent behaviour and adjustments.

Sandstrom, 1975, presents the opinion that society during the present century has caused puberty to occur earlier. But



Approach to Adult Morals and Standards

while physical maturity has been arriving at an increasingly early age, the age at which social maturity is attainable has become steadily higher.

The years from eleven to sixteen may be divided in various ways. Most commonly, perhaps, the years eleven and twelve are regarded as the last years of childhood, and puberty marks the upper limit. The disintegration of the usually well-balanced personality pattern of the ten year old, which seems to occur almost without exception and often rather violently during the twelfth year.

There is in our Western societies, no direct initiation into the world of adults in line with the initiatory rites found among many primitive peoples. Religious Confirmation has lost much of its significance. In old farming societies it often meant that a son or daughter could begin more independently in the work of the farm. The social changes induced by industrialisation have weakened the concept of adulthood. Here in Ireland as also in England outer signs of adulthood are permitted to young people earlier now than formerly. A young person may leave school at fifteen, marry at sixteen, drink in the public bar and fight for his country and vote at eighteen, no single symbol of maturity remains. Outer signs of adulthood are permitted to young people earlier now than formerly. Dress, the use of cosmetics, etc., give the impression that the young are growing up early, but this does not necessarily mean that the young are fully accepted in adult society. The gap between inner and outer maturity, between physical and mental development is getting wider.

III . ADOLESCENTS AND THEIR PEERS.

Peers play an important role in the psychological development of most adolescents. The current popular terms are "youth culture" and "generation gap" these terms are frequently used to explain everything from changing standards of social and sexual behaviour to alienation, drug use, and delinquency.

The role peers play in adolescence is an uneven more important one for a variety of reasons. The young man or woman who has not learned how to get along with others of his/her own sex and to establish satisfactory heterosexual relationships by the time he/she reaches adulthood faces serious obstacles.

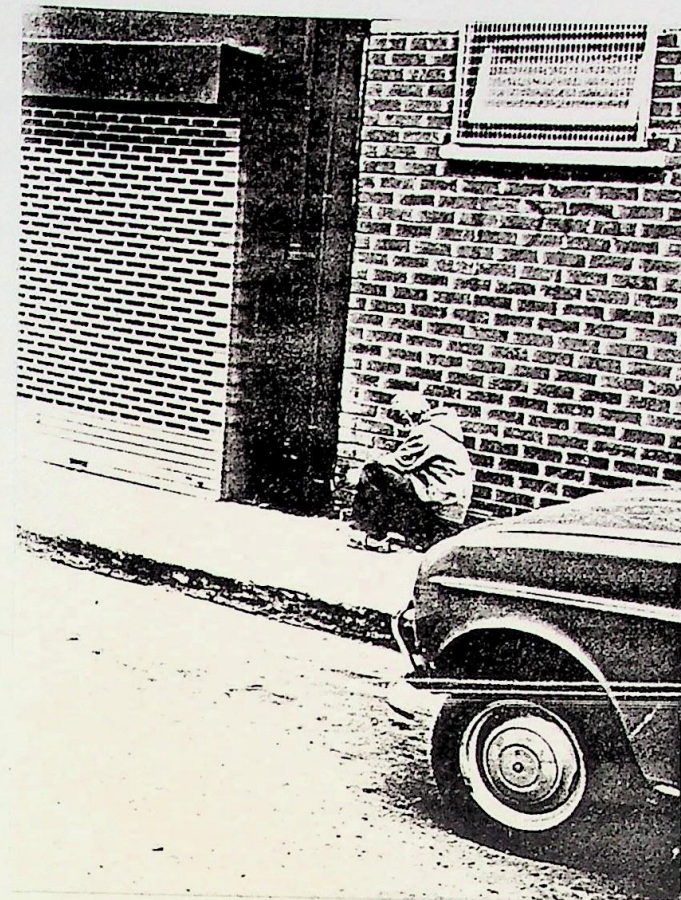
Adolescents are also more dependent than young children upon peer relationships. Simply, because ties with parents become progressively looser as greater independence from parents is achieved. Relationships with family members are frequently so charged with conflicting emotions during the adolescent period - dependant yearnings existing alongside independent strivings, hostility mixed with love, and conflicts over cultural values and social behaviour - that many areas of the adolescent's inner life and outward behaviour become difficult to share with parents. And yet the adolescent needs, perhaps, more than at any time in his life to be able to share his strong and often confusing emotions, his doubts, and his dreams. To be accepted by his peers and having one or more close friends make a great difference to the life of the adolescent.

What is the role of the peer group?

The role of the peer group is to help the individual to define his own identity. He assumes particular importance to adolescence because at no other stage of his development is his sense of identity so fluid. The adolescent must prepare with clear



Social Peer Acceptance



"Solitude"



Solitude within the Classroom

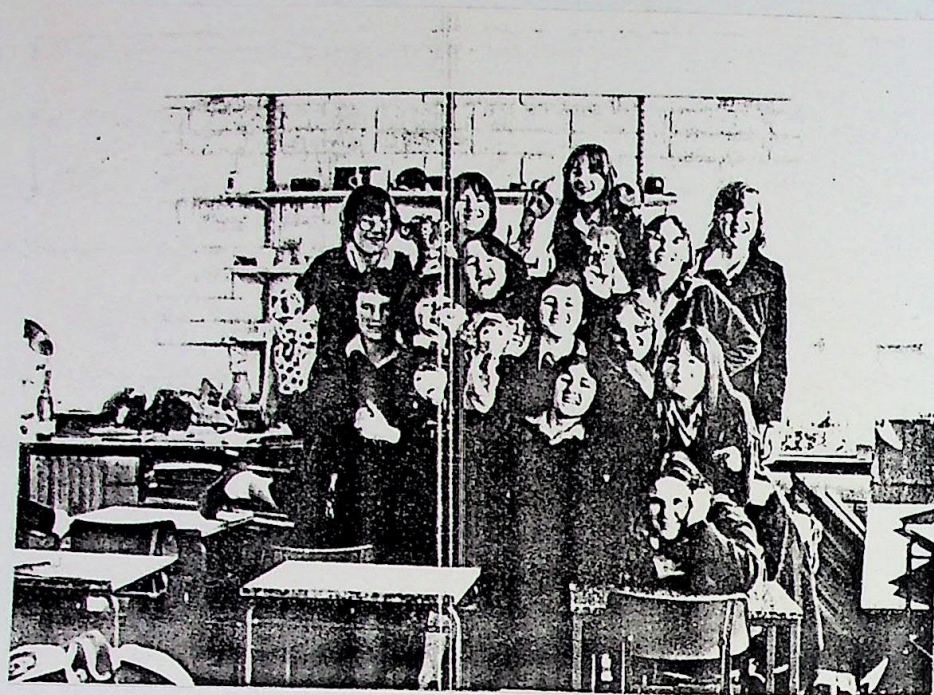
guidelines to meet societies demands for social independence, for a responsible role as a citizen, for marriage and a family and finally a workable philosophy of life.

Social Acceptance - Neglect and Rejection.

In general, adolescents of both sexes who are accepted by their peers are perceived as liking other people and being tolerant, flexible, and sympathetic, being lively, cheerful, good natured, and having a sense of humour, acting "naturally" and self confidently without being conceited; and possessing initiative, enthusiasm, drive, and plans for group activity.

In contrast, the adolescent who is ill-at-ease and lacks self-confidence, who tends to be timid, nervous, or withdrawn, is likely to be neglected by his peers and to emerge as a social "isolate". The adolescent who is self-centered and unable or unwilling to meet the needs of others, who is sarcastic, tackless, inconsiderate, and contributes little to the success of group efforts, is likely to receive little consideration in return.

There are many other factors which may effect an adolescents acceptance or rejection by his peers, including his intelligence and ability, special talent, social-economic status, and ethnic group - membership, intelligence is positively significantly related to acceptance awareness of being below average ability - may lead to develop personality characteristics - insecurity, withdrawal, demands attention or aggressiveness - which may also lead to rejection.



"Sensitive, affectionate, loyal and humorous"

CHAPTER III

I. ART AND THE ADOLESCENT

The period from pre-adolescence and adolescence is one of the unevenness and ambiguity. Boys and girls of nine to thirteen years approximately are full of zeal and energy, eager to learn, explore and create. They can be sensitive, affectionate, loyal, humorous and more aware than ever. Yet, while they are all of these things, you may find that they can revert to the immature behaviour of earlier years without warning. Often they become restless, irresponsible, they can be troublesome to instruct and difficult where once pre-adolescents were whole heartedly poetic, imaginative and adventurous in their art, they are less fanciful, much more cautious and often stiff and self-conscious. The easy symbolism and relaxed spatial organization of their earlier work no longer satisfy them as they make their first attempts at realism. Where once pre-adolescents drew and painted now they are wary for fear that classmates will make fun of deeply expressed emotions or innovation.

To complicate matters, some pupils enter adolescence later than others, so that in the same classes there may be a wide range of attitudes and abilities. Some pupils will typically approach drawing and painting in an emotional and impressionistic way, while some classmates will want to emphasize the factual and the visual. Such complications result in a classroom situation in which it is much more difficult to fit Teaching to the needs of the individual than it was during the lower years. This is especially true in a large class, pre-adolescence is a time when children begin to make sharp distinctions between drawing and design. It is a period when they stand back and compare their work with others in the class, they now form the

opinion as to who is an artist and who is not. As I mentioned in a previous chapter, competitions and competitiveness is undesirable as it places unnecessary strain on children and their productivity leading them to paint, or whatever, to satisfy adult standards.

Design is a basic component of art, as important to figurative work as abstraction, as necessary to the crafts as to the free form sculpture, not simply as a removed area having to do with patterning and decorative work.

Pre-adolescence is a period when ideas too often run ahead of abilities so that disappointment and frustration are common. At this stage many children resort to cliches and copying to produce stogy and derivative work, if they haven't given up on picture making all together. "Design Activities for the Classroom" by J. Lidstone indicates that most youngsters become more and more dissatisfied with their picture making skills as they leave childhood behind. The twelve year old is eager to learn, experience is the most effective way to learn. Learning new techniques, for example, printing process, a sculpture procedure are irresistible to the typical twelve year old who comes away from activities that features such working methods with a feeling of having learned something. As the pre-adolescent becomes more secure in a new skill, he or she begins to experiment. It is when the pupil feels success and begins to relax and enjoy their art that confidence builds to the point where they are willing to try anything. It is for the teacher to build upon success.

Before looking at classroom activities for pre-adolescent age group, one important factor which may have a stimulating effect on children approaching art in the secondary school for the first time, is the classroom. I think it is important to have the room as attractive and cheerful and to have display



Idealism of the Adolescent Female

areas which change frequently, either their work or other peoples in the school and (or) paper cuttings, famous artists, local history or community activities.

2. The Environment As An Art Source for Adolescents.

We already have a broad view of the adolescent when he arrives to secondary school. The challenge in teaching early adolescents is to accomodate their desire to be grown-up while accounting for the fact that their growth is far from complete.

In working out activities for this age group, it will be important to look at the imagination and reality, as the childs concept of the world is continually changing. Adolescents have a keen interest in creating representational art based on direct observation and memory. Topics related to nature and the environment can be used for creating a wide range of art forms. The appeal of any subject will depend on the childs ability to identify.

There are areas of the childs imagination where he returns again and again. Some are private ones where he is done with his heroes and his dreams, others are public ones, where he adventures outside, games, secret ceremonies, gang territory, animals, birds. These things he knows and may create instinctively and can be left to it with the materials and tools he needs - he may often require suggestions from someone opening up an idea, something he can relate to.

Art will become a purposeful expression for the secondary school pupil. Pictures are no longer drawn with inhibition, no longer does self-expression flow freely; rather a critical awareness of oneself as a member of society has taken over.

The child has reached what is termed the psendo-naturalistic

stage the child is relying now upon what he sees. The attempts at naturalism assumes great significance when we realise that this indicates the shift to adult modes of expression. The girl is beginning to develop mature sex characteristics and boys are wondering if they will ever grow hair on their chins! He is neither a child or an adult, as looked at in the previous chapter, social expectations and behaviour brings a new expectation to the world of peers while also redrawing into fantasy.

How can Art help the child to move easily through the transition period of child to adult?

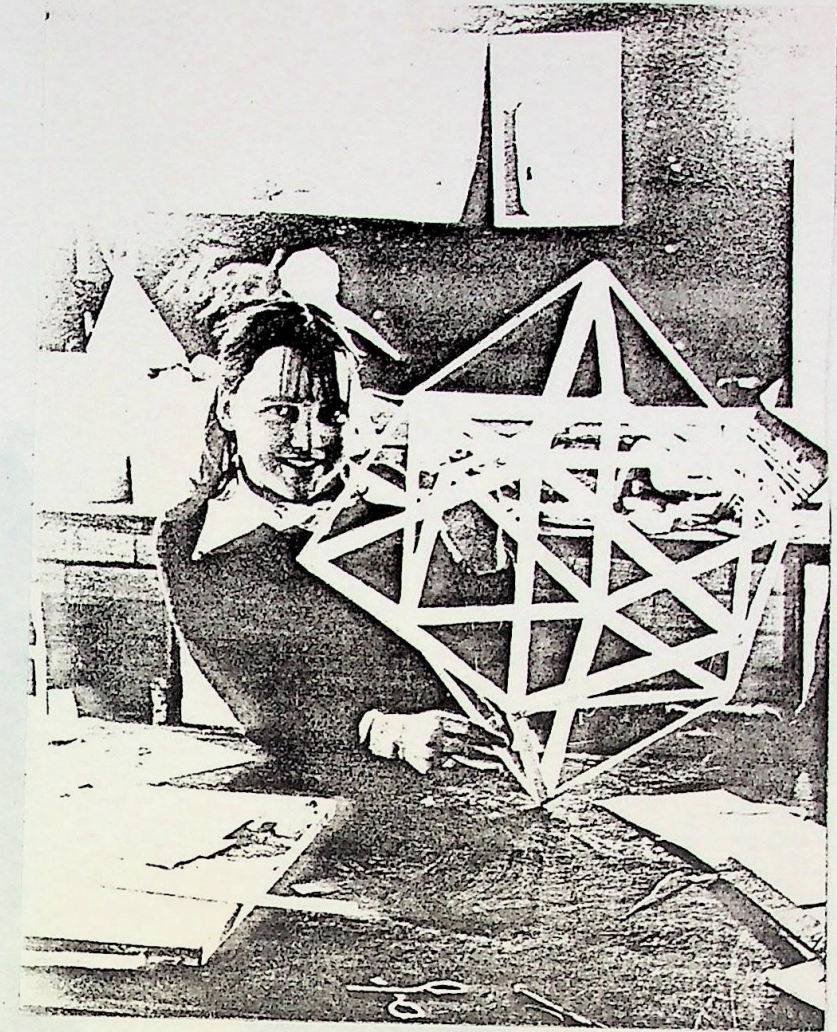
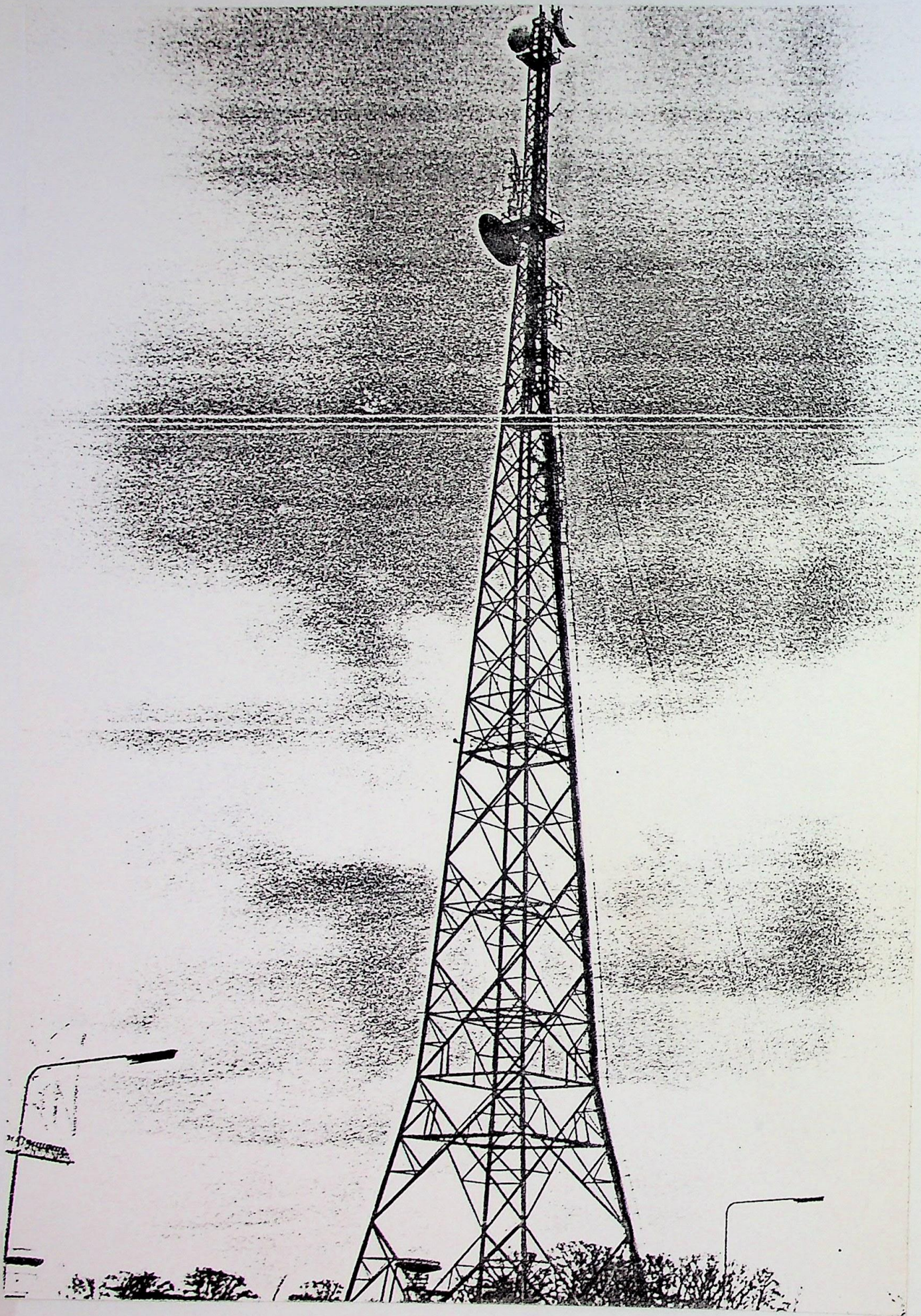
The role of Art should give support to the youngsters individuality, it should help to provide a socially acceptable release for his emotions and tensions.

One of the most important factors of the adolescent is the search for identity. The youngster needs to come to terms with himself and be able to express intense feelings. An increasing awareness of himself as one who can build, construct and create objects. One finds that they become increasingly resentful of having to perform art tasks set out by the teacher denying them of self-expression.

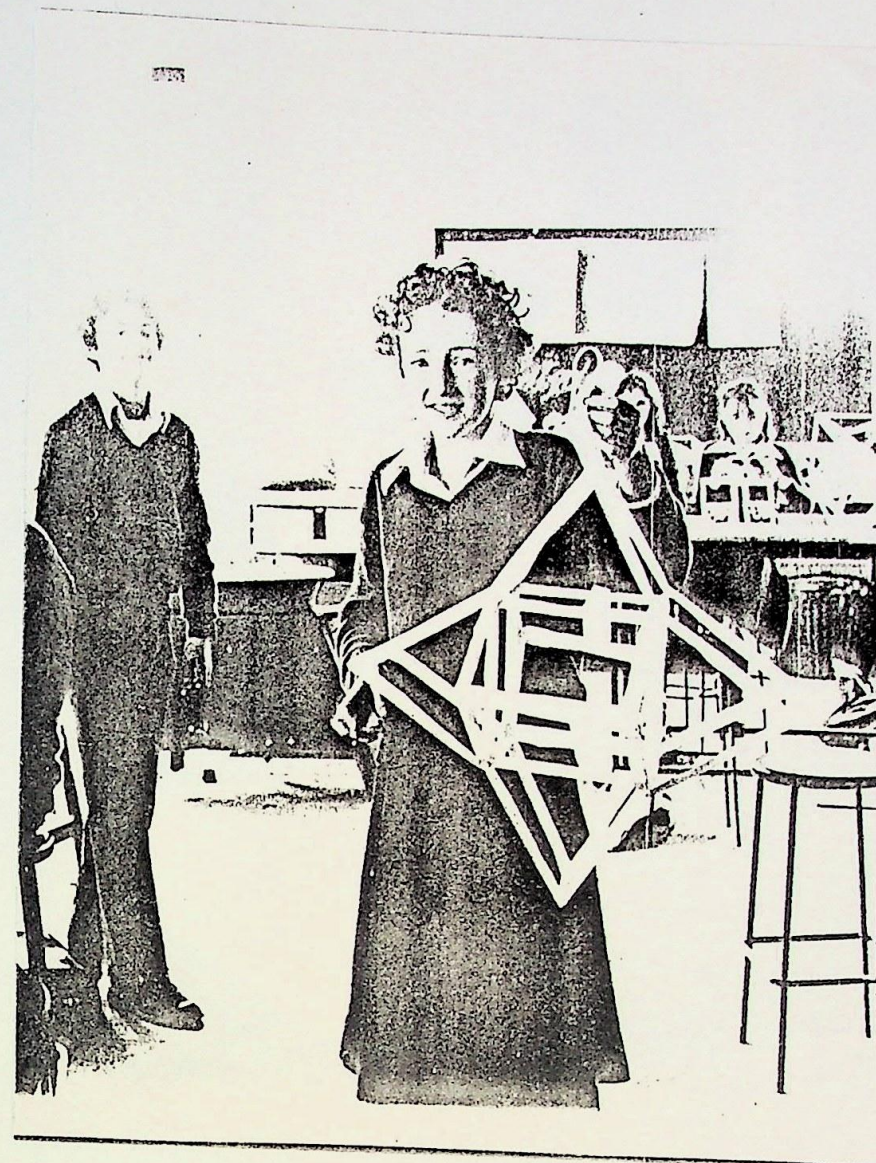
Motivation is the essence of an art class. It enhances the desire to perform. The most powerful motivation is its relevance to the students. Children at this age (12-14 yrs.) have not yet developed full control of their emotions and often in the classroom a minor incident will be of extreme importance to the youngsters.

The expression of feeling and emotions should play an important role in the school art program. Topics such as being 'alone' will recall some moment in each pupils life,

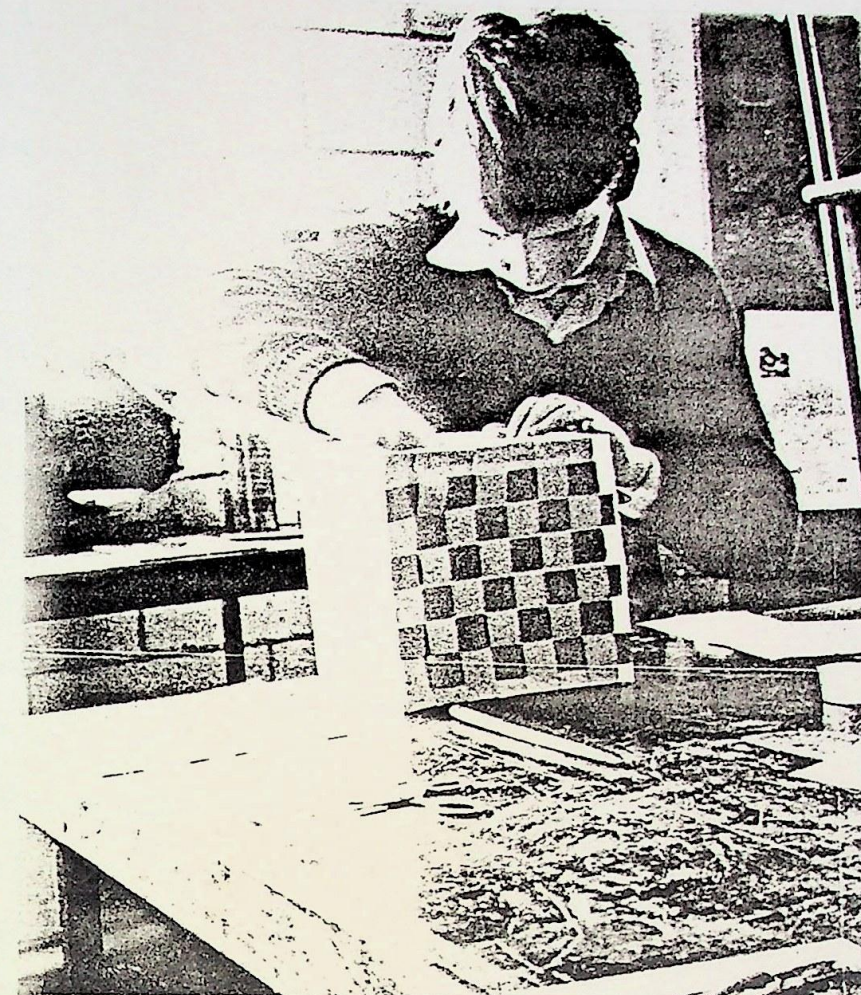
The Environment as a Source of Motivation
for Construction and Building.



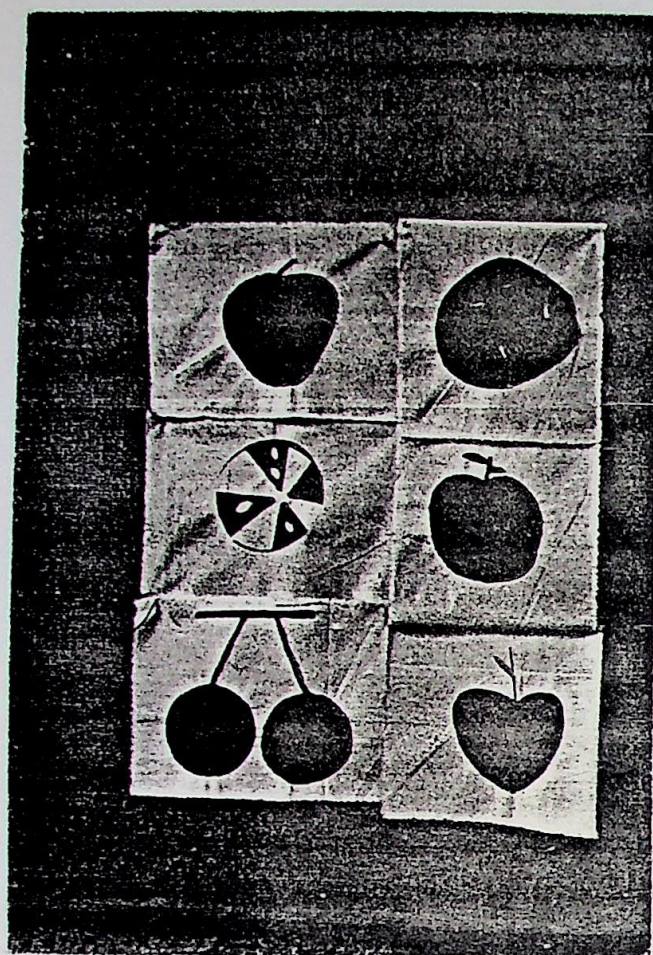
Construction in the Classroom



Success



Problem Solving



Adapting Forms from Nature

can be expressed through painting, collage. Other topics such as joy, sadness, love, hate, contentment or anger, sometimes hereos or infatuations.

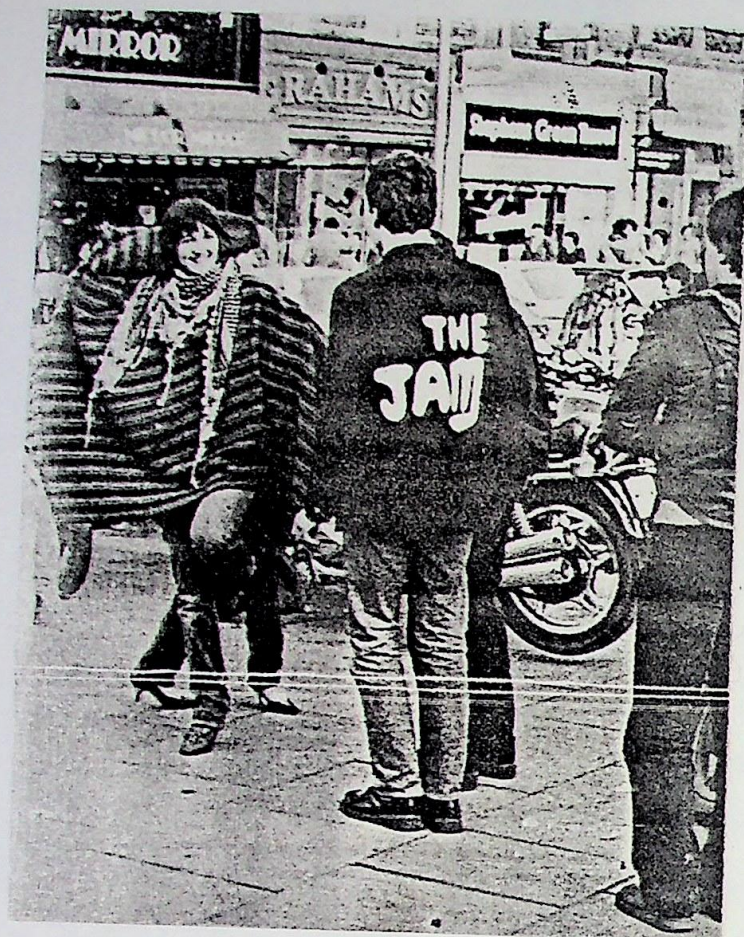
However, as I mentioned previously the search for identity is of considerable importance. Self and Others - Munro (1956) suggested that adolescents be given the opportunity to observe and draw from nude models. In theory this sounds like a good idea, but the problem would arise not from the children but the adults, hiding the body is more their concern, as in most schools, particularly in boys schools photographs of nude females are readily available, amongst the boys themselves.

Another aspect important to the adolescent life is school life - example - an annoyance at some school rule to posters for sports, dances etc. Subjects conflicting with the adolescent ideas are usually the best to generate a natural response.

Design in Nature has unlimited areas of application. There is now an awareness of beauty and concern for ornamentation. Many shapes, patterns and forms in shells, wood, moss or other objects in nature can provide the stimulation for design experiences.

Adapting forms from nature can become quite interesting. discovering the logical order in an orange or an apple core can come as a complete surprise. Other examples - leaves, trees, puddles, ripples, skeleton of a fish, etc., can all be transformed.

Found objects, inventions from scraps, discarded materials are all ingredients for collage. Personal insignia - designing a personal symbol, group identification, coat of arms, all leads to personal interests as well as developing a sense of awareness



Advertisement in the Environment

to advertising, historical associations of family or town background. Clouds create changing mood, words portray certain feelings. The discovery of positive and negative space may lead to new experimentation.

The young adolescent today finds a vicarious expression in popular music, but one finds generally the teacher is pre-occupied and concerned with bringing up the quality and standard towards his/her own taste and so the likes and dislikes of the pupils tends to be ignored. It is these youngsters who begin to spend money on jewelery, art objects and interesting trinkets.

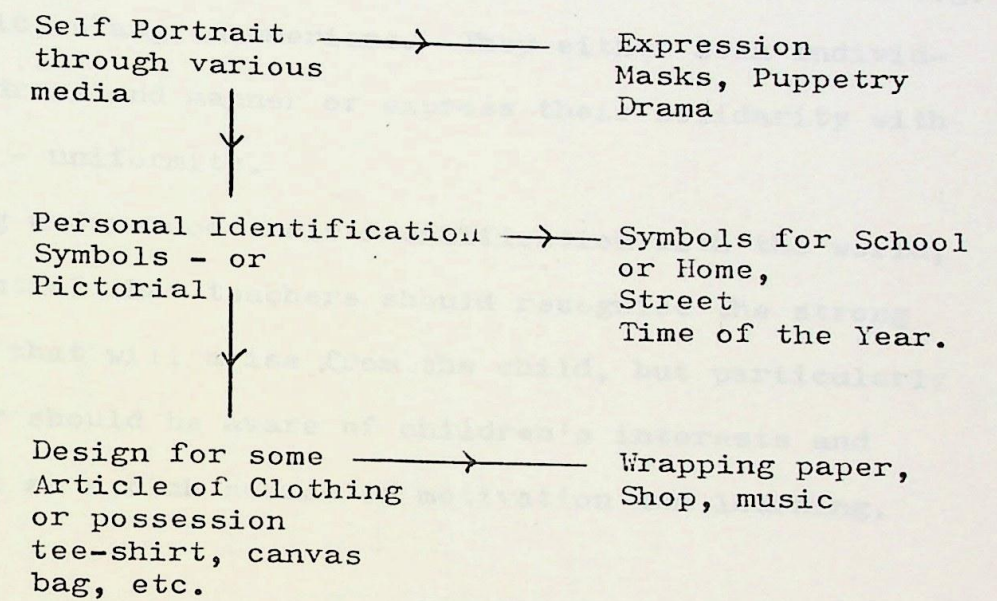
There are many cultures that have expressed themselves in ways which may be closer to the young adult than the sophisticated art of the nineteenth and twentieth century Europe and America. Some aspects of African or early American folk art and Eskimo sculpture can create great interest, because they express some of the feelings and emotions of these youngsters in a direct manner. Slides and discussions are ways of stimulating as a part of creative activity.

To summerise this stage of development is to say that the approach to and the adolescent years of growth and development are ones of rapid change. The most important aspect of life is the environment and the adult modes of life. The girl will discover that the mass media think they should be pretty and alluring. Advertising is constantly about them, it is indicating the clothes they wear, the buildings they live in, the packaging that induces them to buy and the car they are saving for. But, for them this is not art. Art was something they did in national school.

This is ^hwere a teacher setting out the program for first years will find many areas of interest for the group. The

Immediate environment should be the primary source of inspiration. Through these sources he/she will be able to incorporate the basic art elements of line, shape, colour and texture.

The following is a suggested way of working out ways of centring activities around the adolescent and the environment, while also covering the basic Art elements of Line, Shape, Colour, Texture. While also incorporating new skills such as self potrait through various media, example, Collage, String Printing, through to Lino Printing and finally the whole expression of Portraiture through to creative expression of Puppetry which again can be broken into many other catagories, string, shadow, glove, papier mache.



CONCLUSION.

Through my study I have looked at a broad spectrum of adolescents, they have come through society in many forms shapes and characteristics. While I have emphasised the search for identity through groups, gangs, music, etc., some individual adolescents attitudes and behaviours reflect their degree of repudiation towards adult stands.

The teenager is asserting his independance from adult domination and authority. A variety of symbols are used e.g. dress, music, slang, mannerisms. They either seek individuality in dress and manner or express their solidarity with peer group - uniformity.

Having understood their identification with the world, it is essential that teachers should recognise the strong motivation that will arise from the child, but particularly the teacher should be aware of children's interests and environment as a rich source of motivation and learning.

ADOLESCENT CHARACTERISTICS SUMMARY STAGES

Characteristic	Human Figure	Space	Colour	Design	Motivation topics	Materials
Developed intelligence, yet unawareness Naturalistic approach (unconscious) Tendency toward visual or non-visual mindedness.	Joints. Visual observation of Body preparations. Emphasis on expression by no visually Minded.	Urge for three-dimensional expression Diminishing sizes of distant objects. Horizon Line (visually minded). Environment only when significant. (non visually minded)	Changes of colour in nature for distance and mood (Visually minded) Emotional reaction to colour (non-visually minded)	First conscious approach to stylising Symbols for Professions. Functions of different materials, with related design	Dramatic actions in environment. Actions from imagination (with meaning, like scrubbing. Proportions through emphasis on content colour our moods.	Water colour gouache (water + tempera) poster paint. Bristle brush. Hair brush Clay Linoleum papier mache. Textiles Wood

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